

## Record of Observation or Review of Teaching Practice

Session Reviewed: MA FASHION ARTEFACT – SCAVENGER HUNT WORKSHOP.

Size of student group: 20-30 people

Observer: Emma Hamshare

Observee: - Georgina Goodman

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*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?

This session (The Scavenger Hunt Workshop) is delivered at the start of term during the initial MA Artefact Unit 1 – Mastering studio Methodologies. This workshop is positioned to introduce students to ideas around the potential of material, and ethical use of material in the wider context. Students on the MA Fashion Artefact are (predominantly) from overseas, and most have not studied in the UK before. Students are from a diverse practice background; metal – textile – product – architecture – gemology – accessories, and as much their shared knowledge with materials and process is limited. This is an immersive activity that aims to unite the cohort in a shared experience.

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

I have been working within MA Fashion Artefact as a senior lecturer for two years, and prior to this as a HPL for 3 years. I also teach MA Footwear and have done this for 8 years – the two courses are very much related and can have similar outcomes (footwear artefact, diverse material use, practice-based research). I will be delivering this workshop to MA Footwear as part of their Unit 2. This workshop will be amended for that discipline, but the activity of collecting and recording will remain. The students attending the workshop (brief for November 2023) are from MA Fashion Artefacts. – I may have had limited contact in this first term with the cohort attending the day – They will have been at the college for 6-8 weeks into the first term. During this term we conduct tutorials in small group session – no one on one interaction. The students have been in large group peer learning sessions, classroom based and smaller workshop inductions sessions.

What are the intended or expected learning outcomes?

Specific items to be collected recorded and analyzed (outlined in brief)

Through the act of collecting and holding in hand – it is hoped that students will start to consider materials in a new way – with sustainability and ethical use at the core.

Note: This is an experimental workshop, and the intended learning outcome is open to individual interpretation and under review. I am gathering information through observation to the experience,

this is the 2<sup>nd</sup> time I have conducted the workshop but the initial expectation to this activity would be: To build community and sense of belonging. To foster collaboration and connection to each other – Would this be seen as a learning outcome?

I realize while writing this I do not know or understand the learning outcomes and find it difficult to justify academic thinking – I just know this workshop is inspiring and ignites sparks. The students (and me) love the day, it is fast becoming a highlight in the timetable (word of mouth between cohorts). *need advice on this*

Learning Outcome considered: To support the Unit 1 Learning outcomes highlighted below: As a possible link

LO1 Apply a systematic and informed understanding of your identified area of research and enquiry in your study proposal. (enquiry, process, communication)

LO2 *Critically analyse, evaluate and implement a self-negotiated scheme of work.* (enquiry, knowledge)

LO3 Develop a body of work through independent study, that demonstrates an *innovative and creative approach to material, process and artefact in the context of fashion design.* (process, communication)

LO4 Utilise relevant technologies and materials, to demonstrate advanced studio methodologies and skills that interpret and resolve complex design issues. (process, realisation)

LO5 *Communicate ideas through written, visual and spoken presentations to critically reflect* your practice. (process, communication)

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

Students will gather a specified number of scavenged items as set out in the brief. They will also record through journaling, photos, film thoughts and emotional response to the day. They will be encouraged to collect actual found objects (approx. 3 items) that will be taken to a subsequent workshop in the studio, The Cold Connection workshop. In this workshop they will respond to the objects and problem solve how to connect these materials together through cold connection methods.

The students will collect objects and research the actual materials

The students will collate and present findings in a chosen format to be decided by the individual teams.

Students have a personal challenge to gather 3 personal objects that they will use in workshop/practice-based activity following this day.

Are there potential difficulties or specific areas of concern?

Some students are reluctant to get dirty or engage in unfamiliar activities or travel to a new area of London. I provide local information and historical context for them to consider before the trip.

Health and safety issues:

The potential hazardous materials on the beach - I supply gloves and hand sanitizer.

The correct clothing and footwear to wear in wet or slippery conditions.

I try to be as informative as possible with maps and safety information regarding tide times and suggested clothing.

This is a large group activity of 20–30 people – so the collaborative element between group members is key to the overall success. I allow the cohort to select their working teams, and encourage individuals to pick people they do not already know.

This workshop is not assessed – how to keep engagement in the task

How will students be informed of the observation/review?

I am not sure what this question is asking – This is what I understand the answer is:

The students are informed in the brief that they will be expected to work in their teams to analyze findings and present the results.

Following the workshop, the students gather as a whole group and present the findings to each other and the course leader (and myself). The format of the presentation is not prescribed, other than to take a creative approach to collating information. The results are in a variation of styles. This has proven to be extremely exciting, some examples are very physical, presented in museum artifacts boxes, some pdf layout. Verbal feedback at this informal presentation follows the Cold Connection workshop – so often we see a real affiliation with the research method of scavenging. They are given at least 2 weeks to prepare these presentations.

What would you particularly like feedback on?

Content and practical elements of the day – and any feedback you feel would enrich the experience – I am open to any and all feedback.

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The learning outcomes I have attempted to map to the UAL marking criteria, but this is not communicated to the students– as this is not an assessed assignment. Would it be advised to use the language in the formal way or is this ok to be a looser feeling directive.

I am not sure of the formal way to communicate the intention of the workshop – ie formal learning outcomes in academic terms.

How will feedback be exchanged?

Don't understand what this question relates to? Does this ask the exchange between me and you or the feedback to students relating to the workshop?

I assume this means between us – as such I'm guessing it is by email/written or discussion?

The students attending this work will be given verbal feedback and peer feedback.

To build community and sense of belonging. To foster collaboration and connection to each other – Would this be seen as a learning outcome?

**Critically analyse, evaluate and implement a self-negotiated scheme of work** – This one sounds to me like it's in the broader context of the unit and this workshop would be foundational in enabling students to do this. Or this workshop is perhaps a mini version of what they need to do, so it can provide new frameworks for how they approach using materials and objects.

**innovative and creative approach to material, process and artefact in the context of fashion design** – The workshop definitely does this ! Although the 'in the context of fashion design, -can also be – in the context of the body'

- Analysis of the different materials found (real names) – Not just stone – metal – wood - try to identify the actual material.
- Creatively categorise your material: - You may choose type – shape – colour – feel – This is your choice to determine the best way to present finding,

**Communicate ideas through written, visual and spoken presentations to critically reflect** –

I think this part must also happen in the workshop that follows on where students have to bring the objects and materials they found.

- Collate group photographic evidence or Object Play
- Consider how to present the physical objects and any other research from the day.
- Consider the layout and design of the document,

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## Part Two

Observer to note down observations, suggestions and questions:

I thoroughly enjoyed examining the materials on the Scavenger Hunt workshop for MA Fashion Artefact students and I found the workshop very inspiring.

I thought the slides and briefing were clear and well organised.

They provided clear overview of the session explaining order of events, including what students would gain from the session. Also, what would be expected of them. I think that the community building through low-pressure teamwork is essential especially when most students are coming from overseas.

The scavenger hunt list itself is clear and describes the task. I think it a particularly good thing that other outcomes are not prescribed as it is often where students are given the openness, space, and time to reflect and interpret in their own that we see the best results in creativity. Also, that the day

is simply about gathering, thinking and analysis on why they chose these objects, or their significance can come later.

Including artists' work in the slides effectively contextualises the scavenger hunt, creating a rich learning experience. George is clearly very knowledgeable about materials, art and objects. **The inclusion of work by African Yoruba artists and outsider artists is great, reflecting a commitment to teaching for equality and diversity.** This also adds depth to the workshop encouraging students to see beyond the object itself.

**For accessibility it would be good to increase the text size on the presentation slides.** Only for the information that is most important, Georgia could also make some of the keywords bold so that students know that they need to understand or translate that word in particular.

I also loved the Cornelia Parker perspective that, **'The objects are landmarks in people's lives'**. The **tactile**, clear and open-ended nature of the scavenger hunt list encourages students to enquire, reflect, interpret forming a basis for their creative work and for physical design and sourcing methods needed later on in the course. The workshop's emphasis on getting students outside and into the dirty real world is commendable, as for these students it is especially vital to engage with, be **curious about and deal with, tangible, physical objects to see, touch, feel, and gather.**

Having also seen the beautiful pieces of work created by the students at their end of year show, it's clear that this fundamental exploration of and engagement with objects leads to tangible embodied enquiry and high-quality **emotional engagement with materials.**

It was an absolute delight to see the photograph of you with your students and their bags of scavenged items on the beach! Top of Form - **The session serves as an inspiration for my future teaching practices. Getting out of the building** can prove tricky when our cohort is around 120 students, but this inspires me to find ways. Particularly for being outdoors. Thank you for sharing your work with me!

Below are some thoughts on the LO's combined with your desired outcomes, and a couple of quotations from our object-based learning reading that I thought might be relevant in verbalising the benefits of your workshop:

**Critically analyse, evaluate and implement a self-negotiated scheme of work** – This one sounds to me like it's in the broader context of the unit and this workshop would be foundational in enabling students to do this. Or this workshop is perhaps a mini version of what they need to do, so it can provide new frameworks for how they approach using materials and objects.

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- **Analysis of the different materials found (real names) – Not just stone – metal – wood - try to identify the actual material.**
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- **Collate group photographic evidence or Object Play**

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Quotes below are from:

Willcocks, J. & Mahon, K. (2023). The potential of online object-based learning activities to support the teaching of intersectional environmentalism in art and design higher education. *Art, Design & Communication in Higher Education*, 22(2), 187. [https://doi.org/10.1386/adch\\_00074\\_1](https://doi.org/10.1386/adch_00074_1)

Lange and Willcocks (2021) have also argued that object-based learning has an increasingly important role to play in contributing to the decolonial agenda, challenging the myopic viewpoints which alienate a large proportion of the student community. - P 190

Brockway (2002: 6) explains how plants like sisal, rubber, tea and sugar became a significant source of wealth and part of the 'comprehensive system of extraction' developed by the emerging Colonial powers. During this period, Indigenous agricultural systems were destroyed, local labour forces were exploited and large scale, export orientated monocultures replaced more sustainable farming practices. The Colonial desire to map, understand and exploit the natural world for economic gain, often at huge scale, is now seen by scholars and Judy Willcocks | Kieran Mahon 192 *Art, Design & Communication in Higher Education* environmental activists as the genesis of the current climate crisis (Drayton 2000; Brockway 2002; Macmillan Voskoboynik 2018). – P 191

Emma Hamshare

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### Part Three

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

I am so grateful for the generous feedback that Emma has given, in response to the teaching materials from my SCAVENGER HUNT. Receiving constructive feedback, that both outlines the areas of strength, and provides specific examples of where I might consider improving the information, is immensely helpful. In response to the workshop introduction slide show: I will address the text scale in my slides, as accessible and inclusive experience is of tantamount importance to me.

The inclusion of work by African Yoruba artists and outsider artists is great, reflecting a commitment to teaching for equality and diversity.

I am encouraged by the observation by Emma of my conscious inclusion of diverse materials and visual content within my workshop slides. However, I am now reflecting on whether I am engaging in using culturally inclusive visuals. I am also aware that the visual examples do not reflect the MA Fashion Artefact cultural mix. I will amend my visual examples to include, Indian, Chinese material/objects.

The objects are landmarks in people's lives'. The tactile, clear and open-ended nature of the scavenger hunt list encourages students to enquire, reflect, interpret forming a basis for their creative work

As I reflect on Emma's feedback – the above point, feels very satisfying, as I realise that in creating this experiential workshop I have, instinctively use John Biggs' 'Constructive Alignment'. The Scavenger hunt is indeed an effective learning experience that encourages students to explore their knowledge and understanding of materials; the social, 'The objects are landmarks in people's lives' economic, and environmental issues we are asking them to analyse. I will consider how I can build on this experience and imbed further other learning activities that would support the unit learning outcome.

I am also inspired to understand that this activity falls within, an object-based learning experience. By the nature of asking students to collect object, analyse object through haptic experience, the learning, as I observe spills beyond the workshop. As I have shared, several students take this research method, and material focus through to their final projects. As Emma observed two students were inspired through emotional connection to the found objects and included these in their final Masters project. This is something I am particularly proud to evidence.

**The session serves as an inspiration for my future teaching practices. Getting out of the building.....**

I am incredibly happy that this workshop serves as an inspirational idea, for Emma to get her students outside the building. I am passionate about field trips, and external activity beyond the studio. Most especially activity that builds friendships and peer learning. Due to classroom size and technical restriction, it is exceedingly rare the entire cohort are in one place, at the same time. Students have shared how much they enjoyed the social aspect of the day, forming new friendship, and conversing with new people. I really believe this activity helps to build a sense of belonging within the course.

I would welcome discussing how we might devise an activity for your 120 students. Yes, this is challenging, but not beyond the realms of possibility!

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