



# CALLIGRAPHY & LETTERING ARTS SOCIETY

## Teaching Practice Study

These Teaching Practice Study Notes are intended to guide you in writing up a term's teaching as part of your application to become a CLAS Accredited Tutor, helping you to produce a Study that serves both as a valuable personal record and a resource for others. While offering structure and direction, this document is a guide rather than a rigid template.

### HOW SHOULD THE STUDY BE PRESENTED?

- Your Study should be typed on a computer and printed on one side only of A4 paper. Number the pages carefully and bind them securely using comb or spiral binding.
- Use photocopies and/or photographs to illustrate specific points in the text. Do not include students' original work, and ensure their anonymity—using first names or initials only.
- Include exemplars used during the Study. Identify any that are not your own and credit the source appropriately. Some original work of your own must be included.
- As a guide, the Study should be approximately 5,000 words in length.
- Email your first session write-up to the administrator so that they can confirm you have understood the requirements. We want to avoid disappointing you after a term's work by highlighting something essential that was missed.
- Submit the completed Study in hard copy, with your name clearly visible on the front cover, for distribution to the assessors.

### OVER WHAT PERIOD SHOULD THE STUDY TAKE PLACE?

The Study should document the progress of one class (or a group within a class—clearly indicating how you managed this within the larger group) over 8–10 sessions, each lasting approximately two hours. Alternatively, this may be a series of linked workshops with the same group of students.

Ideally, this should span a full term to allow for proper monitoring and continuity of progress. If your circumstances differ, please contact the Accredited Tutor Administrator.

If you teach multiple classes, choose one where you can make notes within a few hours of teaching while the details are still fresh in your memory.

## WHAT SHOULD BE THE APPROACH?

You are advised to:

- Write as if addressing fellow calligraphy tutors. Make it clear how you planned, delivered, and evaluated each session.
- Present your work clearly and systematically. Use headings, subheadings, and numbered points rather than blocks of continuous text to aid readability.
- Provide an index. Divide the Study into three Sections, followed by an Appendix and a Bibliography.

The three 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 delivered the programme and how students responded.
- **Section C – Overall Evaluation of the Programme**  
Your insights into the value of undertaking this Study for your personal and professional development.

Use numbered appendices instead of placing many illustrations within the text. This prevents disruption to the flow of the reader. For example, if comparing a theme or idea, group all related visuals in one place at the back of the Study.

Include a bibliography of your main sources of information and stimulus material. Use the following format:

- **Books:** write the author's name, the date of publication, the title of the book, where it was published and the name of the publisher

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

- **Articles:** write 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

Woodcock, John. 1985. "Layout and presentation of manuscripts," in Child, Heather (ed). The Calligrapher's Handbook. London: A&C Black, pp. 127–154.

- **Websites:** write the full website address and page, and the date you found it

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

# **Aims and Objectives of the Study**

## **Aim**

To objectively examine your classroom practice, thereby supporting your personal and professional development through:

1. Observing how students respond to your teaching, analysing why, and adapting your methods accordingly.
2. Developing a habit of reflection—considering what worked well, what didn't, and why.

## **Objectives**

### **Section A: Outline Planning and Preparation**

To develop your ability to:

- Recognise and respond to the needs and interests of your students.
- Plan a programme that engages interest while developing skill, knowledge, and understanding.
- Organise and manage classes effectively.
- Select and apply appropriate teaching strategies.

### **Section B: Lesson Planning, Observation and Evaluation**

To develop your ability to:

- Observe and describe your own and your students' activities.
- Identify and analyse significant student responses.
- Evaluate the effectiveness of your teaching.
- Assess how successfully each session met its goals.

### **Section C: Overall Evaluation of the Programme**

To develop your ability to:

- Assess your performance as a teacher through self-evaluation.
- Apply self-evaluation to improve future teaching practice.

## Section A – Outline Planning and Preparation

This section provides an overview, beginning with your **Scheme of Work** as the core element, followed by descriptions of the teaching context, your teaching strategy, and your resource management plan.

### i. The Scheme of Work

On one side of A4, outline what you intend to cover over the 10-week period (or equivalent). Begin by stating your **overall aims** for the course.

#### Example Aim for One Term:

To teach correct pen use and develop knowledge and understanding of the Foundational Hand, including spacing and basic layout and design principles.

Then provide a week-by-week list of content to be covered. This should show a clear, logical sequence that supports continuity and progression.

Note that this plan is written prior to the first class and may be revised later. If significant changes occur, provide a second, updated version of the Scheme of Work.

### ii. The Teaching Situation

Briefly describe the context of your class. You may find it helpful to answer the following:

- How many students participated in the Study? (Was this the full class?)
- What was the range of their experience, skill, and ability?
- If not a new class, what previous teaching had they received?
- Who decided the programme: your Centre, you, or through negotiation with the students?
- How did you select the topics or themes in your Scheme of Work to match students' needs and reconcile them with their preferences?

### iii. Basic Teaching and Management Strategy

Outline your overall teaching strategy and the reasons behind it. The way students are grouped—based on ability, interests, or needs—will significantly affect how you organise and deliver lessons.

If you are focusing on a particular group within the class (e.g. beginners), clarify how you ensured fair time management across the whole group, as this is an essential aspect of classroom teaching.

### **Possible Strategies:**

- The entire class working on one theme.
- Groups exploring different aspects of a shared theme (e.g. heraldry, bookmaking, illustration, or developing italic), potentially at varied levels.
- Individual work within a common theme.
- Groups or individuals working on distinct themes.
- A combination of any of the above.

Include any special techniques you used to engage varied learning styles and sustain motivation, such as:

- Demonstrations
- Group work
- Interactive questioning
- Idea-sharing
- Class critiques
- Short tasks
- Slide presentations
- Discussions
- Quizzes
- One-to-one feedback

Also describe how you managed time during sessions:

- Did you have a structured time plan?
- How did you incorporate flexibility to respond to students' needs?

### **iv. Resources**

If your programme required specific materials (e.g. specialist paper, paints, vellum, gilding tools), explain how these were made available:

- Did you supply them directly?
- Did you liaise with a local shop or recommend mail order suppliers?

This section should make clear the practical circumstances under which your planning and teaching were carried out.

## Section B – Lesson Planning, Observation and Evaluation

This section is the core of your Study. It should clearly show:

- Your planning process for each session
- How each session was delivered
- Student responses and engagement
- What you learned from these responses
- How your observations shaped the sessions that followed

For each session, include the following:

### i. Session/Lesson Planning

Each plan should include:

**OVERALL AIM** – A general statement of what the session is intended to achieve.

*Example Aim:*

To introduce the concept of cut-and-paste.

**SPECIFIC OBJECTIVES** – The learning outcomes you expect from the students. Use action verbs like *discuss, evaluate, identify, list*.

*Example Objectives:*

- Choose a text to write
- Identify awkward letter combinations
- Plan a layout

**CONTENT** – This may include differentiated content for varying abilities. Content generally falls into:

- Knowledge *that* – factual
- Knowledge *why* – conceptual understanding
- Knowledge *how to* – skills

Indicate whether content is:

- Being introduced for the first time
- Reinforced
- Reviewed

**METHOD** – How you intend to teach. Detail the sequence and time allocation for each activity. Include methods such as:

- Demonstrations
- Lectures or introductions
- Slide presentations
- Group discussions

Show how your planning evolved in response to previous evaluations, with cross-references to earlier sessions if appropriate.

Lesson plans should be practical working documents—clearly laid out for ease of use, concise, and informative without being overly prescriptive.

## ii. Observation and Analysis

Make observations for each session, relating directly to the session plan. Focus on how students responded to your teaching—and how you responded to them.

Write notes during or immediately after each session. Concentrate first on factual observations, and then analyse why events unfolded as they did.

*Example Observation & Analysis:*

Most beginners handled diagonal letters well. Two struggled with thin lines due to incorrect pen angle, corrected through pen pattern practice. Some difficulty with 'g' and 's'. One student discouraged by a more advanced peer. Advanced group collaborated on paste-up stage but disrupted others.

## iii. Evaluation

Evaluation should be constructive. Focus on:

- What went well and why
- What went less well and why
- What students learned (and how you know this)
- What you learned as a teacher
- How this learning will influence your next session

*Example Evaluation:*

**What went well:** Students engaged actively with the exercise on analysing a hand. Using chalk on sugar paper was an effective and fun approach.

**What went less well:** The exercise ran over time, limiting writing practice. Better pairing of students might have helped balance abilities.

**Student learning and evidence:** They discovered how pen angle, speed, and proportions shape a hand's style—demonstrated through collaborative analysis and writing exercises.

**Teacher learning:** Practical experimentation is more memorable than explanation. Paired activities reduced anxiety and built new peer connections.

**Next steps:** Allocate more time for writing practice, continue analysis work with student-produced content.

From this section, the reader should gain a clear understanding of your teaching process, student engagement, learning outcomes, and how your evaluations informed your subsequent planning.

## Section C – Overall Evaluation of the Programme

This final section should reflect:

- How planning, teaching, and evaluation contributed to your personal and professional development
- How you will apply what you have learned in future teaching

Unlike Sections A and B, this section can be more reflective and personal. It offers space to explore insights gained from studying the teaching-learning process in depth.

You may organise this section in any format you wish.