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Student Number: 2316374

Module: UNHE 7007

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Statement on Teaching and Learning

My role is as a 0.4 Lecturer on BA Fine Art: Studio Site and Context. My teaching activities include lectures, seminars, crit groups, tutorials and practical classes (for example, life drawing) (A1, A2). I am an empathic teacher and I seek to encourage students, improving their confidence and facilitating their ability to take creative risks (A4, K2, K3). This follows the example of Pragmatists like Dewey, who advocated for providing learners “with quality experiences that will result in growth and creativity.” (Bates, 2023, p20).

I seek to build students’ critical reflection and contextual awareness with tailored suggested reading, viewing and exhibition recommendations (A2, K1, K3 V1). I build formative feedback into the learning process, for example in crits and studio tutorials. I recognise these formats are also opportunities for peer learning and assessment (A3, A4, K2).

My current teaching responsibilities include:

L4 modules - Visual Studies, Site and Audience (both of these are planned, taught and assessed with colleagues)

L5 modules - World Building (planned, taught and assessed independently), Exhibition 2.0, Research in Context, Concept and Process (planned, taught and assessed with colleagues)

L6 modules - Independent Project (dissertation supervision and assessment), Advanced Creative Enquiry, Major Project (planned, taught and assessed with colleagues)
(A1, A2, A3, K2.)

In the current academic year I’ve written new L5 modules, World Building and Exhibition 2.0. These grew from a previous module, Changemakers, which I taught and assessed last year with a colleague from the Photography department. These modules are currently solely my responsibility within the Fine Art department (Exhibition 2.0 has some shared sessions with Photography). Similarly, the Research in Context module was previously taught by Photography staff but is now taught within the Fine Art department. This shift allowed us to revisit and refresh the teaching content and the essay assessment questions, making the materials specific and relevant to the Fine Art students (A1, A2, A3, K1, K2, K3).

Prior to arriving in this post, my teaching included working as a Visiting Lecturer at Winchester School of Art, (teaching both BA and MA students), and UWE Bristol (MA students). I have also worked as an assessor for Arts University Bournemouth and previously as a VL for Swansea College of Art (A1, A2, A3). I have taught younger age groups in public workshops for arts organisations such as Southwark Park Galleries and Art and Christianity Enquiry (V1, V4).

At WSA I worked with a lot of international students, and this gave me an awareness of modifying language and approaches for learners who have come from different cultures and education systems (V1, V2). I have undertaken some training on Unconscious Bias, and this has increased my understanding of the need to make the learning environment inclusive and to decolonise the curriculum (V1, V2, V3). For example, when refreshing the teaching materials for Research in Context with a colleague, we sought to include artworks by global majority artists in the lectures, and to diversify the authors on the module reading list. This work is ongoing, and I often discuss lecture content with colleagues to ensure we cover a rich range of material (A1, K1, K5, V1, V2).

I often work with learners who are neurodiverse, and I am conscious that students learn in different ways (K2, K3, V1, V2). I have undertaken some training regarding this within UWTSD. I refer learners to Student Services for extra study support where appropriate, whether for support with neurodiversity or other personal issues (A4, V2, V3). I am aware of my duty of care to learners with

respect to confidentiality. Artmaking often raises personal and vulnerable themes and so I am careful to handle these sensitively when they arise (K1, K2, V1, V2).

My work to promote participation in HE and equality for learners includes leading workshops and activities on open days and on taster days with local colleges (V2). When appropriate I refer students for bursaries or other student support which will enable them to stay on the course (V2). I also participate in interviewing applicants for the course, which includes assessing their suitability and acting as a welcoming ambassador for the institution (V2).

I studied Fine Art to MFA level and my ongoing professional practice and research inform my teaching (A5, K1). As a practising artist I have a deep understanding of contemporary discourse in the field and in the conditions into which learners will graduate (V4). This particularly impacts the World Building, Exhibition 2.0 and Major Project modules which are designed to help learners prepare for professional practice. I recognise that one aspect of teaching is seeking to be a role model to students, and I believe that my work as a professional practising artist is part of this; I bring examples from my own practice into teaching situations and model what graduates might do, and how they might go about establishing their own artistic practice (A5, K1, K2, V4).

Mircroteach Reflection

Session recording:

[Microteaching session-20240325 120011-Meeting Recording.mp4](#)

For this session I prepared and delivered a lesson on the US artist Joan Jonas (A1, A2) (see Appendices). The session was delivered to colleagues from another faculty.

Based on the feedback I received on the session (see Appendices), the overall experience was positive. I was encouraged to hear the learners felt the session was well planned, with an appropriate amount of content, and that I communicated effectively and confidently (A1, A2). The participants also stated that my subject expertise came across (K1). Both learners noted my use of question-and-answer technique to engage them and ensure that the content was being followed (K2). The impact of this is that I'll continue to use these techniques to promote participation in sessions (K3).

The action points raised were firstly that I could diversify my instruction materials. In a longer session it would feel more appropriate to use a variety of materials, and going forward I will be mindful of this approach as I plan lessons (K2, K3, K4).

The second action point was that I should establish clear objectives at the start of the session. I felt that I had given a session aim, so this feedback shows the need to do this more explicitly (A5, K5). For example, this could be achieved by writing aims into a presentation slide as well as verbalising them, and revisiting the aims at the end of the session. I will endeavour to include these approaches, as a constructive change to my teaching practice.

Reflective Report **[3,278 words excluding quotations]**

Introduction

This reflective report will focus on a Level 5 module I led in the first semester of 2023-24, called Worldbuilding (module ADAA5011) (A1, A2, A3). The report will be structured around Jasper's ERA model of reflection (Jasper, 2013) – An Experience; Reflective Processes; Action.

I have reviewed other reflective models such as Norton's ITDEM (Norton, 2001, cited in Campbell and Norton, 2007, p145), which is based in "Identifying a problem; Thinking of ways to tackle it; Doing it; Evaluating it; Modifying future teaching" (K5). These elements will influence the following report but as an overall structure the simplicity of Jasper's model is preferable.

My analysis will also be guided by Schön's concept of the Reflective Practitioner, and the attention he draws to the methods of reflection-on-action and reflection-in-action (K5). My understanding of this is draws on Bates (2023, p328-329) as well as Schön (1988, pp22-31).

In addition to my own reflections, I have drawn on material submitted by my students for this module, resulting in a more balanced and accurate view of the activities undertaken (K5).

An Experience

Worldbuilding is a new module for second year undergraduates. It developed from a previous module, Changemakers, which was taught at the same level. Last year I delivered Changemakers with a colleague from the Photography department (A1, A2, A3), and students from both departments taught together. For Worldbuilding, the departments each planned, taught and assessed the module separately, with some collaboration and consultation where appropriate. This is the first time I've had the main responsibility for a new module since joining the department in 2023 (A1, A2, A3). The previous module combined activities around making artists' websites and staging an exhibition, which was a lot of material to cover in one module. By separating these into two modules, the aim is to teach outcome in more depth. In addition, by teaching in separate disciplines we can make the content more relevant to each cohort of students (A4, K1, K2, K3).

To use Norton's terms then, "Identifying a problem", designing the new module was the problem, and I enthusiastically set about "Thinking of ways to tackle it" and "Doing it" (Norton, 2001, cited in Campbell and Norton, 2007, p145) (A1, A2, A4, K1, K2, K3).

The Learning Outcomes and Assessment Criteria for this module were provided to me by the Programme Manager. From these I then designed the submission tasks in consultation with the Programme Manager, wrote the reading list, indicative content and assessment guidance for the module handbook, and planned the content of the weekly lessons to enable students to perform the submission tasks (A1, A2, A3, A4, K1, K2, K3). Broadly, these tasks were to create a website with specified components, and to submit a research document to accompany this.

My approach was constructively aligned, based on what the students were intended to learn, the best available methods of facilitating that learning, and how to know if - and how well - they had learned it (Biggs, Tang and Kennedy, 2022, p31, p56) (A1, A5, K1, K2, K5, V3).

I embedded the value of "undertaking authentic activities" (Elmer, 2002, quoted in Hewitt and Smith, 2007, p239). The activities needed to be authentic both in terms of constructively matching the

submission tasks, and in preparing the students for professional practice (K2, K3, V4). My experience as a contemporary artist informed my knowledge of the importance of artists' websites and the associated outputs (K1, V4).

I planned and delivered sessions using different methods, with classroom activities including: a presentation on the module handbook and indicative content; PowerPoint presentations on the wider art world and the idea of an artist's brand or reputation (the wider context of the module); a seminar discussing examples of artists' websites; tasks including writing and performing artists' manifestoes in the guise of a chosen famous artist; a writing task to equip students to write statements for their websites; and an interview task to develop their eloquence in verbally discussing their practice (A1, A2, K1, K2, K3, K4). Alongside delivering these sessions, I also involved specialist colleagues for two sessions on website building software and social media for artists (K2, K3, K4).

The sessions for the module therefore combined elements of both classical and romantic curricula (Jarvis, 2010, p234) – on the one hand, subject-centred skills, instruction and information, and on the other, creativity, experience and discovery. (A1, K2, V3).

My reason for using this variety of teaching methods is that individuals learn in a variety of ways. As Race (2020, p9) states:

Any one person's intelligence can be regarded as a fairly unique blend of several of Gardner's facets. Any learning experience is likely to involve several of these, adding to the picture of each individual student being quite unique in their overall approach to learning.

So, using a range of teaching methods makes the material more accessible to more learners (A1, A2, K2, K3, V2, V3). In addition, the discursive and spoken tasks align with Race's thoughts on consolidating learning:

The key additional factor is *verbalising*. This about putting it into spoken words to other people [...] There's something about putting it across to other people that causes us to get our heads around it deeper. (Race, 2020, p21)

After these sessions, I allowed a session for recapping the assessment tasks and answering any questions arising from these. I also used studio tutorials around that time to answer questions from students who needed additional clarification or wanted formative feedback on their draft websites (A2, A3).

The work submitted by the students comprised their websites and accompanying research and reflection documents. I marked all of these personally, supported by some discussion with the Programme Manager, who also moderated the marks. Each student was given marks and summative feedback, broken down and communicated in accordance with the assessment criteria in the module handbook (A3, K2). The marking was therefore in accordance with the standards model of assessment, which is to say it was criterion-referenced not norm-referenced (Biggs, Tang and Kennedy, 2022, p196). By sharing the marking rubrics with the students at the start of the semester – in the taught session and as a digital and printed document – I hoped they would be able to keep track of their progress, perform their understanding (Biggs, Tang and Kennedy, 2022, p196), and develop metacognition.

In the written feedback I was careful to give clear and direct guidance on where individuals did well and what could be improved, an approach championed by Bold and Hutton: "The key to quality feedback is to be specific rather than general and to support it with practical examples" (2007, p22).

Reflective Processes

Jasper advocates for the use of the “six wise men” to guide reflection: “who, what, where, when, why and how” (2013, p19). She also notes that the experience being reflected on is not simply something that happened, but also the accumulation of knowledge, skills and processes over time (2013, p10). These principles will inform the following observations (A5, V3, K5).

I was excited to be trusted with the responsibility of leading this module, particularly as it is focused on professional practice, so I knew I could utilise my expertise from working in industry (K1, V3, V4).

In terms of Schön’s reflection-in-action (Schön, 1988), as I was planning the weekly sessions, I discussed ideas with the Programme Manager to corroborate the appropriateness of the plans and what we anticipated students’ engagement with the tasks would be. I was particularly concerned that some students would decline to engage with the task of performing a manifesto in the guise of a famous artist. In the event, they all took part in this enthusiastically and created imaginative and creative responses, and several of them included reflections on this activity in their submissions. From a philosophical perspective, enabling students to “unleash their own creativity and self-expression” (Bates, 2023, p23) aligns with Sartre’s Existential outlook, which is appropriate in the Fine Art context not only on its own terms but also because Sartre wrote brilliantly about artists of his time (A5, K2).

When planning the module, I considered the balance of coverage versus depth, aiming to deliver a comprehensive amount of material to the students without compromising the extent to which they could retain new knowledge or encouraging a superficial approach to learning (Biggs, Tang and Kennedy, 2022, p25, p33) (A1, K1, K2, K3).

I sought to “foster an environment where creativity is allowed to flourish” (Bates, 2023, p23) as this is directly relevant to the teaching and learning of Fine Art (A1, A4, K2, K3). Using a combination of leading and facilitating tasks – as outlined above – gave variety to the semester which kept students engaged. Attendance at the sessions was higher than in some of their other modules (A4, K3).

The learning environment in practical terms was also a factor, as the cohort includes students with neurodiversity and hearing impairment (A4, V1, V2). The sessions were delivered in a horseshoe shaped setup, which Hall (2007, p135) notes is beneficial for students who are deaf or visually impaired. She also notes that mature students with these conditions may have already established their own coping strategies (2007, p135). This was the case with the hearing-impaired student in this cohort, who always positioned themselves at the end of the horseshoe to be able to lip read.

Hall (2007, p135) advocates for breaking sessions into manageable chunks to support students with disabilities. The timetable allowed 120-150 minutes for each session, so I was careful to include breaks between activities (A4, V1, V2, V3), and to give a clear outline at the start of each session of what the activities and timings would be.

However, Hall (2007, p137) highlights that discussion activities can cause sensory overload and hearing difficulties. This meant that the interview task I set the students in rotating pairs may have been challenging for some. Using reflection-in-action (Bates, 2023, p328), on seeing that one or two students were intimidated by this task I made sure to talk to them individually to put them at ease and undertook the task with them to assure them that they had performed it well (A3, V1, V2).

Some students reflected directly on this task and noted that it had been encouraging:

In one of the worldbuilding lectures, me and my classmates gave each other artist interviews. I interviewed people I don't usually talk to [...] This teaches me it's okay not to be a fully developed artist at this stage. It's all about finding yourself and that's what university is for. (Student A, 2024)

This feedback aligns with a Nietzschean Perspectivism, where the individual's perspective plays a vital role in their active, continuous process of constructing meaning (Bates, B., 2023, pp18-19). It was useful for me to read that this activity had been beneficial to students and based on this I will repeat this session in future. As Jarvis (2010, p233) notes, "Hence, if learning and understanding has occurred, within a humanistic context, then the education may be assessed as successful." This approach seems to me less restrictive than the constructive alignment advocated by Biggs, Tang and Kennedy (2022), and is a useful principle to bear in mind going forward.

Similarly to the interview task, students had found the statement-writing task (where they each made notes in given categories and then drafted statements from each other's notes) directly helpful for the assessment task. One of them reflected thus:

This was a useful session in that it helped me look at the right questions when describing my practice - what themes have I looked at, what scale do I work at, what medium do I use, what characteristics do I generally avoid? Although these were already clear enough to me, having them laid out clearly enabled me to more concisely define what I do, an ability at the core of writing the statement and one strengthened further in the next discussed workshop. (Student B, 2024)

Again, I was encouraged to read that this activity had been successful, and in this instance the result was constructively aligned, allowing the student to perform one of the key assessment tasks (A3, K2, K3, K5).

Contrary to these positive outcomes, one clear factor which arose from assessing the students' submissions was that very few of them had engaged with the reading list or demonstrated the necessary engagement with literature skills (A3, K5). Although I had highlighted the reading list in the opening session and suggested other research resources in subsequent sessions, it became evident that they had not utilised these materials (K3, K5).

Drawing on Knowles (1989), Jarvis (2010, p235) observes that, "adults need to know why they are learning [...] adults are ready to learn what they need to know". This has helped me to realise that the usefulness of the reading materials needs to be made more explicit to the students, so that although they are not submitting essays for this module, they can appreciate why and how to apply knowledge gained from academic research (A2, K3). Jarvis declares that "the commodification of knowledge and commercialization of education have lessened the need for critical awareness about the nature of knowledge and the effects of its utilization" (2010, p240). While Jarvis is speaking here about policy, this recent experience led me to realise that this statement is also applicable to students themselves – without appreciating the utilisation of knowledge they are perhaps less inclined to obtain it (K3). Ways to address this – and other improvements - will be considered below.

Action

Based on the reflections above, this section focuses on the impacts of the experience and enhancements and adjustments for next year's Worldbuilding module; as Campbell and Norton have made clear (2007, p143), reflection must lead to action to improve a situation.

To return to Norton's ITDEM (Norton, 2001, cited in Campbell and Norton, 2007, p145), "Evaluating it; Modifying future teaching" are the guiding principles. In terms of Action Research (Kember and Kelly, 1993, quoted by Biggs, Tang and Kennedy 2022, p60), this is about systematically changing aspects of my teaching and observing the impacts. This is a cyclical process which will continue each time I run the module. I also consider this as Action Learning – learning about oneself as a teacher (Biggs, Tang and Kennedy, 2022, p60). The following reflections form the basis of what I will change and observe going forward.

Jasper (2013, p81) raises questions such as, "what went well, what went wrong?". Some examples of what went well are included above; based on this evidence I intend to continue using the activities which students demonstrated benefitting from, such as the statement writing task and the manifesto performance task. These tasks demonstrate a Constructivist approach, where students work together to solve problems, using experimentation, curiosity, discovery and creativity (A4, K2, K3). Meaning is created by the learners not handed down by the lecturer (Biggs, Tang and Kennedy, 2022, p32).

Again, this is deeply appropriate for Fine Art education (A4, K2, K3) and is transferrable across the programme. In one instance, after collaborating on the manifesto activity, a group of three students created a joint video work as part of another module, showing that the skills they had developed in Worldbuilding were fostering a climate for creativity and enabling them to take risks - conditions which Biggs, Tang and Kennedy note are ideal for teaching and learning creativity – (2022, pp170-1, p259) (A4, A5, K3, V3). In future I will continue to look for ways that Worldbuilding can benefit other modules, as this improves the students' overall achievement levels.

One activity which went well – based on the students' own reflections – but perhaps needs some adaptation, is the interview task (K5, K6). Guided by Hall (2007, p137) and by reflection-in-action at the time (Schön, 1988, pp22-31), I see that this task risked sensory overload for some learners. The students in question do not have statements of compensatory measures in place, but in future cohorts this might arise so I can proactively anticipate and make adjustments. Based on these considerations, one option would be to use alternative spaces for the activity, so that not all the conversations are happening simultaneously in one classroom (A4, K2, V1, V2). This would allow students to participate in the task and benefit from it, without risking sensory challenges.

These are some examples of what went well and can be built upon. In terms of what went wrong, as outlined above, I clearly need to take action to improve students' engagement with the suggested reading and research materials (A4, K2, K3, K5). This will help them to meet the gaps in their learning and meet the assessment criteria. Jarvis, (2010, p250-1, again drawing on Knowles (1980)) describes a classical andragogy wherein "creating conditions conducive to learning; using appropriate methods for learning; providing the necessary resources" are crucial. Therefore, I plan to modify my teaching next year by building in a session where reading materials are provided in the class for notetaking and discussion (A1, K2, K3). This session could perhaps take place in the Fine Art Reading Room, encouraging the students to continue using the resources there beyond the lesson itself (A2, A4, K2, K3).

By offering the class a selection of materials to choose from I can build in a Pragmatist, Dewey-based approach, "encourage discovery learning", give learners a say in what they learn and encourage "the process of learning to learn" (Bates, 2023, p276-7; Hughes, 2007, p9) (A4, A5, K2, V3). For example, I can give the group time to select and read some of the material on offer, and then summarise it to one another and have discussions arising from what they have read.

Another way to address this issue will be to provide clear examples of how to demonstrate use of materials from the reading list within the submission. Due to this being the first year of the module there were no sample submissions to show; in future I will be able to incorporate this (A1, A2, A3, K2), and my hope is that this shows the students that not only they can do it, but also how to go about it. From the next round of submissions, I will be able to ascertain whether this approach has been successful (A3, K5).

Another improvement will focus on clarifying to students the difference between academic essay writing and the writing appropriate for this module. This is based on the style of writing submitted by some students this year (A3, K3, K5, V3). Although in the Worldbuilding submission they can use first-person terminology, some wrote in unsuitably informal language and therefore didn't meet the assessment criteria of transferrable skills for life and professional practice at a particularly high level (A3, V4). Again, using sample submissions will enable me to give them clear instruction on this. I will anonymise the materials and choose lower-scoring and higher-scoring examples to highlight things to avoid and things to aim for (A1, A2, A3, K3). This reflects Biggs, Tang and Kennedy's suggestion that teaching and learning activities should be designed to facilitate achievement of the intended learning outcomes (2022, p68). Again, I will be able to judge the effectiveness of this approach based on the learners' submissions (A3, K5, K6).

Submissions varied in length a great deal, and I will address this by specifying a set word count. The module has a 4,000 equivalent wordcount, but this includes the website creation, and the adjunct written task was not initially given a set length. I will provide students with clearer guidance on this in the next teaching cycle (A1, K2). From the submissions I subsequently receive I will be able to assess the effectiveness of this adjustment (A3, K5, K6).

Looking ahead, I am considering what data I can gather in future cycles to support ongoing evaluation of the teaching and learning process. Using participants' voices to increase the accuracy of my analysis has been helpful in this report. To consolidate this, in future I shall utilise the university's Module Evaluation Questionnaire to obtain further insights, which will give a factual basis to my decision-making (K5, K6).

Lastly, I want to act based on what I have learnt in this experience and apply it to the other modules I teach. As Jasper notes (2013, p76), making learning transferrable to other situations is advisable. For example, I can apply some of the actions listed here to other modules I teach, to build the students' capacity for "learning to learn" (Hughes, 2007, p9) (A4, A5, K3, V3).

Conclusion

In summary, this report has been based on the initial cycle of a new undergraduate Fine Art module. The planning and delivery of the module have been reviewed and reflexively analysed, with both positive and negative outcomes observed. From these successes and challenges I have been able to reflect on my own teaching and set out ways to develop more effective approaches in future, as well as noting how I can test the efficacy of these modifications.

PGCert tHE OBSERVATION FORM



Details of the Observation	
Observee	Holly Slingsby
Practice Advisor / Expert peer observer	Prof Sue Williams
Date of the Observation	04.03.24
Campus / Location	Lecture Theatre 1, Dynevor Campus
Date, Time, Duration	04.03.24, 1.30-3.30pm (2 hours)
Subject Speciality	Fine Art: Studio Site and Context. Module: Site and Audience
Type of activity	Seminar and drawing class
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 or professional 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] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments - Presentation in two halves, the session has a clear structure. - Discussing 'spaces' they have chosen – Holly encourages them to consider metaphor and symbolism, also to document every aspect of their work. - There is an excellent approach towards the students, encouraging them to experiment with all materials and resources such as sound recording/ drawing/ film/ camera etc.
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 friendly confident approach to students on arrival. - All students presented with register on arrival. - Revisited last week's task and then introduction of task for today – offering a natural process. - Discussions are broad and well driven throughout the session. - The pace of the session is offering students a chance to discuss their thoughts.

- Presented with great humour and professionalism.
Effective Learning Environments [A4:Develop effective learning environments and approaches to student support and guidance.] <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>
- Excellent interaction between staff and students. - Holly enabled all students to engage together and respond to each other. - The students feel very comfortable with Holly and there has been a very natural dialogue. - Each student has explored the notion of site, chosen a site, relating it to history. - Students have been given an opportunity to work in various sites – therefore no two sites are the same. - Documentation – excellent examples of recording work. Also debate round documentation as recording of the final work (a curatorial debate started).
Assessment [A3: Assess and give learners feedback] <i>i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students005C.</i>
Comments - Each student offered comments, and all felt comfortable to discuss plans within their individual works and expectations. - All students offered important dialogue to the session. - Holly gave encouraging feedback to each student as they discussed their work.
Core Knowledge • Subject knowledge • Teaching methods • Student learning • Learning technologies • Evaluation • Teaching effectiveness • Quality assurance
Comments Holly has a natural approach to educating within the arts. This is very much supported by the fact she is also a practitioner. Fine Art cannot be taught without the tutor being fully immersed in their own practice. Holly engages the students in a broad dialogue/ discussion on many intellectual/ political subjects – this most definitely supports their own studio practice. Holly is inspirational and the students respond well to her teaching methods.
Professional values • Respect for learners • Promote participation • Evidence informed approaches • Wider context of HE

Comments	
Examples of good practice: - Students encouraged to bring in artefacts – and discuss together. - Encouraging students to discuss themes that are emerging from the artefacts and chosen sites. - Excellent examples given throughout from Holly as explanation of politics/ site/ cultural perspectives/ eco-system/materiality/ interaction/ transitory/ the domestic. - Encouraged to reflect. - Students given break – good practice as they returned with extra information. - Students encouraged to develop an intuitive approach – an essential aspect of Fine Art – to enable an individual reaction to sound and interruptions of site.	
Action points: - Continue the intuitive approach – offering students a more eclectic approach to composition and drawing.	
Observer: Sue Williams	Date: 04.03.24
	
Observee	Date: 04.03.24
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.	

Reflective Report

The following observations are based on using Brookfield's Four Lenses of Critical Reflection (2017, p61) (A5, K5, V3).

Self

I had delivered a similar drawing-to-music session for this module last year and using "reflection-on-action" (Schön, 1988), I decided to modify it by combining the drawing activity with a discussion segment. This was due to the length of the session – last year I took part in the drawing activity and it was a long period to concentrate for (A1, A2, A4, K2, K3). By adding in the discussion segment first, I was able to check on the students' progress on the task during the week and give them formative feedback on their progress (A3, A4). We were then able to have a break before commencing the drawing task which I think made it more manageable for students in the cohort with health conditions (V1, V2). This appeared to be a good combination and I intend to repeat this structure in future (A1).

Students

The students engaged well with both halves of this session. In the first half they all contributed to the discussion and some of them had brought in objects, sketches etc related to the work I set during the

week (A1, A2, A4, K2, K3). It was positive to see them responding independently and creatively to this task. In the second half of the class, they were absorbed in the drawing activity and several of them remarked how much they had enjoyed it, which is helpful feedback (K3, K5). One of them requested similar sessions in future which will inform my future planning (A1, A4, K5, K6, V3).

Peers

Having the Programme Manager present in this session enabled me to receive her written feedback above and her informal feedback in the office too. I felt encouraged by the positive nature of her comments and her reinforcement of my artistic practice as valuable for the department (A5, K1). She joined in with the drawing activity alongside the students which meant that she tested this out first-hand (K5, K6). Her suggestion to continue with developing the students' intuition will shape my teaching going forward (A1, A2, K5).

Scholarship

As in much of my teaching I seek to build "an environment where creativity is allowed to flourish" (Bates, 2023, p23). Even in the lecture theatre setting drawing materials can be employed (K2, K4) and creativity is deployed. The drawing task directly results in material the students can include in their module submission (A3) and this gives them a clear sense of the value of participating (K3). My plan for the session was also informed by Hall (2007, p135) who promotes breaking sessions into manageable chunks to support students with disabilities (A5, V1, V2, V3). This will continue to impact my work as each cohort I teach has some students with disabilities and/or neurodiverse students.

PGCert tHE OBSERVATION FORM



Details of the Observation	
Observee	Holly Slingsby
Practice Advisor / Expert peer observer	Prof Sue Williams
Date of the Observation	07.03.24
Campus / Location	Photography Seminar Room, Dynevor Campus
Date, Time, Duration	07.03.24, 10am, 1 hour
Subject Speciality	Fine Art: Studio Site and Context and Photography Module: Research in Practice
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 or professional 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] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments Video artwork. Power point presentation. Focus on one artwork and the research that went into creating it.
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 Holly presented a talk about her practice to the 2nd years – in both Fine Art and Photography. Her introduction clarifies who she is in terms of the university staff and follows with a succinct introduction to herself being an art practitioner. There lies the important aspect of being a lecturer on the Fine Art course. Holly highlighted the importance of her role as a practitioner and the impact it has on her role as a lecturer. This was an excellent acknowledgement of such a key attribute to being a lecturer on a Fine Art course – one has to be a practitioner. All students arrived. Holly provided a short introduction to her video and content warning. Introduction to one piece of work created 5 years ago. This offered information on childlessness and a personal dialogue on such an important subject-matter. The video lasted 10 mins. It was well received by the students. During the video screening Holly recited text to accompany the work. Holly's work is appropriately based upon performance within a Fine Art context. Her work highlights the difference between fine art performance and traditional performance – a very important aspect of fine art. Her work is broken down into 3 areas and each area is discussed in detail. Iconography – religious paintings – coding's – fertility goddess – early Christianity – research – wrapping paper as reference for material due to unicorn – part of myth related to the Virgin Mary. Research is important to the artist but not essential for viewer. Autoethnography – lived experience. Infertility – medical information/data and personal. A political incentive behind the work. Part of network and speaks at conferences.
Effective Learning Environments [A4:Develop effective learning environments and approaches to student support and guidance.] <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 were engaged with the work and questions were asked. The talk continued where Holly presented evidence of her work from when she started her degree course. Her work is live performance for camera. Using camera to offer detail. The subject matter is important, and

the students were asking specific questions related to loss. There were also questions asked regarding technical issues such as sound and video..... the importance of discomfort and something out of sync. There was effective communication throughout, and the visual impact was excellent.

Assessment [A3: Assess and give learners feedback]

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

Comments

Holly asked questions such as whether the students were familiar with the terminology she was using. By using the three-keyword structure she directly linked her talk to the task the students will be assessed on.

Core Knowledge

- Subject knowledge
- Teaching methods
- Student learning
- Learning technologies
- Evaluation
- Teaching effectiveness
- Quality assurance

Comments

The methods of teaching were appropriate and essential to the students. The students within Fine Art must be given insight into practicing artists' work and this lecture was particularly invaluable to the students who are interested in performative actions.

Professional values

- Respect for learners
- Promote participation
- Evidence informed approaches
- Wider context of HE

Comments

Holly made it clear that there would be certain references to use of needles and loss, which showed respect for the learners.

The session provided the students with a thorough insight into an artist and their practice, which is the wider context for Fine Art.

Examples of good practice:

Good video work – offers students a professional approach to video work/sound and fine art performative action.

Insight into research – the importance of research – how research can impact and improve work processes.

Action points:

Possibly a more cohesive introduction on all work in total leading to the video.

Observer: Sue Williams

Date: 07.03.24



Observee:

Date: 07.03.24

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.

Reflective Report

The following observations are based on using Brookfield's Four Lenses of Critical Reflection (2017, p61) (A5, K5, V3).

Self

I was somewhat nervous about this presentation because the subject of the work I chose to present is personal and there is vulnerability associated with that. However, I wanted to make clear to the students that lived experience is a valid subject for artmaking both in HE and in the wider artworld (A5, K1, K2, K3, V3, V4). I knew that the artwork I chose to focus on had a rich variety of research connections and I therefore decided it would be a good topic for this module (A1, A2, K1, K2). Owing to both my enthusiasm for the subject and my slight apprehension, I think I delivered the content a little too fast. Using "reflection-in-action" (Schön, 1988), I was able to notice this and slowed down the pace of the presentation as I proceeded.

Students

The students listened quietly during the presentation. When I asked them questions, they responded and appeared to be engaged. At the end of the talk, I invited questions from them, and some of them did engage in dialogue at this stage (A2, K2, K3). I could perhaps have also invited them to discuss the material in small groups, so that those who are anxious to speak in front of the whole group could have participated further (V1, V2). One student who asked a question also came to speak to me at the end of the session for more discussion, so it was clear that the material had sparked their interest.

Peers

I found it useful to be observed giving this lecture as I was able to reflect on the experience in conversation with Sue afterwards, as well as receiving her notes above which I found encouraging. Another colleague from the Photography department was present in the session and he asked about my other works. On reflection I realised that although the Fine Art students have heard me discuss my work before (and I was trying not to repeat the same content) a broader introduction would have given better context for the Photography students (A1, K1). In future I will give more consideration to who is participating in the session to ensure I pitch the content appropriately (A4, K5).

Scholarship

I planned this session to be constructively aligned with the assessment task the students are working towards (Biggs, Tang and Kennedy, 2022, p xxii) (A1, A2, K2, K3). Although I will not be marking the submissions, my intention was that by shaping the session around three keywords (as the students need to do for their essays), metacognition would be encouraged (A4, K3). Based on Hughes' notion of "learning to learn" (2007, p9) I aimed to enthuse the students about seeking out their own interests in terms of research materials to support their practice (A2, A4, A5, K2, K3, V3). This notion has impacted my teaching this semester as I have noticed some students struggling to be independent; it is something I that will inform more of my teaching going forward (A5, K5, K6, V2, V3).

PGCert tHE OBSERVATION FORM



Details of the Observation	
Observee	Alex Duncan
Practice Advisor / Expert peer observer	Holly Slingsby
Date of the Observation	21.03.24
Campus / Location	Photography seminar room, Dynevor Campus
Date, Time, Duration	21.03.24, 10am, 80 minutes
Subject Speciality	Fine Art: Studio Site and Context; Photography Module: Research in Practice
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 or professional 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]

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

Comments

The session focused on one body of work as means of discussing research in relation to artistic practice. Alex led the session from the front of the room with students seated in rows. The content was shaped by a narrative of Alex making work during his Master's degree and alongside other jobs to support practice (this is important for the students to understand the realities of being a practising artist). Alex highlighted questions and experiences which informed his artmaking processes. Introduction – Alex is presenting his own research and artistic practice. He connects this to the module task based around three keywords – acknowledging the challenging nature of this. Background intro – studied at Swansea College of Art, master's at Royal College of Art in London. Works presented made approx. ten years ago. The pace is engaging and thoughtful without being rushed. Anecdotes and personal insights are interspersed with theoretical content, some gentle humour is used.

Teaching [A2: Teach and/or support learning.]

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.

Comments

Presentation on screen – images, text, videos
Books are on an adjacent table – some of these are held up and referenced during the session. Small sculptures as shown in the presentation are displayed on the table as well, allowing tactile exploration of these after the presentation. Alex does some reading from text on screen but predominantly speaks without notes. Alex highlighted questions and experiences which informed his artmaking processes. Introduction – Alex is presenting his own research and artistic practice. He connects this to the module task based around three keywords – acknowledging the challenging nature of this. Background intro – studied at SCA, master's at RCA in London. Works presented made approx. ten years ago. The pace is engaging and thoughtful without being rushed. Anecdotes and personal insights are interspersed with theoretical content, some gentle humour is used. The visuals on screen are supported well by artworks themselves, which were presented on a table. An explanation is given of the material processes of making the works as well as the conceptual framework for these. There is discussion of audience responses when the artworks have been exhibited. Instinctive, primal engagement with materials is highlighted. Alex's chosen keywords are:
Recreation – double meaning; act of remaking, recreational activities. Constructed objects, constructed spaces. Artifice.
Atavism – and a link is made to a relevant book, *Waterlog* by Roger Deakin. Reappearance of a trait lost in evolution.
Haptics - touch in images as well as objects. Here Alex makes an explicit link for the Photography students, for whom sculpture is less directly relevant. Noticing how people use and interact with materials in daily life. Relationship between touch and image. Other terms: Pseudomorph – mimicry in nature; simulacra; hyperreality. There is an emphasis on curiosity and openness to reference material and inspiration. Use of current events, museum exhibitions, and material processes as valid research sources. Summary and repetition of the keywords is used to reinforce the main ideas.

Effective Learning Environments [A4:Develop effective learning environments and approaches to student support and guidance.] <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 There is a good level of concentration and quiet listening, some students are visibly note taking. (Some students are on phones – it’s unclear if they are taking notes or not.) Questions are invited throughout the talk. Some students ask questions and offer contributions.
Assessment [A3: Assess and give learners feedback] <i>i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students005C.</i>
Comments Alex made clear links between what he was presenting and the module assessment task, by using the three keywords task as a means of discussing core ideas in his own research.
Core Knowledge • Subject knowledge • Teaching methods • Student learning • Learning technologies • Evaluation • Teaching effectiveness • Quality assurance
Comments Alex’s specialist subject knowledge is made clear because he is showing artworks made as part of his own professional practice. The teaching methods were appropriate to an artist’s talk – a slideshow, talking through the images, plus the addition of the books and sculptures really enriched the presentation. Inviting questions and comments from the students encouraged their active engagement and participation.
Professional values • Respect for learners • Promote participation • Evidence informed approaches • Wider context of HE
Comments Alex demonstrated respect for learners by advising when he was about to show video with sound – thus sensitively accommodating the needs of neurodiverse students. This also promotes participation in the classroom setting. The wider context of HE was acknowledged as he discussed the journey from doing a Master’s through to being a practising artist.

Examples of good practice:

Alex provided a variety of ways to engage with the material shown – digital images, objects, books. He explained and gave images of material processes within constraints of spaces available to him at that time (again this is useful for students to understand in terms of the realities of professional practice.)

This artwork is now in an institutional collection – the presentation choices are beyond the artist’s control. This is more professional context for students to learn from.

There was a thorough presentation of research material – archive footage, museum labels, found photos, other artists’ works (Leon Kossoff, Picasso, Ribera, Brancusi) photos of relevant things noticed etc – as well as Alex’s own artworks.

Moving between theoretical and vernacular terminology made the content accessible and understandable.

Positioning art practice in socio-political and environmental context.

Works made in a variety of media. Demonstrates breadth of practice for students.

Reference to specific books which have informed artistic research and output.

Alex highlighted that research is inspiration, not a chore – this is encouraging for students. Suggestions of how to find one’s own methodology – voice notes, sketchbooks etc for recording images, ideas etc.

Action points:

There was possibly some overuse of the word ‘weird’ to describe unusual or curious things Alex had noticed or read during his research. More varied vocabulary might have been beneficial.

The images of works by other artists were not consistently labelled with the artist’s name, title, date or materials, which may have been useful for students to copy down.

More use of questions to the students could have been employed to check they were following.

**Observer:****Date:** 21.03.24**Observee:** Alex Duncan**Date:** 21.03.24**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.

Reflective report

The following observations are based on using Brookfield’s Four Lenses of Critical Reflection (2017, p61) (A5, K5, V3).

Self

I was curious to learn more about Alex’s artistic research and practice during this session, as well as his teaching style. I noted that he spoke clearly and confidently without using a script. His images were all high quality, which added to the overall visual stimulation of the presentation. As Brookfield says, “Because we love our subjects and disciplines we want to spend our lives creating environments in which others can similarly fall in love.” (2017, p153). I feel that Alex and I share this approach and attitude – that enthusiasm for the subject we practice as professional artists is one of the main assets we can offer to the students as a means of creating rapport and engagement (A4, A5, K1, K2, K3, V3, V4). The impact of seeing this in action reinforced for me the value of this approach.

Students

I noticed that there was a quiet and focused atmosphere during Alex’s talk and many of the students were absorbed in what he was teaching (K3). At the end of the session several of them approached

the table of books and sculptures to look more at these materials, which indicated they were interested to learn more about them (K3). They also asked further questions at this stage. On the other hand, I also observed a few students using their phones during the session. It was unclear to me if they were using these to take notes or not. From this I thought that it might have been beneficial for Alex to intersperse questions or discussion points for the students through his presentation, to check that they were following and engaging with what he was saying. Based on this I intend to do this more in my own sessions in future (A2, A2, A4, K2, K3).

Peers

After the session I spoke with Alex, as I believe that peer reflection supports our own learning and professional activity (K5). He stated that he wished the students would ask more questions and respond more actively to the material being shown. I can relate to this as sometimes it feels there is only a limited number of students who actively participate (K3). This relates to the aforementioned concern about use of phones; how can we strategically ensure that students are listening and comprehending? This is an area for constant development (A4, A5, K2, K5, K6, V3).

Scholarship

The session was based in what Biggs, Tang and Kennedy term “constructive alignment” (2022, p xxii), as Alex made a clear link between how he structured his talk and the assessment task that that students are working on, with three keywords being the central structure (A5, K5). This will have invited students to make a direct link between the session and the assignment they are working on (K3). Although the format of the session had elements of a classical curriculum (Jarvis, 2010, p234), being subject-centred and informative, this was balanced well with romantic curriculum characteristics (Jarvis, 2010, p234), such as foregrounding the importance of creativity, discovery and experiences (A5, K2, K3, V3). The demonstrated to me the value of combining these approaches, and I will continue to build this into my own teaching (A1, A5, V3).

CPD Reflections

Decolonising the Arts Curriculum videos

This reflection centres on three short videos I viewed on Decolonising the Arts Curriculum (South London Gallery, 2022a, 2022b and 2023). These were produced by South London Gallery, a leading cultural institution. The videos are presented by Dr Amita Nijhawan, an Educational Developer at the University of the Arts London (University of the Arts London, no date).

My primary reason for watching these videos was to improve my understanding of what decolonising the curriculum is, and how it can play an important role in creating safe, effective environments for diverse learners (A4, V1). I am aware that this is a contemporary issue not only in Higher Education but also in the wider art world in which I practice, and which my students will graduate into (A5, K1, V4).

King (2004, p28) recommends that CPD activities should be “self-directed and related to the needs of the individual”, and this material seemed appropriate on these grounds (A5, V3).

My initial understanding of decolonising the curriculum was essentially about increasing the diversity of source material used in teaching. In the Fine Art context, examples of this would include showing and discussing artworks by non-male, non-white, non-western practitioners, and updating reading lists in a similar manner (A1, K1, V1, V2). Viewing these videos broadened my understanding of this in several ways (A5, V3).

Dr Nijhawan foregrounded ways to make classrooms safe and welcoming in terms of how questions of identity are approached (A4, V1, V2). For example, if a session addresses issues such as cultural identity, starting with broader questions can be a way to lead into more personal discussion, ensuring that students are able to safely discuss personal identity, or keep the conversation more general if they wish to do so (K2, K3, V1, V2).

Secondly, the videos emphasised that not only is it beneficial to include reference material from a diverse range of practitioners, but also to discuss the influence of non-western artmaking on western practitioners. For example, the influence of African masks on the imagery of European Cubist painters such as Picasso (South London Gallery, 2022b), (K1, V1).

Leading on from this, Dr Nijhawan spoke about understanding cultural appropriation – balancing the need to look at global influences with an appreciation of how this material should be properly attributed (K1, K2, V3). This gave me a better understanding of how power dynamics play a role in how cultural activities are valued and disseminated (V3, V4).

The videos have increased my understanding of the need to decolonise the curriculum and some of the ways this can be done. For example, I now see that ways that seminar questions can be posed is as much a part of this activity as the choice of artworks and books to look at with students (K2, K3).

This will certainly inform my planning and teaching going forward. For example, in the coming year I will seek to not only check the diversity of authorship within the reference material for teaching, but also to include more material on cultural appropriation and proper attribution (A1, K1, V2). In order to support this I intend to read more scholarly material on the subject (A5, V3, V4).

Yoko Ono: Music of the Mind Exhibition

For this second CPD activity, I visited the newly-opened exhibition *Yoko Ono: Music of the Mind* at Tate Modern (*Yoko Ono: Music of the Mind* (2024)). My primary reason for doing this was to continue ensuring that the subject content I teach is current, by keeping abreast of recent activity in contemporary art and exhibition making (A5, K1, V3, V4).

King (2004, p27) notes that for many academics, “ensuring that the subject content of their courses was up-to-date” forms a key motivation for CPD activity (A5, K1). King also states that CPD activities might “explore the synergies between professional development for teaching and research” (2004, p26), and this activity also met this criterion for me, as my own research and teaching have an emphasis on performative and feminist practices, both of which are features of Ono’s oeuvre (A5, K1, V3). Furthermore, King recommends that CPD activities should make the most of staff’s “preferred learning styles” (2004, p29). Again, this activity exemplifies this for me, as visiting exhibitions is one of my preferred modes of learning and is directly relevant to what I teach (A5, K1, K2, V3).

The exhibition is a large retrospective of Ono’s career to date. It starts with her radical conceptual works and progresses through decades of experimental artistic and musical activity, through to her more recent outputs. I was particularly struck by how pioneering Ono has been and how through exhibitions such as this one her place in the artistic canon is being reassessed (K1, V3). Therefore, this activity has deepened my overall knowledge and understanding of Ono’s practice and her place in recent art history (A5, K1).

Furthermore, the exhibition emphasised the racism and sexism Ono faced in her career, particularly as a Japanese woman in post-war America. This linked to my first CPD activity on decolonising the curriculum, since it highlighted the socio-political conditions of Ono’s artmaking and enabled me to reflect on how these factors shape which artists come to be foregrounded in art historical narratives (K1, V4). I recognise my own position as a lecturer as a role in which I can play a part in addresses these imbalances, and seeing this exhibition was a prescient reminder of that (V1, V2).

As I am currently teaching a module on exhibition making, attending this exhibition was a timely opportunity to be reminded of the many strategies which can be employed for displaying artworks in many different media. This will direct impact my sessions with the students as we develop their exhibition later in the semester (A1, A2, A5, K1, K2, V3).

I have fed back on the exhibition to colleagues which means the activity is benefitting the team as a whole (A5, V3). I have already discussed the show with some students at an informal level. In future I intend to synthesise the research further into my teaching, for instance by including more of Ono’s artworks in my lectures and handouts (A1, A5, K1, V3). This will ensure that the students are benefitting from up to date expertise within the department and that their understanding of contemporary art practice is enriched (K1, K2, K3).

Staff Training: Creating accessible in-class activities

For this CPD activity I utilised a UWTSD staff training session on creating accessible materials for use in classes (Bissa (2023)) (A5, V1, V2, V3). I did not participate in the live session but watched it back, which still enabled me to use the activities suggested.

My primary reason for undertaking this training was that I am aware of several neurodivergent students within the cohorts I teach, and I want to continue developing my understanding of how to make sessions accessible and equitable for them (A2, A4, A5, K2, K3, K4, V1, V2). I had previously undertaken mandatory staff training on accessibility and attended a session led by Student Services as part of a staff development day, so my intention was to build on these experiences.

This session looked particularly at creating in-class activities, which differentiated it from the previous training I've had, which focused on digital materials and at understanding different neurodivergent conditions. A primary focus of this training was questioning what lecturers can do to make materials more accessible (K2, K3, K4, V1, V2). We were reminded that accessibility can be thought of in terms of cognitive, visual, auditory, motor and speech aspects. There was also an emphasis on making gradual improvements to teaching materials, rather than having to totally transform all materials all at once.

The session reminded me that some students have statements of compensatory measures which can be obtained via my Programme Manager. These can be used both to understand how a student might need adjustments for assessment, and to see how these adjustments might be needed in classes also, for example extra time or extra breaks. We were reminded that adjustments which benefit one individual are also likely to benefit others in a group (A4, K2, K3, K4).

In terms of how I could amend and improve my materials, some ideas which I noted down included: ensuring that video content is played with closed captions; providing plenty of time for activities; supplying materials in advance so that students can familiarise themselves with them; and supplying handouts in different formats. I learnt about the benefits of flexible time planning for classes, for example if some students read faster than others, suggesting what they can do when they finish reading without creating pressure on those who read more slowly (K2, K3, K4, V1, V2).

Another useful factor was giving task instructions in different formats so that they can be understood by students who learn in different ways. This was especially pertinent for me as I recently set some students a task to do in the week between classes, and the following week it became clear that some of them had not understood it. Going forward I can better communicate my instructions by giving them verbally, in writing and by showing examples of what the completed task might look like (A1, K2, K3, V1). Thus, I can already see several practical ways to implement what I have learnt in this session which will enable me to develop more inclusive and productive learning environments (A4, A5, V1, V2, V3).

TEACHING LOG	Candidate: Holly Slingsby		
	Campus: Dynevor		
Date	Session Details	No of Hours	Practice Advisor's Signature
03.10.23	L5 Worldbuilding seminar	2.5	
03.10.23	L5 Research in Context seminar	2	
09.10.23	L4 Visual Studies research session	1	
09.10.23	L5 Concept and Process tutorials	2	
10.10.23	L5 Worldbuilding seminar	2.5	
10.10.23	L6 Studio tutorials	2	
24.10.23	L5 Research in Context lecture	1	
24.10.23	L6 Independent Project tutorials	1	
30.10.23	L4 Visual Studies research session	1	
30.10.23	L5 Concept and Process tutorials	2	
31.10.23	L5 Worldbuilding seminar	2.5	

31.10.23	L5 Research in Context lecture and seminar	2	
06.11.23	L5 Concept and Process tutorials	2	
07.11.23	L5 Worldbuilding seminar	2.5	
07.11.23	L6 Independent Project tutorials	1	
20.11.23	L5 Concept and Process tutorials	2	
20.11.23	L4 Visual Studies life drawing	2	
21.11.23	L5 Worldbuilding seminar	2.5	
21.11.23	L6 studio tutorials	2	
28.11.23	L5 Worldbuilding seminar	2.5	
28.11.23	L5 Research in Context lecture and seminar	2	
Hours =	Hours Carried Over=	Total Hours = 40	

Participant's signature.....



Practice Advisor's signature



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Yoko Ono: music of the mind (2024) [Exhibition] Tate Modern, London, 15 February – 1 September 2024

Microteach Plan: Joan Jonas

- Aims: In this session we're going to be exploring the work of the artist Joan Jonas
- Opening questions: is anyone familiar with contemporary art? And with Jonas' practice?
- Biographical and contextual overview
- Examples of works - hand out sheets to take notes on
- Invite responses to the images – what are we looking at?

Overview

Joan Jonas (b 1936) is an internationally acclaimed contemporary artist who has been practising since the late 1960s. She came to prominence as part of an experimental scene in NYC where artists made use of empty plots of land, warehouses etc to make work individually and collaboratively. Jonas is a pioneer of performance art and artist's moving image – video was a newly available medium when she started out.

Her multimedia approach also includes installation, sound, drawing and painting.

Much of her work uses several media at once to create multiple phenomena and multiple meanings – juxtaposing two or more elements to create something more than the sum of its parts.

Much of her artistic output is informed by literature – writers including Jorge Luis Borges, Dante, HD – and this sense of mythmaking pervades her practice.

- Read Joan Simon quotation.
- How does this manifest? Let's look at some examples.

Artworks

We'll briefly look now at 2 artworks which demonstrate this – hand out sheets.

Vertical Roll, 1972

- A project with variations, typical of how Jonas works – live and video iterations which relate to one another and might be recombined/ re-presented
- Widely considered a seminal work in single-channel video art
- What do you notice about these images? No right answers!
- Two out of sync frequencies make use of rolling structure, creating a fragmented figure
- At certain points she jumps as if this line is a skipping rope
- Audio emphasises this rhythm
- Belly dancer costume – TV as medium for desire?

They Come to Us without a Word, 2015

- US pavilion at Venice Biennale – shows the level of recognition for Jonas' practice
- What are we looking at here? What elements can you see?
- Multimedia, expansive and immersive installation across 4 galleries
- Themed around environmental issues and sharing the world with non-human creatures – bees, fish etc
- Uses oral histories from Nova Scotia
- Includes a video altered with a 'vertical roll', linking back to *Vertical Roll*

Summarise

- These are two of many, many works in Jonas' career
- Any questions?
- Further resources for seeing/ finding out more

Slides:



'Jonas's multiplication of illusions – two elements conflated or juxtaposed to become a shifting third entity, perceived differently by each viewer[...] have allowed her to create a personal, if puzzling, cosmology as a well as a psychologically imbued field[....] Critically, drawing on the techniques of "collage" and "montage", the artist offers her aural/ visual assemblages to allusively address some of the largest questions of our epoch in light of historical memory and pressing future issues: identity, spirituality, warring factions [...] indeed, the creation and transmission of knowledge over time.'

- Joan Simon, introduction to *In the Shadow a Shadow: The Work of Joan Jonas*



Joan Jonas, *Vertical Roll*, 1972
Video stills



Joan Jonas, *They Come to Us without a Word*, 2015
Installation view



Joan Jonas, *They Come to Us without a Word*, 2015
Installation view



Joan Jonas, *They Come to Us without a Word*, 2015
Production shot

Further resources:

- Recent interview with Joan Jonas on the [A Brush With... podcast](#)
- Joan Jonas, *Good Night Good Morning* at [MoMA](#)
- See selected video works on [Ubu Web](#)
- Publications in the Fine Art reading room and in the library

Handouts:



Artist name:
Artwork name:
Medium:
Date:
Notes:



Artist name:
Artwork name:
Medium:
Date:
Notes:

PGCert tHE OBSERVATION FORM



Details of the Observation	
Observee	Holly Slingsby
Practice Advisor / Expert peer observer	Muhammad Cassamo
Date of the Observation	25.03.24
Campus / Location	Swansea Business Campus
Date, Time, Duration	10 minutes
Subject Speciality	Fine Art
Type of activity	Micro teach
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 or professional 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] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments - PowerPoint presentation with clear title slide - Helpful use of text and images within the presentation slides.
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 - The content was easy to follow and the lecturer engaged well with the class - Asking direct questions made use of learner's prior knowledge on the subject of art. - A reference list was provided at the end of the presentation for further research and this also gave credibility to the session. - Holly made good eye contact with learners to establish communication and check that we were following what she was saying.
Effective Learning Environments [A4:Develop effective learning environments and approaches to student support and guidance.]

<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 - A good rapport was established with the learners. - There was active participation and dialogue from the learners.
Assessment [A3: Assess and give learners feedback] <i>i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students.</i>
Comments - Question and answer method was used to engage learners in the material. - Encouraging feedback was given to the responses.
Core Knowledge • Subject knowledge • Teaching methods • Student learning • Learning technologies • Evaluation • Teaching effectiveness • Quality assurance
Comments - Holly clearly has specialist expertise on this subject area, making the content easy to understand and engaging for the learners. - The structure of the session was clear and well organised. - Making use of PowerPoint and a slide clicker created a smooth and coherent presentation. - Asking questions to the learners ensured we were following the content being delivered.
Professional values • Respect for learners • Promote participation • Evidence informed approaches • Wider context of HE
Comments - Holly demonstrated respect for learners and promoted participation from everyone in the session. - She used scholarly material and examples of the artist's work to highlight what the messages behind the art meant.

Examples of good practice:

- Establishing a clear sense of the purpose of the session and what the objectives were.
- Personable and professional delivery of the material.
- Good communication skills.
- The session was well planned and was an appropriate amount of content for the length of the session.

Action points:

- Having aims and objectives of the session in the beginning so students can mentally prepare for what is to be taught.

Observer: Muhammad Cassamo**Date:** 26.03.24**Observee:** Holly Slingsby**Date** 26.03.24**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

Details of the Observation	
Observee	Holly Slingsby
Practice Advisor / Expert peer observer	Dr Badir Miftah
Date of the Observation	25.03.24
Campus / Location	Swansea Business Campus
Date, Time, Duration	10 minutes
Subject Speciality	Fine Art: Studio Site and Context
Type of activity	Micro teach

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 or professional 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] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments - The micro-teaching session was well-prepared and organised. - Content was primarily presented through a PowerPoint slideshow, incorporating bullet points, textual information, and relevant images. - Holly exuded confidence throughout the session, fostering audience engagement through such as audience Q&A sessions, to encourage active participation and learning.
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 - Beginning/Introduction/Continuity: Smooth start, linked well with prior sessions. - Clarity/Pace: Clear and well-paced presentation. - Attitude/Reinforcement: Engaging attitude, effective reinforcement. - Ending/Summary/Future Work: Concise summary, clear future direction. - Technique/Aids/Communication: Effective use of aids, communication. - Achievement/Rapport/Methods: Objectives met, positive rapport, suitable methods.
Effective Learning Environments [A4:Develop effective learning environments and approaches to student support and guidance.] <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 Holly kept the class active and engaged by employing various teaching methods, including distributing informative leaflets about Joan Jons, which added an intriguing dimension to the lesson.
Assessment [A3: Assess and give learners feedback] <i>i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students005C.</i>
Comments Active participation was encouraged through the utilization of the question-and-answer approach. Regular eye contact was maintained to ensure audience attentiveness and comprehension throughout the presentation.

Core Knowledge • Subject knowledge • Teaching methods • Student learning • Learning technologies • Evaluation • Teaching effectiveness • Quality assurance

- | |
|---|
| Core Knowledge <ul style="list-style-type: none">• Subject knowledge• Teaching methods• Student learning• Learning technologies• Evaluation• Teaching effectiveness• Quality assurance |
|---|

Comments	Holly demonstrated a solid grasp of the core content, employing effective and varied instructional strategies to engage students actively and demonstrate their understanding. Relevant learning technologies were utilized to enhance the overall learning experience.
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Professional values • Respect for learners • Promote participation • Evidence informed approaches • Wider context of HE

- | |
|---|
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|---|

Comments
The approaches were informed by evidence, ensuring the incorporation of effective teaching methods.

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Examples of good practice:
Encouraging critical thinking.

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Encouraging critical thinking.

Action points:
Diversifying instructional materials.

Action points:
Diversifying instructional materials.

Observer: Badir Miftah..... Date 26.03.2024

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Observee: Holly Slingsby **Date** 26.03.24

Observee: Holly Slingsby **Date** 26.03.24

PGCert PARTICIPANTS

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.