



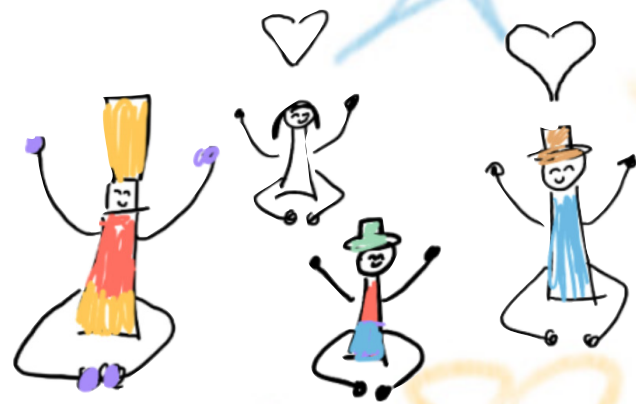
Unit 9 : Element 2

The Reflective Practitioner

Marie-Charlotte Roy

Neuro-Inclusive design is underrepresented in contemporary practices. My goal is to change that by creating crafted products that help neurodivergent communities feel included and comfortable. My design approach is playful and colourful, appealing to mostly younger audiences.

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Overview: projects

One Sheet - had more of a storytelling background about a personal experience (a swiss tradition celebrated each year). I wanted to switch to more useful design for the people, and more playful and colorful. I kept the puppets from the One Sheet but researched deeply into puppets for neurodivergent children and how helpful they could be.



One Sheet



Metal puppet close-up



External Brief

Designing for this project strengthened my design practice and grounded me deeper into craftsmanship.

Overview: practice



Design proposals 2 (2024) - Stress-relief comfort animals



Ecologies of Action (2024) - Development of previous project

Designer identity: Previous work



Ecologies of Action project - used Haworth's Double Booth designed by Patricia Urquiola

In previous work, the Ecologies of Action project greatly served my understanding of my creative practice. The brief was to design for the neurodivergent workforce in the office, and add-on to *Haworth's* portfolio, an office furniture brand. The product had to look like part of their collection. This was an eye-opening project and I used it to further my skills and start a base of knowledge in the area of neuro-inclusive design.



My puppets used in a Neurodivergent classroom. Modified image inspired by EDSpaces (2022). *How Learning Space Design Can Support Student Well-Being*. Available at: <https://ed-spaces.com/stories/how-learning-space-design-can-support-student-well-being/> (accessed: 19 January 2025)



Jim Henson Foundation (2024) *Autism and Puppets*. Available at: <https://www.hensonfoundation.org/pdw/pdw/> (Accessed: 19 January 2025)



Spin'Bud final photoshoot

Why did I choose puppets?

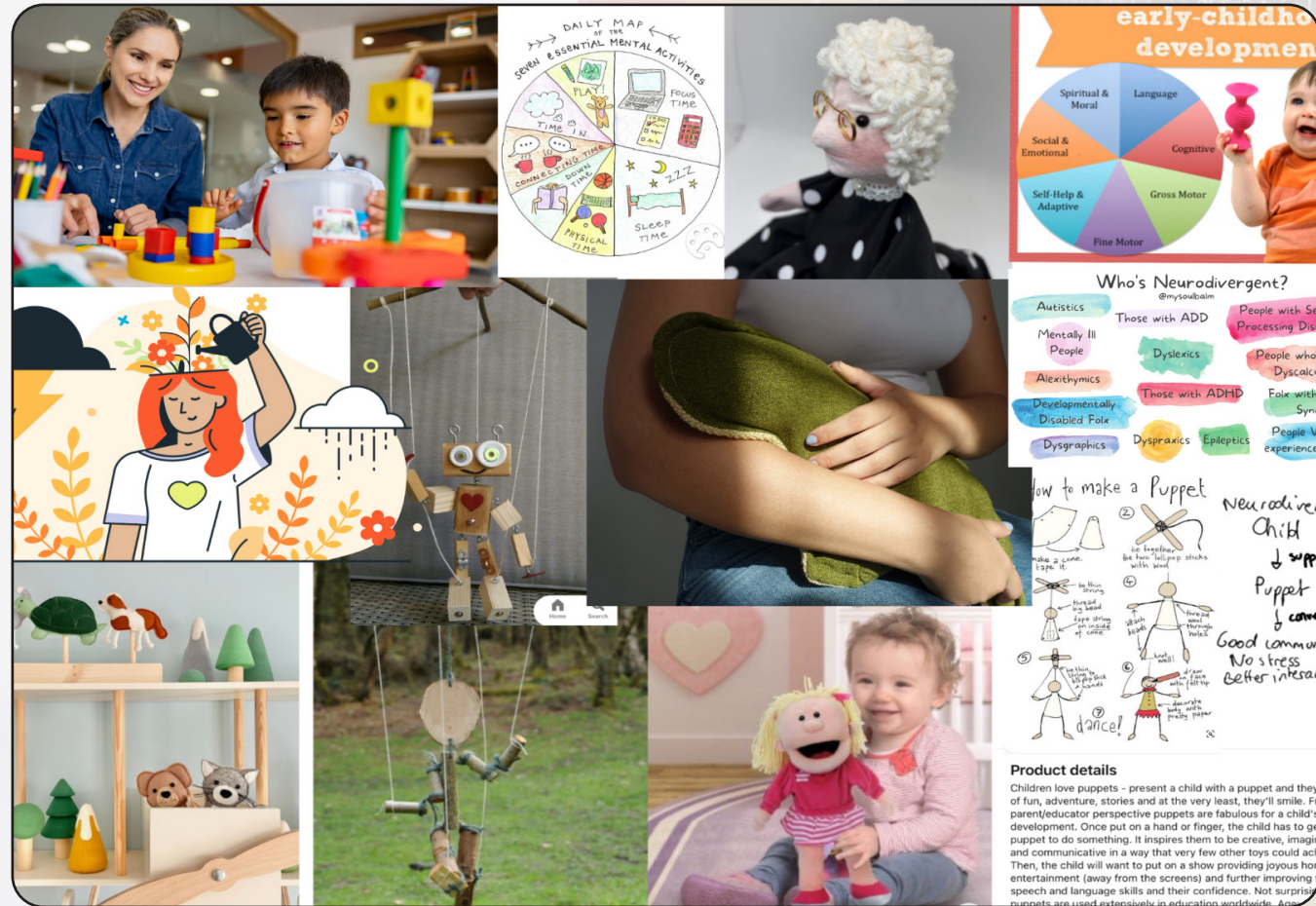
Puppet making - encompasses making, storytelling, and playfulness. What did I change between the two projects? Kept the puppets but the 2D aspect of the One Sheet limited me too much. I also wanted to go back to designing for the neurodivergent audience.

Puppetry is already somewhat present in the neurodivergent community - but it lacks depth and meaningful engagement.

= Strong opportunity for design intervention.

Perfectly aligns with my focus—combining craft, neurodivergent inclusivity, and playful yet simple making.

Enquiry: context



External Brief visual board - vision of early research

Mass-produced design often neglects sensory needs and accessibility in products. This makes learning and daily experiences challenging for neurodivergent individuals. We can create products to help that. Investing in neuro-inclusive design today is crucial for shaping a future where all minds can develop, learn, and thrive.

I admire the style and design approach of **Donna Wilson** and **Alexander Girard** amongst others, with their playful, tactile, and character-driven aesthetics. My work aligns with the audience and context like that of **Cas Holman** and **Konstantin Grcic**, focusing on interactive, functional, and specific to neuro-inclusive design.

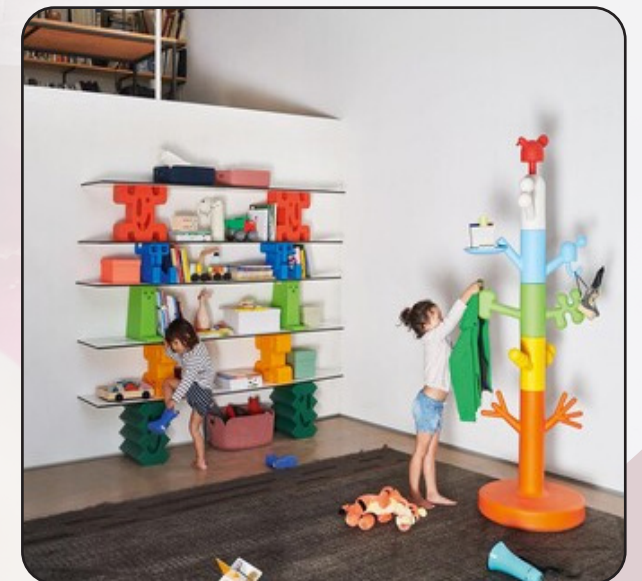
Alexander Girard (1952) *Wooden Dolls*



Donna Wilson (2023) *Creature Collective*



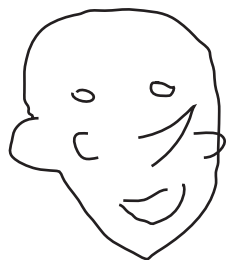
Cas Holman (2011) *Rigamajig*



Konstantin Grcic (2010) *Magis Me Too Standing Coat Rack*

Enquiry: early research

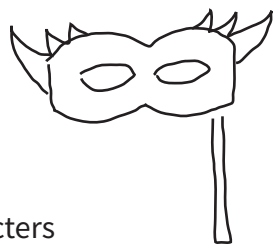
One Sheet early stages: masks/common theatre props - it was my interest. Thinking about how I could make it happen with one sheet of material - pressure forming was an idea. But it did restrict me and what i wanted to do.



Vacuum formed mask
Ceramics or metal



Masquerade mask?
Moliere theatre characters
- Tartuffe, Arlequin



Swiss puppetry -> story of ts...
leather -> historically accur...

WAYANG
KULIT

redones a

Then thought of shadow puppetry
- made from one sheet, and could
tell stories, be expressed in any
way (freedom of creativity).

KARAGOZ
Turkey

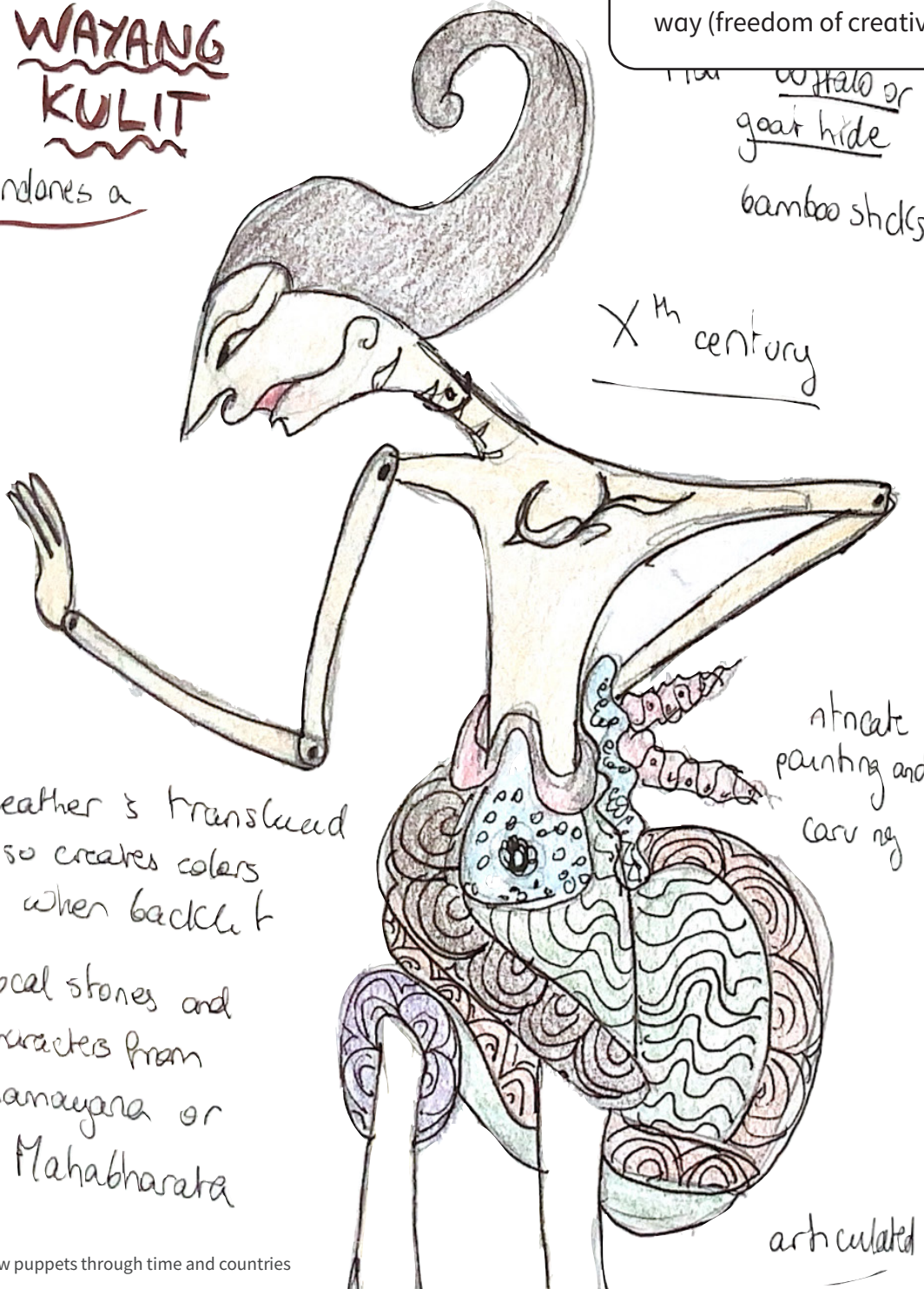
blackeye" n Turkish
Shadow theatre name of hero

XIVth century Ottoman Em

Sabirical stones about issues n the Empire

Mat camel or cowh de
processed and painted to be bright

30 40cm tall
articulated limbs
wooden meta rod

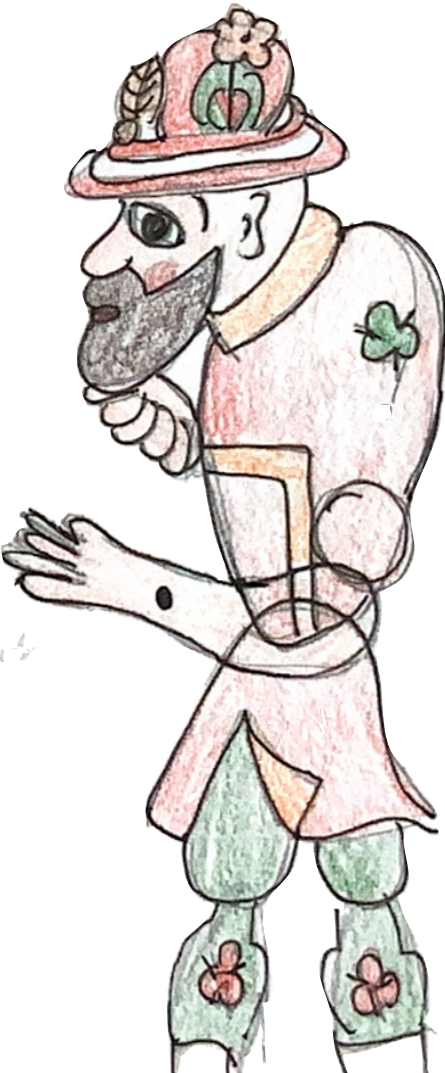
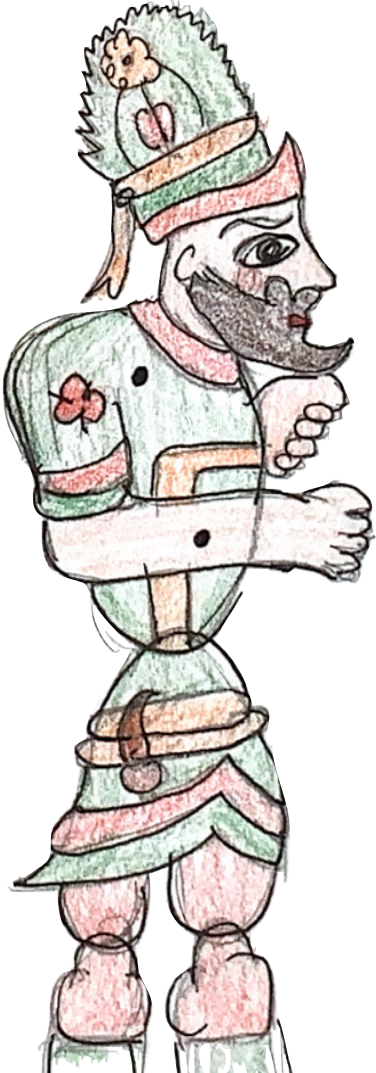


leather is translucent
so creates colors
when backlit

local stones and
characters from
Ramayana or
Mahabharata

intricate
painting and
carving

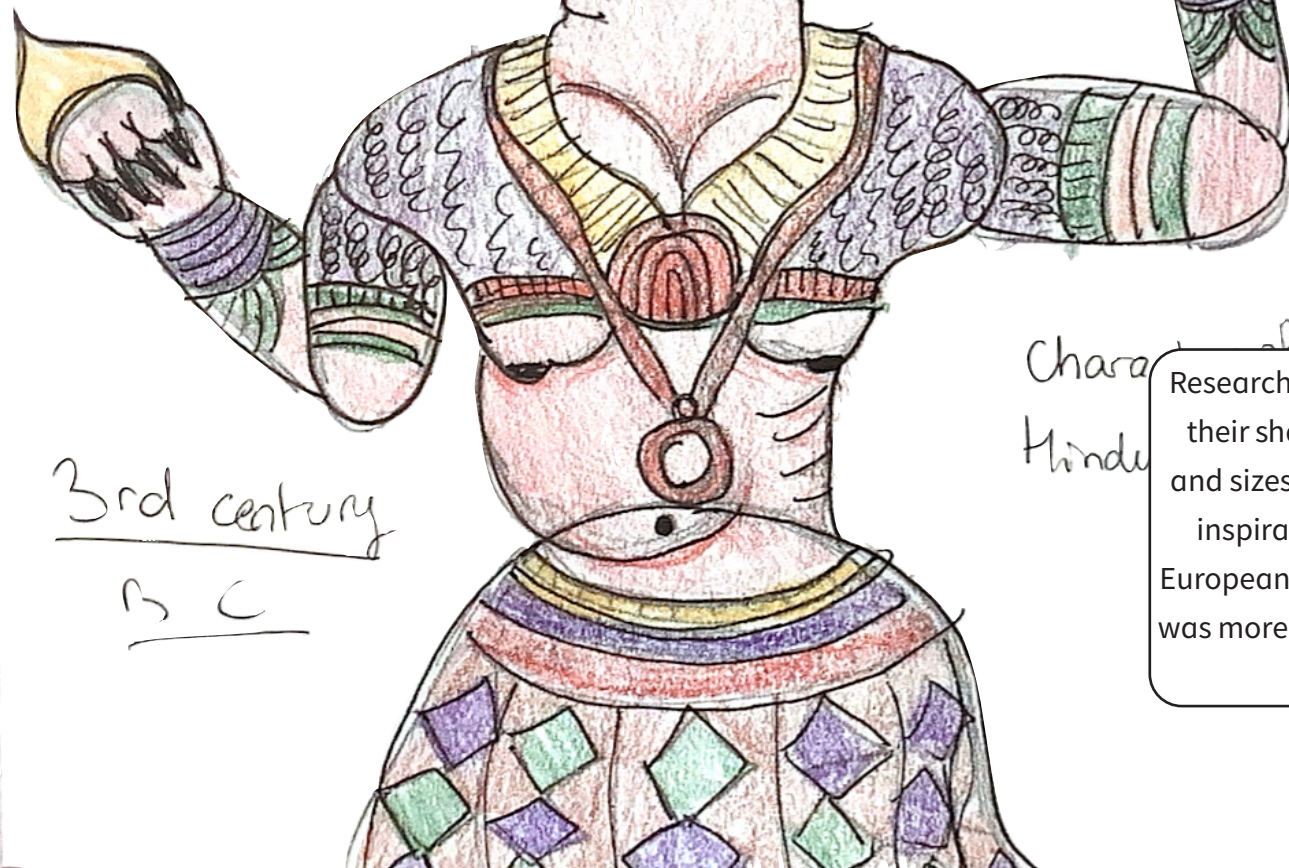
articulated



THOLU BOMMALATA

India
Andhra Pradesh

Very tall
4 feet
Artisans spent
months and
detail ed them



3rd century
B.C

mat
deer or
buffalo hide
wooden sticks

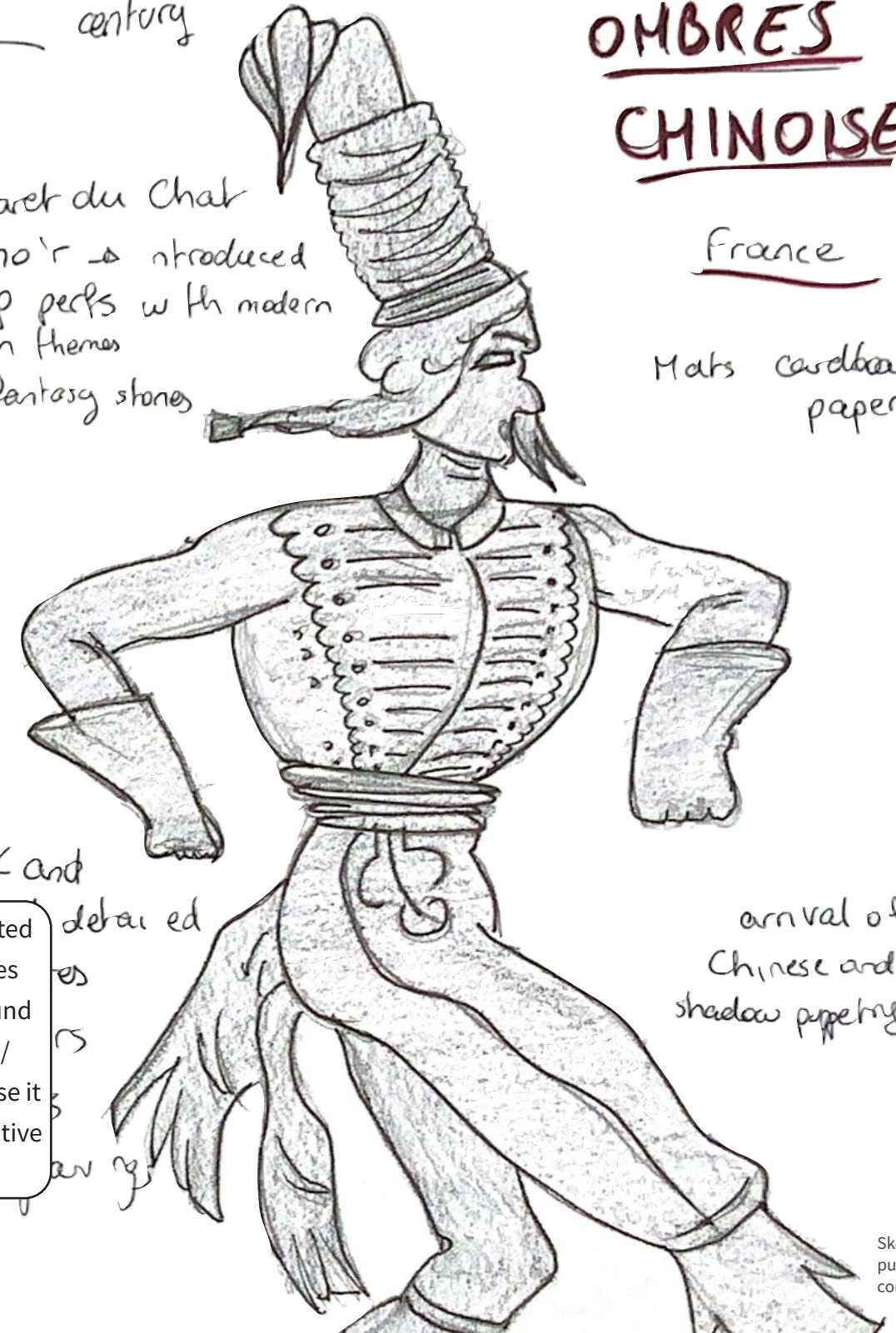
↳ real hair

Character
Hindu

Researched how other countries created their shadow puppets. Different styles and sizes. Gained lots of knowledge and inspiration. Went for a more French/European shadow puppet style because it was more drawing-like and fit my creative practice better.

XVth century

Cabaret du Chat
noir → introduced
s.p. puppets with modern
European themes
Local / Fantasy stories



prince et
princesse

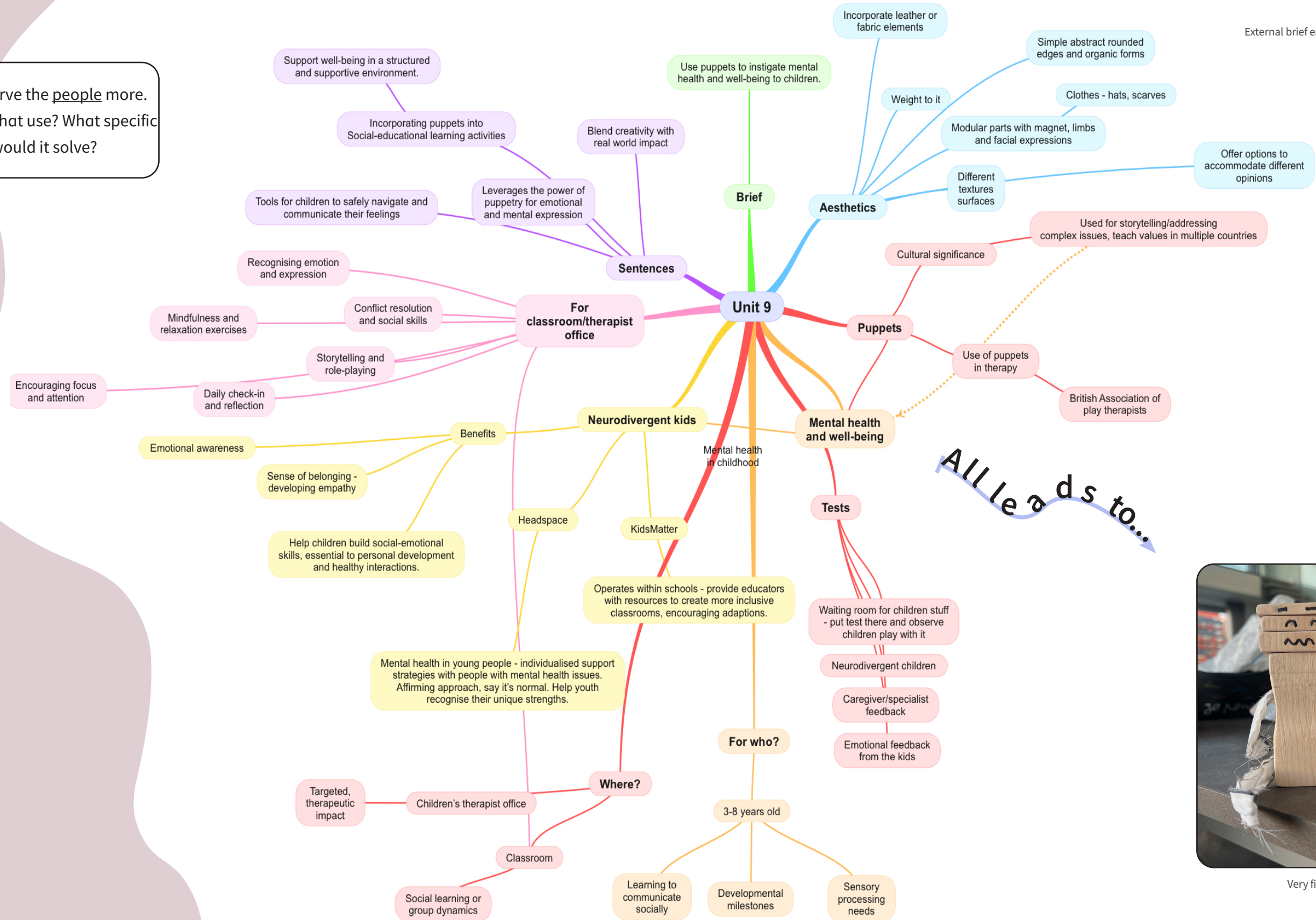
OMBRES CHINOISES

France

Mats cardboard
paper

arrival of
Chinese and Japanese
shadow puppetry influence

External brief - serve the people more.
What audience? What use? What specific problem would it solve?



All leads to...



Very first prototype

Knowlege: design challenge

Brief: Creative Conscience - Education.

Create solutions to any exisiting problem in the education field.
Making learning more accessible and engaging.

Point of View statement:

Studies show that up to 40% of autistic children experience alexithymia (a condition that makes identifying and describing emotions difficult) (PubMed, 2018). Neurodivergent children often struggle to learn in classrooms because they have difficulty recognizing and expressing emotions. It is a growing reality and designing to facilitate their education is a first step in forming the future generations.

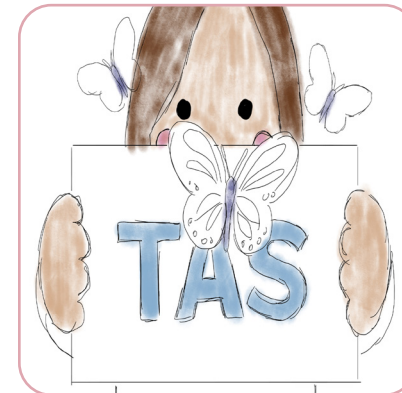
Drawing of children
raising their hand

How might craftsmanship instigate emotional awareness in young neurodivergent students?



Children with ADHD experience **emotional dysregulation**, leading to frustration, shutdowns, or outbursts in classroom settings (National Institutes of Health, 2013).

Child outburst. Inspired by: National Institutes of Health (2013) *Psychometric Properties of the Emotion Dysregulation Inventory in a Nationally Representative Sample of Youth*. Available at: <https://pubmed.ncbi.nlm.nih.gov/31910035/> (Accessed: 19 January 2025)



49.93% of autistic children have Alexithymia. (PubMed, 2019)

TAS. Inspired by: PubMed (2019) *Investigating alexithymia in autism: A systematic review and meta-analysis*. Available at: <https://pubmed.ncbi.nlm.nih.gov/30399531/> (Accessed: 19 January 2025)



92.1% of children experiencing school distress and attendance difficulties were neurodivergent. (Durham University, 2023)

Difficulty learning. Inspired by: Durham University (2023) *Neurodivergent Pupils' Experiences of School Distress and Attendance Difficulties*. Available at: file:///Users/M.C/Downloads/FIELDING%20ET%20AL_FULL%20MANUSCRIPT_PREPRINT.pdf (Accessed: 19 January 2025)

Process: management

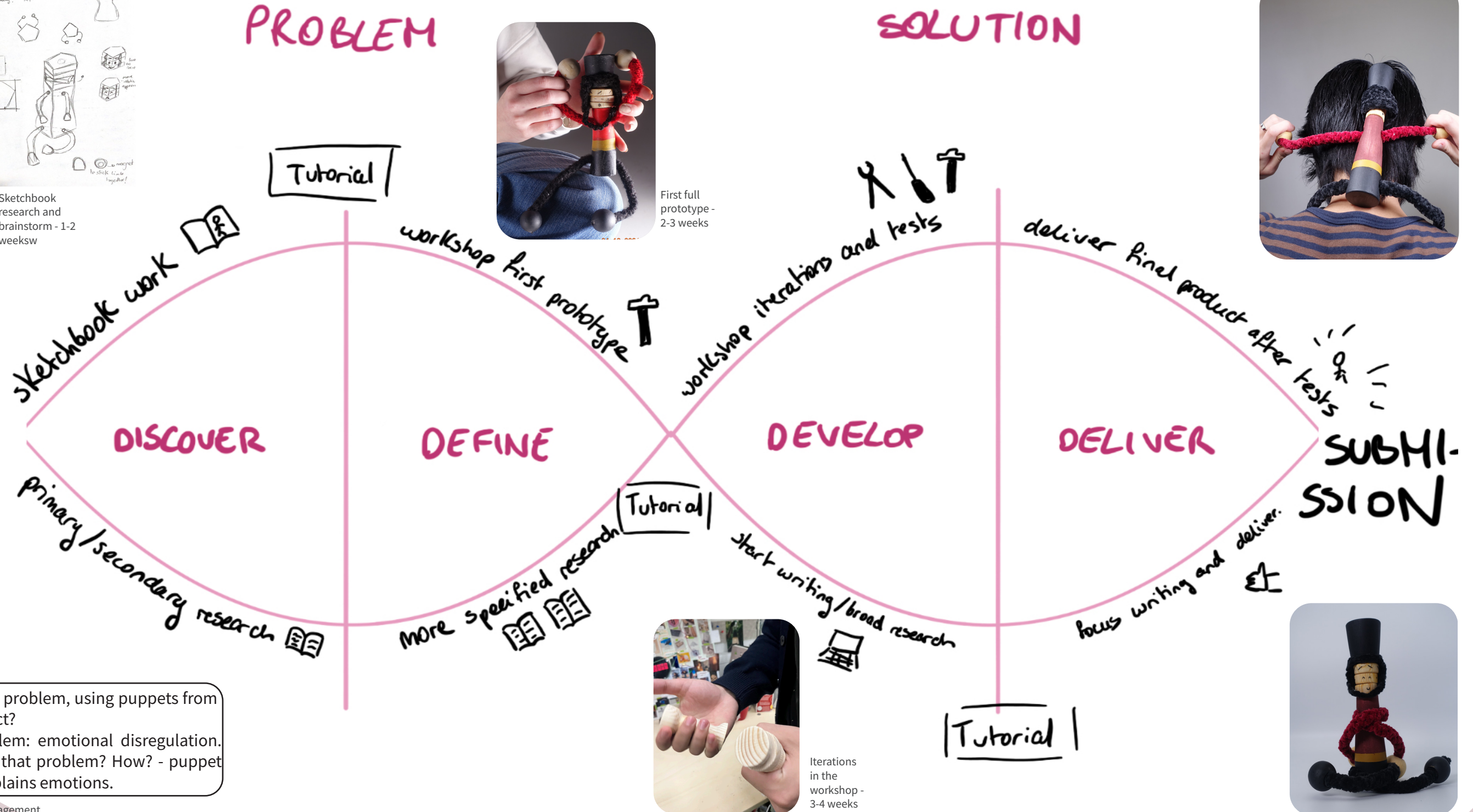


Sketchbook research and brainstorm - 1-2 weeks

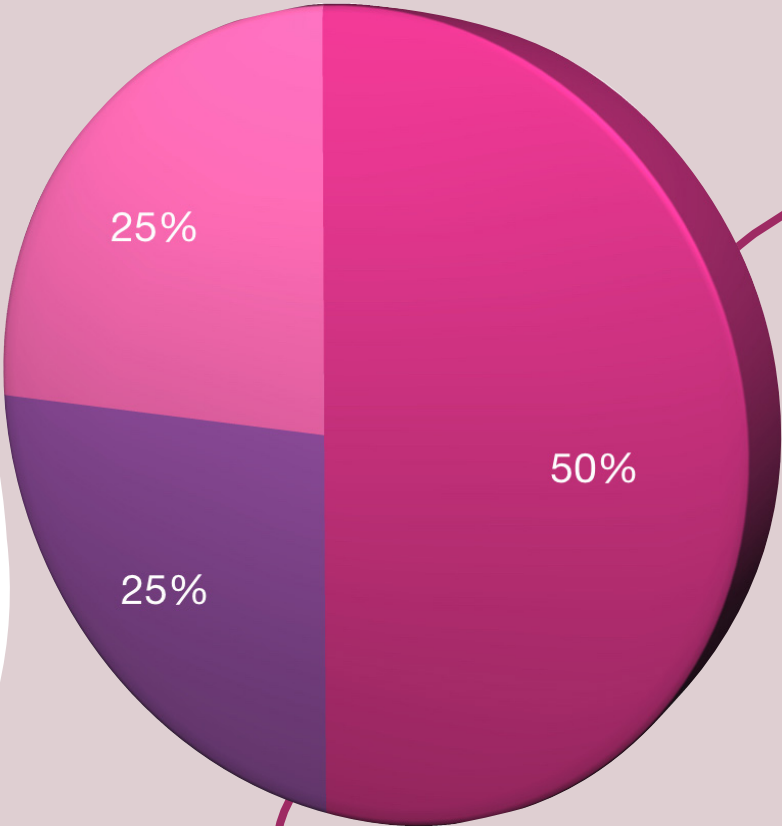
BRIEF
FIRST
READ

How can I solve this problem, using puppets from the precedent project?
Focus on one problem: emotional dysregulation. Can a puppet solve that problem? How? - puppet that shows and explains emotions.

Double Diamond process management



Knowlege: primary research probes



I made a quetionnaire. Out of 12 people working with neurodivergent children (3-8 years old).

6 stated that the most common challenges in the classroom were difficulty expressing emotions.

3 stated that it was a misunderstanding of social cues.

3 stated that it was limited communication.

To research what the market has to offer today in terms of puppets and popular children's toys, I went on a trip to Hamley's, Liberty, toy shops and puppet shops around in London.
How can I make this more suited for the neurodivergent children?



Process: technique

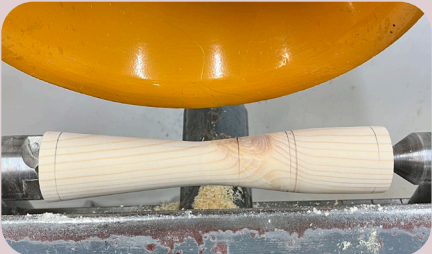
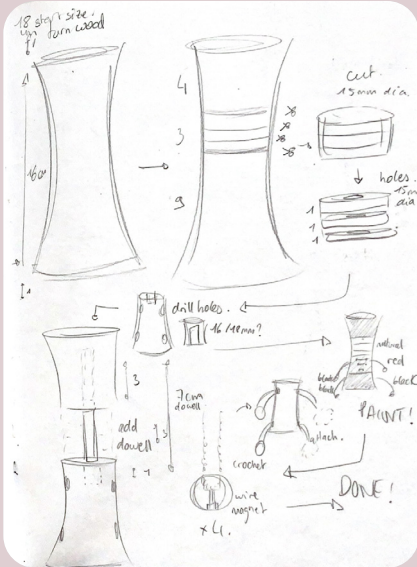


The Lathe - makes a cylinder piece of wood spin quickly horizontally. With special tools, you can carve into the spinning wood and create curved shapes. This is mostly used to make legs. Tried different types of wood on it too.

Planar - Shaves off wood at the surface. Used to shave off the sharp corners of the wood before it goes onto the lathe for a smoother start.

Other machines used - **bandsaw** (to cut), **disc sander** (to sand), **drill press** (to make holes of different sizes). I also used **sandpaper** manually for the smaller pieces and nooks.

Chenille yarn Crochet - for the limbs, folded stitch on itself to create a tube, then single crochet stitch around the wire.



Plane wood to prepare it for the Lathe

Lathe a long hourglass shape the length of the whole puppet

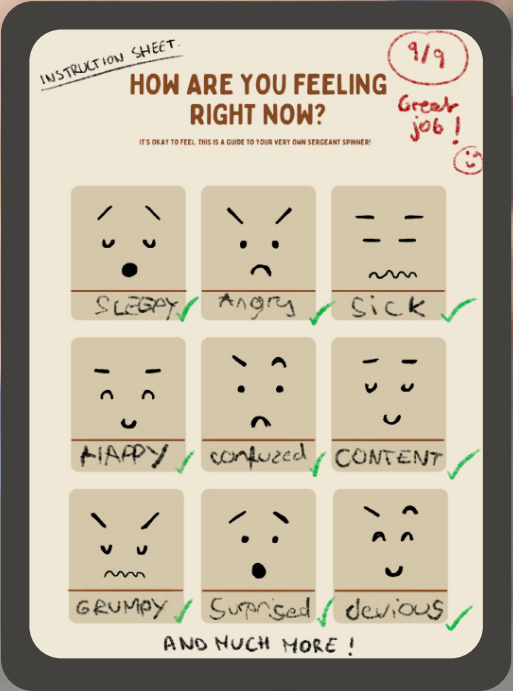
Cut hat and face stack with the bandsaw, make a hole in each stack of the face, and add a dowel to make the face spin. Add hat back on top and secure it. Make holes in the body for the limbs too.

Paint/stain the wood and when it's dry, finish with beeswax (food safe)

Crochet a tube around wire and recycled plastic sleeve to make the limbs. Thread through the puppet's body and attach wooden balls at each end. Crochet hat cover too, assemble. Done!

Photos taken in the UAL Chelsea wood workshop (except the crochet one)

Communication: presentation



Extra pages for display purposes and context - Corrected test like a teacher giving it as an exercise to the children



WIP show people interested in my work!

WIP show display - Iterations and material explorations present around the central finished puppet

Communication: critique

User feedback:

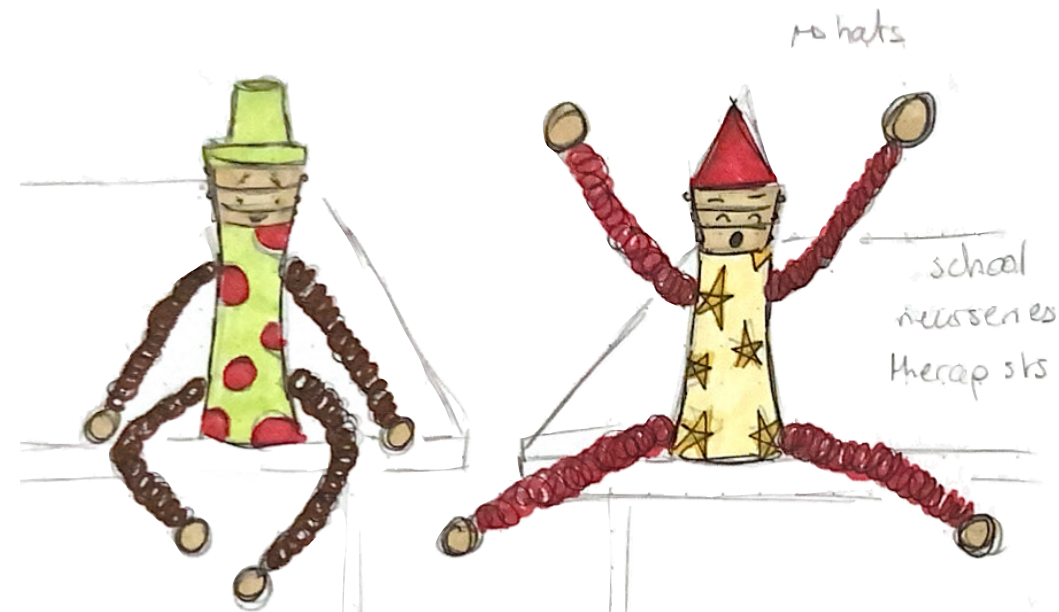
- Face better to spin/better grip
- What is the use of it being a soldier?
- Colours too dark

Changes:

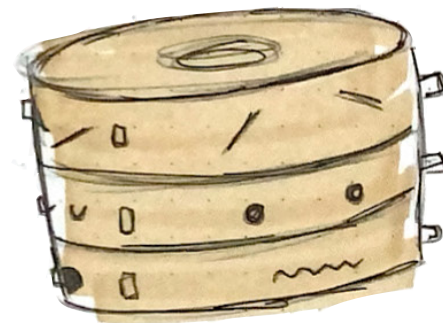
Make the face bigger more simple to turn - small notches around the head to make it more easy to grip.

Tiny 3D dots on the wood's surface between the stacks to hear "click" and to block the face in place - trademark of fidget-like toys.

Changed the soldier look because the colours are too dark and a soldier made no specific sense for the product. Instead, I want the looks to be personalizable.



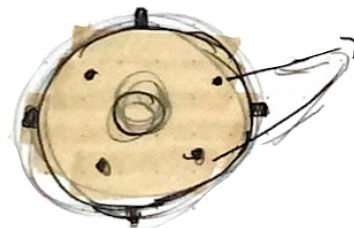
SPIN BUDS FOR ALL!



notches for better grip



side view



top view

tiny dots to click when turning.
More mechanical

Arms color
Hands color
Legs color
Feet color
Body color
Pattern
Pattern color
Hat

ALL
CUSTOMIZABLE



secure hat so no loose pieces





Spin'Bud

Spin'Bud

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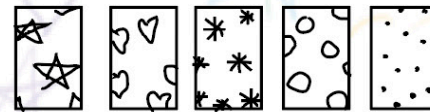


Meet Spin'Bud, your new classroom companion!

A Spin'Bud for everyone!

Customize your puppet

Body pattern



Pattern colour



Body colour



Feet colour



Hands colour



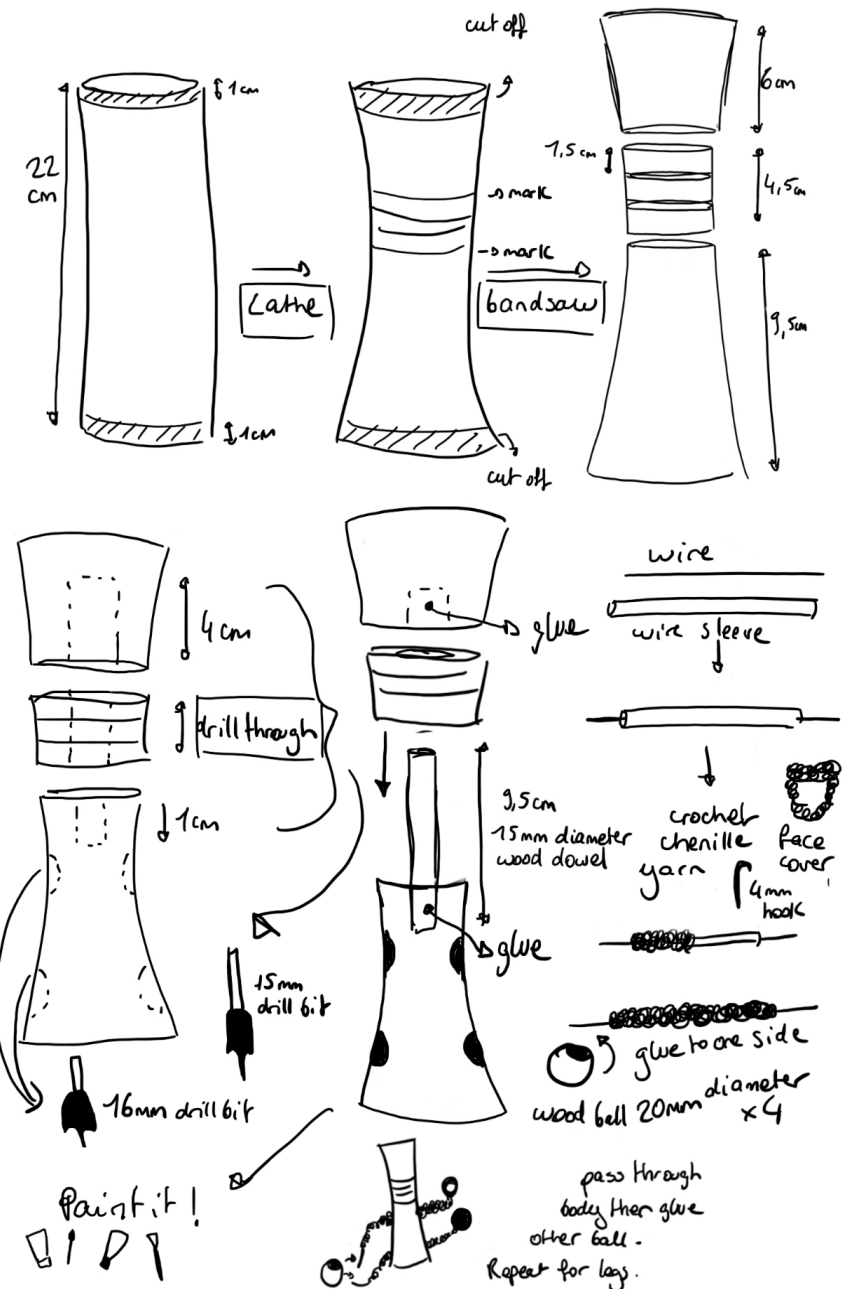
Done

Designed for neurodivergent children, Spin'Bud puppets bring learning and emotions to life.

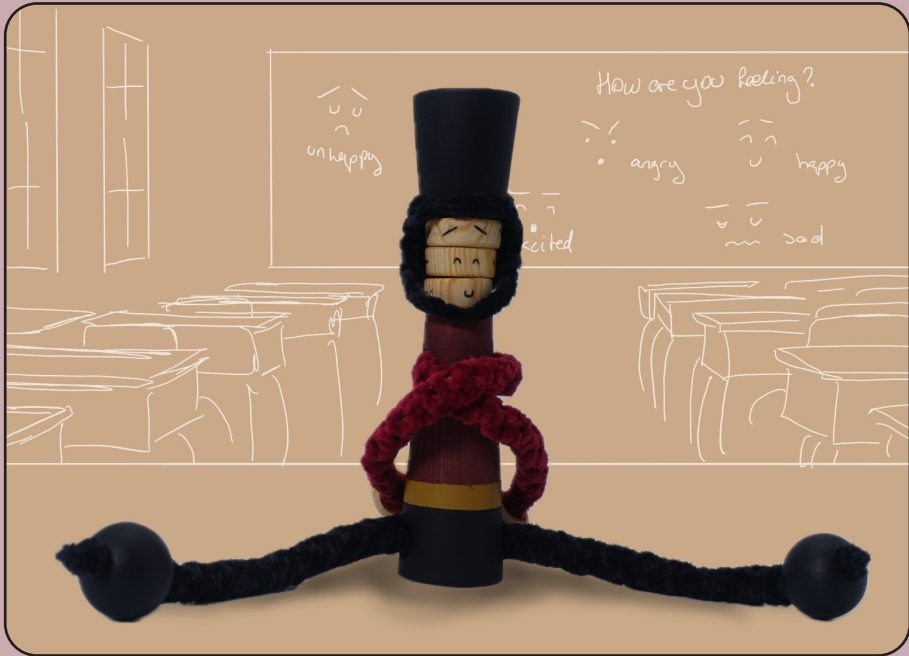
A safe and handmade way to learn emotions and feelings for the children who can't get it just right yet.



Realisation: production



Realisation: relevance



Spin'Bud photoshoot



Puppet in it's context: teacher using it to teach and encourage opening up to emotions

These puppets address the lack of emotionally engaging, neuro-inclusive tools in classrooms. They help neurodivergent children explore emotions and social interaction. They offer a playful, sensory-friendly learning tool that mass-produced toys often lack.

Conclusion: reflection



Start of project



End of project

Next project?



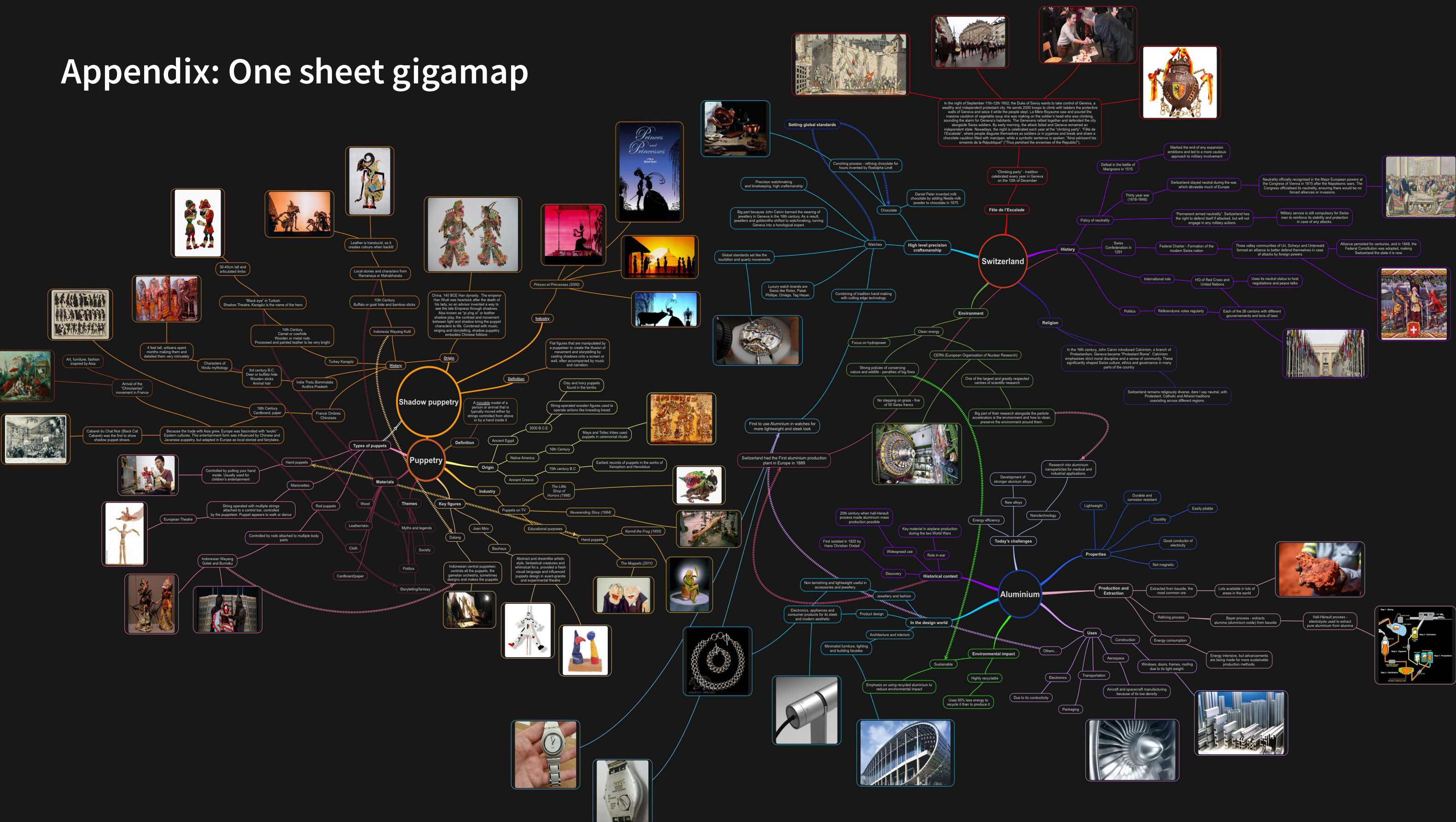
Enhanced my understanding of craft, and neuro-inclusive design. Developed new skills while refining my approach to making.

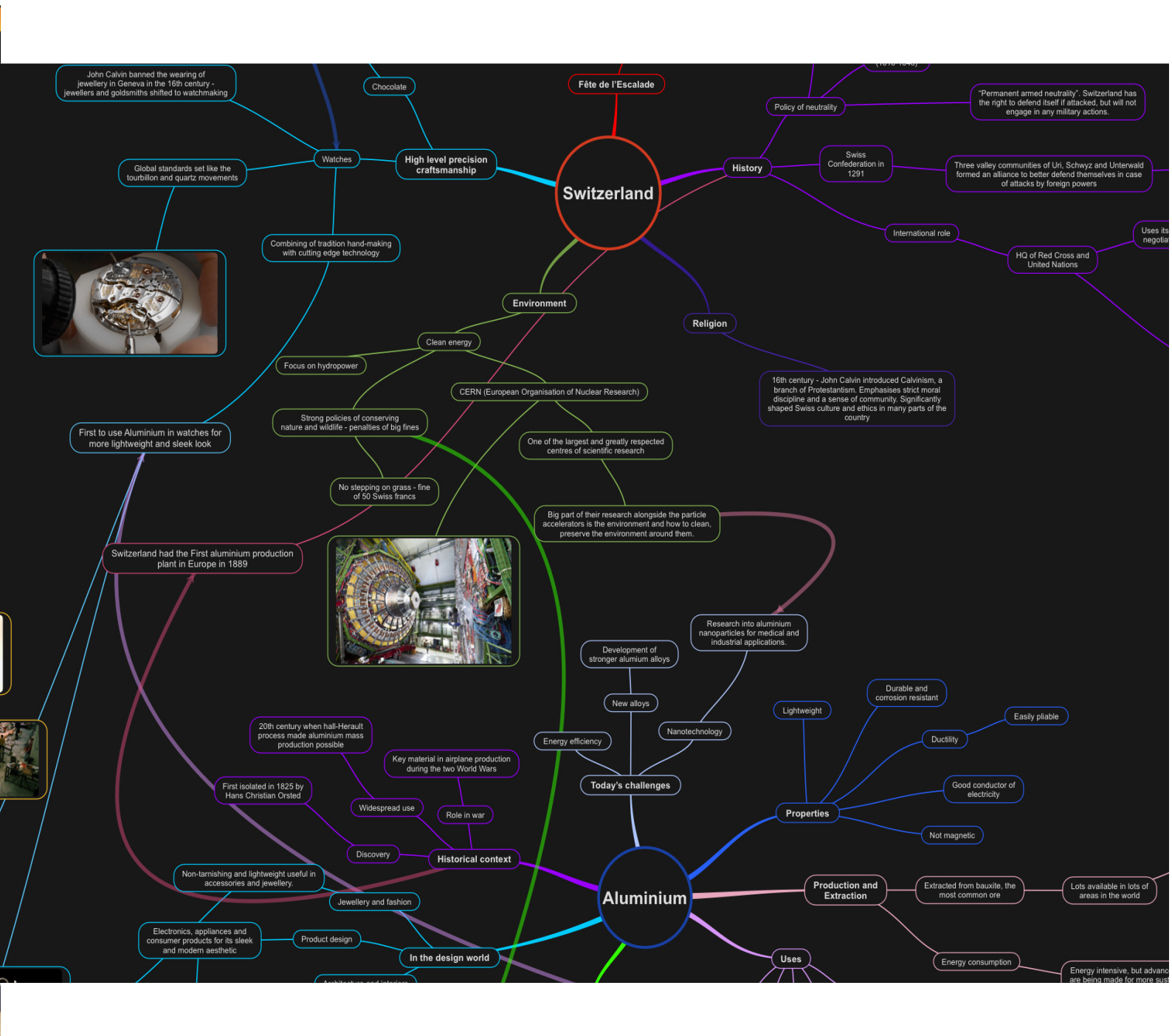
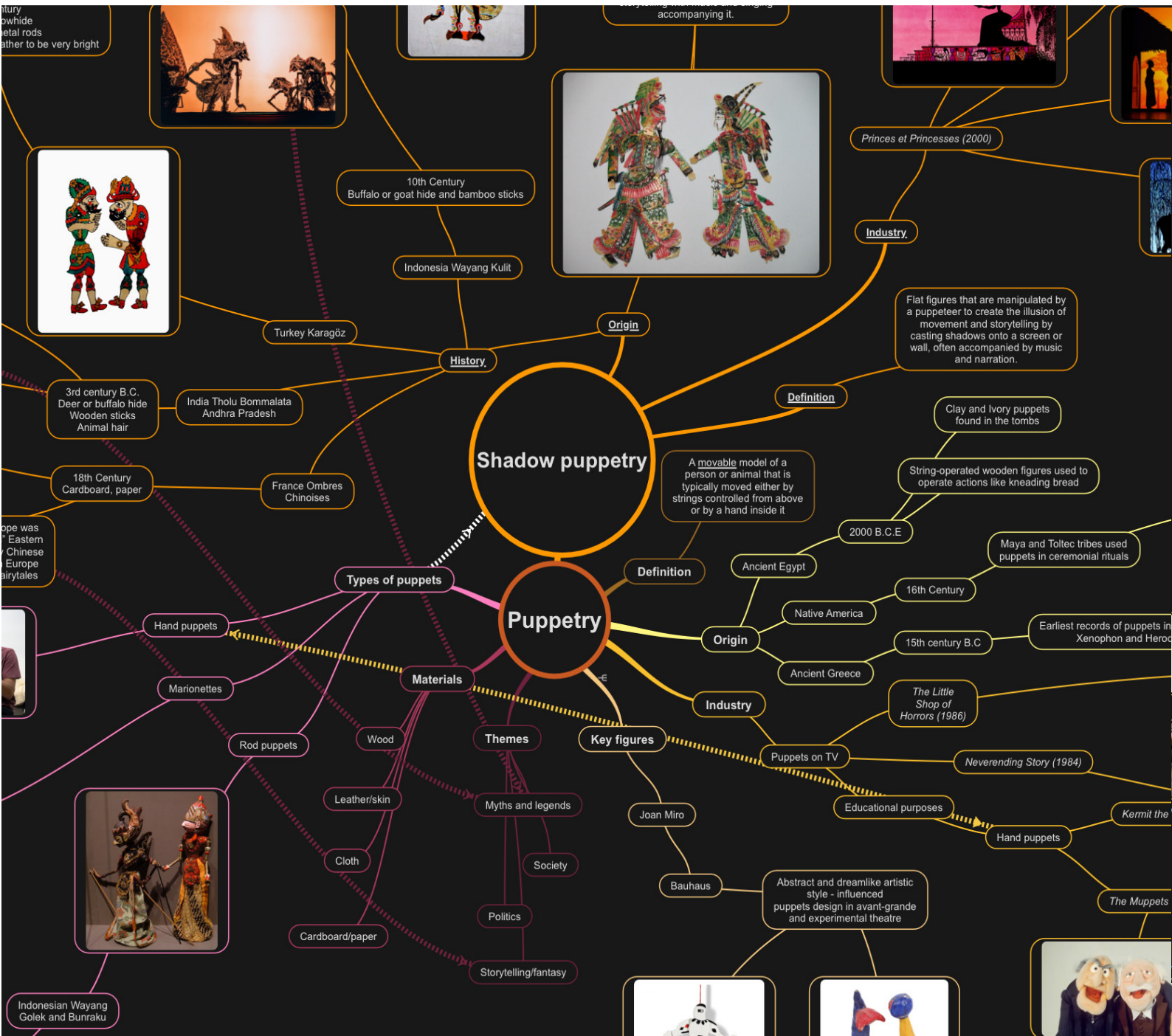
In the next project - continue working with puppets: how to include puppets to help everyday life? More abstract puppet? Limits of a puppet? Continue designing for children?



Unit 10 visual board

Appendix: One sheet gigamap



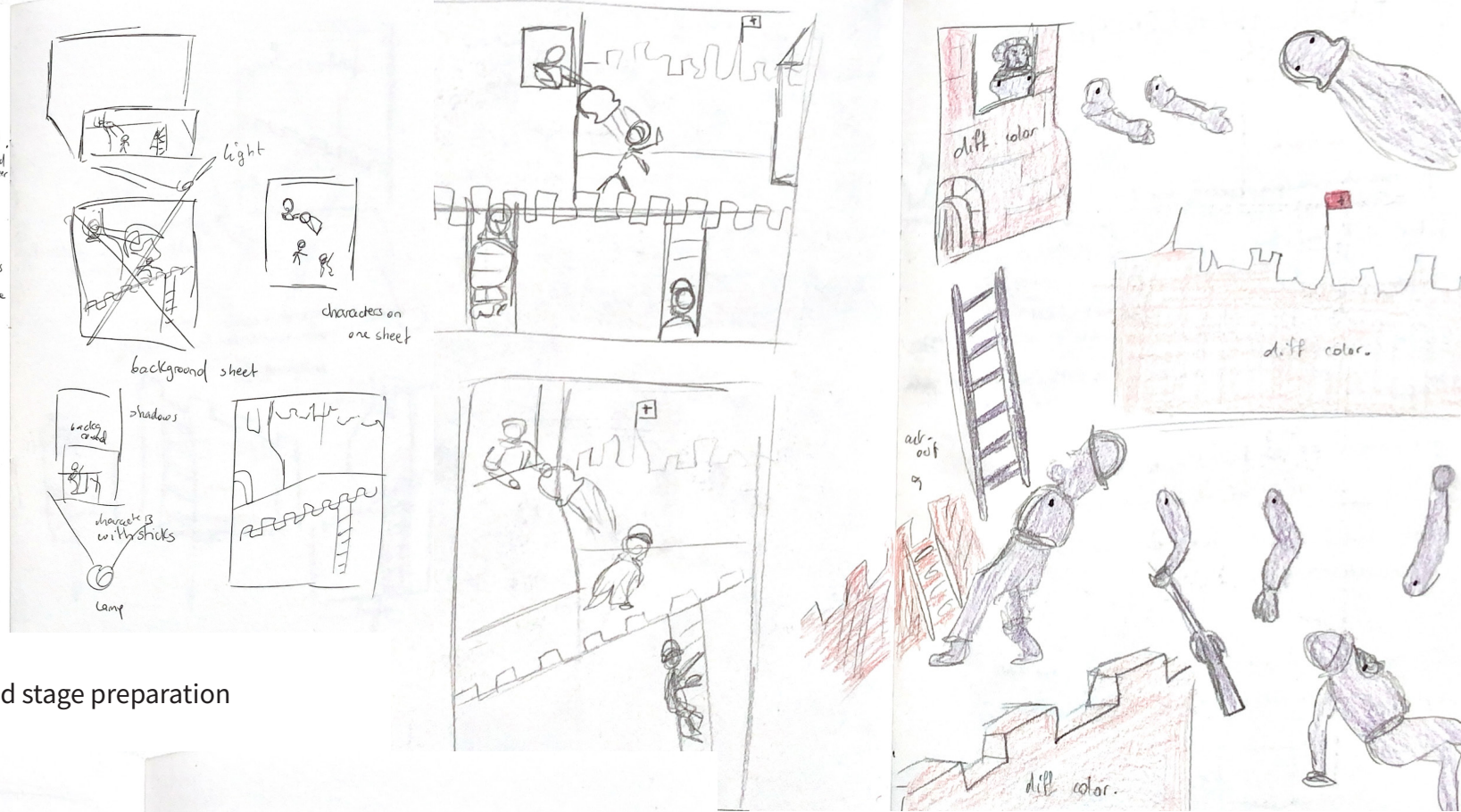


Gigamap zoomed in - shadow puppetry and puppetry relations, as well as Switzerland and aluminium

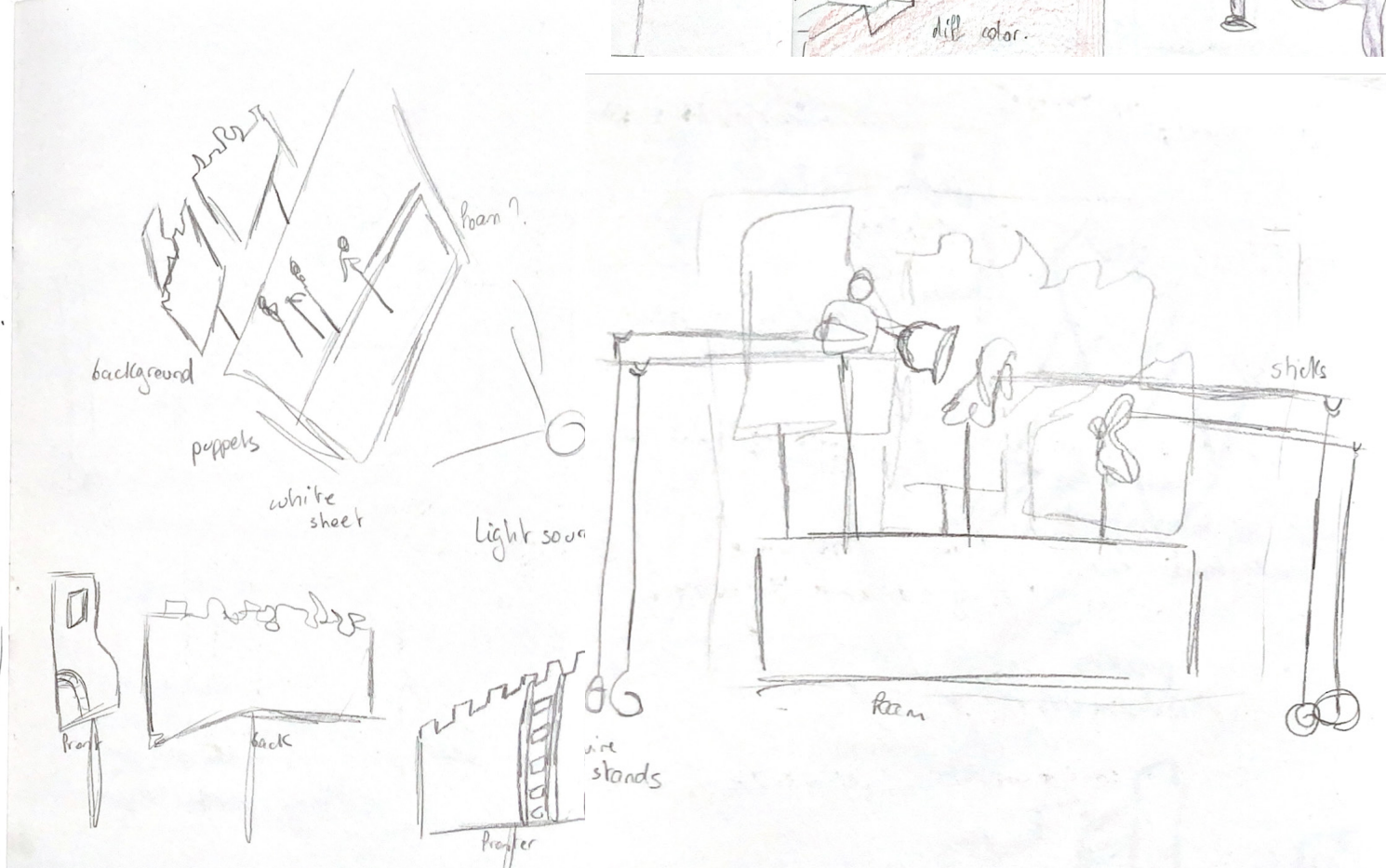
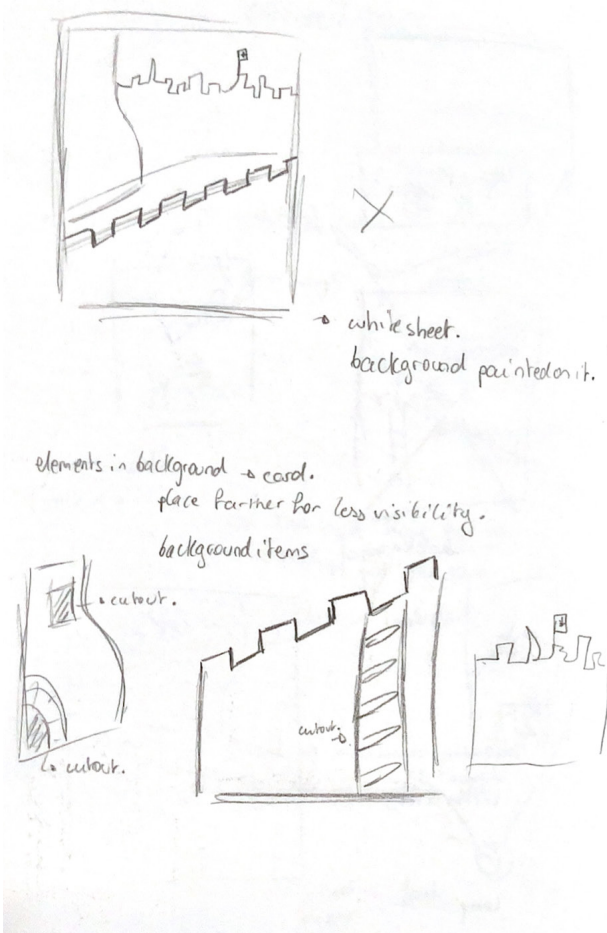
- how utilized?
- for who / audience
 - ↳ research shadow puppetry use?
- fully 3D? relief from page
- photography?
- 2D to 3D transition
- Tabs more?
- more chrs on board and make story ACTIVE.
 - ↳ tell whole story 2 → not just one scene
- Tim Noble Sue Webster → look at Clark Kent screens
- carvings: Swiss trad carvings → monuments cathedral?
- experiment / use material more de whatever with it

connections between aluminium and lighter than Switzerland better 5th strong history. ↳ watches → invented 1889 for all production plant in Europe. ↳ CERN? pollution scandal in 1970s ↳ catholic saint pine carvings

5 sheet in front sheet



Shadow puppets and stage preparation



Ombres chinoises History.

- European fascination with exotic Eastern cultures → 17/18th century.
 - ↳ because trade with Asia grew.
- French aristocracy adored chinoiserie movement (art, fashion, furnitures inspired by Asia). Adapted in Europe for entertainment with only European stories or fairy tales.



Princes et Princesses
by Michel Ocelot
2000

whole shadow puppet movie.
Childhood movie.

synopsis:
2 children invent 6 different stories at different times and places in the world.

Appendix: One Sheet sketchbook



French Theatre:

MOLIÈRE

Le Malade Imaginaire (The Imaginary Invalid)
1673, written by Molière.

SYNOPSIS

"wealthy hypochondriac wishes to marry his daughter to a ridiculous doctor, but she is in love with someone else."

puppet in teaching

use puppets to instigate mental wellbeing to children and health

criteria - actual finished project - everything included

Social values

Environmental issues - completely sustainable

to use scrap wood? to origin behind the wood.

made well

to include durability in project

choice of material - environmental + durability

- design in play. Mention.

Research:

- puppets as therapy tools
- cultural significance - used for storytelling / addressing complex issues, teach values.
- Mental health / wellbeing in childhood

British Association of Play Therapists

puppet use in therapy

space - Kidstruther

studies on childhood mental health

not creativity with real-world impact

craves power of puppetry for emotional and mental reason

for children to safely navigate and communicate their feelings.

classroom:

- recognising emotion and expression
- conflict resolution and social skills
- indulgence and relaxation exercises
- storytelling and role-playing
- daily check-in and reflection

bits for children:

- emotional awareness
- sense of belonging - developing empathy

incorporating puppet in SEL activities

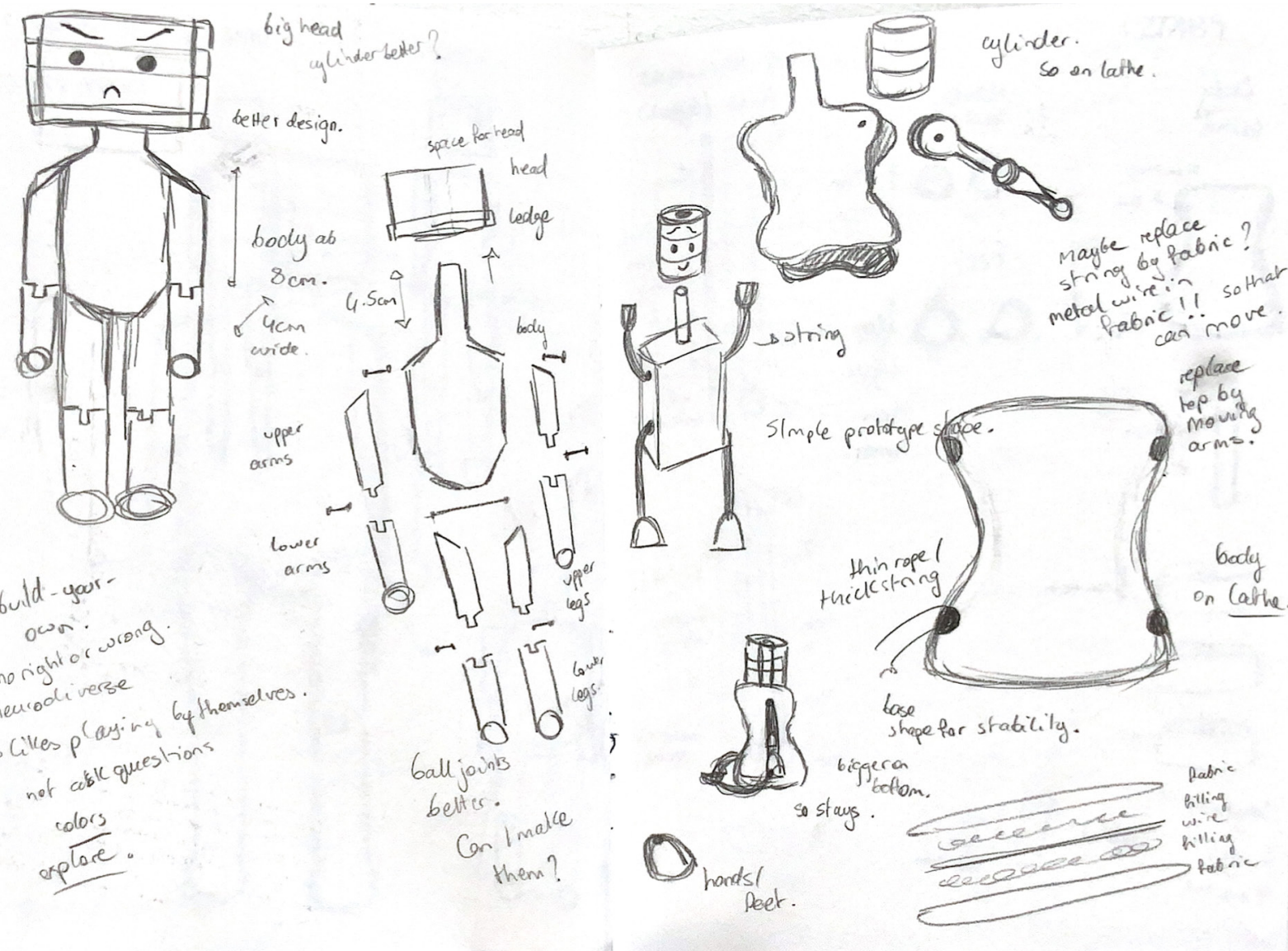
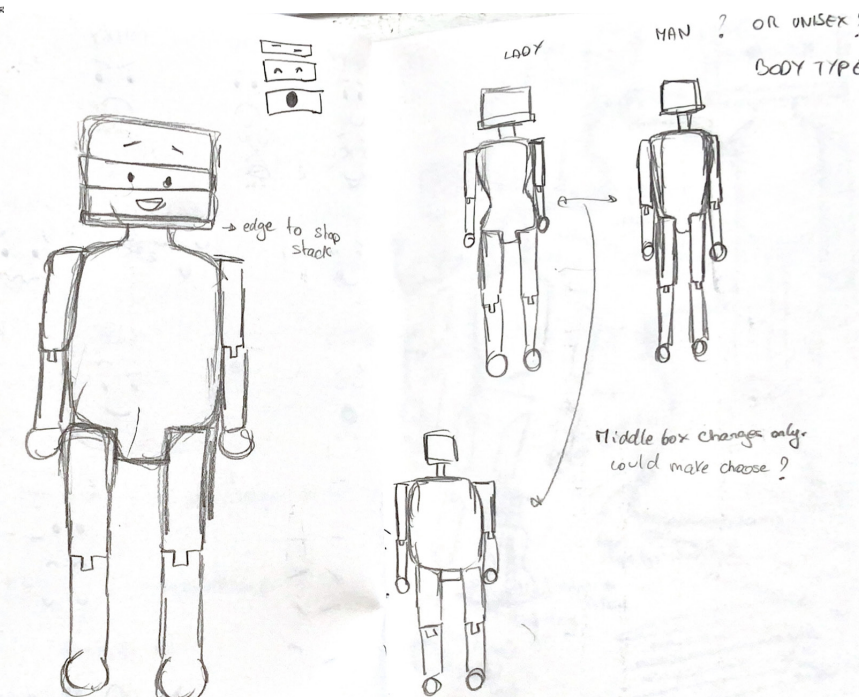
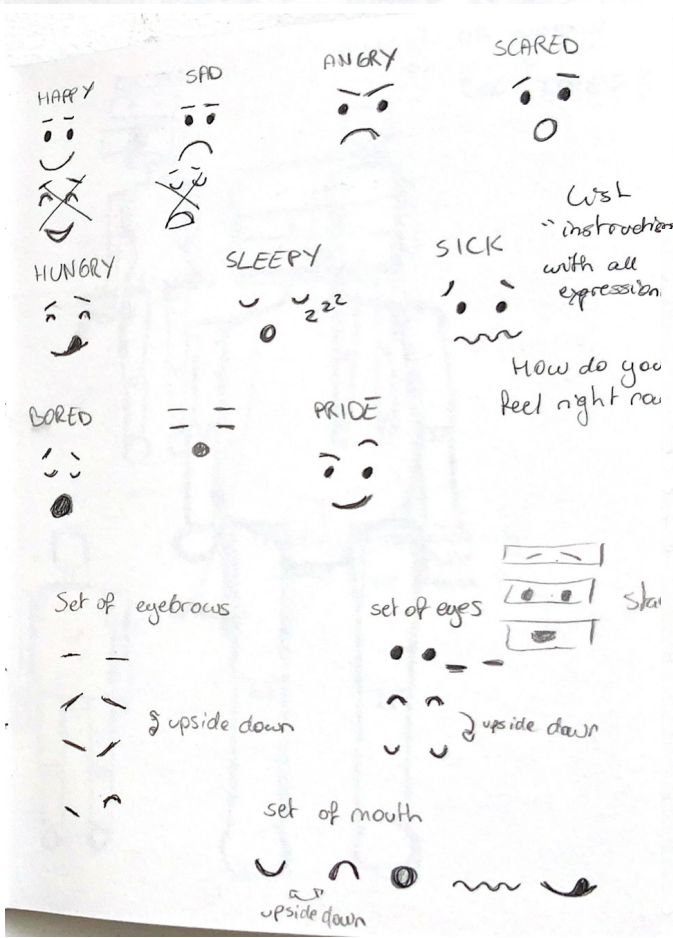
social-emotional learning

to support wellbeing in a structured supportive way.

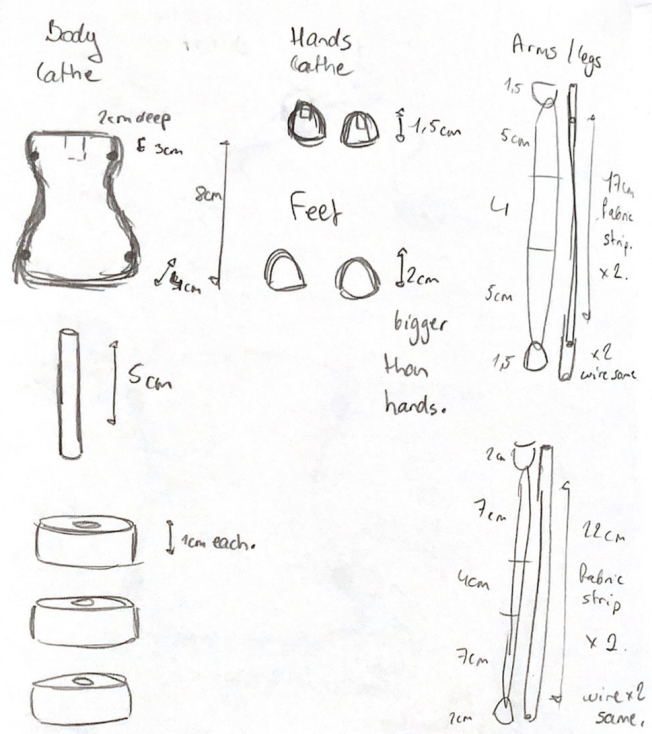
Help children build social-emotional skills essential to personal dev and healthy interactions.

Sketchbook first tutorial and notes / ideas brainstorm

Appendix: External Brief sketchbook



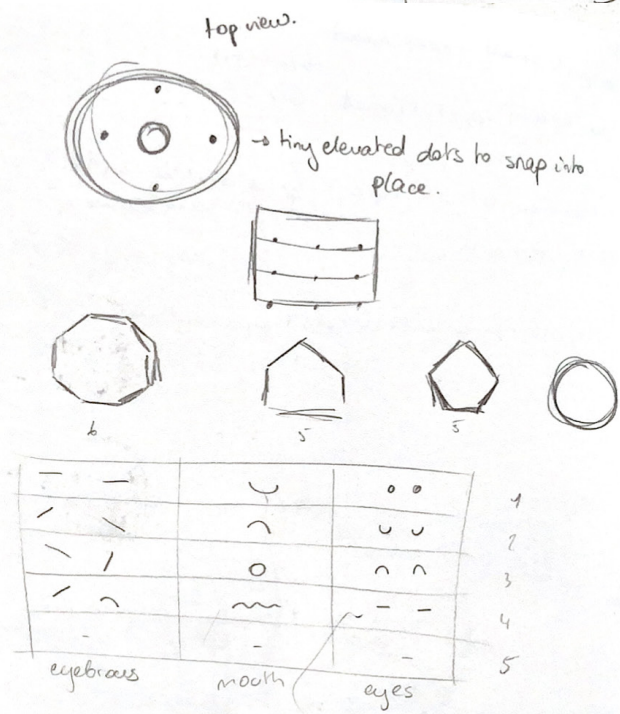
PARTS:



Materials and measurements for puppet

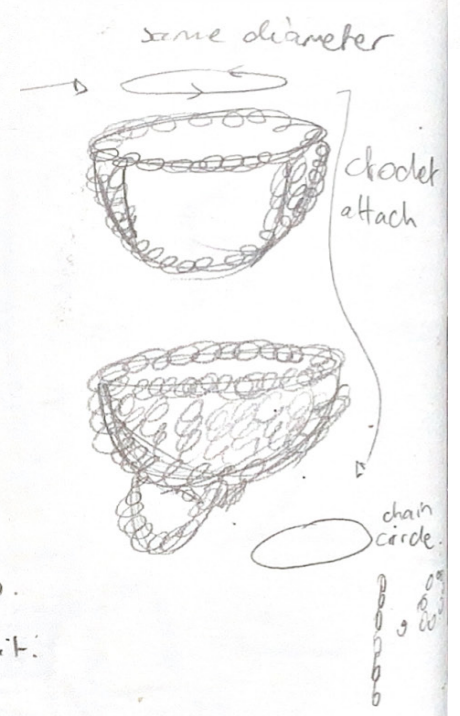
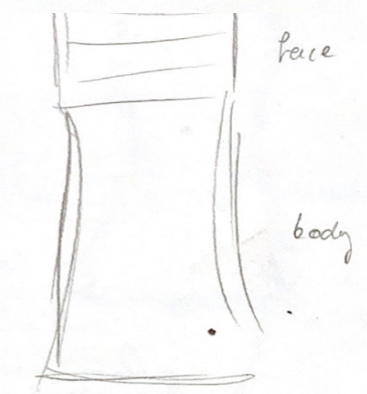
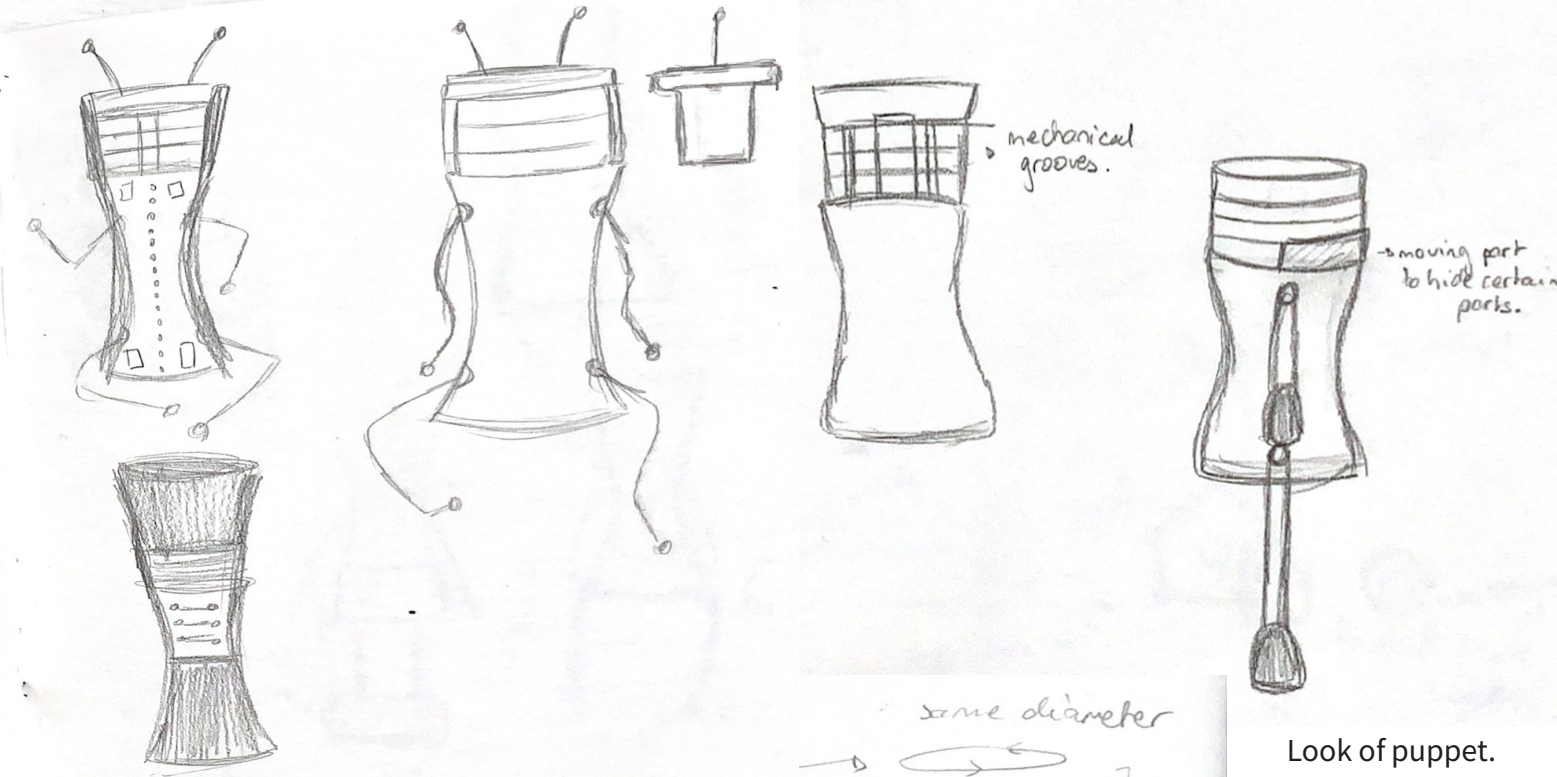
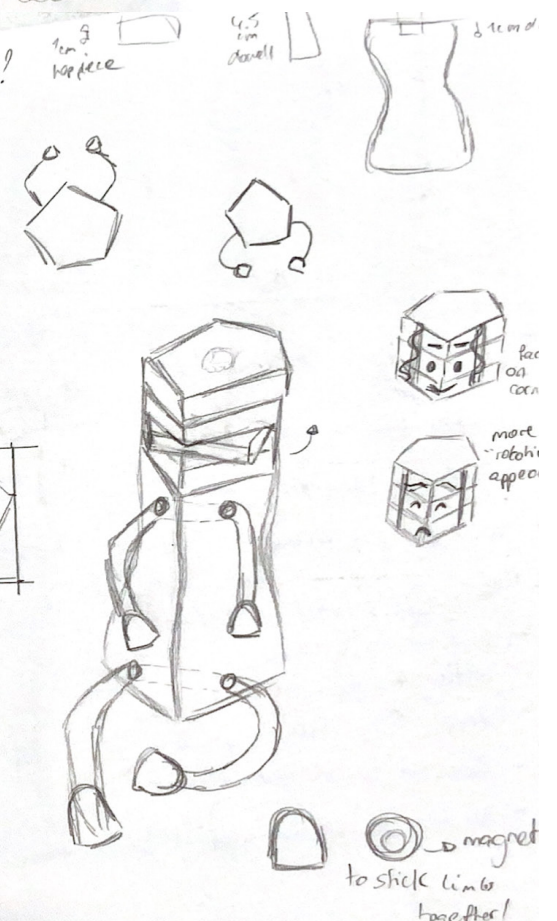
Shape iterations: sides depending on the number of faces. 5 faces= pentagon?

3 eyeballs 3 eyes 10 total. 10cm lathe not then.



ok pentagon dowel edges at each corner for better grip? X not gonna more.

hexagon body? pentagon

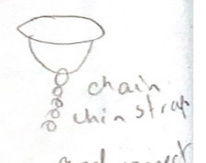
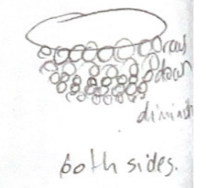


Look of puppet. robot? soldier? because of long hat. easier for making.

1. Face pentagon + screw top on. glue
2. turn wood leg and sample it.
3. holes in balls

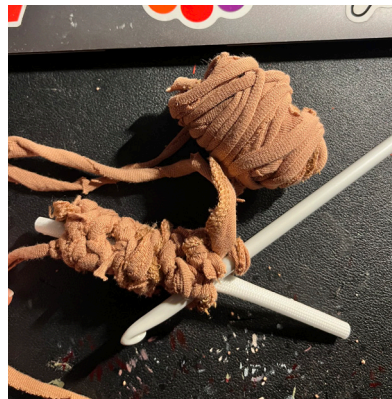
PAINT

- pentagon soldier but other colors
- paint three lathes diff colors: red, black, gold/yellow
- cylinder are soldier real colors



Hat cover crochet steps

Appendix: Material exploration



Attempt to crochet with old t-shirts (cotton, wool, and linen but way too thick).



Test woods: on the left, Beech wood (hardwood, harder to form but more durable, sustainable and used a lot in toys today) and on the right, lime wood (very soft wood, very easy to manipulate but easy breakage).



Colour test with only wood stains instead of acrylic paint for more muted colours.



Questions asked	Answers given					
Relation with the children?	Specialised therapist for neurodivergent children	Teacher in inclusive pre-school	Private clinic for neurodivergent speech therapy	Nursery teacher	Private daycare	Non-profit organisation supporting families with neurodivergent children
Age group of the children you work with?	3-8 years	3-5 years	6-8 years and sometimes younger	3-6 years	4-8 years	All ages
Most common challenges in the classroom?	Difficulty expressing emotions	Sensory overload from noise, light, textures	Challenges socially, maintaining communication	Difficulty transitioning between tasks and maintaining focus	Understanding social cues, anxiety	Limited communication or delayed language development
How do the children express their feelings?	Non-verbally, gestures and body language	Behaviours like withdrawal or outbursts	Drawing or storytelling	Verbally or behavioural	Drawing	Non-verbal like crying or clinging to parent
Tools or strategies used to help understand and express their emotions?	Emotions charts to label feelings	Role-playing activities	Dolls and puppets	Sensory bins, music therapy	Calming corner	Social stories
Would a puppet with different facial expressions help children understand emotions better?	Yes, low pressure environment for exploring emotions	Yes, Visual representation makes it easier for children to recognise and understand emotions	Yes	Yes	Yes, adds additional cues	Yes, non-threatening way to help understand emotions
Activities engaged in most enthusiastically?	Storytelling, imaginative play	Hands-on play with interactive toys	Sensory activities	Yoga, dance, physical activities	Group storytelling with acting out roles	Interactive physical games

Appendix: Questionnaire answers

After trying to reach out to professional caretakers and therapists specialized in Neurodivergent care, but to no avail because of privacy and ethic rules, I built a detailed questionnaire and sent it off to multiple companies, nureseries, therapists, organisations that work with neurodivergent children. The 12 answers helped shape the puppet in it’s meaning and context.

Link to the questionnaire:
https://docs.google.com/forms/d/e/1FAIpQLSdBV_1HXGk40HbkiQSzpqDDJtCzHfHcb1xvEPJA6LLy1D3p6A/viewform

Answers to the questionnaire I’ve gotten back

Questions asked	Answers given					
Do the children respond positively to interactive tools in the classroom? What features engage them most?	Yes	Yes	Yes, interactive features like buttons or lights are very engaging	Yes	Yes	Yes, they captivate their interest
Materials best suited for toys in the classroom? Why?	Fabrics, mixed materials	Wooden toys and silicone toys	Wooden toys and teddy bears	Soft fabrics and sensory friendly materials	Fabrics, wood.	Plastic, wooden toys
Would you prefer a puppet with movable and detachable features?	Yes, adds flexibility in teaching.	Yes	Yes	Yes, helps with fine motor skills	Yes, versatile	Yes
What size would work best for classroom use?	Small and portable	Small and portable	Small and portable	Medium for group activities	Medium for group activities	Small and portable
How do you ensure the toys are inclusive to all in the classroom?	Choosing tools that cater to diverse needs	Make sure it’s usable by children with varying motor skills	Adjustable levels of engagement	Try to find something that’s good for everyone	Providing different options	Avoiding overstimulating toys
If you could design the perfect toy for your classroom, what features would it have?	Sensory elements like textures, sounds, buttons, light, etc.	Customisable features	Durable and non-toxic materials	Interactive and building social-emotional skills	Calming elements	Modular design
What would make a puppet be a valuable addition to the classroom?	Ability to act out emotions	Ability to act out emotions	Expressive features and interactive mess	Ability to act out emotions, cuteness	Durability for long use	Soft fabric that feels good to the touch
Any feedback on current classroom toys that could be modified to better serve the needs of neurodivergent children?	Lack adaptability	More personalised features needed	Too generic	Wrong materials	Wider variety of sensory elements, not enough durability	Not easy to clean

Appendix: Extra Pictures



Iterations, colour tests, shape tests



First full puppet test

Student Name	MC					
Criteria	A (Excellent)	B (Very Good)	C (Good)	D (Satisfactory)	E (Insufficient)	F (Fail)
Enquiry (Active Learning, Exploration, Research, and Learning)	Demonstrates exceptional curiosity and active learning. Research is thorough, innovative, and critically engaged. Explores diverse sources with depth and rigor.	Shows consistent engagement with research and exploration. Research demonstrates clear effort to consider diverse and relevant sources.	Research and exploration are adequate but lack depth or critical engagement. Limited diversity in sources or approaches.	Minimal research and weak exploration. Relies on surface-level or narrow sources.	Little to no research evident. Lacks engagement or understanding of the enquiry process.	No research or active enquiry demonstrated.
Enquiry Comments	← VERY GOOD RESPONSE TO BRIEF.					
Knowledge (Informed Work, Exploration of Diverse Cultures, Connections, or Contexts)	Deep understanding of relevant contexts, theories, and cultural connections. Exceptional ability to apply knowledge to inform work.	Demonstrates a good grasp of relevant knowledge and connections. Shows effort in applying this understanding to the project.	Displays a basic understanding of knowledge and contexts but struggles to apply them meaningfully.	Limited understanding of wider contexts, cultures, or theories. Application is superficial or inconsistent.	Very weak knowledge and minimal evidence of understanding or application.	No understanding or application of knowledge evident.
Knowledge Comments	CHALLENGE WILL BE USER TEST / CONNECT + EXPERT					
Process (Journey of Learning, Taking Risks, Experimentation Start to Finish)	Demonstrates a highly reflective and creative journey, with exceptional risk-taking and experimentation. Clear evidence of learning throughout the process.	Shows a strong, reflective process with evident risks and experimentation. The journey is well-documented and demonstrates growth.	A satisfactory process with some experimentation. Limited evidence of risk-taking or significant reflection.	Minimal evidence of experimentation or risk-taking. Process is inconsistent or poorly documented.	Process is poorly developed or lacks reflection and experimentation.	No process evident, or lacks any meaningful reflection or growth.
Process Comments	GOOD ITERATION → MOVE VALIDATION FOR COLOUR PALETTE.					
Communication (Story of learning, sharing with an audience, presenting your work)	Communicates ideas and learning exceptionally. Stories are clear, engaging, and tailored effectively for the intended audience.	Consistently communicates ideas well. Learning is presented in a clear and accessible manner, with consideration for the audience.	Communication is adequate but may lack clarity, depth, or focus on storytelling.	Struggles to clearly communicate ideas or learning. Presentation lacks coherence or audience consideration.	Poor communication of ideas. Stories are unclear, incoherent, or inappropriate for the audience.	No communication of learning or ideas evident.
Communication Comments	MAKE MORE OF THE FACES (BIGGER)					
Realisation (The work you've created, how it reveals what you've learned)	Exceptional outcome that reflects deep learning and understanding. Work is evaluated thoroughly and demonstrates critical reflection.	Strong outcome that reflects learning and understanding. Evidence of evaluation and reflection is clear.	Satisfactory outcome with some evidence of learning and reflection, though not fully developed.	Outcome lacks coherence or clear evidence of learning. Reflection and evaluation are minimal or poorly executed.	Weak outcome with little connection to learning or evidence of reflection.	No outcome or meaningful reflection evident.
Realisation Comments	TESTING + SMALL HANDS					

Feedback given to me on the formative assessment:

- Very good response to brief
- More user tests and connect with experts, scientific studies
- Look at the classroom context
- Good iteration, move validation for colour palette
- Make faces bigger
- More testing
- Strong idea and concept emerging well
- Ambitious project
- Testing needs structure
- Colour palette needs more focus, rationale
- Draw out concept to external design object.

maybe

- ✓ strong idea, concept emerging well
- ✓ outcome
- * connecting with rationale
- * connects well to brief.
- * taken on project.

- * testing needs structure e.g. more formal data gathering
- * colour palette needs focus/rationale

? rigorous explanation + expansion of material context, choices, manufacture

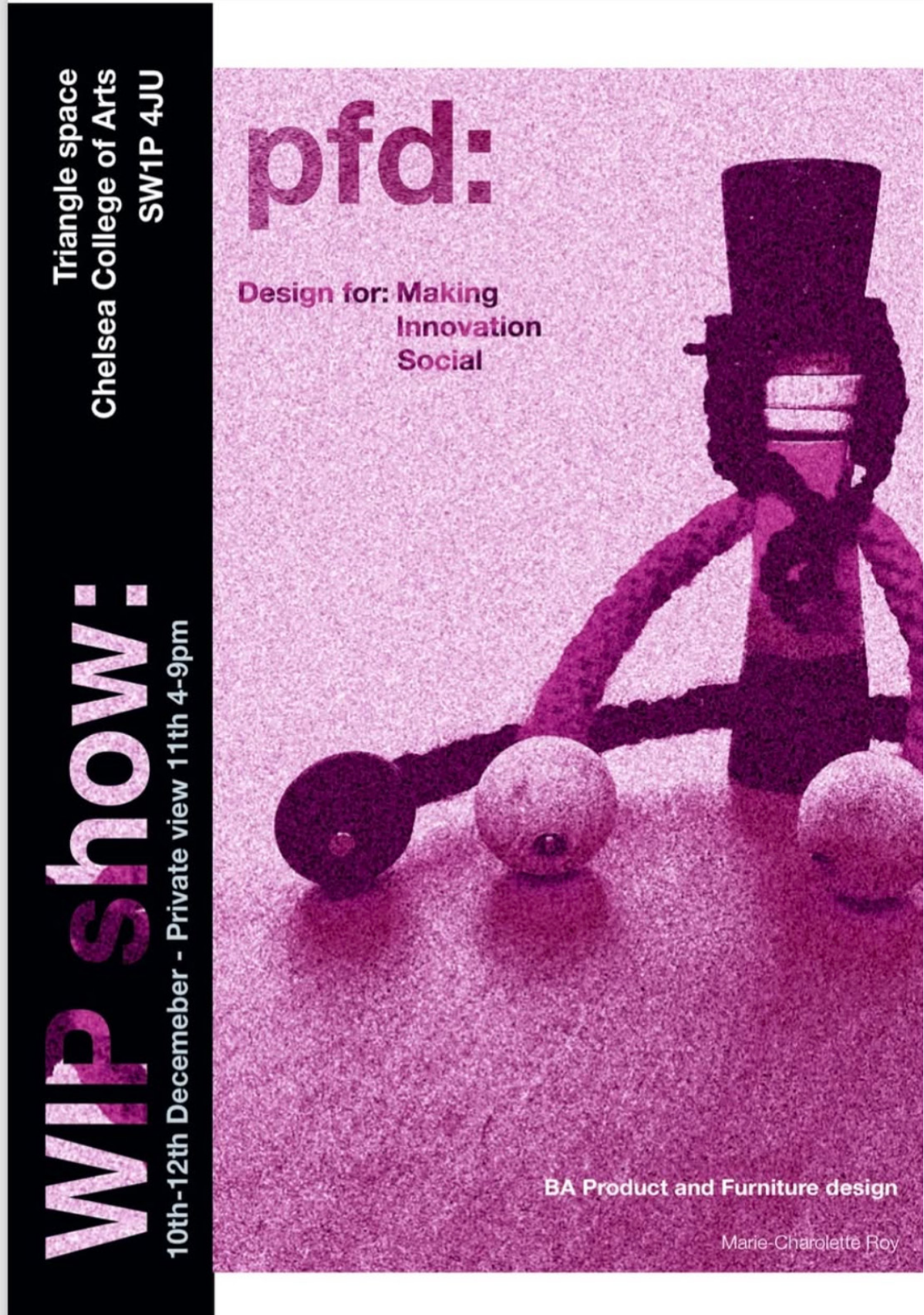
* draw out idea/concept from uni project to external design object

* maybe focus on contextual scaffolding

Student Name	Formative Feedback Sheets Critical Practice Year 3					
Criteria	A (Excellent)	B (Very Good)	C (Good)	D (Satisfactory)	E (Insufficient)	F (Fail)
Enquiry (Active Learning, Exploration, Research, and Learning)	Demonstrates exceptional curiosity and active learning. Research is thorough, innovative, and critically engaged. Explores diverse sources with depth and rigor.	Shows consistent engagement with research and exploration. Research demonstrates clear effort to consider diverse and relevant sources.	Research and exploration are adequate but lack depth or critical engagement. Limited diversity in sources or approaches.	Minimal research and weak exploration. Relies on surface-level or narrow sources.	Little to no research evident. Lacks engagement or understanding of the enquiry process.	No research or active enquiry demonstrated.
Enquiry Comments	← research into scientific studies about neurodiversity					
Knowledge (Informed Work, Exploration of Diverse Cultures, Connections, or Contexts)	Deep understanding of relevant contexts, theories, and cultural connections. Exceptional ability to apply knowledge to inform work.	Demonstrates a good grasp of relevant knowledge and connections. Shows effort in applying this understanding to the project.	Displays a basic understanding of knowledge and contexts but struggles to apply them meaningfully.	Limited understanding of wider contexts, cultures, or theories. Application is superficial or inconsistent.	Very weak knowledge and minimal evidence of understanding or application.	No understanding or application of knowledge evident.
Knowledge Comments	← Looking at the contexts of classrooms.					
Process (Journey of Learning, Taking Risks, Experimentation from Start to Finish)	Demonstrates a highly reflective and creative journey, with exceptional risk-taking and experimentation. Clear evidence of learning throughout the process.	Shows a strong, reflective process with evident risks and experimentation. The journey is well-documented and demonstrates growth.	A satisfactory process with some experimentation. Limited evidence of risk-taking or significant reflection.	Minimal evidence of experimentation or risk-taking. Process is inconsistent or poorly documented.	Process is poorly developed or lacks reflection and experimentation.	No process evident, or lacks any meaningful reflection or growth.
Process Comments						
Communication (Story of learning, sharing with an audience, presenting your work)	Communicates ideas and learning exceptionally. Stories are clear, engaging, and tailored effectively for the intended audience.	Consistently communicates ideas well. Learning is presented in a clear and accessible manner, with consideration for the audience.	Communication is adequate but may lack clarity, depth, or focus on storytelling.	Struggles to clearly communicate ideas or learning. Presentation lacks coherence or audience consideration.	Poor communication of ideas. Stories are unclear, incoherent, or inappropriate for the audience.	No communication of learning or ideas evident.
Communication Comments	← i appreciated the emotion paper explaining to the children.					
Realisation (The work you've created, how it reveals what you've learned)	Exceptional outcome that reflects deep learning and understanding. Work is evaluated thoroughly and demonstrates critical reflection.	Strong outcome that reflects learning and understanding. Evidence of evaluation and reflection is clear.	Satisfactory outcome with some evidence of learning and reflection, though not fully developed.	Outcome lacks coherence or clear evidence of learning. Reflection and evaluation are minimal or poorly executed.	Weak outcome with little connection to learning or evidence of reflection.	No outcome or meaningful reflection evident.
Realisation Comments	← Loved it ❤️					



WIP show display - Iterations and material explorations present around the central finished puppet.



My work used for the WIP Show promotional poster!

SPIN'BUD
Spin'Bud

Spin'Bud
SPIN'BUD



#FFC857



#6AB9E1



#D087BA



#9BD8B3

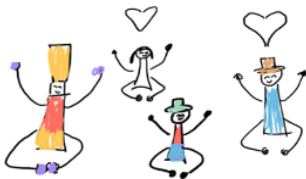


#A78BFA

Logo:



Other logo possibilities:



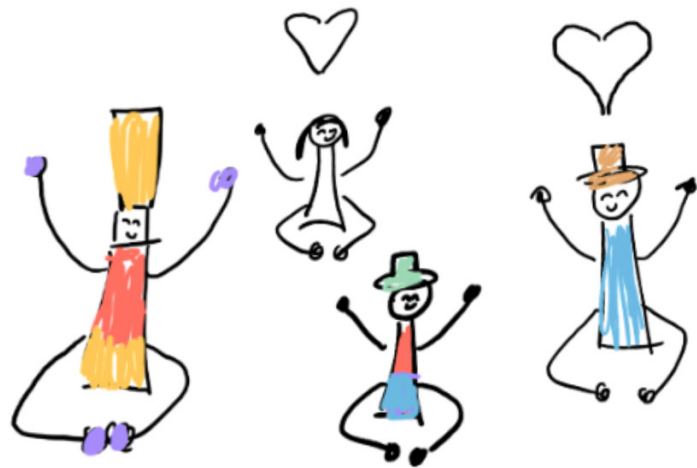
Repeating patterns:



Source Sans Variable Regular
Body text
SPIN'BUD
Meet your new classroom companion!

Impact
Brand name
SPIN'BUD

Source Sans Variable Semibold
Headings
SPIN'BUD
Meet your new classroom companion!



Spin'Bud repeating pattern and logo