Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

# MODULE CODE : ECPT6003

# ASSESSMENT COMPONENT: A2

## Professional Observation

# STUDENT NAME: Joanna Reed

# STUDENT NUMBER:2206990

**Use of Generative AI in Assessment**

(Lecturer to indicate Yes or No against each element)

| | | |
|---|---|---|
| RESEARCH | For this assessment, you can use Generative AI to support you in research, including searching for bibliography, using tools to summarise, compare and interrogate materials. | Yes ☒<br>No ☐ |
| STRUCTURE | For this assessment, you can use Generative AI to support you in structuring your submission, including creating a draft argument structure, identifying parts and headings, etc. | Yes ☒<br>No ☐ |
| PROOFREADING | For this assessment, you can use Generative AI to check your own text/creation for grammatical and syntactical mistakes, including rephrasing of your own work within specific standards. | Yes ☒<br>No ☐ |
| WRITING | For this assessment, you can use Generative AI to create text for submission. | Yes ☐<br>No ☒ |
| CREATIVE | For this assessment, you can use Generative AI to create creative materials, such as images. | Yes ☐<br>No ☒ |
| PROGRAMING | For this assessment, you can use Generative AI to create and check code. | Yes ☐<br>No ☒ |
| NONE | For this assessment, you are not allowed to use **any** type of Generative AI support. This includes research support, structure support, writing/proofreading support and creative support. | Yes ☐<br>No ☒ |

## AI Acknowledgement

I confirm that I have not used any AI tools in the research and creation of this assignment.

I confirm that I have not presented any AI generated materials as my own work.

I confirm that I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

## Introduction

This reflection considers observations made of 4 Lecturers ‘A’,’B’,’D’&’E’, the latter two worked collaboratively during the period of October 2024 to January 2025. ‘A’ and ‘B’ taught in the first year of the Master of Art Course which has students from all disciplines following the first module Coexistent Perspectives. This module has a focus around contemporary ideas in art. D&E taught in the second-year undergraduate programme for fine art and photography. This module centers around academic writing and research. This reflection using Gibbs reflective model considers how traditional lectures fit into best teaching and learning practice for art students. Following Race’s (2019) ideas around peer-observation (Race, 2019, p204.), dialogues were also conducted with the relevant lectures for further detail on their teaching strategies and practice.

## Description

### Opening of the lectures

‘A’ and ‘D’&’E’ introduced their first session through use of the assignment and module handbook. ‘A’ introduced the fourth and sixth session by asking students what they had learnt the week previously and asking them to verbally recall the information. B warmly welcomed students to the session and introduced them to it with a brief introduction to the ideas that would be used and introduced the mirror with a memory podcast.

### Lecture Content

‘A’s structure mirrored a structure of three in all three lectures: introducing a topic, then providing further information, occasionally using explanatory videos, and finally visual artistic examples often by showing two contrasting examples on the same theme such as motherhood in lecture 4 comparing the work of Louise Bourgeois and Mona Hatoum. In Lectures 4 and 6 ‘A’ used symbols of mind the gap and yin and yang for the students to cognitively decode. In Lecture 4 ‘A’ appealed to student’s emotions asking them how an image of a corner of a dark room made them feel in relation to the concept of Hauntology. ‘A’ asked open questions during both session 4 and 6 whether students were familiar with certain theories/ theorists such as ‘Hauntology’ ‘Deleuze and Guattari’s chronology ‘*Capitalism and*

*Schizophrenia.'* Students could indicate familiarity by raising their hands. ‘D’s lectures always featured a range of visual tools aided by digital technologies such as images, videos, quotes and written paragraphs. This aligns with the professional standard K4 which describes the use of digital technologies in teaching practice.

‘B’ used an analogy of movements where they wanted to weave an alternative narrative through the gesture of archiving. ‘B’ looked at a variety of dictionary definitions of the word ‘archive’ and provided a new definition of archive as an act not a noun, again reinforcing the idea of movement. ‘B’ questioned early on in and at the end of the lecture as to where the gaps were in the archive. This concept was explored in two ways through examining the physical containers of archiving, the narratives within, ‘the excluders’ cisgender white men and ‘the excluded’ women, racial minorities and contemporary ideas around postcolonialism. This aligns with the professional standard of being mindful of diversity among learners (A1)

By presenting a new definition, new ways of thinking about what belongs in the archive as well as new examples of the archive, ‘B’ engaged the students *critical thinking* skills as well as managing to spark a wider discussion among a small group of students. This aligns with the professional standard of critical evaluation (K3) as an important aspect of learning. ‘B’ stretched the students to archives that could also be in the form of artworks using family images, scrapbooks, collages, mind maps or a collection of found objects. ‘B’ utilized a range of videos, images and digitized examples following the professional standard K4 (as described above)

The lecture by ‘D’ and ‘E’ gave a collaborative lecture. This aligns with the professional standard of utilizing collaboration to improve practice (V5). The lecture centered around introducing Fine Art and Photography students to the module, clearly stating the learning outcomes, module outline and the assignment brief. Teaching Strategies included clearly going through each element of the assignment ahead, demonstrating to the student good and bad assignment practice observed in recent assignments and tools that they could use to build their essay. A short discussion was held by ‘D’ and ‘E’ about the bad but also appropriate uses of AI. ‘D’ utilized humor and simple imagery which conveyed metaphors as well as introducing students to a range of artists' work through PowerPoint slides.

Closing of the lecture

‘A’ and ‘B’ finished their lectures by asking ‘any questions’ at the end of the session. ‘A’ tended to have singular dialogues with particular students whereas in the case of ‘B’ it elicited a dynamic conversation about Epidemic Injustice among multiple students. ‘D’&’E’ finished the lecture with a slideshow of numerous artists that the students could use in future for reference and asked ‘any questions’ but did not clearly end the session and students got up to leave before they were thanked for their time.

Feelings

In ‘A’s lectures. The level of information was high, but due to the constant changing topics remained interesting. Upon discussion with ‘A’, they felt that whilst the type of lectures opens doors for students to show them the breadth of subjects, they lack immediate application opportunities and content balance. The lectures are centered

around weekly themes to guide students. This teaching year a significant percentage of the class are a racial minority so inclusive strategies need to be considered as part of the teaching strategy. These included making the lectures 1 hour instead of the previous 2 from the year before. This aligns with the professional standard of respecting the diversity of learners (A1).

‘A’ described the lectures as a process of compressing and synthesizing like a process of compressing ‘coal into diamonds’ Despite lectures being an old model of dissemination the key area is enthusiasm and the ‘performance’ of teaching (Race,2019, p.167). ‘A’ has observed how the assignment on the module has changed from a set question to students developing their own question. This links to ideas around self-assessment but also about individual learning processes. This aligns with the professional standard (K2) as independent learning is an important aspect of learning at level 6 and 7.

‘B’s lecture was a slower pace and lower amount of content as compared to ‘A’, with a subject matter closest to my own. ‘B’ when prompted considered the strategies they used as: general ice breakers, one to one (tutor group), observing who is answering questions during lectures but moreover who is not and sparking conversation by asking open ended questions. ‘B’ divulged to me that the difficulty of group work is that it appears to make students uncomfortable and is not inclusive for students who are neuro diverse. This approach aligns with the professional standard of considering the diversity of learners (A1).

To make group work effective, students must be guided into doing such activities at a slow pace or through simple teamwork building exercises. This was not just affirmed by ‘B’ but also in the pedagogic literature (Alaagib,2019). ‘B’ shared; they tend to use primarily self- assessment strategies in their teaching but occasionally question and answer to gauge whether students understand the material.

‘D’&’E’s lecture focused on the expectations of the assignment. They described how they held a collaborative lecture, so the students had two points of contact each. The students had familiarity working together as they are also completing another module together. Collaborative learning aligns with the professional standard (V5).

‘D’ explained It is also important to interweave contemporary narratives and cultural viewpoints into lectures. This aligns with the professional standard of utilizing contemporary research and ideas (V3) Talking about assessment strategies, ‘D’ remarked that a grid of expectations can be too rigid and that a balance between expectations and creativity is important. Independent projects can facilitate this process. ‘D’ also considered that a way of making marking criteria less opaque for students is by using checklists.

Evaluation

In the lectures of ‘A’, Students in the room appeared motivated and engaged with almost all making notes but appeared uncomfortable with questions mid-session but engaged more with questions at the end of the session, one on one with the tutor. Several students also approached the tutor after the session. Like the lectures of ‘A’, students seemed motivated to make notes and engage with the content during ‘B’s session yet did similarly not seem comfortable answering questions mid-session;

rather some students engaged in a group dialogue about epistemic injustice at the end of the session. ‘D&E’s humoristic approach intended to make students feel at ease. Yet students seemed reluctant to volunteer simple answers about what they were looking at such as ‘elephant in the room’ and did not appear to understand the included references when asked about Brooklyn Beckham. I understood all references and felt the humor created a more relaxed atmosphere but did not resonate with the younger audience of the students aged approximately 18-22.

Analysis

Considering best teaching and learning practice Duckworth (2014) argues that kinesthetic learners learn best in environments where notetaking is primarily used as a learning strategy (Duckworth, 2014, p.89) e.g. traditional lectures. Kinesthetic learners are those who learn through making such as art students.

In opening and closing the lesson, ‘A’ and ‘B’ used the strategies of ‘providing links’ recapping the previous lesson and stating the topic of the lesson and ‘setting the scene’ showing objectives or negotiating themes as well as ‘establishing entry behavior’ asking who has experience of the topic. ‘D’& ‘E’ used the strategy of ‘setting the scene’ introducing themselves and showing objectives and negotiating them. (Reece and Walker, 2007, pp.23-24) In the lectures of ‘A’, a further effective strategy for starting the lecture was the use of semiotics (which will be explored in more depth further on). ‘A’ used the ‘mind the gap’ symbol to explain the concept of spaces of transition (underground) as well as ‘gaps’ in Liminality and the yin yang symbol to explain how tensions and harmonies can coexist.




‘D’ and E used a similar strategy towards the end of their lecture to regain students' focus.

The use of metaphorical images by ‘A’ and ‘D&E’ echoes the work of Roberts (2019) as first explored by me in the work of Race (2019, p.167). Roberts considers how sensory experiences can also form a part of the path towards *active* learning. Active learning in an important aspect of lectures as observed in the work of Reece and Walker as well as Børte 2023.

Roberts (2010) research suggests that using three types of images: literal (representative), metaphorical (figurative) and paradoxical (representative and figurative) can be used to engage students in a more *active* way. This is done by utilization of the cognitive processes that students use to decode the visual images. These cognitive processes also link to the use of semiotics in *embodied* learning. Hegna and Ørbaek (2021) draw on the work of several theorists to explore how the body and sensory experience is relevant to teaching and learning.

Educational semiotics are defined as the grasp of how students learn, and teachers teach through embodied strategies and the use of technology. This aligns with the

professional standard of suitable use of digital and technological resources for learning (K4) Embodied learning concerns itself with learning through multiple senses and technology can help learners do this. Race also notes the use of digital technologies in large group teaching (Race,2019, p. 167) in *active* ways students are tweeting about the subject, following the structure from previous lectures, drawing mind maps and digitally searching unfamiliar terms. (Race, 2019, p.166) *Active learning* is often used as a counter to ‘passive’ lecturing (Race,2019, p171.) This reflection considers that *active* learning should be incorporated with caution due to students' unfamiliarity with this strategy as explored in (Alaagib,2021) and that embodied learning can be a more inclusive ‘middle stage’ between passive and active learning. This aligns to the inclusivity professional standard (A1).

Guthrie observes that it is not necessarily about what students learn in lectures rather what the lectures inspire them to do moving forwards (Knowles et al, 2020,p.109) This echoes the ideas in Ashwin et al (2019) “modes of 'collective inquiry' (Ashwin et al, 2019,p.346) which enable learning environments that facilitate 'optimal degrees of freedom' as it allows learners to choose their own starting points of their learning journeys. This forms an important aspect within art learning specifically as echoed in the dialogues of Lecturer B and D&E. This aligns with the professional standard of designing learning appropriate to the subject matter (K2).

Konstantin (2021) observes that brief lectures are more effective than longer lectures (Abulhul,2021, p.2) Race (2019) recommends lectures to be around 50 minutes of content leaving around 10 minutes for discussion and this is echoed in the work of. Following best practice for structuring presentations around content sequence

Duckworth (2014, p.94) Avis, Fisher Thompson (2019) and Alaagib (2021) consider a particular structure when structuring lessons consider structuring topics into 3 areas which include an introduction, an in-depth overview and finally an application. It can be observed that this structure can be seen in the lectures of all observed, but rather condensed into a shorter format. This structure of 3 is continued through into the assessment criteria of how students' assignments should be structured, in the two modules observed.

The idea above mirrors the strategy of constructive alignment constructive alignment is a strategy that focuses on a through line from the learning objectives, through the teaching strategy to deliver content through to the assignment (see appendix for further explanation) This aligns with the professional standard of designing suitable learning approaches (A2)

Following (Avis, Fisher and Thompson, 2019, p144) ‘A’ and ‘B’ used question and answer strategies at the beginning and end of their lectures. Overhead questions were primarily used as the groups during the lectures were less than 30 students therefore making this approach more inclusive. Which aligns to the professional standards (A1) inclusive teaching and learning. Lecturer D asked a question such as what the image of an ‘elephant in room’ was supposed to represent but the student in question did not respond well to this approach. As Roberts (2019) argued, it can be best to let images speak for themselves.

Action Plan

| Professional standard: V3<br>utilizing professional learning as a tool for demonstrating best teaching practice | | | | | |
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| | S<br>specific | M<br>Measurable | A<br>Achievable | R<br>Relevant | T<br>Timebound |
| Personal objectives | Record quantitative data in Observations moving forward as opposed to just qualitative data | this ability to record data will ultimately be tested at some point further on in the teaching course | use model 12.2 from Barrow and Westrup in the next few observations and then practice comparing post session in my reflective teaching journal | considering further areas of importance within pedagogy such as praise, reprimand, recall, pupil ideas/<br>contributions or requests, uninvited responses and interruption.<br><br>I have not previously considered these areas | 1 month |

| Professional standard: A1<br>design learning programmes | | | | | |
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| | S<br>specific | M<br>Measurable | A<br>Achievable | R<br>Relevant | T<br>Timebound |
| Personal objectives | use a structure of three in my future lectures which mirrors constructive alignment. | This would be measured through feedback from someone observing my future teaching practice. | Follow the model observed during my teacher observation of Fyrenius quoted in Alaagib (2021)<br><br>This may include further discussion with relevant professionals | Opening and closing my lectures as well as opportunities for assessment were noted as key areas of improvement during my micro teach in feedback for Teaching Toolkit assignment A1 | 6 months |

| Professional standard: K4<br>appropriate use of digital tools or other technologies as tool for learning | | | | | |
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| | S<br>specific | Measurable | A<br>Achievable | R<br>Relevant | T<br>Timebound |
| Personal objectives | use aspects of embodied learning in my own teaching practice<br>by reading Lim (2020) and Garett (2022) | This would be measured through feedback from someone observing my future teaching practice | using semiology through simple but effective imagery as a first step as modeled in the teaching of Lecturers A & D&E and explored in Roberts (2019)<br>Developing a further understanding of embodied teaching and learning as a further step<br>by reading more literature on Embodied Learning to develop my professional practice further | As explored in my Reflection Embodied learning is an important aspect of learning towards *active* learning | 1 year |

**Teacher Observation Form**

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| **Teacher** | **Rob Jones (Moving Image and Art History)** |
| **Date** | **4 October 2024** |
| **Group** | **Coexistent Perspectives - MA All Pathways**<br>**(First Year)** |
| **Topic/Context** | **Lecture 1** |
| **Length** | **1 Hour** |
| **Notes on the lesson:** | |
| | Opening:<br>The lecturer started the lecture utilizing the module handbook to show the students the assignment expectations.<br><br>The lecture had clear threads and key topics and themes were clearly laid out and explained. This was done both verbally as well as visually through coloured words on slides, key word pages and clear examples (art works). The lecturer also asked the students to participate and add ideas (approximately 2-3 times).<br><br>Due to the varied nature of the lecture, a clear structure aided the students in taking a bite-size view of the diverse and complex topics covered throughout the module “Coexistent Perspectives”, the lecturer explained that the course would go from the concept of the “Human to the “Post-Human” the key theme of the module being re-exploring, re-evaluating and re-assessing theory in regards to both further knowledge as well as relating it to (one’s own) praxis. The lecturer emphasized the importance of praxis in relation to theory and how the students could use the information in other areas of both their study and practice. |

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| | **Expectations: The clearest area was the student "expectations" which focused around three key areas: systemic research methods, effective communication and creative proposition.**<br><br>Closing:<br><br>The lecturer went through a slide on each topic and gave a brief explanation of what each week would entail<br><br>Use of Technology:<br><br>The PowerPoint was particularly successful with clear layout and keywords often colored in blue or red. A small critique was that the artwork examples were not always clearly labelled, therefore challenging for the students to find post-lecture. The presentation had a clear layout with primarily key words and a singular image. There were also slides highlighting key themes and thinkers relating to 'concepts. The lecturer explained the 'Concept' of concept if you will, was also critically analyzed to include more visual or practical themes. "The fold" by Deleuze and "Lines of Flight" showing how theoretical concepts can include tangible or visual elements such as folds or lines. |
| **What I have learned:** | |
| | **Lecturer A Lecture 1**<br><br>The lecturer initiated the class by welcoming the students to the module and digitally opening the module handbook to go through the expectations of the assignment. The student appeared to respond well and almost all students were taking notes either digitally or pen and paper. Two areas of success during the lecture included taking the students through the assessment criteria in a very thorough way. As well as giving a clear overview of the lectures to come. There was a mixture between the students of both clarity and confusion. The two areas that were less successful were the fast pace of the lecture, which could be overwhelming for some and the question and answering with very little responses from the students. The slides and other audio-visual materials used had clear text and plenty of visual material. The area where the students seemed to struggle was around the |

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| | fast-paced nature of the lecture. The way the lecture addressed these students' difficulties was by having clear ‘heading’ slides and making the PowerPoint available after the class. The lecturer got the students to contribute by asking any questions twice throughout the session and a larger final discussion at the end of the session. This had some minor engagement, and most students did not seem comfortable with responding. |
| **Targets to improve my own practice (mapped to professional standards):** | |
| | The lecture had a clear structure of three openings, content and closure. Mirroring the professional standard (A2) supporting learners through appropriate techniques.<br><br>There were several opportunities for students to ask questions that aligned to the professional standard of support (A2) During my micro-teach I did not allow time for my students to answer questions during the session.<br><br>Use of a wide range of digital tools (K4) by the lecturer included PowerPoint, video, images, youtube videos, blogs, quotes and written text. I wish to utilize a range of digital tools in my future teaching practice to keep learners engaged. |

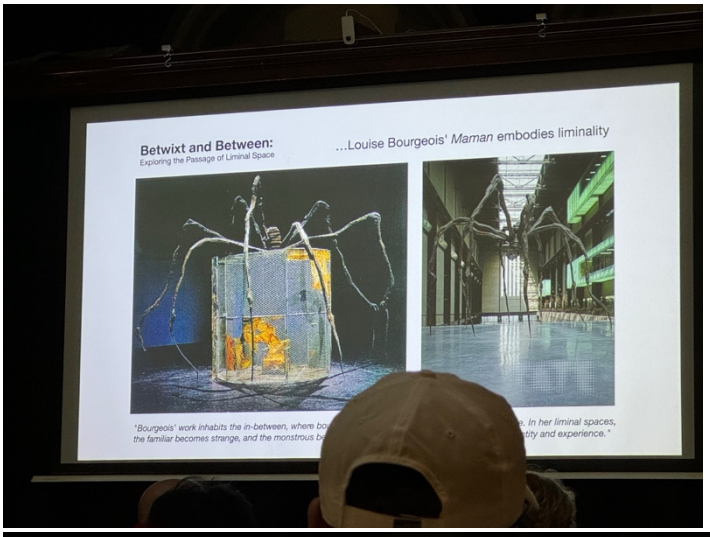
**Teacher Observation Form**

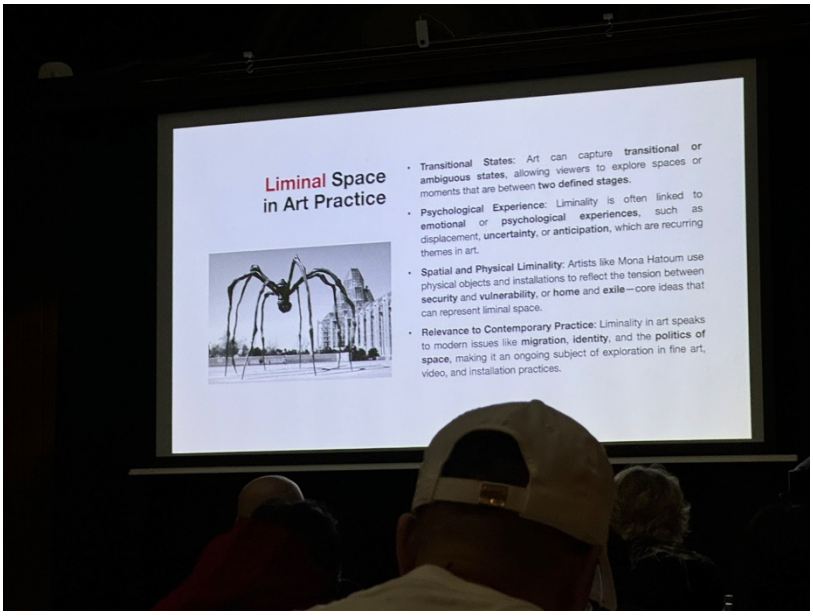
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| **Teacher** | **Rob Jones (Moving image and Art History)** |
| **Date** | **18 October 2024** |
| **Group** | **Coexistent Perspectives - MA All Pathways**<br>**(First Year)** |
| **Topic/Context** | **Lecture 4**<br>**Weird and the eerie Psychology of space and place** |
| **Length** | **1 Hour** |
| **Notes on the lesson:** | |
| | Opening:<br>Recap of the previous week's lecture regarding Edward Soja, Henri Le Fever and Michel Foucault<br>Post colonialism<br><br>Recap of this week lecture content<br>• Mark Fisher & Hauntology<br>• Theory tools<br>• How to engage<br>• Notions of space and place<br>Content:<br>Explanation of Third, second and first spaces<br>Ideas |

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| | about Liminal spaces<br><br>Assessment: Do you know this term by asking students to raise hands<br><br>MIND THE GAP as a metaphor for the idea of the gap as a liminal space or Thresholds and Transformations<br><br>  <br><br><br>**Betwixt and Between, portals,**<br><br>  <br><br><br>**passages**<br><br>KEY THINKER: Victor Turner<br><br>**Liminality in Anthropology**<br><br>• Threshold people<br>• Liminal entity<br>• Laws & customs→ conventions and ceremony<br>• Rich variety of SYMBOLS<br>• Rite of Passage<br>• Law of the excluded middle<br><br>KEY THINKER: Levi Strauss<br><br>• Mediating elements |

- Ravens and Coyotes (Between Herbivore and Beasts of Prey)
- Liminal Divide
- Anthropological to the back room
- Liminality (J.W. Turner)
- EXAMPLE Subliminal Menace of Loneliness

ARTIST EXAMPLE Louise Bourgeois Maman embodies liminality




**Identity and experience - explanation by artist**

- Spider operates in transitional zone drew from mother weaver, spider nurturing comfort and tension between fear arachnophobias

- Measures of distance
- 1988 Mona Hatoum



- Sharing of her thoughts
- Arabi

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letters→ distance and separation

- Exploration of Mother's body as an example of new and old life

KEY THINKER: Threshold to Kingdom Mark Willinger

- Idea of NON-PLACE (RECAP)
- Travelers pass from one place to another

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| | • Crossing between two worlds<br>KEY IDEA: Tragedies channel crossings<br>The walk AI WEIWEI mass exodus<br>https://www.tate.org.uk/art/artists/ai-weiwei-8208/ai-weiwei-and-anish-kapoor-walk<br><br>Liminal space in art practice: MORE IDEAS/ RETHINK THROUGH NOTIONS OF SPACE<br>• Weird and eerie<br>HAUNTOLOGY<br>• Mark Fisher<br>• Concept of fate<br>• Strange<br>• The weird contrast to the eerie<br>• Something where should be nothing<br>• Unsettled curious<br>• Previous concepts are obsolete<br><br>LINKING ideas of liminality to ideas around hauntology<br>Eerie PRESENCE AND ABSENCE<br>Exorbitant presence<br>Idea of the backroom as a concept of eeriness<br>KEY IDEA & KEY THINKER: Freud's Unheimlich and Uncanny<br>REAL WORLD GAMING EXAMPLE UNCANNY VALLEY<br>• UNHEIMLICH UNHOMELY<br>• HAUNTED HOUSE STRANGE BUT FAMILIAR<br>• SUBLIME<br>NEXT WEEK NOSTALGIA AND MELANCHOLY<br>physical sensorial experiences<br>• Strange and familiar articulates presences and absences |

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| | • RECAP DEFINITION OF WEIRD something when should be nothing<br><br>HAUNTOLOGY AND MARK FISHER<br><br>• Hauntology<br>• Spectral spaces<br>• semiotic ghosts<br>• Affects<br>• Notion of time into space<br>• KEY IDEA AND THINKER: Specters of Marx Jacques Derrida<br>• Merlin Coverley<br>• Andrei Tarkovsky STALKER<br>• Concept of the zone<br>• Centre of desire<br>• CHERNOBYL (visual images)<br>• VIDEO EXPLANATION OF TARKOVSKY'S STALKER<br>• THE FOLD DELEUZE<br>• NO INSIDE FOLDING OF THE OUTSIDE<br>• Gottfried Leibnitz<br>• Baroque sensibilities<br>• Eeriness of the English countryside<br>• Pastoral interlude Ingrid pollard<br>• British identities over polarities<br><br>IMPERIALISM Slave trade vs idyllic landscape AND ENGLISH COUNTRYSIDE<br><br>• TENSIONS<br>• Eerie archaeology Tacit Dean Sound mirrors 1999<br>• ROBS Commentary over video<br>• OCEANIC FEELING LITTORAL AND LIMINAL |

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| | • MONSTROUS AND ABNORMAL<br>• HETEROTOPIAS<br>• FOUCAULT<br>• DEFINING CONCEPT SPACES AND FUNCTION<br>• EXAMPLE OF GARDEN<br>• MIRROR AS HETEROTOPIA<br>• RECAP |
| **What I have learned:** | |
| | **Lecturer A Lecture 4 The weird and the eerie**<br><br>The lecturer initiated the class by asking the students to respond to “what did we learn about last week” as well as a recap of the previous week’s lecture by jogging the student’s memory by discussing key thinkers: Edward Soja, Henri Le Fever and Michel Foucault. There were very limited responses from students to the questions asked. Two areas of success included the use of semiotics and contrasting visual examples to get students to consider the topic of ‘liminality’ in different contexts. Also, the idea around ‘mark’ making through including Deleuze’s ‘fold’ and Deleuze and guitar’s ‘lines of flight’ Students seemed content jotting down notes digitally or manual the two areas that did not seem successful were questions whether anyone was familiar with the work of Deleuze which elicited limited response as well as familiarity around Hauntology with few hands raised. Students appeared to have some discomfort signaling whether they had come across these areas before and it was unclear whether this was due to shyness, or they were genuinely new to the material. All slides had clear headings and clear black text on a white background. The presentation contained two videos one explanatory about Tarkovsky’s Stalker and another about Tavita’s Dean Sound mirrors created in 1999. The videos broke up the verbal information given by the lecturer. The lecture ended with a recap of the material discussed. |
| **Targets to improve my own practice (mapped to professional standards):** | |

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| | The lecture had a clear structure of three openings, content and closure. Mirroring the professional standard (A2) supporting learners through appropriate techniques.<br><br>There were several opportunities for students to ask questions that aligned to the professional standard of support (A2) During my micro-teach I did not allow time for my students to answer questions during the session.<br><br>Use of a wide range of digital tools (K4) by the lecturer included PowerPoint, video, images, youtube videos, blogs, quotes and written text. I wish to utilize a range of digital tools in my future teaching practice to keep learners engaged. |

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| **Teacher** | **Estefani Bouza-Arioso (Art history and Archiving)** |
| **Date** | **25 October 2024** |
| **Group** | **Coexistent Perspectives - MA All Pathways**<br>**(First Year)** |
| **Topic/Context** | **Lecture 5**<br>**Rethinking the archive** |
| **Length** | **1 Hour** |
| **Notes on the lesson:** | |
| | Opening of the lecture:<br>• Possible ways of rethinking the archive<br>• History, memory and loss<br>• Responsibility and care<br>• Weave an alternative narrative through the gesture of archiving<br><br>Content: |

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| | Mirror with a memory PODCAST<br><br>KEY QUESTION: as to where the gaps within the archives are<br><br>The lecturer highlights this for those who want to know more and shows a demonstration of navigating through multiple episodes<br><br>KEY IDEA: Narrative<br><br>The idea of the archive as storytelling<br><br>KEY IDEA: DEFINING THE ARCHIVE<br><br>Using the dictionary and how these definitions can be applied<br><br>Breaking down the definition into different parts and applying the definitions in a broader or more creative way<br><br>The content of the archive is not important not but also the space or the container<br><br>Chronology<br><br>Links to previous lectures the students have received about time and place<br><br>KEY THINKER: Jacques Derrida<br><br>KEY IDEA: archive fever<br><br>Law and authority<br><br>The commandment<br><br>Idea of collection<br><br>Where those things are kept<br><br>Idea of government and commencement<br><br>Derrida authority and men command<br><br>Archives are hegemonically male<br><br>Victoria and Albert Museum |

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| | KEY IDEA: Gaps within the archive<br>Gaps what is not contained, absences<br>Objects of people from wealthy background<br>Material memory<br>Memory without physical trace<br><br>KEY THINKER: Eugene Atget Chiffonier<br>History is a narrative<br>Narratives are third person biases and viewpoints<br>What are the rags or footnotes left in the archive so can we create something out of that?<br><br>Disappearance of old Paris<br>Idea is a visual metaphor of how things can appear and reappear<br>How can we use material to counteract the notion of a dead repository a site of production instead<br>The archive as an act not a noun<br>KEY IDEA: What are the structures within the archive?<br>Avoiding classification<br>KEY THINKER: Owuo Enwezor (Archive fever)<br>VISUAL EXAMPLE: Hannah Hoch<br>Broader sense<br>Archival materials<br>Collage, scrapbook compilation heterogeneity of images expresses an interest in how women were represented<br><br>KEY IDEA: THE ARCHIVE AS A GATHERING OF MATERIALS<br>Using, collecting or gathering material<br>Compilation and disposition |

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| | VISUAL EXAMPLE: Marcel Duchamp box in a suitcase<br>Mini museum<br>Christian Polanski fiction memory and monument<br>Science museum of specimens<br>Vitrines of reference<br>Plays with language<br>Question of doubt and fiction<br>He is not in classroom, but he pretends he is<br>Records from his life but also made up<br>Does it make a difference whether he is there or not<br>History books and the master narratives<br>What about small objects which are not contained<br>Monument<br>Newspaper<br>Question or doubt authenticity<br>Archival boxes<br>Installation religious language<br>Andy Warhol time capsule 21<br>Collection stuff of things that passed through studio<br>Uncovering boxes and recording the contents<br>Creating an archive after Warhol's death<br>Collection archives<br>Joan Festubert<br>Looks like scientific object<br>Repetition<br>Makes them out of recycled material<br>Zoe Leonard and Cheryl Dune Fae archives Photo archive<br>Hollywood era and introducing absence of black women<br>Fictional character- life of an actress who didn't exist |

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| | Not fixed but how we can project different meanings<br>Gaps in history<br>Zoe Leonard family album<br>Crossing the equator 2016<br>Flat objects or scan<br>Slightly curved so they have materiality<br>Peter Piller compilation<br>Kurt Tong photo album The Queen, Chairman and I<br>Using family elements<br>Talking about his family was from Hong Kong<br>Colonial history<br>Being from neither country<br>He took pictures of where his family used to live<br>Batia Suter parallel encyclopedia 2007 related it back to Hannah Hoch<br>Carmen Winant my birth 2018<br>She became a mother but not represented in society<br>Instructional photography- representation of women Hannah Hoch<br>Arrangements 2022<br>Day Sleeper 2020<br>My last safe abortion<br>Dorothea Lange and Sam Conti's Day Sleeper 2020<br>Not use well known images but rather or lesser reproduced and less known work<br>SAM CONTIS<br>Gestures and sleep and rest<br>Mixed images with her own work<br>Day Sleeper 2020<br>Deana Lawson MoMA Ps1 |

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| | Addressing lack of representation<br>Snapshot<br>Usually, people in images are those people she knows<br>Collaboration<br>Scene that has been created<br>Large format camera<br>Large scale- language of vernacular photography<br>Creating mind map<br>Justine Kurland Scum<br>Photo books examples<br>Frida Orupabo<br>Internet and archives and puppets<br>Materializing<br>Using strategies<br>Questioning those strategies<br>Homogenization heterogeneous material<br>Problematic<br>Post colonialism<br>Addressing how objects got there and need to be there<br>Whose history and whose voices remain<br>Social and anthropologic Classification<br>Imposing world view onto something that has different context to it and<br>Mirror without memory Anna Secular<br>Scientific memory<br>Criminals and head shapes<br>Archivo WEBINAR |
| **What I have learned:** | |

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| | **Lecturer B Rethinking the archive**<br><br>Lecturer B opened the lecture with ideas around Possible ways of rethinking the archive History, memory and loss, Responsibility and care. Lecturer B used the analogy of movements where she wants to weave an alternative narrative through the gesture of archiving. The lecture then progressed with a demonstration of utilizing the mirror with a memory podcast. Two good areas were when Lecturer B then asked a key question related to the content of the lecture as to where the gaps are within the archive? A. And then repeated this again at the end of the session linking it to contemporary ideas around colonialism and minorities excluded in archives. Lecturer B looked at a variety of dictionary definitions of the word 'archive' and the archive as an act not a noun and used the various definitions to pull new ideas from. Lecturer B considered the work of Hannah Hoch who created various collage, scrapbooks and compilations of heterogeneity and images that express an interest in the representation of women during her time. With the key idea of stretching the definition of Archives can also include mind maps and scrapbooks. Using, collecting or gathering material Compilation and disposition with the visual example of Marcel Duchamp's box in a suitcase. The lecture ended with a short explanation of the Archivo digital archive platform. |
| **Targets to improve my own practice (mapped to professional standards):** | |
| | By asking students to reconsider their definition of what an archive is through use of traditional technology of a dictionary and digital technology to show a range of examples of archives. This aligns with the professional standard (K2) designing teaching and learning appropriate to the subject matter. This is because in modern archival practice<br><br>traditional methods and digital technologies combine.<br><br>Describing multiple contemporary issues in her approach it aligns with professional standard(V4) which describes the wider context in which one is teaching. |

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| | The lecturer at the end of the lecture discussed her professional involvement with the Archivo platform. This aligns with professional standard (A5) where educators continue developing their own professional practice. I also wish to continue my own professional practice which includes teaching about areas within my own archive such as fashion photography and art in Wales. |

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| **Teacher** | **Rob Jones (Moving image and Art History)** |
| **Date** | **3 November 2024** |
| **Group** | **Coexistent Perspectives - MA All Pathways**<br>**(First Year)** |

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| **Topic/Context** | **Lecture 6**<br>**Order within chaos** |
| **Length** | **1 Hour** |
| **Notes on the lesson:** | |
| | Time memory and the archive<br>Perceived time, felt time and clock time<br>Tarkovsky<br>Nostalgia of memory<br>Nostalgia and melancholy<br>REPEAT TITLE WITHIN<br>Mapping of that space → mapping back onto place<br>Systems of movement<br>Systems theory cybernetic<br>Motions, rhythms patterns and artist practice<br>Darren Aronofsky<br>Pi film<br>Birth of tragedy Nietzsche<br>Ying Yang sign oppositional forces<br>Seek harmony and union<br>Too much encounter, recognition, full of predictable tropes<br>Compositional whole<br>Act of creation of the universe<br>Act of creation artistic sense<br>Entropy Pillar of Thermodynamics and Information theory<br>“Only entropy comes easy” Anthon Chekov<br>Conservation and evolution |

Articulation of entropy

MORE NOTES
Entropy and complexity

Lower entropy → more order

High entropy → Chaos



High degree of entropy

Postmodernism

Robert Smithson Spiral Jetty (1970)

Second law of thermodynamics

Notion of decay

Form of transformation

Robert Morris and Larry Bell, Sol Lewitt

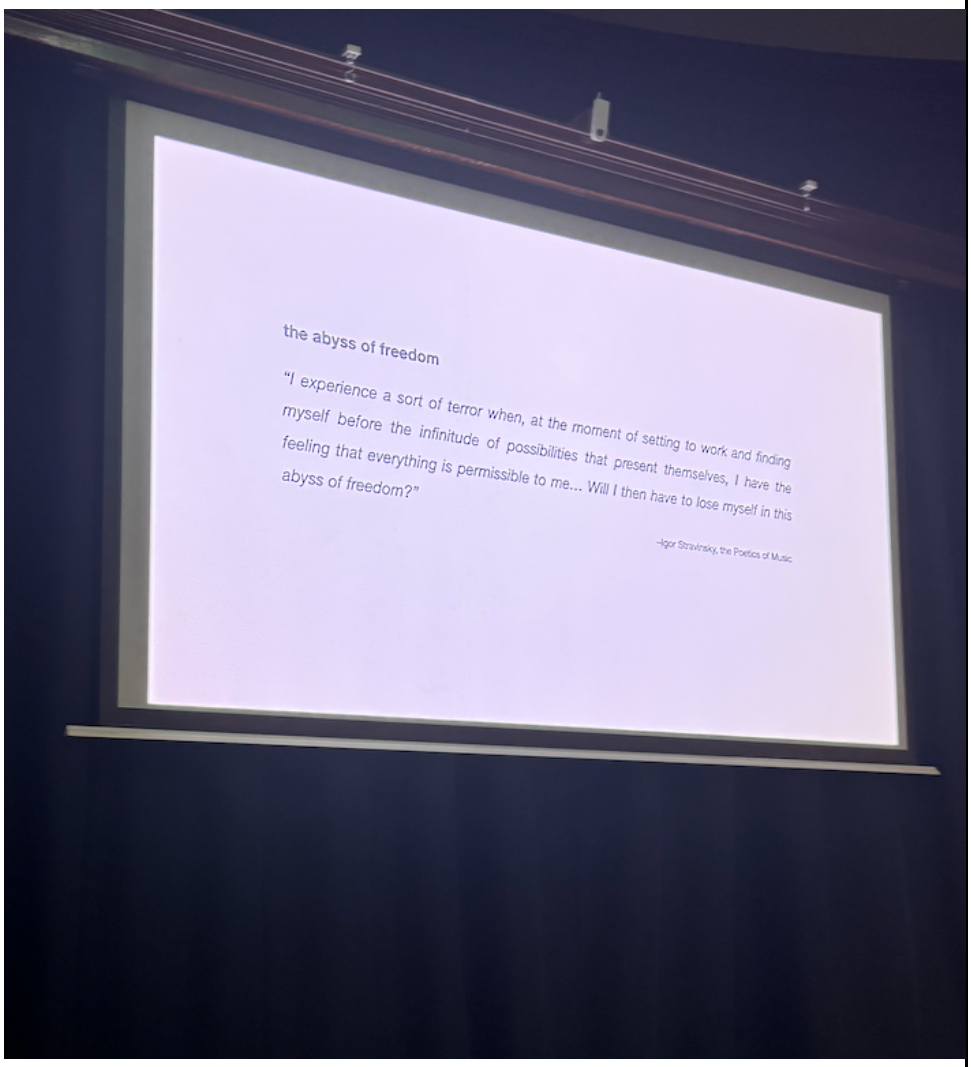
Negative Entropy Mika Tajama

Bernard Stiegler Neganthropocene

Yin and yang order and chaos cohabiting

Abyss of freedom

Stravinsky




If you stare at the abyss long enough it stares back NIETZCHE

Infinite choice

Order and choice

constraints

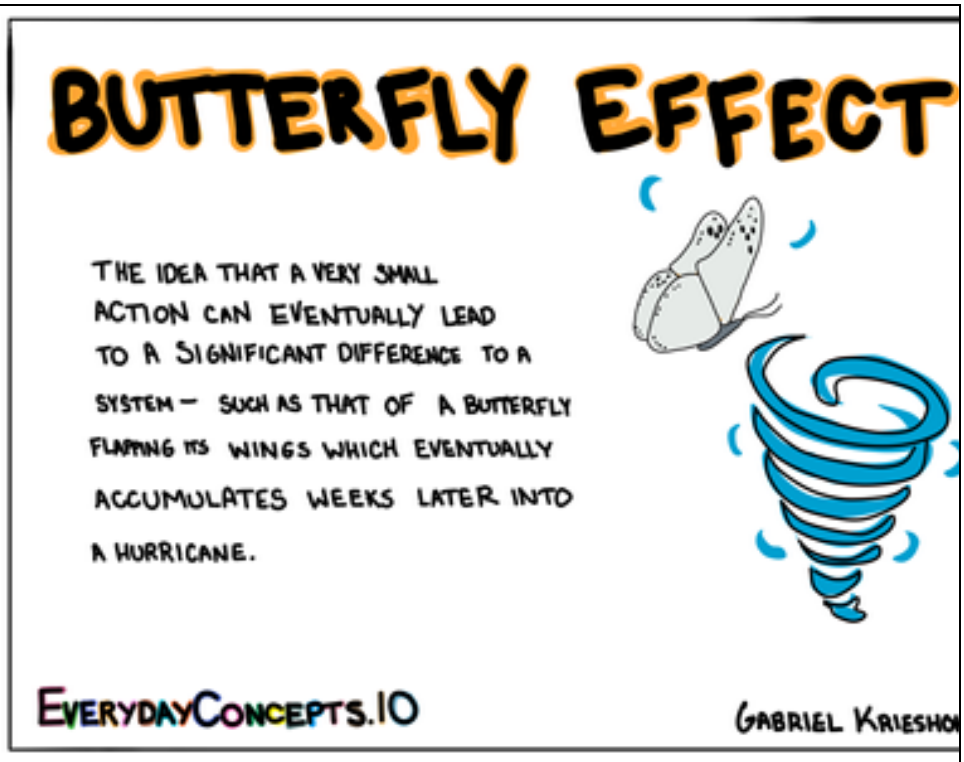
ASKS QUESTIONS

Work of BACON

D&G if human beings had a destiny, it is rather to escape the face

Clandestine by spiritual becoming animals

| | |
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| | Out of the walls and black holes<br>Lines of escape from the face and faciality<br>JOKER AND BACON<br>Mise en scene<br>Internal rage and violence<br>Logic of representation<br>DELEUZE Francis bacon<br>Catcher of chaos<br>Concept of concepts and affects<br>Block of sensation<br>THE DIAGRAM DELEUZE<br>  <br>BACON<br>Hand taking on world of his own<br>Marks CHAOS THEORY<br>BUTTERFLY EFFECT<br>RECAP |




SYSTEM

MANIFESTATI9ON

Factors




3 dimensionality

Art of chance

Random

Aleatoric

Indeterminacy

Stochastic

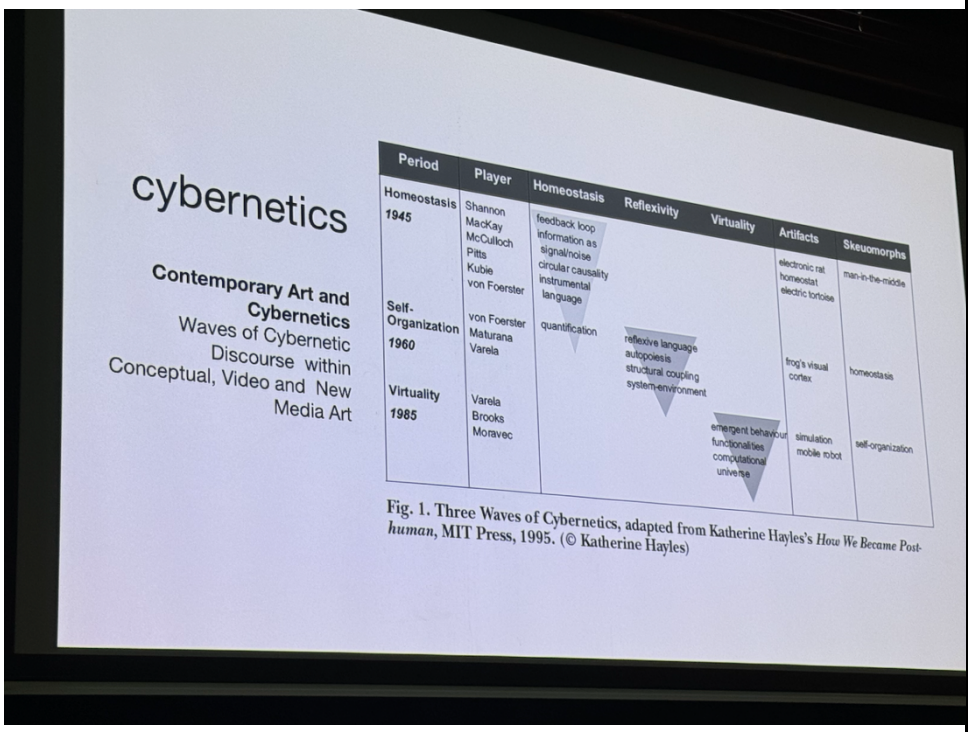
Free as a bird- Max Ernst, lollop and art of chance

Quentin Meillasoux

Un coupe de des mallarme

Mapping of symbolist poet

Mapping onto sonic space

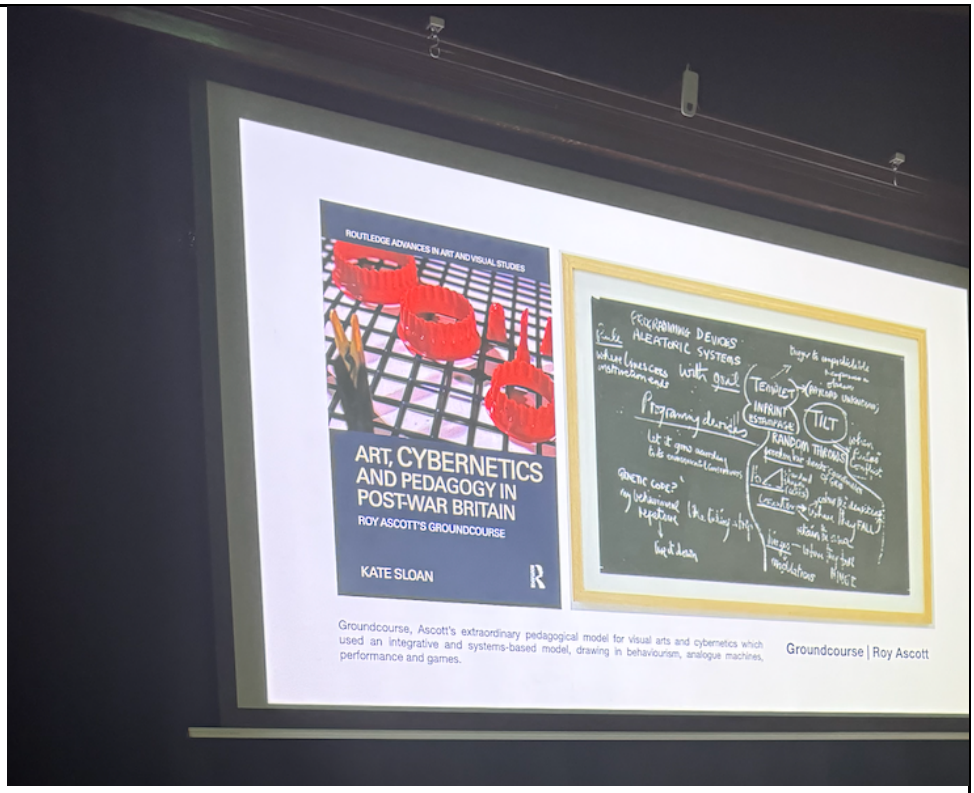
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| | John Cage MUSIC OF CHANGES<br>I CHING?<br>CYBERNETICS<br>  <br>Nam Jun Paik<br>Tv into the gallery<br>BUDDHA TV 1974<br>GROUNDCOURSE Roy Ascott |

cybernetics

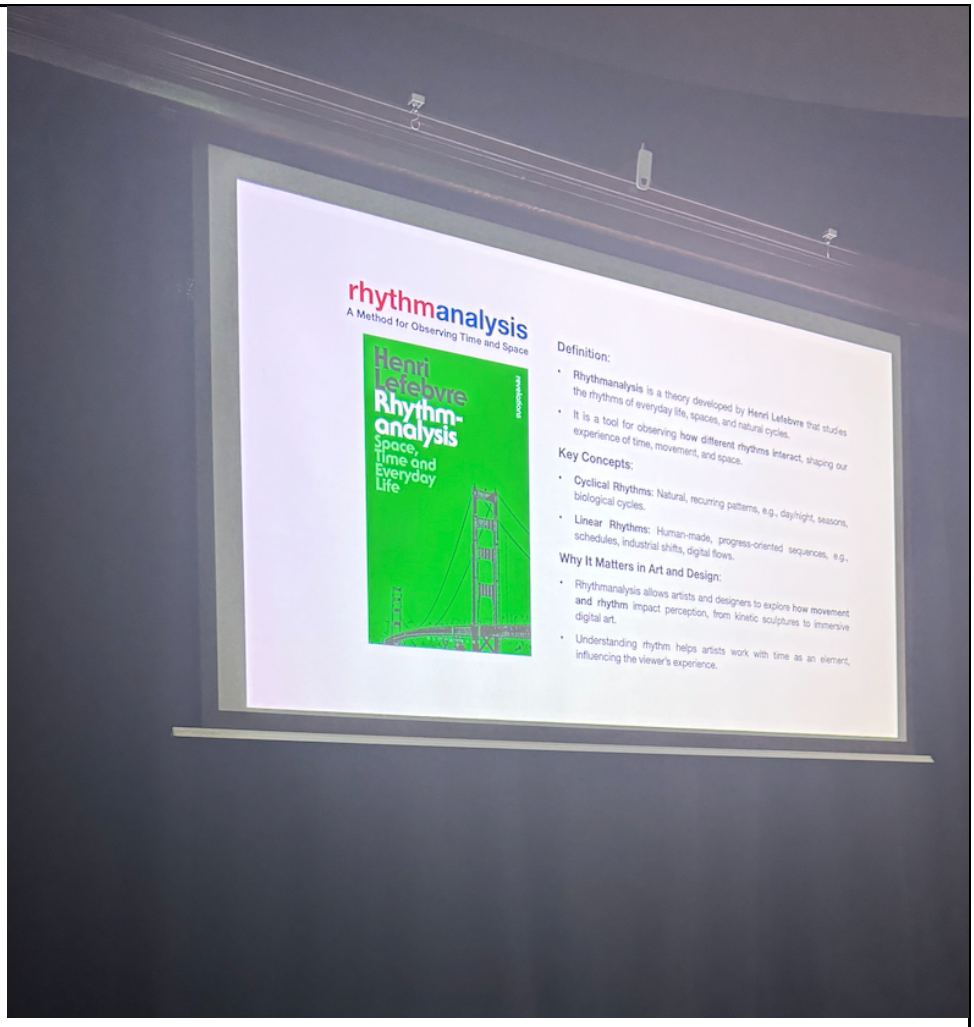
**Contemporary Art and Cybernetics**
Waves of Cybernetic Discourse within Conceptual, Video and New Media Art

| Period | Player | Homeostasis | Reflexivity | Virtuality | Artifacts | Skeuomorphs |
|---|---|---|---|---|---|---|
| Homeostasis *1945* | Shannon<br>MacKay<br>McCulloch<br>Pitts<br>Kubie<br>von Foerster | feedback loop<br>information as signal/noise<br>circular causality<br>instrumental language | | | electronic rat<br>homeostat<br>electric tortoise | man-in-the-middle |
| Self-Organization *1960* | von Foerster<br>Maturana<br>Varela | quantification | reflexive language<br>autopoiesis<br>structural coupling<br>system-environment | | frog's visual cortex | homeostasis |
| Virtuality *1985* | Varela<br>Brooks<br>Moravec | | | emergent behaviour<br>functionalities<br>computational universe | simulation<br>mobile robot | self-organization |

Fig. 1. Three Waves of Cybernetics, adapted from Katherine Hayles's *How We Became Post-human*, MIT Press, 1995. (© Katherine Hayles)




Rhythm analysis




Henri Lefebvre

Creative method

Aspects of mapping

Poly arrhythmia, eurythmia and arrhythmia

examples

Piece of research




Kinetic art



Theo Jansen STRANDBEEST

Move autonomously

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| | Polyrhythmia<br>Winter, terrain<br>Structures and unpredictable<br>Natural rhythm of the wind<br>Mechanical rhythm of the wind<br>Terrain or wind can ruin rhythm<br>Thomas Saraceno complex systems<br>Cloud cities<br>Roji Ikeda<br>Artist and data scientist<br>Data sets Switzerland<br>Ocean of complexity of data<br>REFIK ANADOL<br>SUMMARY SLIDE |
| **What I have learned:** | |
| | Mapping of that space and mapping back into place. Systems of movement and Systems theory cybernetic ideas around movement Motions, rhythms patterns and artist practice. Lecturer B uses Semiotics of the Yin and Yang sign as opposing forces which seek harmony. Key word Entropy and complexity. Lower entropy describes more order and High entropy describes Chaos. Jackson Pollock has a high degree of entropy in his work. Linking back to the idea of yin and yang as having order and chaos. Lecturer A considers numerous contemporary ideas including post-modernism, Neganthropocene, negative entropy, the abyss of freedom and the abyss as container linking back to lecture 4. The ideas of Francis Bacon and Deleuze were also discussed and there was a visual analysis between Bacon and the Joker. Lecturer A then discussed the butterfly effect: where 1 small action can have big consequences elsewhere. The lecture ended with ideas around cybernetics, rhythms, kinetic art and a video considered the work of Theo Janssen's Strandbeest including ideas about conservation and the environment. At the end there was also a summative slide. |

| Targets to improve my own practice (mapped to professional standards): | |
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| | The lecture had a clear structure of three openings, content and closure. Mirroring the professional standard (A2) supporting learners through appropriate techniques. I aim to use this structure within my own practice.<br><br>There were several opportunities for students to ask questions that aligned to the professional standard of support (A2) During my micro-teach I did not allow time for my students to answer questions during the session.<br><br>Use of a wide range of digital tools (K4) by the lecturer included PowerPoint, video, images, YouTube videos, blogs, quotes and written text. I wish to utilize a range of digital tools in my future teaching practice to keep learners engaged. |

| **Teacher** | **Catherine Brown (Artist and Maker)** |
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| **Date** | **1 November 2024** |
| **Group** | **Coexistent Perspectives - MA All Pathways**<br>**(First Year)** |
| **Topic/Context** | **Lecture Material and Materiality** |
| **Length** | **1 Hour** |
| **Notes on the lesson:** | |
| | Dictionary definition material, materiality, matter<br>• Aristotle and form<br>• Was wood a form before it was a tree etc.<br>• GLEN ADAMSON few better things<br>• TIM INGOLD Materials against materiality ‘observing stone’<br>• Eva Hesse<br>• Olafur Eliasson<br>• Raw and Created<br>• Glass is made<br>• Iris van Herpen<br>• Neri Oxman<br>• SCIENCE KNOWLEDGE EMBEDDED INTO ARTWORK<br>• Rachel Armstrong<br>• TEXT TOO SMALL<br>• Diana Scherer<br>• Zena Holloway<br>• NEW WAY OF LOOKING AND TRADITIONAL TECHNIQUES |

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| | • OWN PERSPECTIVES<br>• COLLABORATION<br>• DOMESTICITY<br>• SURROUNDED BY MAKERS GROWING UP<br>• Overlooked<br>• THEORY PHENOMENOLOGY<br>• LIVED EXPERIENCES<br>• ACCESSIBLE BOOK<br>• THE EXISTENTIALIST CAFE → ACCESSIBILITY<br>• DESCRIBE PHENOMENA → BREAKING IT DOWN<br>• Key words and explaining sensory aspects<br>• SCIENCE BACKGROUND WHERE DOES IT MEET IN ART<br>• CORRELATIONS AND CROSSOVER<br>• POIGNANT<br>• LOYALTY TO MATERIALS<br>• Anthony Gormsleys field<br>• SIMON SULLIVAN AFFECT THEORY<br>• Kinetic theory |
| **What I have learned:** | |
| | Lecturer C opened the lecture with Aristotle's idea about form and the question was wood a form before it was a tree. Lecturer C presents the idea of Tim Ingold's material against materiality. Two areas of success were when Lecturer C introduced two female artists that work with materials Rachel Armstrong and Suzanne Lee and then considered material experiences in a familiar context building/making/cooking/wearing linking this to Maslow's hierarchy of needs so that the student could build these ideas from previous knowledge. as well as when Lecturer C then discussed their collaborative project with another colleague which considered domestic spaces with their roles in society as mothers, artists and academics. A less successful area was |

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| | student engagement as students did not want to answer any questions.<br><br>Considering the communicative qualities of materials Lecturer C presented a rule of three where students should consider words to describe, things meaning material and experiences meaning sensory. Lecturer C used her own experience of glassmaking as an example as material of contradictions with its fragile and strong characteristics. Transparency and light as its material qualities and sensory experience of fear due to risk of injury. Lecturer C then asked students to consider what items are made of what material it is and how it was made and the idea of material experimentation. This was then translated into various visual examples in the work of contemporary examples in the work of Kapoor, Turell contrasted with the work of Kandinsky, early photography and finally a quote from DH Lawrence on craftsmanship and those who had crafted things. The end of the lecture consisted of a list of key texts that students could use moving forwards. |
| **Targets to improve my own practice (mapped to professional standards):** | |
| | The introduction of collaborative work conducted by the lecturer aligned with the professional standard of (A5) of continued professional development. It may be helpful to discuss in future lectures with my students as it may be helpful to provide examples of how to collaborate it can aid toward active learning.<br><br>The gradual exploration of the topic of materiality in stages following Bloom's taxonomy aligned with the professional standard (A4) which supports and guides learners gradually. This technique may be useful in my future teaching practice as lesson plans are best developed with gradually increasing taxonomies. the feedback from my micro teaches indicated that this was a key area for improvement in my teaching. |

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| **Teacher** | **Rob Jones (Moving image)** |
| **Date** | **15 November 2024** |
| **Group** | **Coexistent Perspectives - MA All Pathways** |

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| | **(First Year)** |
| **Topic/Context** | **AI: More than Human** |
| **Length** | **1 Hour** |
| **Notes on the lesson:** | |
| | Catalogue of images to look through<br>Geoffrey Hinton (recap) Nobel prize in physics with his contribution<br><br>Neural networks 1960s<br>Structures of learning<br>Chat GPT based on neural networks<br>Tobias Rhys Human Project I think therefore I am (Descartes)<br>Dualism and binaries (Post Structuralism early lectures)<br>Anthropocentrism<br>Human Exceptionalism<br>Stephan Lorenz Cyborg- what is the cyborg (cybernetics) → biological feedback loops and function<br>Bateson<br>Johanna Zielinski Non-Human Photography<br>Humans have always been artificially intelligent<br>We are part of technology<br>Technologies of tools<br>No pre technological human state cognitive, corporeal<br>Humans have always been artificially intelligent<br>Challenging notion of human exceptionalism<br>Heidegger view on modern technology<br>Disruption between us and form of technology |

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| | Sense of technology in relation to ourselves<br>Anthropocene to anthropocentric<br>Novacene<br>Earth is living breathing bio-organism<br>Coming of age of Hyper Intelligence<br>Futurology<br>Human will no longer be center stage<br>Marvin Minsky<br>Alan Turing enigma machine, imitation game<br>Computation<br>Ada Lovelace<br>Charles Babbage<br>Turing test<br>Alex Garland (ex machina)<br>Testing computers humanity<br>Jaron Lanier BIG THINK<br>Uncomfortable situation, could cause Turing to write the machine was human<br>Desperate cry<br>Wrong interpretation has taken hold<br>Careful of abstractions and generalities<br>Ray Kurzweil<br>Point of no return<br>Accelerationism<br>Big Data and AI<br>Data as raw material for generation<br>Arduino sense of technology control installation<br>Sub particle in Japan<br>Particle installation |

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| | Algorithms as instructions<br>The Digital Self<br>Algorithms written by us<br>Machine Learning and Deep learning<br>Core Technologies<br>Jeffrey Hinton and back to neural networks<br>Structures<br>Cognition<br>NLP natural language processing Large Language MODELS<br>Complex neural system<br>Mundane and probabilities<br>Insane speed of computation<br>CLEVER<br>Hallucination → can make things up<br>Neural Network→ mimicking structures of the mind<br>Rhizomes<br>Arporial or tree networks<br>Many ways to get to two points in the networks<br>Rhizomatic thinking<br>GEN AI → Generative AI<br>Generative adversarial network<br>Portraits of Imaginary people<br>Prompts lead to images<br>→ He admits would be clearer if example provided<br>Convolutional Neural Networks<br>How to see like a machine video<br>Supervised and unsupervised learning<br>Black box we don't know<br>Pareidolia |

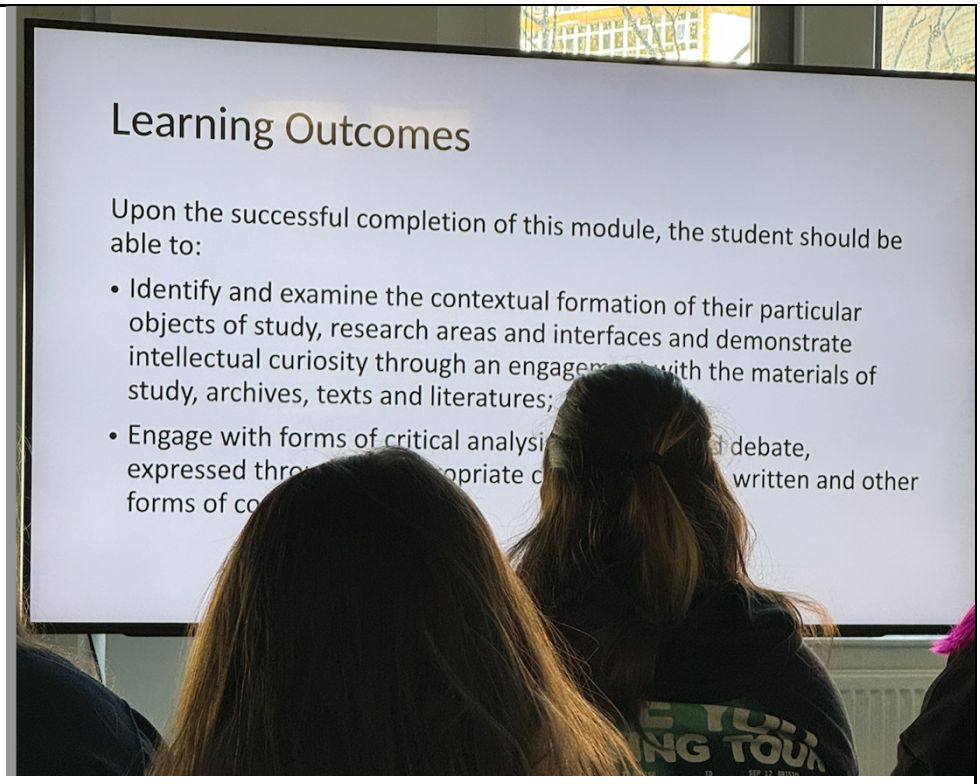
| | |
|---|---|
| | Apophenia (facial recognition)<br>Questions of perception<br>Vision domain<br>From pixels to painting<br>Deep Fakes<br>Fake catcher |
| **What I have learned:** | |
| | The lecturer opened the session with a recap of the previous session. Two areas of success were the introduction of key thinkers Alan Turing and Ada Lovelace which was repeated at the end of the<br><br>were the use of contemporary ideas at the end of the lecture to include AI and machine learning. Two less successful areas were the volume of information and complex ideas was quite high as well as the student familiarity with AI, which is a new topic in recent literature of digital technologies. The lecture concluded with the idea of deep fakes and fake catchers. |
| **Targets to improve my own practice (mapped to professional standards):** | |
| | This approach of including a high volume of contemporary ideas around digital technologies aligns with the professional standard (V5) which focuses on the wider context that the subject is being taught.<br><br>This use of technology also aligns with the professional standard (A4) which supports and guides learners by showing them the depth and range of the subject which they can use in their own practice moving forward. |

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| **Teacher** | **Paul Duerinkx (Photography) and Alex Duncan (fine art)** |
| **Date** | **30 Jan 2025** |
| **Group** | **Fine art and Photography BA second year** |
| **Topic/Context** | **First Lecture-** |
| **Length** | **1 ½ Hours** |
| **Notes on the lesson:** | |
| | Research in practice<br>Essay project<br>Introduction- slideshow about contextualization<br>Presentation mixture of old and new slides<br>Go to brief first<br>Proposal 2500 words<br>Upside down essay |

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| | Keywords inform your next year's project<br><br>KEY IDEA- Largely an interaction with your area of practice<br><br>Context and placement of assignment within both module and learning moving forward<br><br>KEYWORD → tri partheid working<br><br>In depth look at brief<br><br>Going through module document<br><br>Guidance on AI use<br><br>Some AI use encouraged but caution<br><br>Students seem focused 50 percent making notes<br><br>Critiquing AI also allowed<br><br>Bringing in experience from other lecturers into conversation<br><br>LECTURER E- made some AI suggestions hard to avoid AI<br><br>Learning outcomes<br><br>Learning criteria<br><br>Specific and module<br><br>Consider the weighting → literature skills have a lower weighting<br><br>What you write, how you write, how you evaluate and analyze<br><br>Holistic POV how it reads and communicates idea<br><br>Did not answer question or raise any concerns about assignment brief<br><br>Some students raising concern about whether brief is accessible<br><br>LECTURE ASSESSMENT- Has anyone accessed it??? Lecturer asked whether students could access<br><br>Students seemed concerned<br><br>Lack of focus some students during this interaction (interruption) but focus and silence returned swiftly |

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| | A lot of students checking on phones whether they could see material<br><br>Period of lost focus between lecturer and students due to technology set up TECH BREAK<br><br>KEYWORDS Lecturer said OKAY LOUDLY to regain attention<br><br>Anything you feel unsure please ask<br><br>Slide with key point of PowerPoint KEYWORDS<br><br>Contextual practices Josef Koudelka<br><br>Building on your previous essay<br><br>Pertinent issues<br><br>refresher of Essay issues and Criteria<br><br>Good structure, written to example, referencing, presentation, grammar and syntax and consideration of evaluation, discussion<br><br>Synthesis<br><br>Negatives- More resources needed among the student output. Issues with images sizes GAP image GAP with text (explaining how it is done), formatting issues, not double lined spaces, 1.5 minimum, Proofreading necessary, not enough depth and too many examples<br><br>Too much description and not enough analysis<br><br>Emphasis around using 3 KEYWORDS<br><br>Julia's research around PEDAGOGY based in pedagogy<br><br>STRUCTURE put it to use<br><br>Look at the sources avoid WIKIPEDIA<br><br>Look through more pages of research<br><br>Journalism vs academic writing |

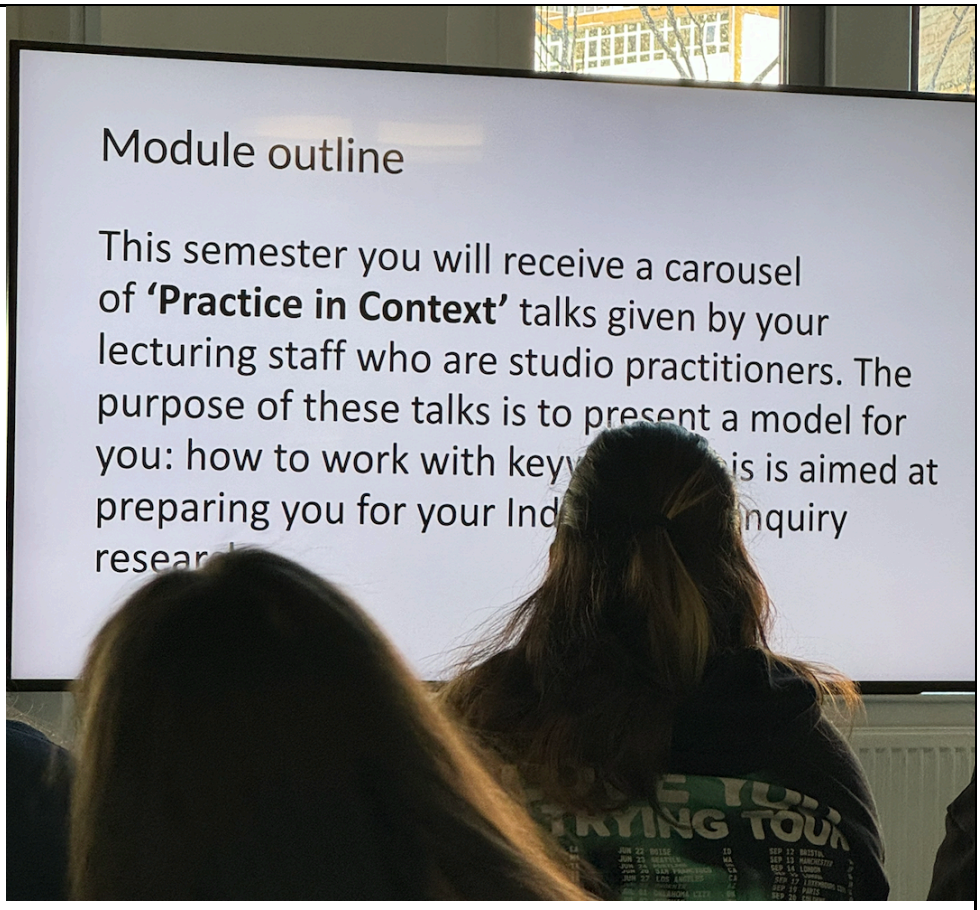
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| | Wider reading → targets<br>Identity example art and identity, culture and identity<br>Photography and identity reader<br>Whitechapel Gallery<br>Consider resources discussed in previous Module<br>Reference Lists also useful<br>Reference Lists within books<br>Hauntology → dissections also allowed at this level (ACCESSIBILITY)<br>Make sure you are using readable sources<br>Writing typically needs images, own work also allowed<br><br>ANALYSIS→ keywords<br>Character and personality also important<br>Back lighting from window makes it slightly hard to see screen<br><br>Another observer became distracted and unfocused<br><br>Bibliography<br>Low use of images<br>Alphabetical order ALPHABET PRESENTED<br>Brief<br><br>PAUSE |

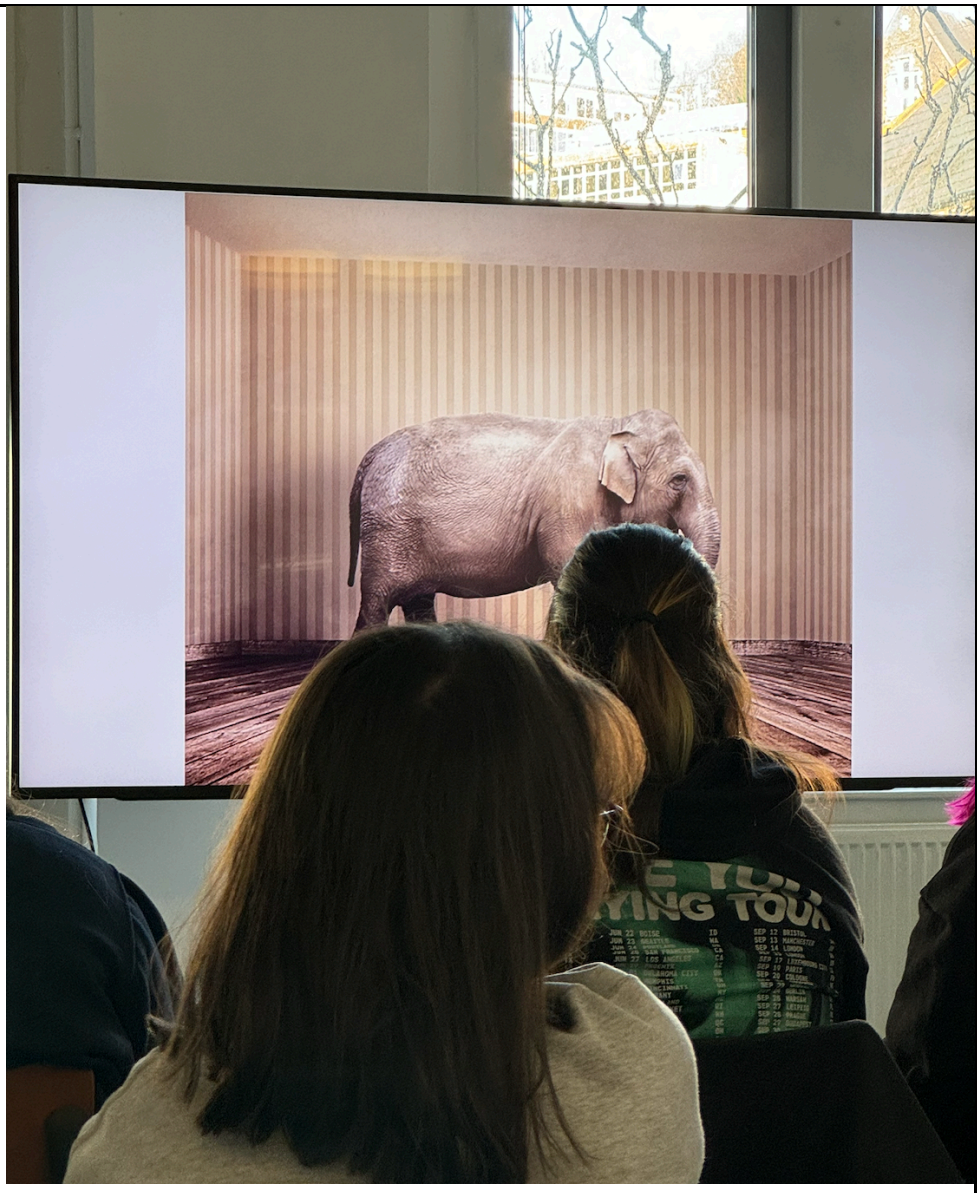



Elephant in the room→ student engaged in questioning about breadth of subject

Concepts and Frameworks → start broadly and work inwards

CROSS REFERENCING


Module outline
This semester you will receive a carousel of ‘Practice in Context’ talks given by your lecturing staff who are studio practitioners. The purpose of these talks is to present a model for you: how to work with key
is is aimed at preparing you for your Ind
nquiry
resear



Tutorials

Hippo images trying to generate a response





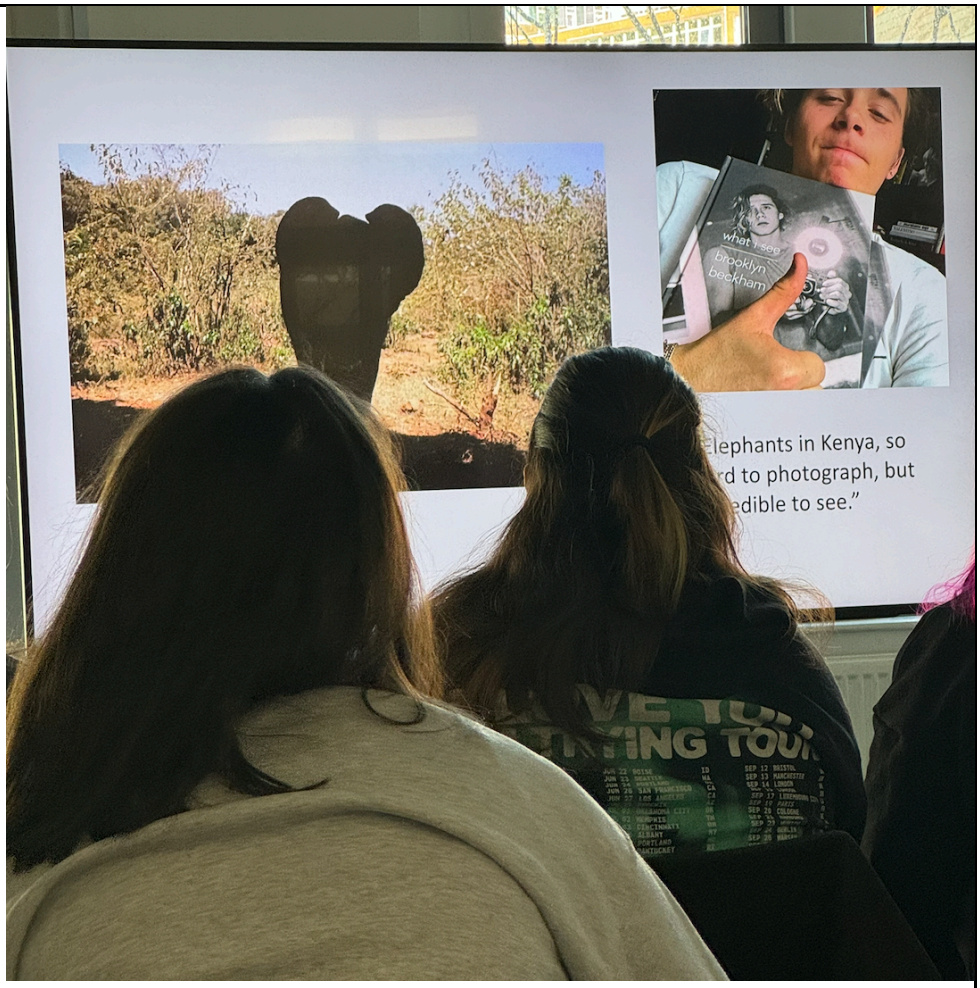

Hippos should be doing B not A

Victorian Photography

WHO IS THIS?? Brooklyn Beckham Image criticism

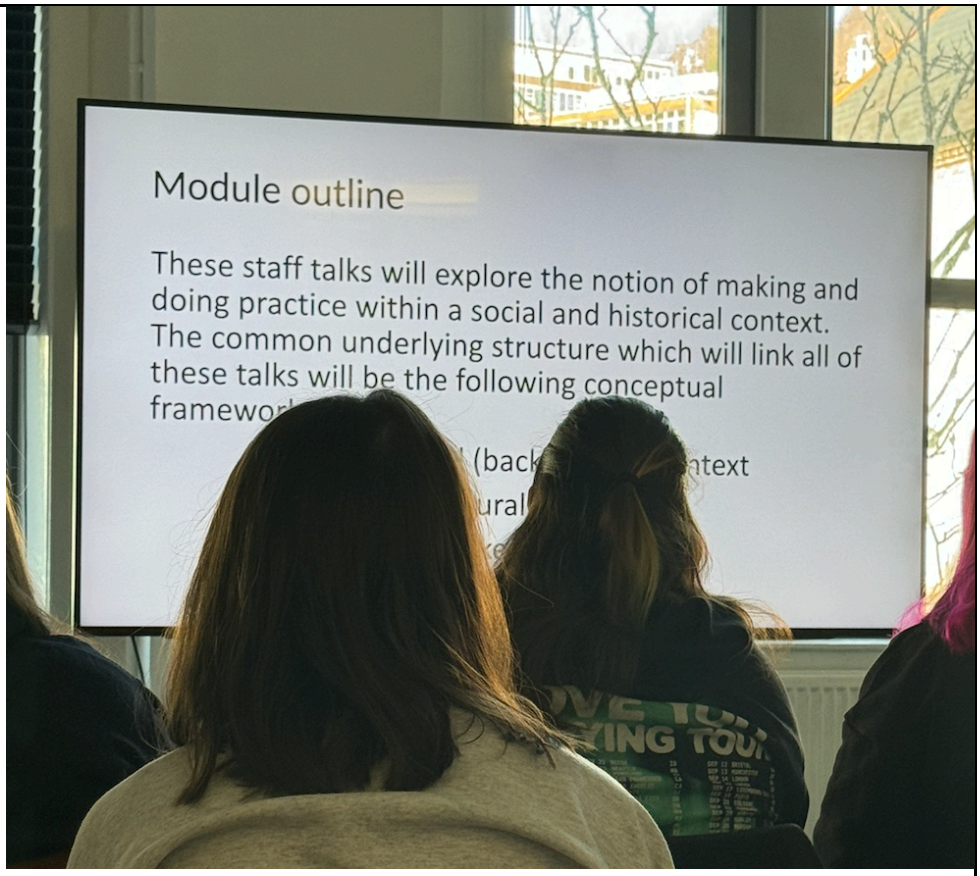


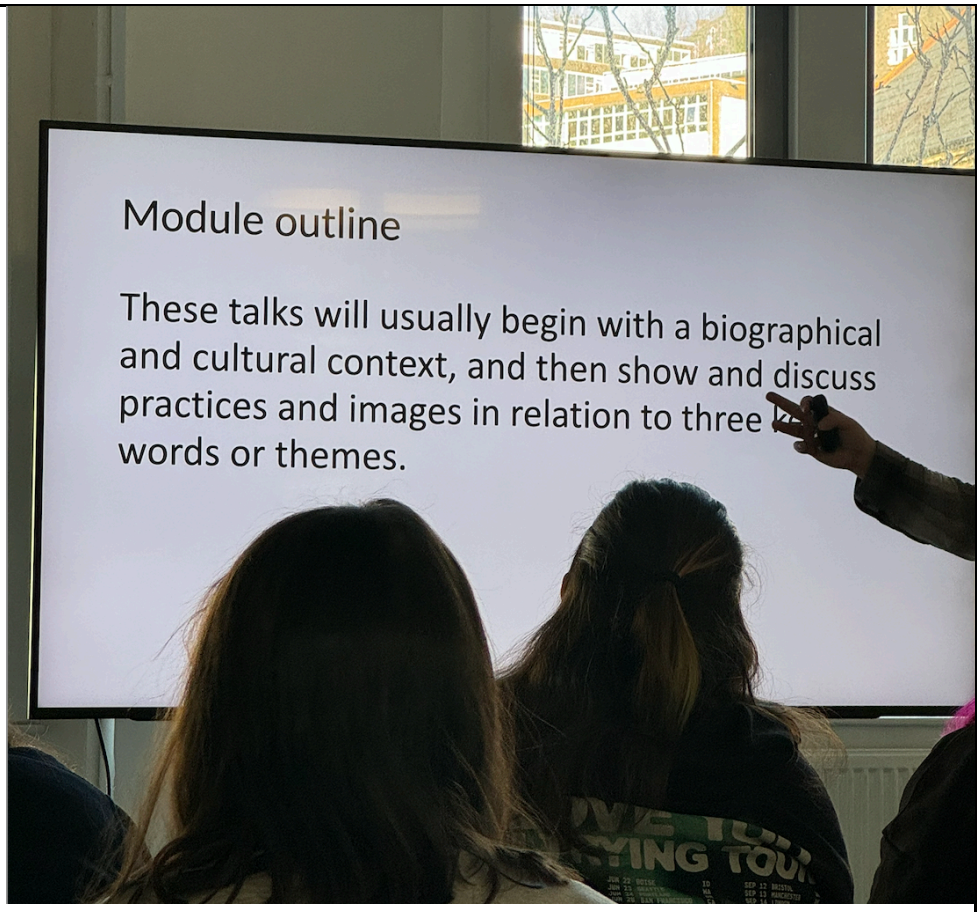
SARCASM→ interested in poor descriptions

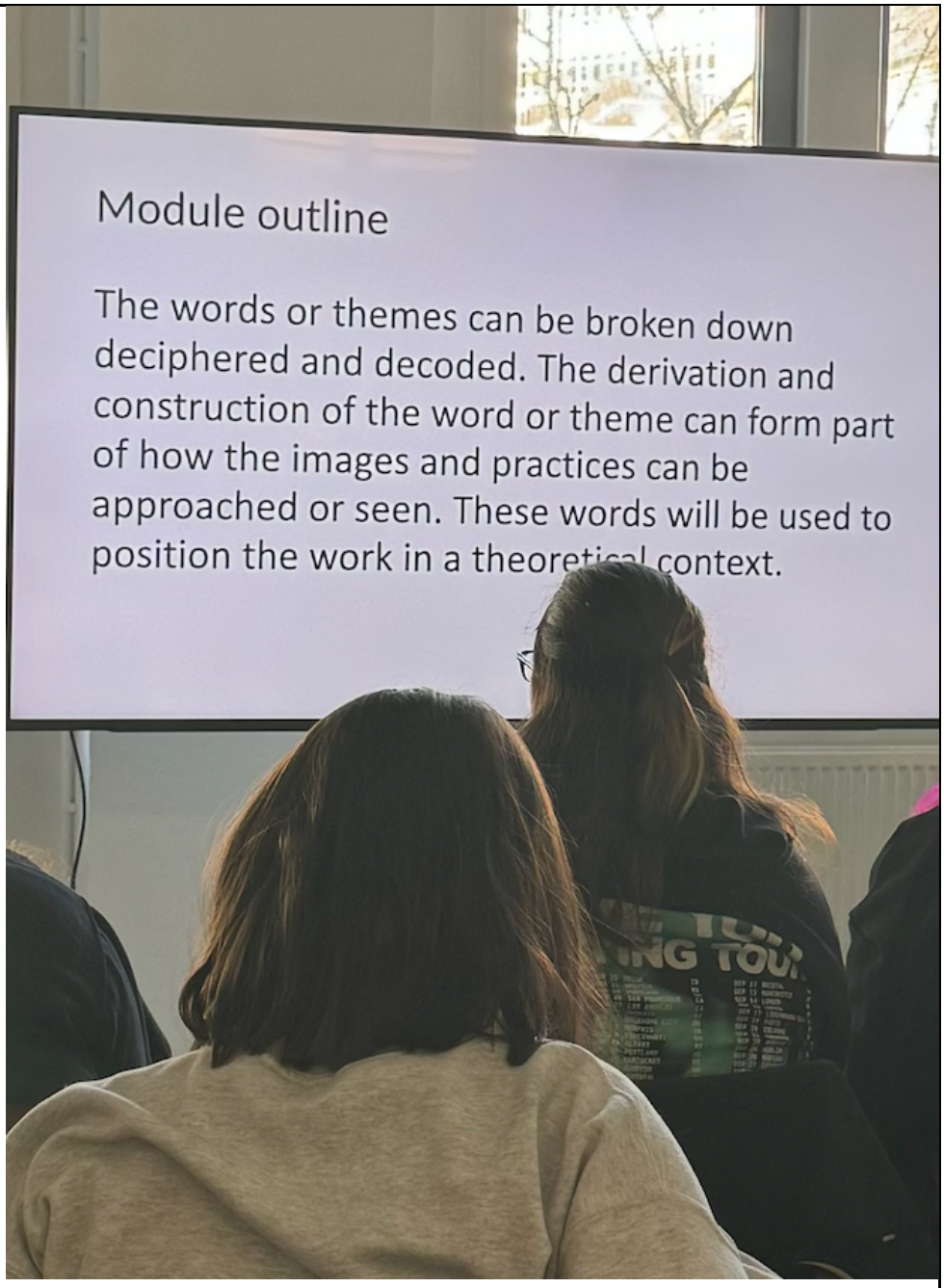



Number of elephant images available

Amuse Bouche

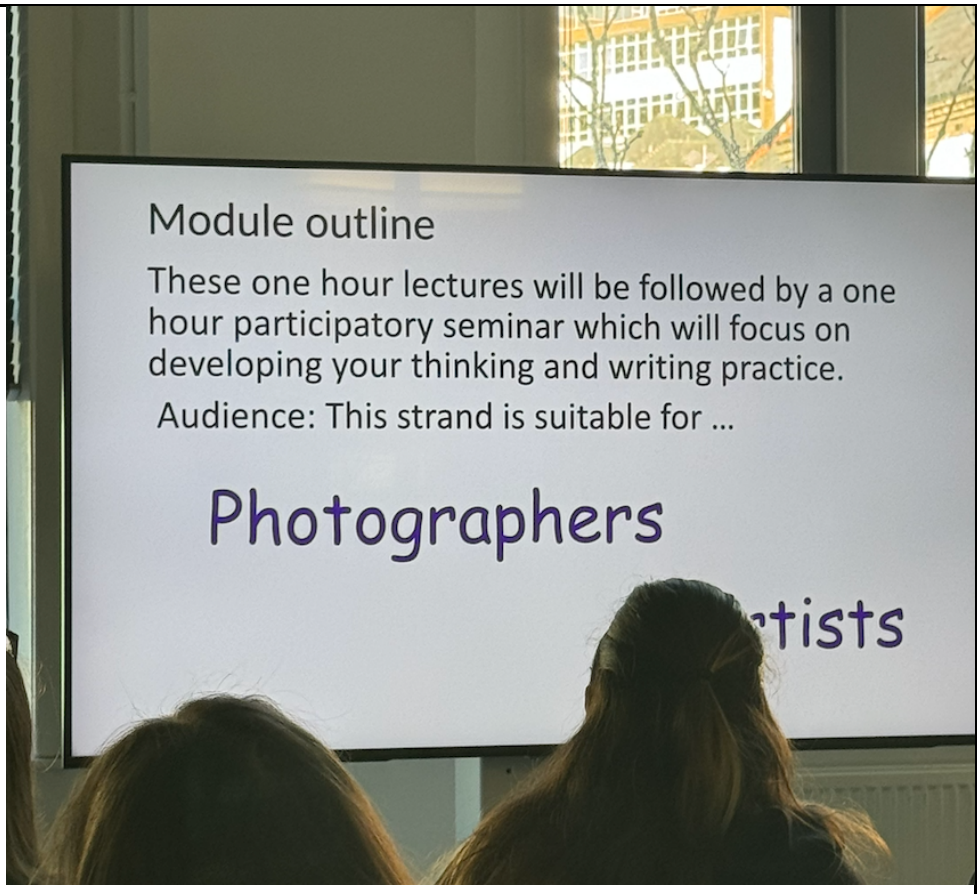

Module outline
These staff talks will explore the notion of making and doing practice within a social and historical context. The common underlying structure which will link all of these talks will be the following conceptual


Module outline
These talks will usually begin with a biographical and cultural context, and then show and discuss practices and images in relation to three
words or themes.




This structure can be used or abandoned

SOME SLIDES WENT TOO FAST




Venn diagram more suitable

Rankin, Verne, Velasquez, PETER VAN WITKIN, Mann, Abramovic, Killip quite a diverse range of artists

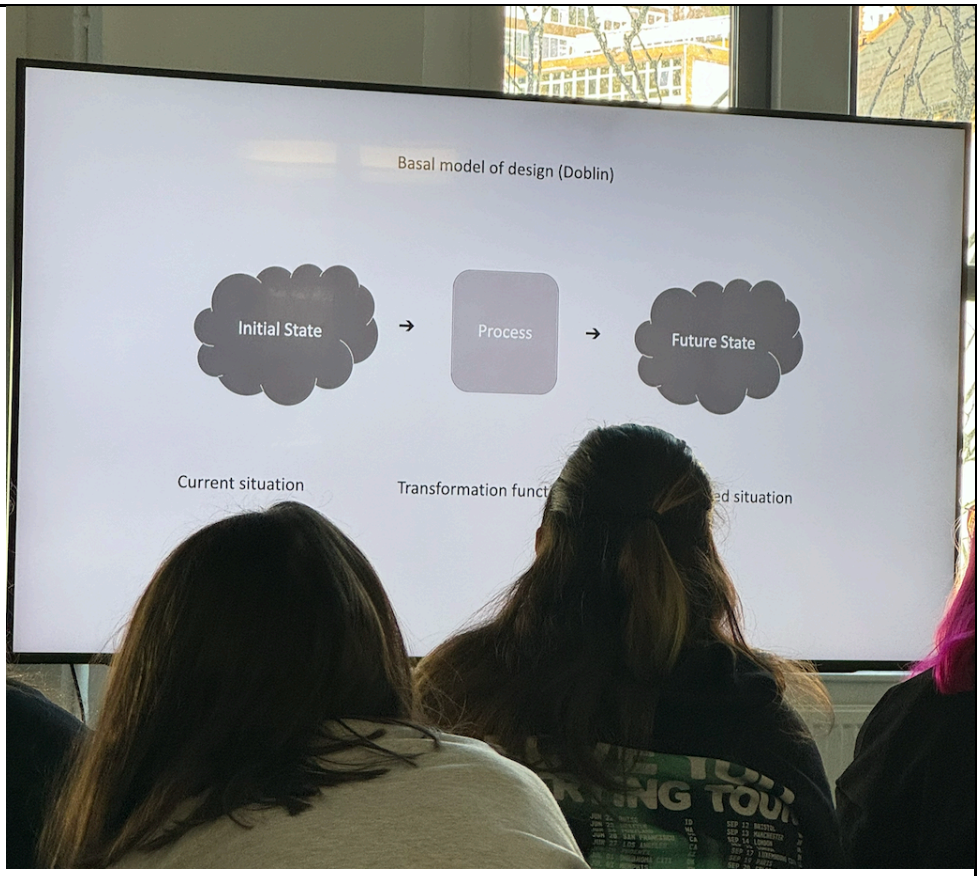
Mainly photography lecturer enjoys

No context, SLIDES QUITE FAST

contemporary and older STUDENTS ENCOURAGED TO EXPLORE

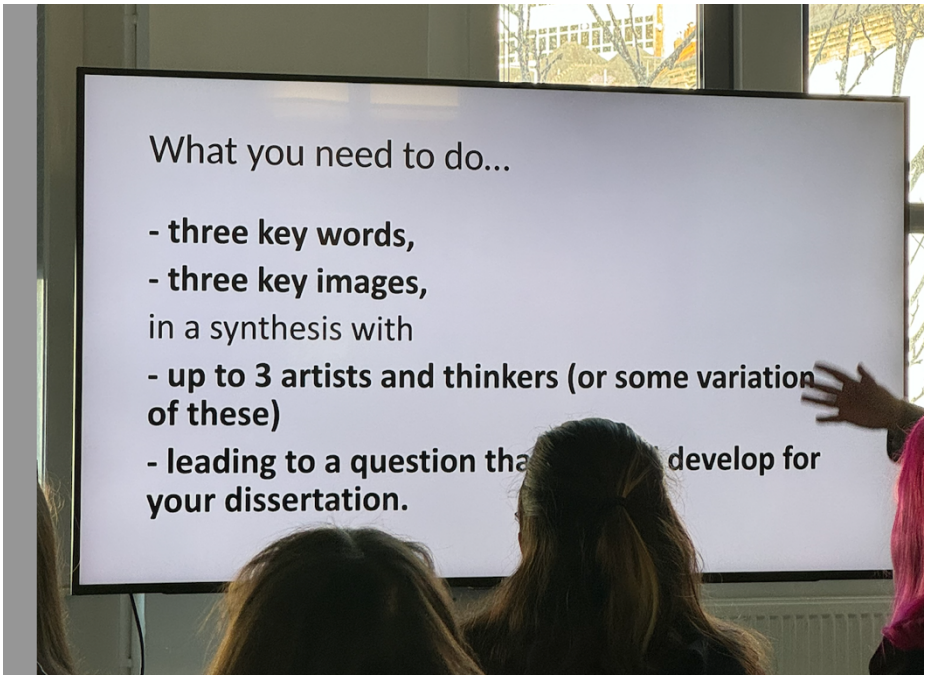
Humor did not work well with age of students but more with fellow lecturer

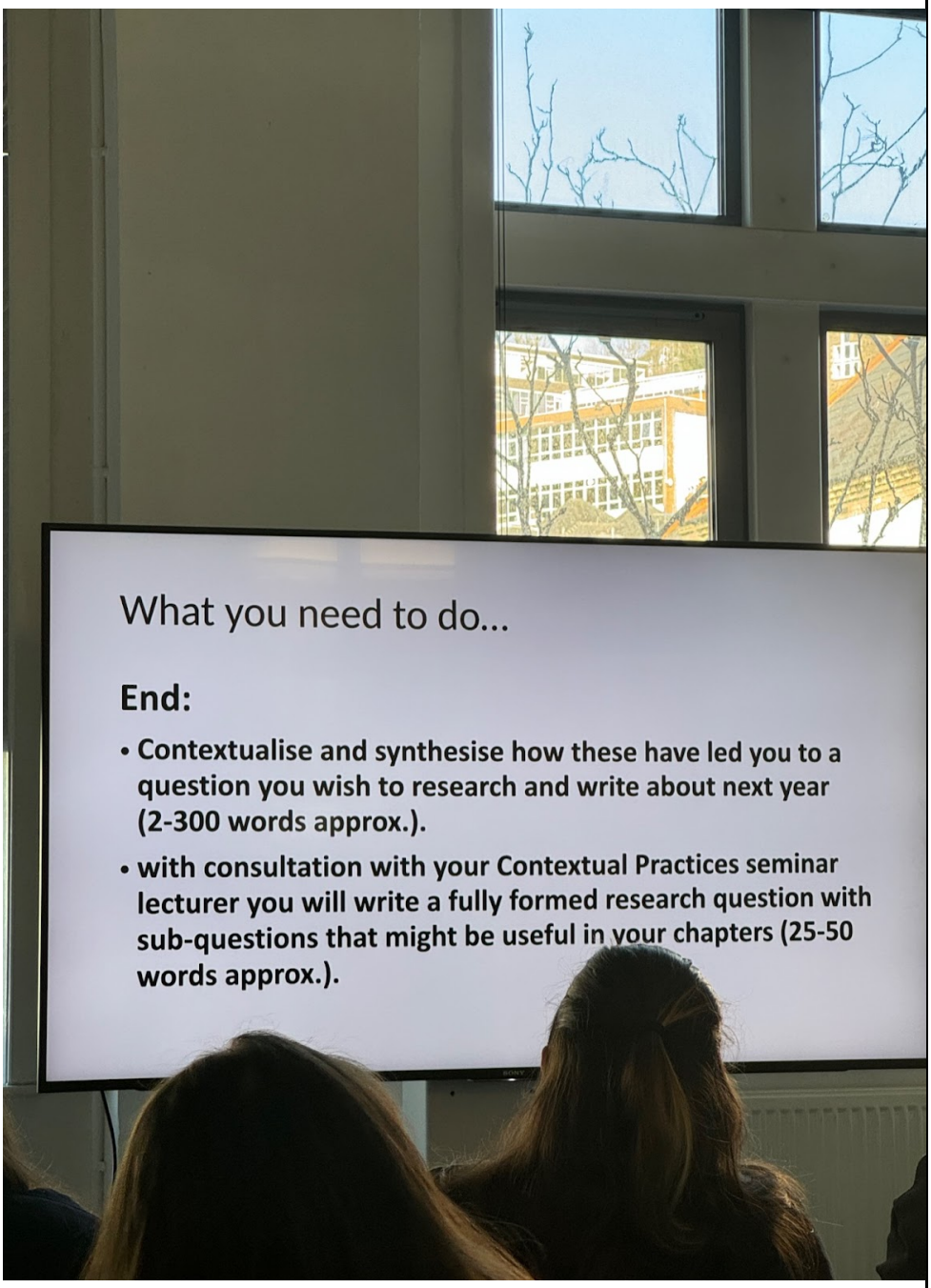
Process Diagrams

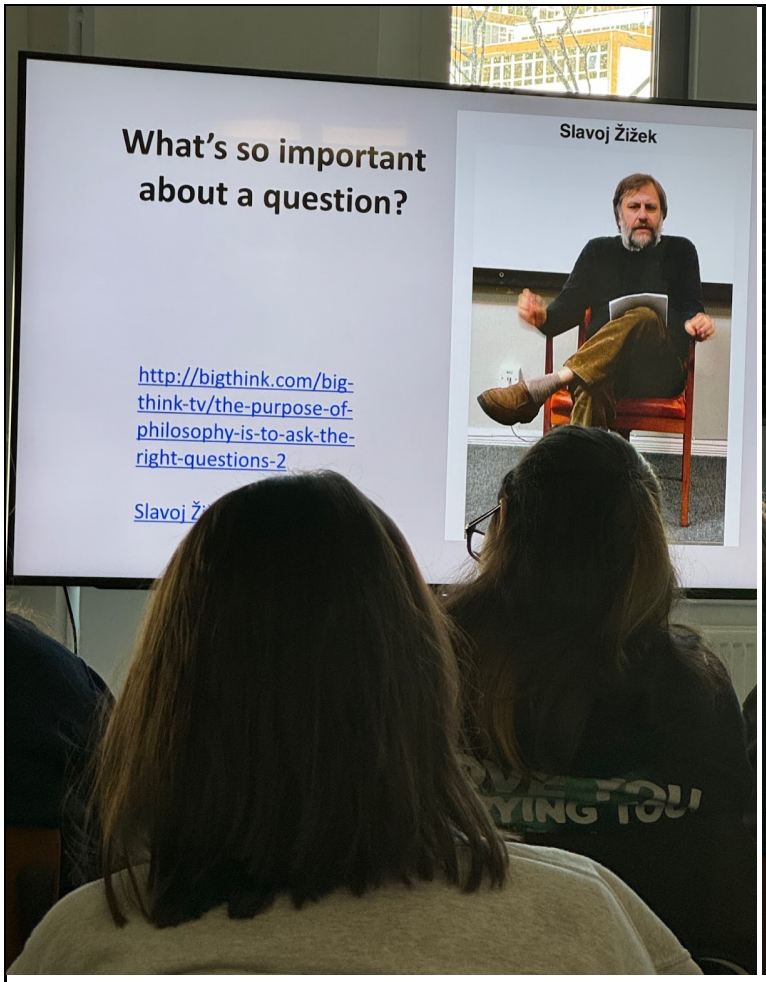


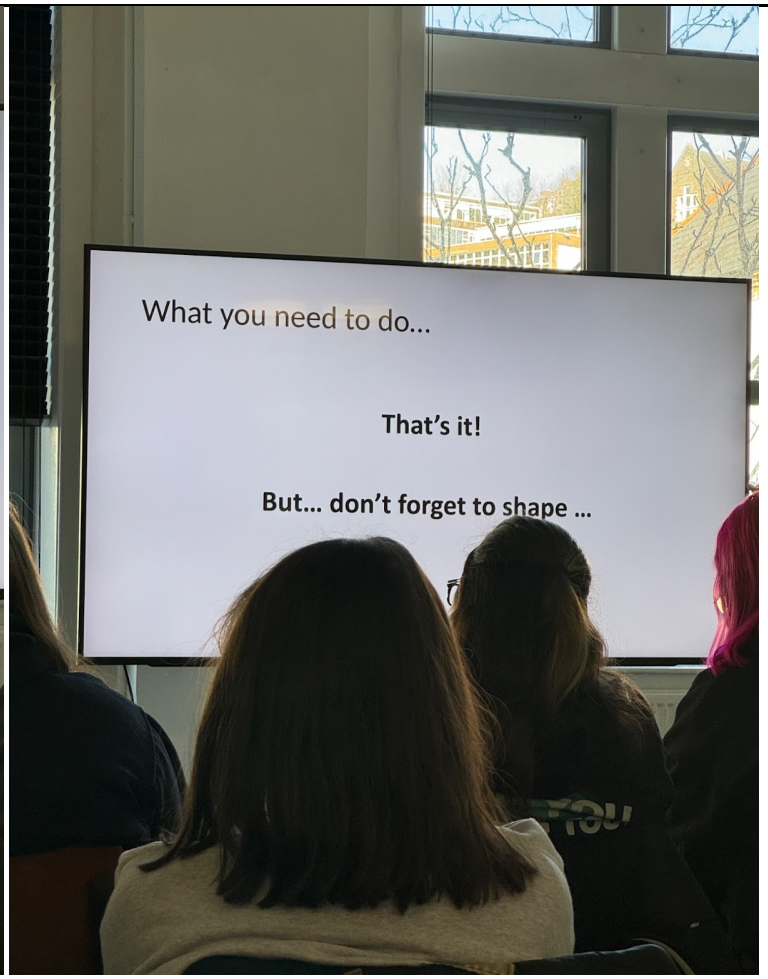

Not sure if this model is useful → students can consider

Structure of 3

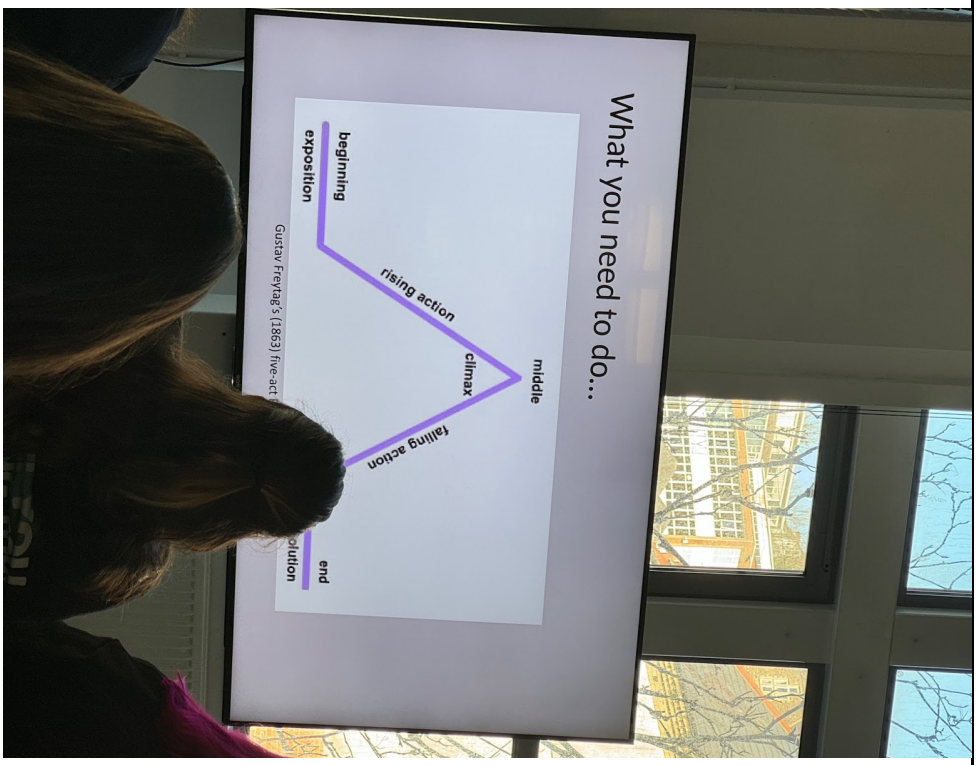


| | |
|---|---|
| | Extrapolate across word count<br><br>Humor used throughout–? sarcasm<br><br>  <br> |




Critiquing the slideshow

| | |
|---|---|
| | Beginning, middle and end<br>  <br><br>Climatic element more toward the end<br><br>Simplification of essay structure |

Summary of points

10 percent

Good practice about not reusing material

Turnitin percentage

Practices in context

| | |
|---|---|
| | Marking<br>Module structure<br>Tutorials 2x<br>Exhibition April third<br>Second year exhibition<br>References<br>Does everyone understand<br>Any questions<br>Criticizing students for not asking<br>Alex Duncan<br><br>Structure in next week seminar<br>Task setting next week<br>Guest lecture<br>Amy asked question about accessing material after the class<br>Reassuring students' material will be available after<br>Students started to leave and thanked for engagement |
| **What I have learned:** | |
| | This lecture centered around introducing Fine Art and Photography students to the module, clearly stating the learning outcomes, module outline and the assignment brief. This lecture formed a collaboration between the fine art lecturer and photography lecturer. The strategies included clearly going through each element of the assignment ahead, demonstrating to the student good and bad assignment practice observed in recent assignments, a short discussion about the bad but also appropriate uses of AI. Lecturer D used simple imagery such as 'elephant in the room' as well as portrayals of a hippo, one from the Victorian era and another from modern times trying to elicit a response from students. Images of an elephant by Brooklyn Beckham and his commentary were also presented to students as a bad example of writing yet students did not seem to appear to strike a chord with |

| | |
|---|---|
| | the students. Essay conventions and assignment expectations were also repeated towards the end of the lecture. Lecturer D predominantly used humor and a lighthearted approach to convey lecture content to the student with Lecturer E occasionally interjecting with commentary. |
| **Targets to improve my own practice (mapped to professional standards):** | |
| | Holding a collaborative lecture was a technique I had not previously encountered. But can be useful when working with a diverse group of students this approach aligns with the professional standard (V5) of collaborative teaching and learning. A collaborative approach may subconsciously encourage the students to collaborate themselves.<br><br>Going through the assessment criteria in depth aligns with the professional standard (K5) of quality assurance but could also be observed to be (A1) inclusive practice as it makes sure the students are motivated to complete the assessment as they have a comprehensive understand of it |

Appendix:

Although in the humanities constructive alignment theorists should be careful when utilizing it as explored in Loughlin, Lygon-Baker and Lindberg-Sand (2019) Biggs (1993) considers that successful assessment relies on comprehensive understanding by students of the learning outcomes. This sentiment is echoed in the work of Hilliary et al (2021) and Race (2019) According to Hilliary, instructors can effectively guide students' study practices facilitating "deep, meaning-oriented learning" particularly through the strategy of clarity around the criteria of assessment, which provides students extra motivation to work toward this goal (assessment). Graham (2019) considers that in an art context assessment can form a research method facilitating deeper more *meaningful* learning and get students to consider future options.

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