

POST GRADUATE CERTIFICATE IN LEARNING AND TEACHING (HE)

PORTFOLIO SUBMISSION

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Introduction: I am a former Lecturer, part-time in the Faculty of Creative Industries at the University of South Wales (formerly known as the University of Glamorgan). I joined the University of Glamorgan in 2003 when I began my doctoral research. I completed my PhD in Film Studies in 2007. My Film Studies research focused on national cinema analysis, global film markets and minority language / small nation cinemas.

My earliest recollections of teaching go back to my mother (herself a school teacher for 33 years, and a Sunday School teacher for even longer). I remember typing up my Mom's lesson plans, tests and handouts and hearing her describe her teaching strategies. A bit of homespun wisdom, one of her favorite sayings (for teaching children) is, "The mind can only absorb as much as the bottom can endure." I can remember reading my Mom's copy of the text, "*An Introduction to Jean Piaget*" and deciding I wanted to be an educator, one day.

Later I won some regional acting awards and was hired as a part-time acting coach at the local high school. This led to other short-term teaching posts at other local high schools, both church-owned and public. Meanwhile, I supported myself through college by giving group acting lessons and private piano lessons, while working as church organist and adult choir master – all of which had didactic and pedagogical lessons for me, as an emerging teacher.

Prior HE Teaching Experience as Master Class Facilitator: My first taste of teaching adult students came when I worked with the local skills training scheme of the Independent Feature Project (IFP/Miami), which at the time was the largest coalition of independent filmmakers in the United States (1999-2003). Each semester we presented bi-monthly Master Class Workshops at Barry University in Miami, co-taught by facilitators from IFP/Miami, and the National Association of Latino Producers (NALIP). Undergraduate, postgraduate and Continuing Education students participated and I wrote lectures, designed handouts and presented two mini-module sessions in my subject area.

Prior HE Teaching Employment as Teaching Assistant: I began my teaching career in higher education as a teaching assistant for Professor Barbara Weitz on the Florida International University (FIU) Film Studies Certificate Course, Summer Study Abroad Program in Miami, Florida and abroad in Prague, Czech Republic (Winter/Spring Term 2003 / 6 months) and Summer Term 2003 / 3 months; Winter/Spring Terms 2004 / 6 months) and Summer Term/ 3 months). Classes were presented at the FIU main Miami Campus, at the Charles University campus in Prague, at Barrandov Film Studios in Prague and at the Karlovy Vary Film Festival in Bohemia, Czech Republic.

HE Teaching Employment as Lecturer, part-time: Whilst completing my doctoral studies, I lectured in Film Studies (part-time) from 2003 through 2008. Prior to that I lectured part-time at Florida International University in the Film Studies Certificate program, as part of the Study Abroad Film Studies scheme, in Miami, Florida from 2002-2004. I was contracted as Resident Tutor / Senior Resident Tutor with the University of Glamorgan from 2004- 2008.

I also was contracted with the University of Glamorgan, as a Disability and Dyslexia Academic Support Tutor from 2006-2008. In 2008-2009 I did practice-based research with Italian film producers, and whilst abroad I lectured (in Italian and English) on ESOL courses to undergraduate arts and economics students at the *Centro Linguistico di Ateneo* at *l'Università degli studi di Molise* in Campobasso, Italy.

Additionally, from 2009 through 2015 I have provided (hourly paid) private personal tutoring to postgraduate students completing their Masters and Doctoral studies, usually mentoring 2-3 private students per semester, from Cardiff University, University of South Wales and Cardiff Metropolitan University.

From 2010 through 2012 I completed an L.L.M. in Intellectual & Industrial Property Law at the Treforest Law School, University of South Wales. In 2014 I passed the Common Professional Exam and received the Graduate Diploma in Law, regulated by the British Solicitors Regulatory Authority (SRA).

My legal research focused on US Fair Use Doctrine compared to UK Fair Dealing and EU law, concentrating on the effect of video 'take-down' notices, and related implications for Entertainment Law, social media and New Media ownership issues. As a result, I have also tutored postgraduate law students, preparing for exams. In the classroom, I have taught on the following modules:

Film History and Theory
Film Theory and Analysis
History of Film & Television
Alternative and Independent American Film
European Cinema/Czech 'New Wave'
Early British Cinema/Silent Film Era
Literary Adaptation & Writing for Screen

I. Developing Effective Learning and Teaching

In this module we explored the main functions of Learning & Teaching: Preparing Taught Sessions, Presentations, Approaches to Teaching, Student Motivation, Managing Groups, Lifelong Learning, and additional Theoretical Approaches to Learning.

Consequently, I chose to consider two areas of study: a) Becoming lecturer (wherein I combine my reflections on Preparing Taught Sessions and Presentations; b) Approaches to Teaching (wherein I combine my reflections on Approaches to Teaching, Student Motivation, Managing Groups).

a. **Becoming a lecturer (wherein I combine my reflections on Preparing Taught Sessions and Presentations):**

Learning by Failing: I was fortunate to attend a Midwestern high school that had a Speech & Drama Department with teaching programs comparable to the magnet arts school in Manhattan (Fiorello H. LaGuardia High School of Music & Art and Performing Arts), known to many people because of the 1980s film *Fame* and the subsequent USA hit TV show.

As I mentioned earlier, this gave me rigorous stage experience, and when I was recruited to teach acting at a local high school, I remember thinking to myself, “How hard can it be to give a lecture?” The first day I faced down a room of over 100 high school seniors, without any substantial preparation, was the first time I realized why my mother slaved over writing lesson plans and composing lectures for years.

That hour of embarrassed pauses and wasted time with those impatient high school students, reminded me how long an hour can be, when the students know you are not prepared, and they collectively ‘smell blood’. I resolved to repent of my pedagogical sins and so to never err, again.

Learning by Emulating: Throughout my academic career, I came to appreciate what for me is a ‘Hall of Fame’ of brilliant lecturers, and with the advent of YouTube I was introduced to international lecture stars, including Dr. Eric Mazur and many others.

My earlier undergraduate college studies included courses in Psychology, History, Greek, Latin, English Literature, Rhetoric and Persuasion, and many of the lecturers merely arrived at a designated time in the lecture hall, and without any apparent attempt to really acknowledge the students, began to read from a prepared lecture, which they delivered, and then unceremoniously left, until the next class.

Other lecturers entered the classroom, took control of the audience, and kept us spellbound till the bell rang. “What were their secrets?” I have since wondered.

With the extremes of these role models I approached lecturing at university, without a clear idea of the techniques and methods needed to qualify, and even shine. Fortunately, most of my first year (2003) assignments were seminars, which I led and then I produced a modicum of success through trial and error.

Learning by Trial and Error: In the second year (2004), I was asked to do some recurring guest lectures on various Film Studies modules, and this was when the panic set in. I remembered how

my failed assumption (that a record of acting and stage training was sufficient to hold a group of students) had betrayed me. I managed to write the lectures, and deliver them, and little by little I gained more confidence, and the evidence of this could be seen in the response from the students, themselves. This course has been beneficial in helping me to reflect upon my teaching style, and to consider more deeply the learning styles of my students.

What's Different about Film Studies Lectures: To begin, it is important to note the within my specialty of Film Studies, there are lecturing norms that differ from other faculties and departments. For example, it seems that the need to punctuate film and TV lectures with visual video clips forced film studies lecturers to confront the uptake of technology in the classroom, possibly long before other disciplines (John: 2015; Pg. 1, 4).

This does not mean that the preparation for the lecture in film studies is less demanding, and possibly it means that the demands are greater, given the need to always negotiate lights and projectors, volume settings, and to alternate this with speaking from a podium and not losing one's notes or place. While reading widely on the topic, I learned that lecturing (as a teaching modality) is now being questioned, by some scholars:

“The pedagogical value of the lecture continues to be questioned, more specifically whether students gain knowledge, or learn sufficiently from the lecture” (Perrin and Laing: 2014, Pg. 67)

The post of lecturer in the USA is often called ‘instructor’ and that (in name) de-emphasizes the lecturing, but in most cases does not relieve the instructor of lecturing. In Europe (e.g., Italy ‘lettori’) and the UK instructors are still named for this function:

“It is what higher education teachers do; indeed, in the UK, it describes the title of the profession – lecturer.” (Light: 2001, Pg. 97)

Applying Theories: I have found the lectures and readings on this course to have been quite helpful to me, in acquiring a language with which to analyze and consider my teaching practice, and specifically in relation to lecturing and teaching / learning styles and techniques, within the context of effectiveness (Light 2009: Pg. 17-27).

i. Giving a lecture:

My reflections on my lecturing have compelled me of become aware of the amount of time I dominate the session by speaking, i.e., the ‘transmission v. engagement model’ (Light: 2001, Pg. 102) ‘expanding the learning matrix’ (Light: 2001, Pg. 105). I also found that I averaged about two-thirds of the sessions, which does seem to be a norm:

“The present, average domination of teachers is best expressed as the rule of two-thirds. About two-thirds of the time spent in a classroom, someone is talking. The chances are two out of three that this person is the teacher. When the teacher talks, two-thirds of the time is spent by many expressions of opinion and fact, giving some direction and occasionally criticizing the pupils” (Flanders: 1963; Pg. 252).

According to Ann Morton, the focus of lecturers seeking excellence in their delivery can be reduced to:

1. “Generating and maintaining interest” (Fry: 2008; Pg. 58)
2. “Student engagement” (Fry: 2008; Pg. 58)
3. “The importance of a good structure” (Fry: 2008; Pg. 58)

In addition to the points raised by Morton, from my own experience I have developed a sense of what is working, and a greater flexibility to adapt to the mood and needs of my student audience, what Vandergrift calls, “listening to learn” and “active listening” (Vandergrift: 2004).

Outstanding Lectures: According to Ann Morton, “An outstanding lecture should have the following attributes:

- It is delivered in a way that is informative, interesting and engaging.
- The content is well organised and easy to follow. Students can understand the development of the argument, or the logic in the ordering of the information or ideas.
- Students feel involved. This may be through some type of active participation, use of relevant examples to which they can relate and by being made to think about what is being said. The ability to engage students through questioning, no matter what the class size, is an important way of getting students involved.
- Students leave wondering where the time has gone.
- Students leave knowing that they have learned something(s), and are often inspired to go off and find out more (Ann Morton, Fry: 2008; Pg. 59).

As I consider the Morton’s list of attributes it occurs to me that the performative is again being privileged, but in the context of careful planning. This points to what I now refer to as ‘conscious’ teaching versus teaching on ‘autopilot’.

A lot of emphasis in Morton’s list focuses consideration on the student’s experience. There also seems to be the presence of a meta-narrative, which the lecturer creates and narrates, so that the students know they are learning. I wondered how this could play out in practical aspects.

ii. Lectures – Practical Aspects

For me, the simplest key to getting the lecture right was writing it out as far in advance as possible, and allowing time for ‘tweaks’. I also use a method I learned in a journalism writing class called the ‘inverted pyramid’ wherein the most important information is weighted toward the beginning (presumably when the students are more aware and alert) and the less important information toward the end of the article. (Light: 2009; Pg. 110)

This does not always work, since some concepts require a sequential building, one upon another, and are all equally important to communicate. To the extent that it does work, again depends upon

some careful planning. For example, I now know from experience that sometimes my students struggle with theoretical concepts, while others do not. When something does not seem to be ‘clicking’ (usually I can tell by the looks on their faces), then there’s often no choice but to adapt the flow of the lecture to allow for a bit more focus on the difficult idea, until they can grasp it, and this begins to register in their comments, questions and responses.

On other practical aspects, I have found it is best to get the so-called ‘housekeeping’ done in advance. So, right at the beginning I do whatever proactive stuff can be done to reduce class disruptions. This includes stating rules on asking questions, turning all mobile phones on silent, and establishing ‘up front’ an agreement, about what constitutes “unacceptable” behavior. I call these the “Class Rules” and I repeat them as needed.

iii. Lectures – Learning Reinforcements

Sometime over the past decade things changed, and the amount of effort I used to put into creating handouts and other devices to reinforce learning, has changed, as well. The motivation behind using these devices has not changed, i.e., achieving ‘active learning’ (Fry: 2008; Pg. 58).

I was accustomed to printing out handouts, but as department budgets were cut, this needed to be reduced. Thankfully, at about the same time, the prevalence of students who carry mobile devices or pads with the ability to snap photos of whiteboard displays and other presentations, has reduced the need to print as many, and in some cases to print, at all.

I try to offer as many options as possible, given that many of my classes have had a mix of ages groups and economic groups, which means some students (mostly older, mature students) have more resistance to carrying and using new devices and others are poorer and just cannot afford the newest iPhone, and for them I provide handouts and links to my academic blogs (Blackboard modules, etc., where it is easy to repost materials.

iv. Lectures – Managing Content and Delivery

The modules I most frequently have taught on could be roughly divided into two groups, 1) historical and 2) conceptual. Consequently, the learning outcomes in each group can also be generalized to fit these goals, where the historical anticipates that the student will finish with a sense of the chronology of events, and the reason why the chronology is important, etc.

Conversely, the conceptual modules have a more sequential learning aspect to their organization, and as I mentioned before, there are instances where a prior concept needs to be understood before a secondary concept will begin to make sense. This affects the design and delivery of my lectures.

I mentioned the usefulness of ‘meta-narrative’, as implicit in Morton’s list of attributes, and this has led me to using several simple but clever devices very frequently. They include timelines, outlines and lists. And importantly, not only do I write on the whiteboard or alternatively use PowerPoint to display this organization, I also tell the students why I organized things, in this way:

“A lecture needs to be well organised in order for a student to make sense of it” (Morton, Fry: 2008; Pg. 61).

And so I take Morton's statement above one-step more, and say that in addition to being well organized, I also need to narrate and repeatedly tell my students how it is organized. When I do this there are often tiny 'aha!' moments when the students realize they now have a visually clear list, outline or timeline to assist their future mnemonic efforts. I use some other 'gimmicks', which work for me, although I realize from my reading and conversations with colleagues that each have their virtues and problems, including:

1. The Daily Pop Quiz, Starbucks cards, etc.

I imitated a Florida film studies professor / mentor (who inspired me to become a lecturer) when I began trying to include pop-quizzes with a particularly large class. The problem I was trying to solve was that the students chronically arrived to class unprepared, which meant they had not read the assigned reading. The pop quiz was meant to put these students on the spot, i.e., to force them to realize that they needed to read, before coming to class.

In the context of the university assessment tariffs and testing policies, I did not want to cause student 'burn-out' by over-testing, but it seemed that the daily pop quiz was the only way to get this particular class to crack open the texts. The results were mixed, so I began to look for insight from other educators.

Mazur had some good ideas, that I then employed, namely requiring homework, but making this homework written responses, instead of the tense and time-consuming quizzes:

"Most notably, we have replaced in-class reading quizzes with pre-class written responses to the reading, introduced a research-based mechanics textbook for portions of the course, and incorporated cooperative learning into the discussion sections as well as the lectures. These improvements are intended to help students learn more from pre-class reading and to increase student engagement in the discussion sections, and are accompanied by further increases in student understanding" (Crouch and Mazur: 2001; Pg. 970).

I took the advice from Mazur further, by adding the incentive of offering Starbuck's Cards as rewards to students who turned in their written responses on time. This seemed like an open form of bribery, but it worked! So, the amount of funds I used to spend on printing handouts I now spend on café certificates, which seems to motivate my students where the threat of losing quiz points did not work, a classical 'carrot-or-the-stick' comparison.

2. Teaching from the Register

This is something I developed without too much thought, as a positive response to the lengthy 'housekeeping' chores required at the beginning of each lecture. Instead of reading off the attendance roll or passing around a sign-off sheet (given to fraud and deception, as well) I began holding the register in one hand while lecturing, and using it to more equally distribute my attention throughout the group.

I noticed immediately that I had unconsciously been focusing my attention on the 'easier' students, i.e., those who sat in the front, paid attention and who always raised their hands, versus now systematically moving through the attendance list, so that I called on the wallflowers and other

more reticent participants. The most immediate effect was more students paid attention and seemed actively engaged, as they accepted the idea that they needed to pay attention, in case they were to be called on.

The other positive effect was that my ability to recognize and remember the names and personalities of my students increased, and they seemed to appreciate this ‘humanizing’ effect, which slightly served to counter the deficits of interaction caused by often increasing class sizes.

3. Multi-Media Presentations – PowerPoint etc.

Almost every discussion I have read mentions the multiple TED Talks that in turn refer to the ‘Death by PowerPoint’ Youtube lecture that has now entered the realms of pedagogical urban legend. This course helped me to realize that I needed to simplify and de-clutter my PowerPoint slides, so that the ‘less is more’ axiom could be realized. I will discuss this further in the SELT chapter, as this consideration led me to also factor into my design the needs of disabled students. This is particularly clear with visually challenged students, and also for students who suffer from epilepsy, forms of optic neuralgic and convulsions.

For Film Studies lectures, this poses a special dilemma: The disabled student’s problems are triggered by sudden and rapid lighting changes, sensitivity to flashes, etc. while the typical Film Studies lecture is filled with exactly these items, by definition. I counter this by announcing loudly and repeatedly “Now, I am going to turn off the lights” or “Now, there will be some flashing as the projector begins” so that I am always in the habit of anticipating the presence of students with these needs. These adjustments are typical with special needs students:

“The curriculum adjustments as discussed include four types of adjustments: presentation format, response format, timing and setting.” (Konur: 2006; Pg. 361)

There is a statistically higher incidence of disabled and dyslexic students in arts faculties, so I accept this and I design my lectures, assuming that a sizeable percentage of my students require this adjustment. The issue seems more important for Film Studies, where technical presentation modes dominate, but are equally important as more technology enters all classrooms and disciplines:

“As the delivery of the curriculum increasingly shifts from traditional forms to electronic forms, the access to the electronic curriculum and examinations has progressively become an important access issue” (Konur: 2006; Pg. 358).

v. Seminars

I spent three years lecturing part-time in the USA and five years lecturing part-time in the UK and one year as a lecturer in Italy. I was a teaching assistant for a total of nine months in two consecutive years during study abroad teaching posts. In each country the use and meaning of seminar differs, and by far, the most frequent use of seminars was in the UK.

When I began leading weekly seminars in Britain on Film Studies modules, the approach was to support the lecture, which occurred (in most cases) one week earlier, while the material was still fresh in the students’ minds. Most of the time, this required preparing a review, based on the lecture notes – some lecturers supplied them to me, others did not.

Either way, a thorough acquaintance of the lecture material, presentation, film clips and reading lists was essential. I accepted the fact that this role was a sort of adaptive 'mopping up' of failings or limits related to the lecture in question. My colleagues needed to show entire films, and then I would be forced to present what effectively was a mini-lecture as a follow up, in order to introduce the students to the key concepts.

In many other instances, my colleagues' lectures ran over time or were interrupted and I needed to show key clips and also fit in the mini-lecture / review. Key to being effective in this role was accepting my position as a supporter / team player with my lecturing colleagues, and also maintaining clear communication with these colleagues.

b. Approaches to Teaching (wherein I combine my reflections on Approaches to Teaching, Student Motivation, Managing Groups)

In this section I would like to focus on the some of the activities I have attempted in my teaching practice, as modes, which theoretical fall into the category of 'informal' curriculum. This is not to say they were not important to the delivery of traditional 'formal' curriculum, and indeed, I am convinced they can be (when implemented correctly) the key to lifting formal curriculum from adequate to the level of excellence we attain to. I will briefly discuss some of the more successful and popular ideas:

i. Motivating Students (Treasure Hunts, Competitions, Prizes)

In the following section I explore this issue more thoroughly and I present evidence of my application of these teaching modes and experiments, related to motivating students. I will mention that I have found organizing field trips and special events (guest speakers) which in general take our groups out of the classroom (or when placed in the classroom, out of a typical classroom mode) to be a 'carrot' with which to incentivize and motivate the students, for longer and more demanding projects.

Consequently, I see the value of this extra effort of organizing coaches and buses and meals for large groups of students, and mini-vans and drivers for smaller groups, to break up the flow of the semester events, and to bring in other pathways to attaining a full spectrum of learning outcomes. Of particular effectiveness are poster contests, because the students work in smaller groups, and so receive the benefits this brings, while they also compete and consequently tend to apply themselves more to short-term tasks.

ii. Workshops / Master class

In the next section I demonstrate how I took the content and learning outcome goals from a traditional syllabus and transformed them into a couple key teaching events, a Welsh Retrospective Film Festival / Master Class Series and an Electronic Media / Fashion & Advertising Teaching Event that mixed popular events, politics, current events with Brand Development Concepts, across the subject spectrum.

With both of these teaching events (described in the next SELT chapter), the lectures continued but were reinforced by the innovative teaching modalities that ran parallel, and which were integrated

with the lecture content. Importantly, with the extra-curricular projects, the learning outcomes list grew beyond the traditional content, to also include the development of skillsets that were technical and also related to post-matriculation employability issues.

iii. Laboratory classes

As a filmmaker and film producer, I found it useful to gain training in software applications frequently used in the electronic media, TV and film course on which I have been assigned. This constitutes the most frequent and most typical application of my lecture content, where, for example, the 'Language of Film' is directly transferred into a conversation as to how we can edit a film. I trained with popular programs (Windows Premier Pro, Mac Adobe Final Cut) and this has made me aware of how the lecture changes, when the classroom is also a working laboratory.

The other laboratories that I have led are screenwriting courses, which are effectively writer workshops. As I have led these courses, I noticed how they shared some elements common to typical film studies and film production classes that I taught (lectures, seminars, film clips, small group assignments) but also were not driven by the lecturer, as much. The reason for this is that the lecturer on writing courses must be flexible to the writing habits of the individuals and of the group, which evolve over the course of the semester.

iv. Tutorials

As a lecturer, I have been required to have regular office hours, and it is there that tutorials came into question. Later, I became certified (by the university Disability Office to tutor disabled students) and all of these meetings were tutorial sessions. Finally, for the past three years I have privately tutored postgraduate film students, who were failing on taught courses or 'stuck' with their doctoral or Masters theses' development and writing.

In all three tutorial arrangements that I just listed, some of the same dynamics were at play: the tutorial was serving as a supplement to the primary mode of teaching, which (with the exception of my pure 'research' doctoral students) was based on the traditional lecture. As such, my approaches to learning outcomes and styles required knowledge of the classes being taught. I would always ask my students to show me their syllabus and notes and this would give us a starting point.

The tutorial differ in that over time, I have developed a set of 'trouble-shooting' questions, in order to make best use of this concentrated and face-to-face time with each student (including Skype conferences, email tutoring, etc.). My further training and boarding research into the needs of disabled students has also informed my approach to all students, whether disabled, or not.

This can be summarized here as the reminder with each new tutorial student to take a 'closer look', so as to discover early whether a personal, social or intellectual deficit in causing the student to require tutorial support, or whether they merely need the moral support or benefits of one-on-one clarifications. When I note (during this 'closer look' interrogation) an issue beyond my remit, I then can refer the student to the Learning Centre, Counseling Services, etc. This frees me to focus on the services that I can best provide, which are all practical pathways to help the student get back on track or stay on track, as the case may be.

v. Study Abroad

I spent two years as a teaching assistant and chaperone for the study abroad program mentioned in the next chapter, at FIU in Miami, Florida. In the second year, I had not only the American students (about 100 each year) but also a smaller group of British students (45 adult students) who participated. This is where the many years I spent as a summer camp counselor and Boy Scout member helped enormously, because the challenge is to juggle the 'babysitting' and tour guide aspects, while also keeping the group focused on the learning outcomes of the broader curriculum.

vi. Supervising Internships and Work Placements

Because I came into academia after a long career in the advertising, broadcast and film business, I was already adjusted to supporting students in these modes. This has worked to my advantage, because more and more, the courses I am being asked to teach parallel pressures on the institution, i.e., to focus more on future employability.

The study abroad programs I supported, and the extra-curricular projects that I describe in the next SELT section are the innovations that I have created to respond to this new demand on the departments where I have been a team player. I believe that the future usefulness of the projects I have designed and executed are evidence of the kind of creative thinking that needs to be applied, within the context of budgetary pressures, spending cuts, technological changes and other issues weighing on us as educators, in order to meet the broad scope of expectations placed on the post-modern university or academy.

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II. Supporting Effective Learning and Teaching

In this module we explored theories and practice to improve our effectiveness, focusing upon curriculum planning and design, as related to meeting agreed learning outcomes. I have developed a reflective diary and discussion which covers multiple years of my career as a lecturer, and which focuses upon the specific issues of creativity and disability in the classroom. Consequently, I have entitled this section of my reflective journey:

'Developing applied strategies that improve upon the established pedagogy in various learning disabilities for literature, film and media students'.

A Summary of My Reflective Teaching Diary: Parallel to the five academic years, when I held the post of Lecturer in Film Studies, part-time (2003-2008) and including the overlapping two years that I also held the part-time post of Disability and Dyslexia Tutor (2006-2008), I was also privileged to hold the posts of Resident Tutor (2003) and Senior Resident Tutor (2004-2008) in the University of Glamorgan (now, University of South Wales / USW) halls of residence.

During the years 2003-2007, I lectured in the Glamorgan Media Department on the main Treforest campus, where I also was permanently resident in the dormitories and providing 24-hour pastoral care, to the same students who frequented my lectures and seminars. In 2007 our Media Department became the Cardiff School of Creative and Cultural Industries and moved into the new, purpose-built ATRiuM creative arts academy, located in the city centre.

Simultaneously, I collaborated with my colleagues in the Residential Services Division of Campus Student Services to transfer our several thousand media and arts students from the Treforest campus to the new dormitories and classrooms surrounding the ATRiuM Campus.

I was taken by an administrative statistic, that revealed that, even though our new Creative Industries Faculty's students constituted less than one-fifth of the student body, their uptake of various Student Services facilities and of the overall pastoral budget came closer to one-quarter of the total university Student Services monies, consumed each year.

Cultural Prejudices around 'Creative Genius and Anti-Social Behaviour' -- Urban Myth or Scientific Fact: I was not surprised to discover this 'larger consumption of pastoral care services' (mentoring, disability and dyslexia, psychology and counseling) by my students, because my residential care colleagues had often joked about the Creative Industries students being the chronic 'troublemakers' and 'crazies'.

With this occasional, private office sarcasm, they were implying that, when a student was brought before our pastoral care panel for disability or dyslexia support, assistance or discipline, they were more likely to be a Creative Industries Faculty student, than for example, a Business School or Law School or Nursing School student, etc. – and this was supported by the high number of students in our faculty who self-identified as disabled, and most as dyslexic: "It is widely held opinion that dyslexia is associated with remarkably artistic creativity." (Wolff and Lundberg: 2002, Pg. 34)

And so, in 2007 my colleagues at the Treforest Campus bid our Creative Industries Faculty and students a farewell that included an administrative sigh of relief. By popular office fiat, I had been appointed unofficial chief of a rogue tribe – *those* troublesome arts students.

“Art academy students reported significantly more signs of dyslexia than non-art university students. Objective testing showed that art students had significantly poorer phonological skills than non-art students. Thus, according to self-reports combined with objective testing, the incidence of dyslexia was far higher among art students.” (Wolff and Lundberg: 2002, Pg. 34)

Even going back to when I was first employed in 2003 as a Resident Tutor, my colleagues would sarcastically refer to Creative Industries students (who were being assisted or disciplined) as one of ‘your’ students, meaning they were neither pleased nor surprised that another ‘creative’ student was monopolizing our pastoral care funds and remit.

Converting Curiosity into a Research and Teaching Focus: Meanwhile, in 2004 I attended a faculty sponsored Postgraduate Workshop, where we ‘challenged to explore ways to transfer our research into our curriculum design and lectures’. I responded by designing a third year film studies module, which focused on my doctoral subject areas of Welsh Film & Television [please see appendix].

When I distributed the syllabus to some of my film studies undergraduate students for their feedback, several asked me for large print, or better still, animated or illustrated copies, i.e., “Is there a Youtube link?”

I would like to note that in this case, I had known these particular students for all three years of their undergraduate studies, and possibly more than their other lecturers, friends and parents, I was also aware of their pastoral care needs and problems.

And so, this was when I began to become aware of the special needs of a significant percentage of students ending up on modules in my Creative Industries Faculty. I also intuitively suspected that my current teaching delivery, as well as my ‘planned’ curriculum designs might not be equated what with all of my students’ experienced as their ‘received’ curriculum (A.V. Kelly: 2009):

“The higher rate of dyslexia observed among art students cannot be interpreted in causal terms. The study is correlational in nature and thus gives no basis for causal conclusions. However, we have good reasons to assume that the students’ selection of art studies did not reflect avoidance behaviour or an attempt to escape the literacy demands in more traditional academic fields. It was rather interpreted as a genuine choice based on a very early discovery of extraordinary talents. In this sense, then, the relationship between artistic talent and dyslexia might be a real relationship.” (Wolff and Lundberg: 2002, Pg. 41)

Unpicking the ‘Creativity / Disability’ link: A lot has been written about the advantages and disadvantages of supporting education within the Creative Industries, in general, over the past decade or so (Florida: 2010, Pg. 167-188). Around the world, national financial statistics show a causal and correlated link between ‘creative’ minorities seeding local economic engines, so a lot of money and interest has supported the building and expansion of Creative industries education, hence the construction of the purpose-built USW ATRiuM campus, among many others:

In this light, it seems inherently conflicted that my colleagues on the main campus would struggle with biases against my ‘tribe’ of ‘chronically needy’ arts students. In published research I found widespread evidence of this academic response/non-response to the paradoxical ‘love/hate’ relationship with Creative Industries students and faculties (Goggin: 2008; Gray: 2008; MacDonald: 2009; Mortimore: 2006, 2013; Riddell 2014).

In the same way that the professionalizing of higher education has come late to Britain (when compared to the USA, etc.) the controversy of the Creative Industries paradox (mentioned above) has also lagged (Scope/ComRes: 2009; Pratt: 2010). Even worse there is evidence of a general cultural dislike of disabled people by some Brits, and it could be that this was finding its way into our academic tactics and schemes:

“In an online survey of more than 2,000 adults by leading pollster ComRes for disability charity Scope, 53 per cent say they think most people in British society see disabled people as inferior” (Scope/UK ComRes: 2009).

Given the biases of my colleagues that our arts students constituted some sort of inscrutable and therefore incorrigible ‘tribe’, I wondered how extensive the research was into addressing the needs of these students, who are both creative and disabled. Where research did exist, the response of educators and in particular curriculum designers had been mixed, and as such, confusing to lecturers and students alike (Kameeni: 1991).

As far back as 2001, educators were asking how the cultural biases against disabled people were impacting our planning, design and delivery of curricula and other higher education ‘studenthood’ services (Norwich: 2001).

This led me to read widely about the link between the occurrences of disabilities in students who choose Creative Industries degree courses (Christ: 1998). Even more curious to me, were studies showing that the visual arts and media attracted the ‘Lion’s share’ of students who had visual reading and comprehension disabilities:

“Thirdly, the association between dyslexia and creativity might reflect compensation for early failure in highly valued skills in school. Thus, dyslexic children tend to look for opportunities to succeed in other areas.” (Wolff and Lundberg: 2002, Pg. 35)

Mapping Proactive Responses to Student Needs: This led me to question both my teaching and my pastoral care delivery to these students, and to ask:

- 1) Is my Learning & Teaching output meeting the needs of all my students, in consideration of the fact that a disproportionately higher percentage of my Creative Industries Faculty’s students are disabled?
- 2) Does my parallel pastoral care / residential tutoring output meet the needs of all my students, given the same considerations?

The Classroom informed by Tutoring and Pastoral Care: What I noticed as I worked with the same students in the four various capacities I mentioned above was that troubling correlations were occurring among my 'troublesome tribe' of arts students.

I noticed that many of my private tutoring students had been referred to me in prior years for both academic and pastoral care infractions and shortcomings. This included more problems with money and finance, time-management issues, alcohol and drug abuse, depression and anxiety, lack of study skills, personal relationship and family issues and so on.

The research supported my anecdotal observations. Robert Burden asked, "Is dyslexia necessarily associated with negative feelings of self-worth? A review and implications for future research." His studies showed

"The relationship between dyslexia and various aspects of self perception, including self-concept, self-esteem, self-efficacy and locus of control" (Burden: 2008, Pg. 188).

I was also troubled by the office sarcasm of my university colleagues, outside the 'tribal' 'No-Man's-Land' of the Creative Industries, and I wondered if cultural and political bias against the disabled in general was affecting curriculum decisions, and I discovered this was not particular to some of my less-informed colleagues:

"Notwithstanding these staggering statistics, the deplorable plight of disabled people, even when recognized, has evinced little political interest among the general public or even critical theorists of education" (Erevelles: 2000; Pg. 25).

During this time, my research led me to reflect, "Should studenthood itself (for all students, whether or not disabled) be considered a 'developmental stage' that in turn, factors in our approaches to Learning and Teaching?"

"Using psychodynamic concepts, the article goes on to consider the ways in which the personal 'baggage' carried by those students who do encounter major difficulties can obstruct the very relationships they turn to for help, posing questions about how, in spite of this, we can resolve such distortions enough to access the potential of the relationship to be helpful." (Baker: 2006, Pg. 172)

This led me to becoming certified as a Disability & Dyslexia Tutor, which led to me taking the part-time post, mentioned above. As part of this training, I was immersed in the critical research and practical approaches to helping higher education students better cope and succeed in university studies (Atkins: 2005, 2013; Kelly: 2009).

The Case Studies: Over two years, I tutored approximately 20 students per semester in weekly, one-hour private sessions that were held in the library of the ATRiuM arts academy, where I also lectured. For the purposes of this research, I collated data about my students (observing all ethical and data protection & and privacy rules) and outlined case studies on each one, noting my relationship to them (variously and simultaneously) as:

- 1) Lecturer
- 2) Seminar Leader

- 3) Private Disability Tutor
- 4) Pastoral Care Tutor
- 5) Study Abroad Chaperone

Just prior to becoming a Disability & Dyslexia Tutor (and while I pondered the Creativity / Disability link in my students and tapped into the available critical research) I came up with the idea that my Welsh Film & Television Curriculum / Syllabus could be made more effective.

In particular, I questioned the design of my draft curriculum and syllabus (focused on Welsh Film & Television) and I wondered how it might be modified or supplemented to improve my effectiveness as a lecturer and a residential tutor.

Research Conclusions -- Dyslexic students mostly choose creative courses: The research showed that indeed, a higher percentage of disabled students were attracted to Creative Industries courses, with the largest percentage being students with Dyslexia. Various journals considered approaches to learning models, models for classroom inclusion, modalities of delivery and related issues.

The prominent related issues asked whether we as educators were meeting our academic and pastoral 'duty-of-care' to disabled students (specifically within the Creative Industries) and whether the higher education knowledge, skills and experience (that our Creative Industries curricula were transmitting / delivering) were creating employable students, once they left our care, either due to attrition or matriculation.

Practical Applications of Curriculum Design: As evidence of my application of the conclusions and observations I have made and detailed above, I would like to briefly discuss, compare and contrast three forms of curriculum that I have designed and implanted at the University of South Wales.

I have already presented the syllabus for the course: 'Language, Gender, Class and Ethnicity in the National Cinema of Wales'. During the postgraduate workshop where I created this syllabus, our tutors and my peers agreed to its merits, including suitability for the learning level of the students, thoroughness of preparation, facility of conversion into lectures, seminars, and teaching reinforcement tools (handouts, etc.). Upon reflection, I decided that the syllabus was too ambitious in terms of content and needed to be scaled down to time and budget constraints.

But my parallel research into disabled learning pedagogies left me with a disturbing question, as to how this verbose and literary course plan could account for the needs of disabled students, especially those with dyslexia, reading deficits and other special needs.

I began looking at new ways of describing and thinking about students in general, along with new models for describing and thinking about disabled students / people. I realized that even with good intentions and careful planning, I might still be failing some students:

"The paper argues that Inclusive practices and policies, however well intentioned, can create new and subtle forms of marginalisation through the structures and discourse intended to address exclusion. It goes on to suggest that, in this way, inclusion comes to form part of the complex and multi-layered behaviours, structures and social practices that we refer to as exclusion." (Atkins: 2013; Pg. 1)

Atkins goes on to mention how well intended the design of 'inclusion' assists for the disabled at university in both physical or curriculum, these same adjustments can actually be experienced by the disabled student as the opposite – exclusion (Atkins: 2013; Pg. 1-3)

Statistics support this:

"As many as 44% reported barriers connected to their disability which impacted on their learning in lectures. Virtually all students with more than one disability, two-thirds of dyslexic students and over half of those who were deaf or hearing impaired reported barriers of this sort. In many instances they experienced problems where lecturers talked too quickly, or removed visual material such as overhead transparencies before the student had time to digest the contents. For many students, listening and writing notes or watching and making notes was a particular difficulty, leaving them with dilemmas as to which to concentrate on, and, frequently, with poor notes as a result" (Fuller: 2004, Pg. 307).

And I became convinced that the barriers I was inadvertently creating for my disabled students, might encompass all aspects of curricula, including traditional assessments:

"Nearly as many (30%) considered that examinations were a barrier in relation to their disability and one in five experienced barriers in relation to the assessment of oral presentations." Fuller: 2004, Pg. 312)

When I referenced the models that considered 'studenthood' as a developmental stage of life (Baker: 2006) it allowed me to bridge this to social models of disability (Gray: 2009). There are sometimes tense discourses in academia concerning the transformation of universities into just one more alternative in the widening knowledge economy for our students who in this paradigm are converted to consumers, rather than scholars.

By focusing on the social models of disability, my study avoids the knowledge economy controversy and allows the educator to embrace a broad sense of responsibility for our students, beyond the classroom (our universities have long held this ethic, hence the endless proliferation of supportive student services and perks to remain competitive with other schools).

In 2005, my research into alternative pedagogies for disabled Creative Industries students led me to conclude, that a broader perspective was required for avoiding the trap of well-intended adjustments gone awry. I found creative inspiration in the fact that there exists a clear link between creativity and entrepreneurship, as well as a parallel link between disabled (especially dyslexic) students becoming entrepreneurs:

"The Adult Dyslexia test suggests that there is a much higher incidence of dyslexia in the entrepreneurs in this study than in the corporate management population. Thirty-five per cent of US entrepreneurs in this sample reported as having difficulty in at least four areas and 22% had difficulties with six or more areas. Less than 1% of corporate managers reported as dyslexic, this compares with a US national incidence of up to 15%" (Logan: 2009; Pg. 332)

Entrepreneurs, not Bank Managers: Importantly, the research only supports the widespread idea that disabled students cluster in the Creative Industries, there is further research that looks at

where these Creative Industries students end up, when they leave university. It might be the case that many of our other faculties are preparing students for a career that usually fits into a corporate future, but this is not the case for our disabled students, who pursue a creative course:

"A clear link exists between creativity and entrepreneurship. Creative students are taught to think laterally. Indeed, 42% of creative graduates will undertake some form of self-employment within five years of graduating (Blackwell and Harvey, 1999), with a high number working in small and micro companies where flexibility and change are common to business development." (Bouette, 2006; Pg. 1)

Logan implies my further conclusion, e.g., that our academic bias better prepares students for 'corporate' employment roles, than for entrepreneurship:

"The incidence of corporate managers with dyslexia seems to be very low. This raises questions about whether the corporate environment is conducive for dyslexics and whether there are barriers that prevent dyslexics reaching management levels within these organizations." (Logan: 2009; Pg. 341)

Logan further posits that our disabled students (clustered as we now know, in the creative industries) experience a lack of support, in general:

"Those in the UK study reported a lack of identification and support while at school, a negative school experience and lower levels of self-confidence in contrast to those in the US study. Lack of confidence, fear of failure and low esteem would possibly prevent a person considering entrepreneurship as a career option. (Logan: 2009; Pg. 342)

From Formal to Informal Curriculum Design: In the short-term, my research led me to a solution, which (having completed this SELT module) I now recognized as demonstrating the distinction within curriculum theory as 'Formal versus Informal' curriculum). I transferred the early findings of my research into the 'Creativity/Disability' link (in HE students) into a proposal to the Glamorgan CELT Centre and in 2005/2006 I received a £12,000 Learning & Teaching Innovation Grant [Please see appendix.]

My goals with this project were to create a project that fully incorporated my Welsh Film & Television 'formal' syllabus content and learning outcomes. I also wanted to avoid traditional modes of assessment that privileged non-disabled students and that disadvantaged the disabled. I was encouraged by the university's published Assessment advisories, that over the years has kept an opening for innovative assessments, a rule that continues in recent tariffs:

"It is important to note that the tariff only outlines some of the most commonly used modes of assessment in the University of Glamorgan. Other forms of assessment, such as those listed in the mode of assessments (Appendix One) or other innovative assessment are also welcomed and encouraged providing that they meet the intended learning outcomes of the module." (2014: The Glamorgan Assessment Tariffs – An advisory document on assessment design)

To summarize, my idea 'in a nutshell' was this: Transfer the Welsh Film & TV syllabus content to a semester-length series of learning events. Instead of watching films in class, taking lecture notes

and reading about the filmmakers, my students were asked to learn how to organize, finance, set up and run an operating film festival, which they would (not so coincidentally) also have to populate with guest screenings and appearances by the Welsh actresses, screenwriters, directors and producers, themselves!

I opened the project to students across the faculties, and we attracted students from the Business School, Law School, etc. Over six months prior to the film festival, business and law professors co-taught Master Classes, where we considered IP Law, fund-raising, volunteer management and employment law, taxes, bookkeeping and accounting, public relations, advertising, and talent and event management.

Student leaders were appointed in each department of the project, and they assisted me in raising in kind donations, recruiting volunteers and raising matching cash grants. Students promoted the event, sold tickets and managed the crowds, as well as meeting the filmmakers and hosting them in their parents' homes.

Media and arts students created promotional logos, websites and posters, and two units of film and TV students cooperated with journalism and fashion students to film the event, which was later used in a documentary film.

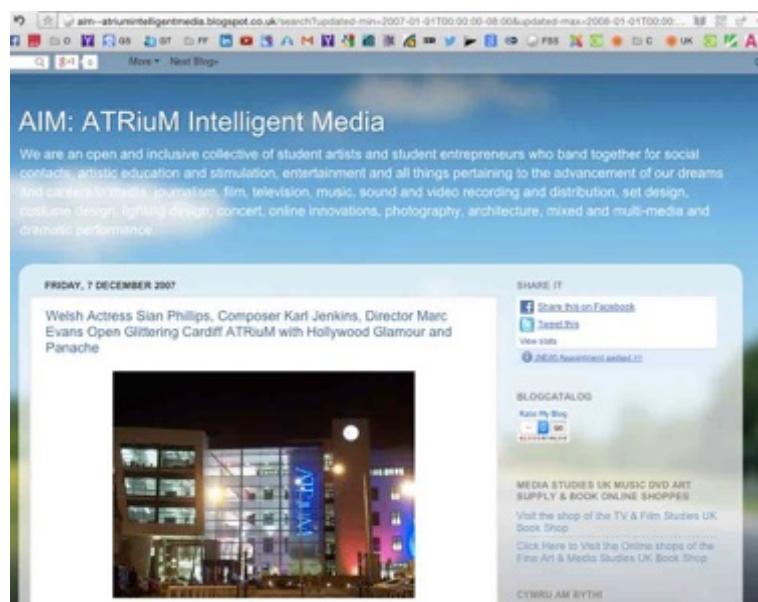
Most importantly about the 2005/2006 Learning & Teaching Innovation Grant "Welsh Retrospective Film Festival project, was the way in which it taught the formal curriculum, while also directly and indirectly teaching transferable skills related to entrepreneurship.

Finally, my last goal was to privilege the emotional well being of the disabled students, by allowing them to plan, manage and execute the workshops and events, while indirectly learning the course content – and all these things working together to build each student's sense of belonging, teamwork, shared vision and individual self-esteem.

The success of this extra-curricular scheme (supported by the Learning & Teaching Grant) led to the formation of an actual collective of students, which was transferred to the ATRiuM Arts Campus, when the faculty moved there in 2007.

I formed an organization called AIM with full collaboration of the students, and we launched a blog to publicize their academic projects, as each was converted to entrepreneur pilots [Pictured at right].

Informal Curriculum: The Social Politician: The final example I would like to include as evidence is a project that once again, attempts to incorporate the learning outcome goals of existing courses within the Creative Industries Faculty with a dynamic teaching exercise, that is compelling and innovative [Please see Appendix].



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Florida, Richard, and Charlotta Mellander. "There goes the metro: how and why bohemians, artists and gays affect regional housing values." *Journal of Economic Geography* 10.2 (2010): 167-188.

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Gray, Caroline. "Narratives of disability and the movement from deficiency to difference." *Cultural Sociology* 3.2 (2009): 317-332.

Kameenui, Edward J. "Toward a scientific pedagogy of learning disabilities: a sameness in the message." *Journal of Learning Disabilities* (1991).

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Logan, Julie. "Dyslexic entrepreneurs: The incidence; their coping strategies and their business skills." *Dyslexia* 15.4 (2009): 328-346.

Macdonald, Stephen. "Windows of reflection: conceptualizing dyslexia using the social model of disability." *Dyslexia* 15.4 (2009): 347-362.

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Norwich, Brahm, and Anne Lewis. "Mapping a pedagogy for special educational needs." *British Educational Research Journal* 27.3 (2001): 313-329.

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Pratt, Andy C. "Creative cities: Tensions within and between social, cultural and economic development: A critical reading of the UK experience." *City, Culture and Society* 1.1 (2010): 13-20.

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Riddell, Sheila, and Elisabet Weedon. "Disabled students in higher education: Discourses of disability and the negotiation of identity." *International Journal of Educational Research* 63 (2014): 38-46.

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III. [SELT Appendix]

S Y L L A B U S
FMS.03.08.09 Honours Third Year
Dr. Mark L. Woods mwoods@glam.ac.uk
Great Lecture Hall / ATRiuM Fridays 1-3 pm

Language, Gender, Class and Ethnicity in the National Cinema of Wales

Course Description: This course traces some twentieth-century histories of British and European “identity politics”, using Welsh film as a medium for encouraging historical and theoretical thinking about representations of language, gender, class and ethnicity in the modern European society.

The films we look at range from the early-twentieth century to the present era. Each course unit (on “bilingual societies and their media”, “class narratives”, “race/ethnicity”, and “sex and gender”) aims to examine the complex social transformations—both progressive and regressive—that have taken place, and interrogates popular assumptions, such as that the march of time has always given rise to social “progress” in western cultures.

In addition, the course will work to demonstrate that questions of language, class, ethnicity, and gender have not developed in isolation from one another, but are inextricably intertwined, underpinning conceptions of modern Welsh, British, Celtic, and European identity and selfhood.

Theoretical approaches: This course will locate Welsh national cinema in a critical milieu inflected by feminist, Queer, post-colonial and national cinema analysis approaches. In order to accomplish this outcome, the course will attempt to reveal representations of varied individual and collective identities in the filmic product of Wales. Consequently this course will situate the construction and representation of these identities in a terrain of continued negotiation and conflict, influenced by questions of language, gender, class, and ethnicity.

Module Leader and Principal Course Lecturer:

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Tel. +44 (0)1443 480 480

PLEASE NOTE: ALL students must register with the ‘Glam-Life / Blackboard’ online interface and utilize their University-issued e-mail accounts for course notices and other information.

Film Screenings: TBC, but unless otherwise indicated will either be shown in the ATRiuM cinema CA104 or at the CineWorld Theatre two doors north of Bute Street in Cardiff Central. Always carry your official student ID card for entry to these events. Special screenings will be announced at the Chapter Arts Centre in Canton, throughout the year. For directions and shuttle schedules, please consult with the Student Advice Shop or with Reception. Seminars and office hours: TBC

Requirements and Course Assessment:

Coursework (three 2500 word essays, 45%); participation (5%); Exam (50%) -- Essay due dates: TBC.

Suggested background texts / Welsh, British and British film history and culture:

- Aaron, J. and C. Williams, Eds. (2005). *Postcolonial Wales*. Cardiff, University of Wales Press.
- Berry, D. (1994). *Wales and Cinema, The First Hundred Years*. Cardiff, University of Wales Press.
- Blandford, S., Ed. (2000). *Wales on Screen*. Bridgend, Wales, Seren, Poetry Wales Press Ltd.
- Blandford, S. (2007). *Film, Drama and the Break Up of Britain*. Bristol, England, Intellect Books.
- Davies, J. (1990). *A History of Wales*. London, Penguin Books.
- Davies, J. (1994). *Broadcasting and the BBC in Wales*. Cardiff, University of Wales Press.
- Day, G. (2002). *Making Sense of Wales; A Sociological Perspective*. Cardiff, University of Wales Press.
- Ffrancon-Jenkins, G. (2003). *Cyfaredd Y Cysgodion: Delweddu Cymru A'i Phobl Ar Ffilm 1935-1951*. Cardiff, University of Wales Press. [Extracted chapters of Dr. Ffrancon's Welsh language book will be translated by Dr. Woods and distributed as hand-outs throughout the course. Please retain all handouts for your later reference!]
- Knight, S. (2005). Welsh Fiction in English as Postcolonial Literature. *Postcolonial Wales*. J. Aaron and C. Williams. Cardiff, University of Wales Press.
- Murphy, R., Ed. (1998). *The British Cinema Book*. London, British Film Institute. 2nd Edition or thereafter.

Guides to writing about film:

Timothy Corrigan, *A Short Guide to Writing About Film* (London: Pearson, 2000).

Required text: Course READER available at Media & Communication office – please note that this does not include numerous assigned articles from the following list (all listed publications are on reserve in the library):

- Adamson, D. L. (1991). *Class, Ideology and the Nation, A Theory of Welsh Nationalism*. Cardiff, University of Wales Press.
- Barlow, D. M., P. Mitchell, et al. (2005). *The Media in Wales, Voices of a Small Nation*. Cardiff, University of Wales Press.
- Elsaesser, T. (2005). *European Cinema: Face to Face with Hollywood*. Amsterdam, Amsterdam University Press.
- Gittings, C. E., Ed. (1996). *Imperialism and Gender: Constructions of Masculinity*. New Lambton, New South Wales, Dangaroo Press.
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- Thomas, N. (1973). *The Welsh Extremist, Modern Welsh Politics, Literature and Society*. Talybont, Dyfed, Wales, Y Lolfa Cyf.
- Williams, K. (1997). *Shadows and Substance, The Development of A Media Policy for Wales*. Llandysul, Ceredigion, Gomer Press.
- Woodward, K. (2006). "Traditions and Transformations: Film in Wales during the 1990s." *North American Journal of Welsh Studies (Electronic/Online)* Winter; Vol. 6(1).
- Vitali, V. and P. Willemen (2006). *Theorising National Cinema*. London, BFI (British Film Institute) Publishing.

Introduction: The National cinema of Wales is among the most politicized cinemas in Europe, located in a post-devolutionary British and bilingual society. For this reason, Welsh cinema attracts students of British History & Culture, Celtic Studies, European studies, Film studies, Political Science,

Modern Language Studies, Sociology, Sociolinguistics and Ethnicity Studies. The preponderance of iconic symbols in Welsh filmic adaptations, drawn from the over two thousand year old literary tradition of Wales, attests that the small nation of Wales desires to recollect, constitute and represent itself in filmic images, as an enduring and modern political construct.

Course Overview: The National cinema of Wales is a contested site of representation and identity, which has struggled to overcome systemic and historic obstacles to scholarship, as well as to funding, production, exhibition and distribution of its products, related organizations, agents and services. The first part of the course will consider films made in Wales or about Wales from the early-twentieth century through the early 1960s. The second part of this course considers Welsh filmic product (produced from 1963-2007), produced by independent producers for prominent broadcasting entities, including Channel Four Films, BBC Wales, S4C, or HTV/ITV Wales.

Students are required to acquaint themselves with the extensive research in the field of Welsh national cinema by Berry, Blandford, Ffrancon and others, along with general readings about modern Welsh culture, language and politics. After viewing and analyzing Welsh filmic products, students will then fit them into traditional and speculative film readings and into several types of meta-criticism.

The course will conclude with a recapitulation of the historical context of the Welsh film industry to be followed by discussions and lectures relating to the special and particular considerations of filmmaking in Bilingual & Minority Language nations and regions, in 'Small Nations' and in postcolonial societies.

Course Outcomes: By the end of this course students will be able to give an account of modern culture, language and politics in the Small Nation of Wales, by an assignment of new aesthetic and industrial categories, including Welsh Coming-of-age genre films, Welsh Magical Realism, Welsh Grotesque cinema, Welsh Gothic cinema, 'Outsider' filmmakers in Wales, and Welsh filmmakers in exile.

Filmography:

Please note: all films are on reserve throughout the course in the Cardiff ATRiuM LRC Media centre; multiple copies are available in most instances, but plan in advance, since copies are limited. Also, films on class reserve cannot be checked out, so come prepared to watch them in a reserved multimedia workstation in the LRC.

Project Ffilmiau Cyfoes Cymraeg 2006

Contemporary Welsh Films Project 2006

(Project title)



Final Report

Name: Mark Woods, Instructor and Project Leader

School: Ysgol Diwydiannau Creadigol a Diwylliannol Caerdydd /
The Cardiff School of Creative and Cultural Industries

Administration: Peter Robertson, Dean
Professor Steve Blandford, Associate Dean

Project Ffilmiau Cyfoes Cymraeg 2006

Contemporary Welsh Films Project 2006



[Pictured above: Mark Woods, Instructor / Project Leader and Winner of the Learning and Teaching Innovation Grant – 2005/06]

Final Report

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Administration: Peter Robertson, Dean
Professor Steve Blandford, Associate Dean

Project Description:

- March 2006 Month-Long, Welsh Retrospective Film Festival
- BBC Wales Interactive Web Page Launch
- E-Learning Documentary Film, Working title: '*Darluniad y Diwydiant*' '*Portrait of an Industry*'
- Graduate Film Business & Film Marketing Workshop
- Co-sponsored by Screen Academy Wales & Actors Equity UK (Cardiff), BBC Wales, S4C TV, and the National Screen & Sound Archive.

Project Duration:

Sept. 2005 – April 2006



Learning Outcomes:

Students are challenged to study and analyze the organization and working of a film festival, and the socio-economic and cultural implications of the phenomenon of film festivals, as a function of film product valuation (both academic and industrial), exhibition, marketing and distribution. Following this orientation, students organize and execute a film festival.

Basic text: *The Film Festival Guide*, by Adam Langer. Chicago Review Press, 2000.

Basic text: *The Ultimate Film Festival Survival Guide*, by Chris Gore. ifilm Publishing 1999.

Utilizing the production of an actual film festival as the site of learning constitutes an alternative pedagogical approach. Generally, students from every discipline benefit from skill sets acquired during the actual process of organizing and running a film festival.

Students from the specifically addressed disciplines benefit from practical, 'hands-on' experience, that is, relative to the individual student's field of study, e.g., law students learn about copyright law as they directly engage broadcasters, trade unions and talent agencies; business students create a budget, raise operating capital, and administer purchasing, accounting, and inventory; technology students access the needs particular to the location of the special events, and design and install digital/electronic systems as required, and so on.





Additionally, students are afforded various indirect skills and opportunities to learn, as they meet with accomplished celebrities and scholars in the film and television industry, and develop invaluable personable contacts, face-to-face 'brushes with their heroes', and a ready network of industry contacts. The not-so-subliminal message blasted into our students' psyches went something like this: "If 'so-and-so' was born/bred/educated/trained in Wales and has become a famous-and-successful player in the new media, film and television industry, then why shouldn't I have a similar vision for my life and for my career?"

This is an innovative, student-created event. The purpose of the event is to raise awareness of significant contributors to the body of Welsh films produced, primarily for television, over the past 30 years. The project provides a scholarly forum to celebrate and analyze the work of these media artists, and its impact on the life of contemporary Wales.

[Pictured below: Instructor and Project Leader Mark Woods opens the Masters Class Film Academy events.]



Students benefit from observing how film scholars contribute to a 'film culture' which in turn values and elevates the visibility, both academic and commercial, of film genres. Various materials and images from this project have been reproduced in the pages of related University of Glamorgan, BBC Wales and S4C web sites, as well as eventually intended to be reproduced in the documentary film, with the working title: *Darluniad y Dwyniant / Portrait of an Industry*.

The film industry has a historically ‘glamorous’ cachet, which by means of this project is localized and realized to the direct learning benefits of the participating students, and to their enhanced CVs. The reputation and prestige of the University benefits from the high-profile nature of this project, and gives the students an enhanced sense of participation in both their careers and in collegiate life, to the benefit of everyone.

The interplay of intellectual property production, and its scholarly analysis and commercial promotion, allows students to observe the marketing lifecycle of copyrighted-entertainment-products, and directly stimulates their imagination and initiative, as they create a new venue for exhibiting the very films they are studying. This brings ‘to life’ the subject of film studies and permits the students a rare insight into the macro-management of the creative industries. Related discussions of

merchandising, audience reception, market-line extension, etc. spontaneously occur as students ‘discover’ the process of event management, film marketing and distribution, and ‘real-time’ entrepreneurial innovation.



neglecting regular studies, so intense was their sense of purpose, self-determinism and adventure engendered by the impetus of this project. In other words, students were ‘thrilled’ to volunteer, and constantly percolating with new ideas to overcome limitations caused by limited budgets, technical difficulties, etc. (If they had been anymore excited, we’d have had to beat them off with a stick.)



Targeted awards

Undergraduate, graduate and post-graduate students, from all five faculties of the University of Glamorgan, participated in the project, including students from a broad range of award programmes. It should be noted that the educational and entertainment impact extended throughout metropolitan Cardiff and the Rhondda-Cynon-Taff Valleys, as the students developed a system of ancillary support among alumni, faculty, and family of staff and community members, which they called

‘Friends of the Festival.’ Accordingly, this ancillary support system engaged younger students from secondary, grammar, and Welsh medium schools throughout South Wales.

Objectives

The objectives of this project were, in a ‘nutshell’:

- 1) Students and Faculty participated in four highly-publicized, early evening, on-campus events screening eight recent and significant Welsh filmic products, while showcasing live

interviews / scholarly panels / question-and-answer forums, with featured, prominent Welsh film directors, producers and casts. (Evening Format: Networking reception, Web page Launch, Film screening, Film Scholar panel).



- 2) Each evening also introduced and celebrated a new set (related to the featured filmmakers) of bilingual, interactive ‘e-Learning’ web pages to be produced and platformed by BBC Wales ‘Cymru ’r Byd.’
<http://www.bbc.co.uk/cymru/>

- 3) Animation and Graphic Design students collaborated with Business students to create stunning presentation graphics and advertising display and print /online graphics. The Business students also cooperated with the Creative Writing and Marketing students, as they created strategies and materials for Advertising and Promotional/Public Relations campaigns, which they then financed and executed.
- 4) University of Glamorgan students in modules across the involved disciplines participated in six evening workshops, led by industry specialists from within the faculties and local industries, responding to pre-designed essay questions, (subject to individual Module Leader/Lecturer’s participation) which integrated this learning experience into their module curriculum.





Students had diversified and rotating opportunities at each event:

- a) to meet and to network with the media celebrities, i.e., 'career role models' in an informal reception;
- b) to observe their module instructors interviewing the media celebrities in panels considering historical/technical/theoretical questions;
- c) to ask specific inquiries of each media celebrity in a formal question-and-answer format;
- d) to become acquainted with the related on-line web site intended for further study.
- e) time-allocation and management skills were discussed and demonstrated to the students at workshops. During the special events, students were challenged to balance their designated 'work responsibilities, i.e., running the festival, with active participation in the festival itself as audience members and hosts.

[Pictured right: Opening Night Gala brings excitement backstage as Film Studies Lecturer Mark Woods greets University of Glamorgan Pro Vice Chancellor Professor David Halton along with project co-host Clive Myer, Director of the Film Academy.]



- 5) These gala, faculty-guided and student-run events were videotaped. The videotapes are currently being edited and converted into a DVD ‘documentary film’ series, intended as a new audiovisual product to supplement teaching of ‘Welsh Media Education’ throughout Wales. This series will be made available to educators throughout Wales via curriculum portals including ‘Wales on the Web’ Film Studies, http://www.ngfl-cymru.org.uk/4-0-0-0_learning_country/4-3-0-0_curric/4-3-1-0_film_studies.htm and on the Media Ed Website (<http://www.mediaed.org.uk>) which has downloadable resources for film and media teachers and which is funded by the BFI.
- 6) Original copies of the documentary video/DVD series will be archived for future research students.
- 7) It is intended that each videotaped/DVD recording of the events will be digitally encapsulated and launched as ‘streaming video’ available on-line on the Wales ‘Cymru a’r Byd’ platform.
- 8) On-line student-modulated *Blogs* featured on the various online networks paralleled each event, incorporating a transcription of the events, and permitting a conversation with the on-line community, acting as an interactive educational reinforcement of the presented subjects.



[Pictured above: Third Year Film & Media Studies students held key leadership roles in the management of the event, including technical and hospitality posts.]

Executive Summary: Forty-seven undergraduate, graduate, and post-graduate students from all five faculties, participated in six evening, two-hour workshops during the months January and February 2006. These workshops were jointly taught/moderated by faculty from the School of Computing, Glamorgan Business School, The Film Academy, Arts & Media, The Law School, with special assistance from the University Marketing Department and the Welsh Studies Department.

Students on the workshop course attended two lectures regarding:

‘the history, role and function of film festivals, as an integral player in marketing of filmic copy-righted entertainments products, and the valuation and distribution of these products, along with the promotion and merchandising of related goods and services.’

The remainder of the workshops focused on the practical business of running a film festival. Students were divided into committees and assumed assignments related to the execution of the film festival. The energy and enthusiasm of the student was high, and Heather Skinner and Lisa Derrick of the Business School led two sessions where the students outlined their creative projects. After brainstorming sessions led by Heather and Lisa, the students listed and delegated innovative ways to overcome their most constraining obstacles: time and money.

Informal Curriculum Benefits: By far, the most tangible advantage of this ‘hands-on’ project was, its ability to invigorate and involve EVERY division of almost EVERY faculty across the entire University. The students marveled at the integrated workings of their project as it expanded and grew, and this gave them practical observations and opportunities at problem solving. Students who had completed the University course in Project Management ‘Prince2’ offered by the Commercial Services Office were especially helpful in developing schemes for managing the ‘Big Picture’ which toward opening night, became as chaotic and dazzling as an oil painting by Wassily Kandinsky; for example:

- 1) Law students consulted with their lecturers and devised various legal forms needed for the festival, including model releases, internet intellectual property agreements, and exhibition contracts.
- 2) Marketing students and Creative Writing students created advertisements and press releases.
- 3) Marketing students then met with Graphic Design, Animation, and IT Specialists from the School of Computing, and with the guidance of Dr. Geneen Stubbs and Dr. Daniel Cunliffe created web pages and flash animation banners to place on corresponding websites, to promote the event. These students also created presentation graphics and titles for projection during the event.
- 4) Professor Hugh Coombs gave added guidance and advice to students developing the budget and setting up the operating Box office.
- 5) Professor Hugh’s students devised an on-line, automated reservation response system / email service, and ticket-tracking mechanism.
- 6) Sarah Gilbert and Alexandra Harden met with students and advised them on setting up a publicity campaign according to University guidelines.
- 7) Non Stevens gave special advice for working with Welsh Medium Schools.
- 8) Cyril Jones helped students to translate the Welsh language liner notes and actor biographies for the event souvenir programmes.
- 9) Rob Campbell and Diana Brand met with Marketing students and Business students, to develop a story for the Journalism classes.



- 10) Another team of Film, Photography, and Drama Performance students met with Daryl Perrins, Sara Jolly, and Mary Trainer to plan their event shooting schedules and logistics.
- 11) Students from Criminology and the Care Sciences developed event First Aid plans, along with crowd control emergency exit plans, and Health and Safety guidelines for electrical technicians.
- 12) The Hospitality and Tourism students developed plans for the events location, catering for the 'wine and cheese' receptions, and seating plans. Joanne Philips worked directly with the students to plan this phase.
- 13) Stephen Johnson and Diana Brand met with students and arranged both studio-recorded and 'on-air' interviews with visiting celebrities and festival organizers, in conjunction with GTFM.
- 14) The Hospitality and Tourism students met with Accommodation services and developed a plan for accompanying and transporting arriving celebrities, overnight housing for the celebrities and their entourages, a 'Green Room' for off-stage dressing and relaxation, and a list of families who provided guest housing and meals to various scholars and film industry visitors.
- 15) The Hospitality and Tourism students worked with Karina Haake of the Film Academy to design a stage and set, and to decorate the lobby and auditorium for the event. They worked with sound technicians and lighting technicians, who received advice from Dr. Akram Hammoudeh and his electrical engineering students. These students participated in the event by assisting with the sound system recordings and amplification.

Costs of project:

Internal expenses:

Number of staff days = 24 days @ £220 per day	5,380.
Film Transfer 35mm to DVD (S4C TV)	330.
Celebrity 'honorarium' fees (Union)	200.
Conference and Hospitality:	210.
Travel, additional staff, and translation services:	3,871.
Internal expense subtotal:	<u>£10,000.</u>

External expenses:

Archival research, information search,	
Systems development and multi-media support	2,000.
Film Transfer 35mm to DVD (BBC Wales)	3,400.
Film Transfer 35mm to DVD (S4C Archive)	3,600.
Actors' expenses:	400.
Celebrity & Agents' 'honorarium' fees (non-Union):	600.
Florist and Printing:	3,000.
Misc. Meals and Travel:	2,000.
External expense subtotal:	<u>£15,000.</u>

Total Cost of Project £25,000.

Income:

Learning & Teaching Grant:	10,000.
In Kind Subsidy BBC Wales:	2,500.
In Kind Subsidy S4C TV:	3,000.
In Kind Subsidy Actors Equity:	3,000.
In Kind Subsidy National Archive	800.
Celebrity 'honorarium' fees 'waived'	600.
Cash wholesale discount ASDA	50.
Cash wholesale discount TESCO	50.
Donated Florist and Printing:	3,000.
Donated Misc. Meals and Travel:	2,000.

Total Income of Project £25,000.

Conclusions: The box office statistics are not bad, considering this was an event which was organized and executed by novice student committees in a brief 4-month period, managed by inexperienced students, without an operational or promotional budget: 267 people attended screenings during four nights of festival events. 42 students and 5 former students, along with 18 faculty/staff members were directly involved in the teaching and direction of the event. 19 ‘major player’ celebrities participated in the scholars’ panels and interviews; news of the event was carried in 3 newspapers, in over 50 web sites, 13 blogs, and on 3 radio stations. ‘Live’ celebrity interviews were broadcast during an entire month on GTFM Radio; and 3 participating students were offered and secured summer employment in the film industry, directly from introductions made during the event with industry enterprise partners.

Measuring the learning outcomes of this project remains very subjective, by nature of the project itself. Most of the feedback is anecdotal, but it was overwhelmingly positive. It has been observed that the students acquired numerous new skill sets, and clearly enjoyed doing so. It was the consensus of the students, audience and staff that this was a worthwhile and rich educational experience.

Numerous students and community members have offered to participate should this become a recurring annual event under the auspices of the new CCI faculty. Because of various difficulties related to acquiring films, cooperating with other established campus events, and scheduling celebrity appearances, it was suggested that project be transformed into a joint 10 month retrospective film festival and scholars’ forum and roundtable speaker series, holding once-a-month events. Another suggestion would be to showcase student films, in preparation for their eventual screening at the Ffresh Student Film Festival, and at other festivals.

Additional event programming might be expanded, by cooperating with the Cardiff Screen Festival. Funding was promised via two different sources related to the now defunct Sgrin Film Agency, and that funding might be revived via Education and Exhibition Funds of the new Film Agency for Wales. Other ideas to expand the program include collaboration with Cardiff University, UWIC, and the University of Wales at Swansea and Newport, to leverage resources and maximise attendance.

Finally, inviting cooperation with the Black Welsh Film Festival, W.O.W. Film Festival and others could create a coordinated ‘slate’ of film screening events, which would assist in raising the university and faculty’s (CCI) profile, while nurturing a returning festival audience in South Wales. It is imagined that this type of project might be the template for future projects, which could be launched in Cardiff during the inaugural year at the new Cardiff campus.

Acknowledgements: I would like to express my sincere thanks to all the faculty, administration, and staff who unquestioningly and unselfishly gave of themselves and their time to this project, and to the students who made it happen, and to my family and my partner for encouraging me, to all our generous sponsors, and especially to the Learning and Teaching Office for their support in funding the Lion’s share of this project.



"The Social Political Brand"

*A new and innovative 'Learning & Teaching'
Research Project at the University of South Wales*

About our Learning & Teaching Project and Research Project Goals: Preparing our British undergraduate university students for the so-called 'Digital Economies' of the future is, to say the least, a daunting challenge – We honestly don't know what the future will look like, as we consider the ever increasingly velocity of both social and technological 'functional displacement' – but it will definitely involve (in one form or another) the phenomenon of SOCIAL MEDIA. Therefore, this particular project is particularly timely – it's about something big and important that is expected to happen in 2015 – for the first time in British history, the election could be won, not because of traditional campaigning, but instead through online campaigning. Predictions agree that 2015 will be the first 'New Media' election, reducing the power, presence and influence of the 'Old Media'.¹

Project Leaders:

Dr. Mark L. Woods, B.A., L.L.M., Ph.D., GDL/CPE

Mr. Adam Williams, B.A., M.A. (expected Dec. 2014)

¹ http://www.huffingtonpost.co.uk/jack-butler/2015-election-social-media_b_4138640.html

Summary: Mr. Adam Williams (University of South Wales) and Dr. Mark Woods (University of South Wales) are proposing a unique, practice-based teaching activity and research project, called, “The Social Political Brand”. The project also includes a research project that will evaluate the effectiveness of various teaching modalities, specifically focusing upon the structural qualities of special guest lectures, small group learning, and the dynamics of student-centric learning. The project workshops and other events will attempt to serve as a supplement to current faculty teaching on various degrees, as well as providing an interesting extra-curricular activity for students, which also benefits from a conscious integration with the same degree programme objectives.

Outline of Project Outcomes:

- I. Basic Teaching Goals
- II. Multi-Disciplinary Perspectives
- III. Broader Community Input / Public Dissemination
- IV. Develop Innovative Teaching Content
- V. Specific Learning Outcomes
- VI. Reflective Practice Research

I. Basic Teaching Goals: This project engages students over a 8-month period (mid October 2014 through mid May 2015) in an exercise that parallels and interacts with a ‘real life’ political campaign, and which because of this close interaction, teaches students the rudimentary elements and functions of brand packaging, development and marketing, among other knowledge and skills.

Specifically, the project challenges students to see their individual degree content and knowledge within the framework of a commercial application of their skills, using a direct-but-peripheral involvement in a current political event as a case study.

The project, while teaching specific knowledge blocks and skillsets, has as a simultaneously ulterior motive, a design that is crafted to assist students in imagining themselves as independent producer/collaborators who are using creative teamwork to problem-solve, whilst developing professional poise, presentational and social media tools and other advantages, which ultimately

could effect their post-laureate employability and/or access to entrepreneurial abilities and ambitions.

II. Multi-Disciplinary Perspectives: Students across the faculties and disciplines will be invited to participate, including within the **Creative & Cultural Industries** (Media, Film, Television, Radio, Graphic Design, Motion Graphics, Music, Performance Drama, Fashion, Journalism, etc.) along with a broad cross-section of students from other related and relevant degree programmes in **Business & Society** (Law, History, Political Science, Business/Marketing, Psychology, etc.) in several multi-campus events, in order to include the broadest range of ideas, as well as to provide student participants with the most integrated, multi-disciplinary experience.

III. Broader Community Input / Public Dissemination: The project will attract a number of guest contributors including prominent political and business leaders. It will be broadly promoted in the local Welsh media and beyond, as a part of the teaching activities, which in turn, is expected to attract a sizable amount of external media attention to the University in general and to this project, in particular.

IV. Develop Innovative Teaching Content: Additionally, as another part of the learning outcome goals, the students themselves will learn how to STRATEGICALLY document and promote the project events and related content, across both traditional (print & broadcast) media and importantly across the so-called 'New Media' in popular online venues (**Facebook, Twitter, Instagram, Tumblr, Google+**, etc.).

V. Specific Learning Outcomes: The learning outcomes would also include the knowledge and acquired skillsets to actually organize, lead and/or cooperate on small group teams, whilst running a business project that involves hands-on market analysis and planning, content production, social media integration, strategic project management, teamwork and collaboration, along with the pride of participation in an exercise lead by working professionals in politics, business and the media.

Students will be encouraged to add this project to their individual curriculum vitae, and the project events are structured to encourage the development of relationships between students and guest

contributors, which are intended to assist students in career planning and networking. Media students will add the project content to their 'show reel', while video excerpts will enhance all the students' digital and online résumés and calling cards.

VI. Reflective Practice Research: The entire learning process from the students' perspective (along with a reflective and nuanced evaluation of the teaching methods) will be archived and promoted in a new, purpose built website and interactive blog that will serve as a permanent record of the project, as well as a clearinghouse and repository for all related learning materials (in progress and completed), with expanded and annotated copies of peer-reviewed journal publications of the project's research findings.

PROJECT PHASES

PHASE ONE: The first, month-long phase (mid Oct.-mid Nov.) of the teaching activity creates a compelling learning context that inspires students to examine and understand the workings, strengths and shortcomings of branding within a traditional media campaign (print & broadcast) whilst participating in the design, launch, execution and post-campaign analysis of a new and innovative Social Media branding campaign.

In a couple brief lectures, workshops and seminar/classes, practice-based artistic and creative approaches will be covered, alongside critical constructs of applied sociological approaches involving business marketing / political science branding models and media studies audience / demographic models. A consideration of bilingual and minority language marketing will be considered as part of the project.

Workshop guest speakers will include local Welsh politicians and other professionals in Intellectual & Industrial Property Law, business (primarily marketing and advertising) and third sector / not for profit and fund raising specialists.

Proposed speakers include (most are tentatively agreed):

1. **Jo Stevens**, partner, Thompson Solicitors, and also Labour candidate for Central Cardiff.
2. **Sion Clwyd Roberts**, partner Capital Law, LLC, expert on Intellectual Property Law
3. **Dr. Grahame Davies**, former Editor of Multimedia Newsgathering at BBC Wales
4. **The Honorable Kirsty Mefanwy Davies**, Liberal Democrat Councillor for Llandaff (Cardiff) and current Head of Oxfam Cymru
5. **The Honorable Christopher Davis**, Labour Councillor for Whitchurch (Cardiff)
6. **Paul Hewett BA Hons F IDM**, Director, Nuance & Fathom Associates, branding specialists in London/Cardiff.
7. **Robert ‘Bob’ Powers**, Director, Jenkins Productions, Inc., Miami, Florida; political operative and campaign ‘fixer’ for a long list of USA local/city political candidates, including most recent support of the Honorable Tomàs Regalado (Republican) Mayor of Miami and for Dr. Robert Malone, Democratic Party candidate for Miami-Dade County Commissioner.

PHASE TWO — Non-Partisan Analysis: (Mid-Nov. – mid-Dec.) Throughout this teaching and learning exercise, student participants will be required to study and analyze the contrasting approaches of competing political parties (e.g., the incumbent candidate, Jenny Willott, Liberal Democrat, candidates for Plaid Cymru, Green Party, UKIP, etc.). The early learning exercises (focusing on the study and analysis of the contrasting campaigns) will incorporate both traditional modalities (canvassing feedback, polls, editorial comment).

Traditional Media versus Social Media: Later learning exercises in the project will build upon these traditional, whilst expanding to more current technical modalities (including built-in analytic mechanisms, i.e., Sprout, Google Analytics and other ‘Sentiment Gathering’ / ‘Audience Measurement’ digital formats and devices). Students will be asked during the ensuing case study exercise, to consider to what degree the ‘Traditional Media versus Social Media’ conflict constitutes an ‘either/or’ dichotomy, and to what theoretical and practical degrees are they complimentary modalities in brand development, and how, practically, can solutions of integration be applied.

PHASE THREE: Once students have completed an analysis of campaigns (across the political party spectrum) they will then advance to Phase Three (the focused project case study) the real-time campaign of candidate Jo Stevens. Through special agreement with Jo Stevens and her staff,

students will have the opportunity to meet with Jo Stevens and her staff in face-to-face meet ups, and to interact with the candidate for Parliament, in the context of their focused studies within the proposed teaching project.

The third phase of the teaching project sees student participants moving into a conceptual and creative pattern, as they form smaller group teams, which then compete with each other in a time-limited teaching assessment, e.g. “The Political Advertisement Online Short Film Contest” [please see appendix for additional information]. This 2-month phase challenges the students to collaborate within groups and allows opportunities to build confidence and self-esteem among the participants, as they cooperate together.

In this portion (which constitutes the taught assessment exercise) the project considers (from the perspective of a wide range of academic discourses) the theoretical and practical aspects of taking a relatively unknown entity (in this case the political newcomer, Jo Stevens, Labour candidate for Parliament for Central Cardiff) and through a series of practice-based applications converts this entity to a known and measurably improved established public brand.

The assessment period occurs over the December break in the academic calendar, giving the students adequate time to develop and manage their group submissions. The assessment will require both written reports (describing how students applied their prior analysis of the competing political campaigns) and the creation / production of new media content (in the form of digital video, which the student groups will conceive, develop, budget, shoot, edit and manage).

A panel of qualified judges of the video advertisement campaign will choose a hierarchy of ‘winners’ from the competing student groups, but will offer helpful feedback to every group, using criteria covered in the early part of the teaching project.

PHASE FOUR: The final phase of the project spans just over 4 months leading up to and including the national election in May, and the post-election follow-ups and analysis. The project Video Contest winners will receive their reward at the end of this phase, and all participants will receive feedback, as well as a certificate of participation.

Jo Stevens Campaign Project: Online Video Content Generation [DRAFT]

An integrated online expansion for the campaign will 'kill two birds with one stone' e.g., our objective is to expand the amount of content and reach of this content.

We expand the amount of favorable visual content with two initiatives:

1. Commissioned video content by local independent film producers (all recent Cardiff Film Schools' Graduate Start-up companies) and publicity stories about the 'making of' the mini-docs for Youtube, Vimeo, etc.
2. USW-ATRiuM / Newport Film School Video Competition (info below) and related new stories about student participation in the competition.



STUDENT VIDEO COMPETITION

We propose a video competition to be held in Oct-Nov 2014 at the CCI Faculty / ATRiuM / Newport / Royal Welsh, etc. Students will produce a 3-minute video about a chosen political candidate. Students will meet this candidate at a reception on campus in mid Oct. 2014.

The final video must portray the candidate in a favorable light. The videos must address policy issues affecting Cardiff students, and cannot violate ethical and legal norms.

The videos must be shot in the Central Cardiff Election District (City Centre, Adamsdown, Splott, Roath, Cathays, Cyncoed), and there can be a limited use of still photography, stock video and other footage as permitted, at the discretion of the Competition Administrator.

It must be innovative, but convincing. Any mix of creative dialogue, music and visual content will be included, but the video cannot be offensive, profane, and vulgar or violate rules of decency. Each student group will organize, shoot, edit and produce the entire 3-minute video.

Each student group will then upload and broadcast their video online through selected channels, created for the purpose of the competition, using Youtube, Vimeo and other similar portals.

Every video must include titles, credits and require disclaimers. All video and music must be original. Collaboration with student actors, musicians and other crew is encouraged.



RULES: Video cannot violate UK and international copyright, trademark, patent, and all other applicable laws. Video cannot violate user agreements for Youtube, Vimeo or any other designated online portal.

Students must submit a one-page plan to apply. Plan must include a brief synopsis, one paragraph treatment, cast / crew list and list of locations. Each student group will be responsible to arrange and interview with the chosen candidate within the competition timeframe.

Each video must create a compelling narrative about the candidate using tools of cinematic and theatrical composition and production. A student group can be comprised of one person or more, but collaboration is encouraged.

TOTAL CASH PRIZES = \$1000. 4 cash prizes will be awarded: 1st place £500; 2nd place £300; 3rd place £125; 4th place £75. Video must be edited and submitted by Dec 1, 2014. Winner will be announced on or before January 15, 2015.

A panel of esteemed judges and film and television industry advisors will view and select the winning videos. Anyone interested in participating must register an interest with the Competition Administrator by Oct 25, 2014.

This notice will be posted around each campus on flyers and announced by lecturers in their classes the week of Oct 1, 2014. This notice will also be posted online in the university marketplace forum.

Students who application to participate is selected will attend an evening workshop / orientation session to be announced and held before Oct 31, 2014 at the ATRiuM or Newport campus.

Participation in this competition does not indicate a political or partisan act of support for any particular candidate, but the each video must demonstrate the students' capacity to produce a video that aims for broadcast quality, that presents a creative approach to producing persuasive political speech.

All videos must be uploaded and available for general viewing by judges and the public by the submission date of Dec 1, 2014. Any video violating competition rules will be deleted from the online competition channels.

All artistic and legal and administrative rights are reserved and remain the sole discretion of the Competition Administrator, designated judges and support panel.

“The Social Political Brand”

*A new and innovative ‘Learning & Teaching’
Research Project at the University of South Wales*

About our Learning & Teaching Project and Research Project Goals: Preparing our British undergraduate university students for the so-called ‘Digital Economies’ of the future is, to say the least, a daunting challenge – We honestly don’t know what the future will look like, as we consider the ever increasingly velocity of both social and technological ‘functional displacement’ – but it will definitely involve (in one form or another) the phenomenon of SOCIAL MEDIA. Therefore, this particular project is particularly timely – it’s about something big and important that is expected to happen in 2015 – for the first time in British history, the election could be won, not because of traditional campaigning, but instead through online campaigning. Predictions agree that 2015 will be the first ‘New Media’ election, reducing the power, presence and influence of the ‘Old Media’.²

Project Leaders:

Dr. Mark L. Woods, B.A., L.L.M., Ph.D., GDL/CPE

Mr. Adam Williams, B.A., M.A. (expected Dec. 2014)

Summary: Mr. Adam Williams (University of South Wales) and Dr. Mark Woods (University of South Wales) are proposing a unique, practice-based teaching activity and research project, called, “The Social Political Brand”. The project also includes a research project that will evaluate the effectiveness of various teaching modalities, specifically focusing upon the structural qualities of special guest lectures, small group learning, and the dynamics of student-centric learning. The project workshops and other events will attempt to serve as a supplement to current faculty teaching on various degrees, as well as providing an interesting extra-curricular activity for students, which also benefits from a conscious integration with the same degree programme objectives.

WORKSHOP NUMBER 1 Study Topics: Brand Development; Creative Collaboration / Teamwork

Employability Question for Students: “Would you consider a career in politics?”

² http://www.huffingtonpost.co.uk/jack-butler/2015-election-social-media_b_4138640.html

MEET TWO FORMER USW STUDENTS, NOW OUR FEATURED POLITICIANS:

<p>Cllr Kirsty Davies Liberal Democrats</p>	<p>Cllr Chris Davis Labour</p>
	
<p>Portfolio:</p> <p>Serving the Llandaff Electoral Division, elected on 03 May 2012 Kirsty was first elected on 01 May 2008. The Llandaff electoral division has an electorate of 7170 (1 May 2008) and has 2 seats.</p> <p>Kirsty is a former USW student, majoring in Philosophy. She has served as Deputy Director of the Institute for Welsh Affairs and is Head of Oxfam Cymru. She is a working mother with two children.</p>	<p>Portfolio:</p> <p>Serving the Whitchurch electoral division, this division has an electorate of 12631 (1 May 2008) and has 4 seats.</p> <p>Chris is a former USW student, having done his BA (Hons) History in Treforest, and then completed the Postgraduate Diploma in Law in 2014. He is currently enrolled on the Legal Practice Course on our Treforest Campus and works for Orbis Education.</p>
<p>Email: KirstyDavies@Cardiff.gov.uk</p>	<p>Email: Chris.Davis@Cardiff.gov.uk</p>

PLEASE JOIN US TO WELCOME BACK KIRSTY AND CHRIS TO THE UNIVERSITY OF SOUTH WALES!!!

We are so proud of our successful USW alumni, who serve as career role models for our students. Please join us for exclusive face-to-face access to Kirsty and Chris during our Mock "Question Time" Panel and Reception. Students will be allowed to pose questions to these prominent leaders through their designated group spokespersons. Please make your questions direct, succinct and brief, in order to allow as many as possible to participate during this event. You can find out how they did it!!! Listen carefully, please wait to be called on, and remember to take careful notes!

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Mock “Question Time” Panel (Suggested Questions)

1. What led you to choose a career in politics?
2. How do you balance work, family and life?
3. What courses should I study, in order to pursue a career in politics?
4. How did your studies at USW help you prepare you for your career?
5. Should I wait to get married / have children, in order to have a career in politics?
6. Do you use broadcast media to promote your campaigns?
7. Do you use print media to promote your campaigns?
8. Do you use social media to promote your campaigns?
9. Do you engage in canvassing (in person or by telephone) to promote your campaigns?
10. How do you stay in touch with your constituents?
11. What advice would you give minority students about entering politics (women, ethnic minorities, LGBTQ minorities, disabled students, Welsh Language students, etc.)
12. How did you develop your ‘pitch’ during your campaign?
13. Looking back, what have you learned from holding public office?

Today's Teaching Workshop Themes:

After the Mock "Question Time" Panel (approx. 30 minutes) there will be a brief reception and break. During this time, please introduce yourself to each of our important guests and get to know them better. Please dress nicely and remember to 'put your best foot forward'. Learning how to 'work a room' during a reception and how to interact with new people and with your peers will be an important skill, once you begin building your future career contacts and support network. Be sure to thank Kirsty and Chris for joining us today, and remember, speak up, let others take their turn, and above all, don't be shy!!! After the break we will discuss the Video Competition Rules, along with the following themes:

I. Non-Partisan Analysis: (Mid-Nov. – mid-Dec.) Throughout this teaching and learning exercise, student participants will be required to study and analyze the contrasting approaches of competing political parties (e.g., the incumbent candidate, Jenny Willott, Liberal Democrat, candidates for Plaid Cymru, Green Party, UKIP, etc.). The early learning exercises (focusing on the study and analysis of the contrasting campaigns) will incorporate both traditional modalities (canvassing feedback, polls, editorial comment).

II. Traditional Media versus Social Media: Later learning exercises in the project will build upon these traditional, whilst expanding to more current technical modalities (including built-in analytic mechanisms, i.e., Sprout, Google Analytics and other 'Sentiment Gathering' / 'Audience Measurement' digital formats and devices). Students will be asked during the ensuing case study exercise, to consider to what degree the 'Traditional Media versus Social Media' conflict constitutes an 'either/or' dichotomy, and to what theoretical and practical degrees are they complimentary modalities in brand development, and how, practically, can solutions of integration be applied.

Workshop guest speakers will include local Welsh politicians and other professionals in Intellectual & Industrial Property Law, business (primarily marketing and advertising) and third sector / not for profit and fund raising specialists.

Volunteers are needed to videotape each session. Camera Operators, Lighting, Gaffers, Grips, Make-up, Fluffers, etc. are needed. Hospitality and Administrative volunteers are also needed. If you would like to get involved, please contact Mr. Adam Williams or Dr. Mark Woods by email.

IV. E-Moderating: Assessment One Feedback

Student Name: Mark Woods

Course Start Date: January 2014

E-Convenor: Catherine Naamani

Submission Date: January 2015

Feedback Comments: “A really thorough critique, of the main points for this session. I like your openness, Mark and your willingness to try something new with your students to challenge them. Glad you 've found the module useful!”

The skills and knowledge associated with the e-ivities assessment include:

- Becoming a competent online learner
- Participation in an online learning community
- An understanding of the use and assessment of online discussion in a blended learning environment
- Developing pedagogical knowledge and understanding of online learning through discussions
- Engaging in online reflection with other community members
- Reflecting on the personal learning associated with participation in an online community

V. E-Moderating: Assessment Two -- The Reflective Critique

The Reflective Critique: An evaluation of my contributions during the 'e-tivities' section of the module ED4H049_2013_v1 (E-Moderating 1: Building Student-Centred Online Learning Communities 2013/2014).

Dr. Mark Woods / Student Number: 03091155 -- Course Narrative: I was enrolled on the course E-Moderating with other teaching peers from various disciplines across the faculties. Over the course of this module, we engaged as a small group, simulating many of the experiences that our students would have, when they first encounter Blackboard.

The first thing I had to change was my attitude – I discovered that I was skeptical as to whether instructors could effectively put off their teaching personas long enough to enjoy a real student experience. Of course, this was entirely based on my own lengthy experience, using Blackboard as a student and teaching staff member.

It also revealed to me that my experience varied greatly from many of my colleagues, who were not as technically savvy as I consider myself to be, and who had no obstacles to enjoying 'a real student experience.' Either way, with some doubts I decided to have an open mind and to be supportive of my colleagues, if nothing else.

Deciding to have a positive attitude paid off – I enjoyed the course and I learned some new things. I also got to know my colleagues better, and while observing their learning process, I learned some things about how new, non-technical students probably experience Blackboard.

Additionally, my skepticism pushed me to ask questions including, "Why is a clunky and dated program like Blackboard so pervasive at universities around the world, and how does this affect the learning process for our mostly tech-savvy students?"

What this pointed to was first a generational divide: My peers might be tech-savvy, but a large number of them are not – compared to our students, who carry several digital devices in their backpacks and purses, and who were effectively 'weaned' on Microsoft Windows, PlayStations and iPhones.

Next it pointed to a divide among the disciplines and faculties. I work in the Creative Industries, and our industry was subjected to the effects of the 'digital revolution' and has long adjusted to this post-modern world of gadgets. We lecture about the ways in which 'functional displacement' has shaped the history of film, television and launched the world of 'new media', so we experience a daily bombardment of trying to keep current with the next new thing.

I suspect, from observing my colleagues, that in other disciplines this is not the case. Reminding myself to be patient and open-minded throughout the module helped to see that there were parts of Blackboard that I previously had not had the patience or interest in learning correctly, and I was able to self-correct during the course. I also gained new insight by seeing colleagues struggle. For me, getting up every morning and posting to my various blogs, checking my emails and social media messages and popularity and audience statistics is routine.

But I am not typical of my staff colleagues. I work in and teach students to use social media to promote their film projects – this is part of the Master Classes I have authored. Consequently, I ended up really enjoying the learning event of this module, because I was surprised (gratefully) to discover things I did not know, and motivated to learn more.

In my case, I read widely about how Blackboard has been adopted by a majority of schools, and I researched the benefits, disadvantages, politics and economics of this choice by university administrators, many of whom, are not necessarily tech-savvy.

Finally, I reflected on my own attitudes and prejudices toward colleagues and students who are not as tech-savvy, and I thought about how I could consciously eliminate these inner blocks to effective teaching for myself. I referred my analysis of the attempt by colleagues to feign being students a ‘meta-reflection’, which I can now explain.

Reflection versus Meta-Reflection: First, we could consider the issues (in the back of each mind of module participants) who are asked (albeit somewhat confusingly) to switch off their ‘instructor’ personas at times, in order to experience and reflect upon the imagined ‘student’ experience, while ever maintaining a background persona that is a quietly lurking sensibility of teacher-learner.

The teacher-learner suspends disbelief and other observational tools whilst assuming the student persona, and then in the same learning phase is asked to resume the instructor ‘hat’ so that he or she can assess what they just learned as a ‘student’ – a dizzying back and forth, and one cannot envy the great-hearted instructor moderating the overall module (‘herding cats’ comes to mind).

Admittedly, it is never really possible for ‘instructors’ (who are naturally conscious of their socio-political status within the institution) to lose sight of themselves entirely, as a real student might do, when participating on a course, i.e., “once an instructor; always an instructor”. Even in this assignment, it is nigh unto impossible for us to switch off the instructor mode, long enough to actually finish the task, and instead, we drift toward not only ‘reflection’ but beyond to (Are you ready for it?) ‘meta-reflection’.

Meta-Reflection: This assignment presumes that the student on this course experienced a transformative change of a *positive* nature, and requires reflection upon how this *positive* change occurred:

“However, whether you use **positive** or **negative** examples, you **must** provide a clear narrative demonstrating not just the event itself, but how you have either harnessed the **positive** energy or overcome the negative impact of the experience. This is where true reflection becomes apparent” [Bold emphasis mine -- Taken directly from module instructions]

Of course, colleagues who are (by definition) learners themselves, are likely to comply with this requirement, in the spirit of ‘voluntary’ collegial collaboration, as well as being aware that their continued employment in many instances requires this type of positive change, at least for the sake of appearances, e.g., related to the politics of remaining employed. ‘Reflection’ equals a critical evaluation, but only as long as that critical evaluation leads to a **positive** outcome.

This type of requirement is not unusual in academia, since many colleagues regularly require that their students similarly demonstrate evidence of a positive transformation in order to pass the

course. At this point I had to ask myself, “How many times have I wanted to tell students that a ‘positive attitude’ would go a long way in succeeding on this course?”

The ‘psychology’ of this forceful guidance towards an outcome of positivity is believed to assist the student in overcoming the distractions of self-doubt, skepticism related to inexperience and other forms of resistance toward the new material, sort of a ‘Fake it, till you make it’ approach to guided learning.

In this context, much of the course design might be seen as a clever fluctuation between using the instructional ‘carrot’ balanced with polite-but-unflinching use of the didactic ‘stick’, hence the fuzzy warm ‘party mixer’ activities that the class was asked to do at the beginning, to ‘warm up’ the group and get everyone comfortable in the new learning environment, contrasted with the assessment’s inherent presumption that, whether the student’s experience was generally negative or positive, what’s required to pass, is minimally, some acceptable level of a **positive** transformation and reaction to e-Learning, in general.

What’s “problematic” (for the sake of argument) about this requirement, goes to the heart of why this type of course is even required of colleagues. The presence of an E-Moderating Course in a postgraduate certificate course (that is focused upon Higher Education didactic methods, approaches and practices) is taken for granted. This is, after all, the 21st century and the ‘LMS’ is an omnipresent part of university ‘Learning and Teaching’ (L&T):

“Currently, tens to hundreds of thousands of dollars are invested on Learning Management Systems (LMSs) by educational institutions, in order to facilitate the teaching learning activities” (Fathema & Sutton, 2013: pg. 20).

Fathema and Sutton show how and why instructors are expected to conform their practice to the technology that has been invested in:

“Provided that universities make a considerable investment in the LMS, it is important to ensure that end-users, especially faculty members, adopt the technology that is readily available. Prior research indicates that LMSs are available across a number of universities and colleges; where upwards of 90% of all institutions have purchased rights to this technology” (Fathema & Sutton, 2013: pg. 20).

In this context, it would be a disservice NOT to include such a module on any L&T course degree. There is, however, a tension between institutional investment and faculty uptake of the new technology:

“Despite widespread availability, prior research suggests the LMS is a powerful technology that has yet to reach its full potential (Watson & Watson, 2007) across educational institutions. Various issues are currently impeding the comprehensive utilization of the LMS. As an example, many instructors use the LMS simply as a delivery mechanism for the students (e.g., posting grades), and they do not use the integrated functionalities” (Fathema & Sutton, 2013: pg. 20).

In the interest of getting on with the module’s goals, a recognition of this resistance (to uptake by both students and faculty necessarily) needed to be left for this later assessment, especially since

the lack of uptake seems concentrated (in many HE venues) on the area utilized in this module, namely, discussion forums:

“Prior research has found the LMS features including discussion forums, chat, and email are underutilized by teachers and students” (Fathema & Sutton, 2013: pg. 20).

It is likely that some colleagues would have only engaged in the required ‘reflection’ and we can speculate that this would be proportionate to their normal levels of skepticism (approaching cynicism) along with their level of prior expertise with online forums and E-Moderating, in general. Hence, we took the time to explain this phenomenon (reflection versus meta-reflection) since it is the specific pedagogical context in which our ‘major event’ takes place on the module itself.

And at the crux of what drives the need for a broader ‘meta-’ contextualizing, is exactly that ‘level of prior expertise with online forums and E-Moderating’ that varies significantly, between even the small clusters of colleagues in this module cohort.

Again, having no envy whatsoever for the ‘cat herding’ required of this module’s moderator, but really, where does one begin? The range of ‘prior experience’ is great, and to complicate matters, there is the issue of dealing with colleagues’ preformed biases against the LMS technology, and other obstacles to learning (also including the ‘teacher-learner’ dichotomy described above). [I mentioned my own bad attitude and biases in the earlier narrative.]

Reflection: Perhaps the most poignant example of these tensions (as they are play out in this module) is our own, individual experience, contrasted with colleagues’ comments (assuming these reflect their experiences). Meanwhile, what of our own ‘major event’ and more compellingly, what of our **positive** transformation of said event?

The short answer can be summed up this way: “Learning about Teaching & Learning for instructors of students, can be a surprising discovery of what kind of ‘students’ these instructors are, at heart. And this discovery only can assist the instructor at better understanding present day and future students, and thus produce a better instructor.”

Peter Bradford points out in “The blackboard learning system: the be all and end all in educational instruction?” that by the time many universities have installed Blackboard and finally finished training all their busy teaching staff about its basic function (let alone nuances and quirks) the technology will have already moved on, implying that no matter how careful and educated a ‘calculated guess’ our IT experts might make, choosing Blackboard is in some ways a losing battle.

But the need for such a closed system for digital communication in the learning environment (in the light of student data protection concerns, etc.) means that investment in a proprietary system like Blackboard is inevitable. The bigger challenge is creating staff ‘buy-in’ and then supporting staff so that as teachers we can generate the enthusiasm needed to motivate our students to use the system (Bradford: 2007).

Many of the scholars I read on this topic are suggesting a compromising type of institutional détente, as it were, which acknowledges that our students might be too tech-savvy to fully explore the available functions of Blackboard, but the creative ‘workarounds’ might drive them there as

regular users and might tempt them to return (Al-Shanawani and Al-Nahed: 2009; Coopman: 2009; Fathema and Sutton: 2013; Liaw: 2008).

In conclusion, there were three parts to this module for me: the classroom and assignments, the online participation, i.e., "chat", and the reflective reading in scholarly journals. I concluded that I agreed with the idea that as lecturers, we needed to make the most of the enormous investment our institutions had already made, and that the innovative approach of creative 'workarounds' should be the way forward.

I further reflected that, in agreement with the arguments of Timothy Teo, there should be a common language of measurement and assessment of the e-learning experience and effectiveness, and that this measurement should privilege uptake and acceptance as well as technical perks and ease of use, etc. (Teo: 2010).

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VI. Evaluating Professional Practice

Realizing the Benefits of the PGCLT Course: I would like to contrast my experience at the beginning of university lecturing, to now that I have completed the PGCLT / Learning & Teaching for Higher Education course. I had the sense at the beginning (more than a decade ago), that my sometimes overworked and frenetic colleagues had tossed me into the classroom with little preparation, and that this had left me in a sort of 'sink-or-swim' predicament.

I have found the PGCLT course inspiring, encouraging and enlightening on many levels, not the least of which is the sense that I am not alone in my struggle to be a better teacher. Neither have I been alone in this sense that, even though I excel in my field as a researcher and scholar, I had little focused preparation for actually teaching students:

It is unfortunate, but true, that some academics teach students without having much formal knowledge of how students learn (Fry: 2008; Pg. 8).

There were three parts to the PGCLT course that I found helpful: the taught classes, wherein I also met other colleagues, which motivated me and encouraged me; the assigned and wider reading in professional and scholarly higher education teaching journals, which gave me both the 'language' and theories to approach my growth as an educator; and finally the writing and assembly of this Teaching Portfolio, which allowed me to evaluate my practice with mentor support, with technological nuance and with scrutiny of my peers and supervisors.

I fully agreed with the contractual agreement (related to my post as a new lecturer) that required me to complete the PGCLT course. I now understand this as evidence of an emerging discourse in UK around what constitutes 'Education Studies' in general, both at undergraduate and post-graduate level, and as not only as directed at pre-university students, but as teachers of adult students:

"Education Studies provides a set of analytical discourses that generate insights into educational phenomena as bodies of knowledge and societal conditions shift, develop and wane." (Bartlett: 2001; Pg. 391)

A Reflection with links to Critical Approaches: In this chapter of the portfolio I would like to recall some of the key ideas that resounded with me, and to tie them to the reading. I found the guides by Light and Fry to be the two most comprehensive approaches to the entire topic of the MA certificate course, and both were divided into a theoretical approaches introduction followed by practical breakdown of the functions (curriculum design, lecturing, assessment, etc.) of teaching.

Fry goes further with discipline-specific chapters, and for my purposes I focused on those chapters dealing with the Humanities and the Visual Arts / Creative Industries. For example, these specialized articles touched on the convergent (practical) v. divergent (imaginative/idea generation) -- this is key to the current tension in Film School approaches, which used to emphasize separation of theoretical v. practice and which now require integrated approach, and advantages / disadvantages of this shift (See Wolf & Kolb, Fry: 2008; pg. 18-20).

Fry is a guidebook developed by Sheffield Hallam University, which focuses on common learning outcomes for their construction graduates. What is useful is the clear rationale for creating these

professional standards, as well as the particularly accessible for linking learning outcomes to curriculum goals.

I found it to be an interesting case study, and there were aspects I hope to use in future curriculum planning and design. Of particular interest in the emphasis upon moving the advanced scholars from being practitioners to becoming 'reflective' practitioners:

"With specific reference to the attainment of being a reflective practitioner, greater emphasis is placed on problem-based learning. This is well suited to our integrated projects in which students are confronted with real-world problems, requiring a multidisciplinary solution(s). This approach is very useful in facilitating a move to independent learning." (Fry: 2008; Pg. 212)

Mapping the Challenge of Excellence: Light, Calkins and Cox map out the discourse around the 'challenge of excellence' that is a positive spin placed upon what they term the 'industrialization' of universities, rendered, as it were, to being just another equal competitor in the new 'knowledge' business, and all this entails.

They situated the discussion in dissecting the nature of this discourse, as it grows out of the essential conventionalization of teaching, itself. Teaching is conceived of as constituting a 'language', and they tease out the nature of this language as process, rather than form.

This leads them to render 'teaching and learning' in the most basic terms as 'communicative', and hence their critical discussion, which considers the strengths and weaknesses of theories, including Chomsky, Rommetveit, Wittgenstein and Bakhtin.

This discussion leads them to assert that new (or re-thought) pedagogical approaches must be 'dialogical' and/or 'intersubjective' and this conclusion guides the ensuing practical chapters on the functions of teaching, framed as the 'how' and 'why' of what educators do:

"It is a perspective that supports our approach of looking at learning and teaching as the practice of a 'language'. It is the theoretical nature of this language as 'intersubjective' or 'dialogical', which we wish to now explore." (Light 2009: Pg. 17-27)

A Reflection of the General Theories of Higher Education Pedagogies:

Over the last year, the Fry and Light guides led me to researching many other peer-reviewed sources. Some of the key concepts that I discovered in my wider reading of journals, included the Surface versus deep approach, i.e., "student-focused learning" (Fry: 2008; pg. 11). This can be contrasted with Bigg's constructive alignment (congruence between teacher intention and what/how they teach and assess) (Fry: 2008; pg. 12).

Other useful discourse included Lecture versus group work, different modes of learning (individual, form each other, fast/slow, etc) (Fry:208; Pg 12) and the Solo Taxonomy for curriculum development found on pg. 13 (a Surface approach defeats this).

Various metaphors in the readings resounded with me, including the "Threshold concepts" found in Meyers and Land on pg. 14, i.e., getting stuck in liminality and passing thru the learning portal – I

could envision this happening to my students, and this left me pondering how to resolve their interstitial blockages.

Parallel to this approach to learning styles is the Child versus Adult Learning Theory in Fry on pg. 14, which considers “Experiential learning & role playing” as modes to expand student engagement. This was discussed in the context of the Kolb Learning Cycle, with under-emphasized ‘power of reflection’ in learning (Fry: 2008; pg. 17).

Choosing a Taxonomy of Learning Styles: Perhaps the best-known categorization of learning style is that of Honey and Mumford (1982). They offer a fourfold classification of activist, pragmatist, reflector and theorist:

- *Activists* respond most positively to learning situations offering challenge, to include new experiences and problems, excitement and freedom in their learning.
- *Reflectors* respond most positively to structured learning activities where they are provided with time to observe, reflect and think, and allowed to work in a detailed manner.
- *Theorists* respond well to logical, rational structure and clear aims, where they are given time for methodical exploration and opportunities to question and stretch their intellect.
- *Pragmatists* respond most positively to practically based, immediately relevant learning activities, which allow scope for practice and using theory.

(Taken from Fry: 2008; Pg. 18)

Overall, I was led during this year to put my teaching practices into contexts formed by the readings, and this has led me to make more informed choices as an educator:

“The rationale for the choice of teaching and assessment methods needs to consider how students learn, and the make-up of our student intake, rather than infrastructure or resource constraints, or in flexible ‘requirements’” (Fry: 2008; pg. 24)

A Reflection of the Specialized Pedagogies – Arts & Humanities: In Ch. 20 of Fry key aspects of teaching and learning in arts, humanities and social sciences are explored by Philip W. Martin, who succinctly describes the distinctive in a Humanities education:

“The high degree of volatility that derives from a rich constitutional chemistry: in these classrooms the validity of personal opinion, subjectivity, individual experience and creative scepticism mix with judgements about right and wrong, truth and untruth, order and chaos.” (Fry: 2008; Pg. 300)

Martin says that our remit is broader:

“Broadly, the arts and humanities have this in common: they understand themselves to be an education not primarily structured around the imparting of skills and competences, but one primarily structured around a series of engagements with a body of knowledge or (in the case of the practical arts) a body of practice” (Fry: 2008; Pg 301).

Of course, as an experienced instructor, Martin places the informed responsibility for the education

of students not on the students, but back on the instructor:

"A student cannot 'naturally' engage. He or she must learn the disciplines that govern, or make sense of, the ways in which we can approach and negotiate knowledge, and this learning could indeed be legitimately described as accomplishment in 'skills'. But it is not the imparting of this accomplishment, primarily, which governs the concept of the educational experience." (Fry: 2008; Pg. 301)

Martin begins to prevision some of the tensions that are changing the way that we design and market humanities course (which is influencing Media & Film courses, especially) by pointing to the tension between theory and practice:

"Here we discover a major paradox. For just as we cannot fix the centre of the education in skills, or the range of abilities needed to acquire and negotiate knowledge, neither – surprisingly – can it be fixed in the other quantity of my definition, the body of knowledge or practice." Pg. 301

As an educator who straddles scholarship and being a working film practitioner, I have sometimes questioned the artificial division in my own field of (for example) Film Studies and Film Production. It seems Martin senses that across the humanities this seeds an awkward dichotomy that is a forced division of process (Fry: 2008; Pg 301). Martin's solution is essentially an integration of categories of knowledge with skills = goal of teaching in creative industries (Fry: 2008; pg. 301-302).

As I read the comments of Martin over the last year, I began to reflect upon the development of curricula in the Creative Industries (my faculty) that are tied to a rich cross-disciplinary ferment, or as Martin says:

"Third, there are new, distinct areas growing out of more conventional regions of practice: thus visual culture is developing out of media and cultural studies on the one hand, and art history on the other; creative writing is developing out of English, and even as it does so, it is cross-fertilising with journalism, and script-writing from performance or film studies programmes." (Fry: 208; Pg. 306).

In summary, I am not sure how this new awareness will affect me and my teaching specifically, but I can see it informing my progression and levels in future curricula design.

Professionalized Pedagogies as a Point-of-View: Through the guidance of my mentors and the influence of this course I now think of myself as a professional in terms of approaches to Learning & Teaching. This contrasts with my former idea, i.e., as a scholar who happens to teach.

Beyond this, I feel that I have a broader idea of how I must adapt and evolve, in order to provide an ever-relevant 'Sabre-toothed curriculum':

"Having set up an educational goal, NewFist proceeded to construct a curriculum for reaching that goal. "What things must we tribesmen know how to do in order to live with full bellies, warm backs, and minds free from fear?" he asked himself" (Benjamin: 1971; Pg. 1).

Benefits of Supervision and Mentoring: The need for educational standards and quality assurance has been codified in declarations as geographically wide as the 1999 Bologna Agreement to the more localized National Qualification Frameworks, as implemented by the Quality Assurance Agency here in the UK (excepting Scotland).

The structure and content of the PGCLT course has better prepared me to understand the theoretical background for these regulations and their institutional applications. One could say that in a way, the undertaking of this course and the production of the portfolio echo the larger audit of student learning (related to academic standards) and of learning opportunities, and the role we play in providing them and ensuring quality.

Van der Berg refers to this and sees it as the exponential 'peer' managed attainment of effectiveness:

"The purpose of our study was to find effective ways of organising peer assessment of written assignments ('products') in the context of teaching history at university level. 'Effective' is here understood as easily implemented and producing good learning outcomes." (Van der Berg: 2006; Pg. 341)

Upon reflection, I can now see the advantages noted by the Van der Berg teachers:

"As peer assessment had the students studying each other's work, their participation in discussions increased. Moreover, the teachers witnessed better-structured plenary discussion on writing problems and their solutions" (Van der Berg: 2006; Pg. 352).

The end result is that I see the whole process as moving toward a student-centric teaching:

"Most teachers appreciated peer assessment for breaking with the usual one-to-one communication between student and teacher" (Van der Berg: 2006; Pg. 354).

Personalizing the Growth of Professional Practice: As I mentioned earlier, the PGCLT course has provided me with a great chance to focus on the literature and to apply this, whilst enjoying the guidance of the course supervisors and my teaching mentors. Whereas I can recall in prior years not having a the terms in common with my supervisors to describe my work, I now have a set of terms and approaches, that is shared with my peers:

"The intention of this article is to explore the epistemologies and assumptions that underpin these conceptions, in order to promote an inclusive and shared vocabulary as a basis for curriculum development" (Fraser: 2006; Pg. 269).

As Fraser points out, this in is relatively new privilege, i.e., to have a year dedicated to learning and reflecting on our practice as teachers:

"Academic teachers, as discipline experts, rarely access the bodies of knowledge associated with educational research and curriculum theory, and therefore do not necessarily ground their decisions about curriculum on the 'careful systematic use of a well-defined set of ideas'" (Fraser: 2006; Pg. 269).

Specific areas where PGCLT changed my thinking: I can never again claim innocence about what a curriculum includes, and I will not fall into former traps:

“For many academics, the curriculum is the syllabus: the content of a specific discipline, or the set of units actually offered to the students, and the time frame in which they occur . . .”
(Fraser: 2006; Pg. 270).

Scholars accept that conceptualization of curriculum varies so widely that they are conducting a ‘phenomenographical’ study which effectively takes a ‘snap-shot’ of circumstance and then seeks to apply informative labels to emerging categories of perception – but still no agreement as to what ‘curriculum’ might actually be (Fraser: 2006; Pg. 270).

In Fraser’s research, “Four distinct categories of description emerged from the data, in which the curriculum is conceptualised as:

- Category A: The structure and content of a unit (subject);
- Category B: The structure and content of a programme of study;
- Category C: The students’ experience of learning;
- Category D: A dynamic and interactive process of teaching and learning.

Categories of understanding A and B conceptualise the curriculum as a product that can be defined and then recorded on paper. These views of curriculum focus on what the individual teaches, i.e. a unit or subject, but may also incorporate the whole programme of study undertaken by a student. In Category C, the curriculum is conceptualised as a process and structure that enables student learning, and Category D views the curriculum as a dynamic, emergent and collaborative process of learning for both student and teacher (Fraser: 2006; Pg. 272).

Final Thoughts: It does not seem coincidental that similar courses to PGCLT are being required of higher education instructors worldwide. A survey of lecturer and assistant professor job descriptions in the London Times Education Supplement and the US Chronicle of Higher Education shows that many institutions are beginning to require the certificate, prior to interview, while others insist the course be completed within a short period after hiring.

This seems in keeping with my own experience of the course, which has boosted my confidence, since I can now imagine tools of measurement for my own professional progress and personal growth, that go beyond mere discussions of curriculum design or marking tips:

“The overarching goal of the curriculum is to empower students so that they can become effective members of the public. Teachers aim to provoke a shift in students’ understandings by challenging their assumptions or views of the world” (Fraser: 2006; Pg 276).

On a practical level, the knowledge I have of how to approach student engagement is key, in my mind to applying what I have learned during the past year, or as Fraser says, we can now “Notice the juxtaposition of engagement and quality”:

"There is good evidence that student achievement is related, first and foremost, to engagement" (Fraser: 2006; Pg. 276).

In the end, I have come to see how a reflective practice reconnects me to the community of learning, both a local levels, and on the higher conceptual level. I started out this portfolio recalling how I first read the book by Piaget, and this course has clearly moved me 'beyond Piaget':

"Engagement does not simply equate to the amount of involvement in and time on task, important though that is. It extends to learners' engagement in communities of practice, to their involvement in a variety of networks and to the amount and quality of interchanges with others. This is an endorsement of the neo-Piagetian position that cognitive engagements with others are powerful stimuli for learning, and of Vygotsky's analysis of learning as social acts" (Fraser: 2006; Pg. 276).

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HEA MAPPING DOCUMENT

Mapping PGCLT submission to HEA 'Areas of Activity' Criteria:

AREAS OF ACTIVITY	INDICATIVE EVIDENCE
A1. Design and planning of learning activities and/or programmes of study	Mainly in SELT [PG. 17-20], but also discussed in DELT [Pg. 5, 6, 8-10]
A2. Teaching and/or supporting student learning	Mainly in DELT [Pg. 4-5, 6, 8], but also discussed in SELT [PG. 17-20] and EPP [Pg. 58-63]
A4. Developing effective learning environments and approaches to student support and guidance	DELT [Pg. 5, 6, 8-10] and SELT [PG. 17-20],
A5. Engage in continuing professional development in subjects / disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices	DELT [Pg. 21-22], SELT [PG. 17-20] and EPP [Pg. 58-63]

Mapping PGCLT submission to HEA 'Core Knowledge' Criteria:

CORE KNOWLEDGE	INDICATIVE EVIDENCE
K1. The subject material	SELT [PG. 15, 17-20] and EPP [Pg. 58-63]
K2. Appropriate methods for teaching and learning in the subject area and at the relevant level of the academic programme	DELT [Pg. 5, 6, 8-10, 12-13] and SELT [PG. 17-20]
K3. How students learn, both generally and in the subject	DELT [Pg. 5, 6, 8-10, 12-13] and SELT [Pg. 17-20]
K4. Use of appropriate learning technologies	E-Moderating [Pg. 53-57]
K5. Methods for evaluating the effectiveness of teaching	SELT [Pg. 15, 16, 17-20] and EPP [Pg. 58-63]
Implications of QA and enhancement for professional practice	Mainly EPP [Pg. 58-63] but also in SELT [Pg. 17-20]

Mapping PGCLT submission to HEA 'Professional Values' Criteria:

PROFESSIONAL VALUES	INDICATIVE EVIDENCE
V1. Respect for individual learners and diverse learning communities	DELT [Pg. 5, 6, 8-10, 12-13], SELT [Pg. 15, 16, 17-20] and EPP [Pg. 58-63]
V2. Promote participation in higher education and equality of opportunity for learners	Mainly in SELT [Pg. 17-20]
V3. Use evidence-informed approaches and the outcomes from research, scholarship and continuing professional development	DELT [Pg. 5, 6, 8-10, 12-13], SELT [Pg. 17-20] and EPP [Pg. 58-63]
V4. Acknowledge the wider context in which higher education operates, recognizing the implications for professional practice	Mainly EPP [Pg. 58-63], also in SELT [Pg. 18-21]

VIII. Observations of my teaching

Observation 1

Lecturer: Dr. Mark Woods
Observer: Ms. Angela Pitassi
Date: May 2009
Activity: Lecture **Topic:** Popular American Film and Television

Observer's Note's

Introduction: This lecture was delivered to a large class of more than 100 ESOL students at the *Centro Linguistico di Ateneo* at *l'Università degli studi di Molise* in Campobasso, Italy. The learning level of the students was relatively advanced, and most had tested at English level B2 or B3. As a mother tongue "madrelingua" English speaker, Mark was expected to deliver full lectures in English to the students, many of whom hope to eventually study abroad, often in English speaking countries. Mark explained that he chose the topic because he was sure most of the students had already seen the movies and TV shows he discussed.

Subject matter: Mark thoroughly knows his subject matter when it comes to Hollywood and television and he lectured without using notes, recalling names, quotes and dates from memory. The challenge he had was keeping his lecture vocabulary within the limits of the B2 and B3 standardized testing levels, so that the students could follow the content, and not be distracted by word choice of grammar. After a slow start, he became accustomed to the needed adjustments and did very well. As such, he stayed within the appropriate learning level of the group, and kept them engaged throughout the lecture.

Slides: The slides were created for Mark's UK film students, and Mark left them unaltered because he wanted the students to see the level of vocabulary needed to study in Britain or America. Mark alternated between the PowerPoint slides, the white board and the projected movie clips with ease, and seemed to be in his element here.

Delivery: As mentioned, Mark's need to juggle the language needs of the students while recalling the lecture content was slow at first, but he soon gained a correct pace. About 1/3 of the students got up and left about half way through the lecture, announcing they had football practice. Mark suspended his lecture while they left, and then was able to pick up where he left off. My only criticism was that Mark might have slightly reduced the content, to accommodate the language issues.

My comments: Even though I had delivered this lecture many times, the challenge of keeping within the ESOL level parameters was a bit distracting, until I got used to it. As always, the student's faces and questions gave me the best feedback, so that I could adjust my terminology while still delivering to them the needed content. In a perfect world I would have embedded my film clips into the slides, but the system requirements were incompatible, and in the end, knowing how to operate old-fashioned video players saved the day!

I. Observations of my teaching

Observation 2

Lecturer: Dr. Mark Woods
Observer: Mr. Dave Berry
Date: May 2008
Activity: Lecture **Topic:** British Silent Film Era

Observer's Note's

Introduction: This lecture was delivered to a class of 20 students in the ATRiuM lecture hall. Mark had previously assisted me with teaching this module, and is thoroughly familiar with the subject. This is because it directly relates to the subject of his recent doctoral thesis. Mark focused on several Welsh-born producers of feature drama and documentary films, whose lives and career spanned many decades.

Subject matter: Mark is a storyteller at heart and the students responded to his enthusiastic retelling of the great producer's lives. He stopped frequently to spell out names and dates for students. The lack of a whiteboard in the lecture hall was an obstacle, but Mark overcame this limitation by typing on his laptop that was connected to the projector, and students were able to take notes in this way.

Slides: Mark had to close his slide presentation, in order to adapt to the circumstances, where there was no whiteboard. Consequently, he relied on the movie clips which he showed to the students, and his lecture notes. My only criticism would be to try to include less examples, next time, since setting up each clip caused the lecture to run over 5 minutes.

Delivery: Mark had no need to use a microphone because the group was small and intimate. He spent a little too long setting up each film clip, and might have made the choice to consolidate, when nearing the end of the lecture. His pace and rhetorical flair are colorful and humorous and the students had more questions that we had time to answer. Mark handled the question time well, and kept the students on topic, which was at times, a challenge.

My comments: I was nervous to be lecturing in front of one of my research heroes, and at first this was a little intimidating. But my teaching line manager Daryl Perrins was co-teaching this course with Dave Berry, and their presence and prior guidance helped me to prepare. This is one of the longest lectures I have done to date, and I wanted everything to be perfect!

I brought my friend who is a piano player to play during the clips, which I hoped would give the students a more accurate historical idea of how these silent films were exhibited. While this was an innovative idea, I think it added too much distraction, between clips. Next time I will include the timeline in the handouts, since there was no whiteboard in this room, and this forced me to improvise on the spot.

In general, I covered all the material and I felt the students were engaged. I knew most of the students because previously I had marked their first year presentations, so this helped me to maintain a rapport.

II. Observations of my colleague's teaching

IX. Observations of my colleague's teaching

Observation 1

Lecturer: Mr. Stephen Follows
Observer: Dr. Mark Woods
Date: November 2014
Activity: Lecture **Topic:** Micro Budget Film Production

Observer's Note's

Introduction: This lecture was delivered to a class of 50 'emerging filmmaker' students at the Cruciform Building at University College London. The students had been selected for the module supported by the British Film Institute and Creative Skillset England, and were mostly postgraduate film academy and early career industry practitioners. As such, the expertise and knowledge base of this audience made them a challenging group to teach. The lecture lasted 50 minutes followed by a 40-minute question and answer workshop, when 5 students were asked to present examples, based upon the lecture content.

Subject matter: Stephen used a clever mix of humor, anecdotes and original statistics to make a solid case for Micro Budget Film production, covering all genres and production styles in the first 50 minutes. The lecture was closely tied to the PowerPoint presentation, and no handouts were given. Instead, Stephen provided links to online repositories of supporting documents, to be accessed after the lecture. The students were fascinated by Stephen's stories, which supported his main points, often referring back to his production company located at Ealing Studios, London.

Slides: The slides were created in PowerPoint and all movie clips were embedded and played automatically when the slide was selected. Stephen had the benefit of two teaching assistants who doubled as his techies, so this freed Stephen to focus on the accounting figures, which were beautifully and creatively displayed in the slides.

Delivery: Stephen is fairly formal in his delivery and comes across as reserved, which makes his frequent wry quips and asides even funny and more poignant. That said, his delivery is never ponderous or stilted and he seems extremely comfortable in front of large classroom groups.

The second part of the lecture session allowed the students to break up into smaller groups for about 20 minutes, in order to prepare their presentations. 5 students were representative of the larger group, and Stephen played 'production doctor', frequently interjecting commentary and quizzing the students to make more direct statements and clarifications. This was a very useful exercise, and probably would not have been possible but for the high level of knowledge shared by the students and the commanding presence of Stephen as expert and arbitrator.

Stephen went out of his way to be diplomatic and to compliment the participants, and to otherwise create an atmosphere where the students would feel comfortable sharing their projects, then and at future events. His decision to archive the documents was smart, since students were constantly being handed pages to rustle and file away during his speech.

I. Observations of my colleague's teaching

Observation 2

Lecturer: Mr. James Cotton / Mr. Gareth Unwin
Observer: Dr. Mark Woods
Date: December 2014
Activity: Lecture **Topic:** British Independent Film Production

Observer's Note's

Introduction: This lecture was delivered to a class of 50 'emerging filmmaker' students at the Cruciform Building at University College London. The students had been selected for the module supported by the British Film Institute and Creative Skillset England, and were mostly postgraduate film academy and early career industry practitioners. The lecture lasted 45 minutes followed by a comment period of 15 minutes. This was followed by a 30-minute interview with Gareth Unwin, producer of the Oscar-winning film, The King's Speech. The last 30 minutes were reserved for questions.

Subject matter: James gave us a historical review of the economics leading to the production of British Independent films, going back over the past 100 years, but focusing mostly on the industrial field of production during the past 20 years. He prepared the students for the case study of the film, The King's Speech with his preliminary comments. James used a mix of slides and film clips to illustrate his points. Gareth Unwin spoke without notes but used a lecture that he has developed for film academies, since winning the Oscar. James occasionally interrupted to help Gareth stay on track, and students submitted written questions after the lectures.

Slides: James presented a lecture that used slides that possibly contained too much data to be useful, however all slides and statistical charts were archived in the online repository, so students used their iPhones to take snaps of the slide and otherwise took rapid notes, to keep up with James.

Delivery: James has a homey and relaxed quality to his personality and speech, which by now the students are used to. His slide presentations tend to be too much info to absorb, but James knows this and has enough presence and command to keep the students engaged. The lecture took on a story-like nature as James led us through an arc of history and budgeting triumphs that have led to the current production climate in the UK and this was culminated with the introduction of Gareth Unwin.

Whereas James was standing and walked around throughout his lecture, Gareth and he were seated during the interview. Gareth mostly shared long anecdotes of how his career was launched with the success of a single Oscar win, after spending 10 years trudging along as a crew member, when he mostly worked as an Third A.D. or Second A.D., till he landed a job as a First A.D. that allowed him to attract the financing needed to produce The King's Speech.

All of the lectures were videotaped and were made available, so I have watched this lecture many times since. I am quite impressed by the high level of professional efficiency, crowd management and content delivery that is possible in this highly refined presentation format, and I hope to imitate it for my own film academy students in future lectures.