

Holly Slingsby

Student Number: 2316374

Module: UNHE 7010

Total word count of written elements: 7,878

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PG Cert tHE – The use of Generative Artificial Intelligence (AI)- Declaration.

MODULE CODE: UNHE /7010

ASSESSMENT COMPONENT: Portfolio

STUDENT NAME: Holly Slingsby

STUDENT NUMBER: 2316374

Use of Generative AI in Assessment

RESEARCH	For this assessment, you can use Generative AI to support you in research, including searching for bibliography, using tools to summarise, compare and interrogate materials.	Yes ☒ No ☐
STRUCTURE	For this assessment, you can use Generative AI to support you in structuring your submission, including creating a draft argument structure, identifying parts and headings, etc.	Yes ☒ No ☐
PROOFREADING	For this assessment, you can use Generative AI to check your own text/creation for grammatical and syntactical mistakes, including rephrasing of your own work within specific standards.	Yes ☒ No ☐
WRITING	For this assessment, you can use Generative AI to create text for submission.	Yes ☐ No ☒
CREATIVE	For this assessment, you can use Generative AI to create creative materials, such as images.	Yes ☐ No ☒
PROGRAMING	For this assessment, you can use Generative AI to create and check code.	Yes ☐ No ☒
NONE	For this assessment, you are not allowed to use any type of Generative AI support. This includes research support, structure support, writing/proofreading support and creative support.	Yes ☒ No ☐

AI Acknowledgement

I confirm that I have not presented any AI generated materials as my own work in this portfolio.

However, I acknowledge that I have used AI in the research of my portfolio.

The details are provided below:

I acknowledge the use of perplexity.ai (<https://perplexity.ai/>) on 5 November 2024 to support my research using the following prompt:

1. what would you expect to be in a lecture on magic in contemporary art?

I confirm that I have not presented any AI generated text as my own work. I confirm that I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

Teaching Intervention – Reflective Report

Introduction

This reflective report centres on a Level 5 Fine Art module I delivered in the first semester of 2024-25, called Research in Context (module ADAD5003) (A1, A2). The report will be organised around Gibbs' reflective cycle for structured de-briefing (Gibbs, 1988, p. 46) (K3).

The report is also informed by Schön's methodology of reflection-on-action and reflection-in-action. My understanding of this is guided by Bates (2023, p328-329) as well as Schön (1988, pp22-31) (K3).

Using Gibbs' model as a framework, this report combines purposeful subjective reflections with theoretical references to build a robust picture of the teaching intervention and its impact (V3).

Description

Research in Context is a contextual studies module at Level 5, which is taught across many subject areas at Swansea College of Art. In Fine Art: Studio Site and Context, the module is designed, taught and assessed by me and a colleague, with one lecture also planned and delivered by another specialist colleague (V5). The class consists of 19 students (three of whom were undertaking a semester abroad from the United States of America). The teaching took place weekly in a small lecture theatre.

My colleague and I took over the module in 2023, so this was our second year in charge, and I was looking to build on improvements made in that initial year. Based on a key question, "What could I be doing to make students learn more effectively?" (Biggs, Tang and Kennedy, 2022, p. 29), my aim was to develop critical thinking among the students. This would be a key skill to master and enable them to better perform the learning outcomes, in particular, "Engage with forms of critical analysis" and "Source appropriate forms of research that are academically rigorous and critically engaged" (University of Wales Trinity Saint David, 2024).

I assessed the lecture content from the previous year to ensure its relevance to the essay questions; its alignment with contemporary art discourses (which are critical of existing art historical canons); and its appropriateness in terms of supporting the students' studio modules (K1, K2).

My lectures were generally delivered as a one-hour PowerPoint presentation followed by a short break and then time for questions and conversation (A1, A2, K1). To develop the students' critical thinking, I added specific discussion questions to my existing lectures, to direct the second part of the sessions. Using Schön's reflection-on-action as insight for future practice (Bates, 2023, p.328) (K3, V3), I observed last year that if given generic questions to start a discussion, learners were hesitant to respond, so specific questions were a way to improve this (K3).

To ensure that all students were able to take part in this section of the sessions, I asked them to form small groups to reflect on each question before feeding back to the whole class. This was to allow shyer learners to participate without having to speak in front of the entire group, which I have noticed is an obstacle for some learners who lack confidence (V1, V2). My aim was for this conversational activity to build their confidence in forming and articulating opinions – a task which would directly assist with their achievement of the intended learning outcomes (Biggs, Tang and Kennedy, 2022, p. 31) (A2). This methodology was directly informed by Dylan William's stance that "some pupils become invisible, with the same pupils always answering the questions, whereas if all pupils are required to respond to questions, inclusion in the classroom is promoted" (Aubrey and Riley, 2022, p. 350) (K1, V1, V2).

To further embed criticality in the module I reviewed the reading list to ensure it included authors from diverse backgrounds and positionalities, resisting reliance on the standard materials being used without question. This would directly assist students in sourcing appropriate, critically engaged research material and demonstrate the level of rigour that I would like them to aspire to. To augment this, I spent time evaluating and updating the content of my lectures to increase the diversity of practitioners and imagery that learners

would encounter (A1, V1). In this sense I enacted bell hooks' notion that programs such as Black Studies and Women's Studies have inspired other teachers in disciplines to "change their teaching so that it did not reinforce imperialist white-supremacist capitalist patriarchy" (hooks, 2003, p. 182) (K3, V3).

The lecture series began with an introduction to the module handbook. This was presented to the students so that they had a clear understanding of the learning objectives, choice of essay questions, the assessment guidance specific to the module, the generic assessment criteria, and the weighting of available marks (A4, K1, K5). This is in line with Knowles' recommendation of "sharing the objectives or outcome of an activity, so learners are aware of why it is important to them." (Aubrey and Riley, 2022, p. 133) and Reece and Walker's recommendation to, "make the criteria clear to students when setting the work, preferably in writing" (Reece and Walker, 2007, p. 369). The module handbook was made available on Teams for students to refer to, along with the reading list (K4). Students had the opportunity to ask questions within the lecture and were invited to contact lecturers if they had questions later.

Towards the essay hand-in deadline I showed the students some examples of first-class submissions from the year before, highlighted the content of the Harvard referencing handbook to them and made these resources available in Teams (K4). Learners were offered the opportunity to submit draft essays for formative feedback and to attend tutorials on their essay progress (A3).

The essays were submitted and graded using Turnitin (A3, K4). Feedback was given as overall comments with personalised recommended next steps, in-text comments, plus a clear breakdown of numerical marks within the assessment headings. This follows recommendations to "Substantiate a grade/ mark with comments" and "Make further suggestions (e.g. for further reading or for further developing ideas)" (Reece and Walker, 2007, P. 369).

During assessment I had to raise concern about the possible use of generative AI for writing by one student, which led to an academic misconduct process. The process and what I have learnt from it are discussed further in the reflections below.

Feelings

Gibbs asks the practitioner, “What were your reactions and feelings?” (Gibbs, 1988, p. 46). I was satisfied overall with the content of the lectures and reading list, and the fact I had improved them from the previous year. I also felt a growing confidence in delivering the material because much of it was being used for the second time. My familiarity with the learners from their previous study and from other modules added to this confidence.

In addition to this, much of the material I was delivering builds on my own expertise and professional research (A5). I believed that my enjoyment and passion for the artworks being shown would engage the learners and hopefully increase their own appreciation of them. I hoped for, “the magic that is always present when individuals are active learners” (hooks, 2003, p. 43).

I was satisfied with updates I had made to my teaching materials in terms of diversity and inclusivity, which build on my CPD activity last year on decolonising the curriculum. However, I recognised that the materials can always be improved (according to this and other considerations), should more time be available for research and scholarship on my own part (A5, V3).

I was pleased with the strategy of building small group discussion into the sessions, as I hoped this would lead to more engagement, critical thinking and raised self-esteem among the learners (K1, V1, V2).

Another aspect of the experience was that during assessment I had to raise a concern about possible academic misconduct by a student seemingly using AI (A3, K5). As this was my first time doing so, the situation caused disappointment and apprehension on my part. In dialogue with colleagues my suspicions were considered valid which reduced my

apprehension somewhat, but I felt concerned for the student and how the process would affect them. I felt unprepared to chair the misconduct meeting, due to lack of training. Provision of documents from the academic quality team and discussion with the relevant officer enabled me to lead this meeting calmly with a set of standard questions, and the officer's presence was very beneficial (K5, V5).

Evaluation

Considering what went well and what did not go well about this experience (University of Edinburgh, 2024), I felt that the delivery of the sessions went according to plan and the range of material was very good. Using small group discussions had the intended impact of increasing participation from the students who were present. However, several students attended very few sessions, and this meant they not only missed the material that was being shown, but also the opportunity to enhance their discursive and critical skills. One student remarked that they had skipped sessions to work on their essay, using the PowerPoint slides shared in Teams to review lecture content (K1). This highlighted an underappreciation of the value of attending sessions to not only hear the lecturer's commentary but also to participate in the discussion time.

The quality of submissions was varied and this demonstrated that the aim of developing critical thinking among the learners was not fully met. Some students demonstrated a high level of analysis and synthesis in their works, but others showed little criticality and metacognition. In general – but not exclusively - it was the students with lower lecture attendance whose submissions achieved lower marks (K1). Although it must be recognised that not all students were starting from the same level of critical thinking – and therefore improvement may have taken place without them achieving a very high mark – this shows the module did not go entirely well. It also indicates a strong correlation between attendance and achievement. Some students were contacted by the Programme Manager mid-module about their attendance, but this unfortunately did not translate into their presence at subsequent lectures.

The marking and feedback were shared between me and a colleague, which was beneficial in terms of shared workload and parity of grading. We checked samples of each other's marked submissions including high and low grades for moderation (A3, K5, V5). Another positive aspect was that we discussed how to include encouraging remarks for the lower-achieving students so that they would be less disheartened and have constructive comments to build on. This is in accordance with Carol Dweck's work on fostering growth mindsets (Dweck, 2014), where feedback from assessed tasks "needs to give learners a sense of their progress towards mastery" (Aubrey and Riley, 2022, p. 371). This approach is also endorsed by Dylan William, who emphasised the importance of building on one's previous performance and feedback which "sends a clear message that improvements can be made, increasing self-esteem and improving motivation" (Aubrey and Riley, 2022, p. 344) (A3, A4).

Analysis

Thinking about why things went well or not (University of Edinburgh, 2024), it appears that a lecturer's control over various elements – or lack thereof – has some impact. For example, being well-prepared for sessions with engaging materials and questions contributed to being able to deliver sessions effectively. However, student attendance is something which is harder to control.

I think that although the teaching and learning activities were designed to facilitate the students' achievement of the intended learning outcomes (Biggs, Tang and Kennedy, 2022, p. 68) (A1, A2) student motivation seemed low in some cases. It seems to me that the effectiveness of constructive alignment depends fundamentally on student participation. Allowing a choice of essay question provides agency for learners which should enable them to tie the assignment to their creative interests (K2). We verbally encouraged students to not only attend the sessions which directly related to their chosen essay question, but perhaps this is unavoidable to some extent. However, once they are at the lecture, a reminder of the relevant essay question is a way to engage them. Race states, "Commonly students say they will pay more attention in classes where they think there is a direct link to assignments" (Race, 2020, p. 191).

Piaget theorised that “the most effective way of enabling learning was to provide an environment which promoted curiosity and challenge and allowed children to control their own learning” (Aubrey and Riley, 2022, p. 48). Assuming we can apply this to the undergraduate context, the discursive activities included should have facilitated learning, and for those present I believe this was the case. However the initial barrier of student attendance remains, so more consideration is needed regarding how to overcome this obstacle. This is addressed in the Action Plan below.

Race points to both plagiarism and low attendance as symptomatic of low student motivation (Race, 2020, p. 17) and links this to instances of, “some students feeling that they’ve been labelled by us as low-achievers, and taking all slightly critical feedback as reinforcement of their lowered self-esteem” (Race, 2020, p. 18). Therefore, low motivation among students can be considered a factor in why some aspects of the module were less successful.

Connected to this, it seems to me that increased motivation, confidence and critical capability should lead to a given student being less likely to resort to plagiarism or the use of generative Artificial Intelligence to write their assignments. The incidence of academic misconduct therefore points to the fact that the aim of raising critical thinking among the learners was not entirely met (K3). The student in question said they had struggled to find academic material to support their writing, which also points to a need for improved research skills.

Addressing the question then of why some things didn’t go well, practical skills are one factor, but also student confidence. According to bell hooks, “Fear based students... are overwhelmed by fear of failure. When students are encouraged to trust in their capacity to learn they can meet difficult challenges with a spirit of resilience and competence” (hooks, 2003, p. 132) (K1). Similarly, Dweck promotes the value of “creating a learning culture [...] which weathers obstacles and celebrates effort and persistence” (Aubrey and Riley, 2022, p. 364) (A2, A4).

Conclusions

This section concerns what I have learned from the experiences of this teaching intervention cycle and how this experience could have been more positive for myself and others. These conclusions will inform the Action Plan below.

I believe I have had impact on the module quality and inclusivity by reviewing and updating the teaching materials and strategies (A1, K3, K5). This aligns with bell hooks' assertions that critiquing canons amplifies the voices of visionary thinkers (hooks, 2003, p. 7) and "anti-racist educational settings not only protect and nurture the self-esteem of all students, but also prepare students to live in a world that is diverse" (hooks, 2003, p. 80) (V1, V4).

Some students have commented that certain lecture themes (such as iconoclasm) have helped with their approach to practical studio work, thus extending the impact of the sessions beyond this individual module and enabling metacognition among learners. This demonstrates a cross-curricular perspective, as endorsed by Vygotsky (Aubrey and Riley, 2022, p. 78) (A2, K1, K2).

In particular, the introduction of small group discussion was well-received among the students and led to lively conversations with more participants than usual. I am now using this approach in other modules. Nonetheless, I need to continue reflecting on approaches to increasing student attendance and motivation (K3). Race's suggestion that "helping all students to become better learners... Help students to gain more control over how they learn so that they have greater ownership over what they learn" (Race, 2020, p. 19) is useful here, and informs some of my Action Plan below.

I believe that more can be done to elucidate to students how and why participating in sessions will benefit them, not only in terms of completing the module assessment task but also regarding their wider education. This aligns with Knowles' andragogical theory – related to Maslow's Hierarchy of Needs - wherein self-actualisation is "a key factor in the success of an adult's learning experience" and internal motivators "such as self-esteem, recognition,

self-confidence and better quality of life” are brought to the fore (Aubrey and Riley, 2022, p. 128 and p.133-135).

Finding ways to tie the new material to previously learnt content could be one approach to this, as it would demonstrate to students that what they already know is recognised and beneficial. This also relates to Knowles’ andragogical stance that, “knowledge should be developed through building on existing experience rather than through authority” (Aubrey and Riley, 2022, p. 128). As I don’t teach the Level 4 contextual studies module the opportunity for smooth continuity is limited but perhaps starting each session with a review of what students already know about a topic, establishing their entry level behaviour, will be beneficial (A4, K2, V2). In addition, the fact that I teach Level 5 students in other modules does allow me to link my lecture material to their other modules, interests and assessment tasks.

I recognise that I need further skill and confidence in dealing with academic misconduct which to a certain extent will come with experience; however, I would also benefit from training on this (A5, V3, K5). Today’s undergraduates live and work in a world where AI is becoming increasingly prevalent, so although literacy in this technology is valuable for future employment, learning more traditional transferable skills in researching and writing should not be undervalued, and I will continue to emphasise this in classes (V4).

From the academic misconduct incident, I have developed an increased awareness of the importance of formative feedback before essay submission (A3, A4). This will allow the students to receive comments and research suggestions on their work in progress. Reece and Walker suggest that in formative feedback, “The aspects that are done less well must be highlighted, as opposed to being condemned, and suggestions given as to how they might be corrected” (Reece and Walker, 2007, p. 325) (A3, K5). Formative feedback will also keep learners accountable in terms of transparency about their working processes and source materials. My belief is that increased confidence in their abilities will reduce any temptation towards misconduct.

Action Plan

Finally, this section addresses the practical steps I can put in place to apply what I have learnt to successful future delivery of this module (K3, K5, V3).

Regarding increasing learners' critical thinking, continuing to give plenty of time for questions and dialogue in sessions is vital. To supplement this, I will highlight to students that these activities help with essay writing by enhancing their discursive and critical skills. My hope is that this will encourage them to be present for lectures and increase their confidence in their ability to successfully perform the learning outcomes.

To prevent the issue of students using AI to write their assignments, inclusion of new university guidance in the module handbooks – and verbally explaining this to students – will be imperative. I aim to make the submission of draft essays and attendance at tutorials to review these a compulsory element of the module which will increase student accountability and allow for constructive formative feedback as outlined above (A3, A4, K1). This aligns with Race's view that dialogic, face-to-face feedback is beneficial to learners, allowing clarification on what they've achieved and what they can focus on next (Race, 2020, pp. 133-134).

To improve learners' research skills, I plan to include within the module an additional session with library staff (building on the session delivered in level 4) (V5) so that students have an increased understanding of what academic and scholarly material is and how to find and access it. Individual feedback given on the submitted essays is directed at this, to help the students demonstrate better engagement with literature in the coming semesters, but naturally I would like future students to achieve this within this module. I have connected some students to study support and will continue to do this when appropriate (A4, V5).

I also plan to bring relevant publications to each session for students to see a selection of available, credible material. I have done this in a recent level 4 module and learners responded positively (K3). The inclusion of these resources may lead to increased attendance if students feel this helps them to start the research process (A4, K1, V2). The

provision of tutorials and feedback on draft essays will also allow me to recommend literature to students that is tailored and relevant to their research, and to see where additional research skills need to be developed.

Another action to increase attendance will be the avoidance of putting lecture slides into Teams unless there are individual cases where a student has good reason for missing a session (in which case slides will be supplied privately). If students feel they can access material without attending their motivation is lower, therefore restricting the availability to within class time should improve participation (K1, K4).

To facilitate not only critical thinking but also the performance of the intended learning outcomes, I will provide access to exemplary essays earlier in the semester to give students something concrete to work towards (A4). I will break down what was successful in these to enable a good understanding of what is expected, including structuring, the correct inclusion of images and bibliographies which adhere to guidelines (A1).

Finally, I intend to ask students in the initial session of the module what they want to learn about. Knowles states the value of the “promotion of autonomy through giving the adult learner some control of their learning” (Aubrey and Riley, 2022, p. 131). The choice of essay questions addresses this to some extent (with the inclusion of one very open question), but I believe that giving the students a say in some of the lecture content may increase their feeling of involvement in the teaching and learning process, thus growing their sense of agency and criticality. According to hooks, “the teacher who can ask of students ‘What do you need in order to learn?’ or ‘how can I serve?’ brings to the work of educating a spirit of service that honours the students’ will to learn” (hooks, 2003, p92) (V1, V2).

Through this process I have been able to further appreciate and understand Schön’s emphasis on “the importance of self-reflection as a vehicle for learning and improvement” (Aubrey and Riley, 2022, p.222). The actions explained in the above plan will be implemented in this module in the coming academic year (and some of them will also apply to other modules) and I will closely observe any changes and improvements they generate, for future enhanced practice.



Exhibition 2.0: The Importance of Formative Feedback

WHAT?

- In module ADAA5010 Exhibition 2.0, L5 students must stage an exhibition in collaboration with their peers.
- The module is designed to model behaviours for a specific career, and this is shown in the teaching format. (Reece and Walker, 2007, p. 24) (A1, V4)
- Learners are assessed on the artworks they exhibit, and materials such as proposals and wall labels (A3).
- The exhibition is public therefore the students need feedback on their progress, not just summative feedback when it would have no impact on the success of the exhibition. As Dylan William points out, summative assessment at the end of a module is too late for a student to make changes (Aubrey and Riley, 2022, p. 341) (A4, K2, K3, V3).

SO WHAT?

- The implication is that “Assessment for learning” (Aubrey and Riley, 2022, p. 356) is needed throughout the module. This was therefore built into my teaching plan for the semester (A1, A2).
- Building on teaching this module last year, where this was done informally, a more structured approach was needed.
- Teams Assignments were set at regular intervals for exhibition proposals and statements, and written feedback given via that platform (K4).
- For feedback on the development and selection of artworks, responses to the proposals were combined with regular in-person studio tutorials where verbal comments and suggestions are given to each student (K1, K2).
- Students were shown what a successful outcome might look like - another approach endorsed by William (Aubrey and Riley, 2022, p. 351) – visiting a local gallery and discussing images from last year’s L5 exhibition.
- Peer feedback was utilised – learners looked at one another’s proposals and statements in class and discussed these (A2, A3).

Impact of interventions this year:

- Curatorial input enabled the best possible choice and display of each student’s artwork, demonstrating how to stage a strong exhibition.
- Proofreading and editing students’ wall label texts meant these were produced to the best possible standard. I could see which learners need most assistance with written materials (A4, K1).
- Staggered submission of tasks during the module helped me see which students manage time well and intervene where some were not doing this (A4, K1, K4).
- Discussion and peer feedback in classes appeared to make some students uncomfortable. This may lessen its effectiveness (V1, V2).

NOW WHAT? (University of Edinburgh, 2024)

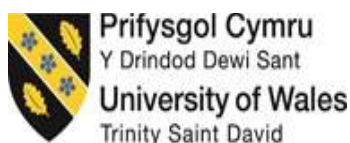
Action plan for next year:

- Assignments on Teams were an effective way to track engagement with incremental tasks. I will continue using this format next year (A1, K4).
- Giving written feedback during the module impacts on my own time management therefore I will plan this into my schedule next year (K3).
- In-person tutorials are effective for hearing learners’ concerns and responding individually. These mostly happen within another module, therefore next year I will build these into the Exhibition 2.0 module (A2, K2).
- A safe and supportive environment for peer feedback needs to be cultivated. I will look for further literature to inform this (A5, K3, V1, V2, V3).
- The guiding principle will continue to be “The only important thing about feedback is what students do with it.” (William, 2016)(A3, K1).

REFERENCES

- Aubrey, K. and Riley, A. (2022) Understanding and using educational theories. 3rd edition. London: SAGE Publications.
- Reece, I. and Walker, S. (2007) Teaching, training and learning: a practical guide. 6th ed., rev. / Ian Reece and Stephen Walker. Tyne and Wear: Business Education.
- University of Edinburgh (2024), Reflection Toolkit. Available at: <https://reflection.ed.ac.uk/reflectors-toolkit/reflecting-on-experience/what-so-what-now-what> (Accessed 14 April 2025).
- William, D. (2016) The Secret of Effective Feedback. Available at: <https://www.ascd.org/el/articles/the-secret-of-effective-feedback> (Accessed 14 April 2025)

PGCert tHE OBSERVATION FORM -PSF 2023



Details of the Observation	
Observee	HOLLY SLINGSBY
Practice Advisor / Expert peer observer	SUE WILLIAMS
Date of the Observation	10/12/24
Campus / Location	DYNEVOR CAMPUS SWANSEA
Date, Time, Duration	10/12/24
Subject Speciality	FINE ART
Type of activity	PERFORMANCE
This observation will contribute to the participant's portfolio of evidence to satisfy the assessment of the PGCert tHE and should be undertaken by an experienced academic colleague. Observation by a fellow participant on the programme is not permissible as a means of authenticating practice.	

Teaching/Support preparation [A1: Design and plan learning activities/programmes] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments Holly has created a well-informed module where students are all asked to consider their position within the world. How do artists present themselves within the world. All students are responding to a task that Holly had presented to them at the beginning of the semester. The task was to write a manifesto in the style of a famous artist, and this was to be presented in chosen groups as a performance. The students were given the opportunity to decide who takes what roles within the group. The method of teaching show's great ability to nurture a confidence amongst the students and to enable them take on collaborative processes. This a particularly important way of showing the students that being a visual artist takes confidence, courage and a willingness to experiment. They have also had to research their chosen artist before developing the manifesto and this in turn provides them with the knowledge of research impact upon the practice.
Teaching [A2: Teach and/or support learning.] <i>i.e. Beginning class, introduction, continuity with other sessions, students' prior knowledge. Clarity of presentation. Pace. Attitude to the subject matter. Use of appropriate reinforcement. Ending the session – summary, future work etc. Technique and Aids: General apparatus – board, data projector, use of handouts. Was effective communication</i>

<i>achieved? Was there good student–teacher rapport? Were the aims/outcomes achieved? Appropriateness of teaching/learning methods.</i>
Comments An excellent introduction to the session. Holly is clear and precise in her expectations of each student and offers them a revisit of the brief. She highlighted the importance of documentation throughout the performances. The students have had the whole term to develop this manifesto and today is the final performance. Holly’s pace is excellent, offering time for the students to warm-up and to prepare in good time. The students have confidently taken on their roles to present a cohesive and purposeful collaboration. Holly responds to each manifesto with a constructive critique of performance, action and where things could be improved or not. She has also highlighted throughout the session, that their initial chosen artist should encourage them to seek out other artists who followed a similar political position.
Effective Learning Environments [A4:Support and guide learners/V1 Respect individual learners/diverse groups of learners] <i>i.e General class atmosphere, level of participation, attention, and interest. Student attitude and ability to carry out classwork. Were learning problems identified and overcome? Awareness of individual needs. Attitude to students.</i>
Comments The students are mainly confident in Fine Art, particularly feeling safe to experiment within the environment of their studios and mostly thoroughly enjoy their work. They have responded well to the aspect of performative presentation. There was a great sense of humour throughout, but they all knew when to provide a critical expression of their manifesto proposal and were prepared to explore unconventional processes. Each student has created props and costumes with incredible enthusiasm and purpose. For each performance the students showed respect for the performing group. The manifestoes are excellently researched and the students have had the confidence to discuss intense political aspects of the chosen artists lives. The students were given 2 breaks within the 2 hours, enabling the groups to prepare. This was an excellent way of allowing the students time and a build-up of confidence. There were a couple of students who found the prospect of performing very daunting and Holly gave them the opportunity to take on the role of management or director as opposed to performing itself. Yet, both students ended up performing and at a good standard. This meant that Holly’s approach has been effective and supportive to the very students who found this experience alarming. The chosen artists are: Andy Warhol Salvador Dali Jackson Pollock Pussy Riot

Assessment [A3: Assess and give learners feedback for learning]

i.e Formative/summative assessment examples , Question and answer technique. Other evaluation precedures, class management, instructions to students.

Comments

The assessment process is continuous throughout the module and Holly keeps a record of attendance and this is watched carefully.

The questions and answers were considered well. Holly discussed prop making, critical investment and how the artist reflected life through their work. Holly discussed the political and art historical aspects of the arts within performance. Holly pushes the students to discover the importance of performance art and the vital necessity of props, action and words. This was the first time the students had performed, and they found it empowering, eventful, critical to their own work.

Holly asked about the difference between individualism and collaboration, and this led to an excellent discussion about the pros and cons of both.

Core Knowledge

- K1 - how learners learn, generally and within specific subjects
- K2 - approaches to teaching and/or supporting learning, appropriate for subjects and level of study
- K3 - critical evaluation as a basis for effective practice
- K4 - appropriate use of digital and/or other technologies, and resources for learning
- K5 - requirements for quality assurance and enhancement, and their implications for practice

Comments

Holly has covered the core knowledge strategy:

- K1 - how learners learn, generally and within specific subjects

Teaches with knowledge, her own artistic strengths are within performance within the arts.

- K2 - approaches to teaching and/or supporting learning, appropriate for subjects and level of study

Her approach is open, inspiring individualism as well as collective.

- K3 - critical evaluation as a basis for effective practice

Her critical evaluation provides a stable background.

- K4 - appropriate use of digital and/or other technologies, and resources for learning

There is good provision towards digital and technological aspects and all students are working on websites with Holly. Each student is well supported by Holly.

K5 - requirements for quality assurance and enhancement, and their implications for practice

All requirements for quality assurance and enhancement are covered in the above information

Professional values

- V1 Respect for individual learners/ Diverse groups of learners.
- V2 Promote engagement and learning and equity of opportunity for all to reach their potential.
- V3 Use scholarship, Research or professional learning? All other evidence informed approaches as a basis of effective practice.
- V4 Respond to the wider context in which higher education operates, recognising implications for practice.
- V5 Collaborate with others to enhance practice.

Comments

- V1 Respect for individual learners/ Diverse groups of learners.

Holly has the greatest respect for the individual and offers support to ALL students

- V2 Promote engagement and learning and equity of opportunity for all to reach their potential.

Holly has clearly engaged all her students in an interesting programme that supported equity of opportunity.

- V3 Use scholarship, Research or professional learning? All other evidence informed approaches as a basis of effective practice.

Holly is a professional artist in her own right therefore offers an effective and professional research foundation to all students

- V4 Respond to the wider context in which higher education operates, recognising implications for practice.

Holly is a major player in a global art scene therefore offers a very much wider context than is expected in HE

- V5 Collaborate with others to enhance practice.

Holly teaches students to collaborate and offers examples of her own art practice

Examples of good practice:

- great ability to nurture a confidence within the students
- enable them take on collaboration and team building processes
- is clear and precise in her expectations of each student and offers them a revisit of the brief
- highlighted the importance of documentation throughout the performances
- provides a critical expression
- effective and supportive to the very students who found this experience alarming
- pushes the students to discover the importance of performance art and the vital necessity of props, action and words

Action points:

For Observee

Write a short statement to address area of activity [A5]. Describe how this observation will enhance your practice

The following remarks are structured according to Brookfield's Four Lenses of Critical Reflection (2017, p61) (K3).

Self

This was the second year that I have used this activity in the Worldbuilding module. Last year I was unsure how the cohort would respond to something which may push them beyond their comfort zones. Based on the engagement with the task last year I was able to set the task with more confidence and authority and I believe this galvanised the students' response (A2, K1, K2).

Students

This year I had given the students more time to prepare (nine weeks instead of one). This was positive as it increased the ambition of their output, with props, costumes and the participation of all group members (A2, K1).

Noting that this session was the best-attended one of the semester, we discussed the students' feeling of accountability towards one another. Students acknowledged their attendance was increased when working with others (K1, V2).

The impact of this is that I will look for more opportunities to build collaborative and performative activities into modules. Not only does this build the sense of community among learners but also enables them to take risks together (V2).

Some students who were here for one semester from an American university commented that this activity was more engaging with anything they had done there. This was encouraging and again impacts my intention to continue with this type of session (A1, K1, K2).

Peers

Having Sue present for this session added to the sense of occasion for the students. It increased my own awareness of the need to structure the session in a coherent fashion so that the nervous excitement of the students would not become disruptive (A2, K1).

In a break part way through the session, Sue and I discussed the level of attendance being better than for many other sessions. She encouraged me to raise this with the students.

Having a colleague on hand for this reflection was productive and gave me the impetus to raise a potentially challenging subject with the group (K3, V5).

In conversation after the session, we agreed I could have taken this discussion further, to examine how learners can take this feeling of accountability into their solo working. I am aware that my sense of assertiveness and authority in the classroom is something to continually build on, and the input of more experienced practitioners is vital to this process (A5, V3).

Scholarship

Having the opportunity to discuss the session attendance with a colleague was a perfect example of Schön's understanding of reflection being more effective when shared with other professionals as it "would allow them to reconstruct theories of action and develop new strategies" (Aubrey and Riley, 2022, p. 224) (V5). Combining the manifesto performances with discussion within the session was a good way to test Kolb's theory that "students learn best when they are actually engaged with first hand experiences, which they then reflect

upon" (Aubrey and Riley, 2002, p. 253). Both experiences, underpinned with this scholarship, impact my intention to continue with similar approaches in future (A5, K3, V5).

Williams

Observer

Date 10/12/24

ASL

Overservee

Date 10/12/24

PGCert PARTICIPANTS

On completion of the peer observation reports for each module, compose a short reflective paragraph on your observation experiences for inclusion in your portfolio along with the observation sheets.

PGCert the OBSERVATION FORM -PSF 2023



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Details of the Observation	
Observee	HOLLY SLINGSBY
Practice Advisor / Expert peer observer	SUE WILLIAMS
Date of the Observation	10/02/25

Campus / Location	DYNEVOR
Date, Time, Duration	1.30 – 3.30 (Two hours)
Subject Speciality	SITE & AUDIENCE FINE ART: STUDIO SITE & CONTEXT
Type of activity	LECTURE
This observation will contribute to the participant's portfolio of evidence to satisfy the assessment of the PGCert tHE and should be undertaken by an experienced academic colleague. Observation by a fellow participant on the programme is not permissible as a means of authenticating practice.	

Teaching/Support preparation [A1: Design and plan learning activities/programmes] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments Holly successfully presented a whole session on the notion of home and the illusion of safe or not safe. Discussion started with Bachelard, this was inspirational and appropriate. She developed and presented a historical understanding of the notion of home and the sense of place. This was followed by a contemporary awareness of the home/house. A well-structured talk giving a broad example of how artists respond to the idea of the home and what exactly it means to each of them. Holly brought in the aspects of the psychological, the physical, the private, the public and the global.
Teaching [A2: Teach and/or support learning.] <i>i.e. Beginning class, introduction, continuity with other sessions, students' prior knowledge. Clarity of presentation. Pace. Attitude to the subject matter. Use of appropriate reinforcement. Ending the session – summary, future work etc. Technique and Aids: General apparatus – board, data projector, use of handouts. Was effective communication achieved? Was there good student–teacher rapport? Were the aims/outcomes achieved? Appropriateness of teaching/learning methods.</i>
Comments An excellent introduction to the presentation created by Holly, firstly, introducing the works of Vermeer, the light/mood and reflection within the space. Invitation into the intimate space. Vermeer's use of perspective/solitude. Holly discusses the transcending of geometrical space within this work and gives excellent examples of how doorways and curtains create the framework. Francesca Woodman as a contemporary artist – lone figures within abandoned spaces. Quotes given by authors on the artist. Excellent evidence given to the students that scale and provocation is essential within the images. The idea that doorways lead into an imaginary world of the artist. Woodman's work is uncanny. <i>Semiotics of the Kitchen</i> by Martha Rosler shown to the students – an excellent example of feminist work in relation to the domestic rituals. This is in video form. An excellent introduction to the domestic implements and the manic violent undercurrent rebellion created by the feminist. This is poking fun yet seriously presenting the issues of expectation.

Linder was another example of post punk - dress made from meat – Holly discussed the in-depth presentation of feminism and the importance of having a clear understanding of the metaphors and symbolism necessary for the work to be read.

Judy Chicago – *Womanhouse* 1972 – psychological attachments to rooms in a house. This artist dealt with the bathroom.

Tracy Emin – *My Bed* 1998 – the ready-made, the complex and emotional experience. A private space into a public realm, creating a diverse reaction from public and press.

Lucy Gunning - *Climbing around my room* 1993. This was an exceptional moment for the students as this video is unobtainable publicly and therefore a very important moment for the students. I think Holly gave the students a unique insight into her chosen artists, with knowledge, humour and integrity.

Phyllida Barlow – making exciting work within her own house. Her sculptures were private due to child rearing and teaching. The ‘quiet heroism of the artist’. Who is the art made for?

Louise Bourgeois – the house as the headdress?

Do Ho Suh – dislocated homelife. A longing for a home.

Holly presented an excellent holistic approach to the notion of the home/house and the rooms within the house. A thorough and meticulous presentation of a very important aspect of life, the importance of the movement between cultures and particularly with such issues as the homeless and the refugee situation. She shows evidence of the way artists work with the concept of spaces within the domestic dwelling.

Effective Learning Environments [A4:Support and guide learners/V1 Respect individual learners/diverse groups of learners]

i.e General class atmosphere, level of participation, attention, and interest. Student attitude and ability to carry out classwork. Were learning problems identified and overcome? Awareness of individual needs. Attitude to students.

Comments

The group was originally just the 2nd years, but Holly chose to open this session up to all 3 year groups. The atmosphere was anticipatory and enthusiastic, particularly as many were there as invited guest as opposed to module commitment. They had personal interest in the talk, and half the group were students attending as their compulsory session.

Holly offered the students an opportunity to talk about the session. Several students were vocal and happy to give an opinion, and a great discussion was had. Holly discussed the tensions within each artist’s work and how the precariousness of the domestic space can create instability for the viewer.

All students gave their relationship/relationship to the works with openness and transparency. The students who are dealing with feminism and the domestic space found this session to be enlightening and profound.

A number of students were reticent to come forward with a response to the session so Holly asked them to form small groups and within the groups they were asked to discuss the questions amongst themselves and one person in each group had to be the spokesperson. This was an excellent way to encourage the shy student to be involved.

Assessment [A3: Assess and give learners feedback for learning]

i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students.

Comments

Excellent historical lineage within Holly's presentation. Holly offers a very relaxed and mature space for the students to engage in. With this approach she has a captured audience. The instructions given to the students were clear and precise, offering them plenty of opportunities to ask questions if they were not understanding aspects of the talk.

Core Knowledge

- K1 - how learners learn, generally and within specific subjects
- K2 - approaches to teaching and/or supporting learning, appropriate for subjects and level of study
- K3 - critical evaluation as a basis for effective practice
- K4 - appropriate use of digital and/or other technologies, and resources for learning
- K5 - requirements for quality assurance and enhancement, and their implications for practice

- **Comments**
- An excellent approach to talking about the performative aspects of fine art.
- Holly has judged the work that is necessary for the 1st years but as she was presenting a video that was not available to the public, the interest was good, a great turnout.
- Holly presents each subject with a final group discussion, encouraging the students to listen and react.
- Excellent PowerPoint and interchange to video, coherent and understandable
- A high standard of presentation and food for thought for all students.

Professional values

- V1 Respect for individual learners/ Diverse groups of learners.
- V2 Promote engagement and learning and equity of opportunity for all to reach their potential.
- V3 Use scholarship, Research or professional learning? All other evidence informed approaches as a basis of effective practice.
- V4 Respond to the wider context in which higher education operates, recognising implications for practice.
- V5 Collaborate with others to enhance practice.

Comments

- Holly made a point of inviting all 3 years and the presentation accommodated a diverse group of students
- Through her love of the subject Holly gives all students an enthusiastic viewpoint to the work shown
- Due to all lecturers being practitioners we already hold a great deal of information about contemporary art practice, so we are taking our international knowledge to the students daily.
- V4 - As above.
- All students learn to collaborate and discuss and Holly continues to encourage this in her lectures.

Examples of good practice:

As written above.

Action points:

There are no weak points presented by Holly. Her teaching is professional, mature and well understood by students. Very enjoyable and interesting to listen to her talk.

For Observee

Write a short statement to address area of activity [A5]. Describe how this observation will enhance your practice.

The following observations are organised according to Brookfield's Four Lenses of Critical Reflection (2017, p61) (K3).

Self

This was a new lecture I added to the module, informed by reflecting on what I felt was missing from the previous two years' content (A1, K3). I was pleased with the material I had assembled, with a range of artworks that I am well-informed about. This included a video artwork not available online that I had obtained a viewing copy of from the artist's representative gallery (K4). The artworks were supplemented with quotations from the reading I had asked the students to undertake, and material from artist's interviews and museum texts to support my own commentary on the artworks (V3).

On reflection I felt that I delivered the material a little too quickly – which while conveying enthusiasm may have detracted from the students' ability to follow along. Therefore, I intend to focus on slower delivery of future lectures (K3).

Students

The attendance from the L4 students was low, in part due to sickness. However, the inclusion of students from L5 and L6 made for an engaged atmosphere in the room and helped the L4 students to enter into discussion (A2, V1, V2). The L4 students stated that they had found the set reading difficult and confusing, but that the inclusion of excerpts from this within my presentation made it clearer to them (A4, K1). I was able to unpack this for them by paraphrasing the ideas in simplified language. I was also able to direct them to exploring the themes using pop cultural references, such as films which use features of a house as key plot devices (K1, K2, V1, V2). One student who was reluctant to partake in discussions told me afterwards that it had helped him to understand the reading material better (A4, K1, K2).

Peers

In collaboration with a colleague (who I co-run the module with) I discussed the content of this lecture to ensure but that the different sessions complement one another (K3, V5). In conversation with the programme manager, I checked the idea of splitting the students into groups for discussion, so that they could join in if they felt intimidated in front of the whole group. Discussing this with her was helpful as she encouraged me to use this approach (V5).
Scholarship

In this session I utilised a flipped classroom approach (A2, K1, K2). “The purpose of the flipped classroom is to provide students with an opportunity to view course content in their own time before the lecture, which results in a more efficient use of students’ time during the class itself” (Han Chan *et al.*, 2021, p. 2). This approach relies on the completion of reading by students before the session; overall the class reported their difficulty in understanding the material. Recognising this with the group allowed me to actively explain some of the key concepts (A2, A4, V1, V3). If the reading had not been given in advance, this issue would not have been apparent, and students may not have reported their difficulty. Therefore, I believe that, “The flipped classroom helped students apply what they had learnt at a new level of understanding and engage them in higher-order thinking, such as analysis, synthesis, application and evaluation” (Han Chan *et al.*, 2021, p. 6). The impact of this experience is that I will use this approach again in the coming year.



Observer

Date 10/02/25



Overservee

Date 10/02/25

PGCert PARTICIPANTS

On completion of the peer observation reports for each module, compose a short reflective paragraph on your observation experiences for inclusion in your portfolio along with the observation sheets.

PGCert tHE OBSERVATION FORM -PSF 2023

Details of the Observation	
Observee	HOLLY SLINGSBY
Practice Advisor / Expert peer observer	SUE WILLIAMS
Date of the Observation	17/02/25
Campus / Location	DYNEVOR
Date, Time, Duration	1.30 – 3.30
Subject Speciality	SITE & AUDIENCE FINE ART: STUDIO SITE & CONTEXT
Type of activity	LECTURE
This observation will contribute to the participant's portfolio of evidence to satisfy the assessment of the PGCert tHE and should be undertaken by an experienced academic colleague. Observation by a fellow participant on the programme is not permissible as a means of authenticating practice.	

Teaching/Support preparation [A1: Design and plan learning activities/programmes]

i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.

Comments

Holly successfully presented a whole session on the notion of PLACE. Holly is exceptionally good at offering comprehensive historical and contemporary references/artists. Offering a broad spectrum of research. The context was to explain how important observation of a place/site is and how to use various forms of documentation. Holly gave a thorough investigation into Turner's approach to documenting light through repetition of viewpoint with his landscapes. Paul Nash was discussed in relationship to both his landscapes and his step away from traditional approaches, relating to his experiences of war artist. Holly discussed the painter's work available in the local Glynn Vivian collection. Nash being a war artist also had the job of recording conflict and trauma, this experience would have clearly impacted upon his response to his work.

Discussed Ithell Colquhoun 'Sunset birth' - relationship to sacred place and fertility. A traditional painting with her added elements of surrealism. Drawing students to look at more surreal aspects of representation of place.

Marina Abramovic – The lovers – 1986 – a pilgrimage of a performance relating to love and potential marriage but instead resulted with the end of their relationship. The photographs

were capturing the motive behind a wall - the barrier blocking out but the barrier that lets in. Michele Stuart – sculpture and drawing- no traditional works on transformation and beyond the material. Drawings equal poetry. Earth rubbings as a form of documentation. Anya Gallaccio – often works with decay and time passing. Drawings made with all foods from the place. About the place as opposed to literal evidence. Simon Callery – collaboration with archaeologists in UK. 2003. A plaster image of the trench. Sections lifted and transported to studio. The trace of a place as opposed to image of the place. ‘English History’ 2007 also discussed. Oliver Beer 2017 sound and sculpture works. Oma’s kitchen Floor – a physical space and evidence of the movement on the floor of his grandmother’s kitchen floor. A ready-made memorial of his grandmother after she dies. Richard Serra – Gutter splash – The Corner Cast 1992 - residue/ performance/ architectural – all of which lends itself to documentation – the negative Conrad Shawcross 2008 – Pre-Retroscope V – looking forward and backward at the same time. This is evidence of a journey. Resulting in performance, interactions, video. Sara Trillo – Holes in the landscape 2024. Textiles – research based – all related to man-made dug out holes. Walking performances taking viewers along with her and discussing the routes and history. Willie Doherty – Dreams of security, Dreams of Infiltration 2018 – work attached to Ireland where conflict is rife. The photographs are documentations of happenings, although benign and dull. Lawrence Abu Hamdan Earwitness Inventory 2018 – sound effects relating to real-time testimonies and narratives from which the objects are being drawn. Sound debris.
Teaching [A2: Teach and/or support learning.] <i>i.e. Beginning class, introduction, continuity with other sessions, students’ prior knowledge. Clarity of presentation. Pace. Attitude to the subject matter. Use of appropriate reinforcement. Ending the session – summary, future work etc. Technique and Aids: General apparatus – board, data projector, use of handouts. Was effective communication achieved? Was there good student–teacher rapport? Were the aims/outcomes achieved? Appropriateness of teaching/learning methods.</i>
Comments A very good example. Holly initially questioned the students, although they were reticent to respond, Holly cleverly kept reintroducing the same question in different ways until they finally responded. Holly showed patience and a willingness to nurture. Throughout the remaining hour and half lecture, the students started replying and responding to the questions. A wonderfully enlightening process where Holly has given different ways of recording – indexical imagery, writing, photography etc. Discussing the idea that one can represent/record a place without being literal. Holly provided several interesting quotes to substantiate the works selected.
Effective Learning Environments [A4:Support and guide learners/V1 Respect individual learners/diverse groups of learners] <i>i.e General class atmosphere, level of participation, attention, and interest. Student attitude and ability to carry out classwork. Were learning problems identified and overcome? Awareness of individual needs. Attitude to students.</i>

Comments The group consisted of only 1st years so they were all shy and not willing to talk at first. Holly made them feel safe and reassured them that their opinion counted. Holly's talk was exceptionally warm and informative. Holly suggests her own interpretation of the works and this certainly enabled the students to come forward with ideas. Holly presented a task asking all students to choose a site and work directly from it. Site specific approach, capturing it through all forms of documentation
Assessment [A3: Assess and give learners feedback for learning] <i>i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students</i>
Comments Excellent historical lineage within Holly's presentation. Holly offers a very relaxed and mature space for the students to engage in. With this approach she has a captured audience. The instructions given to the students were clear and precise, offering them plenty of opportunities to ask questions if they were not understanding aspects of the talk.
Core Knowledge • K1 - how learners learn, generally and within specific subjects • K2 - approaches to teaching and/or supporting learning, appropriate for subjects and level of study • K3 - critical evaluation as a basis for effective practice • K4 - appropriate use of digital and/or other technologies, and resources for learning • K5 - requirements for quality assurance and enhancement, and their implications for practice
• Comments • An excellent approach to talking about different ways to document/record place and time. • Holly has chosen a great selection of artists from Turner to Sara Trillo. • Holly presents each artist with a summary of their work, throws questions regarding the works and making the students ask questions themselves • Excellent PowerPoint • A high standard of presentation and food for thought for all students.
Professional values • V1 Respect for individual learners/ Diverse groups of learners. • V2 Promote engagement and learning and equity of opportunity for all to reach their potential. • V3 Use scholarship, Research or professional learning? All other evidence informed approaches as a basis of effective practice.

- V4 Respond to the wider context in which higher education operates, recognising implications for practice.
- V5 Collaborate with others to enhance practice.

Comments

- Holly made time for all the students giving them a chance to answer. Holly encourages the students who normally are shy.
- Through her love of the subject Holly gives all students an enthusiastic viewpoint to the work shown
- Due to all lecturers being practitioners we already hold a great deal of information about contemporary art practice, so we are taking our international knowledge to the students daily.
- As above.
- All students learn to collaborate and discuss, and Holly continues to encourage this in her lectures.

Examples of good practice:

As written above

Action points:

There are no weak points presented by Holly. Her teaching is professional, mature and well understood by students. Very enjoyable and interesting to listen to her talk.

For Observee

Write a short statement to address area of activity [A5]. Describe how this observation will enhance your practice.

Brookfield's Four Lenses of Critical Reflection (2017, p61) are used to shape the following statements (K3, V3).

Self

This lecture was one I delivered last year and had updated this year. I felt pleased with the additions I had made as the content was more substantial and my notes would allow me to make it more accessible to the students (A1, K3). Based on reflections on my previous observed lecture I was conscious of delivering this one at a slower pace, to allow more time for students to follow the material I was explaining to them (K1, K2, V1, V2). This seemed to be effective, and asking questions to the students throughout the talk was also a good way to pace myself.

Students

In this lecture I asked questions to the students throughout the presentation rather than only at the end. This gave them the opportunity to voice their opinions on each artwork in turn. In the second segment of the session, I brought in books for students to look at, which related to the lecture content. This allowed them to spend time looking at the material at their own pace and make notes, which would directly contribute to the research part of the

assessment task (A1, A4, K1, K2). I went to speak to each student about what they were looking at and what interested them about it. This allowed us to build on the dialogic aspects of the lecture itself and gave the opportunity for less confident students to speak without the pressure of talking in front of the whole group (A2, A4, K1, K2, V1, V2).

Peers

This lecture included works by several contemporary artists who I have worked with, which allowed me to bring unique insights to the group and to situate the lecture in the active artworld which the students will graduate into (V3, V4). Having the programme manager present in the session was positive because she invited the students to consider the current political connotations of some of the works. This contribution was positive and reinforced to me the importance of highlighting to students the relevance of contemporary art practice in wider society (V4, V5).

Scholarship

Reflecting on my previous observed session to enhance my delivery of this one aligns with Dewey's approach, which "stressed the importance that, for reflective practice to be effective, each experience should be connected and reflected on holistically rather than being viewed in isolation" (Aubrey and Riley, 2022, p. 13) (K3, V3). This is an approach I intend to continue with to further improve my teaching practice.

Asking questions throughout the session enabled me to check that the students were not only paying attention but also following the key concepts. This was therefore a type of formative assessment, which Dylan William would see as a "diagnostic tool, allowing for difficulties to be seen and addressed prior to summative assessment" (Aubrey and Riley, 2022, p. 341). The use of research materials in the session was a form of what Freire called dialogic teaching, positioning the student as "critically active investigator" (Aubrey and Riley, 2022, p. 208). Based on the students' engagement with these activities I shall use these approaches again in future.



Observer

Date 17/02/25



Overserver

Date 17/02/25

PGCert PARTICIPANTS

On completion of the peer observation reports for each module, compose a short reflective paragraph on your observation experiences for inclusion in your portfolio along with the observation sheets.

CDP Reflections

Artificial Intelligence Learning Community Resources

For this CPD activity I utilised staff training material in the AI Learning Community on Moodle (University of Wales Trinity Saint David [hereafter UWTSD], no date) (A5, V3). My aim was to build on my understanding of Generative AI based on staff development day training at the start of the academic year, both in terms of how to use GenAI and its ramifications. I acknowledge that reservations about using AI (such as the risk of inauthentic work being submitted (K5)) need to be countered with an understanding that students will graduate into a climate where AI literacy is an increasingly important skill (V4).

Engaging with this training aligns with Freire's emphasis on the need for teachers "to be constantly dedicated to their own professional learning development and to reflect on their own classroom practice" (Aubrey and Riley, 2022, p. 214).

The training and the online resources have familiarised me with UWTSD policies and guidance, and my responsibilities as a lecturer and researcher (K5). These include the new use of guidance within module briefs on if and how students can use AI tools for their module submissions (A4, K5). Regarding this guidance, I was invited to consider what students need to be able to demonstrate for learning outcomes, and whether use of AI will support that or supplant it. This will inform my future decision-making when creating or updating module documents (A1).

Another aspect of how AI intersects with university policy is the risk of plagiarism, and it was good to be reminded within these resources about what the procedures are in the case of suspected academic misconduct (K5). In the case of a student potentially submitting AI generated work, the protocol would be the same as if they had used someone else to write the material.

The AI Learning Community resources helped me to increase my understanding of the range and application of AI tools currently available (K4). There were several I was not familiar with, although some of these are not relevant to my subject specialism (such as SciSpace) (K2). The exercises enabled me to expand my experience of prompt engineering and how this can be used astutely to maximise the benefits of AI tools. I have also gained a better awareness of the risks and issues with AI such as copyright infringement, representational bias and the creation of misinformation.

The resources have given me new ideas for using appropriate technologies during lectures (A1). For example, this could be students using perplexity.ai to look up things they are unfamiliar with, as well as using a Module Glossary for terminology.

One of my main takeaways from this learning was connected to the idea of representational biases created and exaggerated by AI. Working in visual art, I seek to show learners that we need to be critical and curious about images in the world around us, analysing how they are created and what their impact is (A4). This approach is built into all my teaching, and I am now considering how I can specifically address the issue of AI-created representational bias

in future Research in Context lectures (A1, K3, V4). This would be a subject-specific way to address new technologies within my teaching (A1, A2, K2, V4).

J.J. Charlesworth Art Review article on Magic

For this next CPD activity I read an article by art critic J.J. Charlesworth, from the journal *Art Review* (Charlesworth, 2022). (A5, V3). I discovered this article using perplexity.ai, during an exercise I undertook as part of the AI Learning Community on Moodle (UWTSD, no date). As I was already familiar with the author and journal, I felt confident that this article is an authoritative and reliable source to engage with for professional development.

The article, *The Return of Magic in Art*, is directly relevant to one of my second year undergraduate Research in Context lectures, on magic and the occult in historic and contemporary art (A1, A2). I had written this lecture last year and was already working on updating and improving it for this semester, by critically evaluating and reflecting on what could be expanded and developed to enhance the students' learning (A1, V3, K3). Information in this article adds weight to the material and arguments already presented in my lecture; I was able to add some salient quotations to the PowerPoint slides. I also added a link to the article to the resources list in the slides and uploaded it to Teams for the students so that they can read it in full in their own time (A4, K1, K4).

As a means of shaping the discussion at the end of the lecture, I added a list of questions (V2, K1, K2, A1, A2). Some of these were informed by the article, such as 'Is enchantment especially appealing in an era of disenchantment?'. This was adapted from Charlesworth's subheading, "Do we prefer the unworldly to the world we currently live in?" (Charlesworth, 2022). I asked the students to discuss these in small groups so that participation wouldn't be limited to those more confident to speak in front of the whole class (A2, K1).

Many of the artists explored in Charlesworth's article are ones I am already familiar with, and indeed several of these were already covered in my lecture, which was useful corroboration of my choices. Furthermore, I learnt about other practitioners whose work was less known to me, and therefore I have now augmented my own knowledge of the field (A5, V3). This will be information that I can pass on to learners in tutorials and seminars as well as in more formal lecture settings (A2, A4).

Reading this article confirms to me the importance of continued research using discipline-specific publications to enhance my teaching. As Reece and Walker state, good teachers "Promote and actively engage in professional and personal development continually" (Reece and Walker, 2007, p. 42). Therefore, the impact of this activity is not simply on the lecture it relates directly to, but also on my wider approach to ongoing scholarship and research (A5).

What is intersectionality?

For my third CPD activity I have used a video commissioned and produced by Professor Peter Hopkins of Newcastle University on Intersectionality (Hopkins, 2018) (V3, A5). This serves as

an introduction to the concept overall, and how it is useful in various contexts. I wanted to understand this better not only to assist with teaching diverse individuals, but also as a theoretical context for some teaching, such as Research in Context lectures (V1, V2, V4).

From this video I learned that the term 'intersectionality' was originated by Kimberlé Crenshaw, a legal scholar. I deepened my understanding of the concept, and how it can be applied as a framework for thinking about how different privileges and biases impact one another. This means that there can be compound effects of discriminations on some people groups, for example Black women.

The theory of intersectionality proposes that only addressing one specific concern (e.g. sexism) at a time is ineffectual and that different types of power need to be considered in conjunction with one another. This is important to be mindful of in the educational environment, where learners from a variety of backgrounds and life experiences are taught alongside each other (V1, V2). As a practitioner I need to be mindful of the different discriminations each of them may be subject to – for example, are mature students at risk of ageism from younger students?

Addressing these concerns via lectures is something I want to do more of. For example, in my Research in Context lecture 'Other gazes, other bodies' we look at portrayals of gender, race and sexuality and how these impact on our perceptions of ourselves and others. To date this has centred on redressing imbalances in the art historical canon, echoing the idea that, "the critique of canons allowed the voices of visionary intellectuals to be heard" (hooks, 2003, p. 7).

I can now apply the concept of intersectionality to this content, inviting students to think about how these portrayals have a compound impact. This will help me to "Plan and manage learning experiences which promote critical and inquiring thought" and "Place equality of opportunity and promotion of equal rights centrally in all teaching in learning" which Reece and Walker state as two behaviours of good teachers (Reece and Walker, 2007, pp. 42-43).

Engaging with this learning has enabled me to strive towards Schön's notion of reflective practice where the combination of thinking and action leads to increased skill (Aubrey and Riley, 2022, p. 225). I can apply this learning to how I nurture an inclusive and empathetic learning environment - cultivating an awareness of power imbalances in the classroom - and to the content of what I teach (A2, V1, V2).

I shared this resource with colleagues in the Fine Art department, in agreement with the notion that good teachers share CPD and scholarship findings with one another "and in so doing promote a wider community of inquiry among colleagues" (Reece and Walker, 2007, p. 43).

Assessment of development a reflective practitioner and future developmental needs

This reflection is twofold, looking back on my development during the PG Cert THE programme and looking forward to my ongoing developmental needs as an educator.

At the start of this programme, I had just begun my first permanent Lecturer role, having built my teaching experience through visiting positions on undergraduate and postgraduate courses. My expertise in teaching fine art was mostly acquired through being a practising artist and having industry experience in the larger contemporary art world. Getting a better understanding of pedagogical theory has therefore been very informative for my teaching practice (V3).

In this sense, I relate to Vygotsky's emphasis on giving educators a theoretical foundation for their practice, a deeper rationale for things done instinctively (Aubrey and Riley, 2022, p. 68). This also connects to Schön's recognition that practitioners have "tacit knowledge...which is both automatic and intuitive" and is used in action. (Aubrey and Riley, 2022, p. 225). Schön's background as a jazz musician (Aubrey and Riley, 2022, p. 223) – with the improvisational abilities that encompasses – is a helpful perspective to those teaching creative subjects where adaptability and responsiveness to learners' unique practices is central (K1, K2).

During this period, I have been getting to know the student body better – seeing individuals develop and learning more about the typical entry level behaviour of my students. A theoretical framework which has been useful in relation this is Dweck's work on growth mindset (Dweck, 2014). Her encouragement regarding taking risks is relevant in creative subjects, and her emphasis on effort and the process of learning are helpful when working with some students who had a lower level of attainment at school (Dweck, 2010) (A4, K1, V1, V2).

As a result of this programme, I am better informed and more confident about different approaches to designing learning activities (A1) and how and when to give useful feedback to learners (A3). I have gained a better appreciation of my practice through transformative reflection and action learning (Biggs, Tang and Kennedy, 2022, p. 55, 60). Therefore, I will continue to monitor my own activities and look for ways to improve them (K3, K5, V3).

At this stage I believe my future needs as a practitioner relate to the continued promotion of engagement among learners and the wider context of higher education (V2, V4). In particular, I would benefit from training on handling academic misconduct, and I believe this will become more frequently necessary considering the increased availability and sophistication of AI tools (K5, V4).

I am keen to learn more about creating supportive environments for peer feedback, as some recent use of this in the classroom led to students commenting that they felt others were laughing at their work (A4, K1, V2). The self-esteem of learners and their motivation is something I am especially interested in, as I believe it can be transformative. Therefore, continued study of the work of scholars such as Dweck and bell hooks will be instructive (V3). In addition to this, I would benefit from future practical training on enhancing student attendance and engagement (A5, K5, V3).

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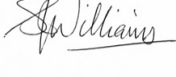
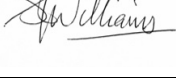
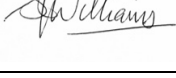
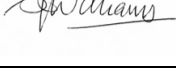
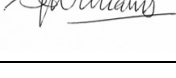
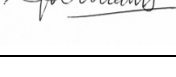
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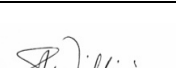
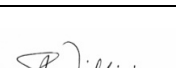
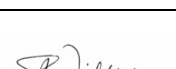
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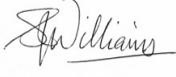
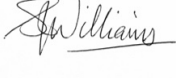
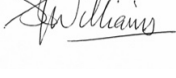
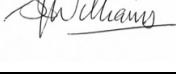
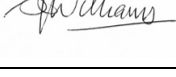
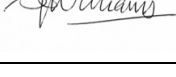
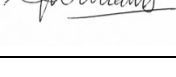
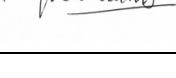
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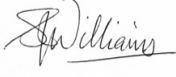
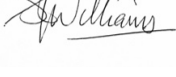
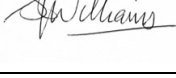
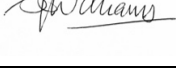
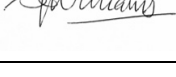
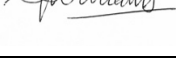
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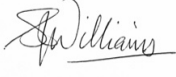
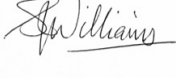
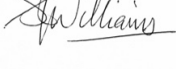
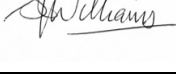
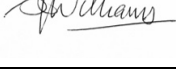
TEACHING LOG			
Candidate: Holly Slingsby		Campus: Dynevor	
Date	Session Details	No of Hours	Practice Advisor's Signature
30.09.24	L4 Visual Studies	0.5	
30.09.24	L5 Concept & Process	2	
01.10.24	L5 Worldbuilding	2	
01.10.24	L4 Big Draw	2	
07.10.24	L5 Concept & Process	2	
08.10.24	L5 Worldbuilding	2	
08.10.24	L6 tutorials	2	
14.10.24	L4 Visual Studies	0.5	
14.10.24	L5 Concept & Process	2	
15.10.24	L5 Worldbuilding	2	
15.10.24	L5 Research in Context	2	

21.10.24	L6 tutorials	0.5	
22.10.24	L5 Research in Context	1	
28.10.24	L5 Concept & Process	2	
29.10.24	L5 Worldbuilding	2	
29.10.24	L6 tutorials	2	
04.11.24	L4 Visual Studies	2	
05.11.24	L6 tutorials	1	
11.11.24	L5 Concept & Process	1	
12.11.24	L5 Worldbuilding	1	

12.11.24	L5 Research in Context	2	
12.11.24	L6 tutorials	1.5	
18.11.24	L4 Visual Studies	0.5	
18.11.24	L5 Concept and Process	1.5	
26.11.24	L5 Worldbuilding	2.5	
26.11.24	L5 Research in Context	2	
26.11.24	L6 tutorials	0.5	
02.12.24	L6 tutorials	0.5	
02.12.24	L5 Concept and Process	0.5	
03.12.24	L6 tutorials	0.5	
03.12.24	L5 Worldbuilding	2	
09.12.24	L5 Concept and Process	0.5	
09.12.24	L6 tutorials	0.5	

10.12.24	L5 Worldbuilding	1	
10.12.24	L5 Research in Context	1	
27.01.25	L5 Stimulus and Response	2	
27.01.25	L4 Site and Audience	2	
28.01.25	L5 Exhibition 2.0	2	
28.01.25	L6 Tutorials	2	
03.02.25	L5 Stimulus and Response	2	
03.02.25	L4 Site and Audience	1	
04.02.25	L5 Exhibition 2.0	2	
04.02.25	L6 Tutorials	2	
10.02.25	L5 Stimulus and Response	2	
10.02.25	L4 Site and Audience	2	
11.02.25	L5 Exhibition 2.0	2	

11.02.25	L6 Tutorials	2	
17.02.25	L5 Stimulus and Response	2	
17.02.25	L4 Site and Audience	2	
18.02.25	L5 Exhibition 2.0	2.5	
24.02.25	L5 Stimulus and Response	2	
24.02.25	L4 Site and Audience	2	
25.02.25	L5 Exhibition 2.0	2.5	
03.03.25	L5 Stimulus and Response	2	
03.03.25	L4 Site and Audience	1.5	
04.03.25	L5 Exhibition 2.0	2.5	
04.03.25	L6 Tutorials	2	
10.03.25	L5 Stimulus and Response	2	
10.03.25	L4 Site and Audience	2	

11.03.25	L5 Exhibition 2.0	2	
11.03.25	L6 Tutorials	2	
17.03.25	L5 Stimulus and Response	2	
17.03.25	L4 Site and Audience	2	
24.03.25	L5 Stimulus and Response	2	
25.03.25	L5 Exhibition 2.0	2	
25.03.25	L6 Tutorials	2	
31.03.25	L5 Exhibition 2.0	4	
01.04.25	L5 Exhibition 2.0	6	
Hours = 120	Hours Carried Over= 40	Total Hours =	160

Participant's signature



Holly Slingsby



Practice Advisor's signature

Professor Sue Williams