# Record of Observation or Review of Teaching Practice

Session/artefact to be observed/reviewed: Introductory fashion workshop

Size of student group: 15

Observer: Kwame Baah

Observee: Dayna Tohidi

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?

*This workshop is one of four workshops I will be delivering for the BA Fashion Year 1 students across all pathways: womenswear, menswear, communication, knitwear, and print. The joint stage one course leader, Ray Rahman, wanted these workshops to be delivered at the start of a new project the students will be working on, which I will be briefed about tomorrow morning.*

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

*This will be my first-time teaching first-year students across all five CSM BA Fashion pathways, but I have taught CSM BA Fashion students before.*

What are the intended or expected learning outcomes?

* *Introduce students to the CSM Museum & Study Collection*
* *Explain to students how to use our collections and services for study or personal use*
* *Show students garments, sketchbooks, and illustrations by renowned fashion designers and famous CSM alumni*
* *Give students inspiration, knowledge, and ideas as they embark on a new course project*
* *Encourage students to develop their object handling, critical thinking, and group discussion skills*

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

*The students will physically engage with garments and sketchbooks in accordance with our museum handling guidelines and be required to share their experiences and thoughts with their peers in a group discussion. Due to the large cohort of 80 students and limited workshop time, there will be no object-based learning activity included.*

Are there potential difficulties or specific areas of concern?

*As with all my workshops, I generally teach new students each time, so there are always potential difficulties that I encounter on the day. Most of the time, this can be tardiness, but sometimes, it can be students with neurodiverse conditions that require extra support. Occasionally, it is cultural or language barriers that come with teaching a large proportion of international students.*

How will students be informed of the observation/review?

*I notified Ray in advance to the session, who will inform students directly.*

What would you particularly like feedback on?

*The structure, timings, and content of the workshop. As we are a small team with a small study room and often get requests to deliver workshops for large cohorts, such as the BA Fashion Yr1, we do not have the luxury of running long workshops. Most of my workshops have a duration of 1 or 1.5 hours, which means I must be very selective with the amount of information I deliver about the CSM Museum, our services, and the objects I curate. In addition to this, I have found that students are often late to workshops, which disrupts the structure and flow of workshops. Most of the time, the workshops are very well received and the feedback is mostly positive, so there is little constructure criticism from students. However, these are areas I would personally like to focus on and have already started to implement feedback since beginning the PgCert.*

How will feedback be exchanged?

*In-person or virtually through the feedback form, depending on Kwame’s availability after the workshop.*

## Part Two

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

Your ability to maintain your students' attention on various aspects of different objects throughout the lesson, which frequently requires a lot of effort and time to develop, speaks highly of you as an accomplished educator at such a young age. There was a lot of filming, note-taking, sketching, and co-appraisals despite the students' lack of vocalisation, due to the contextual prompts that you had given. With the application of a constructivist methodology and guided visual thinking, this was authentically museum pedagogy in action. The regular reinforcement of the guidelines for using the space, which controlled hazards to the displayed archived objects, was a notable strength in addition to the constant facilitation of knowledge and its collaborative creation through prompts. Not once did I consider anything to be out of place. Well done!

In mitigating a change in your perceived delivery to either a larger or smaller (more intimate) group, you might need to have different options of deliver prepared to meet the requirements of group numbers.

**Q:** In your opinion, do you think the implementation of an augmented reality as a tool for student engagement with archived material is a solution for the physical depreciation of archived objects?

**Museum Pedagogy**

[The Function of Museum Pedagogy in the Development of Artistic Appreciation](https://www.researchgate.net/publication/288823556_The_Function_of_Museum_Pedagogy_in_the_Development_of_Artistic_Appreciation)

## Part Three

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

Kwame’s feedback has been insightful and validating as a new and young educator in the museum space. I am proud to hear I managed the various risks associated with getting students to handle different objects simultaneously, while ensuring the constant facilitation of knowledge and guided visual thinking.

I will begin acting on the feedback exchanged by reading the Museum Pedagogy text Kwame sent to me and doing further research into constructivist methodology and guided visual thinking. This will help me to contextualize and understand my practice so I can develop it and find my niche in the future.

I will also speak with my team about the potential of implementing augmented reality as a tool for student engagement. It is a new area for me, but one I would like to consider as the sector strives towards greater digitization of museum objects.

Based on my tutorial with Kwame, I would like to implement more boundaries when scheduling workshops, so I have a better balance between my various responsibilities beyond teaching. Once my current workshops are completed, I will dedicate one or two days a week to teaching and being onsite so I can have a routine and headspace between teaching big cohorts.