



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

MODULE CODE: ECPT6003

ASSESSMENT COMPONENT: A2
Professional Observation

STUDENT NAME: Matthew Walters

STUDENT NUMBER: 0452477

Use of Generative AI in Assessment

(Lecturer to indicate Yes or No against each element)

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 ☒
PROGRAMMING	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 used any AI tools in the research and creation of this assignment.

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

I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Description of context

This study is a description of several lectures undertaken at UWTSD Swansea art department from late 2024 to early 2025. It compares and contrasts two lectures. Lecturer 1 was observed in one lecture and lecturer 2 over the course of 4 lectures. The lectures served similar purposes at different levels. Lecturer 1 was introducing a report assignment in the second year of the photography and fine art BA. Lecturer 2 outlined the theoretical side of the MA module on explorative practice which requires the creation of artwork in relation to theory. This lecture series was designed around themes such as “space and place: the weird and the eerie”, and “order within chaos”. These themes are starting point for students to theoretically locate their practice within contemporary artistic discussions. The settings were large groups of 50 + (for lecturer 2) and smaller groups of 20+ (lecturer 1). The lectures were about 60 minutes long, with one (lecturer 1) being 90 minutes long.

Purpose of reflection

The Gibbs reflective cycle was used as a framework to observe the lectures as it has a clear structure involving description, feelings, evaluation, analysis,

conclusion and action plan (Gibbs, 2013). The aim of the observation is to see how the lecture can be analysed in terms of educational theory and best practice, the teaching strategies that the lecturer uses to deliver the information and how this can be used to develop my own teaching practice in line with professional standards. The lectures observed dealt with how to approach a written task within the context of art school training. This essay compares and contrasts the different approaches taken by the lecturers (at Higher Education level) and how this could be used in the development of my own teaching practice (at Further Education level)

Lecturer 1

Description

The lecture for the level 5 report (which was described as an upside down essay) was done by a photography department lecturer, the lecturer was attentive to the needs of the students and adjusted the lighting as it was causing problems for some of the students. The task was laid out very clearly in the powerpoint. The task was to create your own research topic. The original presentation had been prepared by another lecturer and adapted by different lecturers to add their own contributions. The students responded well to the simple presentation and nearly all of them were trying to take in the information that was being presented. The group was mixed between second year photography students and second year art students. The art lecturer was present as well. When working with the slides and explaining what was required in the task the lecturer very clearly laid out what was expected and gave detailed instruction on how one could use Artificial Intelligence successfully in the research of ideas for the essay. Some other topics discussed included: How a research question could be built up by using three keywords, how by reading out the

essay one could improve the flow of the writing, and ways to find suitable sources.

The second lecturer added points in a conversational style and some points were explained to the students in this dialogue. The powerpoint covered the first 20 minutes of the lecture. The lecturer then used a selection of photographs to illustrate possible techniques for carrying out research. In the last fifteen minutes the lecture returned to the slideshow and some of the points were repeated and reinforced

Feelings

The powerpoint was clear and the energy in the room was very positive with nearly all the students paying attention and trying to understand the task. The two lecturers kept the mood light and engaged in conversation with each other to explain the task to the student. The lecturer used humour in the presentation .

Evaluation

Humour is very much a part of some lecturer's techniques (Bakar & Kumar, 2019) ,but some of the references seemed confusing. The lecture was broken up with the tutor showing possible search techniques . Lecturing is subject to widespread criticism for being teacher centres and transmissive rather than student centred and encouraging active learning, but the lecture was a well thought out presentation which had been used many times and the students engaged with the presentation. Recent research on concentration times using eye trackers shows attention does not decrease after 10 to 15 minutes especially when visual aids and active learning strategies are employed (Rosengrant D et al, 2021)

Educational theory has often suggested that the tutor led nature of lecturing is too encouraging of passive learning styles ,but the introduction of active learning methods within a lecture can bring its own problems with time management ,technological issues and student reluctance to accept active learning .

Analysis

The powerpoint presentation was very detailed and gave the students a lot of support in the presentation of the task. It seemed a good example of constructivist learning in that it was challenging the students into the unfamiliar task of writing their own report, but at the same time gave them a lot of scaffolding to allow them to do that. Vygotsky developed the concept of the zone of proximal development in the context of children's education. The idea being that the learner in the zone will develop new knowledge from a more knowledgeable other. This other will be a teacher or another pupil. The learner will require support to develop new knowledge and this exists in the form of scaffolding. Brunner (Brunner,1978) developed this idea more fully. There must be an appropriate social interaction framework in place. For Brunner these are highly predictable routines that are linguistic in nature. Applebee and Langer (1983) use the idea of a type of scaffolding called "instructional scaffolding*" as a way to describe aspects of formal instruction. The teacher models the behaviour for the student to follow. The use of humour in this circumstance felt not as successful as other parts of the lecture as it seemed less clear about how it related to the research process. A more clear cut activity may have illustrated the assignment task. Eg if students had suggested some keywords and the lecture had provided photos in response.

Lecturer 2

Description

The lecture series given by the second lecturer was delivered in a different way and was delivered more in compartments where an idea was introduced through a review of a theme . This was then broken down into smaller visual units, quotes and keywords in the visual presentation. In the first lecture this took the form of all the themes that were to be investigated in the module. This was an introductory session to the series of lectures and dealt with the possible themes and how to respond not only with theory, but with a visual language. The assignment brief was brought up in a powerpoint at the start of the lecture and lecturer 2 then related the tasks back to the assignment brief. Each section was broken down into groups of ideas through slides, keywords and tables. It was then developed with written texts on the subject and a brief analysis of how certain writers were writing in the field. Although transmissive in nature the breakdown of the information into smaller areas which related to the larger field felt like a series of mini lectures . Similarly to the other lecturer, lecturer 2 restated the task at the end. The lecturer also gave suggestions by starting with a practitioner and then deconstructing their work in line with some of the themes outlined in the lecture. Uses a similar structure in all lectures except the introductory one. The purpose of the lectures is to provide theoretical underpinning for the artists own work . So in some senses the lectures can be seen as voluntary depending on which area the student artist is interested in .

Evaluation

Again as with lecturer 1 the structure of the lecture format and the clarity of the delivery by lecturer laid out the assignment brief clearly. In both presentations the lecturers stressed the need to be creative while at the same time fulfilling the academic requirements of the module. The enthusiasm of the lecturer was a key element of the presentation. The lecturer clearly developed lines of enquiry that the MA students could take . Lectures allow for the

delivery of large amounts of important information about the course and unclear areas of the curriculum or project can be explained

With the huge amounts of knowledge available online the lecturer's expertise can have a curatorial function that can lead learners in the right direction. The structure provides clarity for students who might need some scaffolding to support them . lectures are flexible and can be integrated with other learning techniques whether technological or simple group work, The students can benefit from the sense of being at the course with other students and can then go into smaller groups to work over more specific problems eg seminars to discuss individual work or workshops to learn techniques for that individual work.(Race,2019)

Analysis

Lecturer 2's methodology of highlighting theoretical areas for the application of theory to artistic practice can be viewed in the light of the work of the American philosopher Eugene Gendlin who developed the theory of thinking at the edge (TATE) which is based on therapeutic practice called focusing. This work is referenced in the Education Theory of the British educational scientist Guy Claxton (Claxton 2006) The process describes an epistemic evolution in which hazy pre conceptual ideas are given time to unfold into novel forms of talking and thinking. This seems very similar to ideas laid out by lecturer 2 in which the gradual development of concepts and theories within art can affect artistic practice to create an artistically deep and meaningful praxis. This is a way of thinking about knowledge that is non hierarchical, adaptable and non linear (eg a spider diagram) The lecturer introduces concepts and images under different lecture titles eg The weird and the eerie:space and place, the uncanny and the attendee has to draw out in written and then visual form hazy concepts which will be strengthened through visual reflective practice.

Conclusion

The observation of the lecturers' methods offers the opportunity for the distinction between technical rationality and tacit knowledge. Teachers have theoretical knowledge, but from their lived experience they develop tacit knowledge which is a synthesis of theory and practice (Scales et al 2011 p36-43) In the lectures I observed the lectures covering what Race terms wanting to learn and needing to learn by covering the assignments clearly. This experience leads me to want to investigate the development that Race calls learning by doing(Race 2020, p189) as a development of the practice that was observed in the lectures. The experience of observing the lectures has underlined for me the importance of a personal development journal using the Gibbs model . Some of the positives of a personal development journal can be: seeing how your knowledge develops , as an excellent means for implementing change ,and a way of overcoming challenges and reinforcing positive events.

Action plan based on observation of lectures and in line with the FE professional standards as outlined by the Welsh government,

Introduction

Although I have observed lecturers in a higher education setting. I feel my own teaching practice would be better suited to a Further education setting and have therefore used the professional standards laid out by the Welsh government for further education rather than those laid out for higher education. I have attempted to make sure that the action plan is in line with SMART objectives

Values

Respect for diversity and inclusivity

Lecturer 2 included material from a wide range of thinkers, writers and artists from across the world based on different ethnicities and genders

specifically develop a culturally diverse set of artistic influences within my practice of historical photography these influences should come from all over the world. I will choose at least five artists and place these five artists in a journal for use as examples in my own practice this will be relevant as it is presented students with diverse perspectives this exercise to be completed within a month

Demonstrate dignity, courtesy and respect towards others

During my teaching practice make sure all learners are comfortable that they can see and that any special requirements they have are being addressed start within five minutes of the lectured time and leave with time but the next lecture to use the room.

Understand the importance of the Welsh culture and language as a bilingual nation

Although not listed as a professional standard in higher education I feel this would be suitable in my own practice. In the higher education setting I observed it was present only by implication in the lecture theatre, for example by dual language signage. My own practice of historical photographic processes can include Welsh culture, as several 19th century pioneers of photography were Welsh ,for example the Reverend Calvert Jones and John Dillwyn Llewelyn. I can add these two

photographic pioneers too my journal of inspirational artistic sources for a presentation.

Knowledge

Plan and deliver effective learning, teaching and assessment.

I will work on practicing a 10 page PowerPoint which incorporates both traditional photo practice examples and the digital tool such as Adobe Firefly which will demonstrate both historical and contemporary photo techniques to the students.

Maintain and update knowledge of my subject(s) and how best to teach and assess them

The lectures demonstrate a deep knowledge of their subject areas and I wish to continue my own development of my subject area I will engage in continuous professional development (CPD) one example of this is when becoming a member of relevant artistic and educational networks for example I have become a member of alternative photography.com which is key to my historical for photography work. I will access the latest issues of the magazine art education which is a monthly publication available online in the UWTSD library catalogue.

Skills

Demonstrate a commitment to sustainability

Lecturer 2 focussed on many theorists who deal with concepts such as the anthropocene, (the age characterised by human's effect on the environment.) My teaching practice already examines questions of toxicity and sustainability and I will endeavour in my future practice

only to use photographic practices of low toxicity. I will carry on research into low toxicity 19th century photographic practices. Particularly looking at chemical structures of photographic emulsions and developers and I will write a factsheet to handout to students about this process.

References

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Appendix 1

Teacher Observation Form



Teacher	Paul Durinx and Alex Duncan
Date	30th January 2025
Group	20+
Topic/Context	BA year 2 photography report
Notes on the lesson:	
The lesson was to explain the assignment brief which was to generate your own question for a 2000 word report. The brief was explained by two lecturers to a mixed group of about 30 photography and fine art students. The brief was illustrated by a detailed	

powerpoint and the powerpoint was divided in the middle by a photographic presentation to illustrate a research method. Then returned to go over key points again stressing the use of keywords to create a report.

What I have learned:

I learned that a lecture which uses a traditional transmissive structure feels very effective when explaining an assignment with a straightforward powerpoint and explaining areas which students might find confusing and needing explanation. Also the importance of breaking up the lecture into manageable parts and a change of focus.

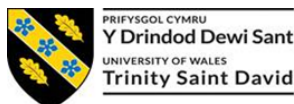
Targets to improve my own practice (mapped to professional standards):

would like to add welsh element
eg Welsh contribution to early history of photography
The lecturers are very polite and understanding to the students and always have time for them
research new active learning methods (technological and

traditional) within lecture framework.

Appendix 2

Teacher Observation Form



Teacher	Rob Jones
Date	4th October, 18th October, 3rd November, 15th November
Group	50+
Topic/Context	MA explorative practice module contemporary dialogues art
Notes on the lesson:	
various lectures: lecture 1 the lecture introduces the module via moodle. Then overview of themes of each lecture divided into group of lecture course.eg time and memory is one group, materiality is another group Explains that this is an example of praxis. after introduction of themes asks if there are questions, Each group is introduced through photos and slides, lists of keywords and talks. does a case study of a practitioner at the end of the lecture 7 themes in total, restates the nature of task at end. other lectures follow similar patterns for contemporaneity mixes political theorists with imagery to demonstrate the dialogue between text and	

image that is important for this module
looks at classical and contemporary political texts
goes from 1960s political theories to 2000s. again analyses artists at end. Ai wei wei and Hito Steyerl

What I have learned:

Enthusiasm is a key element in keeping students engaged. spoke to the lecturer afterwards and huge amount of reading is necessary to be able to curate the different fields of knowledge. engaging display with lots of visual work is important

Targets to improve my own practice (mapped to professional standards):

create a professional development journal,
read as widely in my area and contact practitioners,
exhibit work and contact local galleries,
enter into dialogue with students about work

use active learning methods to
generate dialogue