

Jamie Lewis Brown – P141620

Effective Teaching, Learning and Assessment in PCET (M6X02269)

APPENDIX A: FEEDBACK FORM

PGCE/PCE (PCET) LESSON ASSESSMENT FORM

Student Teacher Name: Jamie Brown Establishment: WYSP Mildred

Date: 19th Nov 2019

GRADE DESCRIPTORS: (When compared with an experienced teacher)

VG – Excellent awareness, understanding and application of different approaches to the planning and delivery of effective teaching and training.
G – Comprehensive awareness, understanding and application of different approaches to the planning and delivery of effective teaching and training.
S – Awareness, understanding and application of different approaches to the planning and delivery of effective teaching and training.
U – Needs attention through further development and improvement

Context of observation
(e.g. class, ability, number of students; topic; main activities and organisation; other features)

Story Beats

A SUBJECT KNOWLEDGE	VG	G	S	U
1 accuracy of knowledge of subject matter	/			
2 understanding of context e.g. scheme of work, programme of study	/			
B LESSON PLANNING AND PREPARATION	VG	G	S	U
1 detail and structure of plan	/			
2 clarity and suitability of learning objectives	/			
3 consideration of SpLDs, anticipated difficulties, health and safety, etc.	/			
4 resources selected, prepared, organised	/			
5 consideration of professional standards	/			
6 consideration of appropriate cross-cutting enhancement theme(s)	/			
7 consideration of active learning, learner engagement and skills development	/			
C TEACHING	VG	G	S	U
1 lesson start, e.g. outlining content, aims and objectives	/			
2 presentation, instructing, explaining, demonstrating	/			
3 effective questioning	/			
4 choice and variety of tasks/activities	/			
5 variety and suitability of teaching strategies/methods/approaches	/			
6 use of emergent technologies	/			
7 pace of lesson, use of time	/			
8 lesson ending, e.g. summarising, recapping key points, etc.	/			
D CLASS MANAGEMENT AND CONTROL	VG	G	S	U
1 presence and voice projection	/			
2 transitions – smooth	/			
3 awareness, vigilance and intervention	/			
4 use of praise and encouragement	/			
5 management of tasks/learners/work groups	/			
E MONITORING AND ASSESSING STUDENTS' PROGRESS	VG	G	S	U
1 monitoring understanding and progress during lesson	/			
2 suitability of assessment strategies/methods/approaches	/			
3 assessing achievement of learning objectives	/			
4 giving feedback and setting targets for progress	/			
F EFFECTIVENESS	VG	G	S	U
1 in setting high expectations for work	/			
2 in conveying enthusiasm and challenging students	/			
3 of students' engagement and learning in this lesson	/			

Observer Signature: _____

Pauline

19.11.19

Highly Teaching Style. Well done!

Plenary / Conclusion

Final a He activities were excellent
with a challenge exercise that really
engaged the learners. Treat use of feedback
targeted for improvement.

A superb lesson, which was highly
engaging and thought provoking. I wonder
if there is any application of 'Beats' to
teaching. Really interesting. You have a

A very clear and well designed lesson, a great start
of planning has gone into the planning the scheme
is detailed. There are clear objectives & teaching
Development/Delivery
& learning strategies. A safe learning environment

You have a calm and professional approach
to teaching. In a transactional approach (TA)
turns effective Adult style of teaching ideal
for a professional practitioner. The four points were

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APPENDIX B: LESSON PLAN

PROFESSIONAL STANDARDS
Please note WHEN and HOW relevant professional standards occur and are met:
(include detail of standard, not just a reference number)

A1 Design and plan learning activities and/or programmes of study
- Create and plan a 45-minute Microteaching session

A2 Teach and/or support learning
- Deliver 45-minute Microteaching session

A3 Provide assistance for students when/if they require it.
- Provide assistant for students when/if they require it.
- Assess and give feedback to learners

A4 Through a mix of Q&A and group Discussion.
- Be available to students when and if they require assistance as well as providing additional aid to learners who are not as familiar with the subject area/material

A5 By not only explaining the theory behind story beats but how they can be applied within both the writing and filming stages of film production

K1 The subject material
- Include definitions and examples of Story Beats (both written and visual) and how it can be applied to real world artefacts.

K2 Appropriate methods for teaching, learning and assessing in the subject area and at the level of the academic programme
- Asking learners to apply the theories to practical artefacts by analysing them individually.

K3 How students learn, both generally and within their subject/ disciplinary area(s)
- VAK: Visual (Presentation, Film Examples), Auditory (audibly guiding learners through the process), Kinaesthetic (Providing handouts that they can highlight/fill in)
- Within film, creative and/or visual mediums, explain the theory and then showing how they could apply this to their own or other's practice.

K5 Methods for evaluating the effectiveness of teaching
- Group discussion and work sheets that the learners will have to complete

V1 Respect individual learners and diverse learning communities
- Treat each individual with the same level of respect, regardless of previous experience and offer additional help if required.
- Provide a printed version of the slides in case learners have vision issues.

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LESSON PLAN

TOPIC: STORY BEATS	CLASS: LEVEL 4
DATE: 19/11/19	LENGTH OF LESSON: 45 MINS
ABILITY/SPECIAL EDUCATIONAL NEEDS: N/A	NO IN CLASS:
AIM OF LESSON - To introduce learner to story beats how they effect and drive forward narrative - To show how one could potentially take a piece of writing and adapt it to the screen	
LEARNING OBJECTIVES – The Learners Should Be Able To: - Identify what story beats are and how they serve a narrative - To be able to analyse a piece of writing/small film clip and identify story beats <i>Capod 19/11/19</i> <i>Cleor lena onychun</i>	
PREVIOUS KNOWLEDGE: - Understanding of cultural media (e.g. what a film is.) - Semiotic theory (previous microteach)	
ANTICIPATED DIFFICULTIES: Literary Skills Entry Behaviour Potential Visual Issues (E.G. Short Sighted) Internet (Or Lack Of)	
RESOURCES/EQUIPMENT REQUIRED: - PowerPoint - Printed Worksheets - Paper and/or Pen - Video Examples	
HEALTH & SAFETY: Basic Risk Assessment of Teaching Space	

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CROSS-CUTTING ENHANCEMENT THEMES	
Please note any cross-cutting enhancement themes are embedded in the lesson and WHEN and HOW they are met:	
- Critical/Analytical Thinking (Throughout) By being able to break down story into its individual beats, learners can take this to both their practice and everyday lives as they look for meaning and interpretations.	
- Literacy Skills (Rearrange Exercise) Through learning about story beats and how they function, it allows the learners to think more carefully about how they structure both creative writing and academic work. The specific words they use and where they place them can have significantly different effects on the reader.	

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LEARNING OBJECTIVES – The Learners Should Be Able To:	
- Identify what story beats are and how they serve a narrative - To be able to analyse a piece of writing/small film clip and identify story beats <i>Copy & Paste video</i> <i>Clear lesson objectives ✓</i>	
PREVIOUS KNOWLEDGE:	
- Understanding of cultural media (e.g. what a film is.) - Semiotic theory (previous microteach)	
ANTICIPATED DIFFICULTIES:	
- Literary Skills - Time - Entry Behaviour - Potential Visual Issues (E.G. Short Sighted) - Internet (Or Lack Of)	
RESOURCES/EQUIPMENT REQUIRED:	
- PowerPoint - Printed Worksheets - Paper and/or Pen - Video Examples	
HEALTH & SAFETY:	
Basic Risk Assessment of Teaching Space	

GROUPS USED (WHEN and HOW):

Group Discussion
After each activity, there will be a small group discussion to see how well students have been able to identify beats within the given material and where they are placed.

Written Test
During the 'Beats in the Screenplay' section of the session, learners will be asked to 'mark' a script by outline to see if they have an initial understanding of story beats.

✓
Formative or Summative?

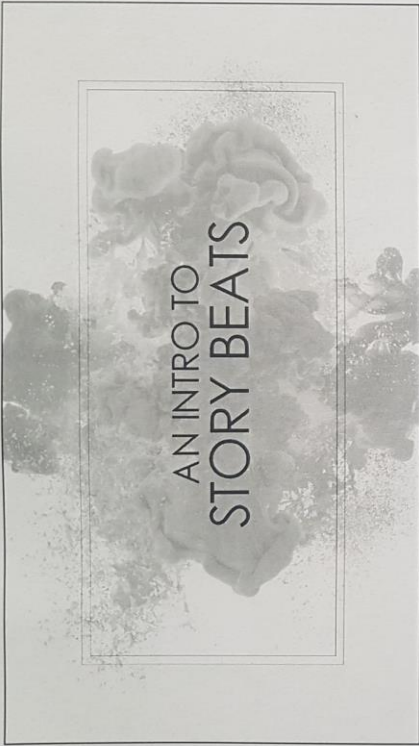
INFORMAL LESSON EVALUATION:
(This section should be completed straight after the lesson)

- Feedback was really positive
- They all got it in the end, different people understood it different parts
- Maybe just focus on action beats?

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APPENDIX C: POWERPOINT

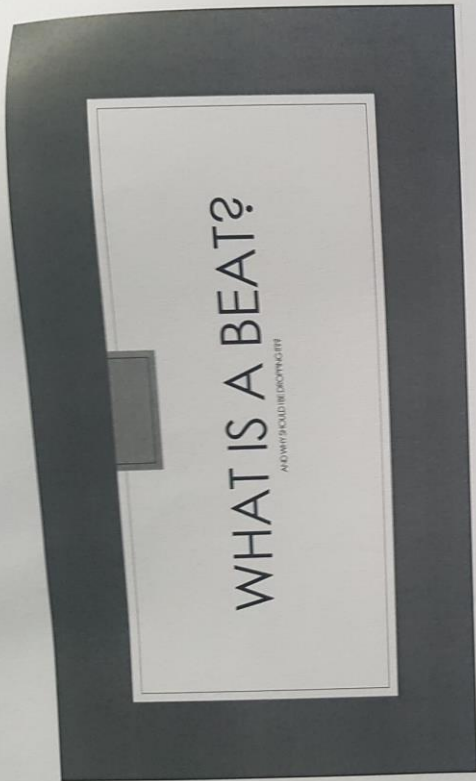


AN INTRO TO STORY BEATS

LEARNING OBJECTIVES

- Define and identify what an action story beat is.
- Analyse script/video and identify story beats within.

*Supers - CLEAR FRESH
The best bits, thin
I have ever seen - Awesome*



WHAT IS A BEAT?

WHAT IS A BEAT?

◦ IN THIS CASE A STORY BEAT IS AN ACTION OR MOMENT THAT IS DESIGNED TO MOVE THE STORY FORWARD. THEY ARE CAREFULLY DESIGNED TO OFFLOAD STORY INFORMATION TO AN AUDIENCE.

◦ "In a screenplay or teleplay, a beat is a moment that propels the story forward and compels the viewer to take stock of what could happen next. Each scene may be comprised of several different beats. Some story beats are subtle, while others are obvious." Aaron Sorkin – Masterclass (2019)

◦ ACCORDING TO SORKIN, THEY CAN BE BROKEN DOWN INTO FOUR CATEGORIES

- Events
- Realisations
- Resolutions
- Interactions

18/11/2019

LITERAL – EVENTS & INTERACTIONS

- WALKING IN/OUT OF A ROOM
- THROWING A PUNCH
- LOOKING AWAY
- EXPLOSION
- VERBAL CONVERSATION (DETAILS IN THE STORY)
- STARING INTO THE DISTANCE
- BACKSTORY



EMOTIONAL – REALISATIONS & RESOLUTIONS

- MORE SUBTLE, HAVE TO BE INTERPRETED BY THE AUDIENCE
- CONSISTING OF REACTION SHOTS, FACIAL EXPRESSIONS, OR MANY OTHER METHODS, THEY ARE MOMENTS THAT THE AUDIENCE CAN READ THE MEANING INTO, THEY SIGNAL KEY MOMENTS WITHIN A STORY.
- IT COULD RANGE FROM A CHANGE IN FACIAL EXPRESSION, TO THE WAY A CHARACTER SPEAKS, TO EVEN SILENCE.



BEATS IN A SCREENPLAY

WHAT DOES A STORY BEAT LOOK LIKE IN A SCRIPT?

COMEDIAN is trying to roll a cigarette hastily.

COMEDIAN

Come on, you've done a thousand gigs, what could possibly go wrong??.... A lot actually but...

COMEDIAN is shaking so much he drops his cigarette and spills it all over the side.

EXERCISE: CAN WE REARRANGE THE SCENE?

- AS A CLASS, CAN WE REARRANGE THE STORY?
- HOW DOES CHANGING THE ORDER OF THE BEATS CHANGE THE MEANING OF THE STORY?

DOCTOR WHO
SERIES 11
EPISODE ONE
THE WOMAN WHO FELL TO EARTH

10:00:09 FADE UP FROM BLACK TO
10:00:14 A YOUTUBE PAGE! - DAY 2 1904

Taking up our entire screen. Username: Ryan5. Title underneath: "Hey". Views: 19. Subscriber count: 37. Centre of the video: RYAN SINGLAIN, looking at us. 19, black, Sheffield born and bred; cheeky, strong, caring. Best grin you ever saw. Recording in his bedroom, YouTube style.

RYAN SINCLAIR
So today I wanna talk about the
greatest woman I've ever met. Smart.
Funny. Caring.
(Beat)
Special. Proper special.

As he talks, the camera moves slowly, slowly, imperceptibly in--

RYAN SINCLAIR (CONT'D)
Where do I start? OK. I've mentioned this on here before. I am, pretty much, not an idiot. I'm actually a capable guy, considering.
(now just close on Ryan)
But I'm nineteen and, cos of the thing I've told you before -- I can't yet ride a bike.

CUT TO:

2:00:46 EXT. PEAK DISTRICT/HILLTOP - SUNSET 1 1905

gorious wide vista of the Peak District. Vast valley, surrounded by hills. Beautiful September day. Burnt-orange low-winter sun. Magic hour. A few miles distant, the city of Sheffield glint-shines gloriously.

GRACE O'BRIEN

use on a smiling GRACE O'BRIEN. Black, late 50s/early 60s. Strong, caring, force of nature. She's talking to RYAN, who's sat on the sofa. Ryan is looking at her.

you keep trying

more first to show an initial

and we'll go on trying, until it's one. Now keep your eye on Grand-

LET'S GET VISUAL

HOW TO VISUALISE STORY BEATS FOR THE SCREEN?

HOW DO WE VISUALISE THESE STORY BEATS?

- WHEN TRANSLATING BEATS TO THE SCREEN, FILMMAKERS WILL OFTEN COMBINE THE LITERAL AND EMOTIONAL STYLES ON ORDER TO CREATE EMOTION.
- THIS ISN'T AN EASY PROCESS! YOU NOT ONLY HAVE TO TRY AND CREATE YOUR VISION FOR YOUR FILM BUT YOU ALSO HAVE TO MAKE SURE THAT THE AUDIENCE FOLLOW ALONG TOO.
- TO DO THIS, WE OFTEN RELY ON SEMIOTICS TO STRENGTHEN OUR ARTISTIC INTENT AND BRING OUR IDEAS TO LIFE!

RECAP: SEMIOTICS

- SEMIOTIC THEORY SUGGESTS THAT WE AS HUMANS DERIVE MEANING FROM THE WORLD AROUND US.
- WHILE SEMIOTICS ARE VISUAL SIGNIFIERS OF INFORMATION, STORY BEATS HELP BRING THEM TO LIFE...



EXAMPLE



COMEDIAN is trying to roll a cigarette hastily.

COMEDIAN

Come on, you've done a thousand gigs, what could possibly go wrong??.... A lot actually but...

COMEDIAN is shaking so much he drops his cigarette and spills it all over the side.

EXERCISE: HOW MANY BEATS CAN YOU IDENTIFY?

LEARNING OBJECTIVES

- Define and identify what an action story beat is.
- Analyse script/video and identify story beats within.

APPENDIX D: RESOURCES

*Excellent location.
Really enjoyed*

10:00:00 BBC WORLDWIDE STING

10:00:09 FADE UP FROM BLACK TO

10:00:14 A YOUTUBE PAGE! - DAY 2 1004

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Close on a smiling GRACE O'BRIEN. Black, late 50s/early 60s. Strong, warm, caring force of nature. She's talking to RYAN, who's sat on a bike --

RYAN SINCLAIR

Me! Nan, we keep trying this --

GRACE O'BRIEN

And we'll go on trying, until it's done. Now keep your eye on Grandad--

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