

Accredited TUTOR

Calligraphy & Lettering Arts Society
Accredited Tutor
Study Notes for Part 3
**Developing
Students' Learning**

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Study Notes
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Learning**

This booklet is to help you produce your Study, so that it is a useful record for you and a resource for others to read. However, it is a guide, and you should not feel constrained by it:

HOW SHOULD THE STUDY BE PRESENTED?

- Your study should be typed on a word processor or computer, using one side only of A4 size paper, numbering the pages carefully and using 1.5 or double line spacing. Make sure that the pages are securely bound by using comb binding or spiral binding. You may also use slides, video or other recording methods to supplement your study, but for the benefit of future readers do not rely on these entirely as advances in technology will make them obsolete.
- Use photocopies and/or photographs where appropriate to illustrate specific points in the text, not students' original work, and preserve their anonymity perhaps by using just first names, or initials.
- Include the exemplars used during the course of the Study, and identify any that are not your own work by crediting their origin (but we do need to see some of yours!)
- As a guide the study should be about 5,000 words in length
- Send in two copies, so that CLAS can keep one as reference as these are helpful to other applicants. Of course you keep the copyright. You are encouraged to look at some of these successful submissions before embarking on your own Study.

OVER WHAT PERIOD OF TIME SHOULD THE STUDY LAST?

Your study should chart the progress of one class (or a group within a class, but you must indicate how you manage this within the whole class context) for 8–10 sessions of about two hours each (or an equivalent series of linked workshops with the same students). Ideally this should be spread over a term as the purpose of this study is to monitor progress, and for the continuity of the development of the programme. However, you should contact the Accredited Tutor Administrator to discuss this if your situation is different from that above.

If you teach more than one class, choose one where you will be able to make notes or dictate into a tape within a few hours before you forget the details.

WHAT SHOULD BE THE APPROACH?

You are advised to:

Write with other calligraphy tutors in mind, so that they can understand, learn from and try out for themselves the approach and teaching strategies that you describe and evaluate.

Present your work in a clear and systematic way; use headings, subheadings and numbered points rather than pages of solid text, to make it easy for the reader to find things.

Provide an Index, show the three Sections, and follow this by an Appendix and Bibliography. The Sections are:

Section A – Outline Planning and Preparation: an assessment of your students' needs and how you plan to meet them.

Section B – Lesson Planning, Observation and Evaluation: a description, analysis and evaluation of how you deliver the programme of work and how the students respond.

Section C – Overall Evaluation of the Programme: your insights on the value of undertaking this Study for your own personal and professional development as a teacher.

Use numbered appendices, rather than lots of illustrations in the text. If you are comparing a theme or idea for example, these can be put in one place at the back of the study, rather than halting the flow of the reader by being placed within the text.

Include a bibliography of your main sources of information & stimulus material. The recognised form is as follows:

For books: give the author's name, the date of publication, the title of the book, where it was published and the name of the publisher, like this –

Child, Heather (ed) 1985: The Calligrapher's Handbook London: A&C Black

For articles: give the author's name, date of publication, title of the article, the name of the author of the whole publication, the date, and the page references, like this –

Woodcock, John 1985: Layout and presentation of manuscripts, in Child, Heather (ed) 1985, pp. 127–154.

For websites: give the full website address and page, and give the date you found it, thus:

<http://www.clas.co.uk/gallery.html> accessed 24.05.06

Section A Outline Planning and Preparation

This section should form an overview, with your Scheme of Work providing the core information, followed by an explanation of your class's situation, a description your teaching strategies and your plan for managing resources.

i The Scheme of Work

On one side of A4, write a Scheme of Work which outlines what you plan to cover in the 10 weeks (or equivalent period) of your Study. This should first state your overall *Aims* of the course.

Example of Aims for one term: To teach correct use of the pens, and develop knowledge and understanding of the Foundational Hand, including good spacing, and basic rules of layout and design.

Follow this by a list of what will be covered week by week. It should be clear from this list that you are planning a logical sequence which provides *continuity and progression*.

This will be written before the first class, and thus may be subject to change later, when you meet the students. If you make substantial changes, provide a second, revised version.

The remaining part of this section will have to be written at the end of the course:

ii The Teaching situation

Briefly describe the circumstances of your class, perhaps using these questions as a basis:

- How many students were involved in the Study? (was that the whole class?)
- What was the range of their experience, skill and ability?
- If the class was not a new one, how had it been taught before the period of study?
- How was the programme decided: by your Centre, by you, by negotiation with students the previous term?
- On deciding the topics or themes shown in your Scheme of Work, how did these relate to student *needs*, and how did you reconcile these with their *preferences*, which may be different?

iii Basic teaching and management strategy

Give a brief outline of your basic teaching strategy together with your

reasons for using this. It is likely that you decided on this by the way in which your students were grouped, which in turn would reflect their range or ability, and/or their needs and preferences. However this grouping was arrived at, it will have a significant effect on your class organisation and teaching strategy. If you choose to write up the progress of just one section of your class, (all your beginners, perhaps) please make it clear how you are sharing your time fairly with the others, as whole class management is an essential part of your role.

Examples of your basic teaching strategy could include:

- the whole class working together on a single topic or theme
- groups working on different aspects of the same theme, for example, heraldry, making a book, using illustration, developing italic. They may also be working at different levels within that same theme
- students working independently but within a common theme
- individuals or groups working on different themes
- combinations of these

As well as outlining your basic teaching method you should include any special strategies used. Consider how you vary your delivery of the programme to keep students motivated and to meet their varied learning styles. These techniques might include

*Demonstration,
small group work,
asking questions,
idea-sharing,
whole group critiques,
setting short tasks,
slide presentation,
discussion,
devising a quiz,*

in addition to the traditional one-to-one help. Reading other submissions may provide valuable ideas to try, to broaden your repertoire in this respect, and in turn your entry will help future readers.

Include also how you managed the time available.

- Did you plan a time structure for your teaching sessions?
- How did you build in flexibility to allow the sessions to develop in response to students' needs and activities?

iv Resources.

Did your planned programme need any particular resources such as special papers, paints, vellum, gilding materials, etc? If so, how did you make sure that these were available for your students? Did you stock them yourself, or alert a local retailer, or recommend a mail order supplier?

From this section it should be clear the circumstances in which your detailed plans were drawn up and carried out.

Section B Lesson Planning, Observation and Evaluation

This section will form the bulk of your submission and should show:

- How you planned each session
- how each session was taught
- how the students responded
- what you learned from their responses
- how this information influenced your planning and teaching of the sessions which followed

You should ensure that every point here is covered for each of the sessions which make up your programme of work in this study.

Work through the following three stages for each session, so that your cycles of planning, observation and analysis, and evaluation will give a picture of the way in which your programme of work developed. You should provide illustrations for this part of your study, (photocopies, photographs, copies of handouts). Refer to these in your text, number and caption them, and assemble them in the Appendix. If identifying students, maintain their anonymity by, for example, using just their first

name or their initials.

i Session/Lesson Planning

Each session/lesson should concisely include:

AIMS – your overview - what you are setting your sights on for the session; keep it general:*Example Aim; To introduce the concept of cut-and-paste*

OBJECTIVES – These are summaries of the learning you intend your students to achieve in any particular session and should be laid out clearly at the start of each lesson/ session plan. Think of these as lists of actions students need to take to learn what you have planned for them. Use action words like *discuss, evaluate, establish, list.*

Example of 3 Objectives: Choose a text to write; identify the awkward letter combinations; plan a layout.

CONTENT – including differentiated content (e.g. extension work for faster learners, or simpler variations for those who are taking longer) if this is planned.

Content consists of three kinds of knowledge:

- knowledge that – facts
- knowledge why – ideas, understanding and explanations
- knowledge how to – skills

In teaching calligraphy and lettering there is usually a strong emphasis on the learning of skills, but it is also important to have both factual knowledge and understanding. As teachers we should plan consciously for our students to learn in these areas also.

You may spend some time considering the content in your sessions, but for this study it can be stated briefly. It may be necessary, though, to indicate different content for individuals or groups, depending on the range of ability and interest of the students in your class. If you did this, please make it clear. It is also useful to indicate whether particular items of content are being:

- introduced for the first time
- reinforced and consolidated

- revisited and reviewed

You will usually consolidate and review often in your sessions, and will be aware of the problems of introducing too many new facts, ideas or skills at once. Remember that instant success takes time, and do not be concerned about repeating content from week to week if this is necessary.

METHOD – including time management for the session/lesson.

This is an account of how you intend to teach your chosen content within the context of your class organisation. It could include any or even all of the following:

- demonstration – to individuals, groups, the whole class
- lecture/introduction
- slide presentation
- discussion of an alphabet style or piece of work

Indicate the sequence of activities, how much time was allocated to each one and the pattern of your classroom management. So, you might begin with individual work to check on, consolidate or review skills, and follow this with a whole-group demonstration to introduce a new skill, followed by individuals or groups trying it for themselves.

You should also show how your planning has been changed/reinforced by your evaluation of previous sessions, by cross-referencing to the appropriate page.

A lesson plan should be a working document and thus laid out clearly for easy reference while you are teaching. It should be detailed enough to understand your intentions, but not a blow-by-blow account of how you intend things should go.

ii Observation and Analysis

Observations should be reported for every session and should be clearly related to the lesson plan. Usually they should be focused on how students responded to your teaching, and you to their activity. If you are able to make notes during the session this is very useful, but if not, do this as soon as possible afterwards while it is still fresh in your memory – preferably on the same day.

For this section, concentrate first on the facts – what happened that was significant. Normally, the main focus is on how the students responded to your teaching and to each other, however, you may need to include information on other aspects, for example, if a demonstration went well or badly. Make your account concise and try to avoid long, detailed narrative.

In your analysis look for the causes of what has been observed. It is not an easy process, and even after a lot of thought you may not be able to identify the reason why with any confidence; but it is always worthwhile trying to do so.

Example: Most of the beginners managed the diagonal letters well, two got too-thin lines until we identified that the pen angle was wrong, corrected with some pen pattern practice. g and s caused problems for some. One student is suffering low morale because her friend is striding ahead. Advanced group got to paste-up stage, sharing their ideas together but forgetting not to disturb the rest of class.

iii Evaluation

In assessing your own teaching, as in assessing students' work, the emphasis should always be positive.

- what went well, and why
- what went less well, and why
- what the students learned, and evidence for this learning (from their work, questions asked/answered, conversation, etc)
- what you as teacher learned from the session and how you will use this learning in planning the next session with the class

This kind of evaluation is based on the response and learning of your students, and it is used as the basis for your planning which ensures that each session/lesson leads naturally and logically on to the next – continuity; and that it meets the needs of your students – relevance. Cross-referencing your evaluation to session/lesson plans which are influenced by them helps to make it clear how continuity and relevance have been achieved within your programme.

For your own future reference, it would be useful to identify methods, techniques and approaches which you intend to use again, as well as

those you don't intend to use again, with your reasons for doing so. Evaluation is an important end-product of planning, observation and analysis. It is a summary of what you have learned as a teacher as a result of the teaching-learning process. When evaluating the teaching-learning process we are trying to make clear to ourselves (and maybe to others) what its significance is and how this affects our planning and teaching in future. Good teachers employ a cycle of activity which starts with planning, continues with observation and analysis and is completed by evaluation. When it is properly carried out evaluation leads directly to the next phase of planning, and the cycle begins again. Because of this, it is a mistake to plan in detail too far ahead. You need the evaluation from one session to tell you how best to meet your students' needs in the next session.

Example: What went well: The exercise in analysing a hand went better than expected; it got them talking and thinking together. Using chalk on dark sugar paper made a fun introduction to the concept.

What went less well: this exercise took longer than planned, leaving less time than intended for writing. I should have matched the working pairs more evenly – experienced with less experienced.

What the students learned and evidence for this learning: that pen angle, speed, relative height to width all contribute to a hand's character: they discovered this by trying & discussing together. That hands evolved much like languages do, through use, misuse, and adaptation to need – evidence, they tried 'evolving' one letter.

What I learned: that hands-on experimentation is worth a thousand lectures, and will probably stay in their minds longer. They enjoyed working in twos, less threatening, and some made new friends as a result.

What I'll do next week as a result: allocate more time for putting pen to paper, but build on the analysis theme by asking them to analyse what they've written.

From this section it should be clear what activities you and your students undertook, how they responded to your teaching, what they learned as a result, and how your evaluations helped you plan your ongoing programme.

Section C Overall Evaluation of the Programme

This last section should clearly show:

- The contribution to which planning, teaching and evaluating this programme of work has made to your personal and professional development as a teacher
- How you intend to use what you have learned to plan and teach more effectively in future

From this section it should be possible to share ideas, understanding and insight in a much more personal and individual way than is possible in the more formal and structured sections A and B. You should reflect not only the programme of work undertaken but on the experience of studying the teaching-learning process in depth and detail. You may organise and present this in any way you wish.

Aims and Objectives of this Study

So, just to be clear on how and why you are doing this:

The overall Aim of the study is to enable you to look objectively at your own classroom practice, so that you can develop both personally and professionally by:

- 1 observing how students react to your teaching, thinking through why they react in that way, and deciding whether to change your programme or teaching methods in response;
- 2 developing the habit of thinking about what worked well and what worked less well, and sorting out why.

The objectives of Section A (Outline Planning and Preparation) are to promote your ability to:

- perceive and respond to the needs and interests of your students
- plan a programme of work which will engage your students' interest, while developing their skill, knowledge and understanding

- plan the organisation and management of classes
- plan the teaching strategies to be used

The objectives of Section B (Lesson planning, Observation and Evaluation) are to develop your ability to:

- Observe and describe concisely your own activity and that of the class, focusing on student responses which had a significant effect on their learning
- Analyse your own and your students' activities, identifying causes for what has been observed and described
- Evaluate students' responses to the planned programme
- Assess how far each of the various elements was effective.

The objectives of Section C (Overall Evaluation of the Programme) are to develop your ability to:

- Assess your own performance as a teacher, through a process of self-evaluation
- Use self-evaluation to improve planning and classroom practice in the future

When to embark on this Study

This *Developing Students' Learning* Study represents Part 3 of the requirements for becoming a CLAS Accredited Tutor.

Before starting Part 3, you need to have satisfied the CLAS requirements for:

- Part 1, technical calligraphic expertise (Intermediate Diploma or equivalent)
- Part 2, basic general teaching ability (City & Guilds Further Education Adult Teachers' Certificate, Stage 1, FAETC 7306, 7307 or the updated versions).

There is now an exemption for Part 3: holders of Stage 2 City & Guilds FAETC focusing on teaching calligraphy are asked for evidence and samples of their work and their own exemplars to support this exemption.

For candidates seeking exemption by other routes the decision of CLAS Academic Standards Board is final.

CLAS Accredited Tutors are listed on the CLAS website, and can have their weekend or longer teaching courses listed in *The Edge*, and have their details listed in the *Tutors & Talkers* booklet which is circulated to affiliated groups and offered for sale to others. This service is offered to members only.

Contact the CLAS Accredited Tutor Administrator to check how you can meet these requirements, and to register your intent to take part:

Mary Noble, 29 Froxfield Gardens, Portchester, Fareham, Hants PO16 8DN tel 023 9237 6072 email mary.noble@btinternet.com

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Registered Charity no 1046526

For details on when it is appropriate to follow this Study, see back cover of this booklet.