

Portfolio of Professional Practice (PGCert HE)

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Additional and supporting materials, including video recordings of sessions, teaching materials, and related documents, are available via the link submitted on Moodle or provided by email at the time of submission.

This portfolio is aligned to **Descriptor 1 (Associate Fellow – AFHEA)** of the **Professional Standards Framework PSF 2023**.

The evidence within this portfolio demonstrates:

Areas of Activity

A2 – Teach and/or support learning through appropriate approaches and environments

A4 – Support and guide learners

Core Knowledge

K1 – How learners learn, generally and within specific subjects

K2 – Approaches to teaching and/or supporting learning appropriate for the subject and level of study

K3 – Critical evaluation as a basis for effective practice

Professional Values

V1 – Respect individual learners and diverse groups of learners

V3 – Use scholarship, research, professional learning, or other evidence-informed approaches as a basis for effective practice

Statement on Teaching Practice

December 2026

Tim Stokes

I work with adult learners in higher education on the BA (Hons) Design Crafts programme in Ceramics, Glass, and Jewellery. This is a creative, practice-led course, and I see learning in this context as inseparable from making. Students develop understanding through sustained interaction with materials, tools, and processes, building what I describe as material intelligence: an understanding of the possibilities and ways of manipulating materials, and an embodied, tacit knowledge that develops through doing rather than being acquired solely through verbal or written explanation. My teaching is shaped by the belief that ideas in craft are often discovered through physical engagement, and that thinking happens as much through the hands as through verbal or written reflection.

I teach across all three undergraduate years, contributing to modules that span visual studies, creative practice, professional practice, entrepreneurship, and digital skills. While the curriculum provides structure, I place strong emphasis on flexibility and responsiveness in how sessions are delivered. Adult learners arrive with very different backgrounds, expectations, and levels of confidence, and I aim to work with this diversity rather than assume a single pathway through learning. My focus is on supporting students to progress their own creative enquiries while also building confidence, independence, and professional awareness. This often involves helping students make connections between different aspects of their practice, such as material experimentation, digital processes, and how they communicate or position their work.

My role in higher education is varied and changes depending on the needs of the session. At different moments I act as a lecturer, introducing contextual and theoretical ideas through visual research, artist examples, and discussion; as a facilitator, supporting peer learning and shared enquiry; as a demonstrator, making techniques, processes, and technologies visible through hands-on demonstration; and as a tutor or mentor, offering individual guidance and formative feedback. I also remain active as a researcher and creative practitioner, which allows me to bring current concerns, methods, and ways of thinking into teaching. This helps learning feel shared rather than hierarchical, with knowledge developing through discussion, observation, and making, and with me continuing to learn alongside students within sessions (Illeris, 2018).

The student cohort on the programme is diverse, including neurodivergent learners, such as students with ADHD or autism, as well as students from a wide range of educational and cultural backgrounds. This diversity directly shapes how I plan and deliver teaching. I aim to create learning environments that are inclusive, structured but flexible, and responsive to individual needs. In practice, this might involve offering one-to-one tutorials, providing alternative ways into tasks, or designing activities that allow students to engage visually, physically, or collaboratively. I am comfortable adapting sessions as they unfold, responding to the energy of the group, confidence levels, or emerging interests. Informal feedback during practical work is particularly important, as it allows ideas and workflows to be shared naturally and makes learning visible without relying solely on formal critique.

My teaching approach is grounded in the view that learning is active, situated, and collaborative. Students develop understanding through cycles of making, reflection, and dialogue rather than through passively receiving information. While this approach is informed by experiential and constructivist learning theory, these ideas are realised practically through studio-based teaching rather than abstract instruction (Kolb, 2015). Sessions are designed to combine material exploration with opportunities for reflection, whether through conversation, tutorials, documentation, or presentation. Collaboration is embedded in everyday practice through side-by-side making, collective drawing or pattern exercises, informal discussion, and ongoing dialogue between students and tutors.

Digital tools are introduced as part of this wider creative workflow rather than as isolated technical skills. I aim to position digital processes as extensions of material practice, enabling students to translate analogue activities such as drawing, mark-making, modelling, or surface testing into digital outputs that support fabrication, prototyping, documentation, or communication. This approach helps students see the relevance of digital tools to their own practice and supports confidence in using them as part of making rather than as something separate.

Assessment within my teaching is designed to support reflection, progression, and confidence rather than simply to measure outcomes. I provide formative feedback throughout projects, often through ongoing tutorials and in-the-moment conversations, helping students identify strengths, challenges, and next steps before summative submission. Assessment criteria are introduced early to support clarity and transparency, and feedback is framed as a dialogue that encourages students to reflect on their own decision-making and learn from one another's approaches. Process documentation plays a

key role in this, allowing students to articulate how work has developed over time rather than focusing only on final outcomes, and ensuring alignment between learning activities, assessment, and intended outcomes (Biggs and Tang, 2011).

Reflection is central to my teaching practice. I engage in peer observation, student feedback, and continuing professional development to review and develop my approaches, and I draw on educational literature where it helps clarify or articulate what I observe in practice.

Teaching decisions, however, are always grounded in the realities of the studio and workshop environment. I am committed to inclusive practice, respect for learners, and evidence-informed teaching, in line with the Professional Values of the UK Professional Standards Framework.

My aim as an educator is to support students in becoming confident, reflective, and independent makers. I prioritise process over product, helping students develop the ability to generate ideas, make informed decisions, and adapt their practice as they learn. I see my role not as delivering fixed knowledge, but as designing learning environments that allow students to explore, test, and grow, while continuing to develop my own teaching through reflection, research, and collaboration.

Embedding Digital Skills Through Material Learning in Design Crafts Education

Tim Stokes

Design Crafts students are drawn to their course predominantly for the tactile nature of the discipline. It involves making, doing, and manipulating materials; developing tacit knowledge through hands-on engagement; and exploring a wide range of materials, including glass, ceramics, and metals (*K1*). Many students apply specifically to specialise in pathways such as glass or stained glass, offered by only a small number of universities in the UK. At the University of Wales Trinity Saint David (UWTSD), the ability to work across traditional, progressive, and experimental materials is supported by extensive workshop provision across campuses, specialist technical staff, and a programme culture that actively advocates physical experimentation (*A2*). Within both timetabled teaching and independent study, students can often be found in studios or technical spaces exploring what making means and learning new skills through doing (*K2*). Over time, students are introduced to a range of processes including cold-working glass, casting, wheel-throwing, kiln forming, metal processes, and contemporary technologies such as laser cutting, waterjet cutting, scanning, and 3D printing (*A2, K2*).

For makers, working with materials is not simply for output or a finished product; it is a way of thinking, developed through understanding and exploring the potential of materials when stressed, heated, cut, or manipulated (*K1*). This reflects forms of tacit knowledge, in which understanding resists full verbal articulation and is acquired through practice rather than instruction alone (Polanyi, 2009) (*V3*). Here, producing tests and samples functions in much the same way that initial sketches or studies do for illustrators, product designers, or architects.

This is not to suggest that drawing and sketching do not have a place within craft practice. Both drawing and material manipulation allow students to improve through trial, error, and iteration. This workflow helps students move forward without becoming precious, instead seeing it as developmental and iterative rather than definitive (*K1*).

This tactile aspect of making is what makes studio-based craft education grounded and meaningful for students. It is culturally significant at a time when the digital world can feel overwhelmingly curated, accelerated, and abstracted. Craft remains aligned with the hand of the maker and with forms of knowledge that are embodied, considered, and experienced

(Adamson, 2010) (K1, V3). With the growing impact of AI on media and perception, craft's physicality can feel reassuring and stoic. Students frequently articulate this desire for material engagement during entry interviews; their passion for making and working with real materials is why they apply (V1). It is a relationship that cannot be fully simulated or experienced through a screen.

Design Crafts students undertake three modules each year. The largest of these is Design and Make, a 30-credit module that provides the core creative practice across each semester. This is accompanied by a 20-credit Professional Studies module, which I deliver, and a 10-credit Contextual Studies module (A2). Within Professional Studies, the ability to work and create in digital spaces is embedded within the module's aims and learning outcomes (A2, K2). Students are required to develop digital skills related to capturing and documenting their work, presenting research professionally. They are expected to demonstrate an understanding of core digital workflows that support creative processing and making (K2).

On paper, these outcomes are appropriate and well aligned with contemporary professional practice. In earlier iterations of delivery however, the approach had become overly tutorial-driven. Sessions relied on step-by-step software instruction, with students following along to produce generic outputs such as graphic design-style posters or abstract shapes in Illustrator (K3). While technically functional, these activities were largely disconnected from students' own creative agendas and material practices, limiting both engagement and meaningful learning (K3).

Over repeated teaching cycles, it became difficult to ignore what was happening in the classroom (K3). Many students lost interest early in sessions, struggling to see the relevance or how digital processes could integrate with their practice (K1). Others misheard or missed a step, made an incorrect selection, or became lost within unfamiliar menus and tool hierarchies. Recovery was often slow, and this was frequently experienced as failure rather than as part of an exploratory learning process (V1). When a student became stuck, it was difficult to provide individual support while continuing to lead the whole group (A4). Students were often left waiting, disengaged and losing the thread of the session (K3).

The more significant issue, however, was relevance. Students often struggled to see how digital working impacted their material making or integrated with their core creative practice. When digital tasks felt ancillary, students either followed instructions minimally or disengaged altogether (K1). Digital learning risked becoming an auxiliary or parallel

requirement rather than an integrated toolset: it may have been seen as something to get through, rather than something to create with, or extend making (K2, K3).

This marked the point at which the pedagogical problem became clear (K3). Drawing on my dual position as a creative practitioner and educator, I recognised that this was not an issue to be understood through deficit thinking (V1). The students, in all their diversity, were not the problem; rather, they were responding rationally to teaching conditions that did not align with how they most effectively learn as makers (K1, V1). While they wanted to work with materials and recognised the need to develop digital skills, the route into digital learning was poorly matched to their disciplinary identity and disrupted the cognitive flow through which they typically think, experiment, and make (K1, K2). The intervention therefore emerged as a redesign of pedagogy, reshaping the conditions through which students engaged, to better align with their ways of thinking and making, while continuing to meet the module's aims and learning outcomes (A2, K3).

Intervention

For digital learning to be accessible and meaningful within this discipline, it must operate in ways that resemble craft learning. This involves being iterative rather than linear, tool-based rather than abstract, exploratory rather than prescriptive, and purposeful (K2, A2).

Design Crafts cohorts are diverse in age, background, and neurodiversity, with many students accessing differentiated deadlines linked to autism, ADHD, and other learning differences (V1). This diversity has implications not only for assessment, but also for the design of everyday teaching, particularly in relation to cognitive load, clarity of instruction, and sustained concentration within screen-based learning environments (A2, K1).

Within studio and workshop contexts, this diversity often functions as an advantage rather than a challenge (V1). Practical learning can be accessed through demonstration, experimentation, imitation, and peer observation, allowing students to progress at different speeds without being publicly positioned as falling behind (A4, V1). Unlike many other art and design disciplines in which digital technologies now dominate creative practice, Design Crafts remains grounded in a direct relationship with materials (K1). Digital tools, including processes such as 3D printing, tend to operate as extensions of material exploration rather than as primary modes of design (K2).

This emphasis on embodied and tacit forms of knowledge provided a key foundation for shaping the intervention (*K1*). Rather than seeking to standardise digital competence, the intervention was designed to privilege practical, material-led modes of learning, allowing for learner diversity while enabling more dynamic and responsive teaching (*A2, V1*).

The rationale for the intervention emerged through ongoing teaching practice and iterative redesigns of digital activities (*K3*). Across repeated teaching cycles, consistent patterns became evident in how students engaged with digital learning, particularly in relation to confidence, creative flow, and the movement between physical and digital modes of working (*K3*). Engagement was strongest when digital tools were introduced through practical making or drawing, allowing digital skills to be scaffolded within familiar, practice-based modes of learning (Dirksen, 2016) (*K2, V3*). These observations formed a flexible framework for the intervention, refined through close attention to where confidence was sustained or disrupted over time (*K3*).

One overarching pattern emerged in relation to how students developed confidence and agency in digital making (*K3*). Students frequently became overwhelmed when introduced to too many digital tools at once, particularly when these were presented abstractly or in isolation from material practice (*K1*). Engagement improved when teaching focused on a small number of core actions that could be reused across tasks and contexts (*A2, K2*). Repeated use of actions such as selecting, duplicating, rotating, or scaling allowed students to build familiarity and competence through use rather than instruction (*K1*). This mirrors the way material skills are developed through repeated handling, feedback, and adjustment, and reduced extraneous cognitive load by allowing attention to remain on visual judgement and creative decision-making rather than interface navigation (Dirksen, 2016) (*K1, V3*).

Confidence developed most effectively when digital skills were encountered through application rather than explanation. When tools were introduced through necessity, and when their use closely resembled actions students might intuitively perform on paper or at the workbench, understanding emerged gradually through making, testing, and revising (*K1*). Early tasks prioritised exploration and achievable success, enabling students to experience digital tools as workable and productive before more complex techniques were introduced (*A2, V1*). This sequencing aligns with experiential learning models in which understanding develops through cycles of action, reflection, and reapplication rather than through upfront explanation (Kolb, 2015) (*K1, V3*).

Engagement also increased when students worked with their own creative material and led with intention rather than following prescribed tutorials toward uniform outcomes (K2). Beginning with material-led work ensured that digital activity remained anchored in personal practice, with a clear route back into physical outcomes such as prints, cuts, tools, or surface applications (A2). Teaching became responsive rather than linear, shaped by students' questions, decisions, and emerging intentions (A4). This reflects constructivist accounts of learning as active meaning-making rather than knowledge transmission (Illeris, 2018), and adult learning perspectives that emphasise relevance and learner agency as key drivers of motivation (Knowles, 2015) (K1, V3).

Rather than functioning as a parallel set of technical skills to be mastered, digital tools could part of an integrated workflow that supported material thinking, iteration, and translation back into making (K2, K3). The emphasis shifted away from software coverage and towards creating conditions in which students could confidently use a limited set of digital processes to extend their creative practice and continue learning independently (A2, V1).

The intervention therefore developed into a repeatable pedagogical framework that could be applied across digital tools, activities, modules, and year groups (K3). It structures digital learning as an oscillation between physical and digital workspaces, prioritising relevance and integration over separation (A2). Within this framework, digital activity is embedded within a cyclical process:

Material-based exploration: students begin with analogue, tactile making or mark-making (K1).

Digital capture: physical work is photographed, scanned, or otherwise documented (K2).

Constrained digital manipulation: students work with a limited set of digital tools to process their own material (A2, K2).

Iteration and variation: digital processes enable repetition, scaling, duplication, and reconfiguration (K1).

Physical translation: outcomes are materialised through processes such as printing, cutting, screen printing, fabrication, or tool-making (A2).

Reflection and documentation: students evidence process through screenshots, journals, videos, and presentations (A4, K3).

The key pedagogical decisions underpinning this intervention are constraint and translation (K2). Students are not required to master the full range of software functions; instead, they are introduced only to what is necessary to begin working meaningfully (A2). Tasks are designed so that a limited set of tools can nevertheless produce a wide range of outcomes, reducing extraneous cognitive load while maintaining creative momentum (K1). Students work with their own source material rather than preset tutorial assets, ensuring that digital activity remains embedded within material practice and avoids drifting towards generic, discipline-neutral exercises (V1, K2).

Case Studies

An early and particularly effective application of the intervention begins with mark-making. Students are asked in advance to bring objects capable of producing marks, such as toy cars, sticks, feathers, string, bubbles, or similar items (A2). The instruction is intentionally loose to encourage play. No outcome is specified, as excessive definition tends to invite over-preparation and self-censorship. At this stage, the emphasis is on curiosity rather than perfection. (K1, V1).

In class, students are given a large sheet of paper and asked to fold it repeatedly to create a grid of sections (A2). Folding is tactile and quick, helping to maintain flow (K1). Students then fill each section with different marks. There is no right or wrong outcome; the purpose is to experiment and generate material rapidly (V1). I demonstrate using a simple example; dipping toy car wheels into ink and rolling treads across the paper - before inviting others to contribute (A2). Students experiment freely, twirling feathers, dragging string, blowing ink-mixed bubbles, stamping objects, or inventing mechanisms (K1). This signals that the task is not about drawing skill or artistic identity, but about exploration (V1). Midway through, students walk around and view each other's work, asking how marks were made, borrowing ideas, and learning socially (A4, V1). Once dry, students photograph their work with minimal guidance, focusing on even lighting, top-down shots, and close-ups of details they find interesting (A4, K2).

The session then moves to the computer room. This transition is a critical moment, as digital environments can interrupt creative momentum (K1). Students import one of their own digitised images into Photoshop (K2). I acknowledge that software can feel overwhelming

and emphasise that full mastery is not required (V1). Instead, students are introduced to a deliberately constrained set of actions (A2, K2). Images are desaturated and levels adjusted so that whites become white and blacks become black. This thresholding process underpins later processes such as screen printing, where tonal variation can complicate exposure. Students then use tools such as lasso and move to select, duplicate, rotate, scale, and rearrange elements (K2). With only these actions, they can generate complex motifs from their own material (K1). The limitation is crucial: students can recall what they did, organise their process, and explain outcomes (K3). As students work, I circulate, troubleshoot, and introduce concepts such as layers only when they become necessary. Screenshots are taken throughout, framed as a visual diary of decision-making that evidences process for reflection and assessment rather than only final outcomes (A4, K3).

The final stage is physical translation, where motifs are printed onto translucent paper or acetate for screen exposure and then screen printed onto materials such as glass, metal, fabric, or ceramics (A2). At this point, digital work becomes materially validated. If greys remain, exposure fails, making earlier digital decisions meaningful (K1, K3). Students experience digital skills not as abstract competence, but as part of making, directly linked to material consequence (K1). Students who might disengage during traditional digital tutorials remain involved, experiment without fear, and ask questions because they are working towards outcomes they care about (V1).

The same structure remains stable as students' progress into other software environments (K3). In Illustrator, the conceptual shift from pixels to vectors is introduced in practical terms (K2). Pixels are described as visual surfaces, while vectors are explained as pathways machines can follow (K1). Outline mode is used to show what a laser cutter interprets, making abstraction legible as a tool for making (K2). Students import drawings generated through material-led activities and trace outlines incrementally using pen tools (A2, K2). Physical translation occurs through laser cutting, which provides decisive feedback (A2). Designs may fail when lines are too thin or structures collapse, completing the learning cycle by grounding digital abstraction in material consequence (K1, K3). In subsequent sessions, students return with new imagery and gradually extend their digital repertoire (K3). This progression supports later entry into CAD and 3D printing, where drawings are translated into simple ceramic tools using a limited number of operations (K2). Printing restores tangibility and positions digital skills as extensions of craft practice rather than alternatives to it (K1).

This approach also extends into modules focused on producing students' own materials, such as developing clays from raw mud or experimenting with bio-plastics. These activities require research, process-led making, and sustained reflective practice. Digital skills are scaffolded to support making, documentation, and evaluation, rather than operating as discrete or standalone competencies (A2, K2).

In workshops such as dorodango making, where students produce earth spheres through slow, incremental polishing processes, digital documentation is explicitly integrated into making (A2). Students are asked to film stages of their work, with filming framed as reflective observation rather than content creation. Documentation focuses on surface change, repair, and moments of decision-making. Students often film only their hands while verbally articulating their process or add brief text annotations to contextualise actions and choices (A4, K3).

At first, video editing was introduced using desktop-based software (K2). However, students identified phone-based applications as more intuitive and better suited to producing short reflective videos (V1). This feedback prompted a refinement of the teaching approach, reinforcing rather than undermining the underlying pedagogical intent. This caused a switch up in delivery and engagement that demonstrates how any intervention or teaching framework needs to be flexible to best support learners. (K3).

The outcome of this approach is not simply the production of a finished video, but increased confidence and agency in documenting practice (K1). Students develop an understanding of documentation as an integral part of contemporary craft identity, supporting reflection, communication, and professional visibility alongside material skill (K2).

A further extension of the intervention uses virtual reality as an entry point to three-dimensional thinking (A2). Traditional CAD environments require students to operate three-dimensional reasoning through two-dimensional interfaces, which can interrupt flow for Design Crafts students. In virtual reality software, students draw and sculpt in three-dimensional space using bodily movement and motor skills. Forms are created at scale through embodied action rather than interface literacy (K1). VR is not treated as an endpoint; students export models to desktop software, scale them down, and 3D print them, restoring tactile feedback and material consequence (A2). However, VR introduces limitations: headsets reduce shared looking and dialogue, making it harder to guide students in the moment (K3). While engagement is high, collaboration can diminish, indicating the need for further refinement before VR becomes a core teaching environment (K3).

Together, these examples demonstrate the effectiveness of the intervention as a practice-led rather than tool-specific approach (K3). Across mark-making, vector workflows, documentation, and emerging technologies, a consistent structure is evident (K3): material engagement establishes purpose, digital tools are introduced through deliberate constraint, and learning is validated through physical consequence or reflective insight (A2, K1). This structure reduced both cognitive and emotional barriers to digital learning, particularly for students who might otherwise disengage from software-based instruction (V1). Confidence developed through doing rather than technical mastery (K1), and digital activity remained clearly relevant to students' practice (K2). The intervention also proved adaptable, with student feedback directly informing refinements to teaching design, while the VR sessions highlighted productive tensions that require further exploration (K3).

Effectiveness

The effectiveness of the intervention can first be seen in the one-to-one tutorials that take place throughout classes and across the module. These function as formative encounters that reveal how students are experiencing the learning and how their work is developing (A4). Through ongoing tutorials, physical submissions, journals, digital files, and short presentations, students are asked to demonstrate how ideas move across material and digital stages. What matters is not whether a software process is executed perfectly, but whether students can explain their decisions, reflect on change, and apply digital tools purposefully within their practice (A4, K3).

The most convincing evidence of effectiveness appears through transfer (K3). Students independently reuse processes introduced in class, adapt digital thinking to new workshops, and seek further support when they have clear material goals. This indicates growing confidence and agency and shows that digital learning is being understood as a resource rather than a requirement (A4, K1).

The intervention also has limits that should be acknowledged. Reducing toolsets requires gradual progression across teaching, rather than constraint becoming static, which would risk restricting growth and more advanced digital practice. New technologies such as virtual reality introduce further challenges, particularly around shared observation and dialogue, and currently remain experimental rather than embedded (K3). These boundaries are important, as they reinforce the need for pedagogy to lead technology, rather than the other way around (V3).

The intervention has clarified my teaching approach as one that prioritises process, accessibility, and confidence over technical coverage (K3). By keeping the pedagogical structure stable while allowing tools and platforms to change, digital learning becomes part of material practice rather than an interruption to it (A2). In this way, digital tools function as extensions of making, supporting students to develop ideas, test decisions, and carry learning forward independently (K1, K2).

As a higher education practitioner, this reinforces my role not as an instructor of software, but as a designer of learning environments that support confidence, agency, and meaningful integration of tools (A2, V3). The intervention reflects experiential learning, where understanding develops through cycles of action, reflection, and reapplication (Kolb, 2015); constructivist learning, where knowledge is actively constructed through engagement rather than transmitted through instruction (Illeris, 2018); and principles of adult learning, where motivation and persistence are supported through relevance, autonomy, and learner agency (Knowles et al., 2015) (K1, V3).

The intervention, or framework, provides a sustainable model for introducing new technologies without compromising the integrity of craft-based education (K3). It accommodates shifts in platforms and tools while keeping the pedagogical sequence stable (K3): material action first, digital processing second, physical validation third, and reflection throughout (A2). In this way, digital becomes part of craft practice - not an external requirement, but another tool in the toolkit (V3).

PSF 2023 D1 Alignment Statement

This report evidences alignment with **Descriptor 1 of the PSF 2023** through a reflective examination of a practice-led teaching intervention situated within teaching on the Design Crafts. The intervention demonstrates effectiveness within **Areas of Activity A2 and A4** through the dynamic design of learning environments that prioritise material engagement and through responsive support that guides students' learning as it unfolds across studio, digital, and workshop contexts.

It evidences **Core Knowledge K1 and K2** through an applied understanding of how students learn through embodied, experiential, and iterative making processes, and through teaching approaches that are appropriate to the discipline, level of study, and diversity of learners. **Core Knowledge K3** is demonstrated through critical reflection on earlier tutorial-

led approaches and the iterative refinement of pedagogy informed by observation, student feedback, and engagement with educational literature.

The intervention reflects **Professional Values V1 and V3** through respect for individual learners and diverse groups inspiring and encouraging confidence, agency, and meaningful integration of digital tools within material-led learning.

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Statement on Observations

January 2026

Tim Stokes

Doing these observations with peers across different courses and teaching contexts was genuinely useful, partly because I was able to reflect on my own teaching through my colleagues' knowledge and experience. Watching Anna and Claire teach, in turn, gave me lots of small, practical ideas that I can incorporate straight into my own sessions. Seeing this work from the position of a learner and observer made it much clearer what actually works in practice than when planning alone.

The feedback from both of them was reassuring in the sense that the things I am trying to do deliberately, such as clear structure, calm pacing, mixing activities, and making space for different learners, were visible from the outside and not just in my head. Anna's comments made me think more about how effective that analogue and digital bridge can be when trying to bring students into digital tools without losing the makers who are more comfortable working physically. Claire's observation of the natural dyeing workshop reinforced how important it is to frame uncertainty positively in messy, process-led teaching. When students understand that trial and error is the point, they take more risks and are less anxious about getting things wrong.

Observing their sessions also reminded me to keep sharpening my own practice. Claire's immersive pattern session highlighted the value of showing work at scale and encouraging students to properly record their testing and feedback, not just experience it in the moment. Observing Anna's jewellery session reminded me that even strong practical teaching can be pushed further with clearer up-front aims, more artist examples, and sometimes letting students demo the mistakes so everyone can learn from what typically goes wrong.

The observation process has helped me feel more confident in what I already do, while also making me more deliberate about the small tweaks that make workshops clearer, more inclusive, and more useful for assessment and independent practice.

PGCert tHE OBSERVATION FORM -PSF 2023



Details of the Observation	
Observee	Tim Stokes
Practice Advisor / Expert peer observer	Anna Lewis
Date of the Observation	1 st Dec 25
Campus / Location	ALEX Swansea
Date, Time, Duration	1 st Dec 25 Morning
Subject Speciality	BA Design Crafts
Type of activity	Digital pattern design (photoshop repeat for craft objects)
This observation will contribute to the participant's portfolio of evidence to satisfy the assessment of the PGCert tHE and should be undertaken by an experienced academic colleague or professional colleague. Observation by a fellow participant on the programme is not permissible as a means of authenticating practice.	

Teaching/Support preparation [A1: Design and plan learning activities/programmes] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments Clearly this lesson was incredibly well prepared , the space, handouts, equipment all in place and ready to go. An engaging set of learning methods appropriate to this type of digital and analogue mix of activity. Content was very well organised.

Teaching [A2: Teach and/or support learning through appropriate approaches and environments.] <i>i.e. Beginning class, introduction, continuity with other sessions, students' prior knowledge. Clarity of presentation. Pace. Attitude to the subject matter. Use of appropriate reinforcement. Ending the session – summary, future work etc. Technique and Aids: General apparatus – board, data projector, use of handouts. Was effective communication achieved? Was there good student–teacher rapport? Were the aims/outcomes achieved? Appropriateness of teaching/learning methods.</i>
Comments Class was very well paced and controlled, with examples to relate to prior learning and how they can build their skills. Very clear explanations with great examples shown. Positive tone and motivational activity both at the computer and drawing on walls as a group. Elements of focus and fun mixed up. Use of macs and large screen so students can put into practice what they are shown. Brilliant rapport between staff and students. All aims and outcomes achieved.
Effective Learning Environments [A4: support and guide learners /V1 Respect individual learners/diverse groups of learners] <i>i.e General class atmosphere, level of participation, attention, and interest. Student attitude and ability to carry out classwork. Were learning problems identified and overcome? Awareness of individual needs. Attitude to students.</i>
Comments As above a fun positive atmosphere, good group activity and participation maintaining high level of interest. There was awareness of needs in a group where some students might be quiet and they were made to feel at ease.
Assessment [A3: Assess and give feedback for learning] <i>i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students005C.</i>
Comments Questions asked and checked throughout. Feedback given throughout. Good back and forth conversational style. Instructions were clear both verbally and in written form
Core Knowledge • K1 How learners learn, generally and within specific subjects • K2 approaches to teaching and or/supporting learning appropriate for subjects and levels of study. • K3 Critical evaluation as a basis for effective practice. • K4 Appropriate use of digital technologies / resources. • K5 requirements for quality assurance, enhancement and implications for practice

Comments

Learning through doing and being an active participant, working in a group and one to one

Totally appropriate to level 4 study

Best practice example use of both digital and analogue resources

Professional values

- V1 Respect for individual learners /diverse groups of learners
- V2 Promote engagement and learning and equity of opportunity for all to reach their potential.
- V3 Use scholarship, research or professional learning, or other evidence informed approaches as the basis of effective practise.
- V4 respond to the wider context in which higher education operates, recognising implications for practice.
- V5 Collaborate with others to enhance practice.

Comments

As mentioned, a great rapport between students, showing mutual respect with learners from a range of backgrounds and ages.

Great engagement and motivation giving all the opportunity to feel seen and heard

Linked activity to enhancement of practical work in studio with real world examples

Examples of good practice:

Overall summary from lesson:

Very well organised session

Very clear calm communication with students – students are engaged

Pace of delivery is excellent

Engaging with elements of humour and personality

Warm welcoming and approachable persona

Answers questions in a clear and patient friendly way

Students clearly feel comfortable with the delivery and the atmosphere is warm

Powerpoint is good as it recaps on what they have done, how this connects to today and how they might apply pattern into screen print

The group drawing activity was well organised and timed, super fun, motivational, full of personality allowing students to express themselves and bond as a group. Music great idea to draw to to increase

motivation and fun factor. Practical considerations made in the space. Students are active participants

Good to not watch over too closely and give autonomy to student

Generate really bold images ready for pattern making – they can see how useful this is

A very enjoyable session to break up the screen time and make those connections between analogue and digital

Back in digital sessions – good to lead back into applying these images to glass and ceramic, enamel with digital print and how to approach stencils – good team interaction and discussion here with students

Timing is brilliant, the pace and the clarity – no room for confusion, calm patient explanations and backed up with great video and image examples so they can apply that thinking back to workshops

Good craft examples shown and good to ask the students to connect it more and research some also to share back

A 5 star lesson

Action points:

Keep this mix up as digital delivery can be dry, you did well to break it up and your timing was spot on. Continue to mix digital and analogue activity to maintain that motivation

For Observee

Write a short statement to address Area of activity [A5] .Describe how this observation will enhance your practice.

This peer observation was useful in allowing me to see my teaching from a colleague's perspective, which is very different to how students experience or feedback on sessions. It was encouraging to hear that the delivery was seen as calm, organised, and inclusive, and particularly interesting that the underlying structure of the session was clearly visible to the observer. The way digital skills were scaffolded through a collaborative, physical drawing activity is something I do quite intuitively, so having that recognised helped me reflect more consciously on the strategy behind it.

Although there were no specific areas for improvement identified, the observation has strengthened my confidence in this approach and encouraged me to be more deliberate in how I apply it across sessions. The structure observed is one I use regularly as a way of introducing digital tools without overwhelming students, especially those who are more comfortable with making and working physically.

This observation also links closely with my recent CPD around neurodiversity, mental health, and autism awareness. The emphasis on inclusivity and student comfort reflects an increasing focus in my teaching on providing multiple access points and allowing flexibility in how students engage. Small adjustments, such as offering quieter spaces or alternative ways of working while remaining connected to the group, are now a more conscious part of my practice.

It affirms an approach that blends analogue and digital processes in a way that feels accessible, adaptable, and transferable across different formats and disciplines.

Observer Anna Lewis



Date Dec 1st 2025

Observee Tim Stokes



Date Dec 15th 2025

PGCert PARTICIPANTS

On completion of the peer observation reports for each module, compose a short reflective paragraph on your observation experiences for inclusion in your portfolio along with the observation sheets.

PGCert tHE OBSERVATION FORM -PSF 2023



Details of the Observation	
Observee	Anna Lewis
Practice Advisor / Expert peer observer	Tim Stokes
Date of the Observation	20 th November 2025
Campus / Location	Alexandra Road Campus, Swansea
Date, Time, Duration	10am – 3pm (with lunch)
Subject Speciality	Jewellery
Type of activity	Lecture / Workshop / Practical Session
This observation will contribute to the participant's portfolio of evidence to satisfy the assessment of the PGCert tHE and should be undertaken by an experienced academic colleague or professional colleague. Observation by a fellow participant on the programme is not permissible as a means of authenticating practice.	

Teaching/Support preparation [A1: Design and plan learning activities/programmes] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments This session was very well prepared and clearly sits within a broader series of technical jewellery workshops. Anna had arranged the session to start in the studio, which allowed students to focus on understanding the theory and principles before moving into practical work. The preparation was visible in the choice and organisation of materials: copper and silver wire, different solder types, torches, heat-proof blocks, and decorative wire examples from suppliers such as Cookson's. She also

had the whiteboard ready to write key points, and draw/sketch joins, rings, chains, and heat flow, supporting visual learning.

I thought what was effective preparation here was how Anna built on prior knowledge. She performed a quick recap of everything they had done so far. This reminded students of previous skills, piercing, sanding, cutting, firing, and polishing, which helped students anchor soldering as a natural progression in their toolkit rather than a standalone task. She also encouraged students to take notes, photographs, or videos for their technical files, which not only supported assessment but also reinforced good habits around documenting processes.

The planning of the drawing exercise before practical work was another strong element. By inviting students to sketch their own ring or chain ideas, Anna allowed them to consider creative possibilities and plan their work with intention. This preparation encouraged autonomy and reflection, ensuring students were ready to engage actively once they moved into the workshop.

Teaching [A2: Teach and/or support learning through appropriate approaches and environments.]

i.e. Beginning class, introduction, continuity with other sessions, students' prior knowledge. Clarity of presentation. Pace. Attitude to the subject matter. Use of appropriate reinforcement. Ending the session – summary, future work etc. Technique and Aids: General apparatus – board, data projector, use of handouts. Was effective communication achieved? Was there good student-teacher rapport? Were the aims/outcomes achieved? Appropriateness of teaching/learning methods.

Comments

Anna's teaching approach was confident, clear, and engaging. She combined verbal explanation, whiteboard illustration, and hands-on demonstration to help students understand both the technical and creative aspects of soldering. For example, when demonstrating how solder is drawn into a copper ring, she sketched a large ring on the board, showing the placement of solder and the heat distribution, and explained why a tight, clean gap was essential. Technical terms such as "capillary action" and "wicking" were introduced alongside memorable analogies — her "very picky solder" comment made the principle accessible and helped students retain the concept without feeling intimidated.

The session flowed well from theory to practice. Starting in the studio allowed students to focus and absorb information, and moving into the workshop activated the learning environment. Anna balanced instruction and independence: students were encouraged to select tools, organise their workspace, and begin practical work while she circulated, offering support and hands-on guidance. For example, one student with prior soldering experience was invited to support peers, promoting collaborative learning and shared problem-solving.

Anna's approach to teaching was flexible and responsive. She adjusted explanations for individuals who needed more clarity, repeated demonstrations, and offered practical tips such as using rawhide mallets or positioning rings on blocks. This meant all students could engage with the process at a level appropriate to their prior experience and confidence, while still being stretched to try new techniques.

Effective Learning Environments [A4: support and guide learners /V1 Respect individual learners/diverse groups of learners]

i.e General class atmosphere, level of participation, attention, and interest. Student attitude and ability to carry out classwork. Were learning problems identified and overcome? Awareness of individual needs. Attitude to students.

Comments

The learning environment was calm, supportive, and inclusive. In the studio, students were quiet, attentive, and diligent with note-taking and photographs, demonstrating engagement with the content. Once in the workshop, the energy became active and collaborative. Students moved confidently around the benches, shared tools, compared results, and asked for help. For instance, some students experimented with different ring sizes and chain arrangements, while others sought one-to-one guidance from Anna.

Autonomy was clearly encouraged, and this had a noticeable effect on engagement and creativity. The initial drawing exercise and the freedom to explore chain designs independently allowed students to make creative decisions, test out ideas, and problem-solve as they went. Anna's continual presence, checking in and offering suggestions, supported learners without restricting them, giving everyone the confidence to try, fail, and refine. This balance between guidance and independence fostered both practical skill development and creative exploration.

The session also demonstrated a clear awareness of individual needs. Anna was responsive to students' confidence and skill levels, offering additional support where necessary while letting others lead and experiment. There were no barriers to participation, and the inclusive approach meant students felt safe to ask questions, make mistakes, and learn collaboratively.

Assessment [A3: Assess and give feedback for learning]

i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students005C.

Comments

Assessment was primarily formative and integrated seamlessly into the session. Anna continuously observed students' technique, asked probing questions such as "what does your solder like?" and provided immediate, constructive feedback to improve practice. The students' practical work served as both evidence of learning and a real-time opportunity for skill development. For example, when a student's solder didn't flow as expected, Anna guided them through adjusting the gap and heat placement, allowing them to experiment and understand the cause-effect relationship.

The encouragement to document work through notes, photographs, and videos supported reflective learning and served as evidence for summative assessment via technical files at the end of the semester. This combination of observation, immediate feedback, and self-documentation ensured that students were constantly aware of their progress and could internalise the techniques being taught.

Core Knowledge

- K1 How learners learn, generally and within specific subjects
- K2 approaches to teaching and or/supporting learning appropriate for subjects and levels of study.
- K3 Critical evaluation as a basis for effective practice.
- K4 Appropriate use of digital technologies / resources.
- K5 requirements for quality assurance, enhancement and implications for practice

Comments

Anna demonstrated a strong understanding of how students learn (K1), particularly in practical, skill-based subjects. She used a combination of theory, demonstration, and hands-on practice to cater to multiple learning styles (K2), ensuring that both visual and kinaesthetic learners could engage effectively. For instance, she used the whiteboard to illustrate solder flow and chain construction, anchored by scientific explanation, before students tried it themselves, and then provided hands-on guidance in the workshop.

Her reflective practice was evident throughout: she adapted explanations and demonstrations in response to students' progress, offering additional support when needed (K3). While digital technology wasn't central, the use of photographs and videos to document process reinforced learning and students gauging and recording their understanding (K4). The session also aligned with quality assurance and professional standards for jewellery practice (K5), demonstrating real-world relevance.

Professional values

- V1 Respect for individual learners /diverse groups of learners
- V2 Promote engagement and learning and equity of opportunity for all to reach their potential.
- V3 Use scholarship, research or professional learning, or other evidence informed approaches as the basis of effective practise.
- V4 respond to the wider context in which higher education operates, recognising implications for practice.
- V5 Collaborate with others to enhance practice.

Comments

Anna demonstrated respect for individual learners and diversity (V1), fostering an environment where students felt comfortable asking questions, making mistakes, and learning collaboratively. She promoted engagement and equitable learning opportunities, giving all students space to experiment, ask for guidance, and share ideas (V2).

Her practice was informed by professional knowledge and evidence of effective skill development (V3). She linked technical skill-building to the wider context of professional jewellery practice, discussing suppliers, materials, and industry standards, helping students see the relevance of their learning (V4). Collaboration was actively encouraged, both between students and with Anna, fostering a supportive and interactive learning environment (V5).

Examples of good practice:

Balancing knowledgeable and conversational during the delivery with the students. Imparting information but also being anecdotal, and developing fun ways to explain processes and information will help put them at ease while also making complicated information or processes more digestible and accessible and memorable.

Action points:

Would be good to show more artist examples.

Use a close up video and/or powerpoint as initial intro to aims and objectives so it's crystal on starting.

Could use a couple of keen students as an example to the class. So that they have a demo and perform a rookie type example. Then they can see any obvious mistakes or issues that all newbies may face or encounter from a learners perspective!

For Observee

Write a short statement to address Area of activity [A5] .Decribe how this observation will enhance your practice.

Observer Tim Stokes

Date 20th November 2025



Observee Anna Lewis

Date 20th November 2025

**PGCert PARTICIPANTS**

On completion of the peer observation reports for each module, compose a short reflective paragraph on your observation experiences for inclusion in your portfolio along with the observation sheets.

PGCert tHE OBSERVATION FORM -PSF 2023



Details of the Observation	
Observee	Tim Stokes
Practice Advisor / Expert peer observer	Claire Savage-Onstwedder
Date of the Observation	January 11 th 2026
Campus / Location	Alex Road / Dynevor
Date, Time, Duration	1 hour
Subject Speciality	Surface Pattern & Textiles Digital design and printmaking
Type of activity	Workshop 'Wild Dyeing' or 'Natural Dyeing'
This observation will contribute to the participant's portfolio of evidence to satisfy the assessment of the PGCert tHE and should be undertaken by an experienced academic colleague or professional colleague. Observation by a fellow participant on the programme is not permissible as a means of authenticating practice.	

Teaching/Support preparation [A1: Design and plan learning activities/programmes] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments From the observation session, it was clear that Tim had organised, planned and selected the teaching materials and visual documents for a highly organised and seamless approach to what can be a 'high risk' practical session.

‘Wild dyeing’ is somewhat hard to predict, results can be very different to what you expect, and Tim ensured that students understood the unpredictable nature of wild dyeing with reiteration of ‘trial and error’.

Both hand-outs and a visual PowerPoint were produced to engage learners from the get-go. It is important to note that Art & Design students need different ways of ‘seeing’ and having both digital slides as well as hand-outs with reinforcement on the white-board fundamentally gives the learner different ways of receiving the knowledge; it was an excellent bespoke workshop which was exciting and innovative. I just wanted to get hands-on!

Teaching [A2: Teach and/or support learning through appropriate approaches and environments.]

i.e. Beginning class, introduction, continuity with other sessions, students’ prior knowledge. Clarity of presentation. Pace. Attitude to the subject matter. Use of appropriate reinforcement. Ending the session – summary, future work etc. Technique and Aids: General apparatus – board, data projector, use of handouts. Was effective communication achieved? Was there good student-teacher rapport? Were the aims/outcomes achieved? Appropriateness of teaching/learning methods.

Comments

The overall structure of the workshop and taught session was a friendly slower pace at the beginning to ensure students understood the principles of the theme and what they were going to achieve. The students’ knowledge of wild dyeing was mixed; with some having a lot and are specialised, where others had no to little experience. Tim offered his own experience and aptitude for the subject; and showed off his passion for foraging and how you can find and resource your future practice in a sustainable way; using and reusing waste or plant matter from the forest floor for example and waste food leftovers such as avocado stones and peel. Tim offered specialist knowledge in the subject area through the visuals, practical examples, foraged elements and equipment that was all prepared in advance to the session. This puts the learner and the tutor at ease to see all workshop elements have been tried and tested before hand – there is a huge amount of set-up and preparation for physical workshops like this; especially working with the unpredictable dyeing techniques. This is a credit to Tim’s approach to teaching; innovation is at the heart of what Tim strives for.

Tim communicated clearly in a relaxed and supportive manner which helped the learners engage and become excited for the workshop at hand. Questions were answered throughout the session with ease and proficiency in the subject, which in turn made the overall class seem effortless and highly motivating. We all wanted to go and collect and dye!

Student – teacher support was highlighted throughout; and peer to peer support was evident too; which in turn grows the confidence within the cohort and in turn supports the wider Design Crafts community.

The workshop picked up pace as it went on; with an energy after the ‘theory’ was delivered; the knowledge was then put into practice with physical dyeing and results-based learning happening; colours and cloth were being dyed effectively as well as superior knowledge of shifting colour with mordants was in turn shown. Excellent workshop and outcomes; students were engaged throughout. They were able to be inquisitive and were at the centre of this specialised experience. They all seemed to have a positive experience; even if they had no dyeing experience before,

Effective Learning Environments [A4: support and guide learners /V1 Respect individual learners/diverse groups of learners]

i.e General class atmosphere, level of participation, attention, and interest. Student attitude and ability to carry out classwork. Were learning problems identified and overcome? Awareness of individual needs. Attitude to students.

Comments

The environment that Tim was in, was adaptable and friendly which encouraged students to engage in the workshop and teaching session. Students with mixed abilities; students which had complex needs and students that were highly capable were all considered. The different levels of learner were all managed carefully laying out some boundaries and describing what was happening and how the workshop was going to proceed was of benefit to those different learners. Some learners wanted to know more and questioned early on; but Tim showed great experience in keeping students calm and reassured students that they will experience the dyeing process for themselves. Tim proceeded to create a positive, welcoming space where students could voice their opinions but also kept the environment safe and on track.

Health and Safety was paramount at the dyeing stage and Tim went onto support students physically in a clean, safe area to carry out the outcomes need for the workshop at hand.

Assessment [A3: Assess and give feedback for learning]

i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students005C.

Comments

Throughout the workshop Tim gave examples and visuals of how and what they were achieving and why they were doing certain processes before another.

Informing students as they were guided helped students to learn as they were doing; as well as showing visuals to back up any processes that can be quite intangible from the outcome. For example, mordanting is not a visual experience; it is quite hidden as you cannot see how cloth has taken on mordants until you add colour or change the colour. Tim guided students well throughout this unnerving stage; students trusted him and began to achieve results well.

Summative and evaluative feedback was given at poignant times; Tim reacted to students in a fluid and dynamic way; Tim's experience in arts-based education shone through!

Evaluation and conclusions within the ending of the session led to future extensions of the workshop at hand; and Tim led students to talk about how they could grow their experience in a dynamic and holistic way.

For example, cold dyeing is long and slow, which is not achievable in an allotted time for example in a timed workshop session. A growing maker practice is something that the Design Crafts Programme is passionate about; and having this as a driver at the end of the session make sense to the students' careers and professional outlooks.

Core Knowledge

- K1 How learners learn, generally and within specific subjects
- K2 approaches to teaching and or/supporting learning appropriate for subjects and levels of study.
- K3 Critical evaluation as a basis for effective practice.
- K4 Appropriate use of digital technologies / resources.
- K5 requirements for quality assurance, enhancement and implications for practice

Comments**Professional values**

- V1 Respect for individual learners /diverse groups of learners
- V2 Promote engagement and learning and equity of opportunity for all to reach their potential.
- V3 Use scholarship, research or professional learning, or other evidence informed approaches as the basis of effective practise.
- V4 respond to the wider context in which higher education operates, recognising implications for practice.
- V5 Collaborate with others to enhance practice.

Comments**Examples of good practice:****Action points:**

For Observee

Write a short statement to address Area of activity [A5] .Decribe how this observation will enhance your practice.

This observation helped me reflect on how I structure and run practical, process-led workshops, particularly ones that are unpredictable and high-risk in terms of outcome, like natural dyeing. It was useful to see how the planning, pacing, and framing of trial and error came across from a peer perspective, and how this helped students feel confident engaging with uncertainty rather than being anxious about getting things right or correct.

A lot of what Claire highlighted are things I do quite instinctively, especially the slower start, layering of information, and the use of multiple ways of sharing knowledge through visuals, physical materials, and doing. The feedback has made me more aware of how important this structure is for mixed-ability groups, particularly where students have very different levels of experience and confidence with materials.

The observation also links closely with my ongoing CPD around neurodiversity, mental health, and inclusive practice. Creating a calm, supportive environment, setting clear boundaries, and allowing students to engage at their own pace are things I'm increasingly intentional about, especially in sensory or unfamiliar working situations.

This observation has helped my confidence in this way of teaching and helped me be more deliberate about how I design workshops that balance structure with openness, and guidance with independence, while keeping the learning environment calm, safe, and inclusive.

Observer Claire Savage-Onstwedder

Date 11th January 2026



Observee Tim Stokes

Date 11th January 2026



PGCert PARTICIPANTS

On completion of the peer observation reports for each module, compose a short reflective paragraph on your observation experiences for inclusion in your portfolio along with the observation sheets.

PGCert tHE OBSERVATION FORM -PSF 2023



Details of the Observation	
Observee	Claire Savage
Practice Advisor / Expert peer observer	Tim Stokes
Date of the Observation	8 th December 2025
Campus / Location	SA1 Y Fforwm – Immersive Room
Date, Time, Duration	10am – 12pm
Subject Speciality	Surface Pattern Design
Type of activity	Workshop
This observation will contribute to the participant’s portfolio of evidence to satisfy the assessment of the PGCert tHE and should be undertaken by an experienced academic colleague or professional colleague. Observation by a fellow participant on the programme is not permissible as a means of authenticating practice.	

Teaching/Support preparation [A1: Design and plan learning activities/programmes] <i>i.e. Preparation, selection and organisation of content. Choice of teaching/learning methods.</i>
Comments Claire’s session was very well prepared, with materials and technology ready to support a live brief with Laura Ashley. The session was designed around the immersive room in Y Fforwm, allowing students to see their digital pattern work at full, life-size scale. Claire had organised student files via Teams and provided clear guidance on file formats (JPG, PNG, PDF) and their relevance for working at scale.

The preparation demonstrated a strong understanding of both technical and creative learning needs. Students were explained they were going to see their prior prepared patterns displayed as full scale, life-size wallpaper in the immersive space. This would encourage to explore their designs at scale before committing to final outputs for wallpaper or fabric, giving a clear formative opportunity to evaluate their work in context. Showing previous student work and re-explaining the professional background of the Laura Ashley brief helped anchor the session in real-world practice. This level of preparation ensured that students were ready to engage confidently with the technology and the design challenge. And understood the importance of testing it.

Teaching [A2: Teach and/or support learning through appropriate approaches and environments.]

i.e. Beginning class, introduction, continuity with other sessions, students' prior knowledge. Clarity of presentation. Pace. Attitude to the subject matter. Use of appropriate reinforcement. Ending the session – summary, future work etc. Technique and Aids: General apparatus – board, data projector, use of handouts. Was effective communication achieved? Was there good student–teacher rapport? Were the aims/outcomes achieved? Appropriateness of teaching/learning methods.

Comments

Claire's teaching was patient, flexible, and highly responsive. The session felt relaxed and conversational due to the small group size, which allowed for in-depth discussion, individual support, and tailored guidance. She explained technical concepts such as tiling, scaling, and layering patterns in the immersive wall software while simultaneously guiding students through real-time experimentation.

Claire effectively linked technical instruction to design thinking and professional practice. For example, when helping a student adjust the scale of a pattern across the walls, she discussed how the design would translate to physical wallpaper or fabric, reinforcing the real-world implications of their choices. She gave students autonomy to experiment, intervene where needed, and provided one-to-one feedback, ensuring that students could explore, reflect, and adapt their work independently.

Her approach combined demonstration, discussion, and hands-on guidance. Students were encouraged to ask questions about colour, texture, and spatial impact, and Claire responded patiently to both technical and creative queries. This mix of guidance and independence helped students develop confidence in decision-making and reinforced the relevance of the immersive technology as a tool for professional learning.

Effective Learning Environments [A4: support and guide learners /V1 Respect individual learners/diverse groups of learners]

i.e General class atmosphere, level of participation, attention, and interest. Student attitude and ability to carry out classwork. Were learning problems identified and overcome? Awareness of individual needs. Attitude to students.

Comments

The atmosphere in the immersive room was collaborative, supportive, and highly engaging. Students were active participants, frequently discussing and reflecting on what they saw on the walls. They

shared advice with each other, suggested adjustments, and collaboratively problem-solved how to tile and layer patterns effectively.

Claire's responsive approach ensured that all students could participate fully. She provided one-to-one support where required, allowed autonomy in using the technology, and created space for peer feedback and discussion. The immersive environment itself fostered engagement, enabling students to see the impact of scale and repetition in a way that traditional screens cannot offer. By combining hands-on use of technology with reflective discussion, Claire created a learning environment that encouraged experimentation, participation, and critical thinking. This all allowed them to see the possibility of their work moving forward, producing new iterations or further ideas into where it could be used or what it could indeed become!

Assessment [A3: Assess and give feedback for learning]

i.e Formative/summative assessment examples , Question and answer technique. Other evaluation procedures, class management, instructions to students005C.

Comments

Assessment in this session was primarily formative and embedded in the process. Claire used questioning and observation to gauge understanding, prompting students to reflect on how their patterns were performing at scale and encouraging adjustments based on these observations. For instance, when a student noticed their design wasn't repeating seamlessly, Claire guided them through adjusting the tile settings while discussing design intent, scale, and visual impact.

Students were encouraged to document their work and experimentation, which supports reflective practice and contributes to assessment of their development. The session effectively allowed students to trial and refine their work, giving them confidence to make design decisions prior to printing. This approach ensured that learning was visible, immediate, and applied within a professional context.

Core Knowledge

- K1 How learners learn, generally and within specific subjects
- K2 approaches to teaching and or/supporting learning appropriate for subjects and levels of study.
- K3 Critical evaluation as a basis for effective practice.
- K4 Appropriate use of digital technologies / resources.
- K5 requirements for quality assurance, enhancement and implications for practice

Comments

Claire demonstrated a strong understanding of how students learn (K1), particularly in relation to practical, technology-driven design tasks. She blended technical instruction, experiential learning, and reflective discussion to support different learning styles (K2), enabling students to engage cognitively, visually, and kinaesthetically.

Her adaptive teaching practice reflected ongoing critical evaluation (K3). She adjusted explanations and support according to the students' level of experience and confidence, ensuring effective engagement throughout. Digital technology was used purposefully (K4), with the immersive wall acting as a tool to enhance understanding of scale, repetition, and pattern design, rather than as an

abstract technology exercise. The session was also fully aligned with professional practice and live project requirements (K5), demonstrating the relevance and application of students' learning to real-world contexts.

Professional values

- V1 Respect for individual learners /diverse groups of learners
- V2 Promote engagement and learning and equity of opportunity for all to reach their potential.
- V3 Use scholarship, research or professional learning, or other evidence informed approaches as the basis of effective practise.
- V4 respond to the wider context in which higher education operates, recognising implications for practice.
- V5 Collaborate with others to enhance practice.

Comments

Claire demonstrated respect for individual learners and their diverse approaches to learning (V1), creating an environment where students felt comfortable sharing ideas, asking questions, and experimenting. She promoted engagement and equity of opportunity (V2), ensuring all students had the chance to participate actively, regardless of prior experience.

Her practice was informed by professional understanding and evidence of effective pedagogy (V3). She connected students' work directly to industry expectations and client briefs, making the learning meaningful. By creating a collaborative environment and facilitating peer discussion, Claire responded to the wider context of higher education and professional design practice (V4, V5), showing how technology, creativity, and critical thinking intersect in surface pattern design.

Examples of good practice:

Claire created a highly engaging and supportive learning environment where students could explore their surface pattern designs at full scale, experiment confidently with new digital technology. She also encouraged reflective feedback from all students to help guide people's patterns and work.

Action points:

More active encouragement for students to photograph and log their design and the feedback they receive, this would help them make

For Observee

Write a short statement to address Area of activity [A5] .Decribe how this observation will enhance your practice.

Observer **Tim Stokes**

Date 8th December 2025



Observee **Claire Savage Onstwedder**

Date 8th Decemeber 2025



PGCert PARTICIPANTS

On completion of the peer observation reports for each module, compose a short reflective paragraph on your observation experiences for inclusion in your portfolio along with the observation sheets.

CPD Reflections

SPELL Autism Awareness Framework

Neurodiversity in Creative Industries Training

Mental Health Awareness Training

Autodesk Fusion Training

Autism Awareness Framework Online**SPELL**

4th & 6th March (Two Day Course)

The Autism Awareness training based on the SPELL framework was an online session, but it didn't feel passive or distant in the way online CPD sometimes can. The structure relied heavily on breakout rooms, discussion, and shared tasks, which meant I was constantly having to reflect on my own practice rather than simply absorb information. This was useful, as it encouraged honest conversations about how autism is often misunderstood within education, even by well-meaning staff.

What stayed with me most from the training was the emphasis on understanding autism as a way of experiencing the world, rather than something that needs to be fixed or managed. The discussions around sensory processing, anxiety, and masking helped me reconsider how some student behaviours might be responses to the learning environment rather than a lack of engagement. This feels particularly relevant in my teaching context, where students are working with materials, tools, and digital processes that can easily become overwhelming.

The SPELL framework itself gave me a practical way of thinking about inclusion without it feeling like an abstract theory. Structure, in particular, stood out. I realised that while I value flexibility and openness in studio teaching, too much ambiguity can create unnecessary anxiety. Since the training, I've been more careful about how I introduce sessions, explain tasks, and clarify what is expected where possible, even when the outcomes are open-ended.

The focus on low arousal approaches also made me reflect on how busy, noisy, or rushed teaching spaces can affect autistic students. In practical terms, this has encouraged me to

be more mindful of pacing, transitions between activities, and how much information I give at once. Small changes, such as breaking tasks down or allowing students time to process before responding, now feel like part of good teaching rather than additional adjustments.

The training also challenged me to think more critically about language, particularly around feedback. I became more aware of how indirect or ambiguous phrasing can be confusing, even when it is intended to be supportive. This has led me to be clearer and more direct in my communication, especially when giving verbal feedback in studio settings.

I feel training has helped me feel more confident and more mindful in how I support and facilitate autistic students. It didn't present a checklist of solutions but instead encouraged ongoing reflection and adjustment. That feels appropriate, as inclusion in practice is rarely neat or fixed, and requires continual attention to how students experience the spaces we create.

Certificate of attendance

This is to certify that

Tim Stokes

has attended a two day course

Autism and the SPELL framework

Supporting people on the autism spectrum

on

4th – 6th March 2024

Delivered by

Hannah Stapleton

NAS Autism and SPELL Licensed User

Neurodiversity Awareness and Inclusive Practice in Creative Contexts

Screen Alliance Wales

20th January 2026 – Online Training

This neurodiversity course gave me a clearer way of understanding something I was already encountering regularly in my teaching, but perhaps didn't always have the right language or framework for. One of the most important shifts for me was the distinction between the medical model and the social model of disability. Rather than locating difficulty within the individual, the course consistently reframed issues as emerging from environments, systems, and assumptions. This felt both practical and really honest. It reflects what I see in creative education, where difference is often talked about positively, but the structures around teaching and assessment don't always support it.

What I found useful was how the course introduced these ideas through scenarios rather than abstract definitions. Simple examples, such as misinterpreting behaviour in a pressured group situation, made it clear how quickly someone can be labelled as 'difficult' or 'unengaged' when the issue may lie in communication style, sensory load, or unclear expectations. This resonated strongly with my own experience of studio teaching, where noise, time pressure, and open-ended briefs can unintentionally create barriers.

The focus on language was another area that stayed with me. The course didn't suggest that there is a perfect or fixed vocabulary but instead encouraged attentiveness and willingness to adapt. Ideas around identity-first language, neuro-affirming terminology, and avoiding deficit-based descriptions prompted me to reflect on how everyday phrasing can subtly shape power dynamics and expectations. This has made me more conscious of how I talk about students, both in feedback and in wider professional conversations.

The sections on reasonable adjustments were especially useful because they framed adjustments as ordinary design decisions, or easy alternatives, rather than exceptional measures. Small changes to communication, structure, or environment were shown to have a significant impact, not just for neurodivergent people but for everyone. This aligns closely with how I already approach teaching digital and practical skills, where flexibility and multiple entry points tend to benefit the whole group.

Perhaps most importantly, the course reinforced the idea that inclusion is not about identifying or categorising students, but about creating conditions where different ways of thinking can coexist without penalty. That has encouraged me to think more deliberately

about how sessions are structured, how information is shared, and how students are given space to work in ways that suit them.

This course didn't really change how I teach, but it tweaked my thinking and gave me clearer language and confidence to justify inclusive choices. It helped me see that many of the adjustments I already value are not add-ons, but good practice grounded in a social model of neurodiversity.



Certificate of Achievement

Intro to Neurodiversity in the Creative Industries

This certificate is awarded to:

timstokes

Awarded on:

January 20, 2026, 3:24 pm



Rosie Higgins

Course Author, Unquiet Media



Mental Health Awareness Training Online

Mental Health First Aid Wales (MHFA)

23rd January (One Day Course)

The Mental Health Awareness training delivered over two days was more involved than many CPD sessions I've attended. The expectation to read materials and complete workbook activities beforehand meant that I came into the live sessions already thinking about how the content related to my own teaching role. This made the discussions feel more grounded and relevant, rather than theoretical.

One of the most useful ideas introduced was the mental health continuum. Thinking about mental health as something that fluctuates, rather than a fixed state, felt particularly accurate in a higher education context. Many students may not have a diagnosed condition but are still struggling, and this training helped me recognise how distress can show up in subtle ways, such as withdrawal, missed deadlines, or changes in engagement.

The scenarios used during the training were uncomfortable at times, but in a productive way. They made it clear how easy it can be to overlook warning signs or to respond too quickly with solutions. The emphasis on listening without judgement and resisting the urge to "fix" things felt especially important. As a tutor, I'm often in problem-solving mode, and this training reminded me that sometimes the most appropriate response is simply to listen, understand and not try and solve it there and then.

The ALGEE framework was helpful in clarifying my role and boundaries. It reassured me that supporting students does not mean acting as a counsellor, but knowing how to respond, when to escalate concerns, and how to encourage students to access appropriate support. This has increased my confidence in dealing with difficult conversations, rather than avoiding them through fear of saying the wrong thing.

This training also prompted reflection on my own wellbeing. Being more aware of emotional labour, boundaries, and support networks has helped me think more sustainably about student support. The course has certainly influenced how I approach student conversations, making me more attentive, calmer, and clearer about my role. It has strengthened my ability to support students in a way that feels responsible, human, and realistic within an educational setting. Plus, if in doubt, or if things get pressured, always ask if it's okay to ask

another member of the team to join me, if I feel there needs to be more support and another person to witness.



Certificate of Attendance

Youth Mental Health First Aid Wales

Attended by

TIM STOKES

Signed: MHFA Wales

Valid for 3 years from:

23 JANUARY 2025

Fusion Training Course (In-person)

Autodesk

26th November (One Day Course)

This training session was designed as a broad introduction to Autodesk Fusion, focusing on the fundamentals of 3D modelling and basic geometry. The day started right at the beginning, working through how the software is laid out, how to move around in 3D space, and how the main menus and workspaces relate to one another. We looked at sketching, modelling, and how Fusion tends to expect you to think when building forms. For some people this was new, for others it was revision, but it set a shared starting point for the rest of the day.

What worked particularly well was that the session didn't stay in a rigid tutorial mode. After the initial demonstrations, it opened up into something closer to a surgery, where people could ask questions as they arose or bring specific problems they were dealing with. Most of the group were educators, all thinking about how Fusion might fit into their own courses, so the questions were often practical rather than technical for their own sake.

The group had a wide mix of experience. Some people were completely new to 3D modelling, others had used Fusion a little, and a few were very confident. This could easily have pulled the session in too many directions, but the tutor handled it well by setting two modelling tasks and then moving around the room to support people individually. That meant everyone was working towards the same goal, but not in the same way. Those new to the software could focus on getting something working, while more experienced users could explore tools in more depth or ask about specific workflows.

By the end of the day, everyone had modelled the object demonstrated by the Autodesk Fusion trainer Oliver Briggs. I found the more useful moments were when there were chances to talk one-to-one throughout the session. These conversations often focused on real issues, such as where students get stuck, how certain tools are introduced, or how much technical detail is necessary at different stages of learning.

It was also interesting to see how people from other disciplines were using Fusion. Those working in engineering, for example, talked about rebuilding parts, reverse engineering, or working from scan data. While this isn't directly how I use the software, it was helpful to see how flexible Fusion can be and how differently it can be approached depending on context, or why they are intending to use it.

Being in the position of the learner for the day was useful. The structure of the session, the emphasis on individual support, and the acceptance that people would progress at different speeds mirrors how I try to teach digital tools myself. Experiencing that from the other side helped me think more carefully about how students might feel when they encounter new software. Overall, it was a valuable and encouraging day that built my confidence in using Fusion and reinforced the value of responsive, hands-on approaches to teaching digital skills.

CERTIFICATE OF COMPLETION

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TIM STOKES
NAME

AUTODESK FUSION TRAINING
COURSE TITLE

FUSION CLOUD
PRODUCT

OLIVER BRIGGS
INSTRUCTOR

26-NOVEMBER-2025
COURSE DATE

9-16 HOURS
COURSE DURATION

EDUCAD
AUTODESK AUTHORIZED ACADEMIC PARTNER

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Micro Teaching Feedback Reflection

I delivered a short micro-teaching session to peers using Dorodango, a making activity commonly associated with Japan that involves forming and polishing a sphere from earth using only soil, water, time, and careful handling. Rather than presenting Dorodango as a technique to be learned, I wanted to use it as a vehicle to explore principles that underpin design crafts learning, particularly process-led making, delayed consequence, and working with materials through attention and negotiation rather than control. The emphasis was therefore on reflecting on why and how we teach through making, rather than on producing a finished object.

Feedback from peers highlighted that the use of video material showing hands forming, moulding, and polishing Dorodango was effective in making the process visible within an online setting. Several peers commented that close-up views of hand movements and surface changes helped them understand how the process develops gradually over time. This clarity encouraged some to consider exploring the process independently beyond the session and helped them see how this approach could translate into student-facing teaching.

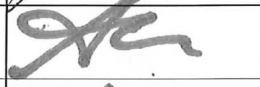
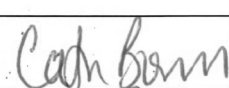
Peers also reflected that the session was well pitched for a group of colleagues, particularly because it was discussion-led and focused on pedagogy rather than instruction. They felt this made it easier to engage with the ideas as educators, without feeling positioned as students. At the same time, they suggested that more explicit commentary linking what was happening on screen to what learners experience and gain from the activity could have further strengthened the session.

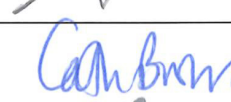
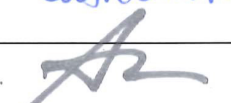
Reflecting on this feedback has helped me think more carefully about how material experience is discussed conceptually, particularly in online contexts. While tactile engagement remains central to design crafts learning, this session reinforced the value of using visual documentation alongside well-timed prompts that encourage learners to draw on their own experiences of making. Although I was already aware that this approach would be framed differently for students, delivering the session to peers and engaging with their feedback helped me articulate more clearly the values underpinning Dorodango, and how these can support students in understanding learning through making as a process shaped by attention, judgement, and negotiation rather than outcome alone.

Teaching Logs

PG Cert tHE -TEACHING LOG

Candidate: Tim Stokes	Campus: Swansea
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Date	Session Details	No of Hours	Practice Advisor's Signature
29th September	Mark Making: Experimenting with black ink, found objects, and improvised techniques.	4.5	
3rd October	Project Introduction / Researching / Market Research	4	
6th October	Motifs in Photoshop: Arranging black ink marks into digital motifs.	4.5	
10th October	Colour swatches, Mood boards, and Drawing	4	
13th October	Vector Designs: Drawing imagery (photographic or drawn) into Illustrator designs/plots.	4.5	
17th October	Rib Tools: Refresher of Illustrator tools and workflows. Designing a Rib Tool in Fusion.	4	
17th October	VR Spatial Drawing: Drawing in Virtual Reality (Intro to CAD).	4.5	
20th October	Illustrator Techniques: Learning tools, arranging designs, spirals.	4.5	
24th October	Revolving a pot in Fusion from the negative of the Rib Tool and producing photographic renders.	4	
24th October	Introduction to 3D Printing / Scanning	4.5	
3rd November	Laser Cutting Materials: Cutting designs from paper, wood, and other materials.	4.5	
7th November	Introduction to 3D Printing: Designing cookie cutters and rollers/stamps in Fusion. Intro to FDM & SLA.	4	
10th November	Drawing with Materials: Manipulating materials & Material Intelligence.	4.5	
14th November	Tutorials with Students	4	

17th November	VR Spatial Drawing (continued)	4.5	
21st November	Photographing work / Poster Design / Context	4	
24th November	Introduction to 3D Printing / Scanning (continued)	4.5	
28th November	Setting up Sale / Tutorials / Mocking up sale stand & logistics.	4	
1st December	Collaborative Drawing: Rhythm and pattern through group drawing, arranged digitally.	4.5	
5th December	Group reflection – full group critique on how the sale went.	4	
8th December	Repeat Patterns: Photoshop repeating patterns, mockups on photographic objects/materials.	4.5	
Hours =81	Hours Carried Over=0	Total Hours = 81	

Participant's signature.....

Practice Advisor's signature