Ref

2 papers

This is how I structure the questions for this session (ref to topic guide)

The reason for this talk was to get some context around the issues I was investigating but also to share my intervention to see how it could be used?

Here is the rough topic guide I used:

Reflections on their experiences at University

To get some reflections on their experiences at University or on an MA course, what sort of student were they?

International cohorts students from China, Korea, Taiwan,

A paper on international students and ambiguous pedagogies in the UK Art school
Case study of John a Taiwanese student trying to conform to western contemporary art aesthetics.

Data about UAL

- Understand a bit more about your experiences teaching international cohorts.
- What ways have you made people engage and talk in a classroom situation?
- How do your group tutorials go?
- How do students integrate in the course community?
- Environment how this plays a part?
- Social justice aspects
- How to make students more confident?

-What would you say you were like when you did your MA? Were you outspoken? Engaged? Did you find it difficult to speak out? What about your peers?

-What have you seen or noticed over the years?

Taking risks

Campus and environment

Key things that came out:

Their experience as a student on an MA

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.

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.

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

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 quietly conforming in some ways and.

Dylan 14:00
It's hard, but maybe braver to kind of recognise there's so much going on that's outside your control.

Mentioned the covid online experiences blank faces, but also the interesting amount of people they could get in and make things more creatively 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.

Environment
On being observed during the teaching observation someone noticed the loudness of the space and setting.

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 loe setting something up to kind of. 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.

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 Jan Mashelane 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.

Opening up dialogues

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.

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.

The institutions

Space of education that doesn't necessarily acknowledge the educational.
Which is Goldsmith's circa, you know 20/10/2011.

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 reflexive.

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.

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.

On teaching and changing things

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.

On group tutorials

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.

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.

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.

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.

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.

In defence of the school

Interesting interactions bringing things in

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.

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.

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 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.

I mention object based learning

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 shit, 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.

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. 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.

<u>The idea of time lack of time</u>

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.

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.

On AI

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.

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.

Around guiding but not telling how to do it

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 46:38
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.

New ideas

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.

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.