# *Student-led* **Teaching Fellowships**

## *Recognising Excellence* *in Teaching...*

150 Years Mlynedd | Cardiff Met Caerdydd

Cardiff Metropolitan University | Prifysgol Metropolitan Caerdydd

# Foreword

*We are delighted to present the outcomes of yet another productive year of partnership between Cardiff Met Students Union and the Learning and Teaching Development Unit.*

This is the fourth annual booklet celebrating the achievements of all Cardiff Metropolitan University Teaching Fellows who have been recognised by their students for the quality of their teaching and their commitment to the student experience. It again recognises the wide range of excellent practice that is identified by students and, this year, the opportunity has been taken to highlight how Cardiff Met staff are aiding the development of Graduate Attributes. The student comments demonstrate not only the high standards of teaching but also the numerous ways in which staff help to prepare students for their future.

The partnership we have forged between learning developers and the Students' Union allows the students' insights to inform our continuous improvement by providing examples of those practices that have really made a difference. These insights also demonstrate the innovative and creative teaching practices that exist in CardiffMet and the students' appreciation of their experience here.

We extend our thanks to all the staff and students who contributed to the Student-Led Teaching Fellowships for 2015 and hope you again enjoy reading the comments of our students and Fellows as much as we did.

Dr Colleen Connor,
**Dean of Learning and Teaching**

Mike Davies,
**Chief Executive,
Student Union**

# Introduction

*This year's publication resulting from the Student-led teaching fellowships will draw on the students' nominations to highlight how the award winners are facilitating students in the development of learning and will also illuminate how Cardiff Met staff are aiding the development of Graduate Attributes.*

This year we received over 650 nominations from students that exemplify excellence of practice and the student-centred ethos of Cardiff Metropolitan University. Once again there was over whelming praise for those staff that demonstrated respect for students, valued their contribution and recognised their individuality. The complexity of students' lives, resulting in academic, social or psychological struggles was mentioned frequently and an appreciation of the willingness of staff to go the extra mile to enable these students to achieve academically was clearly recognised as indicated below.

*"This year I have faced many hurdles but thanks to their amazing team work (academic team) each hurdle has been faced with ease. I had tutors who believed in me, believed that I could accomplish. They have encouraged me to reach for what I want and because I now believe 'I can', I am applying for a Masters."*

*"You can tell that (Name) wants you to do well, not only in university but also after gaining your degree, through her passion and willingness to ensure that you know how to improve yourself to adapt to the working world."*

The approachability of staff is key to students seeking advice and their willingness to ask questions is clearly linked to the creation of a safe environment in the classroom.

*"(Name) encourages us to participate in class and never degrades anyone when they provide an incorrect answer or are unable to understand the topic."*

Once again the importance and value placed on academic support remains central to the students' nominations and will be discussed under the theme 'Flexibility and adaptability' as it is the mastery of these skills and subsequent confidence gained that appears to promote life-long learning. For the purpose of this publication the nominations will be thematically analysed under Cardiff Metropolitan University's six graduate attributes: -

- Problem solving and analytical ability
- Inter-personal skills and networking
- Global citizenship (diversity and sustainability)
- Flexibility and adaptability (life-long learning)
- Effective communication
- Creativity and innovation

# *Problem Solving and Analytical ability*

## Themes arising from the nominations:
### *What the students had to say...*

- Use information in a range of media and apply logical and critical thinking to a range of problems.
- Appropriately use evidence gathering, numeracy, analysis and synthesis to investigate problems and provide effective solutions.
- Consider multiple perspectives as they apply to both practical and theoretical challenges.

Through discussion, he steers you to think critically about your work without judging or expressing personal opinions. If you pay attention to what he is saying, you immediately realise that he approaches your work with questions that prompt you to think and answer. By doing so, you become more aware and clear about your context, concepts and ideas. He'll use any number of ways to relay info to you, either by discussion, questions and even drawings. If you don't get it the first time round of discussion, you will, rest assured in the many ways he approaches his discussions with you so that you understand.

She challenges me to use critical thinking and to develop my clinical decision-making skills, encouraging the seizing of every opportunity available to me during the course of academic practice and in preparation for placements. This is a hard task and motivation can wane at this stage in the more insecure part of our learning. Her enthusiasm and dynamism are inspirational, and her confident delivery and leadership skills an example to follow in future practice.

(Name) has been a constant in the ever changing world of research at PhD level. Prior to starting she was enthused and engaged with my ideas and helped formulate these into concrete areas for my research. Over the past year her insight and experience have kept me on track and enabled me to recognise and focus on what is important (rather than my distracted tangents.) This I feel has been invaluable and combined with her skill in balancing the giving of autonomy and guidance, is something that demands the respect that she gives students.

(Name) encourages debate and especially critical thinking, and certainly does inspire development of knowledge out of class time... she often emails us internet links of topics she sees as interesting/useful regarding our subject area.

(Name) uses a lot of his frontline experience in the subjects to bring them to life. He also encourages people to reflect on their own situations during group discussions in order to ensure people understand and can implement what they have learnt.
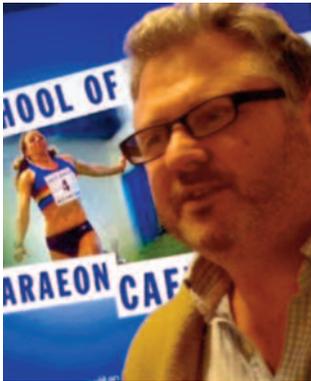
The Student-led
Teaching Fellowship for
*Teaching Excellence in the
Cardiff School of Sport*
has been awarded to...

*Mikel throughout the year has provided brilliant, thought provoking lectures which engages all students. He brings enthusiasm and energy which creates a learning environment which brings out the best of his students.*

Mikel encourages us to think for ourselves, encouraging a sharing of ideas but with an expectation that these ideas need be challenged and that it is not good enough to label everyone the same. His willingness to share his own experiences encourages us to share ours and learn from each other.

Mikel provides a different outlook on Sport Psychology, going above and beyond for the masters students in terms of providing support. Lectures are not just slides that are read from, they are interactive and fun, which makes learning so much easier. Being open and honest about himself as a person makes students buy into his lectures so much more! All round great guy, loved by all!

His tutorials make you consider the link between theory and practice and challenge your own ideas and beliefs. He makes you reflect on your own thinking and how you react to different situations, looking at the whole person not just the performance element.

Mikel connects very well with the class and is extremely warm and approachable. It's commendable how he structures each class and gives thought to the various methods of delivering a module. He's a brilliant teacher and a lovely person. He makes every student feel valued and respected.

He makes everyone interested in the topic he teaches. He goes beyond explaining things by involving everyone in the group in the teaching process. He genuinely cares about his students and about everyone's well-being. He is extremely easy to approach and helps out every time. He responds to emails and enquiries quickly and is always ready to offer support. He cares about his students and it shows in the way he teaches and talks to them.

He is very supportive and encouraging when people present things or with course work, making everyone feel as comfortable as possible. He makes everyone try to do their best. Overall, the best lecturer I have ever had.

Inspiring lecturer - always goes the extra mile to help support us.

*...Mikel
Mellick*

# Interview with
# Mikel Mellick

**According to the students you provide a different outlook on Sports Psychology, particularly at Masters Level. Why do you think that is?**

At masters level I deliver modules in Athlete Life Span Development - Critical Life Event Management and Counselling Skills and Approaches for sports psychologists. These modules lend themselves very nicely to a real world focus, a more holistic view of the athlete/performer. So where traditionally sports psychology within the UK has tended to take (at least initially) a mental skills approach which is very instructional, technique based, I try and give a broader more mainstream psychology view. So we look at a variety of mainstream therapeutic approaches and how they can be utilised within the sport context. We also discuss how best to situate our clients within a developmental stage framework, whether it is cognitive, psycho-social, whatever it might be. But it is also about addressing deeper level challenging questions, like what is our purpose in life? What does an athlete reaching their full potential look and sound like? By asking students to consider, at post-graduate level, what they see the meaning of their life is, their identities and what transitions they have and will be experiencing, it makes it easier for them to think, 'actually my clients are going to go through similar experiences and it's not just about pre-performance anxiety' for example. Instead they may be seeking help because of a relationship breakdown, moving house, homesickness or a combination of major live events. So it's just about the adoption of a broader outlook, trying to see the athlete as an individual in their own right and the fact that they are just as vulnerable to the same life challenges as the typical person. I have found the best way to illustrate this for the students is to ask one of the female students to demonstrate the process of platting long hair. This is a really nice metaphor for sport psychology practice - it is about interweaving a variety of threads to make something functional and aesthetically pleasing for that individual.

**You talk there about the transitions in life and one of the transitions that you have to manage in your student population is that transition from undergrad to postgrad. What do you see as the challenges?**

So the first thing that I say from the very beginning to the post graduate students is that they are now a colleague, an academic colleague, as opposed to a student as such. I try to set up a different expectation (psychological learning contract), a relationship that is much more about us discussing and challenging each other, increasing our critical thoughts and comments, having confident debate around their experiences and mine and trying to give it much more of a real world focus. In this way they can come to understand that this will be a collaborative approach to the critical engagement of key themes and how those themes will impact on their practice out in the real world as professionals.

**Students have brought out the relationship that you have got with them, supportive, encouraging and making students feel as comfortable as possible. How important is that to you?**

It is essential. For me there are two reasons for that. One reason is that I have a genuine concern for their wellbeing and am trying to model the process of support that I want to see in them in terms of their relationships with their future clients. So there is a little bit about modelling the environment that I want to see them reproduce. But also, because of my mainstream psychology, counselling and nursing backgrounds, it's about my familiarity with and preference for the the patient-centred /client-centred/ student-centred approach. So the student-centred approach is about setting up the right conditions in which students feel like they can contribute and engage with their learning free of threat. There is no wrong or right answer, it is about a genuine non-judgemental discussion about their stories and their real-life experiences and then trying to get them to relate that back to some of the theoretical and conceptual models. If you can set up that relationship and learning approach early then active participation and engagement is generated and reinforced as the module progresses.

### How do you think you can create a safe environment and an expectation of active engagement with large undergraduate numbers?

It's about setting up the right expectations very early on about what the learning experience is going to be. Also I believe that an appropriate level of self-disclosure and story telling helps to define and model a collaborative learning expectation. I look to provide early opportunities to break down the perceived power relationship between student and academic. As academics I think we can get caught up in trying to prove our 'expertness'. We can get so caught up on the models and theory that the students can't immediately see the connection between theory and practice. We need to continually reinforce through practice-based 'interactive story telling' the impact for practice. If the students appreciate the real world implication of what we are discussing and learning then I think we can start to break down any perceived previous reliance on a didactic teaching approach and instead participate actively and with critical engagement.

### You talked a little bit about moving away from that didactic lecture situation. Students said that your lectures are interactive and fun. What sort of things do you build in to promote that fun?

I prepare a session plan for each three hour session. I purposely don't call them lectures but instead always refer to them as learning sessions. I try and incorporate multiple activities, each lasting 15 – 20 minutes and then a short break (2 to 5 minutes). An activity might be a series of video clips that help to highlight key themes and or implications for practice. I often use small group work giving the students responsibility for putting information on the white board as mind maps and presenting that information to the other students for critical exploration. My role is to facilitate that discussion and to draw out the key themes and applications

and reinforce them through the slides that I then make available post lecture. So I purposefully try not to use slides during the active learning sessions. From the moment that they walk into the room and I have the tables already set up in 'cabaret' style where they are in small groups, they recognise it is going to be activities-based and demand active participation. I set up debates within the groups, getting them to talk about their own experiences, reflect on those experiences and ask questions of each other rather than me asking the questions. I do some modelling to them, so that if it's lifespan or counselling or whatever it might be I do some modelling of the techniques by interviewing former students around the key themes (fishbowl technique). It's important that they develop an awareness for the link between theory and practice. So it's about a variety of techniques and opportunities for that challenge, debate and questioning.

### If you were to give one piece of advice to somebody new coming in, a new lecturer, what would it be?

To have the confidence that if you can set up the right learning conditions early with the students, that they will engage and won't just sit there passively. If you can go in there with the attitude that these are colleagues and we are going to generate/facilitate a learning environment that is non-threatening and welcomes challenge from the floor, then actually it will be fun, it will be exciting and collaborative. To have the confidence in your own knowledge that you can facilitate that learning environment through a variety of learning processes and not rely on pure 'text book' content and didactic delivery. In other words tell interactive stories / hold conversations. Use every learning session to provide the students with the scaffolding that supports their learning experience. "Give them the tools and the scaffolding but allow them to build their own wall!".

# *Collaborative Learning* for Post Graduate Students:
## *Fishbowl Technique*

Collaborative learning is based on the view that knowledge is a social construct. Collaborative activities are most often based on four principles:

- The learner or student is the primary focus of instruction
- Interaction and "doing" are of primary importance
- Working in groups is an important mode of learning
- Structured approaches to developing solutions to real-world problems should be incorporated into learning

Collaborative learning can occur peer-to-peer or in larger groups. Peer learning, or peer instruction, is a type of collaborative learning that involves students working in pairs or small groups to discuss concepts, or find solutions to problems. This often occurs in a class session after students are introduced to course material through readings or videos.

(Centre for Teaching Excellence, Cornell University, USA)

## What it achieves:

Collaborative learning activities create opportunities for students to:

- Engage in subject specific discussions with peers
- Learn how to work cooperatively and support each other
- Develop effective teamwork and communication (including interpersonal and cross cultural awareness) skills
- Assimilate multiple views to deepen knowledge and promote critical thinking
- Foster individual accountability to the team
- Develop independent learning strategies
- Structure out-of-class learning
- Mitigate learner isolation

(Curtin Teaching and Learning, Curtin University, Australia)

## How to run it:

1. Ask a small group (three to five) of former students (and or current students) to come in to the class and form a circle, and ask the remaining students to form a larger circle around the first circle.

2. Give all participants the following instructions: only those in the inner-circle will speak; outer circle students will be observers and take notes on both content and group process; although observers will not speak during the Fishbowl discussion, they will have the opportunity to address any issues that arise in the follow-up discussion.

3. Give those in the inner-circle the prompt question for discussion and/or have them perform a task, such as solving a real world practice problem.

4. After the initial Fishbowl session, allow students from the outer circle to join the inner circle by placing a post-it on the member's chair and exchanging places with him or her.

5. Ask students to work in threes or fours to review their notes and record key themes on white boards (flip chart paper) provided. Ask students to report in a whole class discussion, asking that they address the content issues that arose and that they comment on group processes.

(Barkley, E, Major,C & Cross, K. (2014), Collaborative learning techniques: a handbook for college faculty, 2nd Edition, Jossey-Bass: San Francisco)

## Resources required:

Moveable chairs and sufficient classroom space to form the circles. White board & markers (or flip chart paper) to allow those in the outside circle to record key themes/issues etc. for later whole group discussion.

## Tips

Combine this activity with one group performing a role-play while another group watches in a circle on the outside and then have members of the group trade places through tagging. This is a really useful way to engage students in a creative, participatory activity that requires them to apply module concepts to real world practice scenarios in a non-threatening environment.

# *Effective Communication*

## Themes arising from the nominations:
### *What the students had to say...*

- Be able to communicate effectively and for different purposes and in different contexts.
- Use the communication appropriate to a given situation including oral, written, numerical and graphic communication.
- Effectively communicate with others, using digital technologies and engage productively in relevant online communities.

(Name) invited me and some other students to discuss my work on Radio Cardiff, taking extra hours to discuss and plan the show, and we are doing more radio shows in the future with some eager 1st years. I would describe some of what (name) does as turning student's doubts and comfort zones concerning their work into curiosity and ambition. For me, she has helped me form a direction in my work that I thought was beyond me before starting the course.

During lectures she encourages debate in every lecture. She will make sure we voice our opinions and will give everyone a chance to speak. She clearly knows what she is talking about and this shines through during lectures. This also inspires me to look further into research of the topic. She will always ask specific questions and if there are no instant answers, will give a few examples to encourage a reaction. She will then ask people who won't normally speak up in lectures and encourage them to voice their opinions. This results in interesting debates and critical thinking which makes the lectures a lot more interesting.

She encourages a healthy level of debate over controversial issues and never pushes her opinion on any of us, allowing us to come to our own conclusions.

I've always been inspired by her never-ending knowledge of writing and literature. She has always knows which direction to point me towards when I've gotten stuck with my writing.

(Name) constantly questions people. This is something that has greatly improved my critical thinking skills. Throughout my essays I am now far more confident in gaining marks for criticality and I find myself questioning any statements I may make. I believe that (name) 's influence has allowed me to do this.

When we first started we didn't really know each other yet we had a group presentation to do for media. We collectively asked (name) to put us in groups to get to know each other, she happily did this and listened to what we wanted.

# The Student-led Teaching Fellowship for *Teaching Excellence in the Cardiff School Art and Design* has been awarded to...

*Amelia's teaching goes beyond the course - whether she is reading thought-provoking literature out loud to the class during workshops, or bringing students onto the radio on a weekly basis to discuss illustration as a whole. She pushes the philosophy of illustration as an interpretative and inspiring means of communication, and as a tool to be used to draw people in on the subjects that matter, or should matter to people.*

She has a wealth of knowledge, which she uses to point you in the right direction with ideas; this has been for example showing me artists to inspire my work or pointing me to the right member of staff in the university to help with an idea. As a tutor she is very inspirational, her work is so powerful and challenges the boundaries between activities for example with her Run to Draw project and this is something she encourages us to do- be brave and take risks with our work.

Amelia has supported and encouraged me to explore multiple different ways of visual storytelling. I feel like I have had the freedom to explore my ideas using different outcomes, from painting to ceramics to creating installations and I have loved how Amelia has encouraged this cross-disciplinary approach to illustration. Amelia often says how important it is to create work that speaks and tells a story.

Amelia showed me a new, very effective way of working, which allowed me to really fast forward in my practice. It increased my creativity and productivity, and boosted my confidence when I realised it was actually leading somewhere and that the outcome kept improving.

She teaches us the importance of dealing with serious and sensitive topics in our work, yet at the same time injects a sense of fun into all she engages us in. Her assessments and feedback are always constructive and give you a stronger sense of direction because she talks to us as adults yet nurtures us as students. Because of this I have learned so much already and feel I could not be in a better place to be studying my degree.

Amelia is really inspiring, she manages to juggle being subject leader and a PhD student with her own practice of running marathons whilst drawing, setting up Illustration Research, her own puppet company (P*A*ST), the Krakow shadow play symposium and finally her most recent practice of 'Illustration Radio' for radio Cardiff. Amelia's constant progression and diverse projects have really helped us (her students) to understand the diverse nature of the subject (illustration) and helped to make the Cardiff course vibrant, enriched and most of all exciting.

# *...Amelia Johnstone*

# Interview with
# Amelia Johnstone

**Students have highlighted the innovative nature of the illustration course and the cross disciplinary approach to illustration adopted. Can you tell me what they mean by that?**

I think for many years illustration has been put into a box and I have always jumped out of that box and said that illustration isn't necessarily about drawing, or making a picture, it isn't necessarily in response to a text, Illustration is about communication. It is about translating difficult and sensitive information to people in a way that brings them in, that isn't patronising. Therefore we explore lots of different ways of how illustration could be one thing or another or another. Because of the way that media has changed in the past 20 years I guess illustration has had to explore itself through those new medias and illustrators have become more authoritative in their work, more journalistic and also more authorial. So I encourage the discipline of illustration to go beyond where it has gone before. Illustrators have, and I guess this is what is controversial, started to not borrow from other disciplines but go to them and see what they are doing and then bring back that information and those skills and methodologies and translate them into ways in which we can communicate. So it is cross-disciplinary but it is also cross subject in every way because illustration isn't just about illustration, it is about everything.

**One of the things students talked about was how you push them to deal with serious and sensitive topics and not avoid them.**

It is important to communicate and particularly difficult to communicate horrible things and so many really horrible things are happening in the world at the moment and probably forever will. But, I think that if we look and deal with really serious and sensitive topics, then as illustrators when we translate that to an audience, empathy happens between the work, the illustrator and the audience and that can be really powerful. So all 3 of us (Chris, Anna and myself), encourage our students to think about those sensitive topics, as it is important for somebody to deal with

those subject matters and I think it is the illustrators place to deal with those things. It might be something like bullying in childhood or it might be something to do with depression or Alzheimer's or rape. One of our students is doing a project about FGM and that is a seriously difficult subject matter but also very culturally sensitive beyond the subject matter. Therefore we can't be judges of those things – we mustn't judge. Our place is to sit in between as a channel through which the illustration can speak to its audience. I talk about illustration as a talkative discipline – one that speaks to its audience directly, which puts out a hand and draws you in. If you are going to have to have to talk about something like that (FGM) you need to understand all about it from every type of persons' position, what their thoughts are going to be. You might take a particular stance and we talk about stance quite a lot, but when they have taken their stance then I ask the student to step into the shoes of every other person that would have an opinion in order to understand how they can present their work back to them.

**Students talk about your feedback as constructive, honest and critical and that it provides them with a sense of direction. How do you avoid imposing your ideas but still give them direction?**

I talk about us [the lecturers] as a catalyst. So, students will often say 'wasn't that your idea' and I will say of course it wasn't my idea because I would never have said that to you if you hadn't said that to me. It is about developing a dialogue and a conversation with the student. I say to them that I am going to work with each of you individually, so you can become the best illustrator that you can be because I want to see them grow as individuals and I don't want to create lots of little Amelias. That wouldn't be any good! So the philosophy of the course looks at how students are thinking but not necessarily how they make the work. So we can talk critically about the work itself, about whether it is working or it is not working in the context that it needs to work in. I get very, very excited about students work, very, very excited about the possibilities and I encourage them. It

is almost a sense of willing them to do the best that they can do, but also giving them the enthusiasm that they need and the confidence to take that work and make it fly for themselves and I do believe that I can do that.

### One of the things that students highlighted was how they had participated in 'illustration radio', which was a new concept for me. Can you enlighten me?

Well I think that radio and illustration are really similar actually. I talk about illustration as the 'encounterable art form' and the encounters one has on radio are similar. I grew up listening to radio 4 because that was what my mum listened to and I would draw at the kitchen table the images that would come into my head from the radio and these were very, very powerful. I think that radio is full of pictures and I think it is another form of illustration. I have joined up with pitch radio to do 'illustration radio' on Radio Cardiff. I have been asking students to come and talk about their work. I think for anybody listening it is a bit like when people talk about cooking on radio or travel, you actually get a lot more sensations. It is a bit like someone comes and sits next to you and has a conversation and that is kind of what illustrations do as well. The future of illustration radio is quite rich and beautiful because not only does it make students really excited, but it gives them confidence and help them grow in different ways. It also develops the breadth of the discipline of illustration giving a voice to illustrators who often don't have a voice.

### Another thing that students picked out was 'run to draw'. Can you tell me a bit about that?

Well running and drawing at the same time is the subject of my PhD. I am exploring the idea of doing one thing at the same time as doing another thing. My idea is, to run through all the war torn countries, to become this itinerant illustrator running and drawing through the world. The PhD is about exploring artistic creativity and physical activity, but I am an illustrator with a huge imagination, I can't just do that in a normal way, I need to do it in a very imaginative way. I also need to have a purpose; illustration always has to have a purpose. The other idea is that through running and drawing I will discover things that will help me to inform educational policy around sport and art education, which would be really amazing. When I was a child I was discouraged from sport and things like that as I wasn't very good at it. I am interested in teenagers, because I think the most difficult time in anybody's life is to be a teenager and they are not very nicely looked at in the world. Some of the peculiar activities that teenagers enjoy actually might work if we start to look at one



activity with another and the idea that many people are physically inactive these days makes me think there is something in this.

### So finally, you are preparing students for the world of work. How important do you think that is?

I think it is really important because we all live in such uncertainty and the thing is we can't prepare every student to become an illustrator. They need to understand that they have responsibilities in many different ways and opportunities in many different places. I think by encouraging them to become individuals and to be themselves they grow up a lot during the course. I give them a sense of confidence in their own ability and also the realism that it is not going to happen immediately and you do have to go through some times of disappointment. But to prepare for disappointment is also important and know that it takes time is absolutely vital. It is about creating connection, not only with the reality of what it is like to be an employee in this world and to be employable but what it is going to be like in a realistic way. We prepare them to have a sense of their own ambition, to be innovative and entrepreneurial. There aren't pages and pages of illustrator jobs in the papers; you don't get a permanent job as an illustrator. I see the possibilities for the discipline, a sort of advocate for where it can go and what it can do and how the discipline, I really love, can make a massive difference in the world and that is why the students are there.

# '*The* **Good Human**'

## What it achieves:

The benefit is that learners see themselves in context with their own capabilities and experiences, and that they can assess their own success outside of criteria in order to build a portfolio of life skills that enable them to become a good human, a citizen of the world.

It is essential to see each student as an individual, with individual ambitions and goals, and with individual responsibility in their work and in the world.

In an increasingly difficult world of employment the principle of this, 'philosophy' rather than tool, is to see each student as an individual and allow them to work to their strengths and to establish a portfolio of unique skills which are part of the expanded discipline, to be a good human. Through projects which are on-going, like Illustration Radio, where students have the advantage of finding their illustrative voice in a community environment relating directly to their, again unseen, audiences.

As a team we all have our own research interests and ambitions, these are reflected in the on-going evolution of the discipline and its importance through Illustration research established in Cardiff in 2010, which is now a global network. We deliver what we call 'Muses' about our work and our research, imbedding this within the projects and within the ambitions of the students, thus the collective ambition of the course becomes more unique and extraordinary, constantly in motion, never just one thing but a many-splendid-one. This has a reach beyond what we do every day as illustrators but more towards other important areas of consideration like politics, medicine and charity. Through briefs which explore scientific and topics from current news stories, students in illustration become intelligent well informed people who have a solid place to stand in the world. We imagine there is a possibility of a better world.

## How to run it:

In briefings and lectures outline the responsibility of the students not only in the present but in their employment after university to be empathetic, to consider others and to consider what they have learned as illustrators in the way in which they communicate with people in the world.

To work one on one with students developing content in their work which explores this and gives them a good sense of purpose for their work beyond the attainment of a good degree.

To highlight with students their own personal achievement, to develop a positive outlook and personal ambition.

## Tips

This philosophy is about long term thinking as humans in the world, outside of the safe environment of the university, it is about educating the individual to be aware of themselves and others in all situations, to make them more employable, and in that employment to do good, and be 'The Good Human'.

# *Global citizenship*
## *(Diversity and Sustainability)*

## Themes arising from the nominations:
### *What the students had to say...*

- See themselves as part of a larger community and recognise the impact that their decisions and actions have on those around them.
- Possess an international perspective and inter-cultural competence to engage effectively with the environments in which they operate.
- Appreciate the importance of sustainable development.

This tutor comes from a background in (profession) giving insight into what it is like to work in our desired careers, apply the skills we have been learning. The way in which she gives insight into this industry feels as though it comes from a 'fresh' perspective, often digressing to her experience in the workplace, further re-enforcing the lecture contents. It is in these digressions and general lecture content (open questions etc.) which lead students to think critically about the subject under discussion, which consequently inspires the development of knowledge.

She actively facilitates students being able to attend conferences, gain research grants/studentships, take part in exchange programmes, inter-disciplinary academic networking and collaboration with academic institutions, industry and healthcare providers.

His module talks about global warming and how important it is for businesses to create the least impact as possible on the world. His assessments inspire us to teach other people and have the ability to answers question when people want to know more.

(Name) creates opportunities for students to travel to other countries to carry out other projects.

(Name) has given me a broader view of the outside work life, and helped me broaden my leadership and managerial styles to include a variety of different styles. He is always developing new and fun ways to learn within lessons (which isn't just sitting and learning from a board), you are actively doing stuff and putting theory into practice, which is the best way I learn. Because of (name) I believe I will become a better leader/manager one day.

He is a very approachable lecturer who gives students within the course a variety of work experience opportunities including Glastonbury Festival, corporate events, working with his clients as well as several events around the city. He always encourages students to come and work with him within the industry for them to gain a better understanding of the theory that he is teaching in lectures.

# The Student-led Teaching Fellowship for *Teaching Excellence in the Cardiff School of Management* has been awarded to...

*He has been amazing this year, introducing new ways to assess students and helping at every stage. He always tries new ideas which I admire and believe has made my third year so much more interesting.*

Mark provides us not only with courses but an environment that encourages learning, but above all he promotes trust and belonging. His classes take more original forms than classic lectures with a lot of interaction and non-traditional tools (outward bound experiences, debates, picture cubes to express ideas, mind mapping, blogs, podcasts etc.) combined with traditional ones. Critical thinking is an objective spread throughout our classes. He provides a lot of additional material to encourage us to broaden our knowledge. In order to get the best results possible, Mark has implemented formative assessments in a lot of our classes (especially during the first semester), which thanks to this feedback provides opportunities for improvement. Last but not least, Mark's teaching style is enthusiastic, optimistic and creates a conducive environment to listen, learn and engage.

Mark is a very creative and innovative teacher. He always comes up with interesting activities and assessment methods. He engages all students in the class and encourages debates. For one of the assessments he had us write a collective blog, for another one, he's having us build a scrapbook. He always experiments with new feedback methods such as podcasts and one-on-one meetings. He's a supportive teacher, creative and treats us as colleagues not as his students.

Mark makes his lectures and seminars interesting. He is highly knowledgeable in his field. His enthusiastic and creative ways of teaching helps me engage in learning. He should be acknowledged for this.

Mark's lectures are interesting and engaging and his seminar classes are fun and full of interesting discussions. Mark is an enthusiastic teacher, going above and beyond for his students by taking the time to meet with us individually to discuss our work. He's very creative in his teaching approach, always pushing us to do better and helping us to recognise our potential.

He encourages creativity and critical thinking in his class. He is also very creative in the way he teaches his students. He is always encouraging us to debate. Mark is always available to us via email, physically (after class, in his office, even if you find him in a corridor).

# ...*Mark Sutcliffe*

# *Interview with*
# **Mark Sutcliffe**

**The students have commented on the creative way in which you teach, encouraging creativity and critical thinking in your class. Can you give me insight into this?**

Well, I always try to make sure that what I teach and how I teach it is challenging, so that very often involves being creative in the way that you approach material and how you use material, not just in terms of assessment but even within the lecture. Lectures will be interactive and they will involve students having to be involved, it's not just a passive thing. So the creativity can be having lecture-workshops based around case studies, or virtual learning tasks that involve students having to think about things in different ways. A recent session that I did looked at America and soft power and it was taken from 'The Economist' special issue of six articles. I split the group into six groups, each group was given an article and they had to produce a mindmap on the whiteboard at the front. So you had six mindmaps altogether and then the task was to identify common themes and issues that ran through all the articles. I think that was quite a creative thing because it raised issues about power, about the role and changing position of America.

**The creativity of your assessments was also highlighted and with one of the examples given being a collective blog.**

One of the things that I have done this year is to get the students to read a book and in the exam I put questions related to the book. Now in order to get them to read the book in a paced way, what I have done is create blogs and what the blogs do is offer structure. So I get them into blog groups, then as a blog group they work their way through the book and I provide questions for them to debate and discuss within the book. So the blog has a structure and an organisation. The reason for doing that is to encourage students to read consistently over the year, not cram and having a blog enables them to deepen their understanding of issues through discussion and debate with others. It is quite a challenging way for them to learn because to start

with they are very fearful of the free riders, the people who are just not contributing, and it takes them a little while to get used to using a blog. A lot of them, even though we think they are technologically savvy, actually aren't as savvy as we think and it takes them quite a long time to get into a blogging routine. The blog is quite a challenge for them but it works really, really well.

**Another thing that they have commented on is the production of a scrapbook as part of the assessment which seems a bit bizarre when you are 18+.**

I think that they have found this the most challenging of all the assessments I have done in recent years. It is challenging because it involves them being truly creative in the sense of designing and producing a piece of work. It is not simply the writing, it is not simply the content, it is about how the scrapbook is delivered as an intellectual piece of work that has to communicate a message. So what I ask the students to do is to identify a contemporary issue related to globalisation and they then have to produce a scrapbook based on that topic. So for example, a number of students have chosen the Ebola outbreak. What they had to do with the scrapbook is to create a story of the Ebola outbreak and how that was linked to globalisation and how globalisation changed our attitudes towards Africa and the movements of people. So they treat the scrapbook as a data collection exercise. They then have to think about the planning and design and how they are going to communicate things in unique and original ways with words and pictures. They find it very challenging but a lot of student really enjoy the scrapbook process because it empowers them. I think the whole idea is quite a real, positive one, well worth the effort on my part. The scrapbook has a real scaffolded structure and involves lots of formative feedback. The students do progress reports, where I challenge them all the way about content, about design and about how then they are going to analyse the content in their final evaluative essay. So there is a real structure and logic to what they do, it is not simply, create a scrapbook and you let them go. You actually support it all the way.

### Another positive raised by the students was the impact of the formative assessment. Can you comment on that?

Formative assessment is something that I have used a lot over the last couple of years. Every module that I run has formative elements to a greater or lesser degree. The scrapbooks have four pieces of formative work before they do the final piece of evaluation and given that these are modules of 200- 300 students respectively you are talking over 2500 pieces of work that have gone through my hands and my teaching team's hands this year so far. We haven't got to the final summative evaluation and scrapbook yet. So it does involve a considerable amount of effort on the part of the teaching team in developing the formative assessment side of things. But as it is formative it encourages students to learn from what you have to say in a risk free environment, where they are encouraged to take risks. It encourages them to think differently and if it doesn't work or they make a mistake then it doesn't matter. So it is always feeding forward, always looking to develop them as individuals.

### One of the nominations stated, 'he is always experimenting with new feedback methods such as podcasts'. Can you tell me why you decided to go down that audio feedback route rather than the written?

The audio route that I have gone down has primarily been driven by a desire to improve the quality of feedback. I felt that written feedback was quite constraining in not just what I was saying but also in terms of the quality of some of the things that I was saying. It was time consuming and didn't get across some of the things that I wanted to say. I have embraced audio feedback, to the extent now that on my post-graduate studies all my feedback is audio, both formative and summative. The thing that I have found most

inspiring about it is that my feedback to the students has changed and it has moved away from being feedback about what is right and wrong about a piece of work to discussing learning outcomes and the more philosophical aspects of work and what they need to do to improve. I think the whole focus and the feel of the feedback is so different. You essentially use the audio as a one-to-one conversation and students say that they feel that I know them and that I care. I think that is rewarded in the quality of the work I get back.

### And finally, I know that you have been one of the early adopters for Moodle and that you have really embraced the possibilities of Moodle.

I think that the thing for me with Moodle is that as a learning environment compared to Blackboard there is no comparison. It is far more engaging for the students because primarily it is driven by pictures, not by lists. From a staff point of view I think it is really positive because you can approach teaching in a totally different way, one that is not constrained. I have found that the whole format and approach that Moodle allows me to adopt to be a far more liberating one. The use of tools within Moodle is also something that staff need to think about, how they can use these more effectively. It is a tremendous opportunity for staff to really seriously think about what they do and how they do things. Even being fairly new to Moodle I have used it for lots of creative assessments already, for example using the glossary tool to do joint group and individual tasks and creating a creativity reference guide. I got the student to literally write a book as a group project in terms of the content, however the evaluation, introduction and the critical evaluation at the end was essentially an individual project. So I think with a bit of freedom of thought you can take many of the tools and use them for many different things.
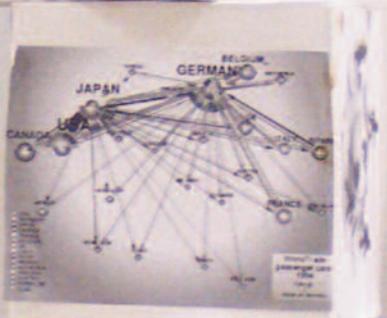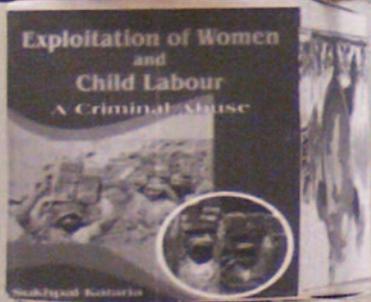
# The Globalisation Cube

### What it achieves:

The Globalisation Cube is a pictorial way of presenting the concept of globalisation. It encourages learners to identify images that for them define the good, and the bad sides of globalisation. For the student, this task enriches the understanding of globalisation, and helps to identify the multi-dimensional nature of the concept and its understanding. It encourages discussion and the free sharing of ideas.

### How to run it:

In preparation for the task students should be requested to collect a variety of images that, to them, reflect globalisation. They should be told that they need to collect two images to reflect positive things, two for negative things (although might be corrected or a solution found, with appropriate willingness and intervention), and two images that reflect the "ugly" or really bad side of the globalisation process. In the session students should be given the cube, they should mount their images, and then discuss. Students should take turns, doing the good, bad and the ugly.

At the end of the process a general discussion as to what has been learnt will highlight many key learning points regarding the nature of globalisation and its impact. Also the difference between bad and "ugly" will require clarification, and reflect a deeper set of values.

### Resources required:

- The Cube (these can be pre-bought and can be recycled).
- Scissors and glue.

### Tips

In multicultural groups see if patterns arise as to what is good, bad and ugly!

# *Flexibility and adaptability (Life-long Learning)*

## Themes arising from the nominations:
### *What the students had to say...*

- Be able to effect change and be responsive to the situations and environments in which they operate.
- Show openness to life-long learning through directed and self-directed study and apply learning to new and unexpected situations.
- Identify, evaluate and implement personal learning strategies.

**They both bring real life experience, enthusiasm, and passion for their subject areas to the class. They both encourage development of knowledge over and above the course content and share knowledge and experience of further subject related fields of interest. Their feedback and critiques of assessment are insightful, inspiring and encourage critical self analysis. Opportunities in the workplace and in further study were discussed and assistance given to explore available avenues.**

We are encouraged to research topics after lectures, with communications on Blackboard providing links to help us along. They couldn't express enough how important it is for us to keep developing our knowledge as this is what we will need to do throughout our lives as professional architectural technologists.

(Name) strives to inspire all Cardiff School of Health Science students to chase a fulfilling career in science. During her teaching sessions she encourages students to become independent learners and has a strong passion for research. She has taken on several placement research students whether they are Cardiff Met internal summer placement students or external, European/International undergraduate placement students, seeking sponsorship from the Society for General Microbiology, or Society for Applied Microbiology. These European/international students are able to share their experiences and expertise with our Cardiff Met students.

**(Name) certainly breathes vitality into her subjects, which were enlightening and thought-provoking so much so that I have developed an unquenchable 'thirst' to learn more about sociology in particular.**

(Name) encourages the assessment documents for his modules to be created with a view to being used within the students' careers or later on in life within the events industry.

# The Student-led Teaching Fellowship for *Teaching Excellence in the Cardiff School of Education* has been awarded to...

*Gill goes above and beyond the call of duty. She came up with an ingenious method to help students like to me understand how to write and structure and essays. Gill calls them magic boxes. Her door is always open and she does not get tired of explaining anything no matter how many times you approach her. Gill is an inspirational lecturer and above all a youth worker at heart. It is evident that she is very enthusiastic about her work, dedicated and passionate.*

My dilemmas are always met with a professional and efficient manner by Gill and I always feel much better for sharing my experiences with her, whether they are positive or negative. At times where I have felt that I am not ready for new opportunities, she has been supportive and encouraging to say the least. For example, I have been supported through the process of furthering my career as a professional by Gill, who has encouraged me to apply for posts ready for leaving the university establishment.

**Gill has motivated me to have faith in myself and my own practice as I prepare to enter the working world. Gill is a much-loved member of the department and is a firm favourite amongst the student body. We are overwhelmed with appreciation for her and feel that she deserves something back from the student body. Gill remains the same supportive and inspirational figure, even though she has taken the huge responsibility of being programme director only this year. The examples given in this nomination are just a few from my experience as a student. There are many more students that she has helped in so many more ways! There are countless things that I could say about Gill, but the only thing that is important in this instance is that I do not know of anyone more deserving of the award.**

**Gill is an amazing lady, using her unique approach of comedy and passion to teach sociology and social psychology to teach students the importance of this on the impact it affects young people in today's society. Without Gill I would probably have left university as I have grown in confidence and really feel encouraged by this extremely good lecturer. Gill really inspires me and therefore now I'm drawing up business plans etc. to work with young people on a bigger scale because Gill believes in me.**

Gill operates an open door policy for all students on our course (BA Youth and Community Work). She is always available for a chat and some tea if we are in the midst of a crisis. For example, when I have felt that perhaps the course has become too much for me, I have been welcomed by her to discuss my issues open and honestly. I have never hesitated to share my concerns with her due to her warm and bubbly personality. She has inspired me in so many ways to be a much better practitioner. She is always at hand if I want to reflect on something in particular.

# ...*Gill Price*

# Interview with
# Gill Price

**One of the things that students highlighted was how you help students make that transition between students coming from working in a youth and community setting into an academic life.**

One of the things that I think is important about the team and certainly about my practice is that we try and bring youth and community work into the university. By bringing elements of our youth and community work practice into the university setting hopefully students can relate better to us and the points that we are making. Some students have expectations that lecturers will stand in front of them in a lecture theatre, deliver a lecture for an hour and then won't be seen again until the following lecture. This isn't the case on the youth & community work course. I think due to small class sizes and tutorials students get to know the youth & community work team and feel that we are approachable even outside of timetabled lessons. The tutorial process and the role of professional tutor are crucial to building relationships and to the reflective learning process that takes place on the course.

**Students say that you very much 'walk the talk'. They still see you as a youth and community worker even within the academic setting. How do you achieve this?**

The youth work value base was fundamental to and informed my youth and community work practice. As this value base also underpins teaching and learning on the course it is important that students feel that it informs my practice as a lecturer and tutor in an academic setting.

'Walk the talk' is also achieved in lectures and tutorials through the application of theory and by highlighting this value base. Across the board the teaching on the course isn't only chalk and talk from the front of the classroom. In lessons I actively encourage discussion and facilitate small group work exercises with students. So, with modules like 'working with young people in a social context' whatever theory is introduced I will try to make it relevant to students who are training as youth and community workers. I also support and

encourage students to apply theory to personal and practice experiences as well as making links to broader societal issues. The ideal situation is that as a lecturer and tutor I am drawing upon students' knowledge, opinions and experiences. Sometimes that is not possible, particularly at level four, when students are a little bit nervous, when they are not used to hearing their own voice in the classroom or perhaps they haven't started placement. So I will draw upon examples from my youth and community work practice to illuminate discussion points and I think that students recognise that. As time passes hopefully students will increasingly and instinctively make the links for themselves.

In my opinion the tutorial process is the glue that holds the course together and gives it added strength. The tutorials are student centred and facilitated by a professional tutor. In this role I encourage students to talk about their experiences on placement and any issues affecting them. As a tutor I support individuals, question, come up with ideas and suggest ways forward. Over time this becomes a shared responsibility with students in the group. Tutorials tend to be lively sessions where students discuss a range of practice experiences and issues. So it could be about specific work with young people, why it feels like young people are hanging off the ceiling of the youth centre during evening sessions because as a group they are absolutely wild, and it really flavours the discussion in those tutorials. I draw upon my own and others' practice experiences and support students to make links to theory in order to unpick and understand better what is happening in these situations and to identify ways in which the student could respond.

The fieldwork handbook details key professional requirements; relationships, educator, values, praxis, management and professional development. For each requirement there are exemplars to help the student identify learning needs. Towards the end of the academic year when students are focussing on portfolio building, I support students to identify examples from practice, pull things apart, make links and identify theory that could support students'

reflections. Feedback from students highlights the importance of tutorials to learning and development in the professional role.

**One of the things that the students have said is that they may not have written essays for a long time and even if they have come straight from school there are different expectations in higher education and they made comment about your 'Magic boxes'.**

I have never called them magic boxes. That is a student coined phrase. When I was an undergraduate, many years ago, I could always write assignments and I coped well academically. However, one of the things that I found frustrating was when I started writing an assignment I would ask myself 'where am I going with this?' and often I wasn't able to clearly identify the steps I was going to take to get to the end point. I would just write.

Over time I have become increasingly aware that some students find it difficult to write assignments because they cannot visualise the assignment and they have not identified that clear pathway through the assignment. Also, when I did my professional training I became acutely aware of the need for students on professional training courses to make links between theory and practice. So, when I began delivering professional training I was thinking, 'how can I best help students to write this type of assignment?' Hopefully I have developed a tool that does both of these jobs, the 'Magic Boxes' (see Teaching Tool). To date student feedback has been positive so I will carry on using this tool for as long as students appear to be benefitting from it.

**Youth and community work is changing due to less government funding. How are you helping students develop these skills for the future and do you think this is important?**

I do think it is important. In the past the relationship with and resources available in the field meant that placement providers were able to offer a comprehensive continuous professional development programme for staff, including students, covering safeguarding, risk assessment, funding and so on. Given the changing nature of the field, reduced resourcing and the strain on services and front line staff it has become apparent that placement providers are not able to cover as much of this with students. Also, as services have been restructured many functions have been centralised. When I was in the field as a Community Education Officer I would write funding bids. The knowledge and skills I

possessed could be shared with students on placement. The increasing centralisation of functions means that some of these types of opportunities are being lost in placement settings. As a course team we are looking forward and hope to cover more of these work-based skills in taught lessons and where possible for them to be reflected upon in assignments. Although when training and in post qualification work situations much of the learning that takes place is experiential it is clear that having an armoury of practical and critical thinking skills will act as a springboard for future learning and professional development. So, it is important that our students go out into the field equipped in a number of different ways and feel confident in the professional role.

I have drawn upon my practice experiences to support students to develop knowledge and specific work-based skills both on an individual and group basis in lessons and tutorials. A good example is community profiling. Often new employees are asked to produce a community profile or undertake other community based research. On the course students learn these skills and produce a community profile for real. In the past students have commented that they were pleased to have covered this on the course as when asked to produce a community profile in the workplace they had felt confident doing so.

Some of our students are still being employed off placement and recently we have had an increased interest from providers for placements starting in the new academic year. Although sadly some sectors in the field are diminishing it appears that students are still in in demand, which reflects well on the youth & community work course and our students.

# Magic Boxes
## *(student coined phrase)*

### What it achieves:

This tool is particularly useful for students who are new to Higher Education or who struggle to structure assignments as well as those who find it difficult to consistently make links between theory and practice.

The magic boxes enable students to visualise the structure of the assignment they are working on. Each box relates to a specific section of the assignment including the introduction, main body and conclusion.

The magic boxes are applicable to any assignment but on a professional programme the boxes are used to ensure students are conscious of and make links between theory and practice or indeed practice and theory if it is a reflective account. In the main body of the assignment each box has both a theory and a practice strand and both aspects must be addressed by the student. This approach supports reflection and the application of theory.

### How to run it:

This is a discussion based exercise.

The magic boxes are drawn onto paper and the tutor discusses the assignment in question with the student. There is an introduction box, a main body that can contain as many or as few boxes as the student needs, and a conclusion box. The purpose of the introduction and conclusion are explained to the student and then the tutor and student focus on the main body of the assignment.

In the main body each box relates to a specific aspect of theory and a specific section of the assignment. It is explained that when writing the assignment the student can only open one box at a time. Only when a box is open can that theory be discussed and analysed in the assignment. This helps the student to develop a coherent structure throughout the assignment. If a student moves on to a new box (theory / section) and recalls something from a previous box (theory / section) they have to wait until the current open box is closed and only then return to the previous box.

Through discussion the tutor explains that each box has a theory and a practice strand. The tutor supports the student to make links between these two strands by drawing upon personal, practice or societal examples to embed the principle.

### Resources required:

A pen and paper as well as some invisible boxes!

### Tips

As a student develops further her or his academic skills other pointers can be highlighted through the use of the magic boxes. For example, linking paragraphs and comparing or contrasting theoretical perspectives.

## Inter-personal skills and networking

## Themes arising from the nominations:
*What the students had to say...*

- Work collaboratively and network effectively, taking the initiative and leading others when appropriate.
- Negotiate, assert their own values and respect the values and contributions of others.
- Be able to operate in a range of roles within teams in order to meet common goals.

He goes above and beyond to have guest speakers who are currently involved at top positions in the UK to come and share valuable experiences. He devotes his Twitter account to being an online resource, constantly sharing and questioning the way in which Performance Analysis is done. He has even created a worldwide resource for top Performance Analysts to be involved in, giving us students free access to develop ideas and create links with professionals.

Her assessments are brilliant (and I am a student saying this!), for example, allowing us to choose a journal article (within the subject area) on which we do a presentation. This has allowed me, as a student to not only learn in more depth about my own passion in the subject area but also learn about the passion of my peers.

I may only be in first year but he is already set on helping me and the rest of our group to achieve our goals after our degree by offering us a range of different opportunities outside of university. He is always enthusiastic about everything and makes every single person look forward to his sessions every week!

A frequent 'Tweeter', (Name) constantly 'posts' or emails new articles, news reports and debates across the sporting world. Most of the assessments and labs set up by (name) can be applied to whichever sport we chose, which aids the application of learning.

She has a wealth of knowledge which she uses to point you in the right direction, showing me artists to inspire my work or pointing me to the right member of staff in the university to help with an idea.

He brought in externals who had personal experience with some of the emerging issues to speak to the group making the module very relevant. He also helped me to realise that the Environmental Health course offers opportunities beyond local government and advisory roles, and has really broadened my horizon.

# The Student-led Teaching Fellowship for *Teaching Excellence in the Cardiff School of Health Sciences* has been awarded to…

*Gives all 48 of us feedback for assignments via screen casting up to 20mins long per student to ensure that students know what they did both well and badly and how to improve. He regularly asks for feedback on sessions and always incorporates feedback into the structure of his lectures. Always considers alternative views and gives credit for forward thinking.*

Henry goes out of his way to bring examples of building materials into lectures. He is enthusiastic and encouraging. His approach inspires further interest in the subject and creates further debate within the class and outside the class. His ability to communicate during lectures and outside lectures is admirable and encouraging. The subject matter can be very dry but he has found ways to engage the subject and gain our fullest attention! Building Terminology Bingo!!! I find Henry to be a knowledgeable, entertaining, keen and approachable lecturer.

He regularly goes the extra mile: his seminars and lectures are well thought out, researched and executed. He mixes in group work, videos, quizzes as part of the learning experience and uses a multitude of practical knowledge gained in the industry with samples gained to relate his subject to us. He organises regular field trips. He has an open door policy and is always willing to help students with problems. Is always enthusiastic and welcoming…never has a bad day.

Henry supports every topic that he discusses in class with interesting real world examples of his own experience. Assessment feedback is given in the form of 10-20 minute online reviews that work page by page through each student's individual work, showing you clearly every point that you can improve. He clearly demonstrates a passion for his subject that inspires students' interests in the subject. Each assignment has forced me to gain an in-depth insight into each topic area covered.

Henry is always passionate about everything he teaches in his subject area, Built Environment. He always brings in example pieces of items to help better our understanding, for example he'll bring in pieces of slates, plasterboard, pipes and concrete blocks, which he carries in from home. He makes every lecture count even if it has gone beyond the 2-hour slot by 5 minutes. His knowledge is vast.

The enthusiasm that Henry has for his subject of housing, built environment is second to none. Really motivating lecturer who is thorough, keen and encouraging of students and this creates a desire from students to succeed in this subject. The video screencast feedback given to each student as assignment feedback is considerate to us as learners and very dynamic.

Henry always puts so much passion and thought into every session. Each session is different and engaging. He always makes the sessions a two way process where we can ask questions, no matter how silly the questions can be. Every session brings something different, whether a trip or a lecture. No matter what, he always puts 100% thought into his lectures and is always available if you need help or advice.

# …*Henry Dawson*

# Interview with
# Henry Dawson

**Students have commented on the variety of teaching techniques that you use and the way in which you make seemly dry subjects interesting.**

When I did my qualification in the built environment I found it an extremely dry topic. Since then I have gone on to become very interested in it and turned into a bit of a building anorak. When I started teaching, one of the things that I decided was that the most important thing was engagement. If you have got a dry topic and you don't have engagement then it is impossible to get across that topic. I try to employ a variety of learning tools to cope with different people's learning styles and make it as interactive as possible. So with the built environment module I have brought in field trips, to show things in a less abstract way. In the classroom it is all very abstract. When I was learning I found that when I went out and built things I learnt vastly more in a very short period of time than I had done in months of reading things in books and such like. It is quite hard to take students out to building sites so I have found that bringing in items found in skips, borrowed off builders and roofers and tools that I had myself at home enabled me to show the students the things in practice. So they started to interact with the topic a little more, got engaged. And then using a variety of techniques within the lectures; they get a bit of video, a bit of audio and a bit of me talking and then some interactive work, just so that they are constantly stimulated to engage with the topic, not sitting there passively and hoping to absorb it.

**One of the things that students talked about was quizzes. Tell me a little bit about the quiz.**

One of the things that occurred to me when I was doing my PgCTHE was that I didn't know how much of what I was saying was actually being absorbed by the students and I decided to try and address this. You only get so much feedback from the assessment at the end of the term. What I wanted to do was find out, at the end of each lecture, areas that students had missed and use it as a formative experience for the next

lecture. I found it fascinating when I started using these little quizzes, which concentrated on the things that I wanted them to take home from the lecture, I found that some things that I thought I had put across really well I hadn't. Some things that I had not really thought about had absolutely stuck with the students. So I was able to go back and reflect on the work that I had done on the previous lecture and look at what had actually worked and what hadn't and change my methods of teaching accordingly. I use 'Poll Daddy'. Students are able to access it on their mobile phone or just do it on paper and I can get the answers immediately. They are all anonymous, so I am able to bring them up on the white board and talk though some of the confusions that people have had, without student being embarrassed by their mistakes. I am also able to be confident that students have reached the required level of knowledge enabling me to move on and build on that level of knowledge.

**You use 'Adobe Connect' in order to engage students once they have left the campus. Why did you do that?**

Due to our assessment timetable, the students start one of my assignments at the beginning of the Easter holidays. I can only give them so much help before they have started the assignment because it is not meaningful. I was concerned that they were all isolated in their own homes and it is quite a difficult assignment. It is one of the ones that they worry about! So I decided to develop an online forum where they could engage and listen to the questions that each other had and then I would be able to deals with these questions as and when they came up. I set up two 'Adobe Connect' sessions within the first half of their Easter holiday. The students were able come online and ask the questions that they came up with. It also enabled the students that were waiting to ask questions to see what other students were asking and pick up things that they hadn't though about. I found it very effective and the students don't feel entirely deserted when they are away on holiday.

**Another aspect of your practice that students raised was the quality of your feedback, in particular your screen casting which directs them back to previous lectures and seminars.**

I have been using a piece of software called Camtasia, which is pretty straightforward to use, there are only about five buttons you need to push. I found that instead of trying to make written comments on the work, which often led to miscommunication with the students, I decided to bring in screen casting. It provides a much richer and more condensed form of feedback and enables voice intonation. What this software does is that it video tapes the screen and then you can record your voice speaking over the top. The recordings tend to be between five and twenty minutes. The literature recommends around those time periods. I read through and make a couple of indicator marks in the margin where there is something that I want to pick up and then I go back and do a screen cast with the electronic version. I am able to scroll down to the bit I want to concentrate on and talk. I can provide links to lecture Powerpoints, on-line articles or copies of legislation, as I wish. It is tremendously versatile. I find that the time taken to do the marking on paper is exactly the same as with screen casting once used to the software. The students absolutely love it and feel they have a closer relationship to the lecturer and to the topic itself as a result of the screen cast.

I withheld their marks until they had engaged with the screen cast and I was quite startled to find that 50% of them wouldn't have bothered listening to it if I had just given them

the marks first. Once they had listened to it all of them listened to it more than once, with an average listening of 3 times. I asked them to compare this feedback with feedback from other assignments and they were able to draw out problems that they had had with their work, which they wouldn't have done otherwise. So it has been a tremendous success and has led to a lot of metacognition and thinking about their learning.

**You are a relatively new lecturer, what would be your advice to other newcomers starting out?**

I would say it comes back to engagement every time. You have got to keep students interested and motivated, you've got to make your topic exciting. Whatever way you go about doing that be as creative as you can. Create a safe and informal learning environment! That sounds like an obvious thing but try to set up a working environment in the lecture theatre where it is safe for anyone to offer ideas or answer without judgement or criticism. If the students engage then everything else flows from that.

**How do you develop those students into becoming independent learners?**

Certainly it is about capturing their interest in the topic and exciting them about it and then trying to get them to take that ownership. I think setting tougher assignments, with lots of scaffolding, enables students to go from a point of where they don't think that they can do it, to being able to see how to do it, to then becoming enthused. Once they have taken ownership they really go for it.

# Terminology Bingo

## What it achieves:

Many topics have significant amounts of dry vocabulary that must be learned to enable students to properly interact with the subject. This is hard for students to learn and surface learning means that terms are often quickly forgotten, unless they are used regularly. This lack of terminology inhibits progress in the area. Finding a way of bringing these terms to life and capturing student's interest in learning them accelerates absorption of the new topic and improves confidence.

## How to run it:

Come up with a list of terms used in your topic area. Include quite a few easy ones. Add them to a spreadsheet along with a 4x4 template for bingo cards (templates available feely online). Use a random number generator to distribute the terms or manually add the terms to bingo cards.

Collect pictures that include the terms used on the cards and set them up as a Powerpoint cycling slides every ten seconds (students grumble at the speed but it helps to even things up between the more and less able students giving surprise winners).

Run presentation and find some awful music to play at the same time (I have a 12 hour mix of elevator music, the students hate it so I tell them to come up with Bingo quicker). Hand out a small prize (Galaxy Egg or similar) for first three to get a line. Check lines by going back over what slides came up. It is best not to try for 'House' as most cards will have a couple of terms on that students don't understand.

Afterwards get them to ask you to explain any terms on their card they don't understand.

Students tend to remember a few more new terms each game.

## Resources required

Powerpoint, Excel and some cut out bingo cards.

## Tips

The use of awful background music really helps, as does the short discussion after the game on unfamiliar terms.

This could easily be used with questions/sentences with missing words/etc. in place of Powerpoint of visual images, to act as a kind of alternative to multiple choice question quizzes.

# Previous Recipients

## 2012

| | |
|---|---|
| Outstanding Teaching in LSC (London School of Commerce 2012): | Dr Rajendra Kumar |
| Most Innovative: | Hannah Plumpton |
| Most Inspiring: | Dr Dimitra Fimi |
| Best Preparation for work: | Olwen Moseley |
| Most organised module: | Rose O'Driscoll |
| Best Feedback: | John Dobson |

## 2013

| | |
|---|---|
| Outstanding Teaching in LSC (London School of Commerce 2013): | Dr David Acquay |
| Promoting Confidence in Learning: | Mark Samuels |
| Best Preparation for the Future: | Dr Stephen Moore |
| Assessment that Enhances Learning: | Dr Annette Daly |
| Innovative Teaching: | Ingrid Murphy |
| Most Inspirational Teaching: | Chantelle Haughton |

## 2014

| | |
|---|---|
| Outstanding Teaching in LSC (London School of Commerce 2014): | Ellie Semsar |
| Teaching Excellence in the Cardiff School of Sport: | Brendan Cropley |
| Teaching Excellence in the Cardiff School of Management: | Nigel Jones |
| Teaching Excellence in the Cardiff School of Art and Design: | Anna Bhushan |
| Teaching Excellence in the Cardiff School of Education: | Emily Abbinett |
| Teaching Excellence in the Cardiff School of Health Sciences: | Cathryn Withycombe |