

Observation Feedback Report

Sparsholt College - BTEC Performing Arts

Topic Drama Improvisation

The notes offered are not intended to represent what an observer might record in a lesson, which would depend on the policy and practice defined by the school. Instead they seek to explore the evidence of learning achieved in the video evidence and hence the inferred impact of the teaching. This can be used for comparison in staff discussion about the lessons.

Although Ofsted have stopped grading individual lessons, Mediamerge have retained grades to enable schools to identify the quality of filmed observations to use in training sessions. The suggested judgements cannot fully represent an inspection outcome as inspectors have access to year group attainment and progress data to triangulate with what they see in lessons.

Learning

- Students listen attentively but passively during the introduction to the lesson
- Through the initial activities (Poppy Power) they begin to become more self-aware of a simple range of emotions and explore them with a narrow range of vocabulary. Some find it difficult to take the activity seriously and limit their capacity to get the best from it.
- Students are willing to participate in the activities and are patient when this requires them to be passive at times. They appear to focus well individually when asked to reflect or visualise.
- The opportunity to improvise prompts more lively and energetic behaviour from students, which they appear to enjoy. The increased challenge of including emotional subtexts also appears to raise their interest and application to task and they offer more thoughtful ideas than earlier in the lesson.
- In the final parts of the lesson students do demonstrate that they are sensitive to the demands of the lesson and the self-awareness they need to respond to these demands.
- Students appear to make progress, especially in the improvisation section of the lesson in thinking about how emotional states can affect communication and be portrayed without explicit behaviours.

Teaching

- The arrival music and stimulus set a scene for the lesson, though students generally don't recognise the full impact of this. However, the handout gives clear structure and purpose to the lesson.
- Initial activities warm students up and relax them and begin to engage them with the focus issues. Some limited feedback from students indicates that students are beginning to think about emotional responses, as the teacher intends.
- The completion of the introduction and initial activity (Poppy Power) takes nearly 20 minutes (video footage time) yielding apparently limited progress for students.

- The pace of activity slows when students explore an emotional memory in a circle and wait for each other in turn. All students have the opportunity to observe each other but this is not explored, and their reflection on their own responses is limited and brief.
- Improvisation around different scenarios gives all students the opportunity for active engagement. Teaching points are made clearly to set high expectations and students respond well to this.
- A higher level of challenge is introduced once students are asked to include an emotional subtext into their improvisations. This raises response levels and depth of observation by students.
- The preparation for a follow up assignment does provoke thoughtful responses in review of parts of the lesson, though the objectives and outcomes are not explored fully.
- Overall, positive attitudes and compliance by the students enables them to consider the focus and objectives of the lesson, especially in the latter stages, and make some progress.

Students respond willingly throughout the lesson and make satisfactory progress in their understanding of how emotional states make them feel and act. On the basis of the video evidence the lesson would be likely to be judged as 'requiring improvement'. In a real observation it would be necessary to talk with students and look at their work to triangulate the final judgement.

In order to explore students' learning in some depth with the teacher and to consider the implications for future lessons the following questions might be used:

- In the first half of the lesson the students engaged willingly with activities. Their personal reflection and responses were quite limited – How might they have been led to deepen or extend this?
- Since students' responses in group discussion are short and limited, how else could they share and explore their experiences? What impact might this have on individual students, the group as a whole and your opportunities for assessment?
- Which parts of the lesson were most challenging for students / generated the best progress? Could this have been extended by changing the timing / sequence or structure of the lesson?
- What opportunity did you have to assess individual students learning and progress in the lesson? How will this be developed in the next lessons in this sequence?
- What might have been gained from evaluating the lesson with students against the original objectives you shared with them? In what different ways might this have been achieved?

There is one other personal point that might be explored with the teacher:

How aware are you of the language you use as a teacher – what phrases do you use regularly?

If the teacher is unaware that he says 'kind of' or 'sort of' in most sentences he would need to be informed of this.

What impact might this have on students – especially in the context of drama lessons?