

## Review of Teaching Practice

**Session/artefact to be observed/reviewed:** Risograph Printing Workshop

**Size of student group:** 8-10

**Reviewee:** Chelsie Coates

**Reviewer:** Catherine Smith

*Note: This record is solely for exchanging developmental feedback between colleagues. Its reflective aspect informs PgCert and Fellowship assessment, but it is not an official evaluation of teaching and is not intended for other internal or legal applications such as probation or disciplinary action.*

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### Part One

#### Reviewee to complete in brief and send to reviewer prior to the review

##### What is the context of this session/artefact within the curriculum?

Practical hands-on workshop with contextual background understanding Risograph printing. This session is aimed at 1<sup>st</sup> year students who will be completing a publication unit shortly, however, is also open to other year groups to attend.

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

BA1 students since Oct 2025, & other year groups incrementally. I've been delivering technical workshops & managing technical resources for the programme during this time.

##### What are the intended or expected learning outcomes?

1. To understand the purpose of risography.
2. To contextualise the process of risograph printing.
3. To understand 2-colour separation printing.

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

1. To successfully use the process of risograph printing & complete a 2-layer print.
2. To be successfully inducted to use the risograph machine (for independent use).

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

- Students may spend too long on image preparation & reduce time to physically induct on printing process in afternoon, leaving this time as rushed.
- Students may not grasp the opacity/layering concept whilst preparing images & incorrectly prepare images.

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

Verbally at start of session.

##### What would you particularly like feedback on?

Student engagement; Presentation/ delivery quality; Group management; How effective is this for future independent working?

##### How will feedback be exchanged?

In person short feedback, if session allows, then email once form is completed.

## Part Two

### Reviewer to note down observations, suggestions and questions.

Your teaching room was very beautifully set up, with eggs of work and materials laid out and a slide presentation on screen. It felt very welcoming - a creative workspace that I can imagine is appealing to work in. I liked the fact you were saying they could stay in the space to work over lunch.

5 students were present for the start of class. Your colleague Ian was also there, but you were leading. Minor point: I may have missed it but I don't think you reminded them of your names, which may have been worth doing given they are first years.

You briefly talked them through what they would be doing in the class, with learning outcomes and rough timings for the broad activities. This intro was clear and the slides were well organised.

Next you asked them to walk round and inspect the work samples and discuss together. You put on music whilst they did this, which was a great way of making the room feel relaxed. They got straight into talking about the examples, so it worked.

Then, you had some prompts on screen to lead the post-work viewing discussion of what are characteristics of risograph printing. You brought them back to their seats for the facilitated discussion.

I noticed that when you speak to them as a group, you have a balanced, yet authoritative tone of voice, which commands attention, but does not feel aggressive or "shouty".

You asked them if they knew what risography was and then you asked them share what they knew about the process. This was a good eg of "starting with where the students are" (Biggs & Tang). One student mentioned screen-printing and you built on their answer nicely to lead into the actual definition you had on the next screen, 'What is risograph?'. You talked them through its origins and benefits for multiple printing/speed.

You talked about the ink and asked them about the oil they used for painting. This was a great link across back to their more familiar practice.

You referenced their unit 4 assessment (publication) which built on this. Really good to make this link for them between this workshop session and their brief, as students do sometimes comment on a disconnect between what tutors and technicians tell them.

You had a nice diagram slide of the printer itself with clearly labelled sections. (Do they get a printed handout when they are using the machine itself?)

Then you reached what you had described as "the complicated part", about colour separation. Your explanatory colour separation slide was clear and you passed around print eggs that used the 2 layers to produce the additional layered colours. These separated out eggs of the two layers you had on the table were super helpful to illustrate your explanation of how to prepare the images.

You asked them about what they knew about colour values. This approach to explaining something based on their existing knowledge works well and will give them confidence.

[As a side note - where do these slides live if they want to access them later? I noticed they were taking notes. If they live on (eg) Moodle, it would be useful to highlight this at the start of class if they wanted them later.]

You showed them some eggs of artists work that use the Riso process. You had selected a diverse range of practitioners which was good to see, and in line with UAL principles around decolonising the curriculum.

At this point a student turned up half an hour late and you welcomed her, asked her to take a seat and told her not to worry, you would explain it shortly. This was good, as you acknowledged her, but did not interrupt your flow.

You showed them the Moodle info and step-by-guide towards the end of the presentation. Then you finished up with references and a couple of riso books the library have.

After the presentation you set them the task of preparing their 2 images, which they started to work on for the remainder of the morning session.

I wonder if it may have been helpful for them to have your verbal instructions about the order in which to do their 2 drawings on a screen. They asked a few questions and were very keen to get started with this.

You asked them to pair up but also asked if anyone wanted to make a zine, 2 people did so you set them in a pair together. At 11.15am they all started on the independent work. At this point, you and Ian walked about supporting them to plan what they wanted to create.

Ian put the light on, now the projector screen was not needed, so they could see what they were doing better.

One of the students was unwell and had to leave at this point and asked if they could come back to another session. You said that they could return to next class and you would email them the materials later. You were made sure they were ok. You clearly know their names and I imagine that this interaction will have made them feel cared for by the university.

You were very active and present for their own directions, which was great to see. You were listening to what their plans/intentions were and supporting them to make decisions that would help them achieve their desired results. You made good use of the eggs to show different effects. It felt collaborative and non-hierarchical, even though your expertise & experience was evident throughout.

All in all, this was a great class. I do not have much in the way of developmental feedback, but I wonder about how this might scale up? It is likely/probable that given sector funding challenges, we will be increasingly asked to do more with less. How would you translate this session for a group of (for eg) 30? What might you have to change and why?

Additionally, I met a PhD student when I was doing a guest spot in Dublin last Sept: Kate Branagan, a lecturer at National College of Art & Design there. She is doing some very cool research into Riso which may interest you. <https://www.ncad.ie/gallery-event/view/meaning-in-multiples>

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### Part Three

**Reviewee to reflect on the reviewer's comments and describe how they will act on the feedback exchanged. Reviewee should return this to the reviewer once complete.**

- It was noted that my teaching room was well set out & an inviting space for students to come into. Careful curation and development of this space has been of great importance to me, since working in a warm & engaging space is positive for myself & my team, therefore also beneficial for students.
- I often remind everyone of my (and my colleague's) name(s) if I see students I am unfamiliar with, but it is good practice to adjust my sessions, so I always give a reminder at the start to make them more comfortable.
- I always use music during sessions to make students feel comfortable, but the use of it during the OBL activity at the start was a new addition thanks to my reflections from [microteaching](#). I will be implementing more aspects of dedicated time for OBL as an icebreaker during my sessions as I found it extremely successful with engaging students in the process.
- A personal priority for myself is to always make students feel welcomed and listened to, no matter their background or skill level, so the fact this was picked up on as a positive aspect is rewarding. I will continue to treat my students with consideration & kindness, as this fosters better relationships & encourages their learning.
- I often try to link processes to other more familiar methods/materials to ease explanation. I think it is a useful tool as mentioned "meeting students where they are" (Biggs & Tang)
- The mixture of digital slides and in person examples was picked up on as helpful and clarifying. I usually remind students these slides are all available on SharePoint after the session, but it would be useful structure this into my notes at the start to ensure students are clear.
- Use of artist examples with various backgrounds is important to me to ensure students are given diverse inspiration. I would like to develop the artist examples I choose by giving additional artists/books/websites in the references slide, with not only a range of ethnic backgrounds, but including artists/writers with other visible AND nonvisible diverse characteristics.
- Going forward, I will implement a slide to leave up during image production with clear instructions about expectations on what we are producing e.g. the 2 layer image, so students can reference this whilst making without needing to ask for reminders.
- If I were to scale up this session, I would need to consider a larger room, and careful timetabling to ensure smooth running. I could likely run this session for a MAX. of 32 students across a 2-week period. DG21 (bookable seminar room) is suitable, but less inviting & inspiring to teach/students to work in. Additionally, this would require staff time to set-up the multi-purpose space.

- I would not be able to induct all 32 students in 1 afternoon in the Riso room, as it is very small and only has 2 machines. I would need to offer short time slots, which may not account machine failure or issues with image preparation.
- By increasing group size and taking away from teaching in an inviting fit-for-purpose space, the session no longer feels to be a safe environment, rather formal & daunting. Resulting in students being less comfortable asking for help & speaking out, and therefore, less comprehension. Ultimately, I believe group size is best left capped at 10. However, if I were forced to run this session for a larger group, I would probably develop Option B further (see Appendix).
- My options would be to either split this session into a short lecture & separate printing day or reduce image production through larger collaboration on a single print. Waning student attention span means it's preferable to complete an induction/session within one day, however, larger groups would result in not all students using the Riso machine at every step, thus not successfully reaching the learning outcomes.
- Conversely, more collaboration is a positive learning experience for the students to develop real-world skills. Giving students frameworks to plan and prepare within their own time also gives autonomy for future practice.

## **(Appendix)**

### *Option A*

- Offer initial part of the session as larger group lecture (30-45 mins), then have students begin to plan images in pairs, giving a framework of info e.g.
  - Rough drawing/description of image
  - Description of layer separation choice
  - Colour choices and order
- Give 30 mins-1 hr for this section, so whole session is 1-1.5 hrs, allowing time for face-to-face questions & troubleshooting.
- At end of session, I would approve plans made in class.
- Students would then be expected to go away for 1 week & complete their image separations in own time. They could drop in for support via email or dedicated drop-in hour e.g. Tuesday afternoon.
- We would meet directly in the print room the following week in slot bookings assigned to them e.g.:
  - 10.00-11.20, 8 students (4 pairs)
  - 11.20-12.40, 8 students (4 pairs)
  - 13.40-15.00, 8 students (4 pairs)
  - 15.00-16.20, 8 students (4 pairs)
- 32 students total printing across 7 hrs. vs max 10 students printing across 5 hrs. aka. an increase in x2.3 capacity.

### *Option B*

- An alternative option to expand this session, is to only offer the session as a collaborative zine workshop, with 4+ people working together at once to make a single 8-page zine.

Aka. each person would produce either 2, 2-layer A6 images or 1 A5, then in their group these would be compiled together into 1 A3 sheet & printed into a single zine.

- I could offer this to a group of 24 students (6 groups) in the time frame of the original session but require a larger room to teach.
- I would again, need to assign slots after the intro & image production in the morning e.g.
  - 14.00-14.45, Group 1 & 2 (8 students total)
  - 14.45-15.30, Group 3 & 4 (8 students total)
  - 15.30-16.15, Group 3 & 4 (8 students total)
- 24 students total printing across 5 hrs. vs max 10 students printing across 5 hrs. aka. an increase in x2.4 capacity.
- This capacity increase just beats the previous offer, although on paper seems to cover less students, (24 vs. 32), the time spent to teach the students works out as more time effective for Option B, than A.