Case Study 1  
**Knowing and meeting the needs of diverse learners** (V1, V3)

**Contextual Background (50 words)**

Within this case study I will be focusing on my position as module leader for a Level 6 Graphic Design project called *Introduction to Publication Making*.[[1]](#footnote-1) This was an editorial design module focusing on corporate branding, with an extremely low engagement rate.

**Evaluation (100 words)**

*Challenges:*

Reflecting on my own experience as a designer, I noted how little relevance the previous focus on corporate identities had to the realities of early-career design work — which, evolving to become more reflective of social changes, broadly centres around self-initiated local projects. [[2]](#footnote-2) I sought feedback from industry colleagues, who felt that students preparing for junior designer roles should be encouraged to transcend corporate trends — bringing a sense of diversity and individuality to their future roles. In consultation with the course leader[[3]](#footnote-3) I implemented changes to the learning outcomes, considering Bigg’s research on constructive alignment, [[4]](#footnote-4) and re-named the module *Document Your Culture*. Introducing this new brief, the level of engagement increased significantly.[[5]](#footnote-5)

*Strategies:*

I believe building upon our cultural awareness across modules has acted as a catalyst towards engagement, with students using their own voices within creative practice and in the classroom itself.

**Moving Forward (350 words)**

*On accessible language, content and reflection:*  
Graphic Design centres on collaboration and communication within diverse communities — designing with, and for, others. I plan my teaching approach around the belief that togetherness[[6]](#footnote-6) is imperative to any practice for evolving and strengthening knowledge.[[7]](#footnote-7) I plan sessions that demonstrate an open learning environment, re-framing the student-teacher hierarchy and mirroring the environment of a design studio. I use a student-centred teaching approach, considering the diversity of students’ backgrounds, experiences, and differences in learning in the planning of teaching activities; asking myself who these students are now, and where they are going.[[8]](#footnote-8) I encourage active participation in this journey through inclusive pedagogy.[[9]](#footnote-9)

I pre-curate session-specific learning environments, from arranging seminar rooms to feel like everybody is part of the discussion (by arranging the chairs in a circle),[[10]](#footnote-10) or by arranging opportunities for external learning/networking (such as meeting gallerists and attending exhibition workshops) for students who learn better outside of the formal classroom environment.[[11]](#footnote-11) Through varying the teaching format and monitoring engagement across environments, I try to identify students who appear to need additional support. Reaching out to these students, I arrange meet-ups outside of the session, attempting to establish ways to develop together.

*On Inclusivity and content:*

Concerns had been expressed — by staff and students — that content of the module had previously focused heavily on a white male art historical canon, not reflecting the diversity of the student body. I worked with the team and updated the module to celebrate work from marginalised communities, working to close the gender and race gap,[[12]](#footnote-12) reaching towards a more inclusive pedagogy.[[13]](#footnote-13)

Students were assessed on creating a visual record of their own culture (utilising Kolb’s theory on converting experience into knowledge)[[14]](#footnote-14) — distributing their work to the community, including potential employers. The intention of the project was to improve students’ publication design skills, and also promote a sense of self-confidence in their identities as practitioners — especially those who feel they are from a marginalised community and may not have been confident in celebrating their culture previously. Students appreciated this approach, one commenting: “*I didn’t know I had my own culture before this project… it really helps you explore your voice as a designer*”.[[15]](#footnote-15)

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Case Study 2  
**Planning and teaching for effective learning**(A1, A2, V3)

**Contextual Background (50 words)**

I teach across undergraduate and postgraduate programmes, leading lectures, seminars, and workshops. I believe these sessions should focus on supporting the “whole” student, engaging social, emotional, intellectual, artistic, and practical skills through my teaching. I am an active researcher[[16]](#footnote-16) in humanistic pedagogy[[17]](#footnote-17) and believe a social-constructivist approach can help support effective learning.

**Evaluation (100 words)**

*Challenges:*

For me, it is imperative to champion the diverse skillset of all students, especially those who perhaps haven’t previously had access to academically rigorous learning environments, but have a wealth of social, emotional, artistic, or practical experience to draw upon.

*Strategies:*

Attending a low-achieving[[18]](#footnote-18) school in Lancashire, my early education was didactic and impersonal. Moving to London, I met tutors who, drawing from students’ own cultures,[[19]](#footnote-19) proposed a dialogical approach, making students co-participants in their own growth.[[20]](#footnote-20) I believe this approach empowered me in the discipline of Graphic Design, where many practitioners celebrate their cultural identity at the forefront of their practice. [[21]](#footnote-21) Utilising culturally relevant narratives[[22]](#footnote-22) in both design and teaching is a fundamental aspect of my approach today.[[23]](#footnote-23)

**Moving Forward (350 words)**I practise active teaching techniques, with equal emphasis on the teaching of skills as of content.[[24]](#footnote-24) I have seen active, social[[25]](#footnote-25) leadership embolden and train designers in discussing, pitching, and collaborating on ideas — each essential aspects of design practice.[[26]](#footnote-26)

*Lectures:*

Whether I am running a lecture or workshop,[[27]](#footnote-27) I encourage a lively and conversational[[28]](#footnote-28) environment, inspiring the skills necessary for communicating and excelling in a design studio. During lectures I provide opportunities for students to talk to each other, share their understandings, and devise questions, utilising Tanner’s *Think-Pair-Share[[29]](#footnote-29)* technique. *Think-Pair-Share* mirrors many active elements of the design process, where students nurture their communication skills and make new connections synoptically.

*Practical workshops:*

Practical workshops mostly begin with me asking the students to re-cap (thus re-activate) what they learned in their previous sessions, before briefing the students with a task. Tasks differ in format and content from session to session, and involve a range of techniques, including whole-class and structured group work, guided learning and individual activity. In practical workshops, I often circulate, assessing progress and responding to queries. Joining students who seem quiet or unproductive,[[30]](#footnote-30) I encourage them to share their ideas with a partner. I have seen students realise their ideas are valuable, and grow in confidence[[31]](#footnote-31) by sharing in this low-pressure, peer-to-peer manner.

*Discussing learning and responsive planning/teaching:*Building confidence in students’ ability to speak about their work encourages them to maintain an active dialogue with the discipline, learning[[32]](#footnote-32) from other practitioners long after graduation.[[33]](#footnote-33) Towards the end of a recent lecture on semiotic theory, a *Think-Pair-Share* activity revealed students were still struggling with the content — here, I observed students becoming more articulate in voicing questions through active learning.[[34]](#footnote-34) As a result, I planned an additional lecture on semiotic terminologies. I ensured this lecture was exceedingly ‘active’,[[35]](#footnote-35) asking the students to come prepared with their own[[36]](#footnote-36) media examples for us to break down. Students approached me afterwards remarking on how helpful this was, including this quote: *“Thank you […] for the clarification and the breakdown of each question! That has given me an insight into what is expected [in our own designs]”.[[37]](#footnote-37)*

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Case Study 3  
**Assessing learning and exchanging feedback**(A3, V3)

**Contextual Background (50 words)**

Moving from FE studies to university assessments can be a difficult transition for students, as tasks become more individually speculative and research-led.Many students are conscientiously seeking the ‘right’ answer to their work, sometimes to a degree that can cause stress. On the other hand, some students can struggle to think outside of their individual artistic practice and to meet the University’s Learning Outcomes. Learning to find these answers through testing and communication can be imperative in developing skills in art and design.

**Evaluation (100 words)**

*Strategies:*

My priority within assessment and facilitating the exchange of feedback is to build students’ awareness of the intentions behind their work and decision making, guiding them towards the development of personal outcomes. From undergraduate to postgraduate assessment, I encourage students to be experimental, inquisitive, and to embrace individual interpretation as an elemental part of their creative process, using reflection[[38]](#footnote-38) to analyse their ongoing learning.

*Challenges:*

Equally, observing transitions between Levels highlights the importance of developing feedback literacy and ensuring development occurs at an appropriate standard.[[39]](#footnote-39) The QAA Benchmarking statement for Art & Design states that *“In learning about the contextual setting of their discipline(s), students also engage with appropriate related theories within global, historical/contemporary and cultural/environmental settings, which inform that context and add purpose to their activity.”* [[40]](#footnote-40) I endeavour to uphold this advice — both the celebration of academic standards and the demystification of academic language is something that continues to motivate me in being an inclusive educator.

**Moving Forward (350 words)**

*Formative Assessment:*

We implement Formative Assessment (FA) mid-term in the form of both group critique and 1-1 tutorials. Before these sessions, I brief the students in practical and effective ways of preparing their work for presentation (utilising/demonstrating software skills as well as reflective skills), which is important for designers who are assessed on the visual, conceptual, and theoretical rigour of their work. During FA, students receive immediate verbal/casual written feedback from their tutors and peers, encouraging a dialogue, *‘reflection-on-action’*,[[41]](#footnote-41) and establishing professional expectations of presentation.

Recently, the presentation of one student’s work revealed they were not using in-text citations throughout their essay. As FA acts as a ‘soft-deadline’, it enabled both students and staff to supportively advise on this ahead of assessment, re-affirming learning. The impact of FA sessions can be mapped here — in the end, the student handed in a correctly referenced essay, passing with an excellent grade. If the student hadn’t been offered the opportunity for feedback, the essay would have had to fail on the grounds of plagiarism, despite its creative rigour. This experience helped me to learn the importance of clarifying formal areas of assessment, and how due consideration must be given in modules where an enthusiasm for creativity is communicated on the one hand, but the breaking down of academic standards is necessary on the other; insufficient onus on this can produce potentially damaging effects on the students, and on standards.[[42]](#footnote-42)

*Summative Assessment and forms of feedback:*

Summative Assessment submissions vary not only by Level, but from physical/digital artwork to essays. We provide feedback in both verbal and casual written format across Formative Assessment sessions, mediating methods for receiving developmental feedback at the appropriate Level, supporting students' understanding of their learning processes.[[43]](#footnote-43) Verbal and casual written feedback promotes an open dialogue with the students, (preparing them for their next steps on the programme): “*The individual feedback is super detailed and easy to develop off.”* [[44]](#footnote-44) For summative assessment, formal written feedback gives an in-depth evaluation, acknowledging the wider, professional context of the discipline, in a document the student can refer to outside of the university and ask for further clarification on.

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    [↑](#footnote-ref-2)
3. Consulting on previous student feedback.  
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    [↑](#footnote-ref-4)
5. The project went from having 1 student sign-up (in the previous iteration) to having 50 student sign-ups, with excellent attendance throughout the module.  
    [↑](#footnote-ref-5)
6. Equitable access to content, mutual respect and open communication.  
    [↑](#footnote-ref-6)
7. *“Educators can channel the equal intelligence in all to facilitate their intellectual growth in virtually unlimited directions. The schoolmaster need not know anything (i.e., s/he may be ignorant). With the premise that all are of equal intelligence, the insights from which knowledge is constructed can be found in any collective educational exercise founded on this principle."*Rancière, J, (1999) *The Ignorant Schoolmaster: Five lessons in Intellectual Emancipation*, trans by Kristin Ross, United States: Stanford University Press, 1999.  
    [↑](#footnote-ref-7)
8. The Institute for Teaching and Learning, *Inclusive Curriculum Des*ign < https://tilt.colostate.edu/wp/prodev/teaching-effectiveness/tef/inclusive-pedagogy/curriculum-design/> Accessed April 2024  
    [↑](#footnote-ref-8)
9. Expanding upon the term ‘inclusive pedagogy’, I refer to accessible language, content and reflection:

   * Featuring a diversity of people and perspectives to ensure inclusivity.
   * Reflecting on who is included or excluded among the authors, researchers, and artists we honour in the curriculum.
   * Helping students see the relevance of the teaching content to their lives.
   * Choosing and using visuals, examples, analogies, and humour, that takes care to avoid reinforcing stereotypes.

   [↑](#footnote-ref-9)
10. Bucholz, J. L., & Sheffler, J. L. (2009). *Creating a Warm and Inclusive Classroom Environment: Planning for All Children to Feel Welcome*, Electronic Journal for Inclusive Education, 2 (4) [↑](#footnote-ref-10)
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13. This is in line with the University strategy commitment towards equality.  
     [↑](#footnote-ref-13)
14. I utilised Kolb’s theory on converting experience into knowledge through four stages of learning: concrete experience, reflective observation, abstract conceptualisation, and active experimentation. Students shared their cultural experiences with each other, then to observe/reflect on each other’s experiences (by asking questions), next to make visual conclusions depicting these cultural reflections (through experimental image-making) and finally they apply their conclusions to an actively published format.  
      
    Kolb, David (2015) *Experiential Learning: Experience As The Source Of Learning And Development*, Pearson Education, Incorporated  
     [↑](#footnote-ref-14)
15. Quote from student feedback on *Document Your Culture*   
     [↑](#footnote-ref-15)
16. # Some of my research was published in the Journal of Illustration [Intellect Books] in April 2023. This is an essay on humanist pedagogy called, *Class matters in class matters: Education and emancipation in working-class culture*: <https://intellectdiscover.com/content/journals/10.1386/jill\_00049\_1>

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17. Rogers, Carl (1981) *The Foundations of a Person-centered Approach*, Dialectics and Humanism, Volume 8, Issue 1, p. 5–16  
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18. In Ofsted / funding terms.  
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19. *In Freirean pedagogy, students learn to participate in their own historical endeavours by recreating and transforming the world within their immediate reality.*  
      
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24. Fry,H., Ketteridge, S and Marshall, S, (2009) *A handbook for teaching and learning in higher education*, 3rd ed, Routledge, p.320 [↑](#footnote-ref-24)
25. *Bandura proposed that learning takes place within social context through observation, imitation and modelling.*   
      
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     [↑](#footnote-ref-26)
27. I teach on modules both theoretical and practical. [↑](#footnote-ref-27)
28. “*In Design, teacher modelling utilises the social interactions between teacher and learner to support increasing autonomy; with the intention that learners both know about (acquire) a process being demonstrated and are able to demonstrate (perform) that they know how to apply the knowledge.”*McLain, M. (2021) *Developing perspectives on ‘the demonstration’ as a signature pedagogy in design and technology education*, Int J Technology Design Education 31, p. 3–26   
     [↑](#footnote-ref-28)
29. Tanner, Kimberly (2014) *Think Pair Share* <https://www.ibiology.org/professional-development/think-pair-share/> Accessed April 2024  
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30. Tanner, Kimberly (2014) *Think Pair Share* <https://www.ibiology.org/professional-development/think-pair-share/> Accessed April 2024 [↑](#footnote-ref-30)
31. Extending on my use of ‘grow in confidence’, I have observed students getting louder, more comfortable in using their voice, laughing, experimenting, and trying new ideas.  
     [↑](#footnote-ref-31)
32. “*Learning is about how we perceive and understand the world, about making meaning. But ‘learning’ is not a single thing; it may involve mastering abstract principles, understanding proofs, remembering factual information, acquiring methods, techniques and approaches, recognition, reasoning, debating ideas, or developing behaviour appropriate to specific situations; it is about change.”*Fry,H., Ketteridge, S and Marshall, S, (2009) *A handbook for teaching and learning in higher education*, 3rd ed, Routledge. P.8 [↑](#footnote-ref-32)
33. An evidence base for real-world simulation scenarios in Higer Education is developed here:

    Michael W. Meyer, Don Norman (2020) *Changing Design Education for the 21st Century*, She Ji: The Journal of Design, Economics, and Innovation, Volume 6, Issue 1, p.14

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35. Based on Schön’s knowing-in-action theory as cited in: Aubrey, K and Riley, A, (2016) *Understanding and Using Educational Theories* (London: Sage) p.185  
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37. Student email sent to me after a session  
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44. Quote from module feedback evaluation form [↑](#footnote-ref-44)