

MADELINE TAYLOR TEACHING PORTFOLIO

TEACHING PHILOSOPHY

I view teaching as a privilege. To engage with students and support their learning is rewarding, fascinating and excellent fun. I teach in the creative arts disciplines, primarily costume, fashion history and theory, technical production, scenography and design thinking. In addition to teaching I am an active practitioner in my field, and I strongly believe this adds to my value as an educator, prompting me to emphasise industry connections, authentic learning and professional skills. My creative practice deeply informs my teaching methods and content, and for each student interaction I aim to incorporate authentic learning.

Authentic learning for me equates to an active learning pedagogy. Key strategies include visual, auditory and kinaesthetic learning, and experiential and peer teaching (Brame 2016), and this diversity is important for an inclusive student experience. For all my classes I contextualise learnings within the industry and the potential student career. This emphasis is encouraged by my previous work as a Work Integrated Learning academic supervisor, as I realised that while these connections are apparent to those writing and delivering the curriculum, they are less evident to students lacking industry experience or perspective. The value of this focus is established in the HES Framework, which supports student learning outcomes that provide knowledge and skills required for employment (DET 2015, 8).

My classroom ethos is one of a learning team, and my role is coach, cheer squad and co-learner. I believe learning should be a joyful experience. My goals for students are that they complete each session, whether it be a class, lecture, workshop or assessment submission with an understanding of what they have learnt, how it fits into the bigger picture of their studies and industry, and pride in what they accomplished or contributed. I facilitate this by including providing explicit context and framing and opportunities for further learning. As an example, starting and concluding each class with an overview of their learning outcomes allows students to orientate themselves, and creates space to recap and consolidate what we have covered. I also provide examples or illustrations from their field for each theoretical aspect, and build in activities that get them to apply this learning immediately. In the class slides, or in an email sent within 24 hours I include links, videos or readings that extends their learning, or that responds to the group discussion.

The value of students applying their learning in class via activities or discussion has well established benefits (Prince 2004, 229). This also provides me with an immediate opportunity to assess learning and if necessary review or reapproach content or concepts. This approach builds on my understanding of assessment and feedback as a vital learning tool, rather than just a measuring instrument (Gibbs and Simpson 2004, 9). As part of any assessment discussion I address not only the criteria but also the assessment design, to give a holistic understanding of the task and how it contributes to students' development.

The success of my approach can be seen in the passion with which the students participate in class, the feedback I have received from students and unit coordinators about the value of my teaching and the fact that I had students choosing subjects because I taught them. I further assess my teaching using informal and formal student feedback, and through the assessment items they submit. Following any assessment, I reflect on any class-wide gaps in process or understanding that were evidenced, and how these can be addressed in future. Making use of peer review, advice and feedback improves my approach, and the knowledge gained from Learning and Teaching professional development I have attended, alongside my self-directed higher education reading pushes me to try new ideas and refine my practice.

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TEACHING AND LEARNING EXPERIENCE

2018

Workplace Integrated Learning
Creating Worlds for Theatre
Intermedial Applications for the Theatre
Production Practices 1
Production Practices 3
Fashion and Costume in Film

Queensland University of Technology

Academic Supervisor for 60 students
Workshop facilitator, and created 2 online learning modules
Lecturer
Workshop facilitator and created 2 online learning modules
Workshop facilitator and created 2 online learning modules
Guest lecturer

2018

The History of Cool
Artefact and Performance 2
Introduction to Period Styles
Production Practice 1

Victorian College of the Arts, University of Melbourne

Subject proposal research and creation
Subject development research
Learning resource research and development
Studio classes

2017

Workplace Integrated Learning
Visual Theatre
Intermedial Applications for the Theatre
Production Practices 1
Production Practices 3
Fashion and Costume in Film
Student Project

Queensland University of Technology

Academic Supervisor for 40 students
Workshop facilitator and guest lecturer
Lecturer and assessor
Workshop facilitator
Workshop facilitator and assessor
Guest lecturer
Design Mentor

2016

Fashion and Costume in Film
Textiles 2
Workplace Integrated Learning
Visual Theatre
Intermedial Applications for the Theatre
Production Practices 1
Production Practices 3

Queensland University of Technology

Tutor and guest lecturer
Studio technician
Academic Supervisor for 50 students
Workshop facilitator and guest lecturer
Workshop facilitator and assessor
Workshop facilitator
Workshop facilitator

2015

Workplace Integrated Learning
Visual Theatre
Intermedial Applications for the Theatre
Production Practices 1
Design and Sustainability

Queensland University of Technology

Academic supervisor for 40 students
Workshop facilitator and guest lecturer
Workshop facilitator and assessor
Workshop facilitator
Tutor

2014

Intermedial Applications for the Theatre
Visual Theatre

Queensland University of Technology

Workshop facilitator and guest lecturer
Workshop facilitator

2013

Unspeakable Beauty: Fashion and Modernity
Visual Theatre
Costume, Film and Fashion

Queensland University of Technology

Tutor and guest lecturer
Workshop facilitator and guest lecturer
Sessional tutor

2012

Contemporary Fashion
Unspeakable Beauty: Fashion and Modernity
Intermedial Applications for the Theatre
Unspeakable Beauty: Fashion Theory
Costume, Film and Fashion

Queensland University of Technology

Tutor and guest lecturer
Tutor
Workshop facilitator and guest lecturer
Tutor
Tutor and guest lecturer

2010

Costume Studio technician (Volunteer role)

Central St Martins College, London

TEACHING AND LEARNING MEMBERSHIPS

I am a Fellow of the [Higher Education Academy](#), demonstrating my commitment to excellence in teaching, learning and the student experience. The Higher Education Academy is an international body which champions high quality teaching in tertiary education and facilitates professional development. My fellowship position has committed me to the following professional values:

- Respect individual learners and diverse learning communities
- Promote participation in higher education and equality of opportunity for learners
- Use evidence-informed approaches and the outcomes from research, scholarship and continuing professional development
- Acknowledge the wider context in which higher education operates recognising the implications for professional practice

TEACHING AND LEARNING PROFESSIONAL DEVELOPMENT

2017

Performance Studies Higher Education Seminar – ADSA 2017 Conference
Costume Pedagogy Seminar - Thinking Costume Symposium, Scenofest OISTAT
Cultural Competence Training - QUT
Risky Business: Workplace Integrated Learning Safe Practice Workshop - QUT

2016

Learning and Teaching Growth Mindset module - QUT
Performance Studies Higher Education Seminar – ADSA 2016 Conference
Graduate Employability 2.0 Forum – Office of Teaching and Learning / QUT
This one-day conference discussed how to improve student graduate employability outcomes via student learning, and included collaborative curriculum development activities to foster student capabilities.

2013 - 2017

Foundations of Teaching and Learning Certificate – 4 modules - QUT

Introduction to Teaching and Learning
This session discussed preparation for first class, how to develop teaching and learning strategies that suited my students and content and current best practice in teaching methods.

Student Success and Support for Learning
This workshop developed my understanding of the factors of student success, the systems and resources available to support this. It also examined how to respond to and support diversity in the class room that enables the success of diverse learners and Indigenous knowledges.

Assessment, Feedback and Marking
This session looked at successful strategies for the provision of formative and summative feedback, how to identify and support struggling students and a comprehensively understand and explain marking rubrics.

Reflective Practice in Academic Contexts
This workshop built my understanding of how the factors of student success (reflective practice, feedback and building learning communities) also apply to teacher success. It built my capacity for reflection and review of my teaching practice, and how this can respond to feedback and teaching evaluation.

TEACHING AND LEARNING AWARDS

QUT Sessional Teaching and Reflection Showcase 2017 Grand Finalist

TEACHING AND LEARNING TESTIMONIALS

Dr. Alice Payne SFHEA
Senior Lecturer, Fashion
Queensland University of Technology

In my capacity as Senior Lecturer, Fashion, I have had ample opportunities to be aware of Madeline's contributions to teaching and the support of learners at Queensland University of Technology. Madeline's approach to design and planning of learning activities is grounded in active learning pedagogy. Madeline demonstrates a commitment to developing effective teaching environments. This is well evidenced in her approach to fostering group work communication through scaffolded team building exercises, providing critical strategies and support to students as they negotiate the essential but often challenging activities of group work.

Madeline displays a reflective and thoughtful approach to teaching and supporting learning. As a Work Integrated Learning (WIL) supervisor, she is responsive to students' evolving needs, developing the online resources that will best support them in this stage of the course. Madeline has extensive experience in a wide range of assessment strategies, applying the 'growth mindset' approach gained in her professional development to frame feedback in 'forward looking language', providing objective critique and encouragement.

As a creative professional in costume design, fashion and technical production, Madeline shares with her students her deep knowledge and experience from industry. The learning tasks are grounded in creative and active learning approaches. She demonstrates consideration for the year level and needs of the student at their point in the course, for example through developing in class self-assessment tasks for the students that align with their assessment. Her approaches to utilising online technologies to engage students, such as Pinterest or Facebook, demonstrate a flexibility and responsiveness to the diverse needs of learners. Madeline evaluates her own teaching practice through peer feedback from other staff members, as well as reflections on student outcomes for the semester. She demonstrates the 'growth mindset' approach herself through consistent reflection on her practice, seeking opportunities for further professional development.

Madeline promotes inclusion and equality of opportunity in higher education in her classes. One example is her approach to encouraging dialogue between students in peer assessment and team building activities, which is based on the premise of students acknowledging and embracing the different abilities and approaches to learning of their peers. In summary, Madeline is a highly reflective and empathetic teacher, deeply committed to her students' learning and to the continued development of her own teaching practice and that of others.

Tessa Rixon AFHEA
Associate Lecturer, Scenography, Technical Production
Queensland University of Technology

Madeline is an engaging teacher who cares passionately about her students and is invested in their learning.

For my unit Visual Theatre, Madeline has designed and delivered new lectures on costume design, as well as crafting hands-on practical experiences for the students. She combines industry experience in costume design with an understanding of pedagogy, to create activities that engage and educate. I can rely confidently on the learning activities Madeline designs to develop student's capacity and extend their knowledge and skills.

I recently audited Madeline's teaching for Production Practice 1, a first-year, first-semester subject that introduces students to the creative, technical and managerial skills needed to work as production artists in the live theatre and performance industry. Madeline created two modules that detailed the role of the costume designer, technician and extended team, and her constructivist pedagogical approach is evident in the ways she engages with students, frames learning and the active learning strategies she employs. I was impressed with Madeline's engaging teaching style, her approachable manner, and her

openness to questions and off-topic queries, all of which evidences her strengths in supporting learning. Madeline designed hands-on activities for her students, to further their understanding of altering and repairing costumes for a performance context. Throughout these practical activities, Madeline gave individual and group feedback to all students, taking time to ensure her constructive advice was understood. This final activity informally assesses the student's ability to reflect on and apply the content from the class, and is constructively aligned with both unit aims and industry practice.

Madeline's teaching and learning is integrally connected to industry practice, and this alignment is clear in the learning environment she creates. She is experienced in the subject matters she delivers while teaching the Technical Production undergraduates. As well as her previous studies in Fashion, her extensive industry experience as a costume designer and maker across a range of live performance demonstrates her knowledge of the subject material. This is exemplified in the various classes discussed above, where Madeline has created entirely new lectures and workshops based upon her own knowledge and professional experience, including costume drawing, making, sourcing, managing, and approaches to designing spaces for performance.

Madeline demonstrates a commitment to continuing her professional development in her field and her teaching, while incorporating relevant research, scholarship and evaluation. She regularly presents her research, including a recent presentation on the politics of belonging for backstage production staff at the Australasian Theatre, Drama and Performance Studies (ADSA) conference in Auckland, New Zealand, which I attended. This line of enquiry impacts both professionals in the industry, and the undergraduate students Madeline teaches.

Madeline uses a range of methods for teaching and learning, adjusted accordingly to the subject matter and level of her students. Throughout her teaching, Madeline moves from a traditional face-to-face lecture style, to hands on activity-based workshops. She demonstrates clever application of these different delivery styles and an ability to combine the right style with the content. As well as considering the content, Madeline also considers the learning level of her students, shaping her lectures appropriately for a first-year beginner audience, through to designing workshops that require deeper engagement and thinking from her second year, intermediate students. This demonstrates her understanding and application of appropriate teaching methods, and an understanding of how different students learn, both in delivery style and content.

Madeline is respectful and considerate of the diverse student cohort she teaches, and in all her classes provides several ways to engage with the content which supports many different learning styles. An example of this in her teaching into Visual Theatre. This unit combines a wide range of students from across the faculty, as compared to other classes which only include students majoring in Technical Production. As a result, this cohort brings with it a wealth of diverse learners, from across different majors, with different discipline knowledge from Fashion, Visual Art, Drama, and Interactive & Visual Design (IVD) to name a few. This can make teaching theatre specific knowledge and practice challenging, as the teacher needs to adapt their discipline-specific discourse and establish the group's collective knowledge. For the several years, Madeline has been teaching into this unit, remaining flexible and responsive to the changing nature of the cohort throughout the years. I have also noted her respect and understanding of the differences within this diverse student group. She adjusts her language and her content accordingly, while still delivering the knowledge and skills relevant to the unit and assessment.

Madeline's teaching method consistently draws on professional industry experience, and relevant research and scholarship in the content area. Madeline incorporates her years of professional practice into the classroom, using examples and stories from her own experience to demonstrate application of theory to her students. She is open to telling raw and personal stories which complement the knowledge being delivered in the classroom and make for memorable classes. Madeline makes use of her own supporting materials, including costume photographs, performance photographs, paperwork and documentation, to illustrate her teaching and clearly communicate knowledge and skills to the students. These images and examples are always of high quality and relevant to the classes, and Madeline integrates them into her teaching smoothly.

Madeline takes time to foster engagement in education amongst her students, as seen more generally in her passionate teaching at the first-year level, to one-on-one engagement as students' progress. In

2016 for example, Madeline opened her professional life to a third-year student for a research project. This student has a focus on design and post-graduate research, and through the process of interviewing, researching and writing about Madeline's professional career, came to new understanding of her own practice and how she could further participate in higher education at the post-graduate level. This was only made possible through Madeline's openness and eagerness to engage students in higher education.

Anthony Brumpton
Technical Production Course Coordinator
Queensland University of Technology

Madeline Taylor is a sessional lecturer with QUT teaching into multiple units in the Technical Production discipline. In the production unit's students enjoy and engage with Madeline's active teaching style, which is consistent with the unit and course pedagogy. This is clear both from their comments and their ability to apply their learning in later classes and assessment. Madeline's feedback for the intermedial student's actively supports their learning. Her responses are thoughtful and well scaffolded. Improvements in the depth of student understanding can be directly linked to her critique throughout their assessment process. Madeline is a highly valuable member of our teaching staff that brings an excellent balance of theoretical and practical expertise to the classroom

Student feedback – Technical Production and Fashion units
Insight and Pulse surveys, QUT

“super engaging and a positive learning experience”

“It's terrific to have the guest lecturers talking about their specific design fields. It's really helpful how Maddie broke down how to design in her area and the steps and thought processes necessary. I find her activities really helpful as well.”

“Guest lecturers were great.”

“The guest lecturers give good real-world examples of the work we are doing”

“My favourite unit, super engaging and a positive learning experience.”

“considering I was actually excited to write my essay, this is a very good sign that the tutors in this unit are very good at engaging with the students and making them interested in what they teach”

Student feedback – Workplace Integrated Learning
Unsolicited emails

“Thank you for your support which is evident in the below emails and greatly appreciated”

“The pinterest resource created by you was very helpful in helping me to work on my CV. It gave me guidance, clear images and examples”

TEACHING AND LEARNING CASE STUDIES

My experience and reflection: designing and planning learning activities

As an educator, I make use of an active learning pedagogy. The suite of teaching strategies associated with active learning is well established as supporting students to learn more effectively, and making classrooms inclusive and equitable (Brame 2016), especially when combined with collaborative learning environments (Prince 2004, 229) (V3). This active learning approach is vital to the Technical Production course structure, which is explicitly premised on “real world learning” emphasised in the QUT Blueprint (2016, 4). The course

pedagogy emphasises professional industry practice, tangible skills and knowledge (QUT 2017a). For its unit Production Practice 3 I created a multi-session module I called “*Creating Worlds*” using active learning strategies. This is a total of 3 seminars, each running for 3 hours, focused on how space and objects inform an audience’s understanding of live performance. I have delivered these classes for the last 3 years, and have had the opportunity to iteratively improve the content and teaching.

I have carefully built the structure of these 3 classes using activities such as full class and group discussions, creative problem solving using internet research, and ideation tasks. I created a three-stage class to scaffold the student’s learning, interspersing content delivery with active learning activities to consolidate knowledge and build analytical skills. The session commences with a short activity to engage the students and to gauge their initial content comprehension. The value of starting with an activity to prime students to learn is established by Schwartz and Bransford (1998, 475). I then move onto basic premises supported by industry examples, followed by a group activity in which student use internet research to bolster their application of the ideas (K4). I then deliver more complex content after which I run a final group activity for students to apply their learning. The session concludes with a summarisation of the content, student reflection on their learning and space for questions and clarification. This interplay between direct teaching and individual and group activities allows me to track comprehension and evaluate my teaching as the class progresses. The student’s appreciated this as well, stating in survey that the classes are “super engaging and a positive learning experience” (Insight, 2017).

A significant experience occurred in my second year which clarified to me the value of active learning and its positioning of students as co-contributors of knowledge. For the final group activity, I place a Christmas cracker on a table and ask the groups to analyse and articulate its action force, semiotic and metaphoric significance and formal elements, applying what they had learnt in the session. Last year there was a Singaporean student in the class, who had not encountered a Christmas cracker before. Her analysis provided a great perspective, which illustrated assumptions (both mine and her peers), and which, with her support, I incorporated into the class discussion. This year I discussed that experience in class to emphasise conditional nature of knowledge that builds upon lived experience. This provided a broadened perspective within the classroom, connecting with active learning principles that place an “emphasis on students’ explorations of their own attitudes and values” (Brame 2016). I have also enrolled in cultural competency training to develop my awareness of how to respond to and make use of the diversity of student’s experience.

These active learning processes support their development of critical thinking skills, part of the HES Framework for education at this level (Department of Education and Training 2015, 8). The influence of my module was recognised during the recent course reaccreditation process, in which a Technical Production unit that builds upon this subject matter was renamed “*Creating Worlds*”.

My experience and reflection: teaching and/or supporting learning

I enjoy working in the classroom. Observing student learning in real time is rewarding, and enables me to adjust my teaching to match their needs. Due to this I initially struggled with supporting online learning, part of my academic supervisor role for Work Integrated Learning (WIL). The unit is structured with limited face to face contact – primarily support and feedback is delivered online. My skill in this area has developed through my creation of online learning opportunities to improve student’s submission of their first assessment item. The unit’s aim is for students to “build professional experience, make industry contacts and develop an understanding of workplace culture” (QUT, 2017b), and this is particularly important within fashion (Vaughan et al. 2008, 140). This unit has stringent and comprehensive assessment requirements, set in response to federal mandates, and there is extensive institutional support for WIL. While the impact of these experiences on employment prospects is debated (Price & Grant-Smith 2016), the value is asserted by both employers and students, with students increasingly demand explicit employment outcomes (Jackson 2014, 136). Government policy also promotes work ready graduates via this process, evidenced by the 2015 introduction of the National Work Integrated Learning Strategy which aims to “develop a coherent approach to build workforce capability, skills and individual prospects” (Bridgstock 2009, 31; Jackson 2016, 38). For their internship students prepare a resume and cover letter, as they would for any employment opportunity - requiring them to articulate their professional aspirations and capabilities in concrete terms, and communicate these in a discipline appropriate way. However, this is the first time many students have written these professional documents, and the quality varies considerably.

When I commenced WIL supervision five semesters ago I was concerned by the fail rate of this important first assessment item. Approximately 50% of students needed to make use of the offered opportunity to resubmit. This initial failure has obvious implications for their emotional wellbeing and has potential to affect their career

aspirations (Hawe 2003, 373). Aside from not addressing the brief, the primary criterion students fail is the requirement of industry professional standards in format and tone. However, most students don't have exposure to, and thus an understanding of, these standards, and there is little scope within the course (the task is due Week 1) or content (each discipline has its own standards) for them to learn.

In the following year I encouraged students to request formative feedback, and sent an email with links to online resources that exemplified the professional standards expected. While only a couple asked for feedback, more used the online resources (established via end of semester discussion) and the quality and pass rate improved. Despite this I was still unhappy with the number requiring resubmission, and the assessment's lack of learning opportunities. After reviewing this approach, and considering the number of students and the timeframe of the assessment I decided individualised feedback was not feasible, nor did it provide proactive learning opportunities in its duplication of the submission experience. Instead I decided to build online learning spaces for this aspect of the assessment, taking advantage of the quality and variety of online resources available. For the most recent iteration of the unit I created a Pinterest of fashion specific resources regarding job applications and CVs, which included a self-assessment rubric so students could evaluate their work prior to submission, as active self-assessment has proven value, both for student success (Brookhart 2001) and for students "to gain control over their own learning" (Steadman, 1998). Rather than an emailed link, this Pinterest resource provides a variety of content which the student can browse as it suits them, and which I can improve over time. I simultaneously created a Facebook group to facilitate dialogue and information sharing between students, with the aim to support learner autonomy via peer responses to questions, and build a cohort feeling for my students. Despite my efforts the FB group didn't really work, but I was able to use it to track what resources students viewed and responded to, and again found the required resubmission rate improved, dropping to 30% needing to resubmit. By creating this explicit learning space for this aspect of the assessment, I have helped students to establish and communicate their professional identity, improved assessment outcomes and the student experience.

Assessing and giving feedback to learners

As a teacher, I have been involved in many assessment scenarios, and understand its value as both a marker of learning and a teaching tool. Students are extensively assessment orientated (Gibbs and Simpson 2004, 4), and thus teachers need to leverage this focus to support student learning via constructive alignment (Jackson et al. 2014, 15). I have provided feedback for both formative and summative tasks, and assessed students both in person and through artefact submissions, including material objects, videos and written assessment items such as essays, reflective journals and reports.

I have improved my ability to provide formative feedback as an industry mentor and lecturer for the Intermedial Theatre students over the last few years. Groups of students must present their design concept and construction plans for the immersive theatre production the class stages. While as per discipline norms no rubric is used, the feedback is a structured process modelled on industry practice. My role is to give students feedback to improve the rigour of their ideas and the quality of their planned implementation. The value of feedback on student achievement is considerable, with Hattie calling it the "most powerful single influence" (in Gibbs & Simpson 2004, 9). The first time I did this assessment I was nervous about providing spoken feedback in front of the whole class, and aware that I needed to negotiate providing critical feedback in a supportive way, with an awareness that "critical feedback on personal characteristics can be demotivating and can negatively affect students' 'self-efficacy' or sense of competence" (Gibbs and Simpson 2004, 18). I was mindful of the focus of my feedback, careful to separate the content from the student and to use objective, rather than subjective language. I stated at the start of the session that I expected all students to apply each group's feedback to their own work, and set up the feedback as a dialogue, by asking questions at the end of each presentation before making suggestions. This built rapport, allowed space for the students to clarify their ideas and hopefully diffused feelings of individual criticism.

The assessment module of Foundations of Teaching and Learning provided me with further strategies (such as the sandwich technique and using specific examples from their work) that I integrated into feedback the following year. After review of the assessment process with the unit coordinator we built in a class walkaround immediately following the presentations for additional dialogue and problem-solving as a team. To ensure I could repeat my feedback to the students during this time I took detailed notes of their presentation and my responses and suggestions. After one group of students asked to take a picture of these notes I realised the value of written documentation, and offered this option to the other groups. The students significantly value this feedback, as it fulfils many of the conditions of effectiveness discussed by Gibbs and Simpson. It is timely, detailed, must be acted upon, assessment orientated and both the assessment and the learning are active tasks,

and appropriate to the course aims (2004). Last year I completed the Growth Mindset L&T module, which fundamentally changed my way of framing feedback, and I applied this understanding to last year's presentations. Instead of problems, I addressed the student's "areas to improve" or "ideas to develop", as this forward-looking language, underpinned by a growth mindset, is shown to have a productive influence (PERTS 2015). While unpaid, I also make sure to attend the theatre production the students create, commend them on their work and how they applied the feedback to the performance outcome. While the students appreciate my interest in their work, through observing and later reviewing my notes I can reflect on how the students applied the feedback, and in doing so can evaluate my teaching. I have also received written feedback from the unit coordinator stating that improvements in the depth of student understanding can be directly linked to my critique throughout their assessment process.

Develop effective learning environments & approaches to student support/guidance

As a sessional staff member working across disciplines I teach in a range of settings, including offsite, virtual and physical learning environments (such as studios, classrooms, lecture halls and performance venues). I use a constructivist pedagogical model, an approach with established effectiveness (Pagán 2006, Alt 2015, 67), in all these spaces to build supportive learning environments. A constructivist learning environment emphasises the importance of authentic activities conducted in a "place where people work and support one another as they use a variety of tool and resources in their guided pursuit of learning goals and problem-solving activities" (Wilson 1996, 3, 5). Working together and supporting peers is important to build a positive learning culture that feels safe for students, as this improves engagement and learning outcomes (Marks, Doane & Secada, 1996).

Establishing this supportive environment is particularly key for successful group work (Jackson et al. 2014, 10). A challenge I experienced as a tutor working on the unit Fashion and Costume in Film confirmed to me the value of explicit framing in this area, an approach supported by the research of Le Cornu et al. (2003, 11). The first year I taught this unit there were several groups struggling with the interpersonal dynamics of their assessment. Initially, I encouraged them to address this themselves within the group, with mixed results. The next year, after discussion with the Head of Discipline on the value of the soft skills that arise from group assessment and effective ways to build these groups, I revised my approach. To support the creation of strong teams from the start, during the in-tutorial assessment discussion I asked students to consider not only their aims and interests, but also their working style and schedules, and suggested the group create a communication strategy. I also emphasised the value of organisation, project management and communication as *roles* and *skills* to be learnt, which allows the students to recognise the many ways they need to contribute to the team and the useful contribution of team members that might not be as academically gifted. The value of these "soft skills" is increasingly recognised within the workforce. Working effectively with others is considered the most critical skill for new graduates (Jackson 2014, 138; Jackson et al. 2014, 7) and as such there is inherent need for universities to facilitate this learning within their course structure. Encouraging students to explicitly discuss and formalise group expectations, as well as my framing of the assessment was very successful, an experience matched by others (Jackson et al. 2014, 15). In that semester, not only were there minimal problems with group dynamics, but the cohesion of the work submitted was improved. Since realising students need examples of how to build collaborative capacities, I applied this framing strategy in all my discussions with students regarding group work.

Engage in continuing professional development in subjects/disciplines and their pedagogy, incorporating research, scholarship & evaluation of professional practices

My main strategies for developing my capability as an educator are my professional memberships, attending L&T training and development activities, and reading and applying pedagogic literature to my teaching practice.

An area of teaching and learning that I find exciting is how graduate capabilities can be embedded into study to support student transition into the workforce. This interest has been developed by my position as a WIL academic supervisor and Research Assistant on an Office of Learning & Teaching Senior Fellowship project studying graduate employability. On this project, I was involved in developing learning and teaching resources for Australia wide dissemination and organised a national conference about graduate employability, as well as a university speaking tour by Senior Research Fellow Ruth Bridgstock. The latter I arranged via the OLT network and individual institution's L&T departments, and in through this I developed an understanding of the variety of potential approaches to improve graduate capacities, and how institution's L&T programs facilitate this (K6). Following this, I joined the Higher Education Research Network and attended several HE talks. These experiences and the literature and ideas I encountered has encouraged my professional development,

particularly regarding contextualising for students how their learning or an activity relates to industry practice and the value of tertiary education for teaching valuable soft skills.

Further, as an experienced WIL Fashion supervisor, I have informally mentored new supervisors through their first semester. This included providing information on the kinds of support students need, including them in (non-sensitive) student emails so they can observe my responses, and sharing cohort specific resources I have developed, as well as providing advice and workshopping problems as they established themselves. Not only did it build the capacity of these staff, but this mentoring encouraged me to formalise my student engagement strategies, and in articulating my supervision process consolidated my knowledge and approach. Now these colleagues are established we act as a peer support group, providing advice and moderating assessment. As part of the Fellowship application process, one peer gave me feedback on this mentoring, stating that "Madeline provided excellent guidance and support, and the mentoring assisted in shaping my own teaching practices for the Fashion Wil unit. Our professional relationship and dialogue continues to build our knowledge and teaching practices". This dialogue is informed by two sessions attended by CIF WIL academic supervisors each semester. At these valuable meetings, we discuss learning and teaching issues encountered, moderate assessment and establish marking standards, provide peer advice and review individual approaches. The discussions at this meeting, and the realisation that others were encountering the same problems encouraged me to develop my approach to the first assessment item discussed above, which I have shared in this session.

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