



Royal Holloway, University of London

**PROGRAMME IN SKILLS OF TEACHING TO INSPIRE LEARNING  
(INSTIL)**

# **TEACHING PORTFOLIO**

In total fulfilment for the qualification  
Associate of the Higher Education Academy (i.e. AHEA).

JC Crissey III

RHUL STUDENT ID: 100591530

---

---

## Table of Contents

---

<b>ASSESSMENT PORTFOLIO COVERSHEET .....</b>	<b>3</b>
<b>TEACHING PROFILE .....</b>	<b>4</b>
<b>EVALUATION OF LEARNING ACTIVITIES AND TEACHING OBSERVATIONS.....</b>	<b>5</b>
CONCEPTS AND CRITICISMS OF POPULAR LEARNING STYLES: .....	5
REFLECTION ON PERSONAL LEARNING STYLE: .....	7
PERSONAL PHILOSOPHY OF TEACHING:.....	8
SELF-REFLECTION ON APPLICATION OF THEORY AND PERFORMANCE: .....	8
<b>BIBLIOGRAPHY.....</b>	<b>10</b>
<b>APPENDIX A - TEACHING OBSERVATION FORMS.....</b>	<b>11</b>
TEACHING OBSERVATION PROFORMA 1 .....	12
TEACHING OBSERVATION PROFORMA 2 .....	16
TEACHING OBSERVATION PROFORMA 3 .....	19
<b>APPENDIX B - COMPLETED 'ASSESSMENT CRITERIA - COMMENT' FORM.....</b>	<b>22</b>
<b>APPENDIX C - EXAMPLE TEACHING MATERIALS.....</b>	<b>23</b>

---

# ASSESSMENT PORTFOLIO COVERSHEET

---

## Assessment Portfolio Coversheet

Programme in Skills of Teaching to Inspire Learning (inSTIL)

**Name:** J.C. Crissey III .....

**Department:** Media Arts, Royal Holloway University of London .....

### Note on plagiarism:

All work submitted by student, as part of the requirements for any examination or other assessment, must be expressed in their own words and incorporate their own ideas and judgements. Plagiarism – that is, the presentation of another person's thoughts or words as though they were one's own – must be avoided, with particular care in coursework and essays and reports written in students' own time. Deliberate plagiarism in coursework is as serious as deliberate cheating in an examination. Direct quotations from the published or unpublished work of others must always be clearly identified as such (by being indented or placed inside quotation marks), and a full reference to their source must be provided in their proper form. Equally, a summary of another person's ideas or judgements must be referred to and the work referred to included in the bibliography/reference list. Failure to observe these rules may result in an allegation of cheating. Students should therefore consult their tutor or course director if they are in any doubt about what is permissible.

### Please delete the statement below if you do not wish to give your permission:

I give my permission for a copy of this work to be retained by the Programme Co-ordinator and for extracts (appropriately anonymised) to be used as part of a collection of assessment models for future Programme participants. Please note that electronic submission of this completed form with your portfolio will be considered equivalent to a hard copy signature.

**Signed** \_\_\_\_\_ **J.C. Crissey** \_\_\_\_\_ **Date** \_\_\_\_\_ **23/04/2011** \_\_\_\_\_

### Portfolio checklist (included in this document):

- ✓ Teaching profile,
- ✓ Evaluation of learning activities and teaching observation,
- ✓ Bibliography,
- ✓ Appendices - Three completed 'Observation of Teaching' proformas. Two fully completed observation proformas with feedback from the two different observers (peer and academic) on your own teaching, including your reflections; and the feedback you provided from the observation you conducted of a peer's teaching. Finally, where appropriate, include any teaching materials e.g. handouts.
- ✓ Completed 'Assessment Criteria – Comment' proforma.

---

## TEACHING PROFILE

---

For my inSTIL programme requirements I gave five one-hour lectures for Royal Holloway's Media Arts department. The course was called *MA 2073 The UK Film Industry: Contemporary Issues and Debates* and was conducted in the Spring Term of the 2010 – 2011 academic year. I shared all planning and delivery aspects of the overall course with a full-time teacher in the department. This involved creating the course outline, including establishing its aims and learning outcomes and designing the teaching format. I also shared the business of keeping attendance and carried out half of all student assessment, in this case marking fourteen 4500 – 5000 word essays. In addition, for each one-hour lecture, I was responsible for holding two one-hour seminars designed to elicit student participation. I delivered five hours of lectures and therefore facilitated ten hours of seminars. The specific topic choices were made in accordance with my personal expertise and topic preference, in consultation with my course-delivery partner. I also had to introduce and describe the course to first-year students to make them aware that the course would be available in their second year. The lecture topics I covered were:

1. Introduction / the international motion pictures industry and the role of the US studios;
2. UK independent production and the rise of the low-budget film;
3. The distribution and exhibition patterns of UK movies;
4. UK film and new media;
5. British film consumers and audiences.

In addition to the teaching/lecturing I carried out during the Media Arts course, I also attended and participated in all core and elective inSTIL modules conducted at Royal Holloway for the 2010 – 2011 academic year, as detailed in the following table:

<b><u>Module:</u></b>	<b><u>Date and Time:</u></b>	<b><u>Location:</u></b>
Evaluating your teaching (core)	15/11/10 (11:00 – 13:00)	IN BLD 243
Teaching to student diversity (core)	15/11/10 (14:00 – 16:00)	IN BLD 243
Micro teaching (core)	16/11/10 (11:00 – 14:00)	McCrea 301
Teaching in small groups (elective)	10/11/10 (11:00 – 13:00)	IN BLD 243
Lecturing (elective)	22/11/10 (14:00 – 16:00)	IN BLD 243
Assessment, marking and giving feedback (elective)	01/11/10 (11:00 – 14:00)	IN BLD 243

---

# EVALUATION OF LEARNING ACTIVITIES AND TEACHING OBSERVATIONS

---

Length: approximately 2000-3000 words

“Tell me, and I will forget. Show me, and I may remember. Involve me, and I will understand.”  
- Confucius

## Concepts and criticisms of popular learning styles:

Although the *Concise Oxford English Dictionary* defines *learning* simply as “knowledge got by study”, explaining how this process occurs in the mind of an individual is far more complicated (1976). For over forty years researchers have published numerous theories concerning ‘learning styles’ in an effort to explain definitively the approaches people use to gaining knowledge. However, to date, a broad-based consensus on a single theory remains elusive. As with research in other areas that involve a greater understanding of human behaviour, empirical analysis of learning styles has been popular with theorists from many different disciplines and this situation has led to a rapid growth in published research (Cassidy, 2004). Not only have researchers from traditional areas such as psychology and education been vociferous in this debate, but theorists from fields as diverse as health care, business management, vocational training and human resource planning have also been involved in the same way. Although there is little doubt that this expansion in research has increased our understanding of human behaviour, the trend has also facilitated the publication of a dizzying array of contradictory viewpoints and has, as a result, increased the challenge for the novice educator intent on better understanding the learning process. Fortunately, two notable theories have emerged from this plethora of opinions in that they have achieved both a high level of references in academic journals and respect within the education community. These theories are David Kolb’s *Experiential Learning Theory* and Neil Fleming’s *VARK* model.

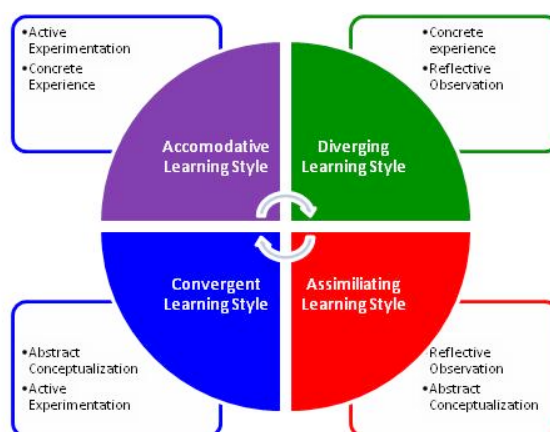


Figure 1 - Learning Styles (Kolb)

First published in 1984, Kolb’s Experiential Learning Theory (ELT) includes the argument that a person’s preferred learning style can be identified by considering two interwoven continua that are linked to four different modes, principally modes that relate to ‘grasping’ experiences (active experimentation to reflective observation) and those linked to ‘transforming’ experiences (abstract conceptualisation to concrete experience). In this model the most efficient learning process, which Kolb labels as ‘ideal’, is best achieved when it incorporates all four modes from both knowledge-gathering continua. As any teacher can testify, the concept of ideal learning, according to which

every mode is fully utilised by learners equally, is seldom achieved in the real world. Nevertheless Kolb advocates that, as an individual attempts to use all four modes, he or she develops strengths for certain approaches and, as these strengths grow, the preferences for a specific grasping and transforming mode become more pronounced. Moreover, once these learning preferences are identified in an individual, they can then be used to classify that person according to one of four learning-style groups. In particular, Kolb categorises people who learn best when employing active experimentation and abstract conceptualisation as ‘convergers’. Those who prefer to acquire knowledge from active experimentation and concrete experiences he labels as ‘accommodators’, while people who favour reflective observation and abstract conceptualisation are described in his theory as ‘assimilators’ and individuals who are more partial to reflective observation and concrete experience are called ‘divergers’. (See Figure 1.)

From a higher educational standpoint, the advantage of knowing a person’s unique learning style is obvious since such information, if accurate, could prove invaluable for improving teaching and learning efforts, to the benefit of both teacher and student. That being said, the use of such labels is still fraught with difficulties. Alan Rogers provides a typical example of these criticisms when he states that learners also have “goals, purposes and intentions” and are often required to make choices in complex decision-making processes, none which is an elements explicitly accommodated in the ETL (1996, p. 108). However, aside from the many debates concerning the ‘best’ theory, the principal issue for this author relates to the risk of categorising a learner in a way that could be prejudicial. Consider, for instance, the quotation from Confucius that begins this essay. It could be argued that Confucius would have been more likely to describe himself as a diverger in the ELT sense since he says, “involve me, and I will understand,” but it is difficult to imagine that a social philosopher and eminent thinker such as Confucius would not also have employed a high degree of abstract conceptualisation and active experimentation in developing his intellect. Therefore Confucius optimises the problem when attaching learning-style labels to individuals and the need for teachers to be cautious when applying these to real people (Kolb, 1984).



**Figure 2 - VARK Model (Fleming)**

By building on previously established neuro-linguistic programming models, Fleming adopts a different perspective when describing how he believes people acquire knowledge. In his 2001 book, *Teaching and Learning Styles: VARK Strategies*, he sets out his theory about how learners can be categorised according to those who are primarily visual (those who respond to pictures), others who are more auditory (such as people who are more likely to respond to discussions), those who prefer to learn by reading and writing, and individuals who are predominately kinaesthetic learners (responding to touching and feeling). (See Figure 2.) This concept can be illustrated by the example of teaching a learner how to build a house. A visual learner would probably wish to see a set of blueprints, an auditory learner would want a discussion on how the house was to be built, a reading / writing learner would require a set of written instructions and a kinaesthetic person would rather have a small-scale model of the house. The obvious simplicity of the VARK model probably accounts for why it is one of the most frequently adopted models in the field of education (especially when discussing children). Yet, just as Kolb has his critics, so does Fleming.

One extreme example of criticism of Fleming's work is Professor Daniel Willingham's rejection of the VARK model. Willingham champions the idea that teachers need not concern themselves with knowing a student's learning style since it is not relevant in the first place. Professor Willingham is a cognitive scientist and substantiates this view by first accepting the idea that individuals differ in their memory-related abilities and use different modalities (such as to see, hear or touch). Nevertheless he stresses that there is no evidence to support the view that teaching an individual in his or her best modality will improve that person's learning achievement. In Willingham's opinion, what is important is that the *content* of what is being taught is communicated in that content's best modality (2005). For instance, teaching a person what the United Kingdom looks like in terms of shape and size in relation to the rest of Europe. Regardless of the VARK category into which a person is placed, the most obvious way to teach the 'meaning' of what the UK looks like is visually, by using a map. Even if a person were an auditory learner, rather than a visual one, he or she would still be likely to find it more effective to view a map rather than be told what the shape of a country is. Therefore "good teaching is good teaching and teachers don't need to adjust their approach to individual students' learning styles, but should present the content in the way that is the most appropriate" (Willingham, 2005). These views appear somewhat disingenuous to Fleming since he also points out that learning usually requires the use of all the senses; even if a person is predominately classed as being in one VARK category, he or she can still learn in other ways, depending on the circumstances.

What is patently evident from the divergent views of Kolb, Fleming and Willingham, is that every learner is unique and reacts differently to different learning situations. The common denominator here is the 'appropriateness' of how the teaching is being delivered and / or the individual mode preferences of the teacher and student. Moreover, the bulk of evidence further suggests that we learn best by some kind of stimulus, either forced upon us or self-induced, and that the main responsibility for delivering the best possible stimulus falls on the teacher. The educator not only faces the daunting task of selecting the right approach but, as Confucius points out, that teacher must find a way to involve the student actively in the learning process. No doubt involvement, in this instance, occurs on many levels and in many complex ways, including the approaches suggested by Kolb, Fleming and Willingham. However, more importantly, it also takes time and requires the teacher and student to make an effort jointly to engage enthusiastically with each other. It is because of these factors that learning style concepts are more often considered as aids rather than dogma to be followed or applied rigidly.

### **Reflection on personal learning style:**

No doubt my learning preferences have influenced my own approach to teaching others. Although my teaching approach does not easily fit into one single Kolb or VARK learning style, if forced to decide, I would probably consider myself an accommodator-visualiser type of learner who finds he learns best when involved in some way. For example, I do not feel comfortable if I am just listening to a lecture; I prefer to be able to ask questions and to exchange of ideas with the lecturer. I enjoy learning by seeing what is done well and then attempting to repeat what I have observed. Visuals, such as charts or handouts, also seem to make a bigger impression on me than someone does when reading a text aloud (a practice common in my experience of post-graduate education). Even though those are my mode preferences, I must also admit I have fallen into the same trap as younger students in that I often 'feel' I learn better when I am entertained. Video clips, humour delivered by the lecturer, a sudden change of direction in learning, the personality of the teacher, sounds and music when used appropriately and a high degree of participation by fellow students have all been useful in my learning experience. Accordingly, it is little wonder that I try to use these learning aids in delivering my own lectures. However, before I reflect critically on my teaching experience and application of theory to the lectures assessed for the inSTIL programme, I feel it is necessary to further contextualise this study in relation to my philosophy of teaching.

### **Personal philosophy of teaching:**

My general philosophy of university teaching is centred on the idea that the student is essentially a customer, albeit a very special type of customer, who often has to make great personal sacrifices in order to advance in his or her chosen field of study. Unlike other professionals, such as tax or management consultants offering other types of advice-for-money services, a teacher has a responsibility that is much more personal. It extends to providing access to his or her personal bank of specialist knowledge and sharing experience rather than simply selling the products of expertise. Therefore a dedicated teacher must consistently strive to promote the optimal educational development of his or her students. For many years the US Army has used the phrase ‘be all you can be’ as its recruitment slogan. This mantra is equally apt for university students and I believe that helping every young man or woman to achieve full potential is an intrinsic feature of the teacher’s duty of care.

From my perspective, this duty of care has three major behavioural aspects that are related to the need to involve the student, as mentioned earlier. The first of these is the requirement that a teacher should always impart his or her subject matter in a professional manner. The teacher must develop and follow a detailed plan for each course. This plan should be given to the student, in outline form, at the beginning of term and should be followed in well-delivered lectures and seminars that demonstrate clear learning objectives and a set of related, expected outcomes. Since no two students are alike, from a learning-style viewpoint, duty of care also requires that the teacher should try to convey information in the way that is best for the students. This can lead to the customisation or alteration of a preferred or pre-planned approach. Teachers must have the flexibility to review their performance objectively and to make changes as necessary when a student’s learning is not progressing as well as intended. As implied earlier when discussing “involving” the learner, the student also has certain responsibilities in this relationship, such as taking his or her studies seriously, working diligently and being honest in regard to work. The relationship between student and teacher, therefore, has to be a partnership aimed at effecting successful, independent learning. Even though students do not always need or request extra guidance, most teachers can remember that certain people have been in need of urgent mentoring at some point during the course of their studies. I believe that teachers, at any level, should make themselves available to their students when there is a genuine need. A teacher with a patient attitude, who is willing to be generous with his or her time, can make a significant difference to his or her students’ academic success. Sadly, this duty of care is often neglected in the busy life of an academic but I believe it is important to view each student as an individual and counsel each person accordingly. This rather simple capitalistic viewpoint shapes how I approach my preparation and my attitude to the classroom.

### **Self-reflection on application of theory and performance:**

When reflecting on the lectures and seminars I was responsible for last term, I was generally satisfied with my performance and considered that my confidence in lecturing had improved. As an overview, I was jointly responsible with a full-time staff member for delivering a course. This responsibility included the creation of the course outline (including aims, learning outcomes, designing the format, keeping attendance records and dealing with half of all student assessments. In addition to the five one-hour lectures I gave, for each lecture I was also responsible for holding two one-hour seminars. These seminars were given in order to facilitate wider student participation. For each lecture I produced and presented a 35–45 minute PowerPoint presentation and augmented theory and industry information with a real-world case study. Usually this case study was presented with the use of multi-media formats, such as a video. Seminars were conducted by having students give presentations to summarise and interpret the week’s topic. Each such presentation was followed by a general class discussion. This meant that, whereas, following the lectures, when students could ask questions within the context of a teacher-led discussion, in the seminars I was able to facilitate student-led discussions. The learning aims for each of the lectures were set out in



specific slides at the beginning of each lecture and then reviewed at the end of the lecture. Besides this, the development of each presentation essentially facilitated the planning for the lectures, since the aims, structure and learning outcomes had to be carefully considered along with the overall course objectives. (See Appendix C.)

As has been pointed out in my own reflection on personal teaching style and in what has been written in the peer feedback sheets from the lectures, my major teaching strength is in my visual style and confidence in the subject matter. I enjoy teaching and preparing for the lectures and it appears the students noted this in their feedback. For instance, one feedback comment stated, “good visual presentation, confident and relaxed delivery and responsiveness to student questions.” Another feedback response included the comment that “the structure of the presentation was strong and easy to understand, good use of case study.” These strengths obviously tie into the VARK strategy of being a visual learner and as such this seems a good fit for teaching courses in media arts. In regards to weaknesses, I am clearly not a perfect teacher for everybody. I did feel in some lectures that I was not able to sustain student attention throughout the presentation. This impression does not seem to be reflected in the peer feedback since the observer stated, “The class seemed to be engaged with the topic and attention was sustained.” However, the reviewer added, “The use of more precise questions at the end... would probably have helped to focus discussion.” Therefore keeping the class more focused is a matter I almost certainly need to address in future.

Although it does not seem to be mentioned in the feedback, I am also concerned with my patience as a teacher. I know my subject well and enjoy discussing it, but this pleasure is often not shared with certain students, so I have to be diligent in briefly presenting complex topics briefly, topics which I understand but which my students may find difficult. These areas of weakness are also areas for improvement and I plan to adopt some new techniques in an effort to improve. For example, in dealing with a lack of focus in the lectures, I could stop more often and pose specific questions to individual students. I could help students to understand complex issues by providing a week in advance detailed descriptions in text form for each lecture. In that way I can hope to widen my VARK and Kolb modes to embrace a wider diversity of learning styles.

In conclusion, the inSTIL programme has given me a chance to better understand my teaching and learning style and how I communicate with students. It has given me an opportunity to review my own personal student charter and philosophy. I have reconfirmed that I like being a teacher and especially enjoy the buzz I get when seeing students learn from me and go on to be successful in their careers. To paraphrase Confucius I feel involved in the learning process of my students and, thanks to this programme, I have made strides in improving my skills.

Word count: 2987

---

## BIBLIOGRAPHY

---

Concise Oxford Dictionary (1976) 6th ed. Oxford: Clarendon Press.

Cassidy, Simon (2004) Learning Styles: An overview of the theories, models and measures. *Educational Psychology*, Vol. 24, No. 4, August 2004.

Fleming, Neil (2001) *Teaching and Learning Styles: VARK Strategies*. Honolulu: Honolulu Community College.

Kolb, David (1984) *Experiential Learning: Experience as the source of learning and development*. Michigan: Prentice-Hall.

Rogers, Alan (1996) *Teaching Adults* (2<sup>nd</sup> ed.). Buckingham: Open University Press.

Willingham, Daniel (2005) Do Visual, Auditory, and Kinesthetic Learners Need Visual, Auditory, and Kinesthetic Instruction? *Ask the Cognitive Scientist*. Available at:  
<http://www.aft.org/newspubs/periodicals/ae/summer2005/willingham.cfm>

---

## **APPENDIX A - TEACHING OBSERVATION FORMS**

---

In this appendix three completed observation proformas with feedback have been included. The first two of these forms are from two different observers who have commented on my own teaching (The first one is from an academic and the second one is by my peers). I have included my reflections on their comments. Of particular note, the second evaluation form is a summary of the comments made about the same lecture on a separate occasion by a group of peer observers. I have amalgamated their comments and my response in a single form.

The third proforma includes the feedback I provided from the observation I conducted of a peer's teaching. In this case the person being observed was a fellow teacher at Royal Holloway. I have removed this teacher's name for confidentiality reasons but can provide it to the Education Development Officer team at RHUL if requested to do so.

# Teaching observation proforma 1

## RHUL Teaching Observation Form



### Observation of Teaching Certificate in Academic Practice in Teaching and Learning

Please complete this page *before* the session begins. Attach additional pages if necessary

Name & dept. of teacher: <b>JC Crissey, Media Arts</b>	Date: <b>03/03/11</b>
Name & dept. of observer: <b>John Hill, Media Arts</b>	Venue: <b>ALT2</b>
Course/level of students: <b>Year 2 BA students</b>	Number of students: <b>30+</b>
Type of session: <b>Lecture on British film audiences</b>	Length of Observation: <b>1 hr.</b>

#### **Aim(s)**

The aim of the lecture is to familiarise students with the topics and issues of determining motion-picture audiences, by discussing:

#### **Outcomes**

To provide the students with knowledge regarding the British film industry regarding:

*The parameters that define audience*

*The need for market research (NB: Marketability and playability)*

*Concepts in Segmentation*

*Approaches in understanding cinema audiences (i.e. blockbuster vs. independent)*

*Case study: Shifty*

*Audience development: The British motion-picture theatre example*

*Theatre location dynamics*

*Summary*

#### **Were there any particular factors/problems taken into account when planning the session?**

This is the first time I have researched and discussed this topic.

#### **Are there any aspects of this session, which are *new* to you?**

This subject is entirely new to me.

#### **What *particular aspects* of your teaching would you like feedback on?**

Feedback on all aspects of my delivery and content would be welcome.

## Observer's Comments

To be completed by the observer *during or immediately after* the teaching session. Attach additional pages if necessary.

The breakdown of each category (in italics) is a *guide* to the observer as to aspects for comment and discussion. **They are not intended to be comprehensive or that each has to be covered in every case.** Different disciplines may have additional aspects to consider.

Teaching characteristics – Comments	
<b>1. Planning and start of session</b> <i>Appropriateness of aims and outcomes (where it is possible to evaluate this). Communication of these to students. Continuity with other sessions and students' prior knowledge made explicit. Coping with any unexpected occurrences, e.g. latecomers, missing equipment.</i>	
	The aims of the session were clearly laid out and links were made back to previous weeks.
<b>2. Presentation</b> <i>Structure. Relevance and organisation of content. Attitude to subject matter. Clarity of presentation. Emphasis of key points. Pace of session (time management). Tone, volume, clarity of speech. Links made to other aspects of course (e.g. lectures, seminars or tutorials). Summary (end and/or interim).</i>	
	There was a clear structure to the presentation. It was generally well-paced but a bit rushed towards the end. The content was good but heavily focused on a market research perspective. More general material on patterns of cinema-going and the social composition of audiences would have strengthened the presentation.
<b>3. Student participation</b> <i>Question and answer technique. Exercises/activities. Class management (appropriate level of control and authority). Instructions to students. General class atmosphere. Level of participation between students (excessive? lacking?). Attention and interest. Attitude to students. Awareness of individual needs. Student-teacher rapport.</i>	
	The class seemed to be engaged with the topic and attention was sustained. There was also adequate opportunity for questions to be asked. The use of more precise questions at the end, however, would probably have helped to focus discussion.

Teaching characteristics – Comments	
<b>4. Methods and approaches</b> <i>Choice/variety of teaching/learning methods. Use and design of instructional materials (OHP, handouts etc.) Use of appropriate reinforcement. Examples and analogies. References and links to research, other resources. Dealing with problems/disruptions.</i>	
	Good use of Powerpoint, which was also made available on MOODLE for students to consult. The presentation drew on the required reading contained in the course handbook but it was unclear how many of the class had actually undertaken the reading. If they had not, some of the material might not have been entirely clear.
<b>5. General</b> <i>Were the aims and outcomes achieved? Appropriateness of teaching/learning methods. Was effective communication achieved? Awareness of needs of learners and differences in approach.</i>	

Overall, the lecture achieved its aims with outcomes to be followed through in seminars.

**6. Aspects to improve**

*Comment in terms of both teaching style and content (if possible). In particular, refer back to the areas identified for focus by the teacher on the bottom of page 1 of this form.*

The content of this particular lecture might have been a little more wide-ranging. The conclusion could also have been strengthened (the last slide contained too many points which could have been considered at a more leisurely pace).

**7. Strengths**

*Again, comment in terms of both teaching style and content (if possible) and refer back to the areas identified for focus by the teacher before the session.*

Good visual presentation. Confident and relaxed delivery. Responsiveness to student questions.

Signed by observer: .....J. Hill .....

Date: .....3/3/11.....

## Your reflections

Please complete this section *after* your teaching session. Attach additional pages if necessary

*Compared to the other lectures, this was perhaps my weakest subject in terms of substance. It was the first time lecturing on this topic and the experience and feedback gained will help me improve it next year.*

*Generally I am a confident presenter and this has helped me in transitioning to lecturing in an academic environment. The most important aim for me is to have student engage with the subject and take away some knowledge from my lecture. I think I accomplished this today, but a number of improvements can be made. See below.*

### **What did you feel went well in this session?**

*A clear and confident delivery and command of the class.*

### **What would you like to change about this session if you had to teach it again?**

*More general material on patterns of cinema going and the social composition of audiences would have strengthened the presentation.*

*The use of more precise questions at the end, however, would probably have helped to focus discussion.*

*The content of this particular lecture might have been a little more wide-ranging. The conclusion could also have been strengthened (the last slide contained too many points which could have been considered at a more leisurely pace).*

### **In the light of the observer's comments, what aspects of your teaching approach will you look at changing in the future? How will you go about doing this?**

*See comments above.*

### **What have you found useful/not so useful about the observation process?**

*The feedback provided by my observer has been very useful and has made me consider a number of new approaches for all my lectures – e.g. posing specific questions at the end.*

## Teaching observation proforma 2

### RHUL Teaching Observation Form



### Observation of Teaching Certificate in Academic Practice in Teaching and Learning

Please complete this page *before* the session begins. Attach additional pages if necessary

Name & dept. of teacher: <b>JC Crissey, Media Arts</b>	Date: <b>16/11/10</b>
Name & dept. of observer: <b>Group of inSTIL observers</b>	Venue: <b>McCrea 301</b>
Course/level of students: <b>Peers</b>	Number of students: <b>4</b>
Type of session: <b>Lecture on British film Industry</b>	Length of Obser.: <b>20 mins.</b>

#### **Aim(s)**

The aim of the lecture is to familiarise students with the topics and issues of determining motion-picture audiences, by discussing:

#### **Outcomes**

To provide the students with knowledge regarding the British film industry regarding:

- The movie delivery process*
- Overview of the world film industry*
  - Production value and number of films*
  - Number of cinemas and box office results*
  - Country league tables*
  - Breakdown by production, distribution and exhibition*
- The role of US studios and their dominance over independents*
- The reasons for Hollywood's world screen monopoly*
- Case study comparison (Atonement / Howards End)*
- Summary*

#### **Were there any particular factors/problems taken into account when planning the session?**

This is the first time I have researched and discussed this topic.

#### **Are there any aspects of this session, which are *new* to you?**

This subject is entirely new to me from a teaching perspective except in my research area.

#### **What *particular aspects* of your teaching would you like feedback on?**

Feedback on all aspects of my delivery and content would be welcome.



## Observer's Comments

To be completed by the observer *during or immediately after* the teaching session. Attach additional pages if necessary.

The breakdown of each category (in italics) is a *guide* to the observer as to aspects for comment and discussion. **They are not intended to be comprehensive or that each has to be covered in every case.** Different disciplines may have additional aspects to consider.

Teaching characteristics – Comments	
<b>1. Planning and start of session</b> <i>Appropriateness of aims and outcomes (where it is possible to evaluate this). Communication of these to students. Continuity with other sessions and students' prior knowledge made explicit. Coping with any unexpected occurrences, e.g. latecomers, missing equipment.</i>	
	The aims were presented. Aims were clear and well explained before the lecture.
<b>2. Presentation</b> <i>Structure. Relevance and organisation of content. Attitude to subject matter. Clarity of presentation. Emphasis of key points. Pace of session (time management). Tone, volume, clarity of speech. Links made to other aspects of course (e.g. lectures, seminars or tutorials). Summary (end and/or interim).</i>	
	Clear and interesting voice. Material was well paced. Good hand gestures – not a distraction. Good eye contact. Background to teaching was given.
<b>3. Student participation</b> <i>Question and answer technique. Exercises/activities. Class management (appropriate level of control and authority). Instructions to students. General class atmosphere. Level of participation between students (excessive? lacking?). Attention and interest. Attitude to students. Awareness of individual needs. Student-teacher rapport.</i>	
	Good student attention.

Teaching characteristics – Comments	
<b>4. Methods and approaches</b> <i>Choice/variety of teaching/learning methods. Use and design of instructional materials (OHP, handouts etc.) Use of appropriate reinforcement. Examples and analogies. References and links to research, other resources. Dealing with problems/disruptions.</i>	
	Excellent flow charts and diagrams. Good use of colour. Use of case study was good.
<b>5. General</b> <i>Were the aims and outcomes achieved? Appropriateness of teaching/learning methods. Was effective communication achieved? Awareness of needs of learners and differences in approach.</i>	
	Perhaps expensive project management for use of flow charts and diagrams? Very approachable delivery style.
<b>6. Aspects to improve</b> <i>Comment in terms of both teaching style and content (if possible). In particular, refer back to the areas identified for focus by the teacher on the bottom of page 1 of this form.</i>	
	Consider asking specific questions at the end or during your delivery. Consider playing music at the beginning.

<p><b>7. Strengths</b> <i>Again, comment in terms of both teaching style and content (if possible) and refer back to the areas identified for focus by the teacher before the session.</i></p> <p>Presentation and delivery was strong. The structure of the presentation was strong and easy to understand. Good use of case study.</p> <p>Signed by observer: .....inSTIL peer review group..... Date: .....16/11/10.....</p>
---

**Your reflections**

Please complete this section *after* your teaching session. Attach additional pages if necessary

*Compared to the other lectures, this was perhaps my weakest subject in terms of substance. It was the first time lecturing on this topic and the experience and feedback gained will help me improve it next year.*

*Generally I am a confident presenter and this has helped me in transitioning to lecturing in an academic environment. The most important aim for me is to have student engage with the subject and take away some knowledge from my lecture. I think I accomplished this today, but a number of improvements can be made. See below.*

<p><b>What did you feel went well in this session?</b></p> <p><i>A clear and confident delivery and command of the class.</i></p>
<p><b>What would you like to change about this session if you had to teach it again?</b></p> <p><i>I think adding more audiovisual content is a worthwhile consideration for this lecture topic.</i></p>
<p><b>In the light of the observer’s comments, what aspects of your teaching approach will you look at changing in the future? How will you go about doing this?</b></p> <p><i>See comments above.</i></p>
<p><b>What have you found useful/not so useful about the observation process?</b></p> <p><i>The feedback provided by the observer team has been useful and has made me consider a number of different approaches for my future lecturers.</i></p>

## Teaching observation proforma 3

### RHUL Teaching Observation Form



### Observation of Teaching Certificate in Academic Practice in Teaching and Learning

Please complete this page *before* the session begins. Attach additional pages if necessary

Name & dept. of teacher: [REDACTED]	Date: <b>XX/XX/11</b>
Name & dept. of observer: <b>JC Crissey, Media Arts</b>	Venue: <b>ALT2</b>
Course/level of students: <b>Year 2 BA students</b>	Number of students: <b>30+</b>
Type of session: <b>Lecture on British film audiences</b>	Length of Observation: <b>1 hr.</b>

#### **Aim(s)**

*What are **your** aims for the session?*

- To acquaint students with the main features of UK government film policy as it has historically evolved,
- To familiarise students with current issues and debates surrounding UK film policy,
- To encourage students to reflect upon, and assess, the purposes of film policy and their value.

#### **Outcomes**

*What are the specific learning outcomes planned for the **students** (e.g. knowledge and understanding, skills, subject-specific skills)?*

In association with the subsequent seminar, students should have:

- developed a degree of understanding of the main features of UK government film policy as it has historically evolved,
- become familiar with current issues and debates relating to UK film policy,
- begun to reflect upon, and assess, the purposes of film policy and their value.

**Were there any particular factors/problems taken into account when planning the session?** *E.g. Is this your first ever class with this group? Can you anticipate and prepare for any potential difficulties?*

This is the first time I have taught this particular topic to this particular class so I have had to make decisions about level and content, which have yet to be put to the test.

**Are there any aspects of this session, which are *new* to you?**

A lecture on this topic to this group is entirely new.

**What *particular* aspects of your teaching would you like feedback on?**

All aspects, but especially success in communicating main themes of UK film policy in a relatively short time.

## Observer's Comments

To be completed by the observer *during or immediately after* the teaching session. Attach additional pages if necessary.

The breakdown of each category (in italics) is a *guide* to the observer as to aspects for comment and discussion. **They are not intended to be comprehensive or that each has to be covered in every case.** Different disciplines may have additional aspects to consider.

### Teaching characteristics – Comments

#### 1. Planning and start of session

*Appropriateness of aims and outcomes (where it is possible to evaluate this). Communication of these to students. Continuity with other sessions and students' prior knowledge made explicit. Coping with any unexpected occurrences, e.g. latecomers, missing equipment.*

A significant level of expertise, research and planning was exhibited in this lecture. The lecturer coped well with a requirement to discuss the assignment and scheduling tutorials, plus several students came in late after the lecture had started.

#### 2. Presentation

*Structure. Relevance and organisation of content. Attitude to subject matter. Clarity of presentation. Emphasis of key points. Pace of session (time management). Tone, volume, clarity of speech. Links made to other aspects of course (e.g. lectures, seminars or tutorials). Summary (end and/or interim).*

The lecture was basically constructed around three main "imperatives: industrial, cultural and social aspects of UK government film policy. This was entirely consistent with the entire course in that all three of these aspects were covered in some detail in all the other lectures. The pace was at the appropriate speed, but the lecturer did pause between slides in order to facilitate questions from the audience. Good commanding tone and voice volume, very clear speech.

#### 3. Student participation

*Question and answer technique. Exercises/activities. Class management (appropriate level of control and authority). Instructions to students. General class atmosphere. Level of participation between students (excessive? lacking?). Attention and interest. Attitude to students. Awareness of individual needs. Student-teacher rapport.*

Although there was ample time for students to ask questions in the lecture, the audience would know that there would be more time to discuss issues within the later seminars. By and large the students were focused on the presentation. I looked over the audience a number of times and noticed everyone was paying attention. However, when the lecturer was adjusting the charts on his laptop, some student focus was lost (see suggestions below). By and large attention and interest was strong and a good student-teacher rapport was evident.

### Teaching characteristics – Comments

#### 8. Methods and approaches

*Choice/variety of teaching/learning methods. Use and design of instructional materials (OHP, handouts etc.) Use of appropriate reinforcement. Examples and analogies. References and links to research, other resources. Dealing with problems/disruptions.*

The lecturer used several teaching methods centred on a powerpoint presentation and holding up a few examples of past newspaper headlines. These both worked very effectively and should be considered along with the seminars as a balanced approach to teaching this group of students. On most charts reference linkages were provided to both

sources of materials and assigned reading. No problems in delivery occurred. The lecturer used the learning technique of asking the students to consider a specific question throughout the lecture – i.e. What is the purpose/role of the government in the film industry?

**9. General**

*Were the aims and outcomes achieved? Appropriateness of teaching/learning methods. Was effective communication achieved? Awareness of needs of learners and differences in approach.*

Generally a professionally delivered lecture by a very confident and experienced leader in UK film policy, who demonstrated their extensive experience in the classroom environment with enthusiasm and interest in his student's welfare. The lecture was appropriate and contextualised within the stated aims of the course outline.

**10. Aspects to improve**

*Comment in terms of both teaching style and content (if possible). In particular, refer back to the areas identified for focus by the teacher on the bottom of page 1 of this form.*

Delivery style considerations:

- Detail the aims of the session in a chart,
- Detail the conclusions of the session in a chart,
- Use of a 'wireless' mouse,
- Consider using more links in the presentation to the required reading.

Content considerations:

- Contrast UK policy with a few other countries – e.g. France or Eastern Europe.
- On the statement on culture imperative, consider including the nationalism debate.
- Possible inclusion of a chart showing the chronology of legislation and contrasting the impacts on production of those laws, similar to what was said just on the UKFC.

**11. Strengths**

*Again, comment in terms of both teaching style and content (if possible) and refer back to the areas identified for focus by the teacher before the session.*

Good eye contact throughout – except when dealing with the slide changes – maintained good student interest. Excellent charts, not cluttered. Relaxed, but authoritative and confident style. Good use of showing past headlines. Excellent idea to ask questions linked to previous lectures – e.g. Channel 4. Effective use in contrasting the movie *Sex Lives of the Potato Men* vs. *In this world*. Pity there was not time to see the clips. Good idea to mention tax policy and marketing the country through film.

Signed by observer: .....JC Crissey .....

Date: .....17/3/11.....

---

## APPENDIX B - COMPLETED 'ASSESSMENT CRITERIA – COMMENT' FORM

---

Please complete the following form, noting evidence from your portfolio submission, which shows you have met these criteria. Please complete this form as you prepare your portfolio, to help you monitor how you have addressed the assessment criteria.

<b>Criteria</b>	<b>Briefly state how your paper meets this criterion. Provide specific examples where relevant (refer to criterion descriptions on the previous page for more information).</b>
<i>Evidence that student diversity, engagement and learning activity have been considered (student-centred approach).</i>	This specific criterion was met when delivering the lectures specified in the above portfolio and considered in the evaluation of learning outlined above. Specifically, student diversity, engagement and learning activity was considered in the design and delivery of each lecture conducted over the term.
<i>Critical evaluation and reflection on teaching practice.</i>	This criterion was considered and demonstrated in the feedback forms and in self-reflection of learning preferences in the essay.
<i>Connections between models and theories of learning and understanding of/applications to teaching.</i>	This was covered and discussed extensively in the essay. In particular, Kolb and Fleming's work was presented as a model template for self-reflection and review.
<i>Clarity of structure and presentation; expression and grammar.</i>	Hopefully, this is self-evident in the professional nature and attention to detail visible in this portfolio.

# APPENDIX C – EXAMPLE TEACHING MATERIALS

The following are some screen-shots of the PowerPoint presentations used to deliver the assessed lectures at Royal Holloway.



MEDIA ARTS

Royal Holloway  
University of London



**MA2073 - The UK Film Industry:  
Contemporary Issues and Debates**

*Lecture 1*  
*The international motion picture industry and the  
role of the US studios.*

Spring 2011

**JC Crissey**  
Contract lecturer and PhD student in Media Arts  
[J.C.Crissey111@rhul.ac.uk](mailto:J.C.Crissey111@rhul.ac.uk)  
[University website link at: www.rhul.ac.uk/media-arts](http://www.rhul.ac.uk/media-arts)



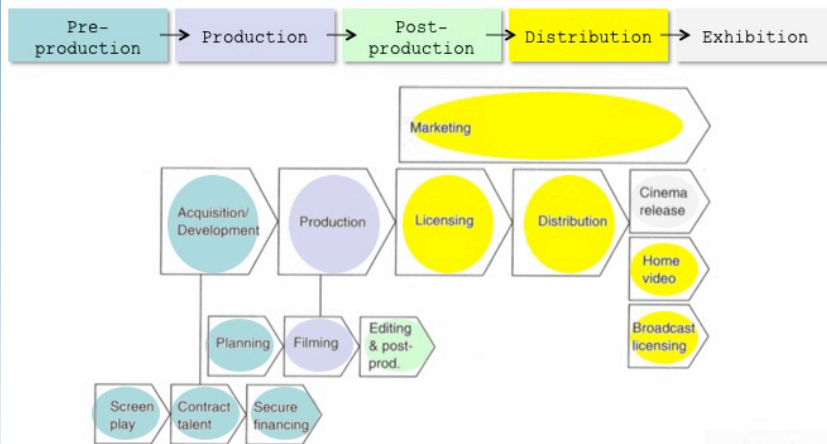
## Learning objectives

- ✓ The movie delivery process
- ✓ Overview of the world film industry
  - *Production value and number of films*
  - *Number of cinemas and box-office results*
  - *Country league tables*
  - *Breakdown by production, distribution and exhibition*
- ✓ The role of US Studios and their dominance over independents
- ✓ The reasons for Hollywood's world screen monopoly
- ✓ Case study comparison:  
Atonement / Howards End

• • • • •



## The movie delivery process



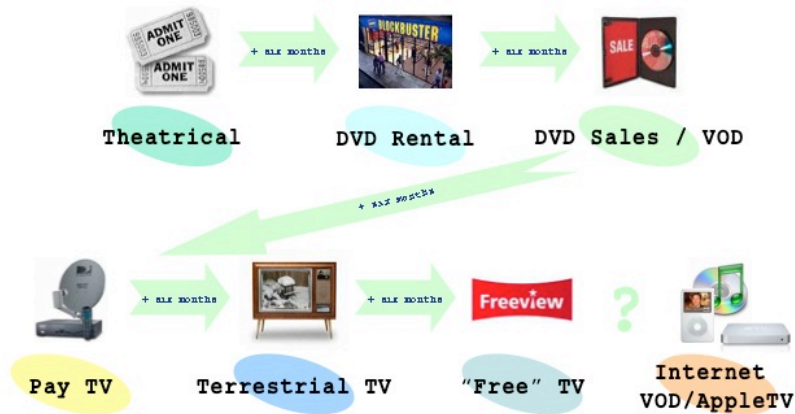
Value Chain - The Film Industry (Kung, 2008)



© 2008 KUNG



## Distribution Supply Chain



© 2008 KUNG