CONTENTS

Case Study 1:
Knowing and responding to your students' diverse needs. (V1, V3)

Context

I teach part time 0.6 at LCF on BA Fashion Design and Development (FDD) we have a large cohort, 5 groups of students taught simultaneously. I am responsible for two units, 'Intro to' the first in Y1, and Fashion Production Future Technologies (FPFT) in Y2. These are different to most units as students don't need to make a garment.
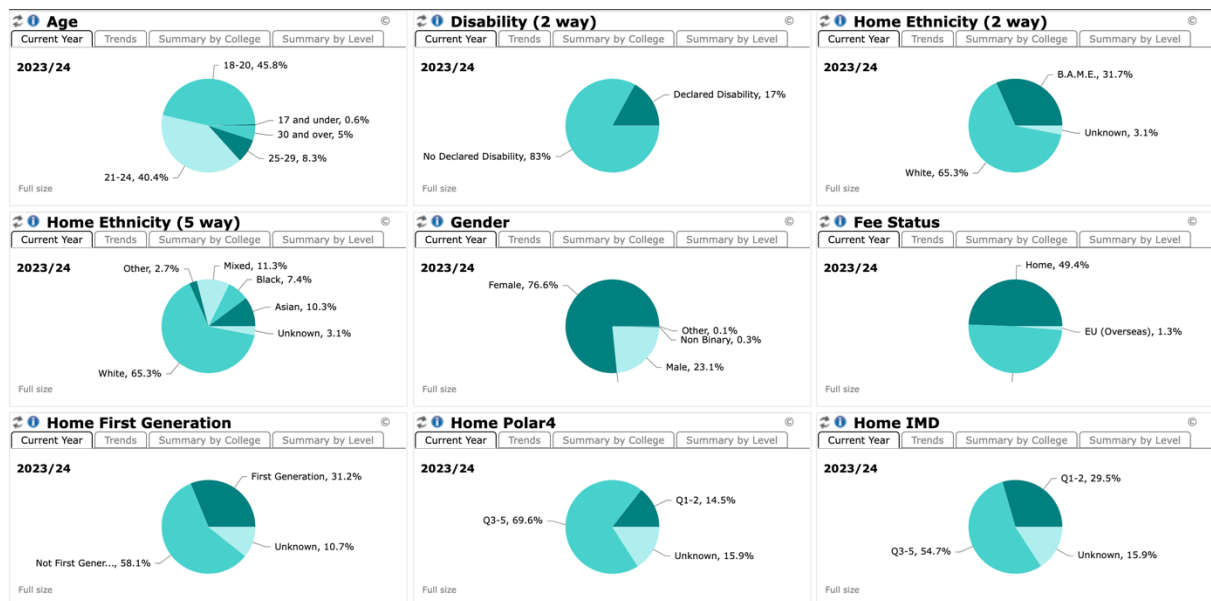

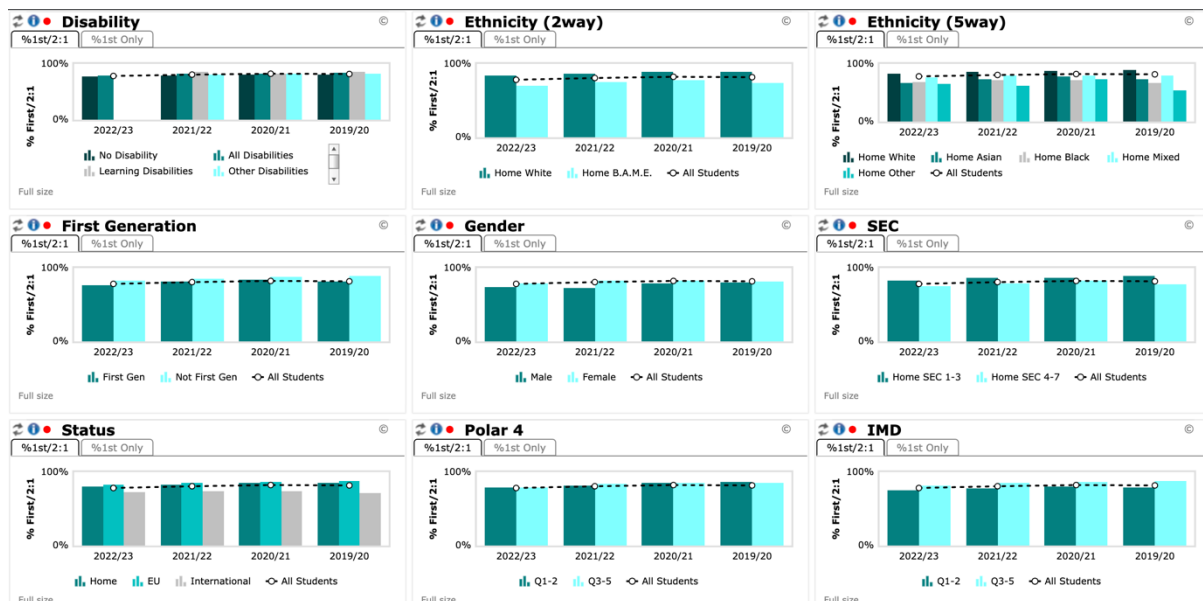Fig1. Student Characteristics Data: Fashion Design Development 2024. (V1)

Fig 2. Student Attainment Data: Fashion Design Development 2024. (V1)

Evaluation

One strategy is to look at the data (Figs.1&2) This shows diversity of our learners, however doesn't describe individual differences and needs. 'While categories such as race and class tend to be thought of as mutually exclusive, these categories often overlap and intersect, (Hatton & Holland-Gilbert, 2019). So this flawed snapshot can help to locate awarding gaps but does not address intersectionality.

Successful strategies for inclusive practice:

1. Decolonising reading lists and professional practitioner examples.
2. Assessing energy levels at the outset of sessions.
3. Igniting and nurturing community and belonging. (See Blog post 1)
4. Developing good relationships with students.
5. Encouragement and affirmation(See below)
6. Taking an anti-racist and anti-ableist approach.
7. Keeping workload manageable.
8. Initial energy gauging (See case study 2)
9. Gauging and adapting continuously (See appendix)
10. Using accessible templates for presentations and resources.
11. Recording lectures wherever possible and using Panopto for subtitles.
12. Carefully reading students ISA agreements and adapting accordingly, as often what is best for one student in this area may be good for more students too.

These methods are good for fostering student achievement (see Blog post 1) and engagement.

Moving forwards

I would like to look more closely at removing barriers for those with disabilities, health conditions and those with caring duties. I maintain awareness of my responsibilities in relation to the 2010 Equality Act and keep in mind the social model of disability. 'Acting quickly to identify and put in place reasonable adjustments for disabled students, you can avoid discrimination arising from disability' (Equality and Human Rights Commission 2014 p.18) The ISA agreements can be tricky to use to adapt teaching accordingly, often a teaching practice good

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for one student may be good for more students too, especially those who may not have disclosed.

I look for ways to celebrate differences in culture through design. last year my student's projects included, Sudanese poetry, Indian Dhotis, Sikh turbans and an essay discussing Muslim headscarves. I create a welcoming atmosphere for students to discuss their background and heritage, 'using micro-affirmations to demonstrate belief that all students matter'(Hill & Bunting 2023)'. The desire to include personal elements often starts small but grows with enthusiastic support.

'There is no such thing as a neutral education process. Education either functions as an instrument which is used to facilitate the integration of generations into the logic of the present system and bring about conformity to it, or it becomes the 'practice of freedom', the means by which men and women deal critically with reality and discover how to participate in the transformation of their world.' (Freire 1993: 13-14) Going forwards I am mindful of my position of power in a framework which has historically been one of oppression for minority groups. I benefit from hearing experiences of oppression from my diverse team and students. I strive to create change and continue to evolve my teaching practice in this direction.

Appendix

Curriculum Design and Delivery: My Checklist

Within my personal teaching practice I ensure that:	Yes	No	Maybe	N/A
I embed inclusive education practices within my teaching and assessment planning, design and delivery, with support from the programme team	X			
I work with students as active partners in curriculum design and delivery			X	
I actively consider the content that students are likely to have covered before university (e.g. A level, GCSE, BTEC syllabus) and design interventions to address disparities and gaps in knowledge			X	
I include opportunities for students to test relevant pre-existing knowledge before introducing new content, and support students to address any gaps identified	X			
My teaching content has been reviewed to ensure it goes beyond white European perspectives i.e. has been decolonised			X	
My teaching highlights diverse figures within the discipline to students (e.g. LGBTQIA+/Black/Asian/Disabled researchers, authors, or policy makers)	X			
My students can personalise their curriculum where appropriate, i.e. can focus on relevant topics of personal interest	X			
I work with students to review my teaching materials to pro-actively point out any language that is not clear and consistent			X	
My teaching resources are made available in appropriate accessible formats in advance of scheduled teaching sessions wherever possible	X			
My teaching adopts an active and authentic learning approach, not being overly reliant on didactic lecturing, and designed to be accessible to all students (considering e.g. disability, international students, those with limited financial resources)	X			

www.inclusiveeducationframework.info

Fig.3 Inclusive framework checklist completed by Emma Hamshare: Created by Hubbard, K., & Gawthorpe, P. (n.d.)P. 1

Comments from my peer review in 2023:
'Emma used multiple techniques to make the session more inclusive and engaging for students. For example, she had the one of the students talk about their own experiences of e-textiles to generate conversation and build their confidence, 'She encouraged the students to ask questions' and 'Emma constantly checked in with the students in various ways, to gauge their knowledge and comfort level with the topic. It was clear that she was evaluating the way the

students were taking in the information and tailoring the content accordingly.' – Katelyn Toth
Fejal 2023

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Fig.1 & 2 University of the Arts. (2024). Student Characteristics Data Fashion Design Development. Retrieved from UAL online Dashboard: [
https://dashboards.arts.ac.uk/dashboard/ActiveDashboards/DashboardPage.aspx?dashboardid=5c6bb274-7645-4500-bb757e334f68ff24&dashcontextid=638463036869069297]

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CASE STUDY 2:
Planning and teaching for effective learning (A1, A2, V3)

Context

Through collective experience and a team mapping exercise, we identified that the last part of second year – FPFT unit, as the time when students tend to burnout. My colleague expressed that over half of one cohort have disclosed struggles with mental health, a huge barrier to learning. A key limitation is contact time, I calculated around 7 minutes of 1:1 time with students per week, on FPFT this is more infrequent.

Evaluation

Successful Strategies
1. Role clarity & relationship Building
2. Signposting and following up
3. Energy Guaging
4. Unpacking the Assignment
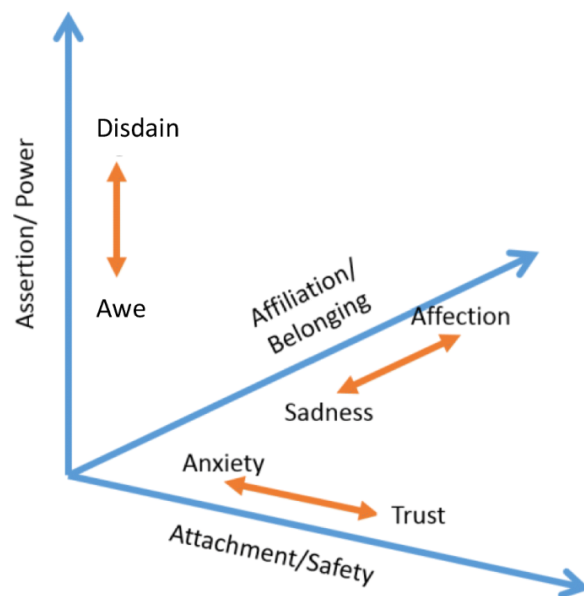5. Research & study Skills lecture – (In current unit fig 2)

Fig.1 Tormey, R. (2021). A three-dimensional emotional space. In Higher Education

Fig.1is a model for the emotional landscape of relationships in education. In future I must foster safety, trust and belonging in my practice. Although I would counter 'awe' and seek respect instead. In educational relationships, 'If role clarity can be achieved or at least enhanced, as well as clarity regarding the expectations that are bound to these roles, a deliberate establishment of high-quality relationships may be fostered. (Hagenauer, Muehlbacher, & Ivanova, 2023 p.P833)

One strategy that I use, I call 'energy gauging'. At the beginning of a session I ask students, how are your energy levels? And ask for a thumb's up, thumb's down or middling hand gesture. I know that many of the barriers to learning take place before entering a classroom, this way I quickly connect, see how ready to learn people are, and adapt tone and pace accordingly.

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Moving forwards

Adding a research methods lecture explaining how to approach the unit, with study skills for high workloads, I created (Fig.2) to visualise students' time commitments. I mentioned that, also, socialising, eating and sleeping well are essential.

FPFT Research and Example

Time management and forward planning

ISP is 40 Credits

FPFT is 20 Credits

ISP	50
FPFT	30
CADCAM	15
DIPS	5

DIPS
5.0%
CADCAM
15.0%

ISP
50.0%

FPFT
30.0%

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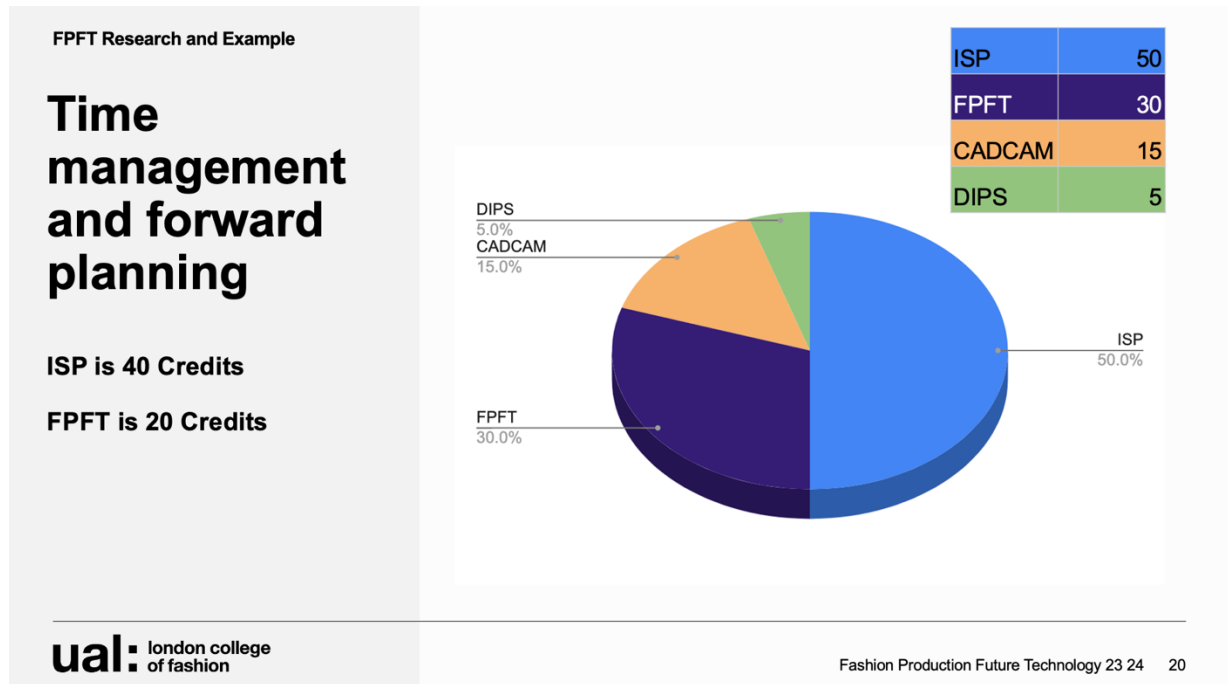
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Fig 2. Fpft Briefing slide 20 E.Hamshare (2024)

I hope that setting expectations and clarifying how much time they should spend on each unit in context of the credits for each unit, will be valuable as students sometimes neglect FPFT.
I also considered the question, 'How can a student excel in this assignment?' (Finnegan, et al) stating clearly in Fig.3, the thinking methodology needed for this unit, based on past assignments.

HOW TO ACE FPFT !

- Design **systems** as well as things. Or a new system that makes things.
- Make **samples** (not a whole garment). Just prove your ideas would work.
- Describe and **document** well, photo's instructions etc.
- Think about the customer, their journey and if you can **involve** them in the process
- Think of customers as active **citizens** rather than passive users.
- Get ready for your tutorials well. Show as much as you can.
- Start research during Easter, Use **Google Scholar** !
- Record your doubts **honestly, criticize** & use this to explain your design decisions.
- Make a project that is fun for YOU !
- Be the boss, as CEO of your own global fashion company, you have power and £ !
- **Collect Image and Harvard references at the beginning not the end.**

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Fig 3. Fpft Briefing slide 7 E.Hamshare (2024)

In summary In addressing burnout on FPFT I am responsible for ensuring that content is accessible and not overwhelming. And the results from my most recent interventions will be seen in the grades and verbal feedback at the end of this term from students and colleagues. I feel I am only at the beginning of addressing burnout for students and I can continue to research this and bring the research into practice. I am often personable with my students, and they sometimes disclose personal things relevant to their ability to learn, often I can see that they feel better simply from having spoken about it. However in my future practice I must maintain the clarity of my role within the emotional landscape, signposting other services so I can focus on the content and follow up later on to try another strategy if the first was unsuccessful.

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Fig.1 A three-dimensional emotional space. In Higher Education, 82, Tormey, R. (2021). https://link.springer.com/article/10.1007/s10734-021-00711-w. Acessed 22 Mar 2024 From:
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Case Study 3:
Assessing learning and exchanging feedback (A3, V3)

Context

I assess on FDD and recently was asked to assess work for MA Innovative Fashion Production. I am also acting as internal moderator for the Istanbul Moda Academy. I will focus on the challenge of addressing inequality in assessment.

Evaluation

With five or six groups per year on FDD we simultaneously teach the same content and sessions that are delivered by different staff members. So we, 'unpack the assignment' together and map out the whole BA on Miro in planning to look at how our teaching intersects with each-other, and work together on benchmarking and moderation to achieve sucessful parity through co-creation.

In addition to being clear about expectations from the outset as seen in Case study 2 figs 2 & 3, I strive to show care in assessment. A limitation as outlined by Spaeth (2018) argues that providing feedback demands emotional labour, however, "workload models typically allocate less time than it takes in reality to give considered feedback that is emotionally nurturing for the student" (p. 84) My approach chimes with Rogers' student-centred learning, 'When learning something challenging, the new knowledge and experience that might, if assimilated, involve a change in the organisation of self, tends to be resisted and therefore, accommodation is only likely to occur when students feel safe.' I embody this in the way that I write my feedback, always looking for positives, providing honest and measured criticism but never criticising without offering suggestions for improvement. I am also working on decolonisation of the curriculum in Istanbul.

To 'actively accept spelling, grammar or other language mistakes that do not significantly impede communication unless a requirement' (Inclusive Marking of Written Work: Guidelines for Staff, 2020) is a change from how I was educated. However I have grown to see this as vital in supporting equality as we work in a global diverse context. I also acknowledge in my feedback if a student has worked despite difficult circumstances.

Moving forwards

I want to examine how assessments can 'assume diverse bodies and minds from the outset' (Jain, 2022, P38) Through bringing mindfulness further into my practice further. Jain also mentions 'assessment customisation', for anti-ableism and I think that accepting adjusted assessment modes and formats such as submission of video or audio for verbal explanation of a visual portfolio rather than lengthy written texts is good and can be discussed on an individual basis.

'Using examples of previous work, give a range or stronger and weaker in order to build understanding of what makes a difference' (" UAL Inclusive Marking of Written Work: Guidelines," 2020) Currently we only give examples of higher quality work. However I can explore this next year, as I think a clear explanation of why work received a lower grade is valuable.

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Addressing inequality in assessment requires, 're-evaluation of what is important to assess as individual knowledge or ability, and how to assess in interdependent ways.' (Jain, 2022) and by way of addressing this, 'Guided sessions where the writer marks on their own work, allows, a dialogue with participants instead of dominate over them.' (Chavez, FR 2021 p32) Most importantly I can explore guided self-assessment as a decolonising tool, as in my experience students are often astute at knowing the shortcomings of their own work and I can implement this in 1:1 formative assessment during FPFT.

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