

ARP, PgCert in Academic Practice in Arts, Design and Communication

# Final Presentation

## Research Question

How can a visual toolkit designed to help students better understand submission requirements in practice improve attainment within the PPD unit of the BA Fashion Design Technology course at LCF?

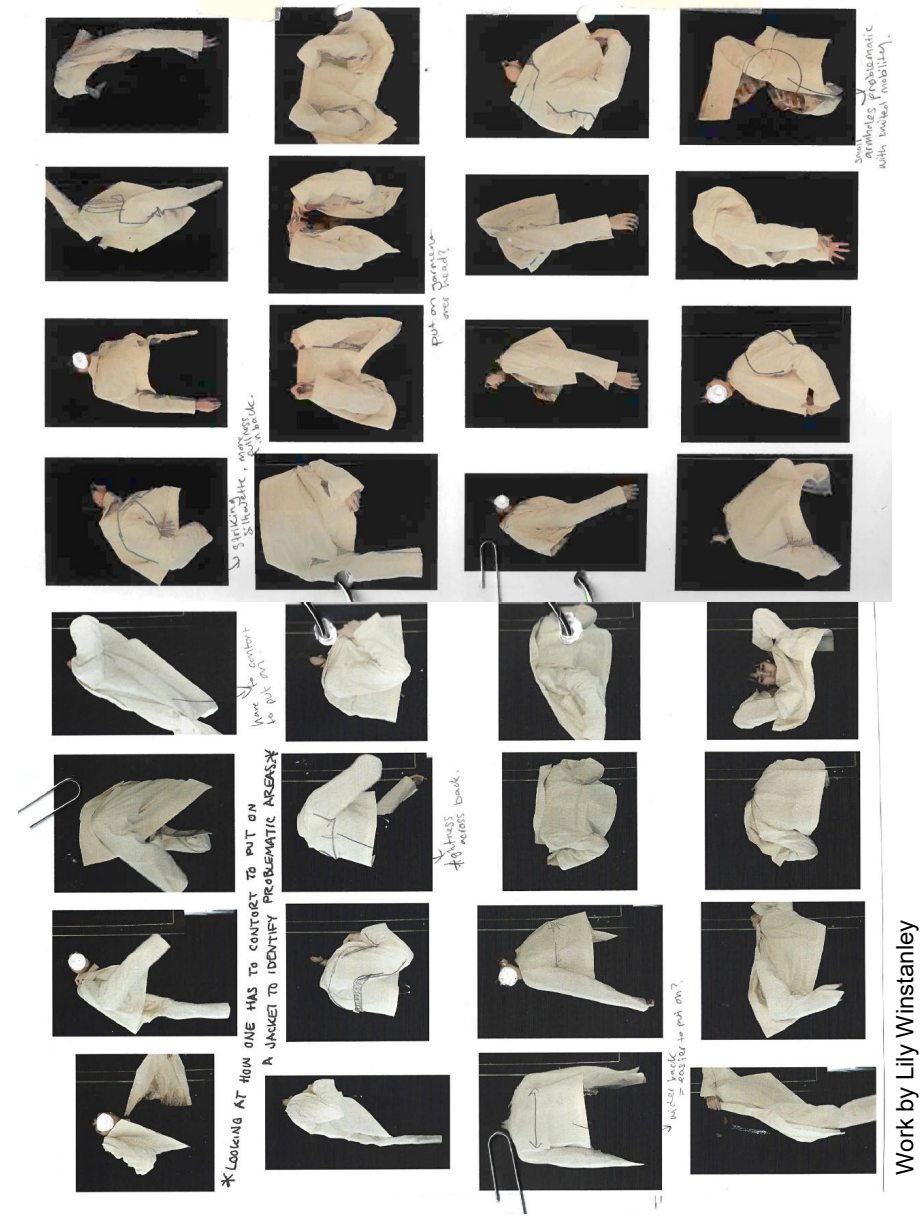
# Background

I am Joao Maraschin, and I am a fashion designer and educator.

Since 2021, I have been teaching on the BA Fashion Design Technology Womenswear course at London College of Fashion. Currently, I am a design lecturer and the Design Unit Leader for two Year 2 units.

Prior to this, I gained experience teaching and leading design in two Year 1 units over two years.

I am interested in building connections across textiles, craft, community building, knowledge exchange, skill preservation, all intertwined with education.



Work by Lily Winstanley

# Context



Work by Keying Zhang

When I stepped into this role, I encountered several contextual challenges.

Year 2 design had been led by my current counterpart for four years, with various practitioners stepping in periodically, leading to a lack of consistency and frequent renegotiations of the unit's vision and purpose.

The brief felt disjointed, students expressed concerns about workload, pass rates were low, and morale among both students and staff was affected. This created a perception that these units were the "trouble child" of the course.

Year 2 is a pivotal stage for students, requiring them to consolidate the tools and methods learned to produce thoughtful, critical, and forward-thinking projects. This is compounded by the pressure to secure industry internships and manage a demanding academic workload, which includes skills development and substantial content delivery.

The high demand for close support from students was also unintentionally straining staff, creating additional challenges in ensuring a balanced and effective learning environment.

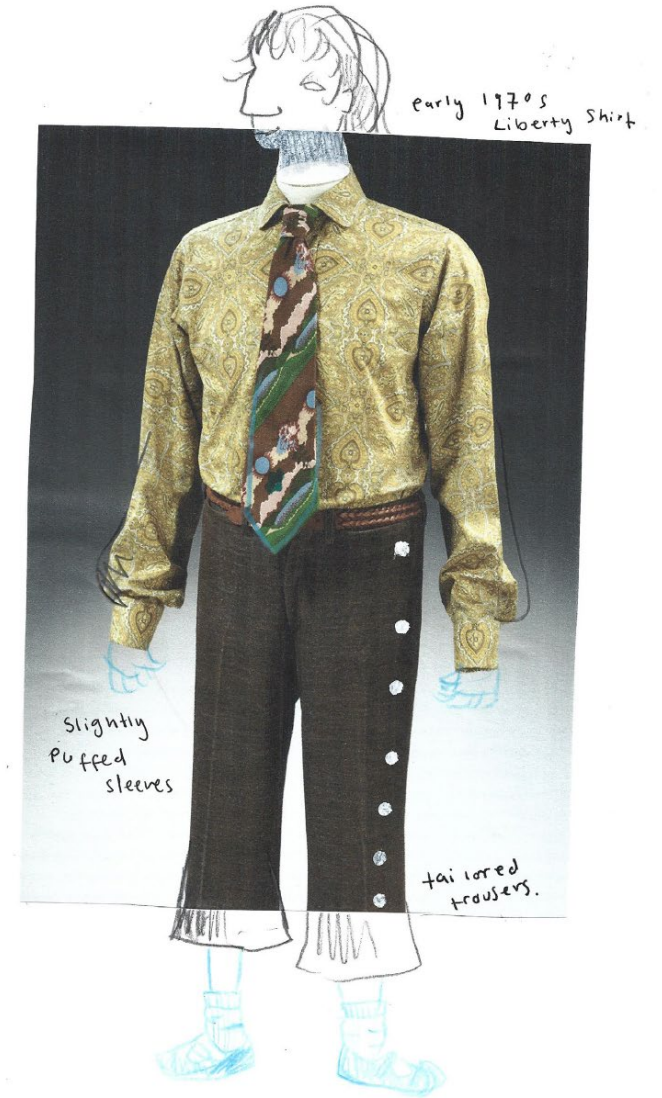
# Rationale – Bigger Picture

The core problem addressed by this action participatory research project lies in supporting students as they navigate the complexities of balancing personal and academic life, particularly in one of the units I teach in Year 2 of the BA WW course at LCF, PPD (Professional Product Development) and looking specifically at students from B.A.M.E or IMD backgrounds.

The intervention aims to create a space where students can feel empowered to explore their creative potential while also managing the pressures of academic demands and supporting staff.

The project focuses on reducing stress within the unit by addressing students' challenges in meeting assessment requirements and enhancing tutors' support. The aim is to improve well-being, enhance collaboration, and achieve higher pass rates and better attainment.

L I B E R T Y



Work by Lily Winstanley



# Rationale – Unit Specific

Pass rates were low.

Objective: achieve higher pass rates with the majority of cohort attaining A or B grades.

Attainment fell significantly below the university's target.

Objective: meet university's target.

The unit was flagged by the Quality Assurance Committee.

Objective: achieve results that will prevent this from being triggered.

Student satisfaction, as reflected in the NSS and CSS, was insufficient to meet targets. The unit was perceived as overly complicated, packed with multiple tasks, unattainable and not inclusive for some students, and lacking a structure that catered to diverse needs.

Objective: improve student survey results.

Significant disparity in outcomes between students from B.A.M.E, IMD and home students outside these groups.

Objective: enable students to achieve better results, both in terms of grades and overall visual outcomes.

# Research Methods to develop the intervention

## Brainstorm Graphic Organizer

Used to map out my, teaching team's, students' thoughts and work a strategy throughout ARP.

Inspired by Universal Methods of Design (Martin & Hanington, 2012), brainstorming webs and tree diagrams helped map the problem space, organize ideas, and foster divergent thinking for innovative solutions.

## Case Study Analysis

Looked at the prior assessment brief and how unit used to be ran to reframe.

Retrospective analysis of past unit practices identified gaps and informed the intervention. Following Yin's (2018) methodology, this approach contextualized the challenges within their real-world framework.

## Content Analysis

Evidence is found in all reflective posts on the blog.

Systematic examination of qualitative data identified themes and patterns related to the unit's needs. As Krippendorff (2018) highlights, content analysis ensures a rigorous understanding of complex issues.

## Design Workshops & Surveys

Survey with students, Workshops "Fashion Break" and "Design Surgery".

Participatory workshops fostered collaborative engagement, while surveys provided quantitative insights into stakeholder needs. Sanders & Stappers (2008) emphasize these methods' role in bridging research and actionable outcomes.

## Diary Studies

Workbook and Portfolio Analysis + my journaling

Diary studies captured students' evolving experiences and attitudes. Building on Zimmerman & Wieder's (1977) work, this method revealed insights into user behavior before and after the intervention, supported by visual evidence.

## Prototype Evaluation

Findings and Final Reflections

Evaluative research on the prototype (cards toolkit) followed design-based research principles (Brown, 1992), refining the tool through iterative testing with students and staff to ensure its relevance and effectiveness.

# Engagement with participants

Initial surveys were conducted with current Year 2 students studying the unit and Year 3 students who had previously completed it.

A broader survey was distributed to London College of Fashion students to gauge stress levels related to assessments.

A "Fashion Break" workshop pilot was delivered to two groups within the PPD unit during design classes.

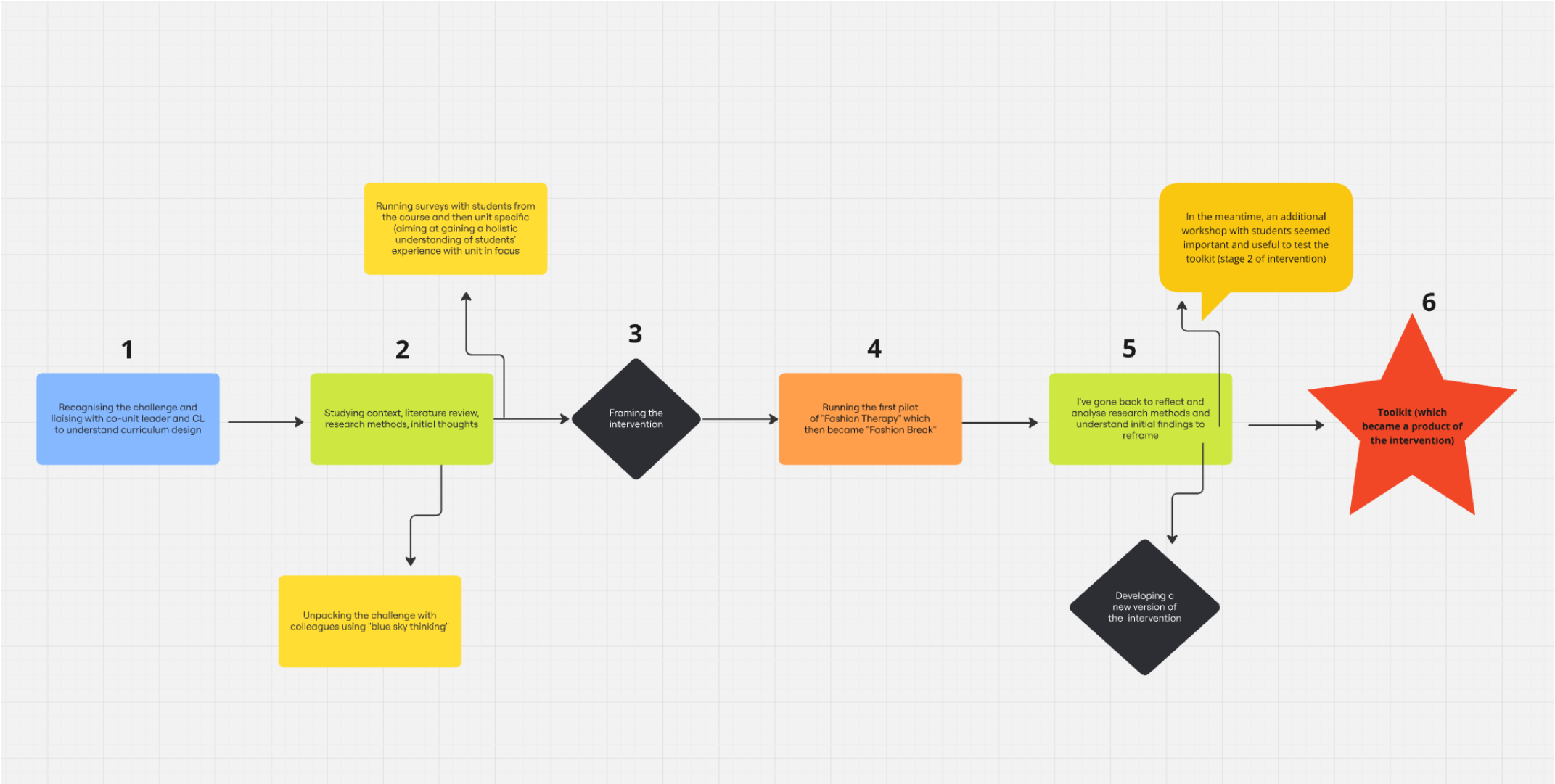
A "Design Surgery" workshop pilot was conducted with selected students to test the toolkit and gather feedback via surveys and feedback forms available in the session.

The toolkit was made available for independent use by students who attended the workshops.

Two students were closely monitored to evaluate their progress and include their experiences in the full study.



# Journey



# Studying unit, UAL resources, literature review, running surveys and further understanding useful research methods.

## Reducing referrals and resubmissions: using Make the Grade

### Why use this tool?

Make the Grade is an intervention which aims to increase attainment and reduce the likelihood of referrals and resubmissions from students. It directly addresses common reasons for students losing marks on unit assignments; forgetting straightforward elements of their assignments and not understanding the marking criteria.

### How should it be used?

This is a tool that can be woven into all units, but you may wish to initially trial it on a unit where you are concerned about attainment or referral rates. For the first time, you may wish to implement this intervention collaboratively with your College AEM Lead.

“It helped me to see the biggest difference was made to my understanding of teaching. We had very positive reactions from students, that actually genuinely filtered down into attainment figures.”  
Course tutor

“It helped me to see the brief/unit handbook from a student perspective as well as questioning the brief. Is it clear enough?”  
Course tutor

This tool has been developed by Terry Finnigan, drawing on the work of the University of Derby PRoSS pack

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### Step 1: Unpack the assignment

Meet with the core unit team before the unit begins to unpack the assignment and learning outcomes. This could be during a team meeting, a quick lunchtime catch-up, or even an away day. If unit tutors are unable to attend, you could gather feedback over email. As a team, reflect on the following questions:

- What do you think are the two most difficult aspects of this assignment for students?
  - What tends to bring their grades down?
  - What do you find yourself having to say repeatedly in your discussions with students about this assignment?
  - What are the two/three most frequent points you find yourself making when giving feedback?
  - What aspects of this assignment do you find that students tend to overlook/omit when doing this assignment?
  - How can a student excel in this assignment?
  - Can you say in a very straightforward way, what will make the finished work an A?
- Consider which concepts are repeatedly mentioned.

### Step 2: Build a checklist

Create a checklist that students can tick off before they submit their work (refer to the indicative example opposite). This should be based on the teaching team's responses to the above questions, in addition to unpacking the learning outcomes and assignment brief. It is useful to re-read your unit handbook at this point. There is no one way to create the checklist; it is important that it works for you and your students.

### Step 3: Run a Make the Grade workshop

Run a student workshop (c. 1 hour), at least 3 weeks prior to the submission deadline so students can assess how far they've come and how much they still need to do. Find an existing timetabled slot, ideally ahead of a key tutorial point. All teaching staff for the unit would ideally be present within the session. It is worthwhile:

- Reviewing the project brief.
- Checking understanding of the assessment by unpacking the checklist and use of exemplars.
- Facilitating anonymous student questions e.g. via post-it notes or Mentimeter.com, and addressing any misconceptions in the room.

Post the checklist on Moodle. You may also find it useful to provide the checklist to the marking team, to assist with assessment parity. This leads to greater parity of marking.



## Design guidance for creating inclusive briefs

### Language

#### Style:

- Use plain English. Refer to *Plain English Guide*: <http://www.plainenglish.co.uk/free-guides.html>
- Use shorter sentences.
- Use an active voice, e.g. "include...", "describe..."
- Be consistent: use the same instructional terms throughout the brief.

#### Awareness of student knowledge:

- Use only well-known academic verbs/terms.
- Use only common sociocultural references or provide an explanation.
- Provide a glossary, including definitions of different 'task types' (e.g. essay, report).

#### Density and tone:

- Put each instruction into a new sentence.
- Adopt a neutral tone.

### Design and structure

#### Design:

- Use a readable font, e.g. Arial size 12. Use bold for emphasis.
- Use adequate horizontal spacing between sections of text.
- Use visuals to illustrate instructions where appropriate. Visuals should be accompanied by descriptive text.
- Provide links to additional useful documents.
- Refer to UAL's 'Accessible information guide'.

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#### Structure:

- Keep briefs concise.
- List tasks in a logical order, e.g. title, core task, learning outcomes, assessment criteria, submission deadline.
- Use sub-sections, numbered lists or bullet points.
- Make core tasks stand out.

### Expectations and guidance

#### Task type:

- Be clear about what the student is expected to submit, e.g. "create a product catalogue".
- Be clear if the student should adopt a role, e.g. "write as a representative of a design company".
- Make the purpose of the task clear, explain less familiar tasks, and state possible methods for achieving the task.

#### Academic requirements:

- Be clear about type and extent of research required.
- Be clear about word count and referencing requirements.

#### Guidance:

- Provide clear timelines.
- Break the task into stages. Where appropriate, use diagrams to illustrate the stages.
- Be clear about where and when the student can get help, e.g. staff, lectures, books.

### Additional considerations:

- Does the assignment brief enable students from diverse backgrounds to engage with it and draw on their experiences

#### in responding to it?

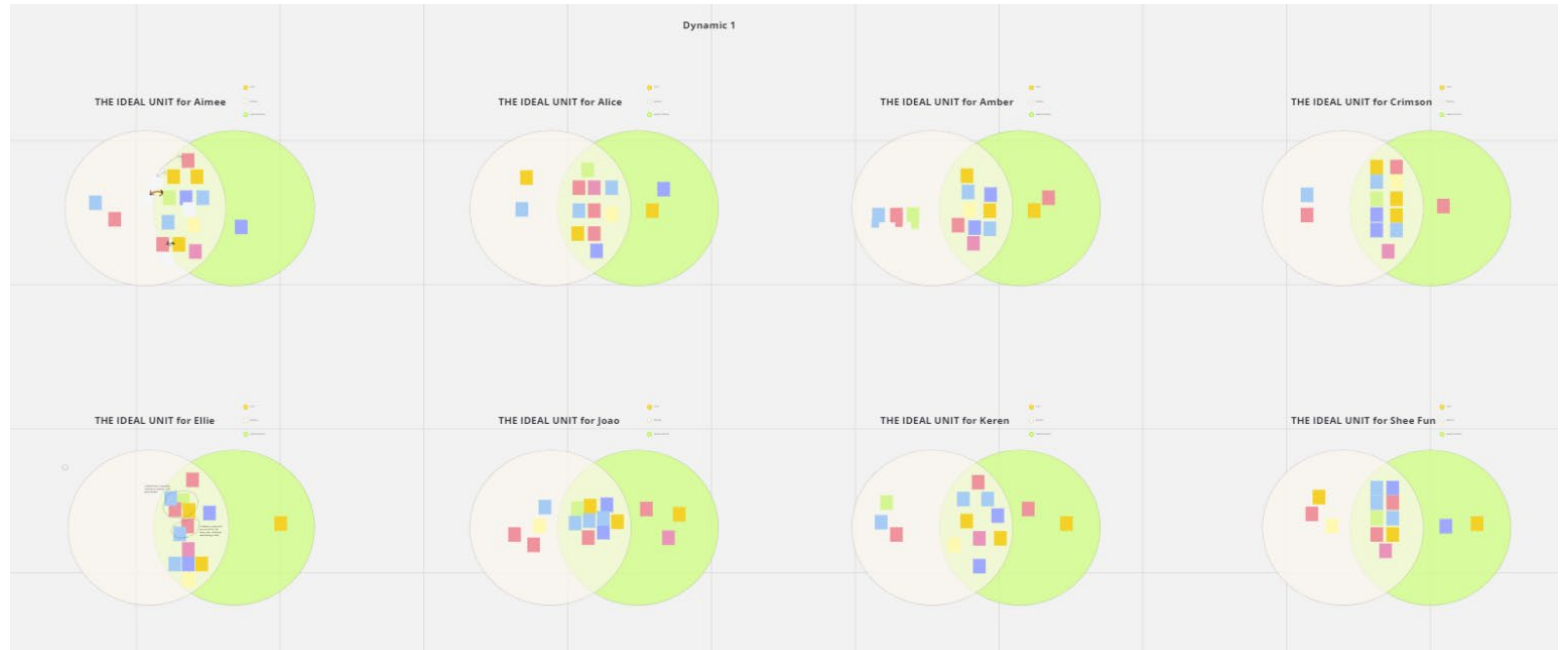
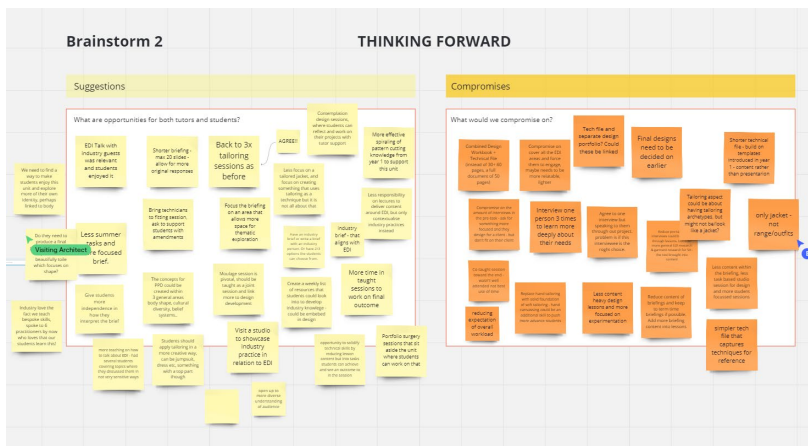
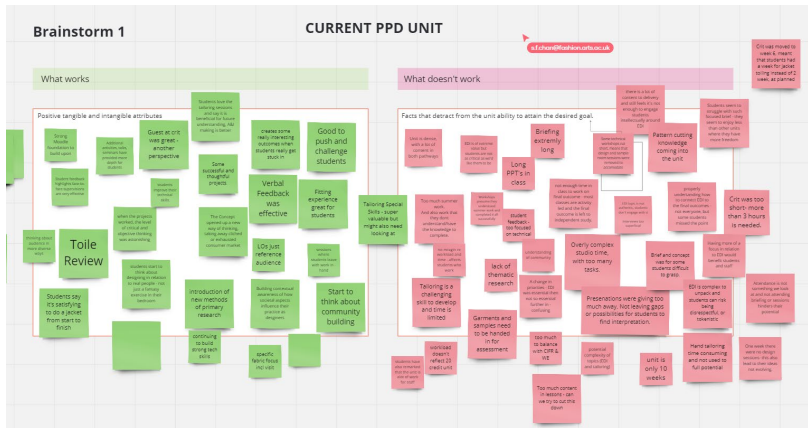
- Are there alternative means for students to demonstrate their ability e.g. presentation? Can this choice be provided to all students in the brief? An inclusive approach from the outset reduces the requests for reasonable adjustments.
- Testing the brief: before issuing the assignment brief, can you get feedback from colleagues or students? Consider consulting Academic Support, Widening Participation, or the Language Centre.
- Consider attending Clear and Accessible English training, available to all UAL staff as part of the Language Centre's Intercultural Communication Training offer.

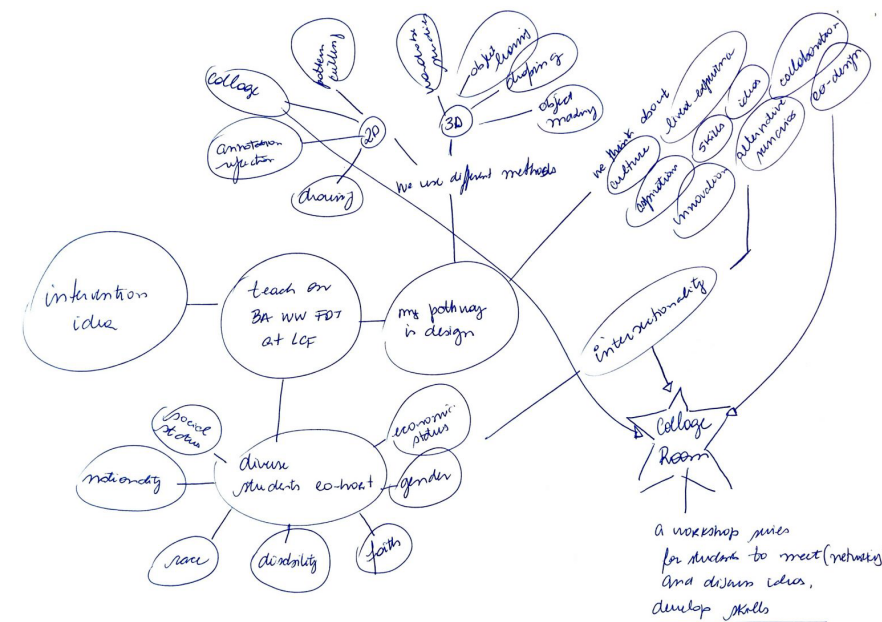
### Supporting students with the assignment brief:

- Present the brief in a range of formats: digital (posted on Moodle) and hard-copy.
- Provide a session to introduce and explain the brief. Consider providing the brief digitally in advance of the session. Consider making a video recording of the briefing session to post on Moodle.
- Consider holding an interactive session to "unpack" the brief, providing students the opportunity to check their interpretation of the task and receive clarification. Remind students where they can get additional support.
- Provide opportunities for formative feedback prior to the submission date. Consider a range of methods (face-to-face; Skype, email etc). Refer to the 'Eliminating inequality in formative assessment' worksheet.

# 2

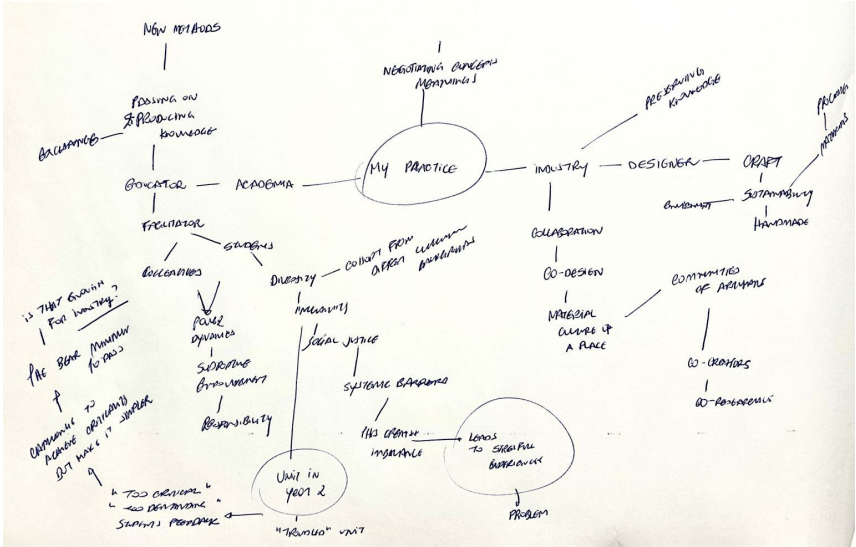
I organized a couple of meetings with all eight members of the teaching team and the course leader to open a dialogue and create a space where they could anonymously voice their concerns, suggestions, successes, and challenges within the unit. We then reconvened to individually map out our vision of the "ideal" unit, which proved invaluable in renegotiating and revising the assessment brief approved for this academic year.





# Framing the Intervention

Brainstorming and mind mapping were essential in clarifying my vision for the intervention and assessing its feasibility in engaging students without adding to their workload. Additionally, figuring out how to integrate this initiative into my existing commitments was another challenge to address. These methods provided valuable perspective and aided in effective planning.



## Fashion Break – Workshop 1 Pilot

Delivered in class to two groups of students.

Looking at the impact of **stress** and **well-being** in higher education was crucial for the research. *Ashwin (2020) explores reflective teaching as a means to address student needs, and Brookfield (2015) emphasizes responsive teaching practices. Additionally, Creswell & Plano Clark (2017) provide insight into mixed-methods research that blends quantitative and qualitative approaches, much like the surveys and feedback employed in my project.*

The findings on stress levels and the positive effect of the “**Fashion Break**” session align with well-established research on **student well-being**. Reducing stress through responsive teaching and reflective practices can mitigate anxiety and support academic achievement.

### ARP, PgCert Intervention

#### “Fashion Break” Workshop Pilot

with Y2 BA FDT  
Womenswear students

ual: london college  
of fashion

#### Intervention's objectives

- To think about our stress levels around submission and unit
- To reflect about our current situation and how to work around a plan
- To connect with one another and work collaboratively to think about shared practical solutions together
- To sign the consent form to participate in the session

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#### Introduction

This study is part of my research on the PgCert Academic Practice in Art, Design and Communication at UAL.

I am conducting an activity to explore inclusivity and social justice within challenging units, using a collaborative approach and generous pedagogy to reduce student stress. My focus is on students' experiences regarding submissions and overall unit engagement in the Personal and Professional Development (PPD) unit in Year 2 of the BA Womenswear course.

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#### Introduction

This research will document, evaluate, and analyse students' responses to an activity designed to encourage them to take breaks from their projects, aimed at supporting stress management.

The methodology will be qualitative, employing a responsive evaluation approach. It will involve an in-class activity and a focus group with groups A and B in Year 2.

Responses will be analysed thematically, sentimentally, comparatively, narratively, and through discourse analysis.

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of fashion

#### Before we start

What is your stress level considering we are approaching submission?

Very stressed 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 Relaxed

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#### Activity | Part 1 (5 min)

Think about **one thing** you are concerned about for your submission because you worry about not being able to meet your personal expectations or the unit requirement.

Write it on a post-it note and title it DESIGN or SAMPLE ROOM depending on the pathway it is related to.

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#### Activity | Part 2 (5 min)

Students to be divided in groups to discuss their experiences.

1 group of those who have a concern about DESIGN

1 group of those who have a concern about SAMPLE ROOM

Be guided by the prompts in the following slide to collaborative on a discussion.

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#### Discussion (15 min)

- What is your concern? Each and all students to voice theirs.
- Can you offer some advice to your peers on their concerns?
- What suggestions first come to mind?
- What can they do to move forward?
- Do you have a visual example you can share that they could photograph and take inspiration from?

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#### Plenary (5 min)

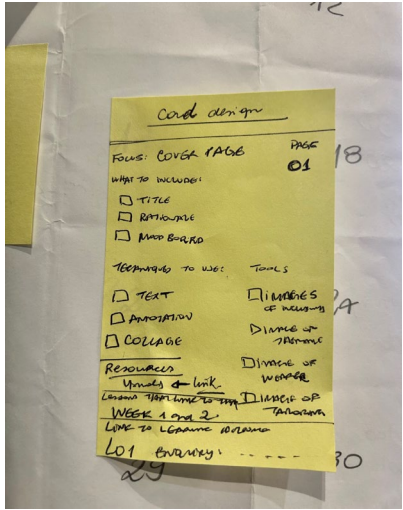
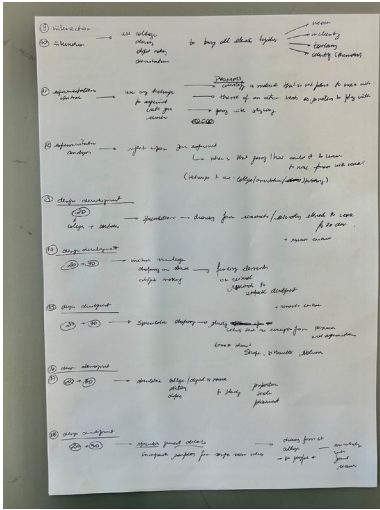
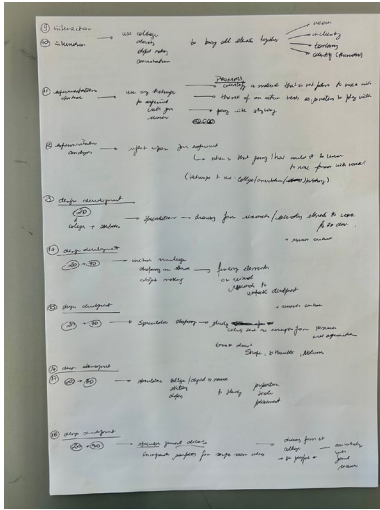
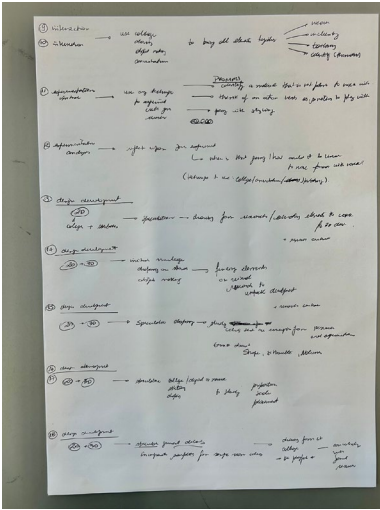
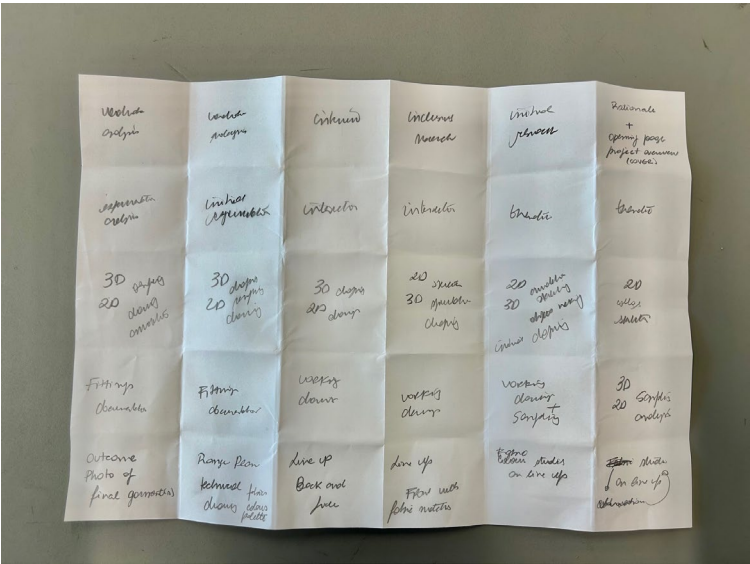
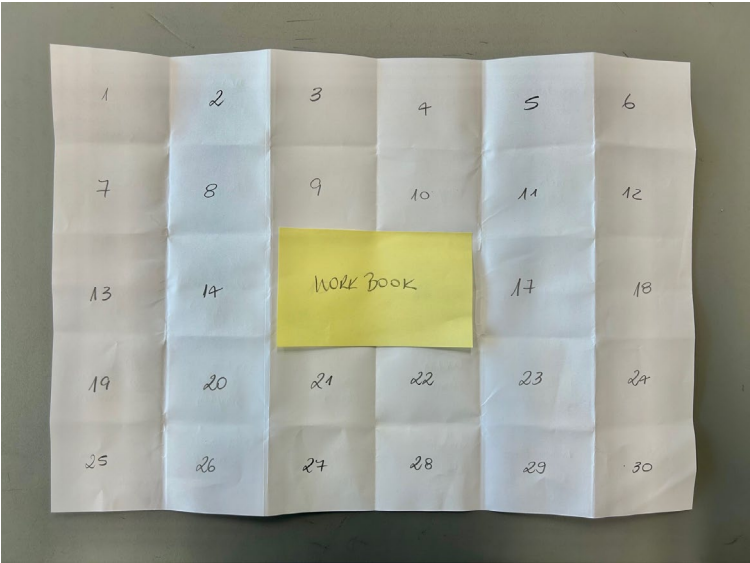
- Was this helpful at all? Yes or No
- Did you find a solution for what your next steps could be from speaking to your peers? Yes or No
- Did someone else have a similar concern to yours? Yes or No
- What is your stress level after the conversation with peers?

Very stressed 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 Relaxed

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Reframing – studying the assessment brief and unit deliverables for design pathway





## PPD Design Surgery

Session created as part of intervention for  
PgCert in Academic Practice

Preparation for Submission

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of fashion

YEAR 2 BA FDT WOMENSWEAR

### PPD

#### Learning Outcomes

- LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)
- LO 2 Integrate experimental 2D and 3D ideas and practices that link enquiry with identified audience (Process)
- LO 3 Creatively apply traditional craft principles in a contemporary context (Knowledge)
- LO 4 Present intentions, process and outcomes to an identified audience with clarity and depth, using targeted presentation methods (Communication)
- LO 5 Realise design intentions through personalised contemporary application of a traditional craft techniques (Realisation)

**What you have to produce in DESIGN for assessment?**  
This unit is assessed holistically (100% of the unit).  
Assessment will be against the specified marking criteria.

**Assessment Description:**  
Design Workbook and Final Presentation

**Design Workbook (Physical)**  
Organized in 30-pages to include your visual primary and secondary research, experimentation, design thinking process, sketches and working drawings, approach to 2D and 3D methods, range plan and line up.

**Final Presentation (Digital)**  
10-15 page edit of your Design Workbook.

### Design Workbook (30 pages)

Flexible format, it might be composed of more than one book/booklet/zine – use your imagination to layout your work as you like it to be viewed.

Intro Page/Cover with your rationale creatively presented (1 page)  
Interview (3-4 pages)  
Wardrobe Studies (1-2 pages) \*includes tailoring  
Inclusivity Research (2-3 pages)  
Thematic Research (2-3 pages)  
Research Development: the intersection of your themes (3-4 pages)  
Experimentation & Design development (14-16 pages) \*includes toile review documentation + tailoring  
Collection line-up (front) with fabric swatches under each look (1 page)  
Collection line up (back and side) (1 page)  
Final outfit presentation + CAD drawing for final garment front and back (1 page)

Intro Page/Cover with your rationale creatively presented (1 page)



Links to LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)

Intro Page/Cover with your rationale creatively presented (1 page)



Links to LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)

Interview (3-4 pages)



Links to LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)

Interview (3-4 pages)



Links to LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)

Wardrobe Studies (1-2 pages) \*includes tailoring



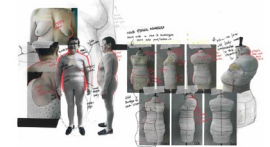
Links to LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)  
LO 2 Integrate experimental 2D and 3D ideas and practices that link enquiry with identified audience (Process)

Inclusivity Research (2-3 pages)



Links to LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)  
LO 4 Present intentions, process and outcomes to an identified audience with clarity and depth, using targeted presentation methods (Communication)

Experimentation & Design development (14-16 pages) \*includes toile review documentation + tailoring



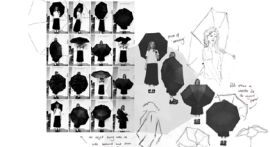
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LO 4 Present intentions, process and outcomes to an identified audience with clarity and depth, using targeted presentation methods (Communication)

Collection line-up (front) with fabric swatches under each look (1 page)



Links to LO 2 Integrate experimental 2D and 3D ideas and practices that link enquiry with identified audience (Process)  
LO 4 Present intentions, process and outcomes to an identified audience with clarity and depth, using targeted presentation methods (Communication)

Final outfit presentation + CAD drawing for final garment front and back (1 page)



Links to LO 1 Demonstrate an awareness of audience in response to a contemporary design brief (Enquiry)  
LO 4 Present intentions, process and outcomes to an identified audience with clarity and depth, using targeted presentation methods (Communication)

## Design Surgery – Workshop 2 Pilot

Delivered to 36 students who were selected within the groups of study  
(B.A.M.E, IMD, and any low-achieving students)

## Toolkit – Card Development


I analysed a variety of students' portfolio pages across a wide range of grades (from A to E, including fails) to understand how they approach visual layouts and how to create pages that successfully communicate their work and meet the unit's learning outcomes while being visually engaging and narrative-driven.

*The use of **visual tools** such as the **Toolkit** connects to **co-design** and the idea of **creative exploration** in learning. **Gauntlett's** work on creativity and the social meaning of making shows how design, especially when it's connected to personal identity and collective experiences, can foster engagement and understanding. **Co-creation** (Sanders & Stappers, 2008) in design further stresses collaboration and shared knowledge-building, which the Toolkit embodies by involving students in the creation and testing process.*

*The toolkit serves as a **visual methodology** that allows students to interact with the content in tangible ways. It reflects principles from **Universal Design for Learning (UDL)**, ensuring accessibility and engagement for a diverse student body. The iterative nature of the back-and-forth of the project also aligns with **design experiments**, as suggested by Brown (1992), where tools are developed and refined through real-world application.*

Evidence of some of the pages studied is provided in the following slides.






**TITLE**

# VIOLATOR

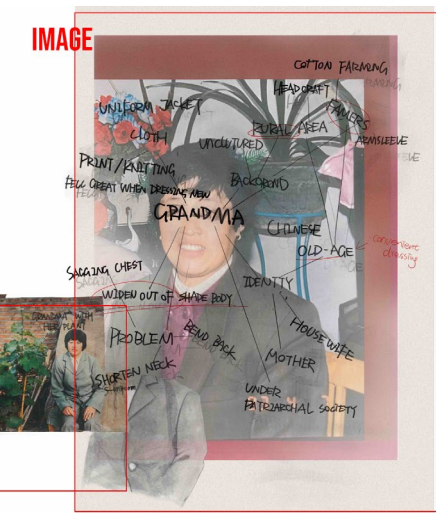
*See different*  
*I define who I am*  
*my body my choice*

**RATIONALE**

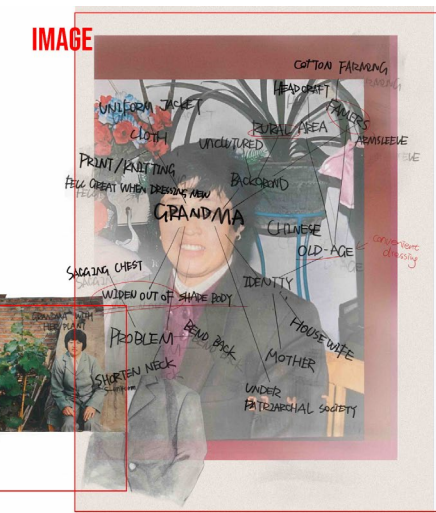
**MANIFESTO**  
An exploration of fashion, embracing unique and subtle sensuality. I gain inspiration through interviews with working women who have shared experiences of unsolicited advice, I experiment with defiance through behavior, attire, and body language, redefining women's style and fashion, eliminating stereotypes surrounding sensuality and the female image. It transcends boundaries, breaking free from traditional forms. I celebrate the body, cherishing each woman's unique curves, placing the body and senses at the core, aspiring to create a space filled with confidence and freedom.



**IMAGE**



**IMAGE**



**INTERVIEW FINDINGS**

NAME: YIMING  
AGE: 22  
JOB: AUTOMOTIVE CABIN EXPERIENCE DESIGNER  
STYLE: COOL, HANDSOME, SHOWS OFF BODY, ATTRACTIVE  
FAV COUPLES: JACKET, TIGHT SLEEVES, SHORT BODY  
PREFERS: DRESSING UNUSUALLY IN THE WORKPLACE  
ALL TIMES: I GET COMMENTS FROM COLLEAGUES, "YOU'RE DRESSED LIKE THIS, ARE YOU DRESSING A DATE AFTER WORK?"  
PARENTS: SOMETIMES CASUALTY, ADVISE NOT TO USE REVEALING CLOTHING  
PREFERS: A SUBTLE SENSUALITY BUT DON'T PREFER USING TOO LITTLE FORM TO ACQUAINT IT  
I BELIEVE BEAUTY IS CONFIDENCE, A BIG SMILE, AND A RELAXED COFFE  
HAVE NEVER CONSIDERED BECOMING A MALE

**IMAGE**






**IMAGE**




**PREFERENCE RESEARCH**







**IMAGE**

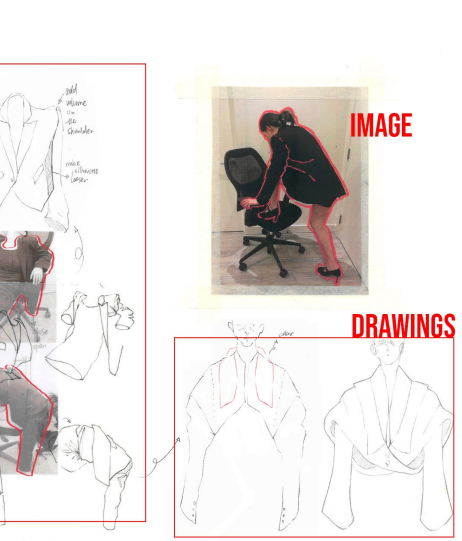


**FABRIC SWATCHES**

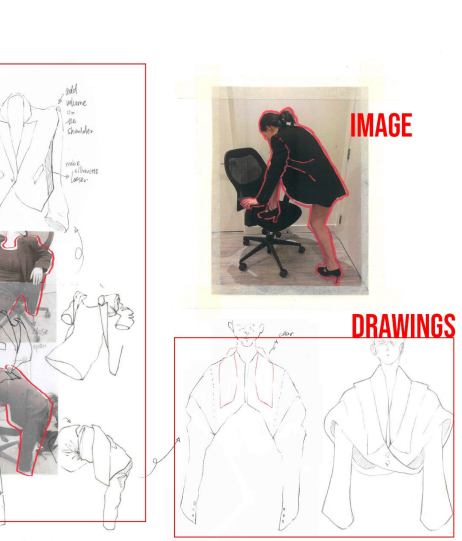




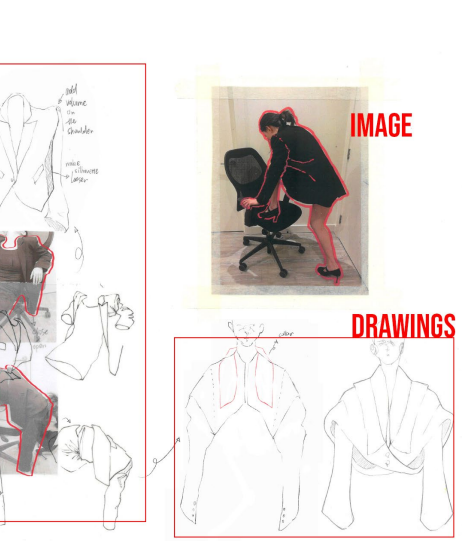
**IMAGE**



**DRAWINGS**



**DRAWINGS + ANALYSIS**



PAGE 01

FOCUS: COVER PAGE

### WHAT TO INCLUDE

- ☐ TITLE
- ☐ RATIONALE
- ☐ IMAGE OF WEARER
- ☐ IMAGE OF THEMATIC
- ☐ IMAGE OF CONTEXT

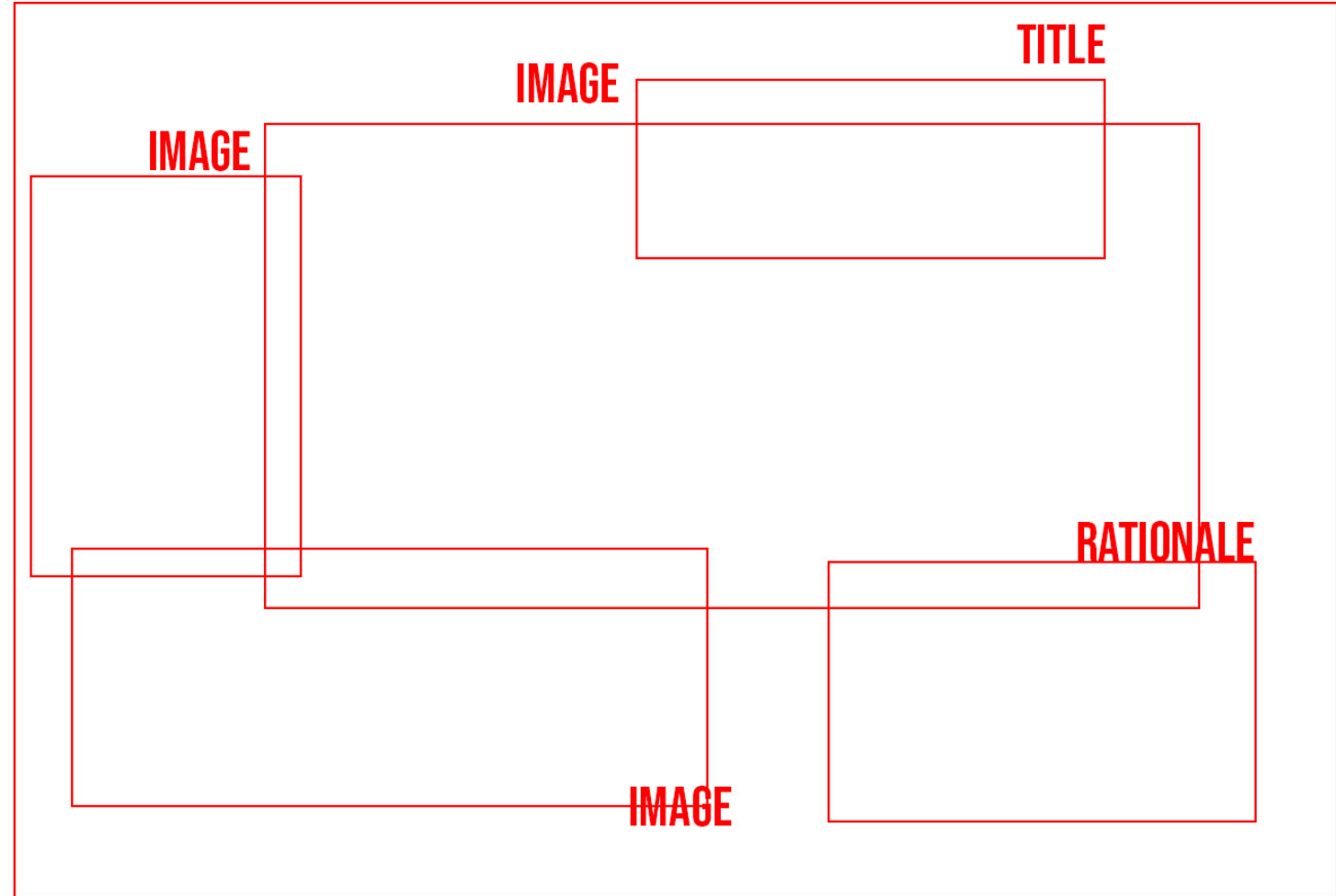
### TECHNIQUES TO USE

- ☐ TEXT/ANNOTATION
- ☐ COLLAGE

LESSONS TO LOOK FOR MORE EXAMPLES

WEEK 1 AND WEEK 2

LINKS TO LO 1 AND LO2



# Application

The following slides provide evidence of working alongside students, highlighting the initial 1-2-1 support provided and how their work developed using the cards.

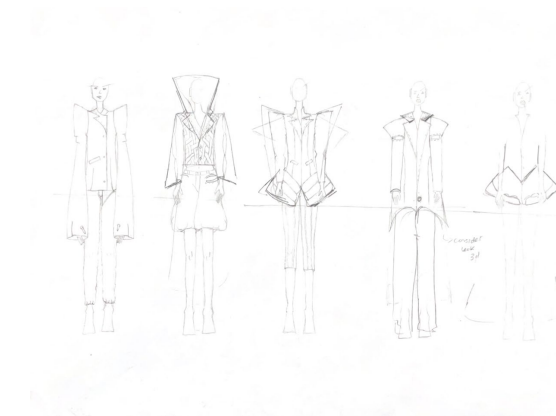
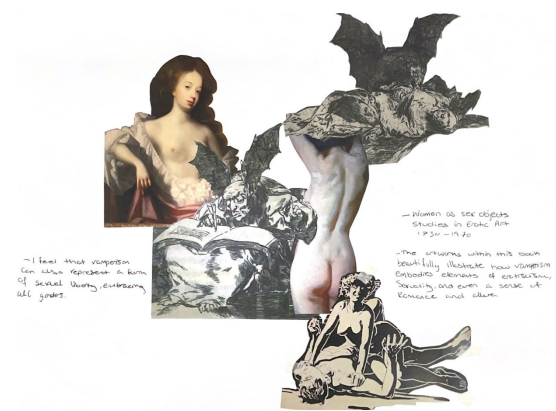
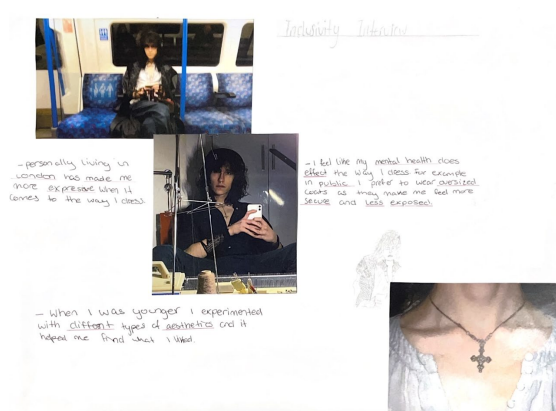
The selection of students was not random. Initially, I worked with another co-unit leader to identify students at risk of failing or achieving low grades. We mapped out 36 students and invited them all to the first workshop, which 18 attended.

After that, I delivered the Design Surgery (Workshop 2), which was attended by 12 students. Finally, two students were selected for this pilot: one who was repeating the unit and another who had repeated Year 1, and we were working closely as a team to avoid that from happening again in Year 2. Strategically, these students were chosen as strong case studies, and both agreed to participate.

Further details on how one of the students evolved will be provided in the next slides.

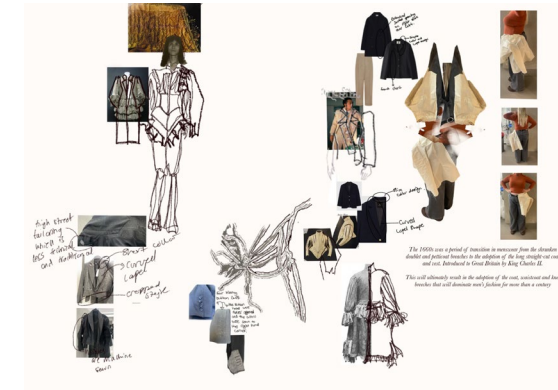
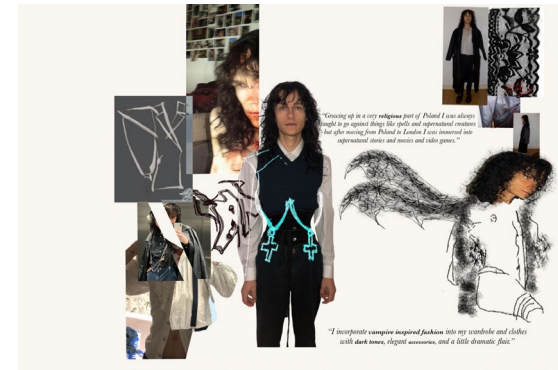


This is what the work looked like **before** engaging with the Design Surgery and Toolkit.





This is what the work looked like **after** engaging with the Design Surgery and Toolkit.



# Reflection - Analysis



Work by Chloe Johnson

The work showed significant improvement within just three weeks, particularly for this highlighted student who attended all sessions and was introduced to the toolkit. They then used the toolkit at their own pace, with two check-in points to review their progress and regain confidence to move forward.

Although the toolkit was tested with only a small group of students due to time constraints, it demonstrated potential to support not just attainment but also to build self-confidence, helping students believe in their capabilities and thrive. It has the potential to foster a sense of belonging and rebalance the dynamics of self-expression within a competitive environment like a creative university.

Specifically, the student featured here expressed greater confidence after submitting their work and receiving their grades. They felt more assured in their intentions and encouraged to approach the next unit, feeling more aligned with their peers.

# Findings

## Fashion Break (Stage 1)

Students often experience significant stress leading up to submission deadlines and assessments.

This session included questions to gauge stress levels, with results showing high levels of anxiety.

Students found it helpful to connect with peers, realizing they share similar struggles and concerns.

## Design Surgery (Stage 2)

A highly effective session that allowed students to catch up on work with supervised, open office time.

This was the first pilot test for the toolkit, where students quickly responded positively and demonstrated immediate results.

## Toolkit (Stage 3)

The toolkit reflects a commitment to social justice by:

- Creating equitable learning opportunities.
- Fostering a sense of belonging.
- Addressing systemic barriers that impact attainment, particularly for students from underrepresented or disadvantaged backgrounds.

## Final publication of assessment feedback (stage 4)

PPD unit 2024/2025 Results					
		23/24	24/25	Change	
Resubmission/Referral	A	19	17	42.70%	66.30%
	B	25	38		
	C	22	12		
	D	16	8		
	E	3	0	20.40%	9.40%
	F	10	3		
	NS	8	5		
	TOTAL	103	83		

# Summary

The project went through significant changes, incorporating feedback from tutors, peers, students, and staff. Initially rigid, it evolved into a flexible process as new ideas reshaped the focus toward a more specific, impactful outcome. The methods effectively transitioned from broad concepts to targeted decisions, delivering tangible results.

A key strength was the **shared commitment** to addressing inequities in a supportive but competitive environment that can hinder student potential. While engaging all students remains a challenge, those who fully participated achieved excellent grades, felt empowered and more aligned with other students which also helped them to feel like they belong.

*Building **community** and a sense of **belonging** is also crucial in higher education and one of the focus of this study. **Bell Hooks** (1994) highlights the importance of **love, care, and compassion** in teaching practices to create a nurturing environment. The **Belonging through Compassion** initiative also explores how students feel supported by peers and faculty, something I tried to directly apply in the “**Fashion Break**” workshop where students could openly share and acknowledge common struggles – thinking of generous pedagogy here.*

This connects well to the toolkit’s goals of enhancing collaboration and creating a supportive space.

The unit’s performance improved significantly, surpassing targets and addressing prior concerns.

Challenges included skepticism from staff, balancing the project with existing responsibilities, and ensuring sufficient time with students - areas to improve in future iterations.

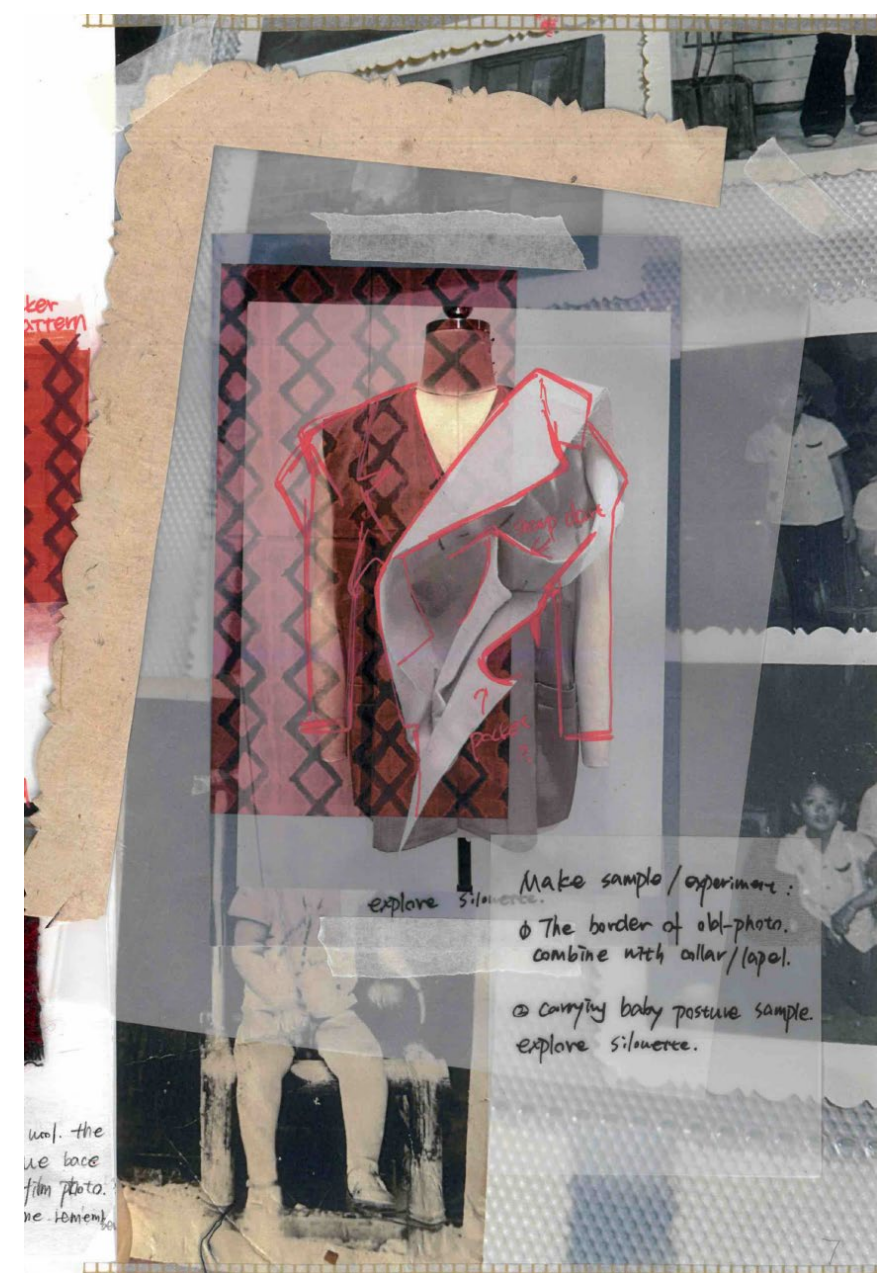


# Summary

The **social justice impact** was particularly rewarding, as the targeted group of students benefited greatly, and the tutorials provided sharp, generous, and effective feedback.

The focus on students from **B.A.M.E. or IMD backgrounds** directly connects with **social justice pedagogy**, especially in how marginalized groups experience higher education. **Paulo Freire's pedagogy centres on the concept of education as liberation, which fosters critical thinking and empowers students to act on social injustices. The toolkit and the participatory approach seek to bridge systemic barriers and provide equitable learning opportunities.**

Rachel's expertise was instrumental in refining the project. Time management was a personal hurdle, but I managed to balance competing commitments. The experience provided space for experimentation and helped me develop skills I'll carry forward.



Work by Keying Zhang

## Next Steps

1. **Share the toolkit** with my immediate team to gather initial feedback based on the practical evidence developed in this unit.
2. Create and deliver this as a **workshop** during the next away day, allowing colleagues to experience it from a student's perspective and provide feedback for further improvement. This will help refine the toolkit before testing it in the next academic year with a larger sample of students and diverse tutors.
3. Focus on **enhancing the cards** with a more visually engaging design to make them more stimulating and appealing.
4. Apply the same approach to another deliverable, specifically the **portfolio edit**.
5. **Share** the toolkit with the **wider academic community** to further refine and develop it.



Work by Keying Zhang



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