# Record of Observation or Review of Teaching Practice

Session/artefact to be observed/reviewed:

Size of student group: 15

Observer: Robert Browm

Observee: Navin Patel

##### 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 OneObservee 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?

A technical workshop

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

 Six months, as a specialist garment technician

What are the intended or expected learning outcomes?

 How to construct a pair of trousers with waistband finishes

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

Pair of trousers

Are there potential difficulties or specific areas of concern?

Yes, this is a new workshop which I have never delivered before.

How will students be informed of the observation/review?

 I have told them in advance but will remind them on the day,

What would you particularly like feedback on?

If you feel I need to add more information to give to students

How will feedback be exchanged?

Through this form or any extra information that can support

feedback

Email

## Part Two

### Observer to note down observations, suggestions and questions:

Session set up and classroom geography

The session, demonstrating how to make a tailored waistband for a pair of trousers, involved a lot of movement, each step requiring the class to cluster around different stations around the studio. This ensured the learning environment was varied, but also through its physicality, a certain freshness was created like mini breaks between more intense periods of focus. These informal/self regulated clusters changed each time, allowing the students to choose proximity and viewing positions which gave them control over their level of engagement, the different ways individuals chose to record the session and also helped to break down any positional hierarchies, allowing no single student to dominate the space.

Teaching and making

You calmy rallied attention when necessary and delivered relevant messaging and information in a clear and audible voice. You initially collected everyone together by talking about the general aims of the session whilst taking the time to connect with people by making eye contact with most members of the group. Understanding of theories and procedures was checked throughout by regularly asking if there were any questions. You sign posted particularly difficult moments in the make with verbal announcements which drew the attention of the group. Repeatedly reinforcing the connection between the skills being learned in the session and common practices in the fashion industry gave weight to each exercise, students seemed keen to acquire this knowledge, often coming back with questions of their own in an attempt to deepen their knowledge. These punctuated a relaxed session, where they were comfortable using their voice and contributing to discussions. A lovely moment occurred when you referenced one students work and suggested how this kind of tailored waistband could be cross pollinated with her outer workwear look, thus playing conceptual games. She hadn’t made this leap herself and you could see the ‘light bulb’ moment of realisation, it established the session as being applicable to wider design thinking. There was a lovely cyclical rhythm to demonstrations where each process was carried out slowly and precisely but moments of verbal narration were chosen carefully so as not to interfere with the often complex physical make. Silence was a powerful tool in this cycle and you were comfortable holding it so that time and space could be made for looking, recording and thinking. Valuable tacit and haptic knowledge was transferred especially when students were invited to handle and touch the objects. They interrogated assemblages with curiosity, analysing through feel and able to clarify specific details.

It was a thoroughly clear and cohesive workshop and students listened carefully to your tuition. I wonder if there is space for some increased participation from them, given the level of comfort they showed in discussion. You could ask them how they would approach a task or why they think a particular process is important. Is there a moment of group work or reflection where they generate questions or problem solve together without you leading?

It was a thoroughly enjoyable session and a pleasure to observe. Best of luck going forward Navin.

## Part Three

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

A concise and helpful observation from Robert in which he provided a clear overview of the class, detailed processes, and some specific feedback which I’ve already taken onboard ready for my next session.

It’s particularly useful to me as I am familiar with interacting with people whose second language is English, so encouraging them to participate further in discussions, when for some it is culturally polite not to do so. I could do that peer-to -peer by asking an individual student to talk through their personal project with one other student whilst others observe and note. Some students find a group discussion a little worrying and this method might also help prepare them for industry.

I’ve always worked instinctively and so to have this objective feedback, presented kindly, is very welcome in helping me identify further improvements in my methods and of course for the PG Cert.