

Transcript

10 January 2025, 03:38pm

JF started transcription



Dylan 0:03

And that's the urgency now, is it? Like I'm kind of interested in these PG certs and stuff and how they're playing out and but you've got a you've got assignments, so actually you want to talk to me about something to do with your assignment?

JF 0:09

Yeah.

Yeah. So it's kind of like a 2 fold thing really. I kind of wanted to talk to you about the assignment, but also wanted to like share what I've done with you to see if it might be useful. I don't know or not useful in your kind of context. And then as I said, I would share some stuff with you like after as well around this just so you can understand how they're kind of, you know approaching things.

Dylan 0:19

Yeah.

Yeah, yeah, yeah, yeah.

Well.

Yeah.

JF 0:43

Which could be interesting.

Dylan 0:45

Yeah. No, definitely.

JF 0:47

Yeah, yeah.

Dylan 0:47

Definitely interesting for me for sure, and but whether we get to do all of that bit of it now, just because I'm aware that in a sense it might be nicer just to sit and chat a bit more slowly about, you know, some of that. But we could get started anyway. But I realise because you've got your let's maybe yeah, you've been given however you want to sort of thing.

JF 1:01

Yeah.

OK. Yeah, so this I've got this like presentation next Friday and this is like the last unit of the PG cert. It's called the Action Research project and it's kind of like this action research methodology where we have to kind of do some action or intervention in our teaching and then try it out and then go back, analyse the data and.

Dylan 1:19

Oh.

JF 1:34

You know, see if it worked or not.

Dylan 1:36

Mm hmm.

JF 1:37

It's more about getting you to do something that you haven't already done before.

Dylan 1:40

Yeah.

Yeah, yeah.

JF 1:43

So like my kind of I'm investigating this question. It's quite a big question, but it's around how to make students feel more confident and included in the community of their course to bring more diverse voices out and encourage more peer based learning and collaboration, which is quite a big one at the moment. But this is kind of stemming from the like, big kind of international cohorts we have.

So I I guess this is quite a big issue in a lot of courses.

Dylan 2:16

Definitely.

JF 2:16

And especially at UAL.

Dylan 2:19

Yeah.

JF 2:20

But yeah, like loads of international students, Chinese students.

Like the ways that which they're engaging with the course perhaps is is different. You know, sometimes they're not very like, outspoken.

Dylan 2:36

Oh.

JF 2:36

And then perhaps some people see that as being bad. And yeah, it's just difficult to know kind of how to engage people.

Dylan 2:43

Yeah.

JF 2:46

Who, like English, is not their kind of first language.

No way. Yeah, and this is also coming from the fact that, you know, when I was studying in my BAI was quite I'm quite quiet naturally anyway, but I was quite quiet in that course because there was 120 students. I didn't really like, you know, know if I should say stuff or shouldn't say things. But then when I studied on my ma, it was less students about.

Dylan 3:00

Oh oh.

Yeah.

JF 3:17

14 or 15 of US and it was a subject that I was quite interested in, because I've chosen to do an MA and I felt I was a bit more outspoken then and engaged in a bit more.

Dylan 3:27

Oh.

JF 3:29

But yeah, I guess it's yeah, kind of coming from both of those places. So yeah, with that kind of in mind, I had to kind of do something.

In like the last, I don't know. Three weeks of last term. It's a very tight frame.

Dylan 3:44

Yeah.

JF 3:47

Window. It's like 10 weeks and then you have to do this action and do all this like stuff around it. So I was like, look, I need to do something quickly.

With my my student.

Like when can I do that? And I was looking at my timetable and what not and I I saw like, OK, I got these two.

Group tutorial sessions coming up and that could be a good opportunity to test something with 10 students.

Because normally in like a group tutorial, some students are just waiting for their go and then they don't really engage with the other students or want to listen to what they're saying.

Dylan 4:21

Yeah.

Yeah, yeah, yeah.

JF 4:28

Yeah. So I could maybe if I share my screen could be a bit.

Dylan 4:31

No.

JF 4:34

Hopeful to see.

Can you see my screen?

Dylan 4:38

Yeah, yeah.

JF 4:40

OK. I'll just go in that. So yeah, this is the kind of action that I developed for this group tutorial and it's kind of it's based on this idea called story cubes. So this is a research method.

Dylan 4:53

OK.

JF 4:56

That I think one of my tutors at Goldsmith's kind of helped develop, but essentially it's like a tactile way for you to kind of map out stories on a cube and fold it up and create these like stories, assemblages.

Dylan 5:01

Right.

JF 5:11

But I've kind of used the cube idea and then I've written my own prompts on it to using this script tutorial and so these are some of the prompts and then these are some of the students using it in the tutorial.

Dylan 5:25

OK, that's nice.

JF 5:26

And what we did was all of the students filled out the cube. They were it was blank.

Dylan 5:32

Yeah.

JF 5:33

So you could draw in it. You could write on it whatever you wanted.

Like some drew on it, some wrote on it and then when I did the tutorial I asked everyone to look at the cues and pick out some of the more interesting ones or like later on in the day I was kind of using it as a prompt. So some of the quieter students I would like ask them, OK, pick a cube. Like what side of the cube intrigues you? And they would like look at it and maybe some of the drawings would come out and they would be like, OK, this is quite interesting.

Dylan 5:57

Yeah.

JF 6:05

I was like, oh, who drew this one? Do you want to explain what what's going on here?

Dylan 6:09

They're picking out each others.

JF 6:11

Yeah, yeah, yeah. Not not their own, of course. Yeah. So that was quite a nice method in which they were a bit more hands on. And I could kind of use it as a, not as like.

Dylan 6:12

Yeah.

JF 6:26

A. What do you call it? Like a. Yeah, I could use that as a sort of format for the tutorial rather than just dive into the tutorial and kind of see and where it could lead. And then at the end, I got them to kind of group the cube.

Dylan 6:30

Yeah.

Yep.

JF 6:42

Into clusters cause some of the projects were kinda similar and they were using like similar organisms, so they they started to cluster them and stack them on top of each other. And yeah, I just like documented that basically.

Dylan 6:53

Mm hmm.

JF 6:57

Yeah. And then.

In Session 2, which was like a couple of weeks later because we had to, like iterate these methods or actions.

And again I've tried to iterate this, but it was a very different session. It was like it was close to their deadline, so this was more of a way of like engaging with the learning outcomes.

Dylan 7:22

Right.

JF 7:23

So I made this map and then we had like these flags and they drew their project on the flag and then they they went through their portfolio and I went for the learning outcomes and things we were looking for and then they plotted.

Dylan 7:28

Mm hmm.

JF 7:40

Where they thought they would, you know, be in terms of the grade scale. And then I asked everyone you know, once they've presented their portfolio, if they need to go up or down or what they were missing kind of thing. Yeah. So that was a.

Dylan 7:54

OK, so there. OK. So in that case in so in this one, people have put themselves in the sort of high B category. Yeah. OK. Interesting. Yeah.

JF 8:04

Yeah, yeah.

Yeah, to be honest, this didn't really work so well.

Dylan 8:10

Yeah.

JF 8:10

Everyone kind of just said they will be or like they moved up to a in the end.

Dylan 8:14

Yeah.

JF 8:15

But we also used the flags as sort of prompts, not prompts, but like facts, so the next groups could like see all the facts and then what I did was I took a picture of all the flags and shared it with my tutor group and similar things were coming up like OK for example like everyone was using really small font in their portfolios. So we were saying OK, 14 to 16 is a good range.

Dylan 8:20

Yeah.

JF 8:41

And we were talking about transcribing tools, and then we wrote down some of the, you know, ways to cite things. So it became like a resource for them in the end.

Yeah. So yeah, those are kind of I stopped sharing my screen now, but those are the two things that I've tried. And yeah, when I was kind of investigating this kind of issue, as I said, I came across one of your papers. It was the one.

It's one the one about international students and ambiguous pedagogies within the UK Art school, and that was quite interesting.

Dylan 9:16

Oh, OK, yeah.

Oh.

Yeah.

JF 9:23

Is. Yeah, it goes back a bit now, but like, I think some of the issues are still kind of pertinent now in very different courses. And you're talking about, you know, one of your fellow students who started out making these videos, but then he had to like, he kind of almost conformed to this Western.

Dylan 9:30

Yeah. Yeah, yeah, yeah, yeah.

Definitely.

JF 9:44

At aesthetic in a way, just because the you know curriculum was all the environment was based around that maybe the influence from other students were like swaying them towards doing this type of work.

Dylan 10:00

Yeah, yeah, yeah.

Yeah.

JF 10:08

Round like, yeah, maybe just going back to your kind of experiences, would you say like when you were studying on your ma, would you think you were like outspoken? Did you engage much?

Dylan 10:14

Hmm.

I.

So all right, hold on. Just a question, does this are you asking me? And I'm I'm totally easy the way. But are you asking me as a kind of, like, interview with the idea, like you're you, you this might be useful for your writing or are you? Is that what you're you're having some conversations with people to kind of. So basically you you asking people about their ma experiences and.

JF 10:33

Yeah.

Yeah.

No, not everyone. I'm. I'm just. Yeah. I don't know how I'm gonna use this here. I might use it in, like, I don't know. But if I do use it, I will, like, get your consent and stuff. Yeah.

Dylan 10:51

Yeah, sure, sure.

OK. No, it's alright.

Oh, that's fine. I'm not worried about that bit, but yeah, on my ma. So basically I did my maa little bit older than other people and I think that actually I was really surprised that I was more outspoken. I thought I'd be because I've been teaching for a while. So I think that meant that I was sort of somehow able to go into this space where.

JF 11:17

Alright.

Dylan 11:25

It's very critical and all that kind of thing and start to.

Construct it a little bit in terms of teaching and pedagogy, because I've been teaching and so I've already already done PG CE and like no one at Goldsmiths on the Fine Arts, because if anything, I think teaching will slightly look down upon then I think it's changed since then. It's 2011 and because teaching the identity of a teacher.

JF 11:37

Right.

Yeah.

Dylan 11:51

Was less so now, but I think historically, particularly in relation to fine art, the identity of the teacher is sort of almost like a lower status thing.

Than being an artist, so some people wouldn't even admit that they were teachers or something like that because it was. And I think when I went to Goldsmiths.

JF 12:02

I.

Dylan 12:12

I was aware that going into these seminars sort of discussions and stuff, actually I was surprised I'd quite a lot to offer because I've read a lot and suppose felt less.

Subject to the teaching methodology and more able to sort of see it a bit for that there is actually or there's these these approaches as these different perspectives that people are bringing as tutors and.

Maybe I was a little bit more able to be reflective or see that in that way.

So yeah, I'm not sure if that's useful, but I definitely think in terms of quietness and students, and this is more from a teaching perspective, but.

JF 12:45

OK.

Dylan 12:57

I think it's quite problematic. The idea that we get to some ideal where everybody's talking and everybody's talking as much as each other because actually people price this information in such different ways and some people really need time to reflect and think and kind of figure things out in their heads, whereas some people just don't even have any. It's all verbal. They don't do that kind of thinking in their own minds at all. So I think I learned that through.

JF 13:08

Yeah.

Dylan 13:23

Teaching really and teaching lectures particularly, and the idea that you know the problem. Quiet students are maybe not such a problem actually.

JF 13:25

OK.

Yeah, yeah.

Dylan 13:32

Right. To recognise there can be learning, there can be learning happening without you being aware as a teacher that there's learning happening is I think quite a big thing to because when you're nervous and especially new to teaching, it's like you want

the what's it feedback from students that they're really looking or that they're talking, they're doing everything you ask them to do, but actually they can just be quite conforming in some ways and.

JF 13:52

Yeah.

Dylan 14:00

It's hard, but maybe braver to kind of recognise there's so much going on that's outside your control.

JF 14:07

That's true. Yeah. I guess you're looking for that feedback. And I guess like when people do in the sort of teaching during the pandemic that was even more difficult, right, 'cause, you're just on the screen with a blank faces. You don't know what people are actually doing like, but then a lot of people probably learnt more because of the, I don't know, the diversity of lecturers that people could get in.

Dylan 14:11

Mm hmm.

Yeah, definitely. Yeah, yeah.

Yeah, yeah.

JF 14:34

Where they couldn't travel, you know the.

The great amount of like I don't know, creative kind of thinking they had to do to kind of bring people and make it interesting.

Dylan 14:46

I think so. I think it's it's hard to. Yeah. I would sort of.

I think, yeah, there were just these new things that are possible and then some things became less possible and.

That's it. It's kind of like it's really hard to know even now what was better or worse. I'm quite interested in there's this Belgian philosopher guy called Jan Mashelane and he's he's like a lecturer in education. And he did a really good talk after the pandemic. And maybe it's an essay and stuff like that all about the campus.

And the importance of like the campus and the experience of the campus. And he was he was working with people and students, architecture students to really get them thinking about what are the particularities of the campus experience that are. Yeah. And I think I'm probably a little bit more on that side, but then of course, yeah, it's it's kind of there's so many new things opened up and definitely access to people.

Is.

There sort of amazing part of it.

JF 15:56

Yeah, that's interesting about what you mentioned with like the campus and the environment.

Dylan 16:02

Oh.

JF 16:03

Because when I was doing this kind of actions, I remember because you know part of the PG set in the very first unit we had to do these teaching observations and someone observed me doing a tutorial and then I went to observe her doing a talk lesson and then she.

Dylan 16:15

Yeah.

JF 16:25

Highlighted that.

The environment I was doing the tutorials in was quite like noisy 'cause. There was another tutor that our room was small and like there was echo and you couldn't really hear. And then the environment kind of builds that experience in a way.

Dylan 16:36

Yeah.

Yeah, definitely. Yeah, yeah.

JF 16:43

When I when I kinda did this, I 'cause there's these two couches in our studio. I put them on the side and then we did the cube session where they they were sitting on the couches and there was a little like coffee table in the middle. And then I tried to create more of like AI don't know, a relaxing environment for them to kind of engage with this because otherwise they would have just been on one of the these horrible grey.

Dylan 16:48

Yeah.

Yeah.

JF 17:08

Tables in the middle of the studio, where everyone could kind of see what they were doing. It was a bit hidden in a way, but again these are, yeah, I don't know how I would kind of quantify that or anything but that kind of.

Dylan 17:12

Yeah, yeah, yeah.

Yeah, yeah.

Do you have to quantify? Is it kind of like because you know so much research is not quantitative research and it's kind of I imagine if you're writing up, is that what you're doing, you're writing up these workshops or these actions and what you've learnt from them sort of thing?

JF 17:31

Yeah.

But yeah, kind of. Yeah, we have to do these blog posts, which are kind of like mini essays, I guess. And then I have to present like, what I've yeah, a 10 minute presentation as well.

Dylan 17:48

Do you want to present it? Yeah.

Yeah.

JF 17:53

So at the moment I'm trying to like find ways in which I'm trying to make sense of everything and I and I thought like it'll be good to chat with you because it will be good to get some context on kind of your teaching and this paper and like how you've kind of experienced.

Dylan 17:59

Yeah, yeah, yeah.

Yeah.

And yeah.

Yeah.

JF 18:11

Yeah. Teaching different types of students over the years and stuff.

Dylan 18:11

Yeah, yeah.

Yeah, yeah.

Yeah, of course I don't. I mean, I sort of feel like I feel like I actually don't.

Spend as much time as I want to thinking about these things and like I think it's it's endless. It's kind of teaching, never gets to the point whereby you're oh, it's all good now. And now I know how to do it. It kind of almost like sometimes the more you learn, the more complex it becomes. But I love the idea of doing more. I mean, I I really like the idea of the Institute setting something up to kind of.

JF 18:39

Yeah.

Dylan 18:51

Where different lecturers can come together and share ideas with a view towards taking risks.

In teaching and doing things, and I think it's really hard to take risks on your own if you're not doing PG cert. And if you haven't got people saying you need to hand this in or even just having a conversation with people doing something a bit differently, I think can be quite hard and I think was it in some ways, even though teaching's very social because you're with people the whole time, it can be quite isolating because you're often the only person with the, you know.

JF 18:59

OK.

Dylan 19:24

In charge kind of thing. So I think something about the mechanism of, yeah, setting up setting up dialogues.

With people or or like what you're doing. But so I sort of feel I can do much more, but I kind of like, so this campus stuff by young Nashville and I liked the idea that he's kind of looking at what he did stuff at the workshops where they were building models of their own learning spaces and stuff like that and really paying attention to.

The kind of the, the spatial and just the particularities of this kind of collective space of a university.

I think even pre pandemic it's something that's easily overlooked. You know, people come into the room and they start behaving in certain ways in relation to furniture and objects and stuff like that. And yeah, like your thing with the sofas. Sounds like a small gesture, but actually that's quite a significant thing in terms of thinking about how rooms are organised and furniture is used to make a different thing happen.

JF 20:26

Yeah, yeah, exactly. Like it's important, isn't it? I know like lots of students had complained in the past about our studio space and like, there's this, like, fan we have at the top that's really noisy. We might manage to find a way to turn it down, but that that constant might hum you kind of block it out. But if it's there, it kind of adds something.

Dylan 20:40

Oh.

Yeah.

Yeah.

Yeah.

JF 20:52

To the environment. That's a bit. You know, you don't you don't feel like you want to be there.

Dylan 20:57

Yeah, yeah, yeah.

JF 20:58

And I think this is one of the things that I was trying to look into as well around like, not not building this community but. Yeah, just yeah. Trying to make few people feel a bit more included and want to use the studio a bit more so they could like, have this kind of peer support.

Dylan 21:17

Yeah, yeah.

JF 21:18

Especially amongst like you know, the sort of Western and international cohorts, because there's always this Division I find.

Dylan 21:25

Yeah, yeah.

JF 21:27

But you know, it's not our job to kind of kind of unify people. You can do small things, but if people don't want to mix.

Dylan 21:31

Hmm.

JF 21:35

Some people do, and that's great.

But yeah.

Yeah, just finding ways in which people can feel more comfortable, I guess.

Dylan 21:44

Yeah, yeah.

Do you do you do much or any? Yeah. Shall we do some kind of group work? And like, I want to. What extent do you allocate groups that that, like, do you deliberately mix students up sometimes not others and all that kind of thing?

JF 21:52

Yeah.

Yeah. So I I'm they what cause it's a two year course and I'm more involved with year 2 where it's more like individual projects in year one it's group work and again This is why I was looking into this issue because like we always get every single year people complaining about the group work you know.

Dylan 22:10

Yeah.

Yeah, yeah, yeah, yeah.

Yeah, it's tricky. Yeah.

JF 22:23

And there's a language barrier between certain groups, and then obviously, if you're a Chinese student, you're going to speak to your fellow students in your own language.

Dylan 22:26

Yeah.

Oh, yeah, yeah, yeah.

JF 22:33

It's 'cause, it's just faster. But then people in groups, they feel excluded because they don't know what people are talking about. And that creates kind of tensions. And as you said about, you know, maybe people were not feeding back, but then they're still

processing the information. But then in their own way, they might need more space and time to kind of get there because maybe the way they understand.

Dylan 22:39

Yeah, yeah.

Hmm.

JF 22:59

Is very different from the way kind of you know, we're taught to understand.

Western.

Dylan 23:04

I think your your cube thing sounds really good in in regard to that, because it's sort of like you're giving them the opportunity to notice something and they don't necessarily know whose it is, but it just opens up a dialogue or a connection.

In that moment, that isn't based on somebody's verbal presentation. You know, this is my work. This is my presentation. That all gets tied to the individual. But if you have all these series of cubes that become disconnected a bit from the body.

JF 23:32

Yeah.

Dylan 23:33

You know that actually gives me the opportunity to pick out one that looks really interesting by somebody who actually I don't even get along with, but that's really quite powerful to open up a little bit of a dialogue somehow, which is not based on the social, who gets on with who and all that kind of thing.

JF 23:49

Yeah. Yeah, that's kind of interesting. Yeah. 'cause again. Like, there's there's no right or wrong there. You can just pick a cube up. And, you know, if you pick, there's no wrong cube, whatever one you find interesting, you just pick up. Whereas if.

Dylan 23:57

Yeah, yeah.

Yeah, exactly.

Yeah, I think that's a really important thing. And I think it's also maybe something nice about, yeah.

Like Cliff does that a lot actually with his diagramming workshop. It's kind of like it's not possible to sort of do a diagram incorrectly. And actually the more difference there is amongst them the kind of the more interesting it gets sort of thing. So yeah, I'm just trying to think back to that paper though, because it is really old. But I think in print the principles of it were pretty much my memory of it is that I was thinking about.

JF 24:13

Yeah, yeah.

Yeah.

Dylan 24:37

And a bit of like the difference between.

Space of education that doesn't necessarily acknowledge the educational.

Which is Goldsmith's circa, you know 20/10/2011.

JF 24:51

Yeah.

Dylan 24:53

Because it's really artists, teaching artists and everybody's in the big sort of cycle of artists, and no one's actually thinking of it

as.

Particularly well, some people might have been, but education and teaching and the effects of of that versus coming to work here, which is I think round about when I wrote that where it's very self-reflective.

Our education and you think about your own educational experiences and how that might look back into.

Good and bad, like there's bad, difficult, awkward moments, and how that might actually inform what you might do and changes. So I think that idea of iteration seems really important in terms of teaching as well. So because I think a lot of fine art. I mean, I remember when I met the woman who used to run an art school, when I started working here and.

I'm sort of saying I'll be really good to sort of do some work.

Or to kind of find ways to connect and she was very clear to sort of say, oh, no, no, no, we don't do education here.

And it was in a way, it was a sort of, like, perfect quotation, which I have quoted, but I haven't given her name because it's kind of like people in art schools. And I think it's dying out as a generational thing, a bit like, I don't think you think in that way. And a lot of young people don't, but.

JF 26:04

Yeah, yeah.

Dylan 26:14

There's definitely a lot of people in art schools, especially the privileged, the prestige ones, where it's their kind of.

It's not education, it's just almost people admitting just their personalities, and it's very based. Well, unfortunately, it becomes based on a very social set of abilities to sort of network and navigate the, you know these.

Verbal, often verbal, kind of situations. So yeah, I think it's all some of those problems of I know you're not working in a fine art environment, but maybe.

JF 26:41

Yeah.

Dylan 26:49

It's within a broader arts school, and I guess even if that PG cert is kind of part of a mechanism to move away from models of teaching that are not very self-reflective.

JF 26:51

Yeah.

You know some of the same kind of things that I was involved with in a as a student, we still do, you know, tutorials, there's like crits. We don't call them crits anymore, but you know.

Dylan 27:13

Yeah, yeah.

What do you call them out of interest?

JF 27:18

Reviews, yeah.

Dylan 27:19

OK, interesting. So we've changed that, yeah.

JF 27:21

Yeah, they changed that.

You know, portfolio submissions like it's all kind of the same in a sense. Of course it's very different from like other fields like you wouldn't have a crit in like a physics programme.

That could be interesting now.

Dylan 27:39

Oh, oh, oh, yeah, yeah.

JF 27:39

Maybe yeah. But I think some courses are starting to kind of experiment a bit more.

Whereas like, yeah, yeah, it is an interesting one. Whereas yeah, you know, you said before that there's not enough time to kind of experiment and do the I find that is the case as well. Like with these kinds of interventions that I was doing, I kind of had. I had to prepare them in the morning before the tutorial that took time.

Dylan 28:10

Yeah, yeah.

JF 28:12

And I was trying to make it so that the students would wouldn't get time taken away from them in the tutorial. So I cut out the cubes and I just gave them the template was if they did that then it would have taken like an hour away or something.

Dylan 28:18

Yeah.

And that's the whole thing about teaching. It's sort of like you start to plan things and you start to have to build in all this kind of like how long this bit takes and all that. But in a sense, it's a kind of really important part of it all, isn't it to kind of, yeah, I think it's very easy in teaching to continue just repeating. Problem is it's just unsustainable. It's like it's really doesn't work after a while if you just repeat the same things again and again, certain things just become somehow or maybe probably for me because.

Self critical or whatever, but I think a lot of.

Yeah, it maybe works for a few years, but that you've got to revive it or inject it with something else. A bit different, yeah.

JF 29:06

Yeah, exactly.

Yeah, like in your kind do you do group tutorials or is it more like individual?

Dylan 29:17

We do grab tutorials a bit, but you know I think it's a really, maybe not as much as we could like. I definitely in the studio practise blocks we or sometimes I.

Give them. I'll sort of say in quite a didactic way. OK, Ella, Grace and Xingji, you're together. I'll put them into groups. And now I'm not even there. And I sort of say you've got to monitor the time, you know, 20 minutes each in a way, actually, maybe this year talking to you about it. Now, it'd be quite nice to do that. As you know, there's that tripartite or three, three-way tutorial system. There's one where, like one person's a listener, one person's.

JF 29:59

Oh, right.

Dylan 30:00

A questioner, one person's a responder or something like that.

But you could sort of teach them a methodology like that and then put them into groups and that could be quite nice because they all get to them step up and play, they all get to participate, whereas actually even in a group tutorial, whether you're there or not, if you're there as a teacher, you get the performance to the teacher very often. And I think what I notice is in you, you see the eyes looking at you as the authority. You're the one that matters, and they're not actually talking to each other. And I see that in presentations, lows and often I'm like, you know, stop looking at me.

JF 30:09

Yeah.

Dylan 30:33

You know, this is a whole group of people.

JF 30:33

Yeah, yeah.

Dylan 30:37

But yeah, so we do a bit of group tutorials.

Probably mostly 1 to one tutorials and we do kind of. We don't really call them crits, we do presentations.

JF 30:49

Yeah.

Dylan 30:50

But yeah, I think we'd have the same problems as a lot of context where some people participate loads and, you know, speak and then some people just not engaged at all. And then some people that are shy. And I think the shyness thing you just got to suss it out who's who and that that's kind of that's kind of OK.

But yeah, to find other ways like you've been looking at with the cubes, it's really nice I think.

JF 31:15

I like this kind of freeway.

Dylan 31:19

Yeah.

JF 31:19

Role it's almost like a role that you're giving them, you know, because if you're like, yeah, if you're like, oh, just go and do a tutorial. You don't know what's going to happen, but it's like, OK, one person's taken notes. One person's leading. That could be interesting. Yeah.

Dylan 31:23

Yeah, definitely. Give them a response, yeah.

Yeah, you're right. Exactly. I think that's it. It gives them a responsibility and everyone it kind of, I guess it shows that even the person that's just listening has got a really important role to play. And I don't even have to speak. So it's very different to the more passive going into the usual behaviours where it's like this person goes on and on and on. This person feels shit about themselves and really is really unconfident. It just wants to get out. But if you know that person.

Might really be brilliant.

Drawing something out, someone else's work and come away from the situation. Feeling positive rather than ashamed of their work not going well or something like that, yeah.

JF 32:10

Yeah.

Yeah, we're ashamed of not being able to speak out about stuff where they don't want to.

Dylan 32:17

Yeah, exactly. Exactly, yeah.

JF 32:21

Because I guess like that's kind of a bias that we have here about, OK, people are not speaking out. That means they're not really engaging. And I think a lot of students on the course from Western contexts, they kind of have that bias as well, where they're like, oh, you know, my my peers are not. They're not saying anything about my work so.

Dylan 32:39

Yeah.

Yeah, yeah, yeah.

JF 32:45

I don't know if they they've been, you know, but then I we don't know what's going on behind the scenes. They might come up to them afterwards and be like, oh, this reminds me of this. Or they might send them and we really don't know, like, because you can't be there 24/7 like, you know, but.

Dylan 32:48

Yeah.

Yeah.

No, not at all, exactly. You don't. You don't know.

JF 33:05

Yeah, we don't know what those kinds of interesting interactions are like and like this this term, we bought this 3D printer for the studio because they have access to 3D printing in the the kind of technical spaces, but that's open for all the courses and there's like massive queues to get in there. And we were like, let's just get a cheap 3D printer, we'll put it in the studio and then.

Dylan 33:19

Mm hmm mm hmm.

JF 33:31

They can have access to it for their projects and that was like a sort of.

Connecting thing for a lot of them because some of them had more experiences, 3D printing, some that didn't, and that kind of brought people together. They kind of talked, they shared. They were asking like, oh, how do we use this? And they kind of were figuring it out.

Dylan 33:42

Yeah, yeah.

Yeah.

JF 33:53

Yeah, I didn't do my research about that though. But like I've got, that's something I've noticed. And that's something that students that I've spoken to have kind of.

Dylan 34:02

Do you think that's something worth? I think there's something similar there, actually, and it might be worth bringing in, even if it's just a footnote, because actually, what you're reminding me of going back to Yan, Masha Lane. So he wrote a brilliant book with Martin Young Marshall and Martin Simons or Yan Simons. Yeah. And it's called in defence of the school and it's about schools.

JF 34:09

Hmm.

Dylan 34:27

It's online PDF thing and really they.

They talk about.

The whole thing is a bit of an argument against like real world learning, like the idea that a better education is all about employability or a better education.

About the countryside means you've got to go out to the countryside with the kids and stuff like that, and they're kind of

arguing for a really ordinary school as being really important, not like a any sort of special school. And they talk, they write a lot about this idea, the teacher as being someone who puts something on the table.

And they literally say that which I think goes back to Plato. It's kind of Plato, platonic idea of putting something on the table, but the teacher put something on the table around which the class gathers, and they have these 5 examples in the book. And they're kind of weird examples, like, one of them is life drawing. And I'm like, oh, God, you know nothing about art. If you put life drawing there, but one's making a soup, one's drawing, making a soup, one's fixing and car engine. And there's one's learning about birds, but not through going out into the landscape.

Looking at poster poster of different birds and there's something that really into the idea of like the teacher facilitating students negotiation of this shared problem. And I'm just thinking about that in relation to the 3D printing you mentioned but also these cubes like you can see it in the images, the hands all looking at these things, it's not about the teacher, it's not all about them.

JF 35:40

Mm hmm.

Dylan 36:05

There's a kind of extra thing there that they are.

Communally.

Gathering around and trying to figure out that's actually maybe opens up certain possibilities when obviously you haven't got time to read that book, but you might as want to look at the first couple of pages, might have a few things in it about that.

JF 36:16

Yeah.

OK, it's called in defence of the school.

Dylan 36:27

In defence of the school. Yeah, yeah, yeah, yeah.

JF 36:29

OK, that's interesting. This kinda reminds me of when.

When I was in secondary school, actually I I was in DTADT class and I one day I'll kind of teacher, he said. I think it was he bought this like IKEA thing and he was like he put it in the middle of the room and he was like, yeah, figure out how to kind of assemble this kind of along those ideas. And then in another class because we were doing like jewellery making.

Dylan 36:37

MMM.

Oh yeah.

Yeah.

JF 37:00

For some reason, our school had this really good jewellery facility.

Dylan 37:05

Yeah, yeah.

Yeah.

JF 37:16

And he said, here's a book you can refer to, but I'm not gonna tell you how to do it. And we kind of had to, like, figure it out, which is it's kind of interesting because I guess maybe that goes back to, like, different kind of school experiences and perspectives.

Dylan 37:20

Yeah, yeah, yeah.

Yeah. And maybe it's something to do with because in a way what you've described or what some of these could sound like, it's bad teaching like some people listening to this would be like, oh, that's bad teaching. But actually there's something about the object becomes the teacher. Do you know what I mean? Like, the thing, the thing of teaching is not all on your shoulders as the teachers. And in fact, it sort of takes your power away. And in a way that's maybe a good thing as well because it's like it's not about this.

Just authority, but actually, but nonetheless definitely in Simon's and Mashalane's work.

They say the teachers really important, but it's just kind of like the teacher sets up a situation for for this, for the group to gather around something and do something. I don't know. I mean, I kind of only vaguely know it, but it's quite nice. But it does sound, I mean, I guess it just seems very relevant, practical subjects, but also maybe some of these strategies whereby the object of some of the work.

Of teaching kind of thing.

JF 38:32

Yeah.

Yeah, we did. Like in in the PG CERT as well. There was like a workshop about object based learning and like that's often used in museum like kind of study collections where you they put like I don't know an artefact on the table and there would there's different techniques and how students can analyse it where the the artefacts just there and then they have to make sense of it.

Dylan 38:44

Yeah.

Yeah.

Yeah.

JF 39:00

Or, you know, then they they reveal what it is.

Dylan 39:03

Yeah. Yeah, yeah, yeah, yeah.

JF 39:05

That kind, that's kind of tied in with that a little bit as well.

Yeah, yeah, that's interesting.

Dylan 39:16

Maybe the key thing that's in all this regard to what you've been doing with the cubes and stuff is.

There's a kind of it enables them to personalise, to express what they're doing, their ideas and stuff like that, and yet it takes it away from.

The sole reliance on them and their verbal and social kind of.

You know, I don't know, but not abilities, but they're kind of it. It displaces that from being the most important on to something else that opens up possibilities. You also maybe think about something I do. I sometimes don't do it, but I always think it works well. We do do it before a module. Just on Moodle. I'll send my question, a forum thing. Like what do you want to learn about the module? Sometimes I regret it. We will get it because in a sense.

They often have things that I'm not going to cover, so I feel like, oh ****, I've set this up.

But generally what I think is really nice about the written forum type of thing is that people that feel verbally not very confident, often really like writing.

JF 40:31

OK.

Dylan 40:32

And I remember hearing someone spoke about international working with international students who often feel way more comfortable because they've got time to think, but also people with your diversity and stuff like that. But who? Yeah, who just

they're not good at. They don't thrive being put on the spot at all. In fact, if anything, that really disables them. But having that little space to think they can become like.

Surprisingly, the most articulate person or it really rearranges all those.

Hierarchies.

Who's the good student? Who's the bad student and stuff like that, and that's something that's actually, I think we should probably all do a little bit more of as a means to get the student voice out there. Like, I don't think you can do it too much because I think students get sick of forums, online stuff. But you could do it once or twice is enough throughout a module. Then they.

JF 41:09

Yeah.

Dylan 41:28

They they feel like they're seen and heard and others learn who they are as well. People that you know, you know what it's like. I've not heard her speak all time. I don't even know who she is. There's a chance for them to sort of learn about who the student is.

JF 41:42

That's quite interesting. Yeah, it kind of goes back to this idea of time as well. Like, I know in your paper you were talking about this, like, lack of time, where there's no time to do this, like you're you're often like, you know, working while you're eating a sandwich for lunch. And, you know, it feels like this kind of structure is quite like it's very time based. Everyone's part time.

Dylan 42:04

Yeah.

Yeah.

JF 42:07

You know you're in, like, a day, a week or whatever in person.

Dylan 42:10

Yeah, yeah.

JF 42:12

You only have like a day to do this tutorial and it's like of course you're gonna think if they're not. If people are not saying things immediately, they're not engaging. But if you give them like two weeks to process and kind of understand and respond back then perhaps that's that's a better way of kind of assessing it or looking back at it.

Dylan 42:15

Yeah, definitely.

Oh oh.

Yeah.

Yeah, yeah.

Yeah.

JF 42:39

But yeah.

Dylan 42:39

So, asynchronous asynchronous things that kind of built in.

JF 42:43

Yeah, because everything's so fixed all the time, isn't it? It's like, oh, Easter, Easter time. This time. It's all like term based. Isn't was learning continues after you graduate.

Dylan 42:51

Yeah.

Oh dear, I'm always saying to the students on an MA full time. Ma, you're just chasing your tail the whole time and it actually sinks in afterwards. A lot of stuff, really. So there's something about encouraging students to as much as possible to feel OK with not knowing. I remember when my ma, one the most frustrating things was I was really hungry to learn. And there were those reading groups and stuff like that. But some of it was so over my head like philosophy and.

JF 42:57

You know.

Yeah, exactly.

Dylan 43:27

Couldn't I just found it so frustrating not being able to speak like to go to reading group and just not?

Not even understanding the second sentence. So there's no way asking me. I'll talk about this bit down here and feeling like I'm totally behind everybody. But then.

And so I really recognise that when students just feel like I just can't do it. But there's something about, I think, just trying to let them know that's OK because actually even just little bits, words, little things are adding up and they're forming a kind of big network of ideas.

To just that horrible feeling of feeling lost, try and not see that as such a bad thing. But this does also relate to the whole AI stuff that I'm kind of not not so much the research, but more just these.

JF 44:06

Yeah.

Oh yeah.

Dylan 44:14

No, this sense of how.

Struggle of reading is a really important all of thinking and all that stuff is really important and it's not the and I think that the seduction of these tools to just get a summary of something really quickly to include in your essay.

That so much is really lost. That's actually in this struggle where you don't understand what is going on. But I feel like there's that massive question. Mark is so satisfying when actually two months later you encounter something else that reminds you of that. And it kind of opens up a little bit and.

That's what feels most under threat in this.

Of, you know, like our policy is it's fine to use AI to summarise key points and to gain insights on texts. And I sort of get that and I've been exploring that myself, but it's mad how you could just take any text and get this sort of summary that you can immediately just bring into your essay and that's legit. And actually that horrible struggle that should be seen as a good thing is really, really undermined.

JF 45:19

Yeah.

Dylan 45:27

That hard work of not knowing and kind of being lost.

And still sticking with something, even if you feel like you're in a total muddle with it anyway, that's just another whole thing trying to think about.

JF 45:41

That's good. That's quite nice, actually. I'm kind of, I feel I'm a bit like in this space at the moment. 'cause. I'm trying to, like, grab

things and kind of make sense of what I'm going to like, put in this presentation and what what's the point of doing all of this? But but yeah, that that's quite nice like.

Dylan 45:58

Oh oh.

JF 46:02

You know, people don't struggle or try and make sense of it in their own heads, and they're just relying on AI to kind of go to out for them or like with the role of a teacher. Like if they're just relying on the teacher too much to tell them what to do, you have to do it in this way, like step 1234 rather than dumping like a whole block, you know, block of whatever in the room and saying figure it out.

Dylan 46:09

Oh yeah.

Yeah.

Yeah, yeah.

Yeah.

Yeah.

JF 46:29

You know, I'll guide you, but I'm not going to tell you.

Dylan 46:32

Yeah.

JF 46:33

Different kind of approaches but.

Dylan 46:35

Yeah.

JF 46:35

Maybe one is more fruitful in the long run than than the other, I don't know.

Dylan 46:38

Yeah. Yeah, but I think definitely and those things about.

I honestly think there's things about arranging the furniture that's so important that they're really part of the pedagogy that I think that maybe that's thing not to really present the significance of that kind of thing in the context of the space that's got its issues. We've got the fan because, I mean, there's also a whole kind of like.

Sort of post humanist sort of way of thinking about all this stuff and like, yeah, how objects just affect us and sounds affect us and visuals and have we got daylight and room or not. All these things contribute to your sort of like this embodied experience of learning.

Learning and so.

These. Yeah, the strategies to just shift the space, I think it's, I think they're really, really important to sort of like seriously and see as part of the work and not overlook, you know like in your presentation.

JF 47:35

Yeah.

OK. Yeah, yeah. But yeah, like, you know, the the methods are kind of talked to you about.

If you do want to use any like in the future, just yeah, feel free to.

Dylan 47:57

I like the sound of the cubes thing for sure, and you've got me thinking about. Yeah, I'm going to do the because I've kind of haven't really done this for years, but I'm going to read up about that group tutorial thing and get them, you know, because you start to think about your teaching planning and where I had like, oh, it's a whole studio block of a week and get them to do little conversations on that day. No, not just conversations. Train them.

JF 47:58

Yeah.

Dylan 48:22

For this methodology and then get them to do it, and that's a real learning experience, isn't it? For them to do that? I think some of the best teacher in the world is where you do something and then you can just sit back and it sort of happens on its own. But you've got to do those things. First of all, you've got to put certain things in place, yeah.

JF 48:36

Yeah, yeah.

A prep. Yeah, you can't just like wing it and then expect something to happen. Yeah, but, yeah, I I can share this kind of stuff with you. As I said, it's from, like this existing methodology, but I've kind of slightly tweaked it to my context.

Dylan 48:49

Yeah, that would be nice.

Oh yeah, be good. I'll have a little think about where.

JF 48:58

But yeah.

Dylan 49:02

If even that could be useful dissertation and where it would be because I'm just going to be the next seven days. Basically I'm just planning now this term, so I'm think about, but we can we can meet up, you know. I'll see you here at some point, maybe chat about it.

JF 49:14

Yeah, exactly. Just, yeah. And like, it'll be good to find the space to kind of share these ideas. As you were saying, like, oh, just like, it's like, even if I'm like, look, I've done this cube thing.

Dylan 49:21

Yeah.

Yeah.

JF 49:28

Yeah, try it out and then you might be like, I've done this kind of, you know, role-playing thing. Try it out. You could be like, I don't know what it could become, but almost like an archive or something that.

Dylan 49:35

Oh oh.

Oh.

JF 49:44

You know, we could have access to to just encourage you to kind of.
Do something differently? I don't know.

Dylan 49:52

Yeah, definitely.

JF 49:53

Obviously I don't want to create more work.

Dylan 49:56

No, no. And I think The thing is it's like you're, you know, for me even.

JF 49:57

In the end of the day, but.

Dylan 50:02

And we've got to be careful about stepping into doing taking things on and that kind of thing like your role is a, you know, technical role and therefore it would be.

And yet, at the same time, I also think sometimes sometimes you've got to forget. You know, you've got to just do stuff with stuff that flows or feels exciting, but it's kind of more suited to your other role, because you're a lecturer, and it might be, but even in an informal way, I don't know. Yeah, that's things you're split across these different roles and different places, aren't you? But yeah, but no. I'll definitely be up for looking at that. I've got something very dark in here now, isn't it?

JF 50:25

Yeah.

Yeah, exactly.

Oh yeah.

Yeah. Yes. But the interesting thing about this PG cert is there are technicians that do it as well.

Dylan 50:46

Oh yeah, of course.

JF 50:46

Yeah. Which they, you know, you can be, you could do it as any staff member. So there's technicians, there's people working in admin, like in the learning teams. So it's like open.

Dylan 50:50

Yeah.

Yeah, alright.

JF 50:58

Obviously, they encourage, like academics to do it, but yeah, yeah.