Situating language learning in the studio

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Context

- Two art & design Foundation programmes, c. 500 students under one roof
- 100+ students per Foundation identified as needing language work
- Existing language teaching broadly speaking ‘embedded’ but ‘classroom based’
- A new plan: language tutors to go into the studio and work with students on language ‘in situ’
Theory

- Situated learning. “[L]earning as increasing participation in communities of practice.” (Lave & Wenger, 1991)
- Community Language Learning (e.g. Stevick, 1980)
- Language teaching in art & design universities: engagement, collaboration, embedding (e.g. Thomas et al, 2019)
“Come along any time. It’s really good for them to have another person to talk to.”

subject tutor
In studio e.g. 1

Writing: an art ‘manifesto’
In studio e.g. 2

Speaking about your work in progress
you go inside and ask our ideas and you give me some sentence, err, teach me how to, err, explain our ideas.

Because you just ask about how was our work going on and what is our idea, and you look at what we write and correct our grammar.

we were doing two project at same time [...] I have to, I have to select one of them and I couldn’t understand much about it

we talk about something
Initial reflections

• a word of warning?

• rebalancing “the fear factor”

• "I haven't heard these students talking about their work like this before"
Foundation in Art & Design at CSM

7.5 hours per week

4.5 hours per week
Foundation in Art & Design at CSM

FAD is made up of the following:

1. Diagnostic & specialist students  2. Four specialist curriculum areas

3. Multi specialist pathways

- 3DDA
  - Product Design & Ceramics
  - Architecture & Spatial Design
  - Jewellery, Footwear & Fashion Accessories

- Fashion & Textiles
  - Fashion Textiles

- Fine Art
  - Painting
  - Sculpture
  - 4D

- GCD
  - Graphic Design
  - Photography & Moving Image
  - Illustration & Printmaking
  - Fashion Communication
Different Learning Cultures

• Studio vs academic rigor

• Leaving the table/room

• 5.0/5.5 want to leave

• 7.0/7.5 want to join
Teaching in the studio

The Beginning of Clocks

The seeds of a story grow

Introduction: Simple

Inspiring Writing in Art and Design

By Pat Francis

Each to our own narrative

This is the story I want to tell about...
Art and Design Methodologies

Personal statement

Lead-in: Discuss the process of art and design together. Unna whole class feedback

Input: What is a personal statement? 3mn

Discussion points:
1. What are you saying about yourself?
2. Sample brainstorm: board: brainstorm 30 mn draw your journey

My UCAS personal statement

Preparation

- What I want from the UCAS
- Personal statement
- Strengths
- Weaknesses
- Improvements
- What I can offer

Presentation and Style

- How I would write
- What makes me unique
- How I present
- Future plans

Conclusion

- Why I have chosen this course
- What I want to do in the future
- My experience
- What I want to do
- What I want to achieve
- What I want to do in the future
- What I want to achieve

Reflection

- What I would do different
- Any other elements that will encourage me to do better

About the subject

What to include

- Why I want to go to university
- Why I want to go to university
- What are the requirements
- What is the university like
- What is the course like
- What is the course like
- What is the course like

Achievement

- What I have achieved
- What I want to achieve
- What I want to achieve
- What I want to achieve
- What I want to achieve
- What I want to achieve

Special attributes

- What are my special attributes
- What are my personal attributes
- What are my personal attributes
- What are my personal attributes
- What are my personal attributes
- What are my personal attributes

Evidence

- What are my evidence
- What are my evidence
- What are my evidence
- What are my evidence
- What are my evidence
- What are my evidence

Conclusion

- What I want from the UCAS
- What I want from the UCAS
- What I want from the UCAS
- What I want from the UCAS
- What I want from the UCAS
- What I want from the UCAS

The other useful aspect of this visualization is that it communicates very quickly to the "audience" you, but also to others what has happened, or is happening.
Art and Design Methodologies
Teaching vocabulary in the studio
Teaching EAP through Instagram

Fashion & Textiles Foundation
Fashion & Textiles Specialism on the CSM Foundation Course
1granary.com/inside-central-saint-martins/next-generation/
Followed by fine_art_csm_foundation

973 likes
fashion_textiles_csm Experimental weave workshop #textiles #foundation1819 #collaborate #materials
Reflecting Through Padlet

Reflections and observations from studio visits
Observe. Think. Reflect.

Illustration Fair
For those of you interested in illustration you may be interested in this illustration fair starting on Friday 30th November.

Personal Statement
Here are some other suggestions from 3DDA on the ideal student. Can you include appropriate examples in your personal statement?

The blog also has information about drop-in and bookable tutorials, holiday intensive classes, Academic English skills classes, and our online language course:
http://languagecentre.arts.ac.uk/
Contact j.norton@arts.ac.uk or languagedevelopment@arts.ac.uk for further information about Language Development.

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Personal Statement
Students in 3DDA brainstormed ideas today about the ideal student. How can you include some of these wonderful suggestions in your personal statement?
# Moving forward – vocabulary focus

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<tr>
<th>MATERIAL</th>
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<th>METHODS OF WORKING</th>
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| WAX            | Hearty, relaxed, brittle            | Method: pour                           | Religious, preyed, unifying, emotional, hungry, painful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, practical, peaceful, personal, peaceful, 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Language ‘in situ’
Language ‘in situ’

- What has been collected?
- What do you notice about the collection?
- What is the collection revealing?

1. What ideas / thoughts have come out of my collection?
2. What was the most important decision I made today - why?
3. How will explore presentation of my work?

Hierarchies: system of rank according to relative status or authority

Typologies: classification according to general type

Workflow

Sketchbook
- Primary research
- First-hand experiences
- Drawing, images... done/collected by yourself

Research
- Material produced by others
- Secondary research

Reflection
- Your own thoughts
- Reflections
- Analytical thinking

App - UAL
service.desks@arts.ac.uk

Similarity

Working out of studio

Gemma
By the end of today you will have explored various approaches to making a collection:

- What is your collection made up of?
- Have you done anything to it? With it?
- Have you documented your decisions/ideas from your collection? Has this changed?

**Reflection:**
- What problems/difficulties have you encountered?
- What has gone well?
- How will you present your collection?

Make an action plan for Weds and Thurs.
Language ‘in situ’

Constantly record your creative process.
Use photography to capture your progress and process.
Consider different parts of the body.
Consider styling in your photographs.
Do you want black or white backdrop.
Who is your model?
Print out all of your photographs.
Finalise a finish drawing of your design.
Present on a double page in your sketchbook.

Reflective prompts:
* What did you enjoy the most from today?
* How did you cope with the speed you were expected to work at?
  * Easy? Difficult? Why?
* If given more time how would you develop your ideas?
* What materials could you use if you were going to make it 3D paper clay?

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Vocabulary notebooks

Create 2 Large Scale print ideas as a group. Consider:

- **SCALE**
- **COLOR**
- **REPETITION**
- **COMPOSITION**

- ORIGINAL
- CLARITY-PROCESS
- In depth of research
- DETAIL
- Development process
- MATERIALS
- Futuristic
- Collecting Materials
- Exploring Ideas
- Good Communication

UAL Language Centre
Schmitt and Schmitt (1995) argue that keeping vocabulary notebooks is one way of promoting learning independence.

Dickinson (1987) asks is it possible to develop learners’ metacognitive knowledge of learning processes through experimenting with different ways of working on their vocabulary notebooks?
A collaborative approach

LITERARY ARCHITECTURE

How many times have we paused while reading a book and had the feeling that we were inside a structure built, knowingly or unknowingly, by the writer? Not simply imagining the locations and architectural settings described in the text, but rather sensing our being immersed in a space, a literary space, designed by someone else.

Architectural metaphors are often used to describe literature, as in “the architecture of a novel”. Similarly, in any architectural project there is an inherent “narrative” structure, e.g. a sequence of spaces, surprises and suspensions, hierarchies of space and function, and so on. By using architecture to explore narrative we discover how many of the challenges that writers face are similar to those of architects: How should different strands of narrative be intertwined? How can chronology be rearranged in a plot sequence? How is tension expressed? What do certain narrative sequences and omissions convey or mean? How do characters connect?

Matteo Pericoli, 2019


