

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

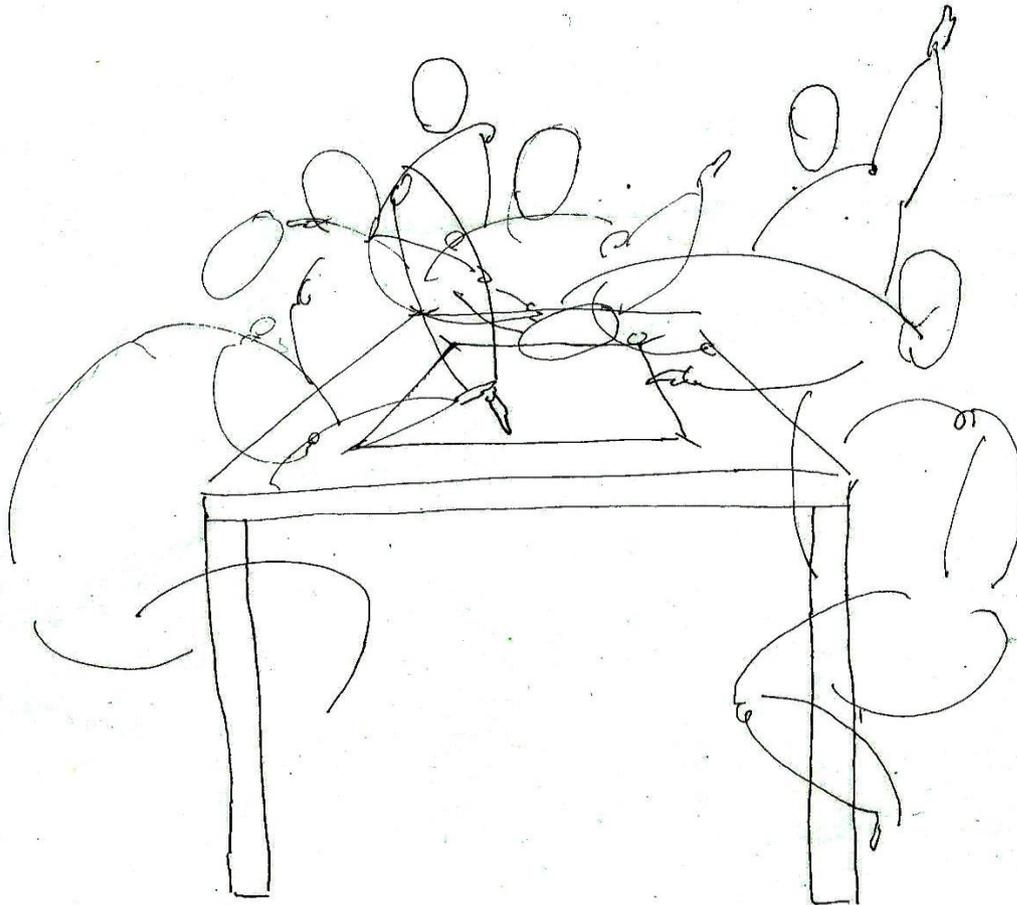
- Situated learning. “[L]earning as increasing participation in communities of practice.” (Lave & Wenger, 1991)
- Community Language Learning (e.g. Stevick, 1980)
- Language teaching in art & design universities: engagement, collaboration, embedding (e.g. Thomas et al, 2019)

“Come along any time. It’s really good for them to have another person to talk to.”

subject tutor

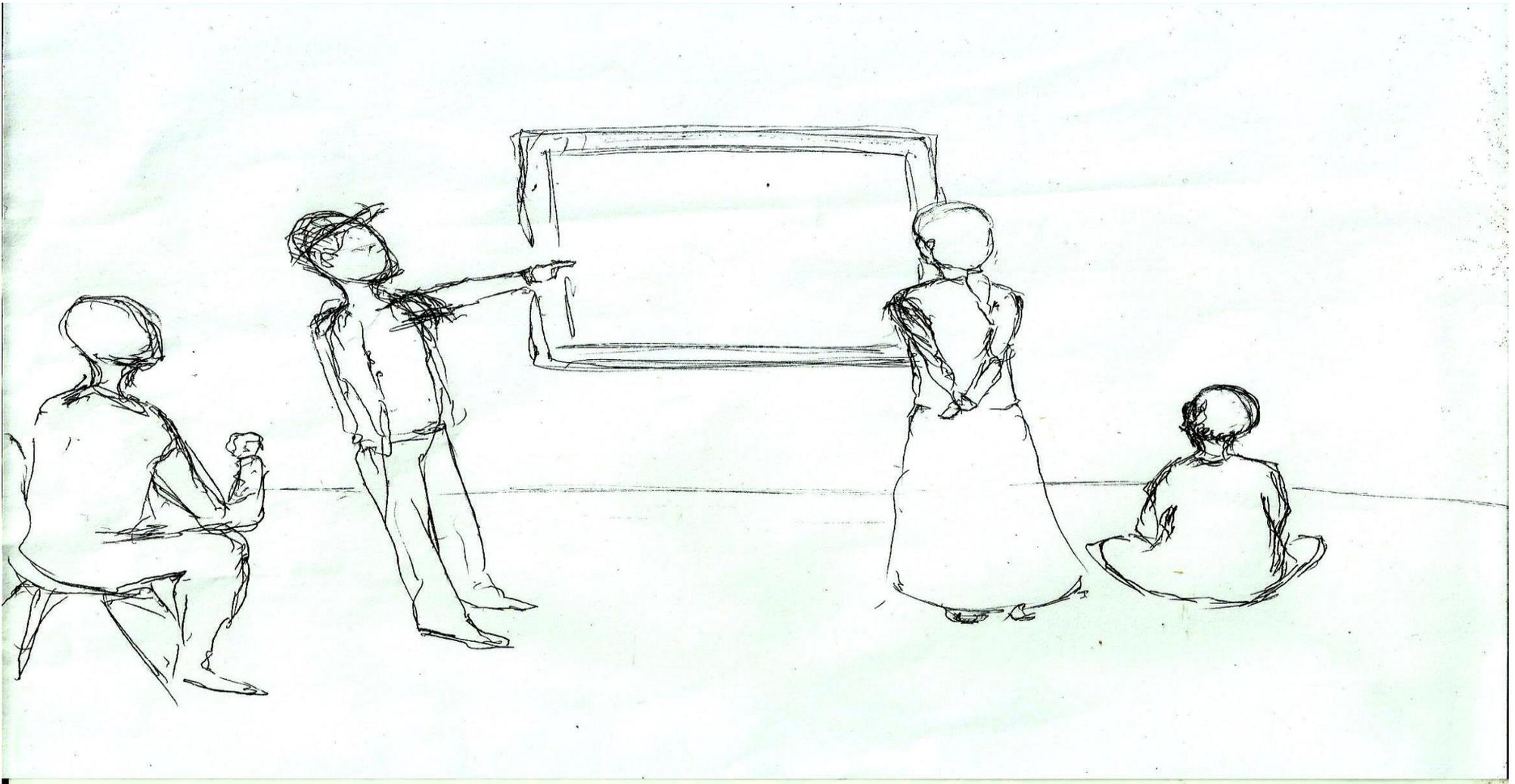
In studio e.g. 1

Writing: an art 'manifesto'



In studio e.g. 2

Speaking about your work in progress



Students describe the studio visits

you go inside and ask our ideas and you give me some sentence, err, teach me how to, err, explain our ideas.

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

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 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



11



Fashion
&
Textiles

- Fashion Textiles

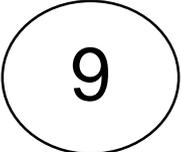


12



Fine
Art

- Painting
- Sculpture
- 4D



9



GCD

- Graphic Design
- Photography & Moving Image
- Illustration & Printmaking
- Fashion Communication



11

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

Art and Design Methodologies

Personal statements

UCAS
9/nov/2018

Lead-in 10min
 Discuss @s
 6min to discuss together
 1min whole class feedback

Input: What is a personal statement? 3min
 what to write about? 1min

Discussion points
 4 slides -> Discuss what you
 say about yourself?
 Do you have something to say for
 one?

Sample brainstorm: board +
 brainstorm 30min draw your journey

Drawing the Journey

The purpose of this is to reflect on the process or journey of the project, the writing or whatever else it is that you are undertaking. The point about it is that it is sometimes easier to visualize this process before you verbalize it. You could use it as a point of reflection during and at the end of a project. The regular reflective writing in a journal will also help.

Draw the journey of the project you are doing (or have completed) (see Fig 33 overleaf):

- It might look like a map, or a heart monitor, a shape, a flowing line, spiky line ...
- Start simply, then add more detail in as you wish.
- The idea is to chart the ups and the downs, the turns and twists, the highs and lows, the going by byways, the returns, then drifting off, etc.
- A nosedive can show a rapid decline in the focus of the project.

(Note that in these instructions, various visuals are suggested, but you will find your own.)

When you are ready, maybe you can add in odd words, or build detail with lists. Do not compare yourself with anyone else - the point of this is to make this personal to you. This is optional, but the words can really help if you have to write a summary or evaluation.

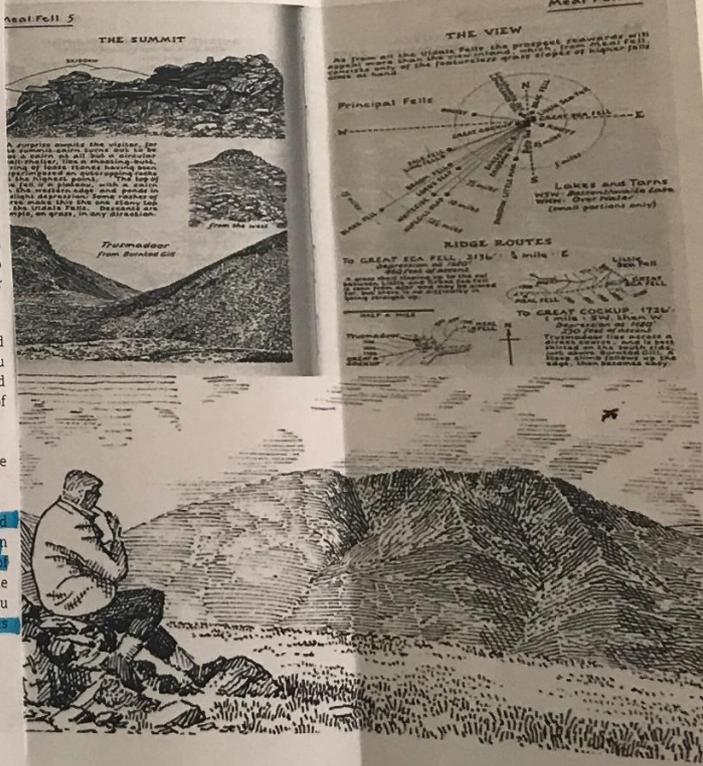
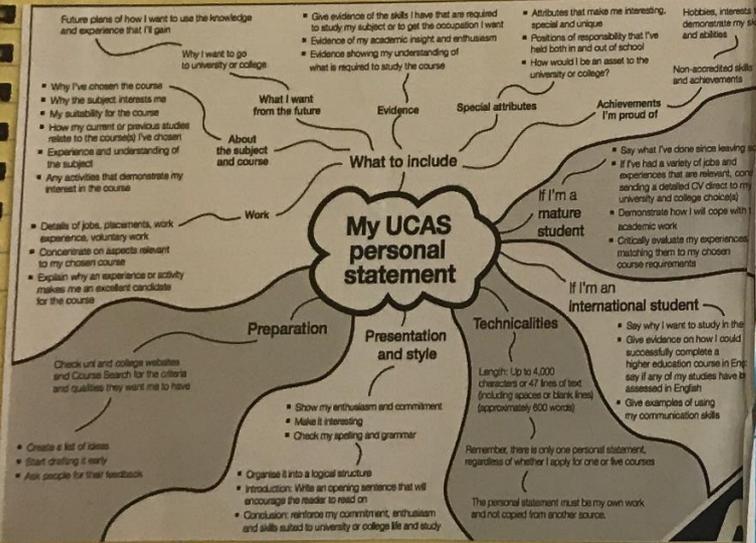
You might find this drawing enormously useful as a summary of what happened, and this can lead more easily to thinking about why something happened and what you *did*/think about it. This too is excellent preparation for the writing of summaries and evaluations. The detail should be found in the journals - so this reinforces the idea of keeping thoughts and reactions and reflections.

The other useful aspect of this visualization is that it communicates very quickly to the 'author' (you), but also to others what has happened, or is happening.

An inspiration for this comes from Alfred Wainwright (1992) who carefully drew and annotated maps for walks in the fells of the Lake District. His drawings are a combination of a map in terms of directions and paths to take, but they also incorporate views of the landscape and silhouettes of the terrain: the shapes of hills and valleys and the relationship of the skyline and the mountains that you might see ahead of you as you walk. The combined viewpoints are useful in terms of understanding what reflection is about and also as a visual means of seeing where you are on your own journey.

Reflection: This can be a very useful shorthand way for tutors to see where students feel they are, during a project. A quick viewing might most clearly identify those who are spiralling down and need some positive input to help them back on track. These people might have been hiding this, but the visual will reveal it.

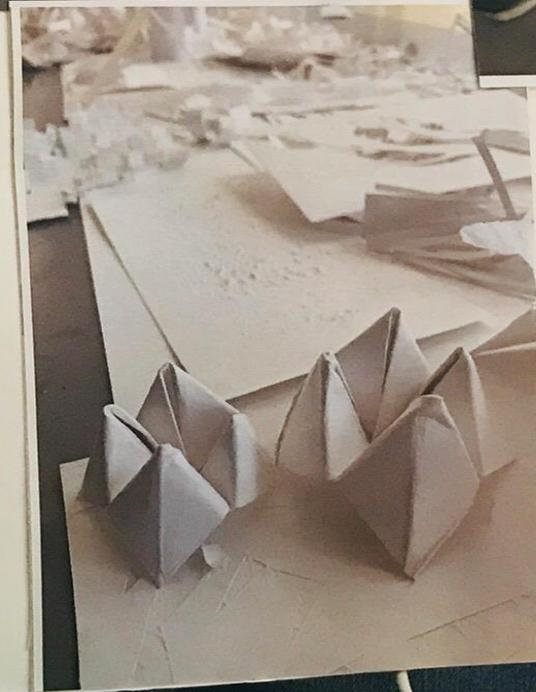
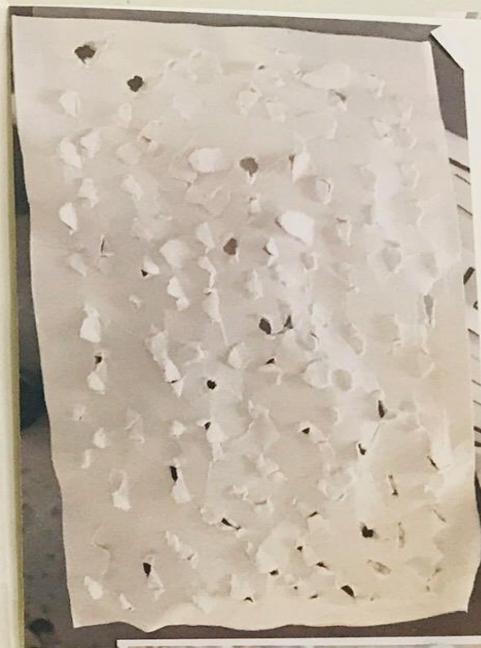
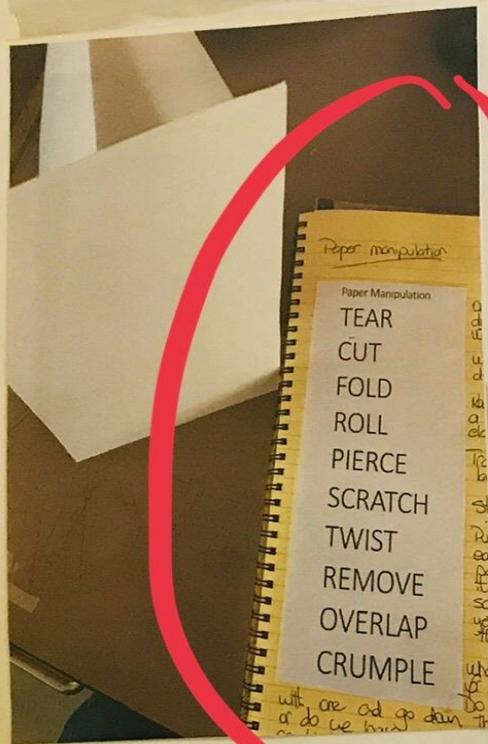
inspiration for lesson



Art and Design Methodologies



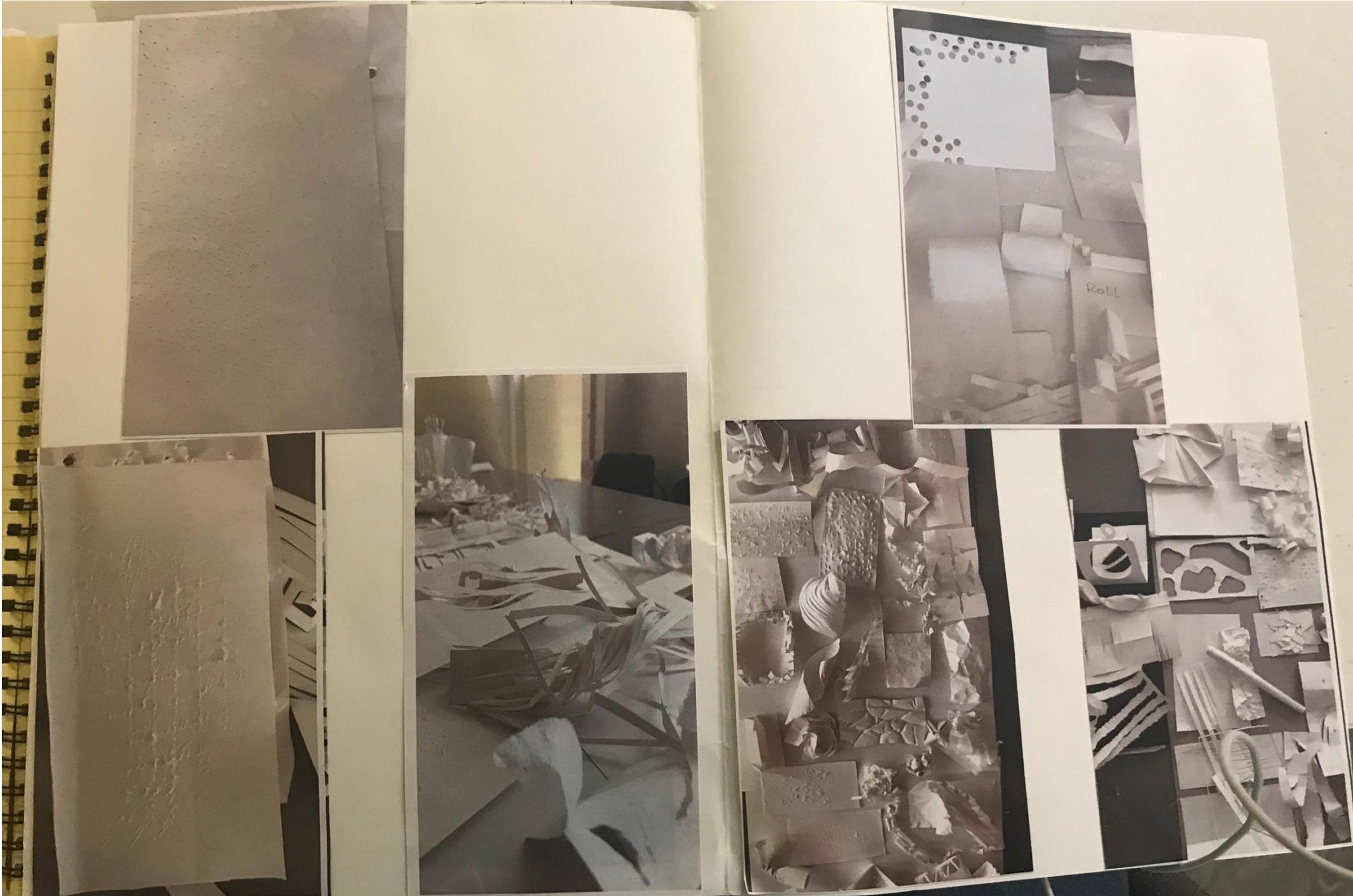
Teaching vocabulary in the studio



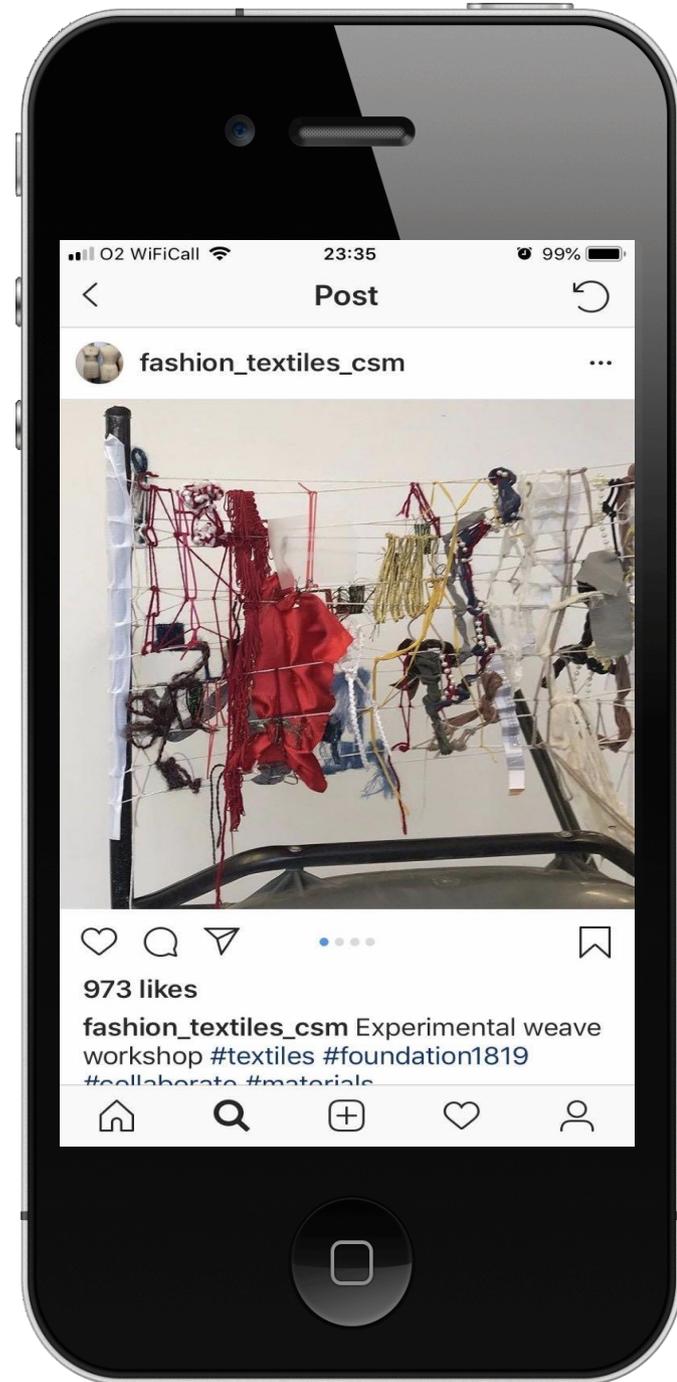
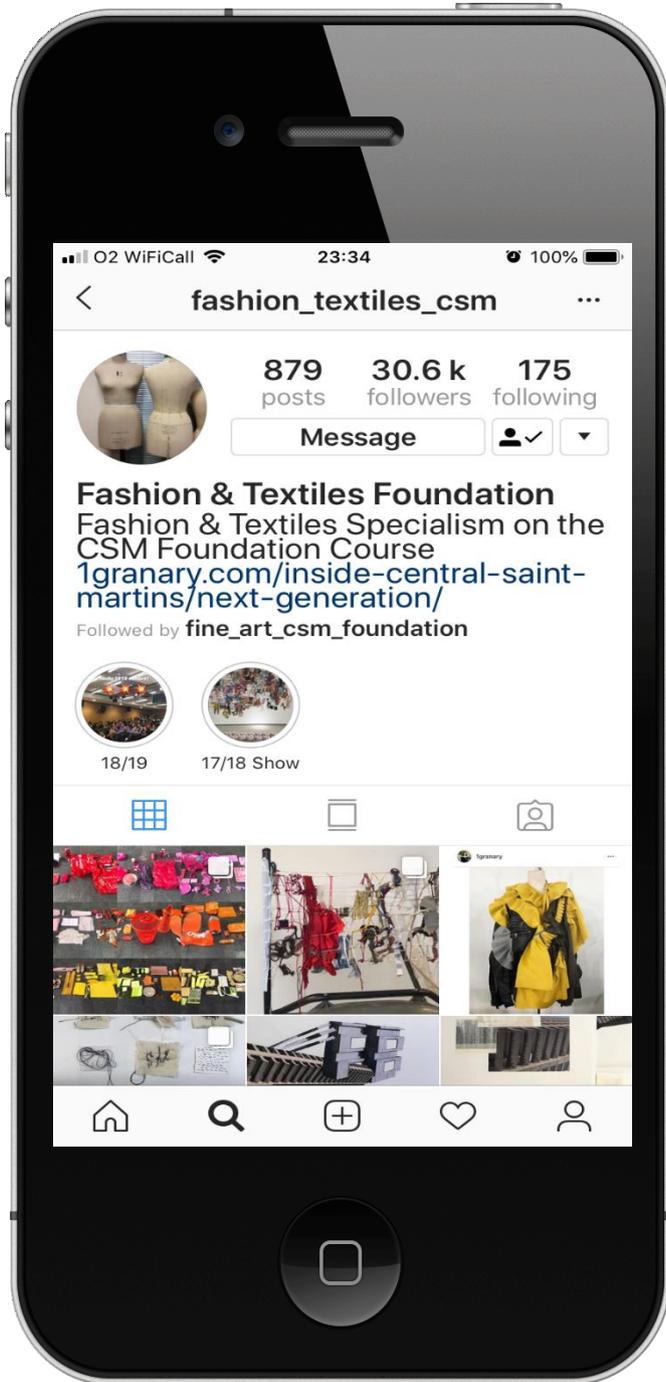
11/1/19
The images were too cramped
and should have been on about
separate pages. Michelle asked
me what the vocab was about
so my instructions were not
clear. I was fed by
Freddie.



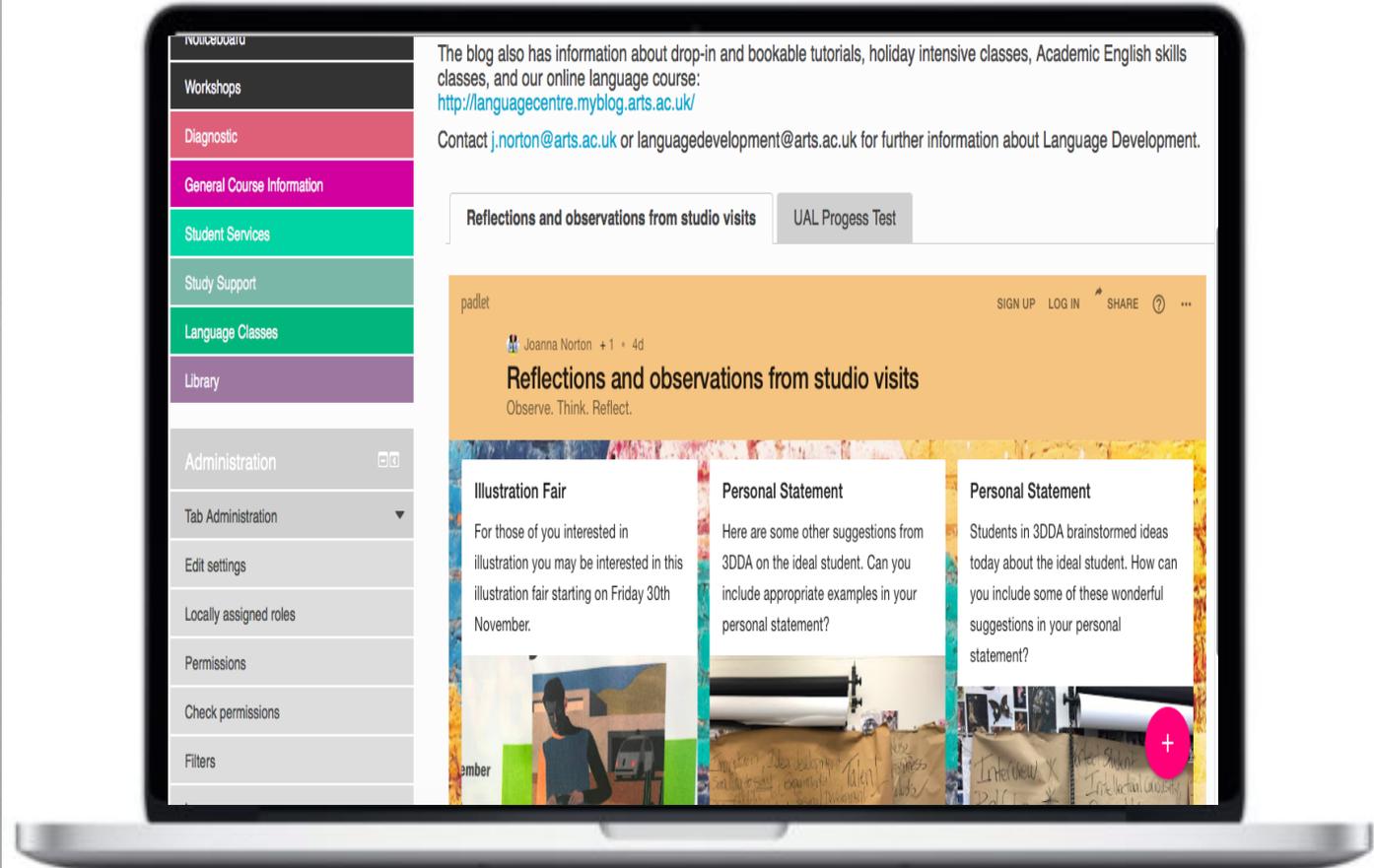
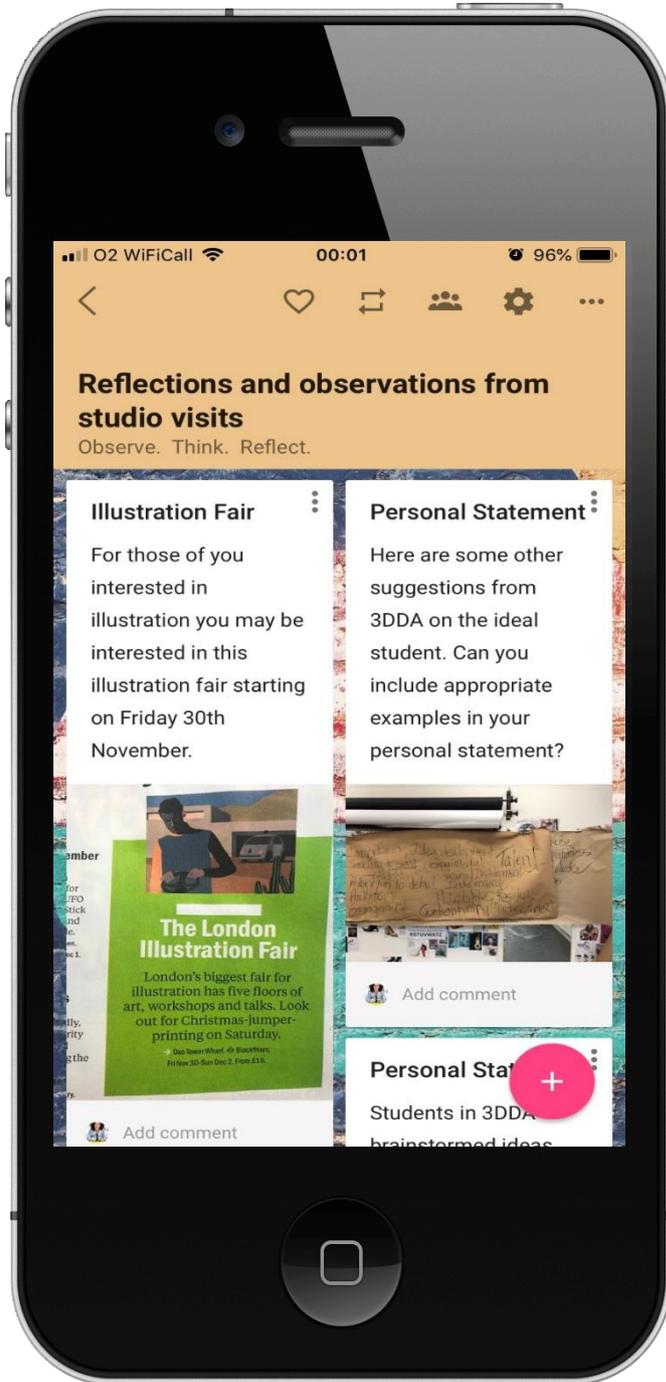
Teaching vocabulary in the studio



Teaching EAP through Instagram



Reflecting Through Padlet



Moving forward – vocabulary focus

check
vocabulary in the
classroom

| MATERIAL Velvet? Concrete? Gold? Leather? Wood? Cotton? Latex? Paper? Feather? Sugar? Felt? Water? Etc. Absolutely anything you can think of? | PHYSICAL QUALITIES Please describe: i.e. hard, soft, cold, smooth, rough, heavy, liquid, smelly, malleable, thin, fragile, shiny, transparent, colourful, flimsy? Etc. etc. | METHODS OF WORKING Carve, cut, eat, sew, twist, fold, burn, bend, melt, tear, plaid, knot, cast, weave, stretch? Etc. etc. | MEANING & ASSOCIATION Rare? Poisonous? Expensive? Comforting? Bright? Funny? Trivial? Cheap & Cheerful? Graceful? Elegant? Feminine? Masculine? Old? Etc. etc. |
|--|--|--|---|
|--|--|--|---|

| MATERIAL Velvet? Concrete? Gold? Leather? Wood? Cotton? Latex? Paper? Feather? Sugar? Felt? Water? Etc. Absolutely anything you can think of? | PHYSICAL QUALITIES Please describe: i.e. hard, soft, cold, smooth, rough, heavy, liquid, smelly, malleable, thin, fragile, shiny, transparent, colourful, flimsy? Etc. etc. | METHODS OF WORKING Carve, cut, eat, sew, twist, fold, burn, bend, melt, tear, plaid, knot, cast, weave, stretch? Etc. etc. | MEANING & ASSOCIATIONS Rare? Poisonous? Expensive? Comforting? Bright? Funny? Trivial? Cheap & Cheerful? Graceful? Elegant? Feminine? Masculine? Old? Etc. etc. |
|--|--|--|--|
| WAX | • soft • creamy • smooth • squidgy • mouldable • cloudy • flakey • warm • coloured • thick • dense • translucent • waterproof | • melting • moulding • slicing • kneading • carving • sculpt • pour • drip • furrow • twist • map • stretch | • religious → prayer • emotional → sentimental • personal → peaceful • ancient, historic, old → calling → spa • temporary → intimate touch • cheap |
| GOLD | • hard • malleable • heavy • shiny • distinct, bright • breakable • split • flimsy • thin • malleable | • mould • melt • pour • cast • cut • bend • dyed • heated • cured • straightened • braided • cut • plait • weave • spray • burn | • expensive • precious • status • power • wealth • wisdom • ancient, history • investment • royalty • delicacy |
| HAIR | • soft • dry • delicate • fragile • dead • breakable • split • flimsy • thin • malleable | • dye • sew • cut • find • patch • staple • wet • drape • hang/dangle • twist • cover | • expensive • femininity • stereotypes • identity • ritual • cultural • sacred • unique • memory • personal • organic/human matter |
| COTTON CLOTH | • flimsy • soft • thin • natural • woven • fibre • pattern • functional • ring | • melt • cut • stack • bend • weave • hang • cable • cast • pour | • fashion • basic • practical • functional • natural • loose • airy • cheap • historic • environmental |
| TYRES | • tough • squidgy • dense • heavy • bumpy • rubbery • bumpy • smooth • melt • stretch • waterproof | • melt • cut • stack • bend • weave • hang • cable • cast • pour | • industrial • mechanical • functional • masculine • → stereotypes |

day, Zoë, WEN YIN, TING WANG, Sze, Yan Hong, Shisangi & Charlotte

Language 'in situ'

FINE ART SPECIALIST 1 & 2

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FA1: 2-3:30 WEDNESDAY 15TH
Room B01 Consent Training

FA2: 4-5:30
10:30 Show + TELL
11:00 LECTURE 2
11:30 EXERCISES - DISCUSSION
12:00 DEVELOP WORK INVOLVING

FA 1 3D INDUCTION 10:30
FA 2 " " 2 PM
2:15 TUTOR VISIT FROM PHARAH

- STANDARDIZATION (BECHERS)
- TAXONOMY - SYSTEM OF CLASSIFICATION (MARK DIJON AND THE MESSY)
- COMPOUNDING DIFFERENCE (IDRIS KHAN)
- SPATIAL / PERFORM ACTIVATION (BOJANSKI)
- FABRICATION (HAWKINSON - CHICKEN)
- REVISION
- METAPHOR (HEALING) AI WEI WEI
- NON VISUAL (LANGUAGE WORK)
- EVENT / PERFORMANCE (OR KAWARA)
- TIME

<https://bit.ly/2x9q3fB>

Call for Submissions:
Go to canvas.arts.ac.uk
Search METAPHONICA

Please sign in below if you're late:
Synchro-computer

Names of who can't get into email, moodle or workflow:
Jemma Pacey - can't get into email, moodle or workflow
Fatma Dehrafarova → NICOLE LEE → Hashim Quraidi → GIOVANNI TRULLI
Rocco Ritchie → Ben Salmon → LOTTIE BERTHAM
David Wang → JING XUAN NIA → Lisa Dixon (moodle only)
HONOR LAMBERTY → Leabel Scarbrooke - Colquhoun
Maya K. Rawlings
Eli Hemanj (problem with the printer)

Adanna Buldo → computer
NIC REID → " "
RILEY RICHARDS → " "
Ruby F. + Sarah P → Photo
Bin - Sweets Shop
Amie → printing
Bram → print

| | SEPTEMBER | | | OCTOBER | | | NOV | |
|------|-------------------|--------------------|------------------------|------------------------|----------------|-------|-------|-------|
| | WK 2 | WK 3 | WK 4 | WK 5 | WK 6 | WK 7 | WK 8 | WK 9 |
| MON | IDEAS FABRICATION | COLLECTION | PRE-EDIT | MATERIAL NEWS | ALTERED SPACES | PRINT | PLACE | PLACE |
| TUE | IDEAS FABRICATION | COLLECTION | PRE-EDIT | MATERIAL NEWS | ALTERED SPACES | PRINT | PLACE | PLACE |
| WED | | WORKSHOP INVENTION | | | | | PLACE | PLACE |
| THUR | IDEAS FABRICATION | COLLECTION | PRE-EDIT | MATERIAL NEWS | ALTERED SPACES | PRINT | PLACE | PLACE |
| FRI | | | LIBRARY INNOVATION | | | | | |
| WEND | GO TO TAKE | | PREP FOR MATERIAL NEWS | PREP FOR MATERIAL NEWS | | | | |

| | WEEK 4 | WEEK 5 | WEEK 6 |
|-----------------|------------------------------------|---------------------------------------|---------------------------------------|
| FA Specialist 1 | RE-EDIT (4D) ROOM B05 | MATERIAL NEWS (SCULPTURE) ROOM 904(A) | ALTERED SPACES (PRINTING) ROOM 201 |
| FA Specialist 2 | ALTERED SPACES (PRINTING) ROOM 201 | RE-EDIT (4D) ROOM B05 | MATERIAL NEWS (SCULPTURE) ROOM 904(A) |

FINE ART MASTER FOLDER

Language 'in situ'

D8 COLLECTION

GARY COLCLOUGH

WHAT HAS BEEN COLLECTED? -

WHAT DO YOU NOTICE ABOUT THE COLLECTION? -

WHAT IS THE COLLECTION REVEALING? -

1 - WHAT IDEAS / THEMES HAVE COME OUT OF MY COLLECTION

2 - WHAT WAS THE MOST IMPORTANT DECISION I MADE TODAY - WHY?

3 - HOW WILL I EXPLORE PRESENTATION OF MY WORK?

hierarchies: system of rank according to relative status or authority

typologies: classification according to general type

Work flow

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

ServiceDesk@arts.ac.uk

Similarity

WORKING OUT OF STUDIO

Gemma

Language 'in situ'

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/idea dev?
- what ideas/themes are emerging 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.

EMMA TOD

sign up. tutorial

emely

Beach -

Christina ~~Angus~~

constana -

elaine ✓

Christina PV ✓

David ✓

ADAM ✓

MITALEE ✓

Language 'in situ'

n hilly white

○ 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?

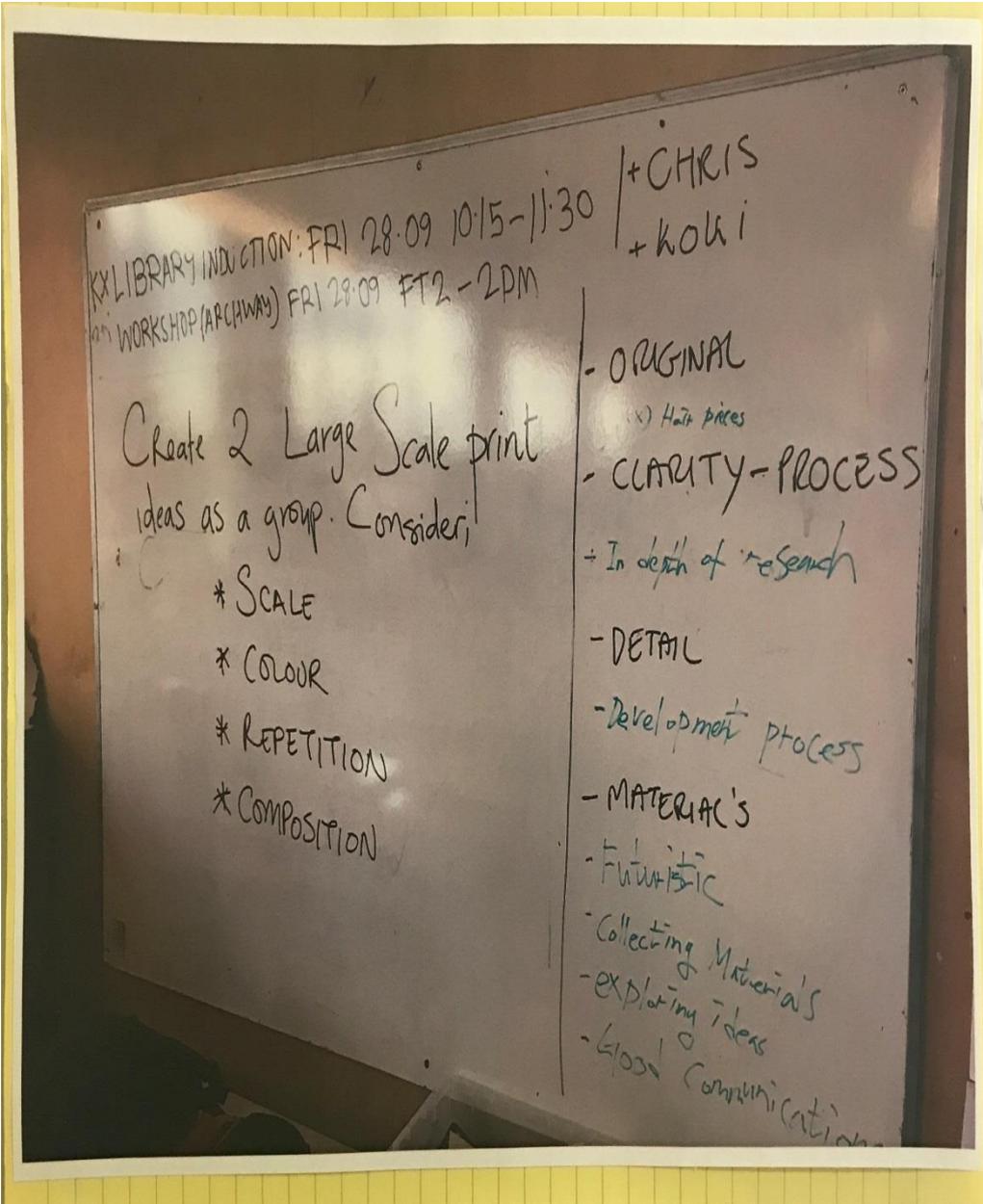
Print out all of your photographs.
Finalise a finish drawing of your design.
Present on a double page in your sketchbook.

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 properly.

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Vocabulary notebooks



ual: university
of the arts
london

**Content language
acquisition: A corpus-
informed approach to
materials design**

UAL Language Centre

Research underpinning vocabulary notebooks

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?

References

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Farrell, P. et al (2010) The impact of teaching assistants on improving pupils' academic achievement in mainstream schools: a review of literature. *Educational Review* 62(4) pp. 435-448

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