# Record of Observation or Review of Teaching Practice

Session: Introduction to Creative Direction Workshop, with Newham College   
Size of student group:12 Students (16-18 year old - Level 3 students)   
Observer: Lindsay Jordan   
Observee: Lorraine Brobby

##### *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 serves as a bridge between theoretical knowledge and hands on application, equipping students with the skills and tips necessary to navigate the dynamic landscape of creative industries. It aligns with the broader curriculum objectives introducing the students into collaborative practice and encouraging visual storytelling. The idea of this workshop is to make meaningful contributions to their transition into higher education. Using magazine publications as a framework, the aim is for students to combine their practical design work and develop that through creative direction. The workshop will involve mixed group discussion of visual analysis, general discussions and smaller group styling and production activities. As part of the work I do within the outreach team, the focus is always on helping students figure out their interests and connecting that to undergraduate possibilities and pursuits outside and after higher education.

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

This will be my first time working with Newham College

*What are the intended or expected learning outcomes?*

* Expanding their skillset through visual storytelling, collaboration, styling and production, examples of elements that fall under the umbrella of creative direction.
* Increase their motivation and engagement with creative education further from their current courses and share knowledge when it comes to roles in the creative industry.

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

* Visual judgement activities: Magazine front cover analysis
* Variations of digital look books inspired through allocated publication clients.

*Are there potential difficulties or specific areas of concern?*

It’s important for me to acknowledge that there may be potential difficulties through the duration of this workshop. As I am unfamiliar with the needs or personalities of the students some of the teaching methods or topics may require adapting depending on the response. However I will do my best to create a flexible learning environment where everyone can feel comfortable to contribute and welcome open communication throughout our time together. Additionally, I was informed that one of the students I will be teaching is deaf and will be accompanied by their interpreter.

*How will students be informed of the observation/review?*

I have informed their tutor who will be attending East bank with them however I will explain again to the students at the beginning of the workshop.

*What would you particularly like feedback on?*

* If the concepts are being understood and received.
* Any suggestions on how I can make the lesson more interactive and fun
* Any suggestions on how to support diverse needs
* Would be useful to gauge the relevance of my references and if the amount of information is digestible /overwhelming or suitable for the age group
* If the connection I am making between creative possibilities and undergraduate course recommendations is clear and helpful

*How will feedback be exchanged?*

In writing or in-person conversation, whichever is suitable to observer.

## Part Two

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

It would have been great to see this session live. Let’s book in a ‘proper’ observation for the autumn term, so that you get a full set of observation feedback during your time with us.

In our review we talked about the particular challenges of teaching school groups in Outreach programmes, notably having a poor sense of where they are coming from, what they already know, why they are here, etc. Another challenge is mediating for them in this liminal space between the school classroom and the ‘real world’. They are in the university but wearing theiir uniform, in the charge of their teachers, and without the freedom to roam, so it’s to be expected if they are unsure of the rules of engagement in this space. Approaches to outreach teaching with school children is an underrepresented area of the literature. There is more on strategy, but hardly anything on pedagogy. So, it’s up to you to come up with the ideas and to write the literature!  
  
There are many options for making the rules of engagement explicit. For example, you could start by getting them to brainstorm behavioural norms at school (doing homework on time, not running in the corridors, putting hands up and waiting to be asked to speak, calling their teacher ‘sir’ or ‘miss’ - so retro), and then asking them how they think university might be different (emphasising that university teachers have different styles and some will teach in a more school-like way than others). It’s worth trying to give them a taste of university life all the way up, if you can manage it.

Let’s think about the challenge of getting to grips with what your participants are bringing to the session. Think back to the timeline activity we did at the start of TPP; this works because it doesn’t matter if someone knows where fifty cards go, or if they can only place one of them. The group can ‘think’ and build together, working solo, in mini-groups, and as a whole, producing an outcome that is the sum of all their knowledge. Can you think of what this kind of activity might look like as an introduction to fashion styling?

We also talked about the marketing aspect of outreach programmes and how to ensure ethical practice, i.e. to avoid ‘manufacturing desire’. We need to be open about the current realities and possibilities of industry, while still promoting self-belief and a can-do attitude. Fashion itself is about change, but fundamental changes are needed if it is to flourish as an industry in a climate-conscious world.

I’d love to come see you teach live! Please let’s arrange this soon.

## Part Three

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

Thank you for your constructive feedback.

I would love to arrange an in-person observation for the autumn term.

Students can indeed find it confusing when engaging with the university environment due to the clash between their familiar school routines and the new, less structured university setting. To address this, I plan to incorporate activities such as group discussions and discussing the differences between school and university environments - would be useful to engage with writing materials for this so students don’t just feel talked at. This will help students understand that university lecturers have varied teaching styles and that the learning environment at the university is more self-directed, giving them a taste of university life and helping them adjust more quickly.

To further address the challenge of understanding what participants are bringing to the session, I will implement a structured introductory activity. Before diving into the workshop content, I will allocate time for students to reflect on their prior knowledge, experiences, and expectations. This could involve a collaborative task similar to the timeline activity from TPP, where students can share what they know and build on each other’s contributions.

At the beginning of the workshop, I will explicitly allocate time to help students understand what they can expect in this new environment. This will include a brief orientation about the university setting, what they can expect in the next three hours, and how they can make the most of this experience. Hopefully they’ll feel more confident when they know more about how they navigate this new territory. Things such as knowing they can address me by my first name instead of ‘miss’ or knowing they can use their phones when interacting with certain activities can help them become more confident within the workshop.

Moreover, I will make time for an activity at the end of the session that helps summarise their knowledge—perhaps a pairing image with a definition game that relates to fashion communication.

Thank you again for your guidance and support.