

CURRICULUM VITAE

GEORGE SANDIFER-SMITH

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Objective: to deliver high quality teaching to undergraduate and postgraduate students and mentor their creative abilities to the point of publication

Education

2014 – Present Aberystwyth University
PhD in Creative Writing (Expected thesis submission 2018)
**Thesis composed of novel, *Bell Rock*, and Critical
Commentary, *Writing time jumps: Temporality and relative dimensions in the
space of the novel***
Supervisor: Dr Jacqueline Yallop

Brief synopsis: My thesis for my PhD includes a novel, *Bell Rock*, a long narrative comprising two novellas and two novelettes inter-connected to tell stories of one family in Pembroke, Wales. This includes elements of magical realism utilising local mythology and history with particular reference to St Govan, a Celtic saint. Thesis also contains a critical commentary using my novel as a study in time jumps and how they function within a narrative. Time and memory have been themes that have grown increasingly prevalent throughout my writing, as my MA dissertation (composed of the short story *Orange Gardens* and accompanying commentary) also considered issues of character and place changing as viewed from different points in time.

2013 – 2014 Aberystwyth University
MA in English Literature and Creative Writing
(Merit)

2010 – 2013 Aberystwyth University
BA in English Literature and Creative Writing
(2:1)

Research and Writing interests

My thesis for my PhD includes a novel, *Bell Rock*, a long narrative comprising two novellas and two novelettes inter-connected to tell stories of one family in Pembroke,

Wales. This includes elements of magical realism utilising local mythology and history with particular reference to St Govan, a Celtic saint. I have also presented mythology in an accessible manner in *Cholloo's Birthday*, a children's book (published by Lily Publications in 2014).

My PhD Thesis also contains a critical commentary using my novel as a study in time jumps and how they function within a narrative. Time and memory have been themes that have grown increasingly prevalent throughout my writing, as my MA dissertation (composed of the short story *Orange Gardens* and accompanying commentary) also considered issues of character and place changing as viewed from different points in time.

Teaching experience

Working as a tutor on the first year 'Introduction to Fiction' module at Aberystwyth University presented me with the opportunity to work to specifications set by the department as well as allowing me creative freedom within those parameters for lesson plans. This placement also allowed me experience in marking portfolios of students' creative work, using a system of annotations and a final note discussing corrections and further reading each students would find useful.

In 2017, I also led a series of writing workshops open to the general public at Aberystwyth University's Old College, teaching a class on Detective and Crime Fiction (a subject connected to my undergraduate dissertation) and 'Bridging Realms: Writing Magical Realism'.

Events and performance-based

In May 2014, I began organising free live comedy events using venues provided by the National Lottery-funded organisation *somewhereto_* (their website: <https://somewhereto.com/>), and have branched out since to put together events with live musicians.

Following this, throughout 2015-2016 I also organised a monthly night of spoken word entertainment, *Shellshock*, at Wiff Waff Bar in Aberystwyth, with the aim being to provide a free platform for any level of poet, storyteller or comedian to present their own work to the public. Photographs of the success of these events can be found on the official Facebook page.

Other writing work

I was the co-editor of the limited run poetry anthology, *Make Time for Aberystwyth*, funded by Aberystwyth University, which was released in late May 2013. In 2014, I organised and edited a poetry anthology featuring the work of poets in English from around of the world including the UK, the USA, and Africa, *The Wait*, published in aid of Cancer Research.

My first children's book, *Cholloo's Birthday*, was published by Lily Publications in 2014.

My poetry has also appeared in magazines and journals including New Welsh Review, Ink Sweat & Tears, The Lampeter Review, The Stockholm Review, Black Sheep Journal, The Cadaverine, Aviary Magazine and Long Exposure Magazine, as well as in every anthology organised by the MA students (this is an annual, university-funded activity) of Aberystwyth University's English department from the years 2013-2017.

I have also contributed to the journal New Welsh Review's multimedia platform, in the form of book reviews that can be found as podcasts (this also allowed me experience in a recording studio delivering critical work as a presentation).

Employment

August 2014 – September 2014 The Castle Inn, Pembroke

Position Kitchen Assistant/Barman

Washing up in restaurant and bar work which involved maintaining standards of cleanliness and relations with the public.

September 2014 – July 2017 Sophie's Café, Aberystwyth

Position Waiter/Barista

Duties included waiting on tables, providing friendly customer service, making beverages, washing up and cleaning using industrial chemicals and following careful professional procedures.

*September 2015 – December 2015 English and Creative Writing Department,
Aberystwyth University*

Position Tutor on module 'Introduction to Fiction'

Regular teaching hours discussing texts and techniques in seminars and analysing students' work in workshops. Also maintaining contact with students via e-mail and meetings dealing with enquiries about writing and assessments. This position also included experience marking students' work.

Work experience

Worked in Torch Theatre in marketing department in May 2006, and in office of Camrose Media Ltd as production assistant in May 2008.

Personal interests

Writing, reading (novels and non-fiction), film (in particular comedy and cult films), theatre and music (having played the bass guitar in various bands).

Referees

Employment/Academic References

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Email phil@vipc.co.uk

Description of placement

For my PGCE (PCET) teaching experience placement, I worked with the English and Creative Writing Department of the University of Wales Trinity Saint David, based on their Lampeter Campus under the mentorship of Dr Jeni Williams and particularly with Dr Samantha Wynne-Rhydderch and Dr Dic Edwards.

A new educational policy, block-based teaching for individual modules, has been tested out in the academic year 2018/19 and my placement allowed me to see the advantages and disadvantages the first year of this new process would bring. Block teaching involves the intensive teaching of a module in a period of weeks rather than months – for example, taking three weeks to teach a module with four days each week featuring a three-hour session of lecture/seminar. During this three-week period, learners are also assessed through the submission of assignments.

The undergraduate modules I observed and taught on mostly followed this structure, in both English Literature and Creative Writing. These modules included 'Dreams and Nightmares: exploring utopian and dystopian writing', 'Reading and Writing Poetry and Prose', and 'The Practice of Poetry: How to Craft Your Work'. To briefly cover the successes and failures of block teaching (though there will be more of this in the more critical component of my final assessment), I would like to note that the new model of teaching lent itself more successfully (though that is to say not entirely successfully) to Creative Writing modules and less successfully to English Literature modules.

For example, the average reading list for an English Literature module at undergraduate level is, considering the learners are to be given autonomy to decide which texts they will be using in comparative essays, at least fifteen core texts. When working within the constraints of a block teaching system, this would require the learners to read each text (some of which are hundreds of pages long) in one to two days while also attending classes. The response from the learners at UWTSD, using module feedback forms, concluded that it was affecting their stress levels and mental health and that they felt they were not achieving their academic potential – ultimately, a great obstacle in the face of attaining self-actualisation.

By contrast, the practice of block teaching when applied to Creative Writing yielded less straightforward though still flawed responses. The challenge of writing new creative work every day and workshop it amongst themselves and in dialogue with the lecturers was initially very successful, with learners showing vast improvements in their ability to pick up new skills and understand various concepts involved in the artifices of writing poetry and fiction very quickly. However, after the first two weeks of a three-week block, I felt that the learners were settling into their comfort zones and growing complacent in the face of the relentless workload. A suggestion to combat this would be to instead run a block across six weeks with a week spent in classes and a week of self-study (with opportunities for tutorials with lecturers) perfecting their work ready for assessment, continuing on like this for the whole of the six weeks. The main issue of this would be the challenge of scheduling like this across an entire

year – something I will be exploring more, again, in the more critical component of this submission.

In terms of the content I was teaching, I relished the opportunity to challenge myself teaching within fields I had not worked in for some years – while my MA is in English Literature and Creative Writing, my PhD was in Creative Writing which, while sharing some of the critical elements of the study of English Literature in terms of the reflective commentary required to assess creative work, is a rather different field. During Semester One, I observed and taught on two modules for English Literature – mainly observing for a module on Geoffrey Chaucer's *The Canterbury Tales* (as well as advising learners on essay structure) and taking a more active role in the previously mentioned module covering Utopian and Dystopian fiction. The two texts I gave lectures on and organised the discussions of were Margaret Atwood's *The Handmaid's Tale* and Anthony Burgess's *A Clockwork Orange*. In undertaking this task, I faced the challenge of learning new material (or rather supplementing my own knowledge with a wider range of critical material) regarding these texts at short notice in order to teach on them. In a similar vein to this, and as part of that module, I also taught a more general session on popular science fiction (particularly the work of Philip K Dick, *Star Trek*, *Doctor Who*, and Frank Miller's comic books) and how it related to the issues of utopianism discussed throughout the novel.

The relationships between the multiple texts and how they compared to one another formed a large part of the learning process for me as a teacher, as one must view the module's reading list as one continuous connective list to draw on so that learners may choose the texts they write about in their essays fairly and objectively. That this must also be impressed upon the students, to see the connective context between the various texts, was also an important feature learned particularly in Semester One; as can be gleaned from my mentor observations, my confidence and vocal projection also required some work from that earlier stage in the year. It was disconcerting to realise that there would have to be considerable improvement in my own teaching ability, but the self-recognition of this within both the context of the PGCE (PCET) and the wider context of my teaching career was a valuable lesson.

More comfortably, as in 2018/19 I have also been in the process of finalising my PhD in Creative Writing, I was also given the opportunity to teach Creative Writing at both BA and MA levels. This provided opportunities to learn more about the process of prompting creative work from learners and fully engage with the feedback process – indeed, in the undergraduate modules I observed and taught on, I gained first-hand experience of the emergent technology used in formative assessment. Learners posted their poems and fiction pieces on an online forum (using Moodle) and I logged in as their editing teacher and commented on their work, offering advice and changes as well as other literary sources to look to when completing their work for final assignments. While not involved in the final assessment of their work, I was able to engage with feedback and maintain an open communication with the learners, even when not in the classroom.

MENTOR MEETING RECORD

Student Teacher Name: George Sandifer Smith Date: 8 April 2019

Term: 1 ☐ 2 ☒ 3 ☐ (Please circle as appropriate)

1. Review of existing targets (include reference to Professional Standards)

- To continue to develop knowledge of teaching practice - To maintain professional standards throughout - To develop preparation for individual sessions - To finesse timekeeping - To gain more confidence speaking to learners - To engage and enthuse learners by information and exercises - To give focused feedback	
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2. New Targets

- To continue to develop knowledge of teaching practice - To reflect upon personal learning - To collate and contextualize materials from placement - To develop learning and teaching strategies around online learning especially feedback to students	
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3. Outline of future training activities designed to achieve targets

& 2. Develop peer groups learning with colleagues to share practice eg attend conference , join associations, maintaining communications with PCET colleagues - Modelling teaching materials based on those produced on the placement - To engage in online learning by taking writing courses - To engage in mentoring schemes for other writers	
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1. Audit of Subject Knowledge reviewed?

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2. PDP checked for up-to-date and satisfactory plans and evaluations?

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3. Note of ideas /issues discussed as a basis for Assignments

- Focus on online assessment and feedback especially with formative work.
- Develop checklists to aid
- Development of more efficient peer to peer feedback.
- Student exchange of materials as bases for stimulation of personal writing and extension of ideas of voice.

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Student Teacher: _____ **Date:** _____

Subject Mentor:  _____ **Date:** _____

LESSON OBSERVATION FORM

Teacher	Samantha Wynne Rhydderch
Date	17/10/18
Group	MA Poetry (Writing & Research)
Topic/Context	Writing autobiographically (focus on Carol Ann Duffy and Helen Mort)

Notes on the lesson:

Split between two hours:

Hour 1 – Focused discussion of last week’s work and importance of editing – expanding certain points in text and making sure other points are entirely necessary/don’t pull focus

Hour 2 – close readings of poetry by Helen Mort and Carol Ann Duffy and discussion of how poetry techniques used for focus could help learner in writing prose fiction. Texts were also discussed in comparison with learner’s work and task set for next week’s session

What I have learned:

Further acknowledgement that focus is key in teaching and concentrating in practice on what hasn’t worked in learners’ previous work.

Cross-genre readings useful for critical engagement with creative work and provide useful resources for reflective essays

Targets to improve my own practice (mapped to the professional standards):
Timing and focus in structure of lesson can be moderated and even improved by use of a timer (such as a watch), maintaining that certain subjects will take longer to cover and recognizing learners' needs for that structure. Note-takers provide valuable support for struggling learners but if unavailable it is good to communicate teaching materials to those learners and organize tutorials to assist them.

LESSON OBSERVATION FORM

Teacher	Jeni Williams
Date	1/10/18
Group	Debating Medieval Identity: The Thrown Voices of the Canterbury Tales (English Lit)
Topic/Context	The Knight's Tale (Chaucer)
Notes on the lesson:	
Lesson divided between lecture-style presentation (1 hour) and discussion (2 hours) of content. Students also brought preparatory work and drafts of essays (previously sent to lecturer) for discussion before submission. Students had also been required to write a blog of 200 words a day on Moodle detailing their progress in reading and discussing work.	
What I have learned:	
Ensure students are engaged – learn their names, be vigilant for disinterest and involve those displaying it IMPORTANT – indicate to your students that they may already be aware of interpretations of text – e.g. 'As you'll know from reading the text, the historical context of said work is...'	
Targets to improve my own practice (mapped to the professional standards):	
A close emphasis on designing and structuring tasks for learners ensuring that they stay on topic and consider the feedback they are given in class – it is this feedback that they will formulate essays from. Emphasis is placed on ensuring learners are fully aware of importance of academic, reliable sources and how their studies could be utilized in a Higher Education context. Students are required to use a blog (appropriate technology) to discuss the work from class, delivering at least 200 words on the forum daily.	



LESSON OBSERVATION FORM

Teacher	Dic Thomas
Date	2/10/18
Group	Reading & Writing Drama
Topic/Context	Workshop based on conflict in drama
Notes on the lesson:	
Lesson involved a workshop based on gameplay – each learner tasked with writing four locations, four debates, four characters and four relationships on paper and picking one of each in various combinations to form the basis of two scenes. Work was read/performed and discussed. 15 minutes of 'Not I' by Samuel Beckett shown to students to demonstrate minimalism in theatre – piece then discussed	
What I have learned:	
Focus on tight requirements Feedback very important, focus on what did not necessarily work	
Targets to improve my own practice (mapped to the professional standards):	
Encouragement of participation in learners by inviting them to read each other's scripts allowed for a diverse learning environment and such collaborative efforts would be welcomed in future, emphasizing the collaborative nature of research in Higher Education.	

LESSON PLAN

TOPIC: English Literature Module: HPEN5010/6010: Dreams and nightmares: exploring utopian and dystopian writing		CLASS: Anthony Burgess' <i>A Clockwork Orange</i>	
DATE: 30/10/18	LENGTH OF LESSON: 2 hours	NO IN CLASS: 15	
ABILITY/SPECIAL EDUCATIONAL NEEDS: HE			
AIM OF LESSON Module aim emphasised - To explore utopian/dystopia writing as attempts to imagine new worlds in the face of unstable social, political and gender identities. Lesson aim in the context of the broader module aim - To understand the relation of social anxiety to cultural form			
LEARNING OBJECTIVES - The Learners Should Be Able To: <i>Module learning outcomes emphasised – the ability to:</i> - Demonstrate a secure knowledge of a range of key utopian and dystopian texts. - Exhibit a systematic understanding of both the key concepts and the cultural and political contexts that shaped the emergence and development of the genre. Lesson <i>learning outcomes</i> in the context of the broader module <i>learning outcomes</i> - Develop a sense of the relation of utopian/ dystopian fiction in the particular unstable context of anxiety about youth culture, and gang violence - Links to previous texts (BNW and 1984) through development of ideas of mind control and the politics of fear - Understanding of contexts: Skinner – behaviourism; youth gang violence; drug culture; cold war			
PREVIOUS KNOWLEDGE: Building on earlier elements of the module Prior reading for lesson preferable			
ANTICIPATED DIFFICULTIES: Learners not having read the text prior to class. Lack of grasp of context			
RESOURCES/EQUIPMENT REQUIRED: PowerPoint facilities.			

HEALTH & SAFETY:

N/A

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity:

A1 - Design and plan learning activities - learners are introduced to key concepts and discussion points to aid group discussion.

A2 - Teach/support learning - fulfilled with presentation and guidance in discussion.

A4 - Develop effective learning environments - fulfilled with group discussion.

Professional values:

V1 - Respect individual learners/diverse learning communities - group discussion very open to all learners with all ideas open for discussion.

Core knowledge:

K1 - The subject material - learners are given presentation referring to key texts and concepts.

K2 - Appropriate methods for teaching - discussion of concepts and ideas is an appropriate method of devising essays for learners.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability

- Learners work on communication skills when discussing concepts and potential essay ideas. Adhering to the subject specifications in their work also encompasses creative problem-solving.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
INTRODUCTION	Introducing <i>A Clockwork Orange</i>	Full class discussion to start. Learners asked about their response to the text and what issues they see as arising in relation to the module aims. They discussed links with and developments from previous module texts	10 mins
DEVELOPMENT	Main PowerPoint presentation	Open presentation allowing for learner contributions and breakout discussion The powerpoint introduce to a variety of concepts relating the text to first the module aims and second those of the lesson. One example: relating moral and philosophical arguments of Erich Fromm to <i>A Clockwork Orange</i> with quotations from the text; alternative viewpoints also foregrounded	60 mins
BREAK			20 mins

	Open discussion	Responses to the issues raised in and during the presentation Learners asked to link to ideas they are developing for the assessment task that they are constructing in line with the module learning outcomes	20 mins
	Group discussion relating <i>A Clockwork Orange</i> to key concepts of module; issues that have arisen.	Learners arranged in traditional seminar seating arrangements facing one another with tutors prompting discussion Broken into subgroups with students moving round to sit in small clusters Given tasks, tutor moves between groups listening but avoiding over influencing	Total 40 mins - in 2 x 25 minute discussion
FEEDBACK		group feedback to the whole class discuss value of exercise	30 mins

ASSESSMENT STRATEGIES USED (**WHEN** and **HOW**):

All formative assessment

In class:

- i. Learners are evolving their own assessment task in line with module aims and in conjunction with the tutor. Throughout the class they were encouraged to discuss the relation of the texts to their own intellectual concerns.
- ii. The concerns were further addressed in group discussion so that each perspective fed into the class

Post class:

Each learner writes a blog of at least 200 words **after** every class to work out her individual ideas responding to the specific text and relate them to the module aims.

The module tutor supplies a rough frame of reference to encourage the mapping exercise

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

Presentation skills require work as well as a better variety of opinions on text, with too little focus leading to muddled discussion – will endeavour to improve upon these factors in future lessons

LESSON PLAN

TOPIC: English Literature Module: HPEN5010/6010: Dreams and nightmares: exploring utopian and dystopian writing		CLASS: Science fiction in utopian/dystopian literature	
DATE: 5/11/18	LENGTH OF LESSON: 2 hours	NO IN CLASS: 15	
ABILITY/SPECIAL EDUCATIONAL NEEDS: HE			
AIM OF LESSON To increase learners' general knowledge of science fiction, its components and how it connects to literary depictions of utopias/dystopias			
LEARNING OBJECTIVES - The Learners Should Be Able To: <i>By the end of this module students should be able to:</i> • Demonstrate a secure knowledge of a range of key utopian and dystopian texts. • Exhibit a systematic understanding of both the key concepts and the cultural and political contexts that shaped the emergence and development of the genre.			
PREVIOUS KNOWLEDGE: Prior reading for module preferable			
ANTICIPATED DIFFICULTIES: Learners' lack of experience reading science fiction.			
RESOURCES/EQUIPMENT REQUIRED: PowerPoint facilities.			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity:

A1 - Design and plan learning activities - learners are introduced to key concepts and discussion points to aid group discussion.

A2 - Teach/support learning - fulfilled with presentation and guidance in discussion.

A4 - Develop effective learning environments - fulfilled with group discussion.

Professional values:

V1 - Respect individual learners/diverse learning communities - group discussion very open to all learners with all ideas open for discussion.

Core knowledge:

K1 - The subject material - learners are given presentation referring to key texts and concepts.

K2 - Appropriate methods for teaching - discussion of concepts and ideas is an appropriate method of devising essays for learners.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and

****WHEN** and **HOW** they are met:**

Employability - Learners work on communication skills when discussing concepts and potential essay ideas. Adhering to the subject specifications in their work also encompasses creative problem-solving.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
INTRODUCTION	An introduction to science fiction	Learners are asked about their existing knowledge of the subject before being introduced to science fiction and the social	5 mins
DEVELOPMENT	Main PowerPoint presentation	Learners are introduced to a variety of concepts relating science fiction texts to utopian/dystopian literature relevant to other texts in the module. A variety of popular texts are discussed with particular regard to surveillance, data-mining and colonialism including <i>Minority Report</i> , <i>Doctor Who</i> , <i>Star Trek</i> and <i>Watchmen</i>	50 mins
PLENARY/ CONCLUSION	Group discussion relating science fiction to key concepts of module	Learners arranged in traditional seminar seating arrangements facing one another with tutors leading discussion	50 mins

ASSESSMENT STRATEGIES USED (WHEN and HOW):

Learners brainstormed ideas in group discussion following presentation and encouraged to take notes, relating what they had learned to their ongoing formative knowledge of the module.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

I could have been more focused in PowerPoint – different points of discussion on fewer texts, as opposed to attempting to include many different texts. My presentation skills also require practice, with better voice projection needed as well as less reliance on the PowerPoint.

However, students responded well to use of popular films/TV series to relate to the subject. Using a 'sonic screwdriver' to indicate important parts of the PowerPoint was well-received.

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PGCE/PCE (PCET) LESSON ASSESSMENT FORM

Student Teacher Name: ...George Sandifer-Smith.. Establishment.....UWTSD Lampeter

Date: Nov 2018.....

GRADE DESCRIPTORS: (When compared with an experienced teacher)						Context of observation	
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						(e.g. class, ability, number of students; topic; main activities and organisation; other features) Shift from earlier dytopian texts concerned with ideal/non ideal societies to postwar concerned with youth gangs and youth culture, drugs and violence. Introduced psychoanalytic readings for the first time.	
A SUBJECT KNOWLEDGE						General Notes and Comments:	
1 accuracy of knowledge of subject matter						Planning and Preparation	
2 understanding of context e.g. scheme of work, programme of study						The student needed some work on the powerpoint before delivery – the additional of primary material. That was fine. He had read the material and familiarized himself with the student blog posts so he understood their grasp of material	
B LESSON PLANNING AND PREPARATION						Development/Delivery	
1 detail and structure of plan						The delivery was fine - though a little quiet and tended to read too much of the powerpoint	
2 clarity and suitability of learning objectives						Good to set out alternative critical readings in order to generate debate.	
3 consideration of SpLDs, anticipated difficulties, health and safety, etc.						He had thought through the development and set appropriate tasks and areas for further discussion	
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							
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						Plenary / Conclusion	
1 presence and voice projection						A good starting point – lots of potential	
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						TARGETS FOR IMPROVEMENT	
1 monitoring understanding and progress during lesson						Material : more attention to breaking up information on the powerpoints.	
2 suitability of assessment strategies/methods/approaches						Delivery: More confidence, more consistent voice projection	
3 assessing achievement of learning objectives							
4 giving feedback and setting targets for progress							
F EFFECTIVENESS							
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:



PGCE/PCE (PCET) LESSON ASSESSMENT FORM

Student Teacher Name: ...George Sandifer-Smith.. Establishment.....UWTSD Lampeter

Date: Nov 2018.....

GRADE DESCRIPTORS: (When compared with an experienced teacher)						Context of observation	
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						(e.g. class, ability, number of students; topic; main activities and organisation; other features) Monday lecture following the midnight submission of an essay. The lecture had to be tied to the course and build on earlier material but not rely on preparation as they had been too engaged with the essay. It was suggested as a transitional talk that recapped key ideas and reframed them in a new context. There were 14 students who were very engaged and comfortable with each other and very welcoming to him.	
A SUBJECT KNOWLEDGE						General Notes and Comments:	
1 accuracy of knowledge of subject matter						Planning and Preparation	
2 understanding of context e.g. scheme of work, programme of study							
B LESSON PLANNING AND PREPARATION						The subject of the module (utopian and dystopian literature) - was not one that the student was familiar with but he was able to enhance the framework of discussion by incorporating discussion of science fiction and its association with Utopian and dystopian fiction. This generated student engagement.	
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						Development/Delivery	
1 lesson start, e.g. outlining content, aims and objectives						The delivery was fine - though he had to be reminded to project more and avoid reading too much of the powerpoint	
2 presentation: instructing, explaining, demonstrating						He had thought through the development and set appropriate tasks and areas for further discussion.	
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						Plenary / Conclusion	
1 presence and voice projection						A good starting point – lots of potential	
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						TARGETS FOR IMPROVEMENT	
1 monitoring understanding and progress during lesson						More confidence, more consistent voice projection	
2 suitability of assessment strategies/methods/approaches							
3 assessing achievement of learning objectives							
4 giving feedback and setting targets for progress							
F EFFECTIVENESS							
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:



LESSON PLAN

TOPIC: English Literature Module: HPEN5010/6010: Dreams and nightmares: exploring utopian and dystopian writing		CLASS: Margaret Attwood's <i>The Handmaid's Tale</i> (co-taught with Dr Jeni Williams teaching <i>The Disposessed</i> by Ursula Le Guin) and impact of environment on dystopia in that novel
DATE: 8/11/18	LENGTH OF LESSON: 2 hours	NO IN CLASS: 15
ABILITY/SPECIAL EDUCATIONAL NEEDS: HE		
AIM OF LESSON •To explore utopian/dystopia writing as attempts to imagine new worlds in the face of unstable social, political and gender identities.		
LEARNING OBJECTIVES - The Learners Should Be Able To: <i>By the end of this module students should be able to:</i> •Demonstrate a secure knowledge of a range of key utopian and dystopian texts. •Exhibit a systematic understanding of both the key concepts and the cultural and political contexts that shaped the emergence and development of the genre.		
PREVIOUS KNOWLEDGE: Prior reading for module preferable		
ANTICIPATED DIFFICULTIES: Learners not having read the text prior to class.		
RESOURCES/EQUIPMENT REQUIRED: PowerPoint facilities.		
HEALTH & SAFETY: N/A		

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity:

A1 - Design and plan learning activities - learners are introduced to key concepts and discussion points to aid group discussion.

A2 - Teach/support learning - fulfilled with presentation and guidance in discussion.

A4 - Develop effective learning environments - fulfilled with group discussion.

Professional values:

V1 - Respect individual learners/diverse learning communities - group discussion very open to all learners with all ideas open for discussion.

Core knowledge:

K1 - The subject material - learners are given presentation referring to key texts and concepts.

K2 - Appropriate methods for teaching - discussion of concepts and ideas is an appropriate method of devising essays for learners.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and

****WHEN** and **HOW** they are met:**

Employability - Learners work on communication skills when discussing concepts and potential essay ideas. Adhering to the subject specifications in their work also encompasses creative problem-solving.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
INTRODUCTION	Refer to Learning Outcomes and briefly discuss again the fragility of utopian ideals	Learners are asked about their existing knowledge of the subject, with that knowledge being reinforced with a brief discussion of their response to the text	5 mins
DEVELOPMENT	Main PowerPoint presentation	Learners observe PowerPoint presentation considering environmental factors of the dystopia presented in Atwood's novel with examples from text	1 hour
PLENARY/ CONCLUSION	Group discussion relating <i>The Handmaid's Tale</i> to key concepts of module and comparing with Ursula Le Guin's <i>The Dispossessed</i>	Learners arranged in circle as per teaching strategy to discuss concepts and compare texts	50 mins

ASSESSMENT STRATEGIES USED (WHEN and HOW):

Learners brainstormed ideas in group discussion following presentation and encouraged to take notes, relating what they had learned to their ongoing formative knowledge of the module.

They were also arranged in a circle to aid discussion.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Presentation work is improving but more critical texts needed to back up opinions on text – left PowerPoint feeling descriptive at times.

Circular arrangement not conducive to such a large group – smaller group arrangements required in future.

PGCE/PCE (PCET) LESSON ASSESSMENT FORM

Student Teacher Name: ...George Sandifer-Smith.. Establishment.....UWTSD Lampeter

Date: Nov 2018.....

GRADE DESCRIPTORS: (When compared with an experienced teacher)						Context of observation	
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						(e.g. class, ability, number of students; topic; main activities and organisation; other features) Developing the dystopia in relation to contemporary environmental concerns. Late 70s/early 80s feminism and historiographic fiction.	
A SUBJECT KNOWLEDGE						General Notes and Comments:	
1 accuracy of knowledge of subject matter						Planning and Preparation	
2 understanding of context e.g. scheme of work, programme of study							
B LESSON PLANNING AND PREPARATION						The student had worked well on the powerpoint – clearer and more focused material. He had gained confidence through interaction with the group and a greater understanding of the arc of the module Allowed SpLD students to record lecture for reference	
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						Development/Delivery The delivery was fine – much more confident. Students very engaged. He had thought through the development and students very happy to engage in areas selected for further discussion	
C TEACHING							
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						Plenary / Conclusion lots of potential.	
8 lesson ending, e.g. summarising, recapping key points, etc.							
D CLASS MANAGEMENT AND CONTROL							
1 presence and voice projection							
2 transitions – smooth							
3 awareness, vigilance and intervention						TARGETS FOR IMPROVEMENT Keep working on same issues	
4 use of praise and encouragement							
5 management of tasks/learners/work groups							
E MONITORING AND ASSESSING STUDENTS' PROGRESS							
1 monitoring understanding and progress during lesson							
2 suitability of assessment strategies/methods/approaches						Effectiveness in setting high expectations for work in conveying enthusiasm and challenging students of students' engagement and learning in this lesson	
3 assessing achievement of learning objectives							
4 giving feedback and setting targets for progress							
F EFFECTIVENESS							
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:



LESSON PLAN

TOPIC: Magical Realism		CLASS: Creative Writing MA	
DATE: 27/3/19	LENGTH OF LESSON: 2 hrs		NO IN CLASS: 3
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON To teach learners the definition of the term 'Magical Realism' in literature and the fundamental aspects of writing their own piece of magical realist fiction.			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Identify the differences between magical realism and similar though distinct genres (i.e. fantasy). 2. Craft their own short story within the genre for potential submission as part of their assessed portfolio of work. 3. Identify why their piece fits into the genre's conventions and where/if they have defied those conventions and why.			
PREVIOUS KNOWLEDGE: None required though familiarity with close readings of texts expected.			
ANTICIPATED DIFFICULTIES: Differentiating between magical realism and fantasy – an academic issue.			
RESOURCES/EQUIPMENT REQUIRED: Handouts (text extracts), projector/whiteboard.			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity: The session involves specifically a specifically designed activity (the creative writing exercise) with time given to feedback in class – not just from myself, but the learners' peers. This feedback is useful for supporting students' work and emphasising that creative writing has a 'life outside the classroom' by offering professional, experience-based advice.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	Defining magical realism	Assess what the learners think of as 'magical realism' and then explain using key terms - 'fusing observable reality, the strangeness of outward experiences'	10-15 mins
DEVELOPMENT	The work of popular magical realist authors	A half-hour reading sections from Neil Gaiman's <i>The Ocean At The End Of The Lane</i> and discussing where it fits into the previously discussed definitions of the genre A half-hour reading sections from Stephen King's short story <i>Low Men in Yellow Coats</i> and discussing where it fits into the previously discussed definitions of the genre	1 hour
	The writing activity	Ask learners to consider a 'normal' place (example: a seaside promenade, a church, a scrubby old forest, a council house), and consider an 'outsider' - a ghost, a giant, etc. Then write a scene where the 'outsider' appears in the 'normal' place	25 mins
PLENARY/ CONCLUSION	Feedback and discussion of work	Learners read their work and are given feedback and provide it themselves on their fellow learners' work	20 mins

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

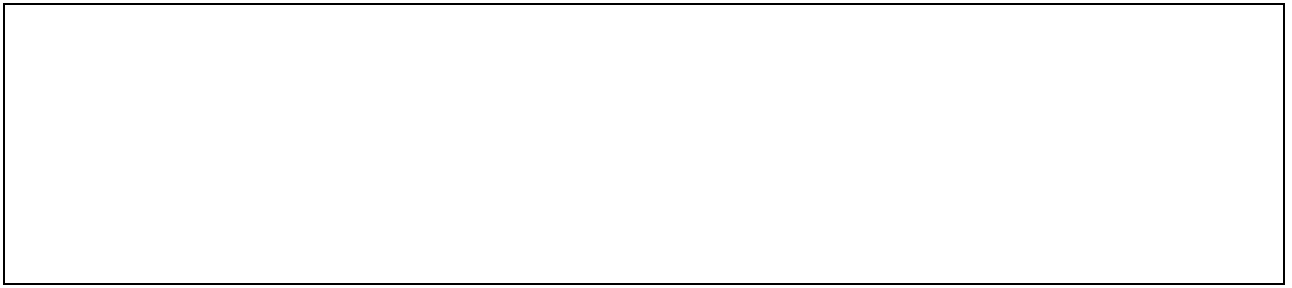
INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Lesson went well and learners produced good work. Using an illustrated diagram on the whiteboard to create a visual map of how magical realism worked was an improvisation that worked well, so will consider adding more visual elements in future. However:

More material from critics to emphasise the texts might have been good, provided better time allowance

More background information on key texts, again given better time planning – otherwise too much time pausing to describe the context of the scenario in the extracts given



PGCE/PCE (PCET) LESSON ASSESSMENT FORM

Student Teacher Name: GEORGE JAMES PER-SMITH Establishment: WUTS LAMPER Date: 27/03/2019

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)

MA CREATIVE WRITING: 2 HOUR CLASS ON MATHEMATICS - 3 SUBJECTS

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: Anthony Black

General Notes and Comments:

- Planning and Preparation
- Well prepared with adequate number of photocopies and a selection of relevant & interesting text (after looking at the plan)
- Effective delivery - late start

Development/Delivery

- The aims and objectives of the session were clearly stated, with examples on screen
- "magical reaction" clearly defined
- Good use of questioning to have understanding e.g. "What do you/we think about this?" This of students, which means to be strange? This led to students giving examples of other text which they considered to be in this genre to aid understanding of diagrams on the board to aid understanding and building to student questions

Plenary / Conclusion

- George was an excellent rapport with students, is extremely enthusiastic and well-prepared
- The writing exercise was carefully staged (Stage 1 + Stage 2)

TARGETS FOR IMPROVEMENT

- Provide a little more context for the texts under discussion e.g. names of where we are in the narrative
- Help to have the actual books with you in the lesson (George has done this in his previous lessons @ R4 level)
- Under reading are sections from text go more slowly - you may be familiar with the book but the students won't be, and usually need time to take it in.
- Re: photocopies: we back to back of the first function - copier

LESSON PLAN

TOPIC: Ending your poem: when is it finished?		CLASS: The Practice of Poetry (levels 5 and 6)	
DATE: 8/4/19	LENGTH OF LESSON: 3 hrs		NO IN CLASS: 12
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON To look at the importance of endings in poetry and for learners to be able to craft a piece that ends well.			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Identify an interesting point to end a poem on, and debate this with their peers. 2. Craft a poem that ends in an interesting way.			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of poetry			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Handouts (text extracts), projector/whiteboard.			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note WHEN and HOW relevant professional standards occur and are met:

(Include detail of standard, not just a reference number)

Areas of activity: The session involves specifically a specifically designed activity (the creative writing exercise) with time given to feedback in class – not just from myself, but the learners' peers. This feedback is useful for supporting students' work and emphasising that creative writing has a 'life outside the classroom' by offering professional, experience-based advice.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	A close reading of example texts	Look at handout featuring the poems 'Relic' by Katherine Stansfield and 'Readers' Wives' by John Cooper Clarke. After a reading, class will be split into groups and discuss how the poems end – do they leave an open ending or underline them? After 10-15 mins the groups will share their thought in discussion	25 mins
DEVELOPMENT	Writing exercise 1	Class will be shown the first few lines of Rupi Kaur's poem 'you treat them as if' and be asked to write – in at least six lines – a second half/ending to the poem Class will then share their poems and offer each other feedback (and also receive feedback from me)	10 mins 10-15 mins
	Further key texts	Look at handout featuring the poems 'are you local?' by Ffion Wyn Morris and 'Cheap Pianos' by Ros Hudis. After a reading, class will be split into groups and discuss how the poems end – do they leave an open ending or underline them? After 10-15 mins the groups will share their thought in discussion	30 mins
	BREAK		20 mins
	Further key texts	Class will look at WB Yeats' poem 'The Lake Isle of Innisfree' and RV Bailey's response poem 'On Leaving the Lake Isle of Innisfree' and discuss how the response handles its ending as a large group	15 mins
	Writing exercise 2	Class will be asked to write a poem based on the prompt 'and that's where it ended' with a visual cue to be displayed on the projector (a photograph of a man on Freshwater East beach, Pembrokeshire)	15 mins
PLENARY/ CONCLUSION		Poems will then be closely workshopped by myself and peers	30 mins

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ASSESSMENT STRATEGIES USED (WHEN and HOW):

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

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

Lesson went well however I realised that the lesson would run short after the last discussion of key texts – therefore a bonus task of learners writing a third poem, responding to the last line of the poem of the person next to them (as Bailey responded to Yeats in the example texts), was devised for submission on Moodle later, along with other poems from the session. It made for a work-heavy session but students were happy and seemed enthusiastic to post poetry on Moodle (as they have been doing consistently throughout this module).

As a bonus note, displaying the books from which I had taken the example poems on the front table of the room generated some enthusiasm for the field of poetry as several students stayed afterwards to talk about the books with me – visual aid of physical books a v good addition to one's teaching arsenal

PGCE/PCE (PCET) LESSON ASSESSMENT FORM

Student Teacher Name: *George Barker*

Establishment: *WTSO Lampeter*

Date: *8 April 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)

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

General Notes and Comments:

Planning and Preparation Extremely well planned, paced and supported by useful material. Well attended to different capabilities - all the tasks that appeared to be achieved. Plan detailed but flexible.

Development/Delivery

Very clear & calm, encouraging participants. Good visual aids and group act ins and both well and group feedback. Personal 1-to-1 feedback as well. Excellent linkers with class who were all involved and confident. They were led to work on their own from task to task moved them from task to task and good use of bell rings.

Plenary / Conclusion

Really good to see how George's confidence has improved as his teaching developed.

TARGETS FOR IMPROVEMENT

Perhaps encourage more confidence in giving from learners - mainly comes by praise as the more they hear than that well placed and consistently does.

Observer Signature:

[Signature]

LESSON PLAN

TOPIC: Shaking out clichés		CLASS: The Practice of Poetry (levels 5 and 6)	
DATE: 29/3/19	LENGTH OF LESSON: 3 hrs	NO IN CLASS: 12	
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON To define what can be construed as clichés within poetry and how poets can both draw on cliché as well as actively defy it			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Identify a cliché and recognise when it is inappropriate. 2. Be able to write a poem that uses the poet's awareness of cliché in its construction.			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of poetry			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Handouts (text extracts), projector/whiteboard.			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity: The session involves specifically a specifically designed activity (the creative writing exercise) with time given to feedback in class – not just from myself, but the learners' peers. This feedback is useful for supporting students' work and emphasising that creative writing has a 'life outside the classroom' by offering professional, experience-based advice.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	Defining cliché	Look at handout showing definitions of the phrase cliché along with a set of clichéd phrases and discuss with class, considering the merits of it as well as disadvantages	15-20 mins
DEVELOPMENT	Writing exercise	Learners take a randomly-assigned cliché phrase/idiom and build a poem around it in an effort to 'shake out' the concept of a cliché Learners then share and briefly discuss their work	15 mins 15 mins
	Key texts/examples, discussion of them	Look at Paul Muldoon's poem 'The Mirror' – how does he avoid cliché? Does he use it at all? Do the same with an extract from Max Porter's long poem 'Grief Is The Thing With Feathers', comparing the texts Consider 'Valentine' by Carol Ann Duffy – how does this defy cliché?	15 mins 15 mins 15 mins
	Writing exercise 2	Learners will write a romantic poem focusing on a non-typical object (much like Duffy's use of an onion)	20 mins
	BREAK		15 mins
PLENARY/ CONCLUSION	Writing exercise 2 (cont'd)	Learners share their work and discuss it	15 mins
	Writing exercise 3	Learners will construct a spidergram of a place e.g. forest, house, church, café, museum – what does it look like? Smell like? Colours? Learners will then write a poem based on the narrative of someone returning to that place – this poem will avoid cliché and abstract nouns, with learners being encouraged to avoid rhyme Group will then share work and give feedback	7 mins 20 mins 10 mins

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Lesson went well and learners produced good work. An abundance of tasks allowed me to choose how long the session would be and make sure I wasn't short on time. However, a disadvantage of this was that perhaps the readings of the key texts in the first half were a little rushed

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PGCE/PCE (PCET) LESSON ASSESSMENT FORM

Student Teacher Name: GEORGE JAMES PER-SMITH Establishment: MUTHA LAMPER Date: 27/03/2019

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)

MA CREATIVE WRITING: 2 HOUR CLASS ON MATHEMATICS - 3 SUBJECTS

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: Mynydd Dewi

General Notes and Comments:

Planning and Preparation
Well prepared with adequate number of photocopies and a selection of relevant & interesting text (e.g. class, ability, number of students; topic; main activities and organisation; other features)
MA CREATIVE WRITING: 2 HOUR CLASS ON MATHEMATICS - 3 SUBJECTS

Development/Delivery

The aims and objectives of the lesson were clearly stated, with examples on screen
"magical reaction" clearly defined
Good use of questioning to have understanding e.g. "What do you/we think about this?" This of students, which means to be strange? This led to students giving examples of other text which they considered to be interesting and to aid appropriate use of diagrams on the board to aid understanding
Responded enthusiastically and quickly to student queries

Plenary / Conclusion

George was an excellent rapport with students, is extremely enthusiastic and well-prepared
The writing exercise was carefully staged (Stage 1 + Stage 2)

TARGETS FOR IMPROVEMENT

Perhaps provide a little more context for the texts under discussion e.g. names just prepared (where we are in the narrative)
Vegan to have the actual books with you in the classroom (George has done this in his previous lessons @ R4 level)
Under reading are sections from text, go more slowly - you may be familiar with the book but the students won't be, and usually need time to take it in.
Re: photocopies: we back to back of the first function - copier

LESSON PLAN

TOPIC: Creative Writing (MA) Module: Writing Workshop: Research and Writing (CSCW7010		CLASS: Genealogy - Writing about family folklore (co-taught with Samantha Wynne-Rhydderch)	
DATE: 8/11/18	LENGTH OF LESSON: 2 hours		NO IN CLASS: 1
ABILITY/SPECIAL EDUCATIONAL NEEDS: HE			
AIM OF LESSON • To open up creative and critical frameworks within which to develop writerly and analytical skills.			
LEARNING OBJECTIVES - The Learners Should Be Able To: The objective of this module is to write an independent project following a focused narrative on one particular subject (e.g. coffee) or person (e.g. Lord Nelson), plus a reflective essay on the process of writing this.			
PREVIOUS KNOWLEDGE: Formative discussions from previous sessions.			
ANTICIPATED DIFFICULTIES: Unfamiliarity of texts to learners.			
RESOURCES/EQUIPMENT REQUIRED: Printouts and pen and paper/computer to type exercises on.			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note WHEN and HOW relevant professional standards occur and are met:

(Include detail of standard, not just a reference number)

Areas of activity:

A1 - Design and plan learning activities - learners are introduced to key concepts and discussion points, and work within the confines of a writing exercise.

A2 - Teach/support learning - fulfilled guidance and discussion of work.

A4 - Develop effective learning environments - fulfilled with group discussion.

Professional values:

V1 - Respect individual learners/diverse learning communities - group discussion very open to all learners with all ideas open for discussion.

Core knowledge:

K1 - The subject material - texts are supplied by teachers with appropriate supplementary critical material prepared.

K2 - Appropriate methods for teaching - discussion of concepts and ideas is an appropriate method of devising essays for learners.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and WHEN and HOW they are met:

Employability - Learners work on communication skills when discussing work. Adhering to the subject specifications in their work also encompasses creative problem-solving.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
INTRODUCTION	Christina Thatcher's poetry collection 'More than you were' will be introduced to the learner.	Brief summary of the aims of the collection and how it encapsulates the theme of the week's session.	5 mins
DEVELOPMENT	Several poems read from collection and key points and phrases discussed with emphasis on use of language.	Phrases and connection to personal history using language to be discussed in connection with learner's ongoing work and weekly exercises, emphasising family folklore's correspondence with the mundane.	25 mins
PLENARY/ CONCLUSION	The learner is given a task to complete in the session	The mundane in family folklore is to be explored first by brainstorming/concept-mapping a nostalgic meal. The learner will then be asked to write a short focused piece concerning a protagonist re-discovering a memory through a meal. This piece will be discussed in class and compared with the example text.	15 mins (writing) 15 mins (discussion)

ASSESSMENT STRATEGIES USED (WHEN and HOW):

Learners brainstormed ideas before setting out on writing task.

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Lesson went well – perhaps more critical secondary sources concerning grief/family folklore may have been relevant and will consider this in future.

LESSON PLAN

TOPIC: Creative Writing (MA) Module: Writing Workshop: Research and Writing (CSCW7010)		CLASS: Writing Magical Realism	
DATE: 5/12/18	LENGTH OF LESSON: 2 hours	NO IN CLASS: 1	
ABILITY/SPECIAL EDUCATIONAL NEEDS: HE			
AIM OF LESSON • To open up creative and critical frameworks within which to develop writerly and analytical skills.			
LEARNING OBJECTIVES - The Learners Should Be Able To: The objective of this module is to write an independent project following a focused narrative on one particular subject (e.g. coffee) or person (e.g. Lord Nelson), plus a reflective essay on the process of writing this.			
PREVIOUS KNOWLEDGE: Formative discussions from previous sessions.			
ANTICIPATED DIFFICULTIES: Unfamiliarity of texts to learners.			
RESOURCES/EQUIPMENT REQUIRED: Printouts and pen and paper/computer to type exercises on.			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity:

A1 - Design and plan learning activities - learners are introduced to key concepts and discussion points, and work within the confines of a writing exercise.

A2 - Teach/support learning - fulfilled guidance and discussion of work.

A4 - Develop effective learning environments - fulfilled with group discussion.

Professional values:

V1 - Respect individual learners/diverse learning communities - group discussion very open to all learners with all ideas open for discussion.

Core knowledge:

K1 - The subject material - texts are supplied by teachers with appropriate supplementary critical material prepared.

K2 - Appropriate methods for teaching - discussion of concepts and ideas is an appropriate method of devising essays for learners.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN and **HOW** they are met:**

Employability - Learners work on communication skills when discussing work. Adhering to the subject specifications in their work also encompasses creative problem-solving.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
INTRODUCTION	Constructive feedback on previous week's work Brief discussion of genre of Magical Realism	Read through learner's piece discussing points of constructive criticism Open discussion of genre with learner and comparison with work provided throughout the term, with emphasis on folkloric connotations	10 mins
DEVELOPMENT	Discussion of example texts	Extracts from <i>One Hundred Years Of Solitude</i> by Gabriel Garcia Marquez and <i>Falling Creatures</i> by Katherine Stansfield to be read and discussed with emphasis placed on relevance to genre	1 hour
PLENARY/ CONCLUSION	Writing task	Learner to write a short story featuring a protagonist returning to a place from their childhood and remembering a magical event that they witnessed/experienced. Learner's work will then be read out and discussed in class.	50 mins

ASSESSMENT STRATEGIES USED (**WHEN** and **HOW**):

Learners brainstormed ideas before setting out on writing task.

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness

of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Some time could be made for secondary sources to back up primary texts but overall a good final session for the module

LESSON PLAN

TOPIC: Creative non-fiction		CLASS: Reading & Writing Poetry & Prose (Level 4)	
DATE: 25/2/19	LENGTH OF LESSON: 1 hour (as part of 3 hour co-taught session)		NO IN CLASS: 7
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON For learners to study prose in the form of creative non-fiction and establish what makes it interesting and what they might produce relating to their own lives or something that interests them in a similar manner.			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Understand what makes a piece of non-fiction interesting from a non-empirical standpoint - what in the language engages them. 2. Craft a short piece relating to themselves and something they love that engages with the subject from an interesting linguistic point.			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of prose			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Whiteboard			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity: The session involves the exploration of a poem through very close reading, emphasising subject knowledge through the activity and the importance of patience within the subject area.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	Reading a key text	Class will look at <i>The Fallen</i> by Dave Simpson, exploring through extracts how the author has made his story interesting and woven the personal into the factual history of English rock band The Fall	20 mins
DEVELOPMENT	Writing exercise	Class will be asked to write a short piece of prose fiction that they are told will be read with musical accompaniment (in keeping with The Fall's performance style)	20 mins
PLENARY/ CONCLUSION	Discussion of work/feedback	Group will 'perform' work with musical accompaniment and offer one another feedback	20 mins

ASSESSMENT STRATEGIES USED (**WHEN** and **HOW**):

Formative assessment from class discussion of poem and consideration of that with their own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

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

The use of music in the lesson broke up some of the fatigue induced in learners by block teaching/relentless writing exercises, and allowed for a full discussion of how realism can be improved with language.

LESSON PLAN

TOPIC: Writing fiction: getting started, keeping going		CLASS: Reading & Writing Poetry & Prose (Level 4)	
DATE: 1/3/19	LENGTH OF LESSON: 3 hours		NO IN CLASS: 7
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON For learners to understand the full process of planning a piece of creative fiction from different viewpoints exploring different methods of how to start and pacing themselves			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Make a rudimentary plan of a piece of prose. 2. Begin putting that plan into action, and discuss the awareness of how they might pace themselves accordingly depending on the length of the piece.			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of prose			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Whiteboard, extracts of key texts			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity: The session involves the exploration of a poem through very close reading, emphasising subject knowledge through the activity and the importance of patience within the subject area.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	Reading key texts	Class will look at <i>Slade House</i> by David Mitchell and <i>A Visit to Grandpa's</i> by Dylan Thomas. What sort of planning went into them?	30 mins
		Learners will list the characters and settings involved, plus one major plot point, to 'reverse-engineer' a brief concept map or plan of each text – and discuss, comparing plans and points of view	30 mins
DEVELOPMENT	Writing exercise	Learners will take time mapping out a location, a character, and that character's motivation for returning to that place after time away	20 mins
		Learners will then write the start of a short story utilising their plan (with guidance from teacher if desired)	20 mins
	BREAK		20 mins
		Learners will read their work and discuss how it evolved from their plans – what changed during the process?	20 mins
		Learners will then swap exercises with one another (if number of learners is odd I will swap the start of a piece of work I have prepared with one of them) and continue the story, attempting to stick to the plan they have been supplied with	20 mins
PLENARY/ CONCLUSION	Discussion of work/feedback	Learners will then discuss the challenges of continuing another learner's work and sticking to a plan and how comfortable they would feel altering that plan.	20 mins

ASSESSMENT STRATEGIES USED (WHEN and HOW):

Formative assessment from class discussion of fiction pieces/plans and consideration of that with their own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Swapping one another's work kept the creative writing exercises fresh and the learners keen – did cause some issues with learners not being satisfied at not getting to continue their own pieces initially however the discussion following the completion of the full task was lively, with learners comparing their original plans with what other learners produced. In future, with this exercise, I may consider using only one key text, as discussion of the second was rushed in the interests of time.

LESSON PLAN

TOPIC: Using narrative in verse (co-taught with Dr Samantha Wynne-Rhydderch)		CLASS: The Practice of Poetry (levels 5 and 6)	
DATE: 21/3/19	LENGTH OF LESSON: 1 hour (as part of 3 hour co-taught session)		NO IN CLASS: 12
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON To look at the use of narrative in poetry and for learners to be able to craft a piece that holds a narrative.			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Identify a narrative poem or aspects of a narrative within a poem. 2. Craft a poem that follows a narrative.			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of poetry			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Handouts (text extracts), projector/whiteboard.			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity: The session involves specifically a specifically designed activity (the creative writing exercise) with time given to feedback in class – not just from myself, but the learners' peers. This feedback is useful for supporting students' work and emphasising that creative writing has a 'life outside the classroom' by offering professional, experience-based advice.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	A close reading of example text	Look at handout featuring extracts from 'Tiresias' by Kate Tempest and how it features within her book <i>Holding Your Own</i> . Consider the narrative being followed and how the language reflects it.	25 mins
DEVELOPMENT	Writing exercise	Class will be given three characters and three locations to write concept maps around, choosing one character and one location to plan a poem for.	10 mins
		Class will then spend a short period constructing a verse of poetry following a narrative in the style of Tempest.	10-15 mins
PLENARY/ CONCLUSION		If willing, classmates will share work and receive feedback from teacher and peers	10 mins

ASSESSMENT STRATEGIES USED (**WHEN** and **HOW**):

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Lesson went well however perhaps too much was squeezed into the short space of an hour - not enough time to fully cover everybody's work. Time management therefore under review for further short lessons/co-taught lessons.

LESSON PLAN

TOPIC: Voice in poetry		CLASS: The Practice of Poetry (levels 5 and 6)	
DATE: 1/4/19	LENGTH OF LESSON: 1 hour (as part of 3 hour co-taught session)		NO IN CLASS: 12
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON To look at the use of voice in poetry and for learners to be able to craft a piece written in a particular voice.			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Recognise the importance of voice in poetry and identify where it has been used successfully. 2. Craft a poem with a strong voice.			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of poetry			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Whiteboard, handout (text extracts)			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity: The session involves specifically a specifically designed activity (the creative writing exercise) with time given to feedback in class – not just from myself, but the learners' peers. This feedback is useful for supporting students' work and emphasising that creative writing has a 'life outside the classroom' by offering professional, experience-based advice.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	What do we mean when we say 'voice' in poetry?	Look at example texts including WB Yeats' 'The Lake Isle of Innisfree' and William Carlos Williams' 'This Is Just To Say' and ask where the voice is coming from – how is it clearly defined? Group reading and discussion	20 mins
DEVELOPMENT	Writing exercise	Learners devise a character via concept mapping – who are they? How old are they? What do they do? Are they married? Taking care to go into detail	10 mins
		They will then swap their concept map with another learner and write a poem following that character they have been given returning home	15 mins
PLENARY/ CONCLUSION		Learners will share work and respond with constructive criticism from one another (as well as feedback from the teacher)	15 mins

ASSESSMENT STRATEGIES USED (WHEN and HOW):

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

INFORMAL LESSON EVALUATION:

(This section should be completed straight after the lesson)

Good to use poems more popular/familiar at this stage in block teaching as learners are showing signs of fatigue. Less variety in terms of poetry as learners settle into comfort zones – possibly a by-product of block teaching.

LESSON PLAN

TOPIC: Building on techniques and feedback		CLASS: The Practice of Poetry (levels 5 and 6)	
DATE: 5/4/19	LENGTH OF LESSON: 2 hours (as part of 3 hour co-taught session)		NO IN CLASS: 12
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON To look at the use of narrative in poetry and for learners to be able to craft a piece that holds a narrative.			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. Have revised their knowledge of the previous poetry forms in the module. 2. Have crafted one or more poems that encompass these forms based on visual cues.			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of poetry			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Overhead projector			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note WHEN and HOW relevant professional standards occur and are met:

(Include detail of standard, not just a reference number)

Areas of activity: The session involves specifically a specifically designed activity (the creative writing exercise) with time given to feedback in class – not just from myself, but the learners' peers. This feedback is useful for supporting students' work and emphasising that creative writing has a 'life outside the classroom' by offering professional, experience-based advice.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	A revision of poetic forms enjoyed so far	As this session takes place the day before first assignment hand-in, learners' attendance is optional however the importance of workshopping work and continuing to produce creative work is encouraged. The introduction therefore follows a discussion among learners as to which poetic forms they have favoured in the first three weeks of module.	25 mins
DEVELOPMENT	Writing exercises	Learners are given free rein to write a poem based on any previous form studied within the time limit.	15 mins
		Learners then read out their work to receive feedback.	10 mins
		Learners are then required to rewrite the poem by adhering to an entirely different poetic form – for example, rewriting a triolet as a narrative poem (difficulties to be acknowledged but will enable them to see the difference and compare the two forms)	20 mins
		Learners will read out work to receive feedback, referencing what they changed.	15 mins
		Learners will then be given a painting (shown on overhead projector), 'The Lonely Tower' by Samuel Palmer, and asked to write a poem based on what they see in the painting (elements to be emphasised by the teacher) as a method of freeing them further from their comfort zone.	20 mins
PLENARY/ CONCLUSION		Learners will read their poems for feedback from teacher and peers and discuss how they have found the poetic forms in the module so far and how they have found the ongoing creative process	25 mins

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ASSESSMENT STRATEGIES USED (WHEN and HOW):

Formative assessment from class discussion of both literary texts and learners' own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

Learners also have the decision to include work from the session in their final portfolio of work for the module, a summative assessment marked using a band of criteria.

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

Lesson required patience due to the freeform nature (being held at the same time as tutorials held by Dr Samantha Wynne-Rhydderch), allowing for learners to come and go from lesson. Nevertheless an interesting experiment in relaxed teaching designed for pre-submission optional class. One technical issue – painting used in visual exercise very low resolution on large projector screen – must be careful selecting pictures based on resolution in future.

LESSON PLAN

TOPIC: Defamiliarisation through simile and metaphor		CLASS: Reading & Writing Poetry & Prose (Level 4)	
DATE: 18/2/19	LENGTH OF LESSON: 1 hour (as part of 3 hour co-taught session)		NO IN CLASS: 7
ABILITY/SPECIAL EDUCATIONAL NEEDS: None			
AIM OF LESSON For learners to study poetry relating to making the familiar unfamiliar and write a poem embracing this concept.			
LEARNING OBJECTIVES - The Learners Should Be Able To: 1. To establish what is meant by 'defamiliarisation' in poetry. 2. To construct a poem utilising this			
PREVIOUS KNOWLEDGE: Awareness of standard conventions of poetry			
ANTICIPATED DIFFICULTIES: None			
RESOURCES/EQUIPMENT REQUIRED: Whiteboard			
HEALTH & SAFETY: N/A			

PROFESSIONAL STANDARDS

Please note **WHEN and **HOW** relevant professional standards occur and are met:**

(Include detail of standard, not just a reference number)

Areas of activity: The session involves the exploration of a poem through very close reading, emphasising subject knowledge through the activity and the importance of patience within the subject area.

Professional values: Learners are encouraged to write within a particular framework but are given free reign as to the more specific content. It is also emphasised that, though learners in the field of Creative Writing may write very different things in different styles, their work is assessed objectively according to the same criteria. Evidence of research on my part is supplied by the example texts.

Core knowledge: Subject knowledge emphasised by close readings and analysis of the example texts. The combination of these close readings combined with the analysis of learners' own work is appropriate for the level the subject is being taught on, and the comparison and parallels between the professional writers' work and the learners' work emphasises this. Reflection is used, according to professional observance and personal assessment, as to how the teaching is assessed, and appropriate learning technology has been used in the use of Moodle for sharing preliminary reading as well as sharing of learners' work after the session.

CROSS-CUTTING ENHANCEMENT THEMES

Please note any cross-cutting enhancement themes are embedded in the lesson and **WHEN** and **HOW** they are met:

Employability skills: learners learn communication skills in both sharing their work and describing the ideas behind it, as well as in offering constructive and creative feedback to each other's work.

LESSON DETAIL:

STAGE	FOCUS	STRATEGY	TIME
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INTRODUCTION	Reading a key text	Learners are shown 'Relic' by Katherine Stansfield – how does it make a poem about a tooth unfamiliar? How does it emphasise the familiar in a strange way?	15 mins
DEVELOPMENT	Writing exercise	Learners must choose from a list of items/locations including avocado, churchyard, forest, school, and create a concept map around their chosen subject including sensory apparatus – what makes that thing familiar? How well do we know it?	10 mins
		Learners will then write a poem around that concept	15 mins
PLENARY/ CONCLUSION	Discussion of work/feedback	Learners will share their poems and offer feedback to one another (as well as receive feedback from teacher)	20 mins

ASSESSMENT STRATEGIES USED (WHEN and HOW):

Formative assessment from class discussion of poem and consideration of that with their own work, as well as the comparison between the two, increasing metacognitive awareness of their abilities allowing them to manage expectations and improve upon their work.

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

More preparation time would have been useful in looking at the key text as the discussion fell flat several times – lack of preparation on my part. In future will supply more example texts as well as clearer notes for myself on points of discussion etc.

However, good poems recognising the ‘defamiliarisation’ of more familiar subjects produced during exercise – learners happy with this.

Critical reflective evaluation of the overall Professional Teaching Experience, which this portfolio applies to including any pastoral care/learner welfare duties or actions undertaken, including a critical review of your use of assessment of and for learning during your teaching practice experience. (2000 words)

I am very grateful to the staff and students of the University of Wales Trinity Saint David for allowing me to take part in a year's worth of teaching, especially considering the implementation of the new block teaching system and re-structuring that, while a part of any university's necessary evolution as an institution, has been particularly prominent this year. My reflective evaluation will consider my placement by contemplating how it matched up with the accompanying modules of the PGCE (PCET) and focus on the positives as well as the challenges faced in such an endeavour.

To structure an evaluation like this, it is perhaps best to approach the subject from a chronological perspective – particularly as the year on placement has required the tracking of progress and contemplation, with reflection, of how my teaching skills have changed. In matching some of this up with the PCET's modules (core and optional), the PCET programme will also be discussed, albeit with the emphasis remaining on my personal experience on placement.

Beginning the year was something of a challenge, following on from several years of research-based work, but the introductory module for the PCET, 'Principles of Teaching, Learning and Emergent Technologies', prepared me for some of the changes that have been made to teaching in Higher Education in the years since I had last taught (2015). One aspect in particular that interested me and I would like to report as a particularly positive progression – especially as part of a block teaching system – was the emphasis on blog-writing to accompany literature-based modules. I observed this initially in Semester One – Dr Jeni Williams, my mentor, asked learners to write a daily blog of at least 200 words on the Moodle forum relevant to the module they were studying. Initially, this was for the module 'Debating Medieval Identity: The Thrown Voices of the Canterbury Tales'. This allowed the learners some momentum while researching and writing – as each day brought a new reading of Geoffrey Chaucer's *The Canterbury Tales* (generally with each session covering a different tale in the longer narrative), learners were able to share their ideas outside of the classroom and discuss potential ideas for essays.

In keeping with the chronological nature of this assessment, I would like to reflect here on one of the largest initial challenges of my placement – that I had not studied medieval literature in some considerable time. My MA is in both English Literature & Creative Writing, but my studies had been mostly constrained to the modern and therefore something so rooted in history and, therefore, its historical context, provided something of a challenge in my approach. Therefore, it was decided that my initial contributions would be based on structure – my academic background, as well as the training aspects of that initial PCET module, allowed for some insight into the best ways for learners to construct essays and focus their arguments. While reading along with the class and attending lectures, I was able to use my critical faculties to talk to learners and help them structure their essays.

An important aspect of PCET teaching I chose to focus on in the first semester was how to engage with the learners, and particularly here I must praise my mentor, Dr Williams – who gave me a number of tips both formal and informal. The importance of interacting with the learners was emphasised, along with reinforcing their pre-existing knowledge of a subject and using that pre-existing knowledge to encourage them to build to their own conclusions. For example, posing the statement 'you're aware of course that medieval medical science was generally predicated on an understanding of the body balanced by humours of different colours and functions' to generate a

discussion of the historical context of Chaucer's 'Nun's Priest's Tale' from *The Canterbury Tales*, implying that the learners already have the knowledge within themselves to construct a debate around it.

The use of emergent technology also followed me into the second module I was involved in, and the first module in which I fully engaged with teaching full sessions, 'Dreams and Nightmares: exploring utopian and dystopian writing'. It is important to note that, again, I was teaching somewhat outside of my comfort zone, having spent the last few years researching for a Creative Writing PhD. However, there is a certain amount of crossover involved in the literary analysis involved in both the study of English Literature and Creative Writing, therefore – especially following on from the Chaucer module – it was easy to adjust after a brief period of uncertainty. Of course, my involvement in this module followed on from the PCET module 'Effective Teaching, Learning and Assessment in PCET' which strengthened the basis I had for teaching a larger group of learners.

Returning to the point of this module again interlinking into the use of emergent technology, again the use of blog-writing for learners was emphasised and, being more readily involved with the teaching for this module (as well as more well-versed in the texts being taught), I was more readily available to interact with the learners over Moodle as well as read their essays to gauge their progress and check that they were connecting the various ideas taught throughout the module.

The sessions I taught during this module – covering the novels *A Clockwork Orange* by Anthony Burgess and *The Handmaid's Tale* by Margaret Atwood, as well as a more general session investigating utopian literature's role in science fiction (covering the work of Philip K Dick and Frank Miller as well as *Star Trek* and *Doctor Who*) – were successful to a degree but I very much felt I was still learning, particularly when presenting PowerPoint presentations to the class. Although I had the option of using the more modern and potentially smoother presentation technology studied in the 'Principles of Teaching, Learning and Emergent Technologies' module (for example Prezi or Sway), I chose to use PowerPoint as a reliable method for storing my teaching materials without having to rely on cloud-based learning technology. This was partially due to seeing a colleague struggle to deliver part of a micro-teaching session with the internet disconnected – therefore, I felt it would be safer from a professional teaching perspective to deliver these sessions from PowerPoint files stored on a memory stick. Therefore, in choosing to use technology though not necessarily the most advanced form of technology, I maintain that I optimised my time management and gave myself a minimal margin for errors.

In the interests of reflecting on this caution to over-use emergent technology with the greatest of emphasis, and drawing on my experience on placement to deliver this critical evaluation, I would like to also offer one incident that occurred while I was observing and assisting teaching a session for second year students working on their independent projects taught by Dr Dic Edwards. The standard structure of these sessions was as follows: learners would arrive having shared their creative work on the Moodle forum, which would then be displayed on the overhead projector for Dr Edwards, their peers, and myself to critique. On one particular occasion, however, the internet on the Lampeter Campus had been unexpectedly shut off, therefore the session could not go ahead as expected. Dr Edwards suggested that, if I were comfortable to, it might be a useful experience for my professional development to step in and improvise some writing exercises for the learners, with him taking part to observe me.

On this particular occasion, I used several exercises I had planned for PCET micro-teaching sessions and managed to fill the two-hour session with enough work for the learners to feel they were still engaging with the subject by writing creative work, as well as receive constructive

criticism. I was pleased to discover later in the term that several learners also used expanded versions of the material they had produced in my improvised class to add to their creative writing portfolios. This instance provided me with a valuable lesson to reflect on – that, even as technology advances in teaching in a PCET environment, one must also always prepare extra teaching material that can be accessed without the use of the internet or even, if possible, a computer or projector.

If there is a possibility of an ‘over-reliance’ on technology within teaching in PCET, then upon reflection on my placement I also witnessed and was taught to avoid technology in the classroom while working with Dr Samantha Wynne-Rhydderch, with whom I taught on several modules throughout the year. Initially this was during the teaching of the MA module ‘Writing Workshop: Research and Writing’ (to keep to the chronological organisation of this report) in Semester One. Being an MA module, this was not yet subject to the block teaching system which has, at the time of writing, only been implemented in undergraduate modules in English and Creative Writing at UWTSD in the academic year 2018-19, therefore a lot more time was available between sessions for learners to work on their creative projects and, in turn, for the teachers to plan out lessons and give learners appropriate feedback. Being an MA module, a higher word count was required per weekly exercise than would have been considered appropriate during an undergraduate module. While the use of Moodle forums for sharing work was encouraged, other resources – such as presentations and handouts – were only provided in class, with limited information available on Moodle after each session ended.

In turn, learners were encouraged to make their own notes during class with Dr Wynne-Rhydderch and/or myself instead writing salient points of discussion as well as writing tasks and feedback on whiteboards in the classroom. Such an approach is perhaps more appropriate when applied to Creative Writing, rather than English Literature, as the physical act of writing – of configuring information into a form that is clear and can be interpreted by its reader – could be considered beneficial for shaping individual creative voices and allows the freedom for learners to control their learning, within reason.

This focus on the self and in particular the individual voice in learning and academic achievement of course heavily ties into the broad debate between behaviourism and humanism in education discussed in the ‘Concepts of Teaching and Learning’ module as part of the PCET programme. As argued in class discussion at the time that module was running (and subsequently in assignments relating to it at the time), and not to spend too much time discussing a point already discussed earlier in this qualification, the importance as to which approach is best for academic achievement is perhaps best decided by looking at each academic area as an individual one. The academic absolutes of behaviourism therefore do not sit altogether well with the individualistic nature of the creative endeavours within the field of Creative Writing – that focus on each learner coming to develop an individual voice within their work, while still working to a structured criteria, underlines this.

Following my undertaking of this module, I would like to briefly reflect on two modules I taught on in Semester Two – ‘Reading and Writing Poetry and Prose’ (Level 4) and ‘The Practice of Poetry: How to Craft Your Work’ – and how they in particular focused on this individualistic learning style and, aside from the use of Moodle forums, avoided an overt requirement within the classroom for any particularly advanced form of technology save a laptop (though many learners employed a pen and paper).

Of particular interest to me as a student learning about teaching was a session taught by Dr Wynne-Rhydderch during ‘Reading and Writing Poetry and Prose’, where the writing exercise was

not a writing exercise at all. Rather, the learners were supplied with stationary (card, glue, and scissors) and given magazines and newspapers, then told to create an image – abstract or otherwise – that told the story of their subject. As an example, Dr Wynne-Rhydderch showed the learners a piece that she had put together herself, then the learners were given 20 minutes to work on their own projects. The idea behind this was to allow them to consider the visualisation of imagery in ways that they may not have considered – one of the core principles of modern poetry. Afterwards the group discussion was centred on how we come to regard images in different ways, and the importance of that across the creative spectrum.

In this regard, the difference between teaching English Literature and teaching Creative Writing was made very clear – that there is, though this should perhaps be expected given the subject matter, a greater degree of creative freedom in Creative Writing, not only for the learners, but for the teacher too. In terms of assessing the learning process and how the Higher Education Academy's standards apply to it, the structure of lesson planning and then comparing my lesson plans with how the lessons themselves were altered in being carried out was of great assistance to me to see how the criteria affected my particular subject area. It also raised questions of just how general teaching criteria can be – a behaviourist theorist would struggle to absolutely tie subjects within the arts to a generalised teaching criteria that covered STEM subjects too.

In this case, then, a great deal of the teaching in Creative Writing is done on an individual level, with the teachers approaching each learner individually as they carry out tasks in the classroom and assessing their approach to those tasks. In that respect, the Mentoring & Coaching optional module for this PCET course revealed itself to be fully relevant, with the individual formation of poetic/narrative voices being very much on the learners' terms, but coached by the teacher. In this respect, Megginson and Clutterbuck's definition of coaching is perhaps the most relevant – that 'while the learner has primary ownership of the goal, the coach has primary ownership of the process'¹, in that a great deal of teaching creative writing is concerned with teaching the process, with an individual learner's final written product being very much their own text. In teaching this I witnessed that no student of Creative Writing produces the same work.

In conclusion, the reflection I faced when studying for this qualification allowed me a particularly great insight when paired up with the modules myself and my colleagues undertook, not only teaching us individual skills but allowing us to expand upon and contextualise the skills that we were already using. It is important, therefore, to consider that one never stops learning, as a teacher – and that optimal teaching performance must be attained through continual training and practicing fresh research and innovation.

¹ David Megginson and David Clutterbuck, *Techniques of Coaching and Mentoring* (Oxford: Elsevier, 2005), p.4

An academic critique of current thinking in relation to the use of reflective practice in teaching and learning. (1500 words)

‘Although there is a logical link between the aims of education and the curriculum, it does not follow that one can simply prescribe the curriculum having determined aims: first because aims may be implicit, rather than explicit; second, because there may be more than one way of fulfilling educational aims; third, because one cannot simply dispense with cultural resources such as established subjects without a careful consideration of the gains and losses of such a procedure.’¹

In contemplating this component of this portfolio, I have chosen to initially determine this discussion in relation to the aims of teaching, with particular relation to my placement teaching in the Department of English and Creative Writing at the University of Wales Trinity Saint David, and use the ‘aims’ as a starting point. The reasons for this are structural: for, in order to study reflection of teaching practice, we must understand the original aims of what is being taught.

In teaching within the arts, then, and particularly within Creative Writing (a large part of what my placement has been concerned with as well as my own scholarly background), it must be considered what the learner will receive from adult education in the field. The answer, of course is improved creative abilities gleaned from the mentorship and coaching of creative abilities that, to a certain degree, they will already be expected to be interested in. Therefore, in prescribing a curriculum in Creative Writing, the individual aims of every learner are taken into account by providing a more general curriculum, allowing each session to expand on a particular concept.

This has perhaps been given even greater emphasis in the block teaching system recently implemented at UWTSD. Block teaching has been defined elsewhere within this portfolio but in the interests of context, I will briefly reiterate that block teaching (as defined by King and Craik²) is an immersive learning experience where learners are taught subjects in intensely narrow spaces of time – for example, attending four three-hour sessions a week in the space of three weeks and doing two assignments or more within that time (the implementation at UWTSD). Essentially, this created a system where almost every session was spent covering new material and giving learners exercises in class to utilise the skills they were taught.

This is perhaps a benefit of the block teaching system, then, that the cyclical process of reflection can be utilised as a quick, immersive technique in learning. ‘Reflective teaching is applied in a cyclical or spiralling process, in which teachers monitor, evaluate and revise their own practice continuously’³ – while this was applied to a school model of teaching by Pollard, it works very well as a summary statement for teaching across the academic board, from primary right through to adult education, and is equally useful for both teachers and learners. It has been emphasised how learners in Creative Writing must be constantly reflecting on their work, and as a teacher mentoring each learner individually (an important component of teaching in such a field) one must constantly be assessing on an individual level what the learner is putting into practice and guiding them appropriately.

¹ Christopher Winch and John Gingell, *Philosophy of Education: The Key Concepts* (second ed.) (Padstow: Routledge, 2008), p.12

² King and Craik – ‘Policy on Block Teaching’, <https://www.hw.ac.uk/services/docs/learning-teaching/policies/blockteachingpolicy.pdf> (accessed 19/5/19)

³ Andrew Pollard, *Reflective Teaching in Schools* (Norfolk: Bloomsbury, 2014), p.78

It would be tempting to consider reflective practice in teaching as a straightforward system of measuring exact empirical figures and attaining goals by supplying information within a certain timescale – however, it has been argued that ‘reflection does not consist of a series of steps or procedures to be used by teachers. Rather, it is a holistic way of meeting and responding to problems, a way of being as a teacher. Reflective action is also a process that involves more than logical and rational problem-solving processes. Reflection involves intuition, emotion, and passion and is not something that can be neatly packaged as a set of techniques for teachers to use’⁴.

This, particularly in the light of arts-based education and particularly at PCET level, would move the reflective practice away from behaviorist teaching theories (stressing ‘the active role of the teacher who can direct the learning process, selecting a teaching method and controlling the “stimuli” and reinforcing the appropriate responses’⁵) and more in favour of humanism, in the vein that Maslow et al were keen to put into practice. Humanism’s focus on self-discovery and rejection of the reductionism of a primary reliance on external stimuli is perhaps a better bet for reflective practice in general, and particularly in the emphasis on it as an holistic practice. Therefore, the individual can be made accountable for reflection in the process – after all, especially at an academic level, lecturers in Higher Education tend to have specialised themselves within a subject area and teaching learners to be specialists themselves. Within this will be a certain reflective element that lends itself well to humanism’s quest for internal self-efficacy.

At this point, it may be best to refer to my own reflective practice taken throughout the year on placement – namely, throughout various formal and informal sessions with colleagues, students and my mentor Dr Jeni Williams, in simply asking where aspects could be improved. My subject knowledge was considered clear (though as noted in the earlier assessments for English Literature modules, occasionally somewhat under-developed in the face of debate) but the primary concern was my presentation style. In the initial semester of the placement, I found that I was often reading from the screen or lecture script I had prepared, rather than using it as a cue. I gleaned this from Dr Jeni Williams’ formal lesson assessments, as well as from discussing with her and several students, and maintained that when I next taught I would make an improvement by rehearsing more thoroughly.

I endeavoured to continue building on my presentation technique and, shortly before my placement came to an end, I was invited to read at the Lampeter Book Festival (organised in association with the university), increasing my professional profile and reading slowly and clearly. In this sense, the reflective practices put into action during my time teaching with UWTSO allowed me to expand outwards to professional experience in literary publicity – though I have a history of performing poetry, it was not until I sought advice from colleagues and students that I was fully able to grasp the importance of slow, professional delivery in the interests of an audience’s attention.

One technique found to often be useful in inspiring discussion was the use of ‘concept mapping’⁶ – however, reflecting on this caused improvement every time the technique was employed. Initially, creative writing exercises were started with a single word or idea and learners were encouraged to create a concept map to craft a poem or narrative around that. However, I realised by Semester Two that learners responded better and more appropriately to the subject

⁴ Joelle K Jay and Kerri L Johnson, ‘Capturing complexity: a typology of reflective practice for teacher education’ (*Teacher and Teaching Education*, vol 18, issue 1, Jan 2002), p.74

⁵ Lesley Pugsley, ‘Begin to get to grips with educational theory’ (*Education for Primary Care* issue 22, 2011)

⁶ BYU Center for Teaching and Learning, ‘Concept Mapping’, (accessed 1/12/18), available <https://ctl.byu.edu/tip/concept-mapping>

matter if I gave them several elements to start the concept map – for example, to consider the location of a forest, an old person, and the reason they might be returning to the forest – and join the maps up, creating the map of a narrative that they could shape prose or a poem around.

It could be argued that the block teaching system allowed for ‘fast track’ development of teaching skills and reflective practices, as the teacher must be rushed into preparation and maximise time management allowing for contact hours, assessment, and any extra needs for the learners (including feedback given to work using systems such as the Moodle forums). However, the anonymous feedback forms at the end of every undergraduate module clearly stated that students felt that, following a period of immersive learning, the second two weeks of each module led to stress and a feeling of ill-preparedness that culminated in dissatisfaction with their assignments and the course. As a teacher, reflecting back, it is hard to disagree that there are extreme difficulties in pursuing a block teaching system in both the sense of a lack of time for preparation and also for reflection – following each session, there was barely enough time to reflect and assess my abilities. This placement has been full-time though with less emphasis on the amount of extra research an academic teaching in Higher Education would have to be carrying out, therefore it is easy to imagine how much more difficult teaching in Higher Education using a block teaching model will be as more subjects – particularly in the humanities – continue to ‘progress’ into this model.

In conclusion, the best teaching practice is employed through continued professional development and deployment of the best reflective practices including full reports and, most importantly, considering the responses of learners and, when possible (as on this course), colleagues. Even as the teaching system changes in Higher Education (as well as in Further Education and schools), teachers must be prepared to adapt to a modern environment in whatever way is possible – from full reports at the end of a module questioning what worked and didn’t, to informal notes at the end of every lesson discussing what could be done differently in future. Current thinking in the use of reflective practice in teaching in learning must paradoxically be as it has always been – concerned with the evolution of how learners learn and how we as teachers can respond to it in the most efficient way possible.

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Action Plan for Continuing Professional Development – UK Professional Standards Framework (UKPSF)

Areas of Activity		
Area of Activity	Examples where Standard has been met (What did you do?)	
A1 Design and plan learning activities and/or programmes of study	Creative writing classes: Following a close reading of example texts (for example extracts from <i>Slade House</i> by David Mitchell), tasks were set which involved a specifically designed activity (the creative writing exercise) with time given to feedback in class – not just from myself, but the learners’ peers. This feedback is useful for supporting students’ work and emphasising that creative writing has a ‘life outside the classroom’ by offering professional, experience-based advice. English Literature Classes: following a presentation on a text (for example Anthony Burgess’ <i>A Clockwork Orange</i>), with contextual information designed to match the expected reading specified on the reading list/Moodle, learners were split into smaller groups and given aspects of the lecture to discuss and agree/disagree with. After a set amount of time (10-20 minutes) the smaller groups would come together to discuss the work as a whole.	
Provide a <u>REFLECTIVE</u> account of the impact that your activities had on learning, teaching and learners, including <u>integration</u> of the <u>Core Knowledge you utilised</u> and which <u>Professional Values you applied</u> in whatever you did.		Future Aims and Goals

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Learners were supplied with key texts relevant to the core knowledge of their subjects – with some guidance I was able to pick appropriate texts (though towards the end of the placement I was given free rein to pick whichever texts I thought were appropriate), and the activities allowed learners to build up a portfolio of creative work with which to either expand for their assessments or discard if they did not feel it would benefit them. The appropriate teaching materials were used dependent on what was being taught – English Literature students were given longer PowerPoint presentations collating critical material to consider in addition to the set texts, while Creative Writing students were given text extracts in the sessions so as to emphasise that the work they produced would be of more importance to how they would be assessed. Demonstrations of how certain poetic techniques were best assessed using a board and pen and writing smaller extracts of poetry for them to follow as it was being written. How they responded to each other's work was assessed by myself informally over the first week of each module before deciding whether or not the group would be better suited to larger discussion groups or being split into smaller ones. The work of each individual was, in class, best assessed by attempting to involve every learner unless they absolutely did not feel confident, and I continually emphasised – as a former postgraduate student myself – the many advantages to further exploring Higher Education beyond BA or even MA level, being very open to the discussion of this with them as a small part of each exercise (for example being asked 'would we be given a longer word count on writing this portfolio at a higher level' and responding appropriately and enthusiastically). The feedback on my lesson plans regarding the activities planned allowed me to build on my professional development.	To continue holding myself to the standards of the HEA academy as well as subscribing to journals on teaching as well as within my specialised field, and to always consider that there are newer and more diverse approaches to learning. When viable, I will be applying for HEA membership as a method of staying abreast of current higher education practices, and aim to have secured a teaching position for next academic year. Contact will also be maintained with former colleagues on both the PCET course as well as professional mentors to ensure that the wider context of professional practice is consistent within the teaching community.
Area of Activity	Examples where Standard has been met (What did you do?)
A2. Teach and/or support learning	As well as the writing exercises and literature-based discussions mentioned in the previous band of this Action Plan, extra-curricular activities were supported including assisting learners with queries

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Provide a REFLECTIVE account of the impact that your activities had on learning, teaching and learners, including <i>integration</i> of the Core Knowledge you utilised and which Professional Values you applied in whatever you did.	Future Aims and Goals
The teaching of the subject was initially to pass on the core subject knowledge and then allow learners to critically handle it. However, the support of that learning is arguably the larger part of teaching, and includes emphasising the backing up of evidence in English Literature (maintaining reliable sources and using those sources to advance an argument via the process of ‘point, evidence, explanation’) and maintaining focus in Creative Writing. To that end these were the most succinct summaries of teaching and learning in both subjects. As well as this, learners’ spelling and grammar were also often considered in the interests of clarity. Learners with dyslexia were given particular attention in an understanding manner, and the role of the note-taker was key in delivering teaching content for all requirements. As noted, the monitoring process involving lesson assessments as well as communication with colleagues allowed me to reflect on the teaching process and improve upon my professional practice and development.	My subject knowledge will be improved upon regularly by engaging with the wider academic community and regular training and application to training programmes will assist me in my teaching career. With whichever institution I secure employment next, I will ask ‘how can I learn from this system and how is it different to others?’ and will continue to integrate diversity and understanding of equal opportunities into my teaching work.

Area of Activity	Examples where Standard has been met (What did you do?)
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Action Plan for Continuing Professional Development – UK Professional Standards Framework (UKPSF)

A3. Assess and give feedback	Group discussions required moderation of opinions and thoughts regarding texts in English Literature classes, but perhaps more prominently the feedback required in Creative Writing – both in class activities and over a Moodle forum regarding work that learners would potentially submit for final assessments. I made suggestions to such works of prose and fiction and recommended extra reading they could consider.
Provide a <u>REFLECTIVE</u> account of the impact that your activities had on learning, teaching and learners, including <u>integration</u> of the <u>Core Knowledge you utilised</u> and which <u>Professional Values you applied</u> in whatever you did.	Future Aims and Goals
Given that a great deal of the discussions (either as tutorial-like one-to-one discussions, or larger group discussions) were concerned with starting a particular subject area, the main impact focus was on maintaining just that – a focus on the task in hand. Particularly with English and Creative Writing, there is a substantial amount of tangential information that could be followed from discussion of texts (either by the learners or other authors) and a lot of care was taken in ensuring learners remained on track with their discussion. In this endeavour, my subject knowledge was deployed as well as careful planning of the set timings of feedback sessions, ensuring all learners were given an equal amount of time to have their work discussed as well as allowing for questions at the end. As an academic, I also allowed extra time after sessions for learners to discuss the wider context of higher education and talk through my own career decisions in the interests of following them.	In my next teaching position, I endeavour to take on more formal marking work – while present for some of the marking process (allowing me to see how criteria was applied on essays), much of my feedback and assessment was given in the classroom and online (while still applying the departmental criteria).

Action Plan for Continuing Professional Development – UK Professional Standards Framework (UKPSF)

Area of Activity	Examples where Standard has been met (What did you do?)	
A4. Develop effective learning environments and approaches to student support and guidance	An effective learning environment depends on maintaining the focus of the work undertaken and adhering to lesson structures and plans as much as possible. Therefore for a great deal of the classes I taught (particularly in Semester Two) a timer was used to maintain that structure and allow the learners to see that their lessons were being delivered in an organised manner.	
Provide a <u>REFLECTIVE</u> account of the impact that your activities had on learning, teaching and learners, including <u>integration</u> of the <u>Core Knowledge you utilised</u> and which <u>Professional Values you applied</u> in whatever you did.		Future Aims and Goals
A great deal of the lessons delivered were concerned with studying a particular subject area, so the main impact focus was on maintaining a structure and sticking to that structure. Learners were reassured that I would be looking at their work on blogs/forums on Moodle after the sessions ended and offering feedback, which they could either discuss online with me or – time permitting – in class the following session. In doing this, an effective learning environment was established in that learners were made aware that there was a structure being followed (with some room for adaptability). The diversity of the learners was acknowledged in this, with every learner given the opportunity to contribute to the discussion, and their comments were considered in the planning of the next session, as well as in the evaluation of the teaching.		As useful as it was having note-takers in the classroom, it might be developed further by recording every session as well – which is something I will be working on with the appropriate technology. A future goal will be organising a structure that is entirely functional with a minimal (though still present) degree of flexibility.

Action Plan for Continuing Professional Development – UK Professional Standards Framework (UKPSF)

Area of Activity	Examples where Standard has been met (What did you do?)
A5. Engage in continuing professional developments in subjects/disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices	The monitoring of my teaching progress (via reports and assessments) throughout this PCET programme, as well as referring to my own teaching experiences in essays for the PCET modules undertaken (thereby relating theoretical content to my own experiences on placement) has been very useful in continuing my professional development as well as in following the implementations of new teaching models (e.g. block teaching) at UWTSD.
Provide a <u>REFLECTIVE</u> account of the impact that your activities had on learning, teaching and learners, including <u>integration</u> of the <u>Core Knowledge you utilised</u> and which <u>Professional Values you applied</u> in whatever you did.	Future Aims and Goals
Teaching strategies researched as a part of the PCET programme were useful in planning lessons and put into action during placement, in conjunction with my subject knowledge. After some time getting to know any particular class, the strategies would be tailored to suit them (for example groups would either be more comfortable discussing work in smaller or larger groups). Progressive use of learning technologies such as Moodle forums for blogs/posting of creative work for discussion was actively encouraged, expanding on modern pedagogical approaches from a humanist, individual-centred perspective. Learners were also made aware that they could contribute to the learning process by discussing what they liked and didn't like about particular sessions and were made to feel like their feedback on the teaching process was important.	I will be using the templates of what I have learnt on my PCET programme to continue my professional development in future alongside continued research within my own specialised field. I will also be applying for HEA membership (as well as other professional organisations) with the goal of continuing my development as a teacher as well as a writer.

Action Plan for Continuing Professional Development – UK Professional Standards Framework (UKPSF)

Dimensions of the Framework

