

Assessment requirements

22/23 Theories, Policies and Practices

Tiziana Kim Noce

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22047923

I am a synergetic, multimodal and mix-media Maker of empathic, interactive and immersive experiences

I have directed and animated numerous independent short films supported by the BBC, CH4, ACE, and BFI. These 19 films have been showcased at over 500 prominent international film festivals, earning more than 50 awards worldwide. They have also been broadcasted on various channels and streaming platforms, amassing over two million views.

Since 2017, I explored immersive multimedia live performances at prestigious venues (Tate, Barbican and ICA). Recently, I secured funding for STARP, an interactive AR animated documentary celebrating gender equality, and received a research grant for SENSING, a program investigating neurodiversity in collaboration with Birkbeck University. Previously, I co-founded MEWLAB, contributing to BAFTA-nominated TV series and large-scale theatre projections such as Cats and Sam Mendez’s “Charlie and the Chocholate factory”.

Since 2014, I have held the position of Senior Lecturer at the National Film and Television School (NFTS), which was ranked as the 7th best film school globally. In this capacity, I oversee the annual selection of graduation films for prestigious film festivals, including Cannes, Sundance, Venice, and Annecy, with many of these films receiving nominations for Oscars and BAFTAs.

In 2015, I assumed the role of Course Director for the MA Animation program at the London College of Communication (LCC) within the University of the Arts London (UAL), the second-highest ranked university in the United Kingdom. Over the past seven years, I have successfully developed and led the program, resulting in an elevated profile for the graduating students’ film portfolios. Our recent graduates have received nominations at Cannes and other notable film festivals, as well as secured prominent positions in broadcasting and commercial enterprises worldwide. In addition, I serve as a PhD Supervisor and actively contribute to research endeavors on an annual basis.

1

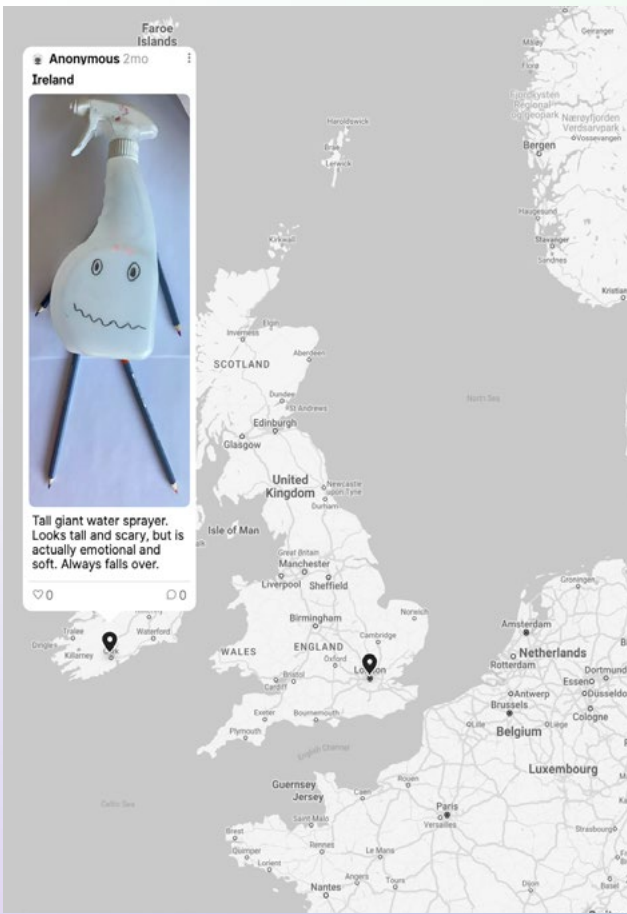


Blog

A blog with 4 x 250 word responses to set reading, taught sessions, and related activities

- 1.1 Blog (250 words)
- 1.2 Blog (250 words)
- 1.3 Blog (250 words)
- 1.4 Blog (250 words)

2



Microteaching

Documentation of 8 February 2-4pm microteaching session (500 words)

3



Peer Review.

Three reviews of teaching practice:

- 3.0 OF1 Pre-Observation Form
- 3.1 One review of your practice written by a peer (500 words) by Khaver Idress
- 3.2 One review of a peer’s practice (500 words) about Zoë Tynan-Campbell
- 3.3 One review of your practice written by a tutor (Rachel Marsden.)

4



Case Studies Teaching

Three x 500 word case studies of teaching practice, in which you evaluate your approach to

- 4.1 Designing and/or planning for learning
- 4.2 Teaching and supporting student learning
- 4.3 Assessment and feedback.

Assessment requirements

1. Blog

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- A blog with 4 x 250 word responses to set reading, taught sessions, and related activities
- 1.1 Blog (250 words) “Stephaine, you b***h”
 - 1.2 Blog (250 words) “ Critical Freindship in flesh”
 - 1.3 Blog (250 words) “Drawing of a Tree”
 - 1.4 Blog (250 words) “Love!”



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A blog with 4 x 250 word responses to set reading, taught sessions, and related activities

1.1 Blog (250 words) “Stephanie, you b***h”

1.2 Blog (250 words)

1.3 Blog (250 words)

1.4 Blog (250 words)

1.1 Blog (250 words) “Stephanie, you b***h”

246 words

Macfarlane’s 2004 text provides a critical and oversimplified portrayal of Stephanie, a self-centred researcher who disregards student feedback. However, a potential solution to this problem could be to incorporate an open discussion within the lecture to allow students to express their opinions and provide feedback. Though the author acknowledges that Stephanie is a fictional character, he does not recognise educators’ challenges in balancing work-load and student needs, leading to frustration and a desire to please students at any cost.

Ideally, universities should prioritise freedom and not limit students and instructors to pre-determined market parameters. Unfortunately, the current system often fails to provide students with the ability to select courses that best suit their preferences and needs. While Stephanie may have many options, unintended consequences could be considered part of the learning process. Anyone is accountable for their ego and fear, but I question the validity of university feedback methods such as the National Student Survey and the Postgraduate Taught Experience Survey.

In our course, to address this issue, they hold feedback sessions with our students to openly discuss the validity of the feedback received. Still, it is also debatable how much this benefits the students.

In conclusion, this example demonstrates instructors’ challenges in the academic world. The balance between personal reactions, interests, and institutional pressures must be addressed to improve pedagogical approaches effectively. Universities should prioritise freedom and allow students to select courses that best suit their needs rather than limiting them to predetermined market parameters.

1.1 Blog (250 words)
Seminar 8th Ferbruary & Reflection
by Kim Noce

Macfarlane, B. (2004) Teaching with Integrity: The ethics of higher education practice. Abingdon: Routledge.

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A blog with 4 x 250 word responses to set reading, taught sessions, and related activities

1.1 Blog (250 words)

1.2 Blog (250 words)
Critical Freindship in flesh

1.3 Blog (250 words)

1.4 Blog (250 words)

1.2 Blog (250 words) “Critical Freindship in flesh”

272 words

The concept of critical friendship, an approach to collaboration and feedback, significantly resonated with me. This method involves a trusted individual who poses challenging questions and provides alternative perspectives offering constructive criticism as a friend. A critical friend dedicates time to comprehensively understanding the context and objectives of the work presented, advocating for its success (Costa & Kallick, 1993). As time becomes an increasingly valuable resource, investing in cultivating critical friendships and a slower pace is essential.

I instinctively applied this methodology at the National Film and Television School (NFTS). Although NFTS courses have been traditionally practice-based rather than academic, the growing trend for academic qualifications led to recognition from the Royal College of Art in 2002. Throughout my tenure at NFTS as an assistant to student films, as a student, and then eventually as a second-year primary teacher, I noticed that critical friendship was inherent in the institution’s approach. The unique, politically minded staff encouraged individualized learning experiences rather than predetermined outcomes, fostering an environment for students to develop novel ideologies. No grades or “real” learning outcomes are involved besides the tools provided.

The one-to-one nature of the course at NFTS allowed for personalized tutorials and sessions that would not be approved in institutions like the University of the Arts London (UAL). The teaching methodology was perhaps based on an enhanced version of critical friendship, emphasizing the active exchange of ideas and information rather than the passive delivery of predefined content. This approach aligns with Hatton and Smith’s (1995) assertion that engaging with another person in a manner that encourages dialogue, questioning, and confrontation results in a more enriching learning experience.

1.2 Blog (250 words)

Seminar 1st March & Reflection
by Kim Noce

Hatton, N., & Smith, D. (1995). Reflection in teacher education: Towards definition and implementation. Teaching and teacher education, 11(1), 33-49.

Costa, A. L., & Kallick, B. (1993). Through the Lens of a Critical Friend. Educational Leadership, 51, 49-51.

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Assessment requirments	Tiziana Kim Noce t.noce0920221@arts.ac.uk 22047923	22/23 PgCert Academic Practice in Art, Design and Communication TLE CPD
<div>A blog with 4 x 250 word responses to set reading, taught sessions, and related activities</div> <div>1.1 Blog (250 words)</div> <div>1.2 Blog (250 words)</div> <div>1.3 Blog (250 words) “A drawing of a tree”</div> <div>1.4 Blog (250 words)</div>	<div>256 words</div> <div>1.3 Blog (250 words) “A drawing of a tree”</div> <div>Attending the 11th January Seminar on educational research in an art college allowed me to explore ongoing projects and the realities of creative ethnography. The seminar aimed to demystify educational research by analyzing James Corazzo’s “Part of the Furniture: Encountering People and Things in the Design Studio” and Catherine Smith’s “Knowledge Production in Arts Higher Education Workshop Practice.”</div> <div>The informal atmosphere of the seminar prioritized visual expression over written communication, which was particularly helpful for me as someone with dyslexia. I found the idea of reduced hierarchies intriguing, and Judith Adler’s “Artists in Offices” provided insight into the existing conflict between institutional and creative cultures. However, I questioned the value of overly complex theories and considered the potential of using drawings and space as mediums for communication.</div> <div>Creative ethnography presents old traditonal art methods as innovative approach to examining decision-making in art by capitalizing on art school practices. However, I continued to question the value of “academic research,” which often serves as a validation mechanism. I plan to employ ethnography and critical friendship in my practice, but the question remains: why are words more valid than anything else? When and how will the academic world open genuinely to reality rather than being confined within its circular methodology?</div> <div>In conclusion, the seminar reinforced the importance of immersive experience and thorough observation, as highlighted in John Berger’s statement on the drawing of a tree (Berg 2005;17). It also emphasized the significance of recognizing that certain types of knowledge cannot always be traced back to a verifiable and quotable source.</div>	<div>1.3 Blog (250 words)</div> <div>Seminar 11th january & Reflection by Kim Noce</div> <div>Corazzo, J., & Gharib, L. (2021). Everyday routines and material practices in the design studio: why informal pedagogy matters. Design and Technology Education: An International Journal, 26 (4), 144-164</div> <div>Berger, J., 2005. Drawn to that moment. Berger on drawing, pp.64-73.</div> <div>22/23 Theories, Policies and Practices.</div>

A blog with 4 x 250 word responses to set reading, taught sessions, and related activities

1.1 Blog (250 words)
Seminar 18 Jan 2023 & Reflection

1.2 Blog (250 words)

1.3 Blog (250 words)

1.4 Blog (250 words)
“LOVE!”

1. 4 Blog (250 words) “LOVE!”

297 words

Reading can be a daunting task for me. Even a short text like “The Art of Loving in the Classroom - A Defence of Affective Pedagogy” can take up to three days to read, and I would still need additional time to contemplate and elaborate.

Nevertheless, the title instantly sparked my curiosity, and I began researching the topic: the essay presents a promising teaching approach that counters the adverse effects of the “culture of the new capitalism,” as described by Sennet (2006), which instinctively I feel strongly about.

The term “affective pedagogy” represents this inspiring philosophical approach. What I appreciate about it is that it is characterized by qualities that define “love of knowledge” in the etymological sense. It is a deep appreciation for a chosen discipline/practice, a passionate belief in sharing knowledge, and fostering an environment of well-being and open dialogue. It is a method that aligns with my training, as it aims to be challenging yet mindful of the other.

The text also discusses the topic of assessment, which I find less interesting, except for the professional approach I must take. I believe “Assessments” are unnecessary; the only reason “Assessments” exists is historical dominance and power. Self-reflection should be the only method, but for it to work, society must shift considerably, which is unlikely to happen in my lifetime.

What is inspiring about the text is that it offers a vision of hope and encouragement for educators and learners alike in navigating the challenges posed by the current relentless and “vampiristic” culture. It could contribute to a more nurturing and fulfilling educational landscape. By empowering students to foster curiosity instead of instilling psychological fear, we can establish a deeper connection and an enriched educational experience, which the author calls ‘dramatic friendship’ (Oakeshott, 1991, 537)., which perhaos is “normal friendship” in my expereince

1.4 Blog (250 words)
Reading Reflections
by Kim Noce

Patience, A. (2008). The Art Of Loving In The Classroom : A Defence Of Affective Pedagogy.. Australian Journal of Teacher Education, 33(2)..

Sennett, R. (2006). The culture of the new capitalism. New Haven CT and London: Yale University Press.

Oakeshott, M. (1991). Rationalism in politics and other essays. New and expanded edition. Indianapolis, IN: LibertyPress

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2 Microteaching

Documentation of 8 February microteaching session (500 words)

4 Case Studies Teaching

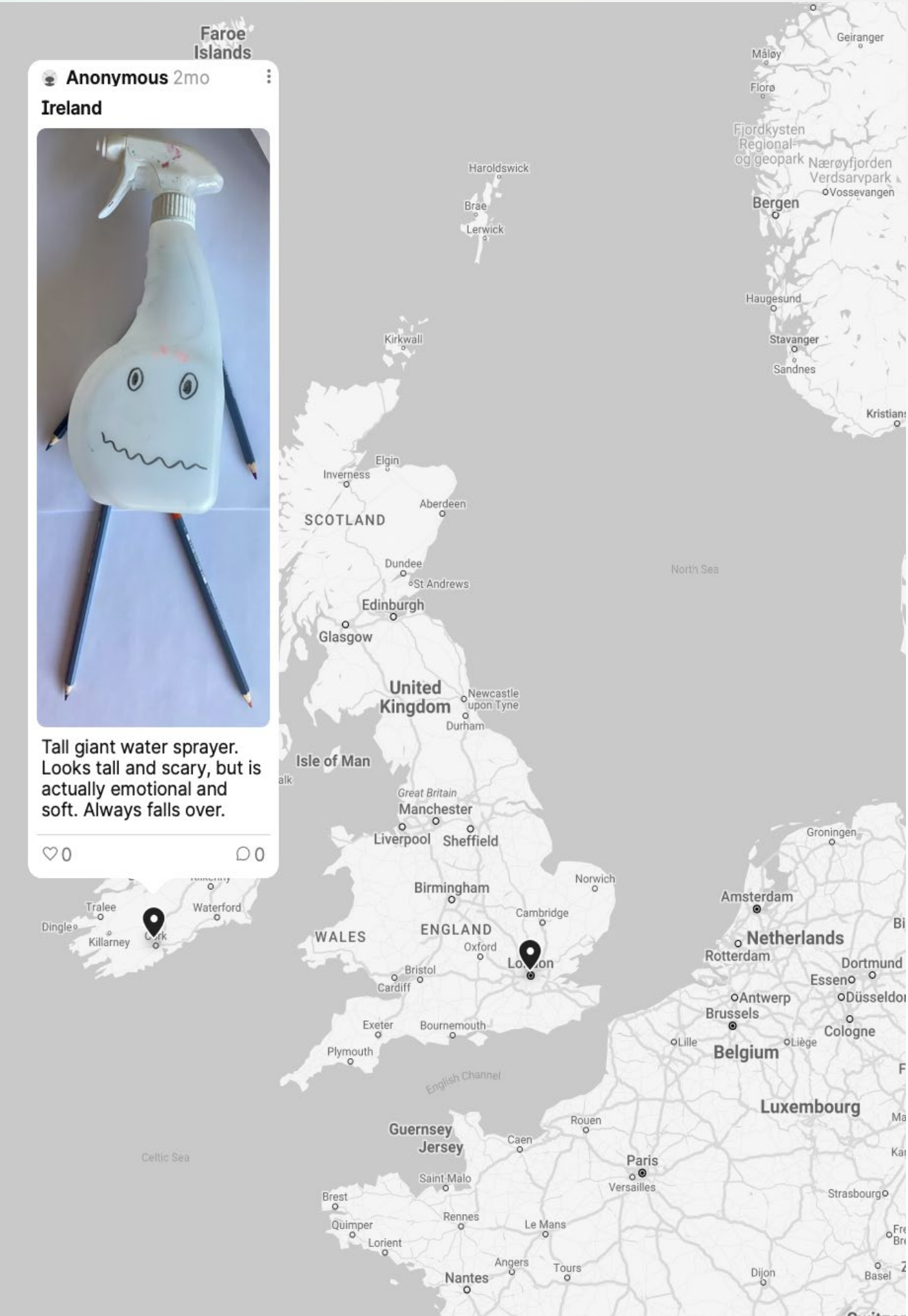
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2. MicroTeaching



2 Microteaching
Documentation of 8
February microteaching
session
(500 words)

Character Creation Workshop: Developing Original Characters through Object-Based Exploration

539 words

Presentation [CREATING-CHARACTERS-8-16-February-2023-Kim-Noce](#)
Microsession Padlet <https://padlet.com/kimnoce1/CC2023> The password is TTP2023
MA Animation Padlet <https://artslondon.padlet.org/knoce1/characters>
Blog post [Microteaching Session](#)

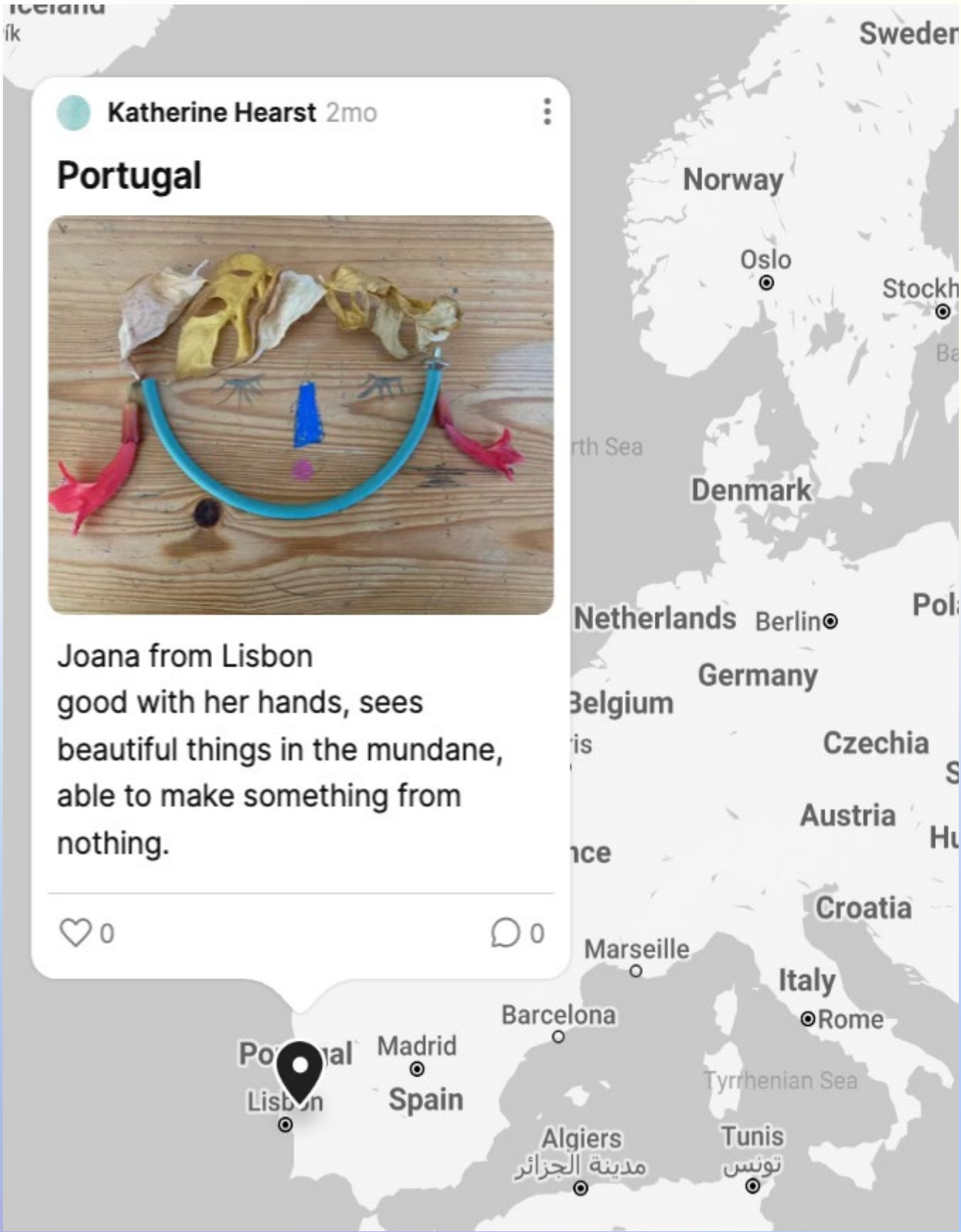
Abstract: In the microteaching session, participants learned how to construct and develop an original character using objects in their immediate surroundings. The purpose of this activity was to encourage creative thinking and enhance understanding of the importance of character development in storytelling and animation.

Introduction: The workshop focused on “Fictional characters”, defined as imaginary persons represented in a work of fiction, with various inherent attributes that determine their moral and ethical actions and reactions. Participants were informed that a successful character is one that elicits empathy from the audience, often possessing identifiable personality traits that create a sense of immediacy.

Methodology: Participants were instructed to select 1 to 5 small objects from their environment and assemble them into a visually appealing shape. They were then asked to add eyes to their creation by drawing them on a piece of paper, cutting them out, or directly onto the objects. Once complete, participants were instructed to take a photograph of their character and upload it to a designated online platform.

Subsequently, participants were asked to name their “character and provide a 50-word description of their personality. To assist in this process, they were encouraged to use an interview technique, posing questions to their character, such as “What does the character like to do?” or “What makes them happy/angry? Etc”.

Outcome: The workshop facilitated the creation of unique and original characters through an engaging, hands-on activity. Participants demonstrated an understanding of character development by crafting characters with distinct personalities and attributes resulting from the inventive use of everyday objects.



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2 Microteaching

Documentation of 8
February microteaching
session
(500 words)

539 words

Intent: This workshop aimed to demonstrate the process of constructing and developing original characters using accessible materials. The activity aimed at fostering creative thinking and highlighted the significance of character development in storytelling and animation, providing participants with initial insights and playful, practical experience.

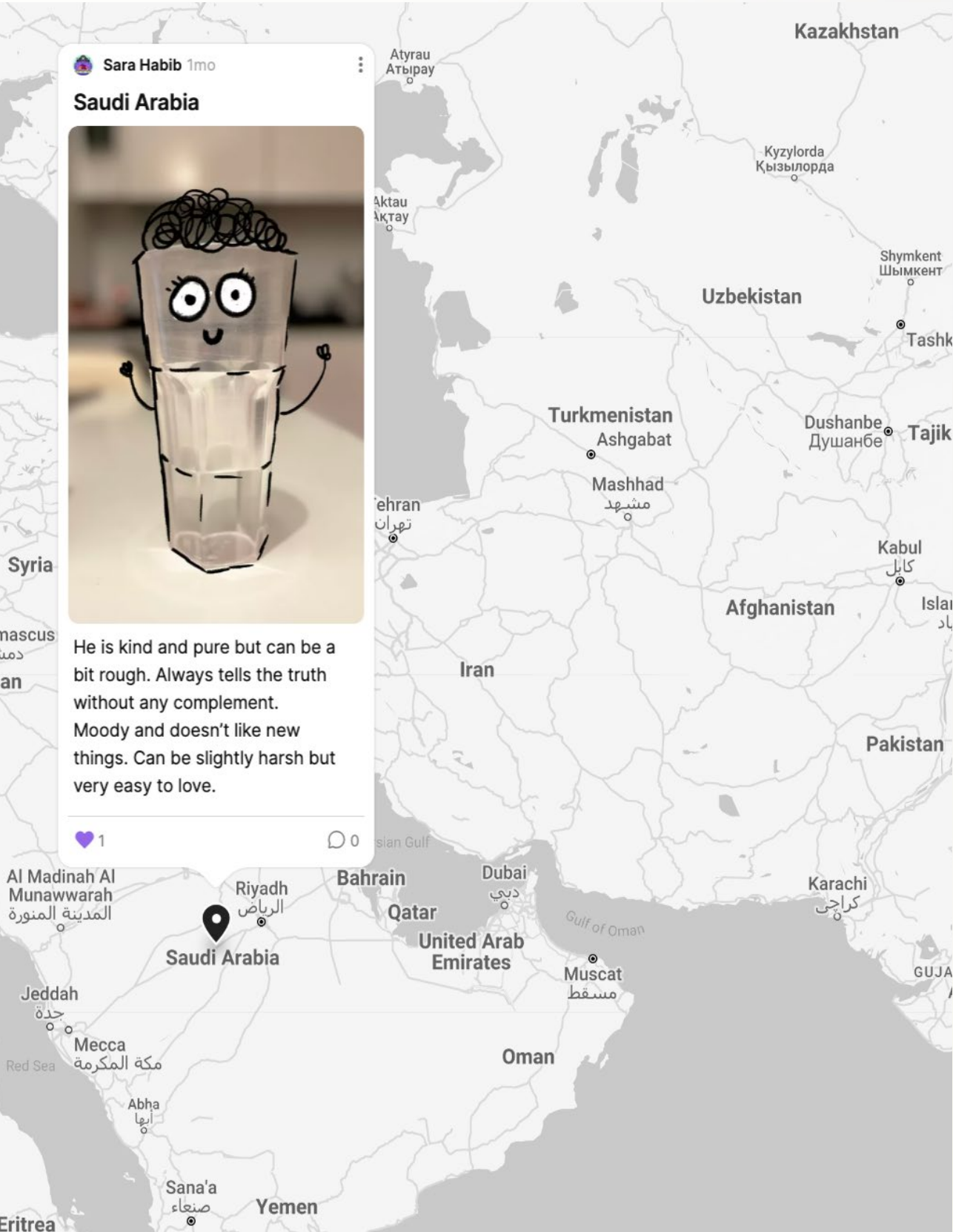
Conclusion: This reflection evaluates the workshop’s effectiveness, identifies areas for improvement, and discusses the implications of the results. The workshop’s objective was to illustrate the process of creating original characters using accessible materials, fostering creative thinking, and highlighting the significance of character development in storytelling and animation. The workshop provided participants with initial insights and a playful, practical experience.

Reflection: This workshop was delivered for the first time, incorporating object-based character creation. Despite providing an engaging experience, the 20-minute session might have included excessive information, leading to inefficiency in explanation. A last-minute idea to add the newly created characters to a Padlet map to diversify historical funding was partially successful but resulted in overtime.

Participants: The workshop generated positive feedback from colleagues, though a subsequent session with students showed different reactions. Students focused more on creating narratives rather than exploring character creation. Interestingly, in the student, their session character map displayed characters distributed globally, unbound by their current or birth locations

Implications: The workshop revealed the difficulty in finding non-Eurocentric - well known - characters in the animation industry, highlighting the need for increased diversity. This observation was corroborated by participant feedback, indicating colonialism’s persistence in the field.

Areas for Improvement: In future iterations of this workshop, it is essential to allocate time more effectively and consider questioning one’s teaching methods and content, (including further research and adding citations). Allowing space for self-reflection and inquiry can lead to improved delivery and deeper engagement with the subject matter; sadly ‘time’ is a precious and scarce resource at the University of Arts London.



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900 words

Observee to complete the following in brief and discuss with observer prior to session by Kim Noce

Why have you chosen this session for observation?

These are new workshops I am designing as a series to tackle diverse topics. They are called fast and furious seminars as they are done in a short time, from a day to a maximum of 2 weeks. I started two years ago as we went online; my aim is:

- To reflect the industry demand from standard brief (when they make a call out for funding or commercial work), which is at the same time very specific but very vague.
- To allow snippets of information to be received that we don't have time to explore further, they can study in their own time, but they don't necessarily need to go deeply into it if they are not interested.
- To explore different ways to work online and off-site, thus allowing students to manage their timing (it is tough to find matching time on-site for other courses)
- To explore Social Justice and Climate Action developing new resources
- For the student to experiment and enjoy

- The aim for the students is
- To train them to pitch and create fast but meaningful content by choosing short deadlines but brief rarely approached by the industry that can be personal
 - To avoid perfectionism and create fast personal content in a short amount of time.
 - To collaborate with other students from other disciplines.
 - To manage their time across the week.
 - To reflect on their own interest along side contemporary social issue

What is the context of this session within the curriculum?

This session is at the start of the collaboration unit to give students an idea of how collaboration can be enriching without achieving perfectionism. They are side workshops to the main submission as examples of starting collaborations and developing them in a short amount of time. They are closely linked to the process of the unit, albeit the student realizes this only towards the end of the term. So far, we have done a similar session the previous two week, combining: Animation and documentaries exploring personal spaces as a metaphor for personal views. In this workshop, Animation and Sound Art we explore identity and social Justice through social media: through animation, sound, music and augmented reality with a showcase on instagram using face filters (We are collaborating with the composer students from sound Art departments) The Brief are read like a map in which student can find coordinates to explore. The session is embedded in the Collaboration Unit. For the collaboration unit students have to prepare a production Pitch. During these workshops they take some of same steps of creating a production pitch through UAL Padlet , the press kit and the animation test (which will appear in the Vimeo Result one week after the workshop)

How long have you been working with this group, and in what capacity?

Students started in Oct 022, but another tutor oversaw them as I taught the previous year until December 2022. Students know me but not well, so they fear me a bit as I am the official voice behind serious emails.

Intended or expected learning outcomes for this session:

Students should understand the topic from a different view of the workshop layout and enough research material to explore ideas and feel confident to go off and do the work for next week; albeit they are approaching a very different medium.

Anticipated outputs from the session (anything students will make/do):

The student will be in a group and start the workshop with enthusiasm. The following week, they will have done the task in full, they will explore the nature of the collaboration and workshop; receive tips and feedback

Any potential difficulties or areas of concern:

Collaboration with other departments and other colleges is tricky due to timetable clashes, different unit demands, student schedules. Student confusion of what to where to go and their expectation they have to do something bigger than necessary, to not perform themselves, to stick to a brief which is vague on purpose

How will students will be informed of the observation:

I will send an email explaining my situation as a PGcert to the students before the session; and a reminder during the session. I will aslo give them access to the blog post should they find the information useful. They have this note written on the calendar for that session: "During this workshop, I am a student too, and i will be peer-reviewed by a classmate. I am currently doing my Master's in Academic Practice. I am developing my independent evaluation of academic issues—drawing upon research from academics in my field of study—discussing and evaluating existing concepts and theories and demonstrating my understanding of the key literature. Developing my arguments. Someone will watch the session for my unit to give me feedback when I present. if you require further info, or are curious, you can read more about this session here i in my blog. It should not affect you but let me know if this is a problem and we can address it; you can be your usual self.

What you would particularly like feedback on:

Clarity. I have ADHD and dyslexia, so I don't know how I come across to my students, and my logic differs from the majority. I struggle to gauge the online interaction with students

How will feedback be exchanged?

Ideally via email and perhaps a short video call if the other person is free to explain the email.

3.0

Pre-Observation Form
by Kim Noce

Optional Blog Selected Session for Peer Review
ANI-AR Hidden Portraits

Scheduled: 26 Jan 2023 at 10:15 to 11:30, GMT
Collaboration unit
Location online

Link provided to Rachel and Khaver
[OB1 form \(pre-observation\) KIM NOCE.docx](#)
[Details of the session SESSION FOR PEER AND RACHEL](#)
[OB2 Peer Observation Report Khaver Idrees](#)
(with reflection on the observer's comments by Kim Noce)

- [Brief ANI-AR-2023](#)
- [Recording Session](#) (Please watch 00:00 to 02:47 and then from 22:10 to the end)
- [Recording Chat window](#)
- [Mobile phone Format Brief](#)
- [Groups](#)
- [PPT HIDDEN PORTRAIT 2023.pptx](#)
- [Moodle Resources](#) (also on the google drive as we lease with an external course)
- [UAL Padlet](#)
- [Google Drive Resources for external students](#)
- [Vimeo](#) (Student workshop results)
- [Unit Brief](#)

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533 words

Observations, suggestions and questions by Khaver Idress

Session to be observed: MA Animation collaboration Unit Ani-Ar or An-out workshop with sound artist or composers
Size of student group: 60
Type of activity: Workshop Online Presentation – Presentation recorded
Observer: Khaver Idrees
Observee: Kim Noce

You began by clearly explaining the session plan. The slides were clear and engaging whilst you read them out. You said that the brief was a map to navigate Hidden Portraits, but all would be worked through together in the session- giving reassurance to the students.

You then explained the timeline for the project and what was important, was to have fun and approach it playfully- helps dispel any anxiety over the project. You also said that it was an introduction to software as well as an aid towards industry pitch.

You introduced Kerong, who gave some context to social justice and informative research ideas. You advised her gently about the time constraint and throughout the technical hitches were dealt with confidence and compassion for example, when the students were changing slides and Kerong seemed flustered you explained the student were browsing indicating their curiosity rather than bad behavior. You also provided the technical support for Kerong's presentation-beginning and end.

Kerong engaged with the students through questions and answers.

You chatted informally, making jokes allowing for participants to be at ease.

After Kerong's presentation, you mentioned UAL's mission statement, creativity can change the world and proceeded to show how. First, mentioning the purpose of the student ambassador's work and then through a set of slides showing case studies that were helpful in explaining the project further. You emphasized the safe place the students occupied in order to experiment and be playful. The definitions of portrait and political were very useful and your emphasis on a personal take on the project and not necessarily overtly political was useful and important in allowing for inclusivity. Collaborating on the project showed the students through practice, how important the collective effort is in any change for justice as well as existence itself. The videos and art work were engaging.

The meet up at the gallery was also a useful way of introducing each other informally as well as analyzing formal portraits.

There was a hiccup with playing a video in the case study , Jan Svankmajer, you pasted the link to watch without getting flustered.

You mentioned that students could join in as many workshops as they needed, learning from two different tutors about the same topic was shows deep understanding and consideration as well as a genuine desire for the student to learn considering institutional constraints.

You came across as approachable and caring. You have an easy manner in the way you speak naturally and informally.

The only things to perhaps consider differently would be the writing on the later slides was not so legible.

The presentation ended well with instructions on how to move forward.

I was really tempted to make a portrait of feedback but I need to attend a your workshop. I have no idea about animation or filmmaking but after seeing the brief and all the links to videos I'm going to have a go!

3.1 a

Peer Observation Report
Observations, suggestions and questions
by Khaver Idress

One review of your practice written by a peer (500 words)

802 words

Reflection on the observer’s comments and ideas to follow up by Kim Noce:

As an instructor, I am grateful for Khaver Idree's warm feedback on my workshop, I aimed to reflect industry demand, provide information for students to explore, and allow for online and off-site work while exploring social justice and climate action. While I achieved some goals, I need to emphasise others, prioritise mental health, and improve accessibility. Collaboration with other departments was tricky, but I hope to enhance preparing students for the industry's demands and compassionate change.

My aims were:

- 1) To reflect the industry demand from standard brief (when they call out for funding or commercial work), which is simultaneously very specific but vague.
- 2) To allow snippets of information to be received that we don't have time to explore further, they can study in their own time, but they can only go deeply into it if they are interested.
- 3) To explore different ways to work online and off-site, thus allowing students to manage their timing (it is tough to find matching time on-site for other courses)
- 4) To explore Social Justice and Climate Action, developing new resources
- 5) For the student to experiment and enjoy

I see from your feedback that I have achieved point number 3,4,5, but I need to emphasise points 1 and 2. It is essential that students understand the larger purpose of the workshop and how this allows them both to be playful and employable.

The aim for the students is

- 1) To train them to pitch and create fast but meaningful content by choosing short deadlines but brief, rarely approached by the industry that can be personal.
- 2) To avoid perfectionism and create fast personal content in a short amount of time.
- 3) To collaborate with other students from other disciplines.
- 4) To manage their time across the week.
- 5) To reflect on their interest alongside contemporary social issues

I can see from Khaver Idree's feedback that it would be hard for her to judge if I have succeeded in the student aims besides points 2 and 3. Interestingly, due to time constraints, the student requested that the last workshops (a series of 3 different workshops) be removed. The reality is that when they go into the industry, they will need not to "cancel" the workshop and learn how to do less but more efficiently; however, in the context of the learning, I did cancel the last workshop so they could feel less anxious about the course work.

In the future, I agreed with them to create a grid for the optional and compulsory sessions. It ultimately led me to write a late modification proposal to allow elective sessions in the timetable, which means changing the contact hours. Students were lovely about it; it did not create a clash but was an opportunity to discuss workload and priorities. I am 100 per cent for student voices and making changes. However, I would like to know if some of the changes they request will penalise them in the long run, as I do have experience in the industry, which they still need to do. And the demand for more technical sessions, fewer thinking sessions and more time to do the course work increased as more students came directly from BA instead without previous work experience.

Reflecting on compassionate assessment and overall compassionate teaching. I prefer to foster the student's mental health and well-being to be a priority rather than having a course overloaded with content. My approach will be reflected in their behaviour and expectations when they leave college so that they can work in an industry demanding compassionate change within the industry itself.

Ultimately, students should understand the topic from a different view of the workshop layout and enough research material to explore ideas and feel confident to go off and do the work. I hoped the students would be in a group and start the workshop enthusiastically, which they did for the topic but not for the delivery timing.

My concerns were related to the collaboration with other departments and other colleges being tricky due to timetable clashes, different unit demands, and student schedules, which could lead to student confusion of what about where to go and their expectation they must do something bigger than necessary, to stick to a brief which is vague on purpose. And indeed, my concerns were correct and led me to cancel the following sessions.

I wanted feedback on clarity as I have ADHD and dyslexia, as I don't know how I come across to my students, and my logic differs from the majority. I needed help gauging the online interaction with students. I can see from Khaver Idrees's feedback that my approach to accessibility still lacks the proper methodology. I have been working very hard in the last year to make my work accessible, following guidelines, but somehow the visual aspect of the proposed accessibility clashes with how I organise content and slides.

3.1 b

Peer Observation Report

Reflection on the observer’s comments and ideas to follow up
by Kim Noce

One review of your practice written by a peer (500 words)

713 words

Observee to complete the following in brief and discuss with observer prior to session by Zoë Tynan-Campbell

Why have you chosen this session for observation?

For me I see my role as being 80% giving students the confidence, agency and permission to do 'the thing' whatever it might be and 20% how to actually do 'the thing'
This session is a really important one in the journey to understanding their value (and power) and I really want to create an environment that embraces difference, empowers them but is also gentle and kind and allows them a space to sit in the sometimes discomfort of reflection and work through that.

What is the context of this session within the curriculum?

This is part one of a 3 part series with animation students in their 2nd year. It's part of their professional practices unit. I then see them again for 3 sessions and 1:1 in their final year as part of their professional futures unit.
These second year session are about them starting to understand their value and how to leverage this for success in their practice or career (however they frame it)
The sessions is designed to give them permission and confidence to understand what they bring, what their value is but also what their values are and where the sweet spot is where they can work and collaborate with those who understand their value and ideally have shared values.
The sessions are about surfacing what is important to them, what makes them tick, what is negotiable and non negotiable for them. And crucially how to use this for forward motion and how to put it into practical terms and outputs (being able to talk about their work and skills, embedding it in their professional portfolio – their CV, their cover letters, their website, showreal, animatic, linked-in and so on)
This first session could be considered slightly more abstract and is intended to blow things open and really invite them to be reflective and reflexive, in later sessions this is then grounded more practically and linked to CAF.

How long have you been working with this group, and in what capacity?

I work with this group in 2nd and 3rd year for specific units so the session you're seeing is my first meeting with them and I go on to work with them after this session.

Intended or expected learning outcomes for this session:

An increase in confidence (although for some this will land after the session – could be 3 months, could be 3 years. They are learning some habits and ways of thinking/ being so that isn't an instant 2+2 = 4 . It differs for everyone in the space)
An understanding of reflective and reflexive practices
To understand their value and values and how to leverage that for success
To understand CAF and how to use it to celebrate not punish themselves
To be able to articulate their attributes effectively

Anticipated outputs from the session (anything students will make/do):

It's not really about physical outputs but more emotional, although they will make a character that represents them in their practice

Any potential difficulties or areas of concern:

For some reflection is hard, and involves emotional labour. It can throw up questions about access and privilege and opportunity.
I suppose its like the contented pig analogy. Sometimes it can be more comfortable to go through the motions than think deeply about they WHY and WHO AM I

How will students will be informed of the observation:

They wont? As it's a recording but they know it was recorded and were asked if they are comfortable with that before the session. Recording is switched off for intro and warm up and for closing questions if they wish

What you would particularly like feedback on:

I find it really hard to answer this, because I suppose if I knew how to improve it, I would! So I think I'm just really open to hear from you both on how it lands for you. I'm interested especially in how you think you would feel in that environment. Some of it works much better in person so also interested to see if I translated well enough to the online space

How will feedback be exchanged?

Discussion between the three of us

3.2 a

Pre-Observation Form
by :Zoë Tynan-Campbell

Session to be observed: Values & CAF part 1 of 3
Size of student group: approx. 80
Type of activity: workshop/ online session

Link provided : Recording
2023_02_20_12_02_Enterprise and Employability Classroom - Zoe Tynan-Campbell_recording_1_acbb99ea-a290-4636-b8a4-a7eb8d9fa8b3_recording.mp4

Three reviews of teaching practice:

3.0 OF1 Pre-Observation Form

3.1 One review of your practice written by a peer (500 words) Reflection Observer

3.2 One review of a peer's practice (500 words) about Zoe TynanCampbell

3.3 One review of your practice written by a tutor (Rachel Marsden)

Observations, suggestions and questions by Kim Noce

495 words

Session to be observed: Values & CAF part 1 of 3
Size of student group: 80
Type of activity: Workshop Online Presentation – Presentation recorded
Observer: Kim Noce
Observee: Zoë Tynan-Campbell

To your request for feedback on the session's overall impact and its effectiveness in an online, human-centric setting, I have divided my input into two parts:

- 1. Session Overview
- 2. Feedback on the OF1 Form

Session Overview

Your introduction and contextualization of the session within the broader program were engaging and sincere. You effectively connected with the students by incorporating real-life examples and providing room for exploration.

The session's objectives were presented academically sound while also being grounded in relatable examples, making them less intimidating and more accessible. Your expertise and personable approach allowed you and the students to embrace vulnerability, contributing to a genuine atmosphere.

Involving students in brief, context-specific activities that assessed their understanding and prompted reflection on their emotions and questions (around the 10-12 minute mark) helped them absorb the information and enter the appropriate mindset.

During the caterpillar slide (27 minutes in), allowing some silence may be beneficial so students have time to read and process the information. Instead of offering your thoughts, consider asking the students how the sentence makes them feel. This approach respects the value of silence in creating space for reflection and thought, especially given the fast-paced environment at LCC.

The “making things happen” activity effectively encouraged informal reflection on personal values, framing thoughts, and practical applications such as CV writing.

Feedback on the OF1 Form

Selecting this session is precious for students. Beyond the practical knowledge they acquire, the foundational skills imparted by CAF help them progress and appreciate the fundamental role beyond the university, as you consistently emphasized.

As an initial session, its open structure fosters dialogue, exploration, and ownership of the content by examining various methodologies. This approach sets the stage for more practical sessions that follow.
The first interaction established a warm, explorative, and reflective atmosphere ideal for engaging students.

Measuring outcomes can be challenging, but your empathetic and supportive approach suggests that you are constructing a foundation for a critical friendship with/for the students. Your clear communication and welcoming demeanour create a safe space for learning and growth.

The playful output incorporating a character wonderfully embodies the concept of self-reflection, both visually and emotionally, reminiscent of artistic self-portraiture.

Your concerns about class and privilege are valid. While one session (or a series) can significantly impact, it may only resonate with some students. However, seeds of knowledge planted during your well-balanced session can grow and develop over time, ultimately reaching a more comprehensive range of students.

Overall, as a colleague in academia, a multifaceted career, and an individual with ADHD and dyslexia, I wholeheartedly endorse the compassionate strategy of encouraging students to embrace their authentic selves. Face-to-face interactions may provide opportunities for students to communicate more personally; however, online sessions can also offer a platform for them to convey their thoughts more articulately, as it allows time for reflection in a solitary environment, unswayed by the atmosphere of the room. Both methods are effective and elicit subtly distinct nuances in student expression.

3.2 b

Peer Observation Report

Observations, suggestions and questions by Kim Noce

One review of a peer's practice (500 words) about Zoe TynanCampbell

Three reviews of teaching practice:

3.0 OF1 Pre-Observation Form

3.1 One review of your practice written by a peer (500 words)
Reflection Observer

3.2 One review of a peer's practice (500 words) about Zoë Tynan-Campbell

3.3 One review of your practice written by a tutor (Rachel Marsden.)

Observations, suggestions and questions by Rachel Marsden

Session to be observed: MA Animation collaboration Unit Ani-Ar or An-out workshop with sound artist or composers
Size of student group: 60
Type of activity: Workshop Online Presentation – Presentation recorded
Observer: Rachel Marsden
Observee: Kim Noce

At the start of the presentation, you provide a prompt/activity on screen for participants to engage in – where did this take place/happen? How was this activity explained and contextualised? Did participants share their doodles? In turn, how was the 'Download Brief' QR code introduced? As you move onto the next slide, you speak to the order and format of the session, and who will be contributing when, but this information is not reflected on a slide, rather you show an overview of the 'Hidden Portrait' brief. How does the slide below, reflect the PDF brief as shared via the QR code/Google Drive link – thinking here in terms of language. Is 'Hidden Portrait' the overall title? Or social justice "portrait"? Consider the consistency in language used to introduce and frame the session. Also, note the title spelling in the A4 brief (middle image) versus the mobile brief (right hand slide image) in the links you provided to me.

In the opening minutes, you introduce the session focus, and tell participants how they can access the brief – showing the A4 version – and its role as a map and companion with all the information needed for the workshop. This is a brilliant resource. Acknowledging you speak to the technique and brief, you invited a colleague Fan Kerong from BA Animation to speak to 'Social Justice in Animation and Game'. At 22:10 mins, you return to the brief and share why it is called 'Hidden Portraits', clearly stating the WHATs (what the session will discover, collaborate, spark, result in and aims to explore) – this is clear and concise. How does this list relate to the Learning Outcomes, if at all, for the session/course? You relate it to a timeline beyond the current session, related to the period of the brief, and the reasoning behind selection of invited speakers and voices to inform each of the January and February sessions (where relevant). It was a little confusing as to why the 27 Jan date TBC was stated at the end of the list rather than the chronological order, which prompted you to realise the date was incorrect.

At 29:15 mins you introduce 'Portraiture and Social Justice' case studies via how you visit portrait galleries when visiting new countries as a snap-shot of their focus and histories. You suggest a visit to the NPG would be appropriate, noting "it would be nice to meet outside of LCC". What do students think of this idea? You provide three definitions – are there references/citations to accompany these definitions? The case study – history and contemporary - slides are quite text heavy, where you refer to an article by Dazed and Confused – was this shown in the small purple text at the bottom of the slide? (As this could barely be read). Could the link be shared in the chat for participants to access if an important reference? Or will it be shared/available after the session?

At 36:30 mins, you share some Giphys by artists who use and represent animations, fast animations, that capture the personalities of the makers, followed by case studies of AR. You invite participants to take the time to look more at these examples. Interestingly, why are QR codes only provided for the AR examples rather than all examples? You acknowledge students might not have access to Instagram and suggest they create an account to access – would it be valuable to establish how many students do or do not have Instagram and whether access needs to be supported in session? The animations and moving images shared often come across on the recording as glitchy – could you check with participants as to whether this is the case for them when live/in session?

At 42:18 mins you had to jump out of the presentation to see if you could share the animated self-portrait of Svankmajer, instead deciding to share the link in the chat. You were apologetic for the broken link – "my bad" – and calmly dealt with the situation. You asked participants to watch the link and to come back in about 30 seconds, which in the end was actually much longer. You asked "Did everyone manage to watch it? Can everyone hear me?" to a few chat notifications. You also provide signposts to case studies (works) to watch after the session.

At 47:22 mins you state what next via a list of 4 shorts activities/next steps, pasting the link in the chat for participants to access. The size of the slide kept on changing on screen at this stage – unsure of why this was happening? You encourage students to go off and find your group on collaborate for 10-15 minutes. You allow students to stay in the main room if wanted. You ask "Any questions in the meantime?" to no response. Whilst the activity gets underway, you jump out of presentation mode to update the slides with a return time of 11:15am. You respond to students in the chat as they ask questions, giving them time to find their name and collaborate room. You say when the participants come back you can do some housekeeping – what does this mean? At 58:45 mins you ask specific groups to return to the main room.

1553 words

3.3 a

Peer Observation Report

Observations, suggestions and questions by Rachel Marsden

One review of your practice written by a tutor (500 words)

Three reviews of teaching practice:

3.0 OF1 Pre-Observation Form

3.1 One review of your practice written by a peer (500 words)
Reflection Observer

3.2 One review of a peer’s practice (500 words) about Zoë Tynan-Campbell

3.3 One review of your practice written by a tutor (Rachel Marsden.)

1553 words

Earlier in the session, you take the pressure off and reassure students, stating the brief is about “being playful and having a lot of lovely discussion than creating something amazing...learning in a playful way...getting to know each other, having meaningful conversation.” This was wonderful to hear. Your colleague stated the activity “works very well as a way of meeting people, it’s not a huge amount of work...it needs to be emphasised that it’s a way of doing a quick collaboration.” At 1:01:25 mins a participant(?) comes on mic asking for where the rest of his group is – “a callout in the darkness” – where you cite reasons and reassurance they will join in the future. At 1:05:10 mins you ask people to return to the main room so you can regroup people and also ask them to send a message out via the Whatsapp/WeChat groups. People respond in the chat to say they have returned. You ask if any participants have used the platform Slack to limited response. You ask participants if they are still missing a composer in their group, where students respond in chat/on mic. You offer the option to move groups, stating names and making sure they are pronounced correctly. To conclude the session, you have a short Q&A, asking participants if they needed clarification of the brief, any concerns, any questions to no response.

Your documentation of the session is thorough, extensive and detailed shown via the list of links accompanying the review of teaching practice, blog post and initial reflections. This content is shared with students prior/during/after the session via Padlet, Moodle, and Google Drive, as such accessible via different platforms. The style and aesthetic of the brief is carried through all of these platforms to create continuity and familiarity. Are feedback mechanisms embedded into the session at all? How might feedback and evaluation inform the development of future sessions and resources? For example, could they pilot/test the brief and provide you with feedback? In relation to the latter, it is brilliant to see you create well-designed briefs responsive to how participants might access the content say via a laptop versus a mobile phone. The recording of the session (on Sharepoint) allows for transcript and captions (have these been checked/edited?), change in playback speed, comments and more. It might be helpful to include chapter markers for participants to access/use in the future.

The brief does not include citations/references to the images/artworks/photographs/quotations shared in the slide deck. In not citing these artists/films/people is it citational erasure (linked to your topic of focus – social justice)? There is an opportunity here to reflect upon inequities in citation and erasure, and citational justice as part of academic practice. Read Shades of Noir (UAL) Referencing Guide here. In captioning images – as an example of best practice to participants - consider IP and copyright too. UAL’s Roxanne Peters has developed an Academic Support Online Course, which might be relevant to you and your students ‘From idea to industry: valuing your creative rights’: <https://academicsupportonline.arts.ac.uk/learning-resources/27055#no-back>

Slides are largely white text on a black background, font size/type/colour varies, some text on slides in upper- and lower-case letters, other text on slides in all capital letters, and sometimes hard to read even on a laptop screen either due to size or colour. Could you share more about your why you have taken this aesthetic approach? Also, if acknowledging participants may access content on a mobile device, would they be able to read the slides clearly on a much smaller screen? A few signposts below to guide you on accessible content and documents:

- Create accessible digital content - <https://canvas.arts.ac.uk/sites/explore/SitePage/61336/create-accessible-digital-content>
- Making video more accessible (Staff Development course – April 2023)
- <https://canvas.arts.ac.uk/Event/229141/making-video-more-accessible-1>
- Creating accessible document - <https://canvas.arts.ac.uk/sites/explore/SitePage/61338/creating-accessible-documents>

3.3 a

Peer Observation Report

Observations, suggestions and questions

by Rachel Marsden

One review of your practice written by a tutor (500 words)

22/23

Theories,
Policies and
Practices.

1758 words

Reflection on the observer’s comments and ideas to follow up by Kim Noce:

Session Commencement - Activity: The activity was organized during the waiting period for students to join. Typically, students join 15-20 minutes late, and the plan was to have them share their doodles as an initial conversation during group meetings. Waiting for latecomers can frustrate students, so I have been exploring different methods. This time we failed as we were so late.

QR Code: Unfortunately, this was a last-minute decision. Ideally, the brief should have been created with another course leader. This approach worked well in the Ani-Doc session, but I have yet to receive a response from the other course leaders. Some of the issues encountered in this session stemmed from insufficient preparation to compensate for the other tutor, leaving me somewhat flustered. This is why I chose this session for review.

00:10 mins Brief: The brief serves as the students' guide and is used throughout the course. MA students have used this format before but it should have been added to the slides to benefit the sound students. I am unsure What Rachel meant by her comment on language consistency between the slide and the PDF brief shared via the QR code/Google Drive link.
Language and Spelling Consistency: I am striving to improve my spelling and language consistency, but I must catch up. It is challenging for me to actually see errors, and tools like Grammarly and spell check only sometimes catch them. Frankly, I often receive constructive feedback from neurotypical students and staff regarding my dyscalculia and dyslexia, which makes me question my place in academia. I find the pressure overwhelming and doubt that I can completely overcome this issue.

22:10 mins Opening and Returning to Session: These courses are elective collaborations and, as such, do not focus on learning outcomes but rather promote cooperation among departments.

29:15 mins NPG: The visit is an optional opportunity for students to meet outside UAL for the project. However, it might have needed to be clarified.

Definitions: I should have mentioned that the definitions are sourced from Wikipedia. Text, films, and reading materials are available for students on Moodle and Google Drive, and they can access any presententaion as PowerPoint and pdf in case of internet issues.

36:30 mins Giphs: All Giphs examples have a clickable link to the artist's name. The QR code is provided by the artist who created an AR filter, although only some artists have made an AR filter. Most of my cohort comprises individuals hailing from mainland China. While providing one or two illustrations/animations might enhance pedagogical effectiveness and thoroughness, such an approach is prone to be construed by students as a model for emulation rather than as an exemplar. Consequently, an emphasis on quantity has emerged as a viable means of broadening their perspectives.

Instagram: Students have two technical sessions to learn how to use Instagram and create AR with AL and technicians in the afternoon and the following week prior to submission.

Glitch Images: Students generally inform us if images are glitchy during weekly sessions, as they have been instructed in previous sessions. But I must remember to remind them

42:18 mins Film Link: Online content often appears and disappears within days, and there is no a good UAL accessible database for short animated films. This issue frequently arises, as I only sometimes have time to recheck all links each year. The problem has become more prevalent as platforms require paid subscriptions or links to expire or are removed due to copyright. While it is essential to respect artists' work, copyright restrictions limit viewing options since the university lacks a database.

Break: I may still need to mention a short break, as I allow extra time for students.

47:22 mins: Organizing groups online can be challenging. It is easier to find tools that create groups through random selection groups. Complicating matters, many sound students still did not attend despite groups being agreed upon in advance. This stage tends to be chaotic, with people organizing themselves into groups, often requiring some housekeeping.

Playfulness: Industry briefs are more ambiguous than the ones we provide at the master's level, and students are often unprepared and overly perfectionist. These sessions would help to be playful but are taken too seriously.

Group Formation: The collaboration with sound artists could have been more responsive, and the final groups were merged by the weekend. This is was due to the lack of support from the staff member that held the sound artist group. Some staff find it not important to join and work on sessions. Although the one-hour session was the focus of the evaluation, it's insightful to see the process from an external perspective.

3.3 b

Peer Observation Report

Reflection on the observer’s comments and ideas to follow up
by Kim Noce

One review of your practice written by a tutor (500 words)

1758 words

Reflection on the observer’s comments and ideas to follow up by Kim Noce:

Documentation: I compensate for my dyslexia, ADHD luck of good communication skills with information gathering.

Feedback: In the following week’s session, feedback is provided through a mix of AL, visitor industry, and peer discussions. Each group has 20 minutes to present their journey and discoveries. The works tend to be innovative and at the forefront both in technical expertise and thematic. These sessions, which focus on new technologies and themes, don’t involve follow-up as they resemble industry briefs more than teaching sessions. However, I receive monthly feedback from students, who often email me their thoughts daily. After this session, we decided not to run the third workshop after as students felt overwhelmed with their coursework.

Suggested methods The proposed strategies of piloting the brief, utilizing and checking transcripts (a task that may prove challenging for individuals with dyslexia), and incorporating markers into the process are commendable notions. While I am enthusiastic about implementing them, various obstacles pose significant challenges to their execution, including time constraints, personnel shortages, and limited resources. My workday typically spans from 7:00 a.m. to 10:00 p.m. on a daily basis, with rare exceptions. On days where I work fewer hours, I struggle to meet the deadlines stipulated by UAL, whereas attempting to undertake additional work to satisfy the demands of students (who have requested these briefs due to a lack of connectivity with other departments) leaves me with insufficient time to prepare them adequately. As a result, I am left questioning my abilities and worth.

Citations: I realized during my Pg cert that the all my brief and work needs formal citations, which I am beginning to address. However, almost every image is clickable and references the original web location. All definitions are from Wikipedia, which was established at the start of the course as a non-academic, public resource that can be contested and changed. Shades of Noir was included for reference, but I must admit that I struggle with citations, as they have never been part of my learning, as I come from the industry. I am committed to enhancing my proficiency in this area. Nonetheless, as I delve deeper into this domain, I have discovered a need for more resources to locate alternative sources to those considered mainstream, given the limited timeframe.

Accessible Digital Content: The colours match units, with each unit having a colour scheme. Initially (2015), I tried to recreate something similar to Paul Klee’s notebooks (crafty, handwritten), but my work evolved over the years to align with UAL demands. I surmise that my approach to handling text resembles that of an image, which consequently accounts for the alteration in dimensions. (During my formative educational years, while composing handwritten essays, I cultivated an intricate and visually appealing calligraphy. Although aesthetically pleasing to the eye, this penmanship proved challenging to decipher.) I have been diligently endeavouring to enhance the accessibility and learning experience within my work. However, undertaking the comprehensive revision of all the year presentations is a time-consuming process. As this effort necessitates counteracting my inherent inclinations, the progress of the task is consequently slowed. Personally, as a dyslexic, I find UAL-accessible content challenging to engage with, hard to read and follow since all the pages are the same. I prefer the more nuanced, less corporate-accessible colour palette the [University of Sussex](#) allows, which I am introducing for the year 2023/24

Overall: I’ve tested this session to determine whether to continue offering it at UAL and based on the feedback received, it’s unlikely to continue. This has been invaluable feedback for reflection, both emotionally and conceptually.

Personally, I am experiencing significant challenges at UAL in the aftermath of COVID. While I fundamentally agree with the changes being implemented, an unrealistic timeframe pursuit of objectivity and perfectionism overshadows my voice. While I genuinely enjoy learning and continuously strive for self-improvement, UAL’s agenda is mixed and navigating this course is complicated. I agree with the feedback, but at the same time, I know that I will fail because I am not a native speaker, I have dyslexia, I trained differently in another country. The ongoing discord between pursuing genuine ideological values and the distortion of such principles by the economic and branding imperatives of the University of the Arts London (UAL) has engendered a profound internal conflict within me. This struggle has left me disillusioned and disappointed over the past year, akin to the emotional turmoil experienced in a deteriorating marriage. Consequently, I grapple with a dilemma that contradicts my very essence. On one side, I sincerely appreciate my colleagues and educators; conversely, I am compelled to conform to the demands imposed by UAL, which lacks provision for alternative approaches that could be feasibly implemented. I am persistently reminded in my professional environment that “I am UAL,” with little room for dialogue or interpretation. Furthermore, the Postgraduate Certificate is an extension of this internal debate that I perpetually confront. In my current situation, I persistently experience a lack of appreciation and a sense of exclusion. My neurodivergence presents a dual challenge, serving as both a hindrance and a unique advantage. On one hand, it contributes to my ongoing difficulties, while on the other, it provides a rationale for my perceived shortcomings. In a candid disclosure, not driven by a desire for sympathy but rather to convey my current phase, I find myself in a peculiar situation. Interestingly, and perhaps inaccurately, I perceive similar experiences among numerous fellow colleagues, and students.

I am grappling with these struggles and will do my best to overcome them. I apologize in advance if my words reflect this internal debate within myself. I acknowledge receipt of the feedback provided and express my gratitude, particularly as I harbour an innate trust in the reviewer’s expertise. However, a considerable period may be required to assimilate the information and respond with suitable actions thoroughly, since at the moment I ma stuck within this internal debate.

3.3 b

Peer Observation Report

Reflection on the observer’s comments and ideas to follow up by Kim Noce

One review of your practice written by a tutor (500 words)

22/23
Theories,
Policies and
Practices.

Assessment requirements

4. Case Studies

1 Blog	2 Microteaching
<p>A blog with 4 x 250 word responses to set reading, taught sessions, and related activities</p> <p>1.1 Blog (250 words)</p> <p>1.2 Blog (250 words)</p> <p>1.3 Blog (250 words)</p> <p>1.4 Blog (250 words)</p>	<p>Documentation of 8 February 2-4pm microteaching session (500 words)</p>
3 Peer Review.	4 Case Studies Teaching
<p>Three reviews of teaching practice:</p> <p>3.0 Pre-Observation Form</p> <p>3.1 One review of your practice written by a peer (500 words) by Khaver Idress</p> <p>3.2 One review of a peer's practice (500 words) about Zoë Tynan-Campbell</p> <p>3.3 One review of your practice written by a tutor (Rachel Marsden).</p>	<p>Three x 500 word case studies of teaching practice, in which you evaluate your approach to</p> <p>4.1 Designing and/or planning for learning</p> <p>4.2 Teaching and supporting student learning</p> <p>4.3 Assessment and feedback.</p>

Case Studies Teaching

Three x 500 word case studies of teaching practice, in which you evaluate your approach to

- 4.1 Designing and/or planning for learning
- 4.2 Teaching and supporting student learning
- 4.3 Assessment and feedback.



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Practices.

- Three x 500 word case studies of teaching practice, in which you evaluate your approach to
- 4.1 Designing and/or planning for learning
- 4.2 Teaching and supporting student learning
- 4.3 Assessment and feedback

Cross-Cultural Collaboration for Social and Climate Justice: A Workshop Series Between LCC and Mahidol University

Abstract: This proposal outlines a cross-cultural workshop series aimed at fostering collaboration between students of [LCC](#) and [Mahidol University](#), focusing on social justice, climate change, and visual practices. The project involves the creation of an animated online comic book for social media and augmented reality, culminating in street exhibitions and a miniature social media campaign. By engaging in this collaboration, students will enhance their experience and employability and contribute to [UAL's social purpose and mission](#) and [UAL's strategy](#).

Introduction: The International Relations Unit (IRU) at UAL seeks proposals for international projects that enhance the student experience and employability, address social purpose missions and develop sustainable partnerships. This proposal presents a cross-cultural workshop series between LCC and Mahidol University students to collaborate on a project addressing social justice, climate change, and visual practices, ultimately creating a factual animated online comic book for social media and augmented reality.

Plan: The project involves UK and Thai's students collaborating to create an animated AR street art installation in London and Bangkok, utilizing the [Exquisite Corpse](#) technique and [Artivive](#) platform. Over four weeks students will explore social and climate justice themes, refine visual representation skills, and document their progress through a group blog, culminating in a short demo. Final deliverables include the group blog, an animated AR graffiti piece, and a 15-30 second demo showcasing the AR creation in both cities. The workshop series encourages students to play, experiment, and challenge common ideologies of practice and theory.

Aims: This activity aims to enhance the student experience and employability and address [UAL's social purpose and mission](#) through cross-cultural collaboration. It includes connecting academic work to real-world applications, encouraging interaction with diverse industry cultures and parameters, exposing students to various research parameters and visual languages, and cultivating awareness of students' unique attributes to showcase to employers. The project also promotes equality, diversity, and inclusion while exploring environmental and social issues from students' backgrounds and experiences. It also enhances employability by exposing students to diverse industry cultures, parameters, and visual languages, fostering awareness of their unique attributes to showcase to employers, and providing a blueprint for future workshops, supporting research, knowledge exchange, and enterprise development.

Evaluation: We discussed the challenges and positive outcomes of cross-cultural collaboration involving MA and BA students between LCC and Mahidol University. Challenges included differences in learning levels between MA and BA students, coordinating timetables across different time zones and academic calendars, and aligning learning outcomes between the two universities. Despite these challenges, the collaboration facilitated valuable cultural exchange, student leadership through MA students directing and teaching key elements to BA students, staff collaboration by allowing staff from both institutions to exchange knowledge and learn from each other's teaching methodologies, and alumni engagement by involving past students in the workshops, enriching the learning experience and providing networking opportunities.

Conclusion: The cross-cultural collaboration proved to be a fruitful endeavour that fostered cultural exchange, student leadership, staff collaboration, and alumni engagement. The experience can serve as a model for future collaborations, where lessons learned can be applied to improve and expand upon the initiative. Through this collaboration, LCC and Mahidol University students can contribute to changing the world through creative endeavours and fostering reflection on the societal impact of education following the [UAL Strategy 2015-22](#)

545words

4.1
A1

Designing and/or planning for learning

22/23
Theories,
Policies and
Practices.

Three x 500 word case studies of teaching practice, in which you evaluate your approach to

4.1 Designing and/or planning for learning

4.2 Teaching and supporting student learning

4.3 Assessment and feedback

Adapting Tutorials Methodologies Promoting Peer Learning and Integrating Diverse Perspectives

557 words

Abstract: This study explores the implementation of alternative feedback methodologies in response to increased student enrollment and budget cuts in the MA Animation program at LCC. The proposed approach promotes peer learning and integrates diverse perspectives while compensating for the reduced availability of one-to-one tutorials.

Introduction: In the unprecedented aftermath of the COVID-19 pandemic, the MA Animation program at the London College of Communication (LCC) experienced a considerable increase in student enrollment, necessitating the development of innovative methodologies to ensure students received adequate feedback. In previous years, the program accommodated a maximum of 15 students, enabling extensive one-to-one and group tutorials weekly. However, the traditional tutorial format was no longer sustainable, with enrollment increasing to 50 students per year and simultaneous budget cuts. Consequently, the faculty attended a staff development workshop on [Belonging through Compassion](#), which inspired the exploration of alternative methodologies that emphasize practical aspects of social justice.

Methodology: Several changes were introduced to the feedback process to address the challenges arising from increased enrolment and reduced resources. First, one-to-one tutorials became bookable rather than compulsory, allowing students in greater need of feedback to access support when necessary. Second, the initial stage of peer reviewing was introduced through a simple form in the first term, where students could comment on each other’s work and participate in joint tutorials. Third, to ensure that student progress was closely monitored and issues were identified promptly, group tutorials and formative tutorials were incorporated to facilitate peer learning. Finally, additional tutorial feedback points were created to play a prominent role in the student journey, allowing them to acknowledge past knowledge, patterns, and errors with various stakeholders, including industry professionals, lecturers, recent graduates and fellow students.

Aims: The overarching aim of the proposed changes is to develop a methodology capable of addressing the challenges arising from reduced staff hours and increased student numbers. The approach also seeks to foster a culture of peer reviewing and raise awareness of the differences between universities, other universities, and industry demands. By [“deconstructing existing hierarchies and integrating multiple knowledge systems and perspectives”](#), the program aims to better prepare students for animation’s fast-paced, subjective discipline.

Evaluation:The first term of implementing the new methodologies has been completed at this stage. Group and bookable pastoral tutorials were introduced to support students individually and collectively. Each group tutorial lasted one hour, during which students presented their work, received feedback, and explored solutions together. In the second term, mid-point formative group tutorials were added, with mixed results due to timing and workload issues for students and staff. The upcoming term will introduce “critical friendship” elements to address these challenges, culminating in an informal pre-assessment process that incorporates peer feedback through a series of tutorials.

Conclusion: The initial stages of implementing alternative feedback methodologies have demonstrated promising results in promoting peer learning and integrating diverse perspectives. Although there are areas for improvement, particularly regarding timing and workload management, the approach offers a viable solution to the challenges posed by increased student enrolment and budget cuts. The program aims to develop a sustainable and inclusive learning environment for all participants by continuously refining the methodology and incorporating feedback from students and staff.

4.2
A2

Teaching and supporting student learning

AEM and Attainment Team, University of the Arts London (2022) [Compassionate feedback](#)

AEM and Attainment Team, University of the Arts London (2022) [Decolonising Curriculum and Pedagogy](#)

Costa, A. L., & Kallick, B. (1993). Through the Lens of a Critical Friend. Educational Leadership, 51, 49-51.

Three x 500 word case studies of teaching practice, in which you evaluate your approach to

4.1 Designing and/or planning for learning

4.2 Teaching and supporting student learning

4.3 Assessment and feedback

Methods for Assessment in the MA Animation:: Fostering Student Agency and Adaptability

802 words

Abstract: This study explores the implementation of democratic free school methods for assessment in a MA animation course, focusing on student well-being, adaptability, and the evolving industry landscape. The revised course structure has three stages: playfulness and discovery, self-awareness, and adaptability. It aims to prepare students for professional practice and capitalize on industry opportunities. The evaluation of the first year of implementation reveals varied results, leading to further refinements in the course design.

Introduction: In 2019, the MA animation course was re-validated and integrated with elements of “democratic free schools” ; [UAL's social purpose and mission](#) and [UAL's strategy](#). methods for assessment. The course revision prioritized student well-being, adaptability, and the evolving industry landscape. The revised course structure encompasses playfulness and discovery, self-awareness, and adaptability, which prepare students for professional practice and the ability to seize opportunities within the industry. In the final term, students work directly with the industry by seeking a client, proposing a project, and developing it. This project, along with a theory aspect, determines their final grade.

Plan: The final project reflects students’ interests and supports their career development. Collaboration with external collaborators or organizations is strongly encouraged. Students’ final projects must demonstrate an understanding of animation production practice, with the specific nature and themes determined by the student. The project’s nature is individually negotiated with the course leader and can be self-led, collaborative, or client-based. It can be narrative, experiential, or experimental in various formats, including a short film or experiment with any genre and technique, as long as it is 30 seconds long.

Aims: The aim is to adopt a different method in which students create their goals in association with the tutor and are assessed by student’s standards, promoting student agency. This approach involves asking students what they want to develop, evaluate, and receive feedback on, supporting them in recognizing and celebrating their achievements and mitigating against grades and feedback as a proxy for belonging in college and the industry. Consequently, we partner with students to develop curriculum content, embedding non-Western histories, clients, and contributions to disciplines. Students can choose any client, topic, and methodology within the unit’s simple framework.

Evaluation: In the first year of this change, we are moving into the second year, and the results have varied. Some students excelled, creating more projects and starting their careers towards the end of the term. This change aimed to quell students' fears about working and entering the real world. Supporting students with almost free projects provided them agency to create their boundaries and decide on feedback aspects. However, some students needed help to adapt to this newfound freedom. We realized that not all students are ready to work this way, leading to the inclusion of elements from this unit in previous units for a more gradual shift. We are also liaising with potential clients, especially those aligned with social justice and environmental issues, which we can propose to students who find it challenging to look for their projects. To mitigate the problems with external collaborators, we allow students to create a “director’s cut” to maintain agency over their material, independently from client or collaborator demands, and choose what to submit at the end of the term.

Conclusion: Integrating democratic free school methods for assessment into the MA animation course has shown potential for enhancing student agency and adaptability. The first year of implementation revealed varied results, prompting further refinements in the course design. This study contributes valuable insights into promoting student agency and adaptability by offering students more control over their projects and gradually introducing the new approach.

4.3
A3

Assessment and feedback

AEM and Attainment Team, University of the Arts London (2022) [Compassionate feedback](#)

AEM and Attainment Team, University of the Arts London (2022) [Enhancing assessment for equity](#)

AEM and Attainment Team, University of the Arts London (2022) [Decolonising Curriculum and Pedagogy](#)

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22/23
Theories,
Policies and
Practices.