

Record of Observation or Review of Teaching Practice

Session/artefact to be observed/reviewed: **AN INTRODUCTION TO CINEMATOGRAPHY**

Size of student group: 8 students

Observer: Karen Mathewman

Observee: Leila Ghouri

Note: This record is solely for exchanging developmental feedback between colleagues. Its reflective aspect informs PgCert and Fellowship assessment, but it is not an official evaluation of teaching and is not intended for other internal or legal applications such as probation or disciplinary action.

Part One

Observee to complete in brief and send to observer prior to the observation or review:

What is the context of this session/artefact within the curriculum?

An introduction to Cinematography and Creative Lighting for Stage 3 BA Performance Design (PDP) Students.

How long have you been working with this group and in what capacity?

I have been working with this group since September 2023 as that is when their film unit began.

What are the intended or expected learning outcomes?

Students will be able to setup a camera and tripod

Students will be able to setup a track and dolly

Students will be able to setup and utilise a gimbal

Students will be able to select the appropriate aspect ratio according to their project style

Students will be able to successfully choose their video systems NTSC/PAL

Students will be able to select the appropriate camera angles and shot types/

Students will be able to set up lighting in a safe way

Students will be able to understand colour temperature

Students will be able to reverse engineer lighting designs

Students will be able to understand health and safety with lighting.

What are the anticipated outputs (anything students will make/do)?

Students are set tasks for creating a storyboard which has a specific needs- 3 different lighting condition. Students go and shoot their films; technical tutor goes to individual groups to help if needed.

Are there potential difficulties or specific areas of concern?

Making sure that there is enough time and equipment for every student to have a go at the activity and have a hands-on experience.

How will students be informed of the observation/review?

Due to illness Karen wasn't able to make it in sadly so we arranged to have a meeting with me and my observer Faust Pereyra with a review of my lesson plan and slide show's.

What would you particularly like feedback on?

I would like feedback on the effectiveness of the technical learning for complex techniques in cinema. And where the balance lies between too much theory and not enough.

How will feedback be exchanged?

We exchanged some feedback in an informal group chat with Karen Mathewman and my Observer Faust Peneyra as he was able to make it in for the workshop.

Part Two

Observer to note down observations, suggestions and questions:

As Leila already stated, sadly due to me being ill I was not able to attend the session. However, I had a really productive and engaging Teams session with Leila and her observer Faust as we talked through her session. I felt I was able to visualise the different stages of the class and really engage with the aims Leila had set out. It was also really interesting to hear the disciplinary and pedagogical dilemmas faced by technicians, and the crossover between what is technical and what is considered 'theoretical' and academic.

Leila stated the academic member of staff she works with on the course wanted students to understand cinematography as it links to camera movement, shot types, angles, shapes within frame. In a nutshell where art and technical skills combine.

Leila described to us the technique of reverse engineering – whereby they looked at examples and analysed lighting techniques. She then invited students to recreate these techniques and review how well that worked through observation.

Leila described a little bit how her teaching style evolves in the space. It tends to begin in a more didactic way in plenary with students taking notes and pictures. As Faust described, Leila through

words allows the students to visualise the equipment and how it is being used without even picking it up. She is usually standing at this stage, showing slides but also asking questions and highlighting what the students need to look out for in the next practical stage. There is more theory in this section, and we discussed in an interesting sidebar the place theory plays in a technicians practice. Questions arose such as – why should a technician teach theory? Isn't that the lecturer's job? We talked about contract types and divisions/ inequities in HE. We also talked about how theory cannot be fully detached from practice- theory helps us do things in the way we do them, especially when teaching. I suggested that Leila might focus on those theories that mean her practical work comes alive for her and her students. She could possibly apply that theory of backward engineering to her own teaching. What theory is needed for a successful outcome from the students at the end? How can she work backwards to integrate that theory into her practice?

We moved on to talk about how Leila introduced the next practical element. Faust mentioned how engaged the students were and hands on. Leila was conscious of the need to instil safety consciousness into the students while also encouraging them to be bold and not be afraid of handling it. She described herself and the students as all 'part of the crew' and it was a real levelling experience. I thought this was a potent and useful image. At that point it was not teacher and students, technician and novices, but a film crew looking to get particular outcomes as a team.

We discussed concepts of scaffolding for students, and that some students need more than others to feel confident with the equipment. That might be helping them with key terms, with particular pieces of equipment, with being able to visualise the effects through guided learning.

Leila described how key basic techniques such as 3-point lighting were brought to life in this space– fundamental to get an even lighting recorded.

Faust then gave a short summary of his experience of observation. He said he learnt so much from her as a peer and fellow technician. He felt she was passionate, generous with her time and knowledge and engaged. She built effective rapport with students and allowed space for them to question. He recognised that he maybe sometimes talked rather than asking questions and would be reflecting on that. He also said Leila didn't make any assumptions in terms of students' knowledge of terminology, and was always checking students' understanding.

Leila finished by saying that she would like to think more about scaffolding and how to introduce micro-steps between the introduction of the task and getting to the desired output. We talked a little more about staging of tasks and I referred her to Vygotsky and his theory of Zones of Proximal development.

It was a wonderful post-lesson debrief and although I really wished I had been there I got a sense of Leila as an effective and expert practitioner, as well as the value of peer feedback from Faust, er colleague.

Part Three

Observee to reflect on the observer's comments and describe how they will act on the feedback exchanged:

I am really pleased with the post lesson debrief we had; Karen understood that I was a practitioner using my own experience to train the students in cinematography know-how.

I aim to take the approach as if we are a film crew because it equalises everyone without being patronising and all the students end up having a part to play.

I provided my tutor with my slides prior to our debrief session, so she could see all aspects that were covered although it is hard to gain context from the slides alone. Having the discussion with both my peer observer and my tutor made it a very in-depth discussion, as to how the workshop took place.

My tutor mentions visualisation of the equipment for this particular workshop, this is because this workshop was newly created and has more theory than my other workshops that are more technical. This cinematography workshop is supplementary to the pre cursor workshops which would be 'working with a camera for beginners' and 'creative lighting for film' where the students are holding a camera or light whilst going through the slides with me. Cinematography is different as now we are delving into the world of theory and art- which is why the issue of inequity between academics and technicians came up, as technicians do not often get the time to research.

I do not think the university will be changing their policy on this any time soon, however I will make more time through this PGCert to conduct research to give my students an education that will help them get a head start in industry if they choose to pursue that.

The idea of scaffolding in Vygotsky's zone of proximal development is a valuable piece of research that Karen gave to me so I will be looking into how I can build upon this further because there are just so many aspects to filmmaking. This requires an in-depth foundation for filmmaking on which I can further build upon for the future complex development in film and AI.