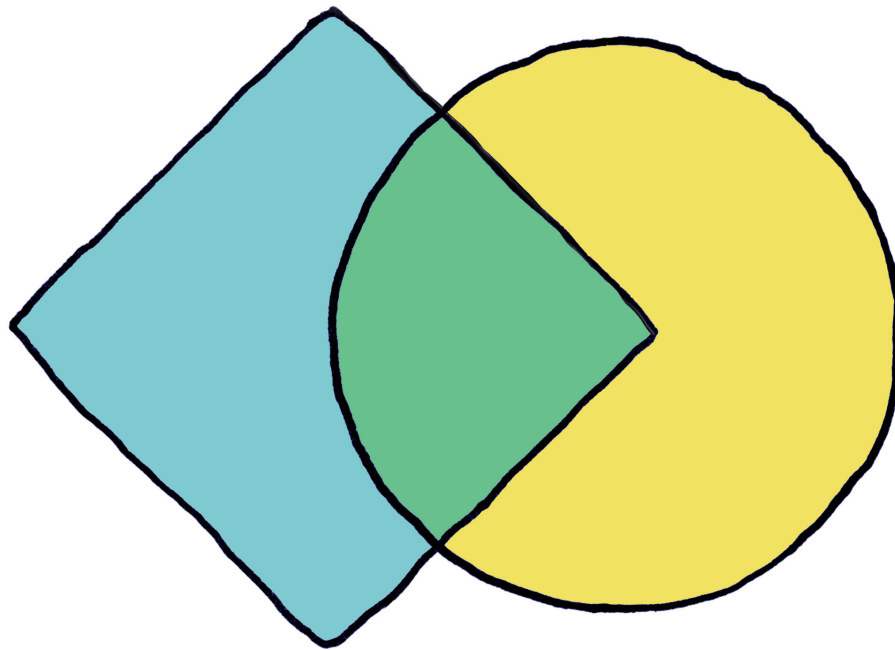


# The Art of Meandering

50 work models and assignments

for 12 considerations for higher (art) vocational education teachers to promote learning

(ISBN 978 90 6403 922 5 NUR codes 100 and 153, available from <http://www.hku.nl/hkupress>)



# Singing Teacher Saw



## Sharp and inspiring teaching

Ask yourself regularly, alone or together, where you get your inspiration from and how, as a teacher, you can make use of it. There are five musical professional ways of doing so:

- 1 receptive: through sensorial perception
- 2 reproductive: responding by copying and imitating on the basis of observation, recognition and recollection
- 3 reflective: giving a reaction or a value judgement, testing a personal situation against criteria
- 4 creative: drawing on designs and imagination, using and exploring new ideas and associations
- 5 expressive: drawing on experiences, expressing yourself, talking about how you feel

# Singing Teacher Saw



How do you teach in a sharp and inspiring way?

*Waiting for inspiration is work; you always have to be available, says Armando. There are five ways of using your inspiration: receptive, reproductive, reflective, creative and expressive.*

## 3-step assignment

- 1 Look for two or three sources of inspiration and describe, in words or images, how or why these sources inspire you.
- 2 Explain to one or two 2 colleagues how your sources inspire you. Answer, in turn, the question: What inspires you and how is this reflected in your role as a teacher?  
Working method:
  - one person asks questions about the 'how'.
  - another makes notes, possibly recording them.
- 3 You later elaborate on the notes and formulate a theory, a question or a dilemma that you have, as a teacher, with regard to these inspiration sources. See if you can place the issue in one of the five musical methods.

# Teacher Hobby Horses



## What you need to know about teaching

Learning and good teaching are about scientific insight, but there is also magic involved: the click. That applies both to you as the teacher and to students.

Below are a number of important (artistic) pedagogic-didactic building blocks that facilitate that click and improve the chance of learning:

- 1 Assume your teacher's role
- 2 Work on the basis of the relationship
- 3 Use each other's knowledge and inspiration
- 4 Allow students to help one another
- 5 Make room for individuality
- 6 Provide a clear structure
- 7 Give clear, challenging assignments
- 8 Go outside or bring outside inside
- 9 Make it meaningful



# Teacher Hobby Horses

2  
teaching

What do you know about teaching?

As an (art subject) teacher, you often have a preferred focus, sometimes even pet subjects, hobby horses, in the way you teach. Some teachers devote a great deal of energy and attention to assignments, others to relationships with students and others to designing (blended) teaching or to one-on-one coaching and assessment of students. All these building blocks matter. It is about the right mix within frames such as group size, time, curriculum and learning environment.

## 3-step assignment

1 Where is your focus as a teacher? (What are your hobby horses?)

2 Which building blocks from the work model receive sufficient attention? Explain how.

3 Which could merit extra attention in the near future? How will you approach that?

# A Closer Look at Teaching Styles

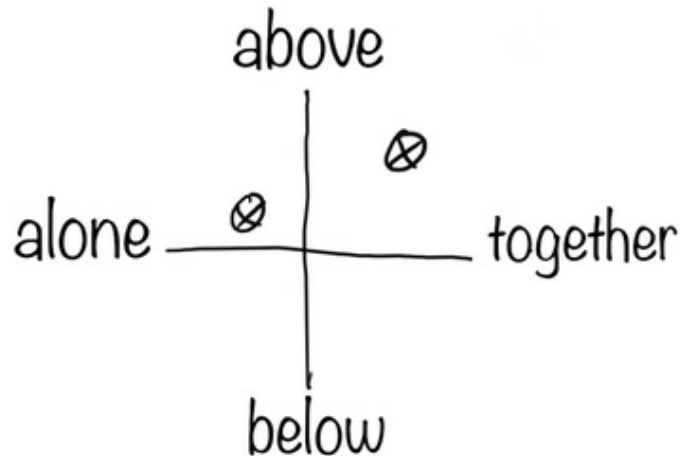


## Which teaching style is effective when

Looking at how you, as a teacher, consciously or unconsciously exercise influence and how you establish contact with students, gives you more insight into your own teaching style(s).

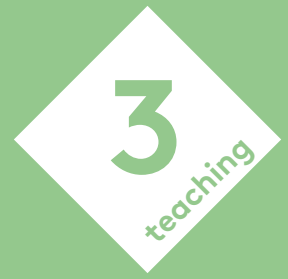
The teaching quadrant, derived from The Rose of Leary, can help.

It is also important to see how you can dose and vary your teaching. Who teaches and who learns and when? You? The students? And what are the moments at which you learn together?



*teaching quadrant*

# A Closer Look at Teaching Styles



What is your favourite teaching style?

- Do you naturally prefer to keep more of a distance from students, so you can oversee everything?
- Do you quickly feel at one with students and do you easily establish contact with a group?
- Do you like to give a lot of explanation, or do you prefer to leave a lot of room?
- Do you prefer, short, clear assignments and clear structures or would you like students to come up with them themselves?

In short: which teaching style do you most often use and which rarely, if ever?

## 2-step assignment

1 Describe two or three situations from your own teaching practice and put them in the teaching quadrant.

2 Ask students and colleagues for feedback on your teaching behaviour and compare those responses with your own view.

3 How could you expand or stretch your own behavioural repertoire as a teacher?

# Learning from Fellow Teachers

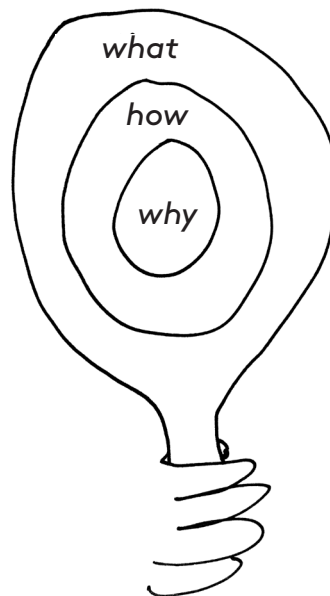


## How to improve your teaching by watching colleagues (online)

You can learn while observing by doing the following while watching a colleague:

- 1 focusing on the non-verbal: body language, tone, voice timbre, gestures, the rhythm of the meeting, use of space (including digital)
- 2 just listening with your eyes shut and perceiving the sound
- 3 observing patterns of behaviour in both teachers and students

Next, the golden mirror, inspired by Simon Sinek's golden circle, helps you to articulate the why of 'what and how', which is both conscious and unconscious and which, when discussing what you saw, you together put into words.



*golden mirror*



# Learning from Fellow Teachers

4  
teaching

Which colleagues' lessons do you visit (online)?

Slow down and trust that you will see more if you watch a little longer, without judging, and regularly focus on individual elements.

Observe one another during lessons and/or make short video clips of lessons, which you watch and discuss together.

## 3-step assignment

Pre-set guidelines:

- Ask the other person beforehand what kind of feedback they would like.
- Observe them as concretely and openly as possible.
- Give feedback on up to three things that you notice.
- Focus on what works well and can be used on a regular basis.

1 Briefly describe what you noticed about each clip or lesson visit.

2 In the discussion, relate your observation to the why in Sinek's golden circle.

3 Write down your takeaway for your own teaching and how you would like to use it.

# Heroic Epic



## How to get from wish to reality

A heroic epic is a way of seeing yourself in the future.

It stems from the visualisation technique, which assumes that, if you have a clear picture of what you want to become or who you want to be, you will gravitate there more easily.

Knoope's creation spiral takes you from wish to reality in 12 steps.



*Knoope's creation spiral*

# Heroic Epic



Which teacher would you like to be?

The main character in this heroic epic is you, as a teacher. The book is written by students whom you are teaching now and who, in 20 years' time, will look back on their lives and realise what influence you have had on them. Students describe how they experienced you, in strong stories, anecdotes or key moments in their lives.

From the very first line, it is clear that it is about you.

## 2-step assignment

1 Write the opening paragraph of your heroic epic. You can also draw.

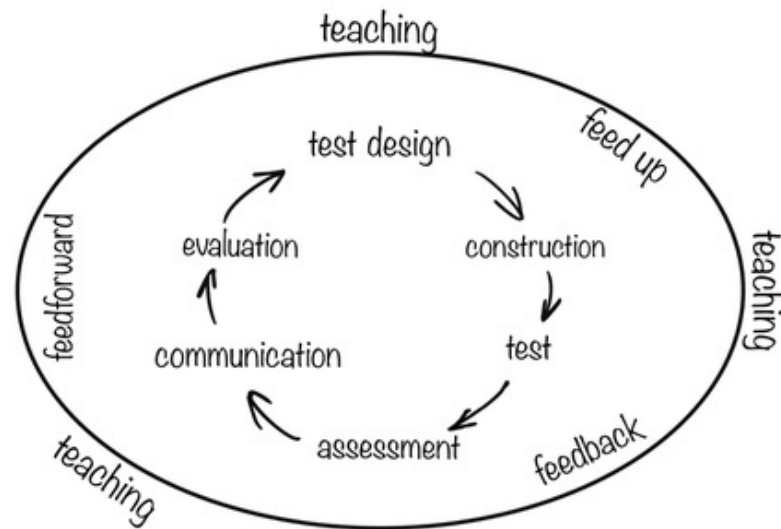
2 Read this out loud to yourself and to colleagues.

# Teaching Carousel



How do assessment, teaching and coaching correlate in your teaching?

Everything is interrelated, including in teaching and learning. Assessment, teaching and coaching therefore go hand in hand. The focus can vary, shift and be more or less explicit; the interrelation must be clear not only in preparation and execution but also afterwards. This can be visualised as a teaching carousel, a variant of Edward Deming's quality circle of plan, do, check and act.



*teaching carousel*

# Teaching Carousel



How do assessment, teaching and coaching correlate in your teaching?

There are three moments in art education at which clarity regarding the interrelation between assessment, teaching and coaching matters: before, during and afterwards.

## 3-step assignment

- 1 Describe or draw how assessment, teaching and coaching interrelate in your teaching: before, during and afterwards.
- 2 How do assessment, teaching and coaching interrelate in terms of content, approach, tone and time in your teaching practice, alone or with colleagues?
- 3 How do you give shape and meaning to programme requirements together with students?

# Test Habitus

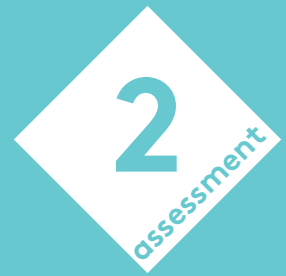


## What you need to know when assessing and when designing and carrying out tests

Every profession has its own jargon, including higher education. Below are a number of common terms, to which Robert Klatser adds the word adequate for art education. A word that does justice to the professional consideration.

Bologna Statement  
Accreditation, WHW review  
NVAO Dublin descriptor, EC's  
European Credits Study Load Hours  
Bachelor: 240 Education Credits  
Associate Degree: 120 Education Credits  
Propedeuse Binding Negative Study Advice  
Master: 60-120 Education Credits  
Training and Examination Regulation  
tests, assessments, curriculum  
learning targets and outcomes, rubrics  
valid, reliable, transparent, effective  
Examination Board, Examiners  
flexibilization, customization  
Pygmalion effect: halo and horn  
self-fulfilling and self-denying  
practicable, true

# Test Habitus



What do you know about testing and assessment?

Depending on the course on which you work or to which you have been appointed, you will be engaged to a greater or lesser degree in testing or assessment. It is important for you to understand the frames on the basis of which and within which you work and there are a number of associated concepts.

## 3-step assignment

- 1 Test yourself to see the concepts from the work model with which you are familiar and those with which you are not.
- 2 Look up the concepts with which you are not yet familiar (digitally).
- 3 Write a brief concrete story about your own teaching. Use at least ten terms from the jargon list that you encounter, will encounter or may encounter within the course where you are currently working.

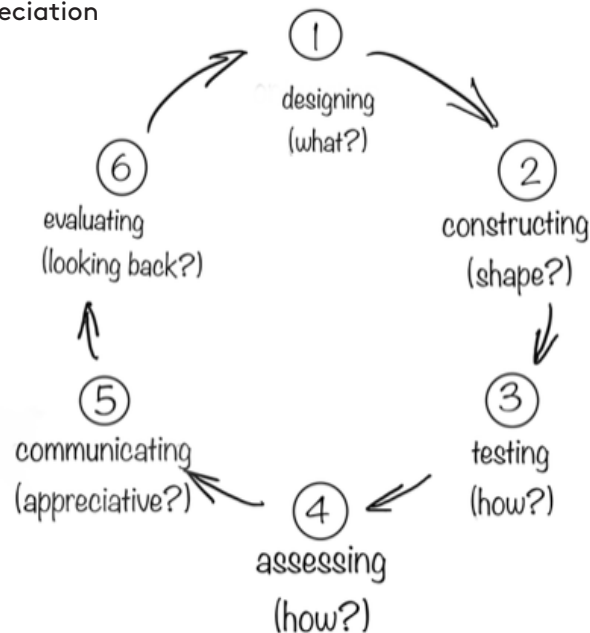
# Test of Criticism



## How to ensure test quality in teaching

Test quality goes hand in hand with asking the right questions: of students and of each other and also about the testing or assessment method and how it interrelates with the teaching, the culture of the course. Being critical of your own judgement and always daring to say: 'It is good enough. It can withstand the test of criticism'. You can do this by questioning the six steps of the testing circle. Assessment is often integral in art education. The personal and the professional are also closely related. It is therefore important to be clear in process and procedure with regard to the assessment interview. Ensure an open, critical and socially-safe environment and ask yourself questions about:

- 1 What you are testing
- 2 How you are testing
- 3 How you are organising it
- 4 How you are assessing it
- 5 How you ensure appreciation
- 6 How you review



test quality circle



# Test of Criticism



## How do you ensure test quality in your teaching?

Sustainable assessment depends on daring to ask the right questions about your testing methods and regularly evaluating them. This is done within the context of the course test plan and/or the teaching curriculum and teaching vision, preferably in discussion with colleagues, the school's educational expert and (sometimes) the board of examiners.

### 3-step assignment

1 Answer the following test quality questions. You will need to find out the course test plan, the teaching curriculum and the teaching vision.

- What are you testing (design)?
- How do you test and assess (oral or written test, each student individually, together or in combination, teacher or student asks the question)?
- How is the test or assessment organised?
- How do you arrive at a final assessment (alone or together, number or letter grade or text, oral or written, with or without feedback)?
- How do you communicate with regard to appreciation?
- How do you review the test assignment and the assessment?

If possible, discuss this with a colleague and/or students from your own course.

2 To which steps in the test quality circle does your own question relate?

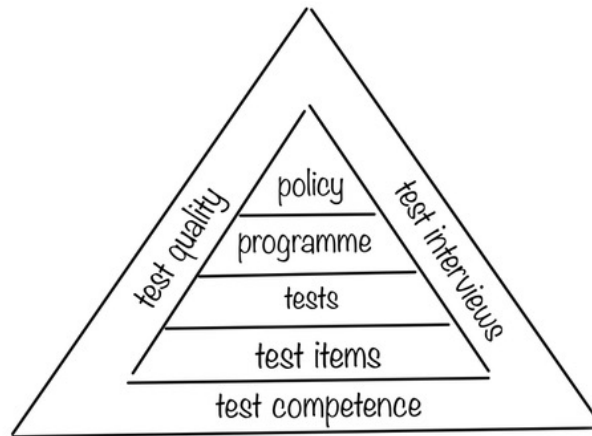
3 Which part of the test lends itself to experimentation, trying things out, doing things differently, and which might benefit the quality of assessment?

# Testing Babylon



## How the discussion about testing and assessment can go in courses

Using the quality pyramid of testing and assessment, you translate the quality culture associated with testing and assessment to seven levels.



*quality pyramid*

Various players are involved in creating, implementing and assuring the quality culture, each with their own role, task and language:

- 1 Within the course: You as a teacher (examiner), a team of teachers, probably students, the course leader, the school director and the board of examiners.
- 2 Outside the course: various professional fields and national organisations, such as the Accreditation Organisation of the Netherlands and Flanders (NVAO) (see [www.vereniginghogescholen.nl](http://www.vereniginghogescholen.nl)).

# Testing Babylon



How do you conduct conversations about testing and assessment in your course?

The testing and assessment quality pyramid can be used to translate the quality culture around testing and assessment into seven levels: testing competence, test items, tests, programme, policy, test quality and test discussions.

## 3-traps opdracht

1 How does your test or assessment fit into the course's quality culture?

2 What is the discussion on test quality like on your course?

3 Enter into dialogue with someone from the board of examiners about your test and briefly summarise the conversation.

# Polyphonic Assessment



## How to deal with various considerations during assessment

Assessment is a combination of craftsmanship and empathy, feeling or seeing something in it, allowing yourself to wonder and then using your judgement to help students progress.

In a way, it can be compared with how judges arrive at judgements, says educational consultant Geert Kinkhorst. These are often complicated processes, in which, within frames, there is plenty of room for consideration, being uncertain and, nonetheless, coming to a decision.

Assessment is also about polyphony in pedagogics, didactics and craftsmanship. Clear procedures and the 'four eyes' principle ensure sufficient quality, reliability and transparency.



# Polyphonic Assessment



How do you deal with various considerations in assessment?

Assessment is about polyphony in pedagogics, didactics and craftsmanship that ensure sufficient validity, reliability and transparency, by means of clear procedures and the 'four eyes' principle.

## 3-traps opdracht

1 How do you arrive at a well-considered assessment in your teaching?

2 Describe the assessment situation as concretely and factually as possible and show how, on the basis of your various roles as pedagogue, didactician and craftsman, you make that consideration.

3 What role do students play in the assessment?

# Sixth Teaching Sense



## How to know whether an approach works

Sometimes your own approach does not work well (enough). You would like to approach it differently: expand your behavioural scenarios.

### How

To expand your own behaviour as a teacher, you need to experiment more.

You can do so by varying the way you exercise influence and the way you establish contact. You can, for example, command a higher or lesser degree of status. In a similar way, you can play with proximity, certainly in the role of coach. In time, you feel intuitively what the best thing is to do at a particular moment, without losing your individuality, and you expand your teaching scenarios.

The teaching quadrant mentioned earlier, with above or below and alone or together, can help. Henriette Coppens shows how in her article *Training Teachers' Behaviour*.



# Sixth Teaching Sense



## How do you know whether your approach works?

Sometimes your own approach does not work well (enough). You would like to do it differently: you would like to expand your behavioural scenarios. The teaching quadrant mentioned earlier, with above or below and alone or together, can help. Practice makes perfect.

### 2-step assignment

1 Start experimenting with your behaviour and, each time, describe concretely what happens. What happens differently?

2 Ask students and colleagues for feedback.

# Do It Yourself



## How students learn to work autonomously

You learn and work autonomously not alone but together. You can teach students to learn and work autonomously; it relies on clear assignments. Assignments with a clear programme of requirements, which can be compiled together with students and the professional field. In addition to autonomy, clear assignments help you foster at least four skills in students, namely: showing, explaining, justifying and reconstructing.

Characteristics of clear assignments:

- Give students the right degree of self-management and independence.
- Fit with the work situation later.
- Clearly indicate (with active verbs) the assessment criteria.
- Deliver tangible results and behaviour.
- Have sufficient resources for execution (time, space, tools and coaching).



# Do It Yourself

2  
coaching

## How do you teach your students to work autonomously?

Catharsis learning is learning and teaching at the same time: learning and unlearning go hand in hand. Donald Schön and Chris Argyris call it double learning. Double learning changes you, purifies you and often entails learning to cope better with uncertainty and complexity.

### 3-step assignment

1 Which assignments do you give? Describe them as concretely as possible.

2 Discuss and describe as concretely as possible what works and what works less well.

3 Learn from this together with students and colleagues: look for any possible similar patterns and formulate a do/don't do statement for yourself.

# Catharsis Learning

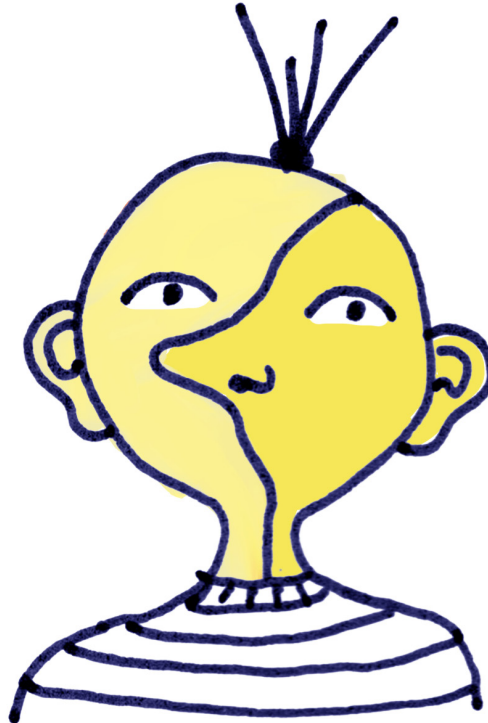


## How to stimulate students' own growth

Catharsis learning is learning and teaching at the same time: learning and unlearning go hand in hand. Donald Schön and Chris Argyris call it double learning. Double learning changes you, purifies you and often entails learning to cope better with uncertainty and complexity.

You learn to recognise patterns and dare to act on them, to:

- 1 ensure that thinking and doing correspond
- 2 avoid continually making the same mistakes
- 3 tackle problems by the root



# Catharsis Learning



## How do you stimulate students' own growth?

Catharsis learning is learning and teaching at the same time: learning and unlearning go hand in hand. Donald Schön and Chris Argyris call it double learning. Double learning changes you, purifies you and often entails learning to cope better with uncertainty and complexity.

### 3-step assignment

1 When was the last time you really learned something?

2 What exactly did you learn? Describe it as concretely as possible.

3 Did your way of thinking and doing change? Explain as concretely as possible.

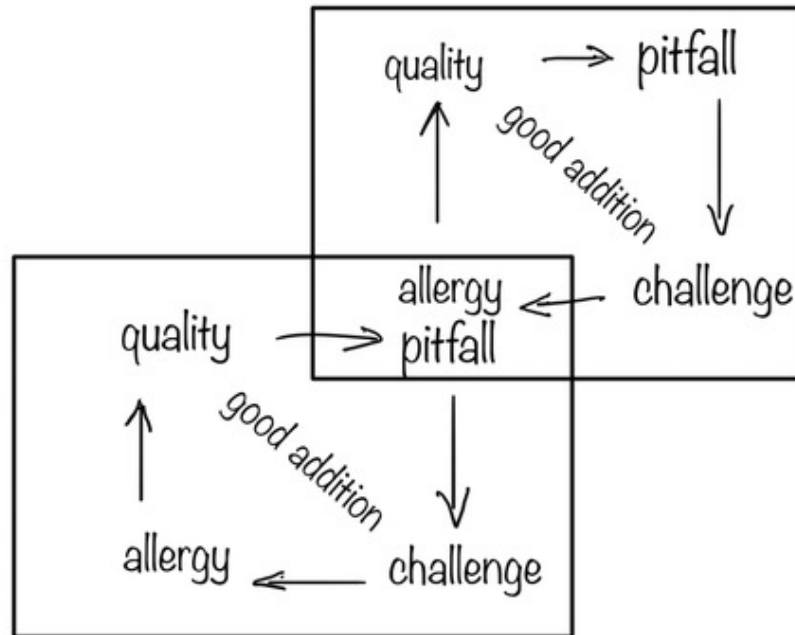
# Coaching Balance

4

coaching

## What you need to know about individual coaching

Daniel Ofmans' double quadrant is a golden tool for coaching students. The quadrant can be used not only to make teacher and student qualities negotiable (also when working together) but also to highlight qualities and allergies that have slipped through the net.



double quadrant

# Coaching Balance

4

coaching

## What do you know about individual coaching?

Daniel Ofmans' double quadrant is a golden tool for coaching students. Also use the double quadrant to discuss allergies (what bothers students when working together). There may be hidden qualities behind it and/or the student may still have something to learn. That insight helps you and your students to maintain the dialogue and make any qualities that have been missed visible and discussable. You can also use these (double) quadrants to make your qualities as a teacher visible and discussable for yourself and others and to gain further insight into your own teaching qualities.

## 1-step assignment

Use the double quadrant in at least one coaching meeting with students: to identify a quality and encourage them to master a quality that may well have been missed. What is that hidden quality? Describe how it works and allow (collaborating) students to help. Consult Henriëtte Coppens' article *Training Teachers' Behaviour*; you will undoubtedly find it interesting.

# Many Hats



## How teachers' various roles interrelate

Teachers work in various roles. Roles that complement one another and roles between which there is sometimes friction. Your roles as coach and assessor, for example, or those of role model and coach. Establishing and identifying them, for students as well, makes them easier to juggle: delegate, share, design and play. You can assume a great many roles in the group, together with students, and share them out. This creates (partly) shared ownership of learning and organisation, often creating a different learning and teaching ambience.

A number of common roles:

- 1 Host (welcoming and organising)
- 2 Director (attention and behaviour)
- 3 Designer of work forms and assignments
- 4 Coach
- 5 Assessor (examiner)
- 6 Role model (often based on your profession or discipline)
- 7 Researcher
- 8 team player
- 9 Critical (art) educator

# Many Hats

5  
coaching

## How do your various roles as a teacher interrelate?

As a teacher, sometimes you are, or feel you are, as busy as the head of a small company. Often, that is because, in your teaching, you have various roles, such as host, director, designer, coach, assessor, role model, researcher, team player and critical educator. You can learn to juggle these different roles by identifying them and sharing them out.

### 3-step assignment

1 Describe one or more concrete situations in your teaching and name at least three roles that you play.

2 Juggle those roles:

- Design various teaching roles
- Share out various roles
- Use digital and analogue resources

# Talent Dance



## How to help students form groups

When collaborating, it is important to establish beforehand where someone's talent, insight and passion lie and, as far as possible, share the various roles on that basis. Belbin's team roles are a classic example.

A distinction is made between:

- three action or task roles: shaper, implementer and completer finisher
- three thinking roles: plant, monitor evaluator and specialist
- three social roles: resource investigator, team worker and co-ordinator

Each role merits attention. Each role provides focus and helps students see where they initially need to concentrate. In smaller groups or for a smaller task, each person is given a number of roles. It is important for all roles to receive attention.



# Talent Dance



## How do you help students form a group?

Insight into talents and the efficient deployment of those talents is useful when collaborating. Belbin's team roles can help. A role provides focus. Naturally, you can also coach students in expanding their role arsenal.

### 3-step assignment

1 Do a free test at, for example, <https://www.123test.nl/groepsrollentest>.

2 Reflect on the results: in what way you do or do not recognise yourself.

3 Use Belbin's group roles test for your student groups and reflect on the results.

# Group Compass



## How to coach your student groups

Collaborating groups are not static; they evolve through various cyclic or linear phases. In 1965, the American psychologist Bruce Tuckman developed a theory known as Tuckman's Stages of Group Development.

There are five phases:

- 1 forming
- 2 storming (conflict phase)
- 3 norming (developing group norms)
- 4 performing
- 5 adjourning

You can use these phases as a compass when coaching groups. Points for attention in each phase:

- clarity of assignment and roles
- facilitating open communication
- encouraging fostering qualities
- helping focus on everyone's quality, taking a step back yourself
- goodbye ritual

# Group Compass



## How do you coach student groups?

Bruce Tuckman distinguishes five phases: forming, storming (conflict phase), norming (developing group norms), performing and adjourning (saying goodbye).

### 2-step assignment

1 What are your experiences with groups?

2 For you, as a teacher-coach, what is the biggest challenge in coaching them:

- What do you look forward to?
- What do you dread?

# Correct Diagnosis



## How to help student groups with problems

There are various opinions on how, as a coach, you can help groups with any issues that may arise. Social psychologist Jan Remmerswaal has written a great deal about it. If you would like to know more, his books are highly recommended. Depending on what happens, in your role as group coach, at the right moment you can:

- evaluate: compare what the group has achieved compared with the goal.
- make a diagnosis: analyse what is blocking progress.
- try out a consensus: launch test balloons to test the group opinion.
- mediation: conciliate points of view and suggest a compromise.
- reduce tension: calm things down by placing the situation in a broader context.

# Correct Diagnosis



## How do you help student groups with problems?

There are various opinions on how, as a coach, you can help groups with any issues that may arise. Depending on the issue, in your role as group coach, at the right moment you can evaluate, make a diagnosis, try out a consensus, mediate and reduce tension.

### 2-step assignment

1 Which of the following interventions have you ever used in which situations? Describe as specifically as possible what you did and what happened.

- evaluate
- make a diagnosis
- try out a consensus
- mediate
- reduce tension

2 What do you do well and what would you like to learn more about?

# Peer-to-Peer Learning



## How you teach students to learn from one another

Peer-to-peer learning is about equality, knowledge sharing, collaboration, safety and shared responsibility in various roles. You learn to solve problems together and therefore learn from each other, including through clear discussion. Mutual openness about what is expected from everyone is also essential.

Rubrics can help, ensuring that equal and more focused conversations can be conducted. A rubric provides insight into criteria that are important and are used for assessment. (See [www.vernieuwenderwijs.nl/rubric-voor-rubrics](http://www.vernieuwenderwijs.nl/rubric-voor-rubrics))

You can also develop a clear rubric with students through participative design. It makes sense to involve students in that design, because:

- 1 it increases the learning value for students, as it provides tools for organising how feedback is given
- 2 it can increase students' self-management capability and motivation
- 3 active involvement of students can also have learning value for teachers

# Peer-to-Peer Learning



## How do you teach students to learn from one another?

Peer-to-peer learning is about equality, openness, knowledge sharing, collaboration and shared responsibility (in various roles). You learn to solve problems together and therefore learn from each other, including through clear discussion. Rubrics can often help here: they provide a common language. You can also create rubrics together.

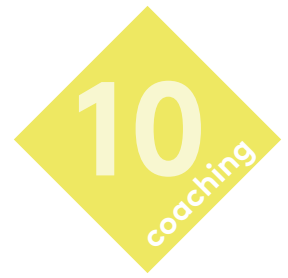
### 3-step assignment

1 Do a free test at, for example, <https://www.123test.nl/groepsrollentest>.

2 Reflect on the results: in what way do you or do you not recognise yourself.

3 Use Belbin's group roles test for your student groups and reflect on the results.

# Goose Team



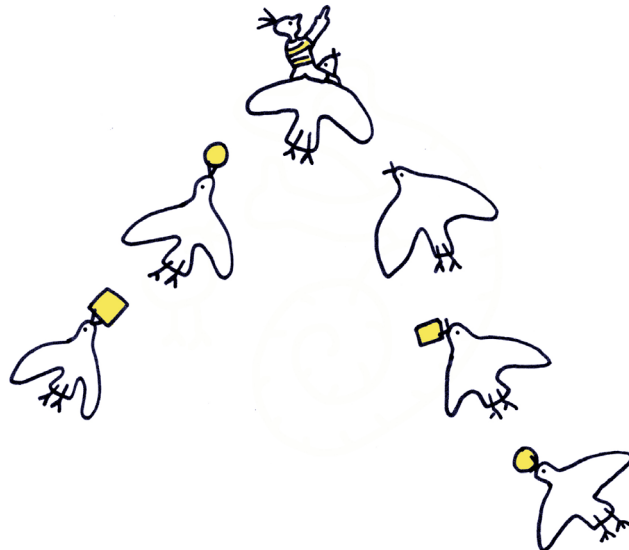
## How groups of students become self managing

The essence of good collaboration is realising that you can do more together than alone and that this has to do with recognising and acknowledging each other's qualities, allowing each other to assume roles and helping each other where necessary. Teach students to work together like geese.

Every year, we see the V shape of geese migrating south. A V shape gives them a considerable advantage. It reduces the energy use of the total group.

### How is that?

The moment a goose flaps its wings on the wind, it creates uplift for the goose behind. If a goose becomes ill and falls out of formation, two other geese join it and help it along. Together, they attempt to catch up with their group later. When the leading goose becomes tired, then he drops back and another takes the lead. The geese at the rear honk, spurring on those at the front. As a group, they have great realisation potential. Together, they make a good team.





# Goose Team



## How do student groups become self-managing?

The essence of good collaboration is realising that you can do more together than alone and that this has to do with allowing each other to assume roles and helping each other where necessary. Teach students to work together like geese.

### 3-step assignment

Tell students about the goose metaphor at the beginning of their group work (there are plenty of clips on YouTube).

1 Discuss with students:

- how, as a group, they constitute a V formation
- how to deal with those who fall behind
- how to honk

2 Somewhere in the middle of the group work, look back on these goose resolutions: how well are they being adhered to?

3 At the end, evaluate the goose resolutions.

# Twist Method



## How assessment and learning go hand in hand

Being assessed is always a vulnerable moment. It is important for students to receive real attention and recognition of where they are and what they are doing and, at the same time, it is important that their work be confronted with a certain 'quality standard' from the professional field for which they are being trained (often summarised in competencies, learning objectives and learning outcomes). A dialoguing approach, in which students are (co-)owners of the conversation, makes you view delivered work with more respect and room. A different conversation arises, allowing you to better align your own questions with the students' work and process.

Ultimately, this brings you to a more balanced judgement or assessment, with clear further development recommendations, in which students are and remain the owners of their own learning. This adds a twist to the conversation: from 'look: this is what I have learned and done' to 'this is my next step'.

# Twist Method



In your view, how do assessment and learning go hand in hand?

Being assessed is always a vulnerable moment. It is important for students to receive real attention and recognition of where they are and what they are doing and, at the same time, it is important that their work be confronted with a certain 'quality standard' from the professional field for which they are being trained (often summarised in competencies, learning objectives and learning outcomes).

## 1-step assignment

How do assessment and learning interrelate in your discussions with students? Indicate as concretely as possible how the discussions go and reflect on that. These can be either coaching or assessment discussions.

# Appreciative Assessment



## How to assess work in process appreciatively

The Mr Squeers in us all (archetypal strict schoolmaster in Dickens' Nicholas Nickleby) means that, when assessing, we often look at what students are not yet able to do. With appreciative assessment, you start the other way round.

Turning your way of thinking around like that generates different results and often energises.

Using four questions (both individually and in groups), you can empower students during assessment interviews and, therefore, conduct an appreciative assessment discussion.

The 4 steps:

- |           |  |
|-----------|--|
| admire    | portray positive experience.               |
| represent | what was your contribution?                |
| realise   | how did you do that?                       |
| change    | what can you do to strengthen this aspect? |

# Appreciative Assessment



How do you show your appreciation of your students' work and process?

You can empower students during assessment interviews and, therefore, conduct an appreciative assessment discussion.

## 3-step assignment

- 1 Describe an assessment meeting from your own time at university or in your role as a teacher, in which you were in dialogue on the basis of your strength. Describe this as concretely as possible.
- 2 Indicate which of the elements from appreciative assessment (admire, represent, change and realise) played a role.
- 3 How do you use these elements in your own teaching role?

# Expressive Work



## How to ask students questions based on the work

The DasArts feedback method (Karim Benammar) begins by giving feedback on the work. It aims to protect the contributor and the work being discussed and to provide a safe place where concentrated, high-quality feedback is accepted and heard.

There are three roles: someone who presents, a moderator and people who give feedback, varying between oral discussion techniques such as *positive gossip* and written techniques, such as *post-its and writing personal letters about the work* (and what it does for you).

# Expressive Work



How do you ask students questions based on the work?

The best-known method that begins by giving feedback on the work is Karim Benammar's DasArts feedback method.

## 3-step assignment

1 Watch the film DasArts (<https://vimeo.com/97319636>) and make notes.

2 Practice parts of the DasArts method and compile short reports (you can video these).

3 Reflect on your experiences with students.

# Informative Making Process



## How to ask questions based on the making process

You can use the Critical Response Process (Liz Lerman) to advance professional work and making processes by means of feedback. Asking each other questions and reserving opinions is essential here.

There are three CRP roles, maker, respondent and facilitator, and you work in four steps. First, the maker shows and talks about the work. In step 1, as respondent, you say what impressed or inspired you; in step 2, the maker can ask a question about the work, in step 3 it is the respondent's turn again to ask questions that dig deeper and it is only in step 4 that we hear the respondent's opinion. Not before having asked permission: I've got a tip, compliment, opinion, idea, solution, point for attention. Would you like to hear it? Asking this question gives the maker the opportunity to say NO. Consequently, the tip or opinion is welcome and listened to.



# Informative Making Process



How do you ask students questions based on the making process?

You can use the Critical Response Process (Liz Lerman) to advance professional work and making processes by means of feedback, by each asking questions and reserving opinions. You can also use it in assessment interviews, where students are invited, in steps 1 and 2, to become owner of the conversation and, in step 3, together with the teacher(s), to dig deeper. In step 4, there is room for the 'opposing voice': whatever needs to be said and heard.

## 3-step assignment

1 Seek colleagues who work with CRP and study their approach.

2 Ask one or two teachers about their experience and briefly write that down.

3 Practice CRP questions yourself and share your experience.

# Approved



## How to ask students questions based on the outside world

The Criterion-Based Interview (CBI) works with predetermined criteria in an assessment protocol, which can serve as a tool during the interview.

The assessors establish the protocol (preferably beforehand, independent of one another) and discuss it before the CBI meeting at which they want to dig deeper. During the interview, the assessors use this preparation to ask students specific questions. They enter the findings in a standardised form. The protocol is a tool to help assessors arrive at a formally-founded and inter-subjective assessment. The aim of the protocol is to arrive at a well-prepared interview and a considered assessment.

# Approved



How do you ask students questions based on the outside world?

With the Criterion-Based Interview (CBI), competencies, learning objectives or learning outcomes are used to formulate predetermined criteria in an assessment protocol, which can serve as a tool during the interview.

## 3-step assignment

1 Look for a course at HKU that works with CBI and study the approach.

2 Ask one or two teachers about their experiences and write that up briefly.

3 What do you learn from the CBI approach?

# Nutshell Experiments



## What you can learn from experimenting

Doing something small in a different way can be the key to lasting change or development (Kessels).

You often learn a lot simply by doing things, trying things out, experimenting. That also applies to how you assess, teach and coach. Naturally, it is useful to know something about teaching and learning, but teaching and learning simply mean doing and reflecting.

Although the learning pyramid designed by Edgar Bales in the 1950s may not be scientifically proven and is partly obsolete and distorted, it is important to have enough room for trying things out and experimenting in teaching. That applies to students, but also to you as a teacher. It is instructive to experiment with the following forms of learning and discuss them with students.



*Bales' Learning Pyramid*

# Nutshell Experiments



What did you learn from your experiments?

Naturally, it is useful to know something about teaching and learning, but you often learn most simply by doing. Hopefully, you will have experienced that through experimentation.

## 3-step assignment

1 Describe your experiments.

2 Share the conclusions of your experiments with your (learning) group or colleagues, by showing them a three-minute film clip (filmed with your tablet/telephone).

3 Reflect on your experiences and conclusions with your (learning) group or a number of colleagues.

# Golden Group Goggles

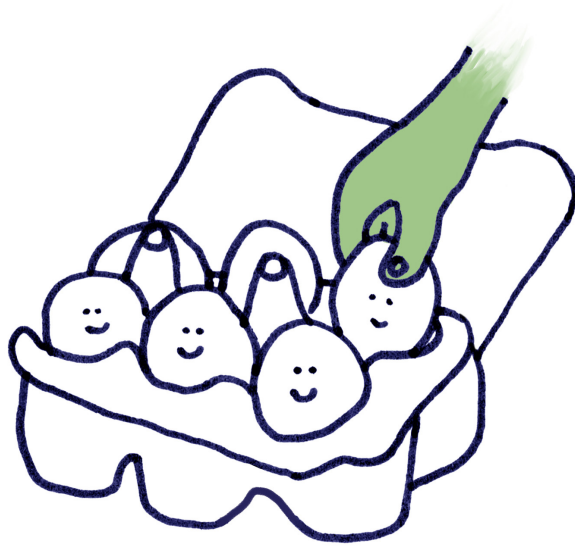


## What you can learn from a learning group

A learning group is a small group of colleagues (3 to 5) within which you can exchange ideas and help each other shape teacher professionalism.

There are seven golden rules for making your ideas discussable:

- 1 Each time, appoint someone to structure the meeting.
- 2 Be responsible with each other.
- 3 Refrain from judgements.
- 4 Always take the time to land, connect and conclude.
- 5 Use playful work forms (postcards, drawings, books and objects).
- 6 Alternate work forms; sometimes stand up and walk.
- 7 Look for the underlying pattern.



# Golden Group Goggles



What did you learn from your learning group?

By looking back (without judgement) on how you learned together in the learning group, how you entered into discussion together and which different approaches were talked about, you nourish your own learning.

## 3-step assignment

1 Who was in your group?

2 How many times did the learning group you meet?

3 Make a brief 'report' in words and/or images of what you would like to share with regard to the discussions you have had in your learning group and how they have nourished you as a teacher (plus discussions with other colleagues from your team).

# Juggling Teacher



## How you look back on your own learning

Supported by Coen Simons' plea in *En toen wisten we alles* [And Then We Knew Everything] to embrace limitation, with Fred Korthagen's reflection cycle you, yourself, can look back on your own learning, which remains connected to your previous and following steps.

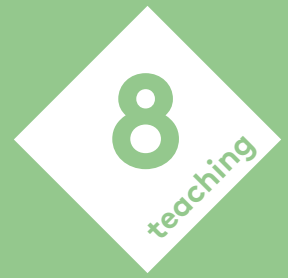
Realise that there is a Droste effect (*mise en abyme*) in all the thinking: a picture in a picture in a picture in a picture. We never get to see the very first picture.

The 5 steps in Fred Korthagen's reflection model:

- I action
- II looking back
- III awareness
- IV developing alternatives
- V try out = I



# Juggling Teacher



How do you look back on your own learning?

With Korthagen's reflection cycle you can look back openly on your own learning, which remains connected to your previous and following steps.

## 3-step assignment

1 What have the experiments, lesson visits, learning group and meetings or considerations taught you?

2 With your experiments in mind, go through Korthagen's reflection steps.

3 From what have you learned most?

# New Teacher's Coat



## The areas for attention that are important for innovation

Good teaching has a lot to do with the right mix of frames and room for assessing, teaching and coaching. On the basis of your role as a teacher, these can be categorised into three areas for attention:

- 1 Dramaturgy of learning
- 2 Autonomy
- 3 Relationship

This is what we call the DAR view

# New Teacher's Coat



What is your current field of attention?

The way you, as a teacher, devote attention to dramaturgy, assignment and relationship is important: the DAR view

## 3-step assignment

1 Make a top three of your favourite activities as a teacher.

2 Ask students what they appreciate in the way you teach.

3 Compare 1 and 2 and reflect on them using the DAR view (Dramaturgy, Autonomy, Relationship).

# Future Chest



Where questions and dilemmas can continually arise

*The secret of change  
is to focus all of  
your energy, not on  
fighting the old, but  
on building the new.*

Socrates

This statement by Socrates, seen by many as the father of Western philosophy, challenges you to keep asking new questions and, as a teacher, learning to look, listen, think and do better.

You therefore are or become a good teacher and a role model for many students and colleagues.

# Future Chest

10  
teaching

Where are there new questions and dilemmas?

With *The Secret of Change*, Socrates challenges you to keep asking new questions. As a teacher, you therefore learn to look, listen, think and do better.

## 3-step assignment

- 1 Rest, look back and enjoy what you have recently learned. Note between one and three points and discuss them with your learning group and/or colleagues.
- 2 What are you most occupied with at the moment: which question or which dilemma about learning and teaching is your takeaway in concluding part A of *The Art of Meandering*?
- 3 How are you going to devote further attention to this in the near future?

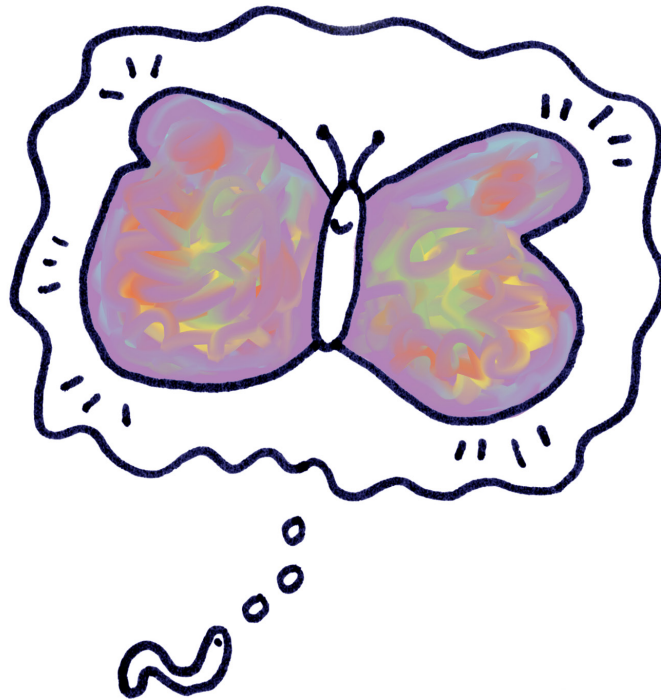
# Dream the future



## How visualisation can help you as a teacher

Attention fosters growth. That also applies to the image you have (or can imagine) of the teacher you would like to be (and are already partially).

You often unconsciously form an image of something all day long. Doing this consciously (visualisation) and working on it for a while (a development arc) makes it easier to shift in that direction. Act as if that is the way it already is. The more concretely you can imagine and picture it, the easier it becomes to move towards it (begin with the goal in sight).



# Dream the future



## What kind of teacher do you want to be?

What is important is the way you, as a teacher, devote attention to dramaturgy, assignment and relationship: the DAR view

### 1-step assignment

Film yourself for a maximum of one minute (with your tablet/telephone). In that clip, show and tell what you have learned and developed in your meandering. You have just completed everything. You are still basking in the afterglow of everything you have experienced and done. You think that you would really like to tell your cat, your colleagues, your friends, your children, your partner, your parents, your aunt, your cousin, your dog or anyone else what you thought of it. You show, for example, the influence the process is having on your daily functioning as a teacher and talk about what it does with students (whom you have seen, heard or spoken to). You talk about what it did for you, what great insight you have gained and what tools the process has given you. In short: what you have heard, seen and experienced during the process

# Educational Questions on the Table



How, by dreaming thinking and doing, you can table educational issues.

Turn your dreaming into thinking and doing. By talking to a number of teachers and discussing each other's dreams, you often discover the learning needs in each other's dreams, in other words the educational issues.

You can categorise these issues (assessment, teaching, coaching, designing and/or professionalisation) and transform them into a concrete teacher's learning question, for the teaching and learning in your course.



# Educational Questions on the Table



Which educational issues do your dreaming, thinking and doing include?

By talking to a number of teachers and discussing each other's teacher's dreaming, thinking and doing, you often discover teaching and learning needs in each other's dreams. It is also important to link these to developments in your course.

## 3-step assignment

- 1 Talk to a number of teachers (3-5) about your dreams and see what learning needs there are hidden in each other's dreams. Write down your own dream as concretely as possible and see how it relates to developments in your course. Discuss your possible learning question with the colleague, educational expert or course leader. Even if you have not entirely clarified your learning question, a discussion with a colleague, educational expert or course leader on your course often works well.
- 2 See if you can include your learning question in assessment, teaching, coaching, designing and/or professionalisation.
- 3 Make a concrete learning question for yourself, bearing in mind what you would like it's being answered (as a result of your research) to generate for you and the course.

# Thought Tree

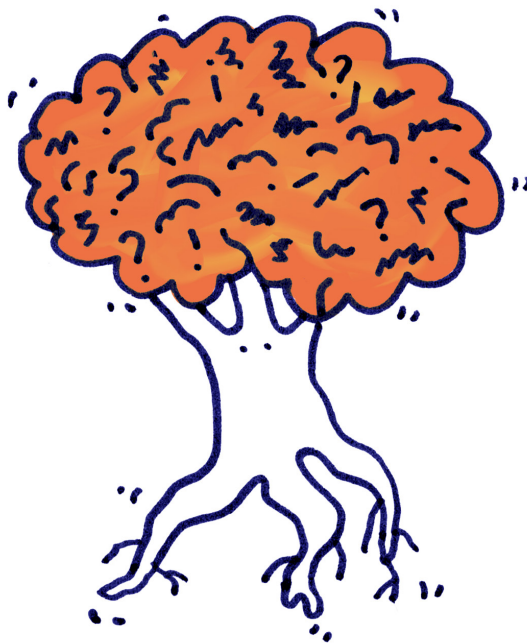


## How to turn your dream into a phased plan

Once your dream has been turned into a learning question, the following step is: how do you make sure that learning question works? Conduct some research and make a design that improves your own teaching.

Observe other teachers, consult books and other sources and ask yourself.

You can use a thought tree to shape your research and design step by step. At the top of the thought tree is a question restructured into a teacher statement that is then answered step by step by looking at how others are doing it, individual experiences, books, sources and your brain.



*Thought Tree*

# Thought Tree

designing  
1

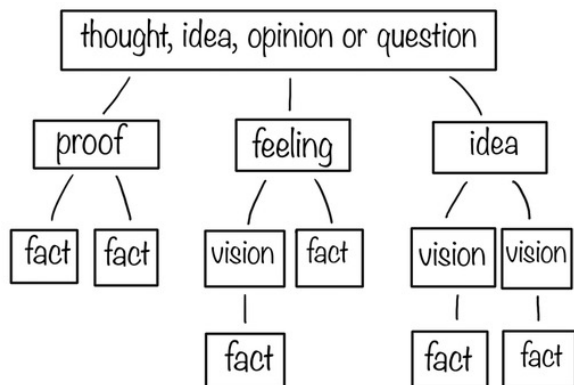
## How can you turn your dream into a phased plan?

Conduct some research and make a design that improves your own teaching. Connect your own makership to your idea. Also use what you said in your Dream the Future video and in your learning question. Collaboration, knowledge of rules, affinity with current topical issues within art education and inspiration from, for and by your colleagues and others are also important.

### 3-step assignment

- 1 Make a thought tree, in which you transform your learning question into a teacher statement, and connect books, sources and brain step by step.
- 2 Establish a time path: when you do what.
- 3 Discuss your phased plan with your learning group, colleague and/or immediate superior.

*You can use the diagram below:*



# Grandma and Grandad Stance



## How beliefs, positions, opinions and assumptions about teaching can dominate

Education is sometimes like the weather: everybody talks about it and everybody thinks they understand it. This is probably because we have all enjoyed an education and all have an opinion about it. At the same time, it is as changeable as the weather: ideas about education change frequently.

Certain beliefs can dominate, even if they have never been proved to be true. They can have a tendency to take on their own life and become truths, without actually being such. Search and become an evidence-informed amateur, says Pedro De Bruyckere. Regularly check out <https://www.vernieuwenderwijs.nl>, where Michiel Lucassen and Wessel Peeters, two educational experts (and secondary school teachers), discuss educational developments in an accessible manner and recommend interesting books. Naturally, you can also choose another route, but remain critical.

# Grandma and Grandad Stance



What are your beliefs and assumptions with regard to learning and education?

Certain beliefs can dominate, even if they have never been proved to be true, and beliefs have a tendency to take on their own life and become truths, without actually being such. How can you separate the wheat from chaff in education?

## 3-step assignment

- 1 Take a piece of paper (preferably A3) and describe and draw the significance of your own grandads (beliefs, positions and assumptions) and grandmas (beliefs, opinions and assumptions) for your teaching (10 to 15 minutes): what choices do you make and why?
- 2 Discuss with a number of teachers (2 to 5) where these grandads and grandmas are supportive and ineffective and where they undermine.
- 3 Look for sources that support, stretch, nuance or reject your grandads and grandmas. Learning is about becoming better informed and letting go of unproven assumptions.

# The Facts in a Nutshell



## Facts that are important in learning and teaching

We want the best for our students and, on that basis, we look for new insight into learning and teaching. It is important to stay alert with regard to everything you hear, see or read about teaching and learning.

A number of tips from Klaskit, with thanks to Pedro De Bruyckere and many teachers who inspired him to write this book:

- 1 Connect with your students' world, but don't hang around too long: teaching also means unlocking other worlds and meeting resistance.
- 2 Students have to be able to imagine what they are working towards, so they can learn to recognise, assess and improve their performances themselves.
- 3 Learning to zoom in and out can be highly informative.
- 4 Feedback is more effective when it is detailed and specific.
- 5 As a teacher, liking your students almost automatically means exhibiting guiding, friendly and supportive behaviour.
- 6 There is a difference between primary spontaneous learning, which is almost automatic, and secondary learning, which requires effort.
- 7 It is important, as a team, to have a shared clear vision, so that students know where they stand, peace reigns in the school and there is room for the unexpected, for whatever arises (which vision is less important than the drive and professionalism of teachers).

If you would like to know more about facts and fables in teaching and learning, then *Urban Myths about Learning and Education* discusses 35 myths about education. These are divided into four categories: myths about learning, neuro myths, myths about technology in teaching and myths about educational policy. Lastly, the book gives a number of ideas for educational innovation and there is a chapter on why the myths are so stubborn and how they can be dispelled.

# The Facts in a Nutshell



## Which facts make the difference for you?

How to achieve innovation, resulting in an effective, creative and pleasant learning process that dispels myths about teaching and learning.

### 3-step assignment

- I How do you give form to the following facts in your teaching?  
Describe this as concretely as this possible.
  - 1 Connect with your students' world, but don't hang around too long: teaching also means unlocking other worlds and being confronted with resistance.
  - 2 Students have to be able to imagine what they are working towards, so they can learn to recognise, assess and improve their performances themselves.
  - 3 Learning to zoom in and out can be highly informative.
  - 4 Feedback is more effective when it is detailed and specific.
  - 5 ..... here you can talk about something you often do.
  
- II Read the chapters 'So, What Exactly Do We Know about Learning?', p. 86-88) and 'Does It Help to Have a Correct Knowledge of How the Brain Works?', p. 124-125 in Urban Myths about Learning and Education.
  
- III Describe what appeals to you most in So, What Exactly Do We Know about Learning?, p. 86-88) and 'Does It Help to Have a Correct Knowledge of How the Brain Works?', p. 124-125: What are you already doing? With what would you like to experiment in your own teaching and what do you take away for your learning question?

# Balance Meeting



## How to conduct a hype-resistant educational discussion with yourself

Seeing is ignoring, says Wieteke van Zeil in her book of the same name (*Goed kijken begint met negeren*, Dutch language) about the art of being observant. She uses the example of artists (from the past) who teach us to learn to see better by:

- 1 ignoring
- 2 having an eye for details
- 3 wanting to understand more by digging deeper and garnering knowledge

That is also important for teaching and learning. Although much serious research has been conducted into learning, there are also many gurus and hypes. It is far from easy to prove what works and what does not. Some theories are based on what we would like (to hear) when it has often not been proved that it really makes a difference. Learning (and teaching) is doing, 'with the eye of a teacher and student' and (where necessary or desirable) wanting to explore didactics and pedagogics.





# Balance Meeting



How do you conduct a hype-resistant teaching conversation with yourself?

Seeing clearly starts with ignoring, having an eye for detail and wanting to understand more by exploring more and garnering knowledge.

What do you do with a large body of research and learning?

## 3-step assignment

1 Look at what you seriously want to study and what not.

2 Then examine and analyse what is new.

3 Decide whether and what you are going to apply; do that for at least six months and delve deeper.

# Giants' Shoulders



## Clarifying what you have learned from whom

A passage from *Op de schouders van reuzen* [On Giants' Shoulders] by Paul Kirschner, Luce Claessen and Steven Raaijmakers begins by quoting Isaac Newton: 'If I have seen further, it is by standing on the shoulders of giants'. In the book, they share many insights about learning and teaching (such as ways of coaching and instructing) that we have come to regard as so commonplace that we have forgotten they are based on observation, thoughts and facts.

Someone who did not forget that, who was continually investigating and remained conscious of his teachers, was Marcus Aurelius. In his *Meditations*, he talks about our (human) nature, fed by three sources that, together, guide us through life:

- 1 Sensory perception
- 2 World of thoughts
- 3 World of knowledge

# Giants' Shoulders



What have you learned from whom?

*'If I have seen further, it is by standing on the shoulders of giants'.*

Isaac Newton

In his *Meditations*, Marcus Aurelius teaches us the importance of taking our nature seriously and concentrating on sensory perception, the world of thoughts and the world of knowledge and the heart, not forgetting who our teachers were and are.

## 1-step assignment

Write your own first chapter of *Meditations*: what have you learned from whom?

# Your Compass



## How a teacher's path is determined

We all have a guiding principle, an intrinsic knowledge, our internal compass (the hegemonikon): 'a knowing' that we already possess at birth.

Your internal compass intuitively tells you what really matters to you. If you listen to yourself, you discover what you really consider important in your life and also what your most important teaching values are.

What really matters to you: what makes you happy or content and what are you aiming for as a teacher?

# Your Compass



## What determines your path as a teacher?

We all have a guiding principle, an intrinsic knowledge, our inner compass (the hegemonikon), 'a knowing' that we already possess at birth.

### 2-step assignment

1 Describe, draw, photograph, film or take up your own guiding principle, your internal compass.

2 Discuss with your (learning) group how it guides you in your teaching.

# Playful Teaching



## How different images of man can influence learning and teaching

How you view students and teachers depends on your image of man.  
You can distinguish between a substantial and a relational image of man.

Substantial image of man: physically limited, measurable and normative.

Relational image of man: forms in relation to the environment, including you as a teacher within the course where you work and in consultation with the students.

# Playful Teaching



How do images of man determine your learning and teaching?

How you view students and teachers depends on your image of man.

You can distinguish between a substantial and a relational image of man. This is also interesting to do with students. How do they view teachers and themselves?

## 3-step assignment

- 1 Determine your own student and teacher image.
- 2 Discuss in pairs why being aware of images of man is important for your role as a teacher.
- 3 What happens when you let go of those images and start playing with them?

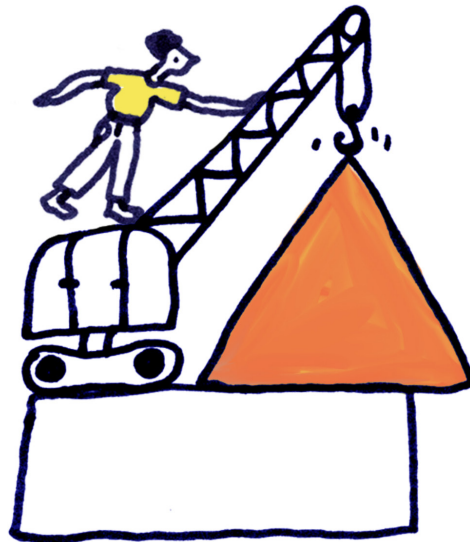
# Playful Designing



## How you can include your own game rules in designs

In good teaching, the game rules of the course and your own coincide. By explicitly including room for your own rules in a teaching design, you show students how you can play with the boundaries of freedom and form, of regulation and deregulation.

In doing so, you invite them to do the same in a playful way, also examining their internal compass and starting to increasingly trust it, allowing it to guide. By entering into this process, they become more self-managing and develop their own style as artists, makers and professionals. They can also use your style as a source of inspiration.





# Playful Designing



How can you include your own game rules in designs?

In good teaching, the game rules of the course and your own coincide. By explicitly including room for your own rules in a teaching design, you show students how you can play with the boundaries of freedom and form, of regulation and deregulation.

## 2-step assignment

1 Describe how your own game rules are reflected in your teaching.

2 How could you use this even more in designing?

# We-You-I-Now Design



## What is essential in designing teaching

When designing teaching, it is important not only to determine your teaching in advance but also to design enough room where in-the-moment learning can and may occur.

The following aspects play a role:

What you want to achieve together.

- 1 What students know, what they are capable of and what they want.
- 2 What triggers students (and you).
- 3 Which learning environment, subject matter and activities are important.
- 4 How to structure the plan.
- 5 The design/development balance in the design.
- 6 How you evaluate.

# We-You-I-Now Design



## What is essential to your teaching design?

When designing teaching, it is important not only to determine your teaching in advance but also to design enough room where in-the-moment learning can and may occur.

### 1-traps opdracht

Answer the following questions for your own teaching (preferably together with a number of students):

- 1 What do you want to achieve together?
- 7 What do these students know, of what are they capable and what do they want?
- 8 What triggers them and us?
- 9 Which learning environment, subject matter and activities are important?
- 2 How do we structure the plan?
- 3 What is the design/development balance in the design?
- 4 How do you evaluate?

# A Closer Look



## How you visualise the qualities of your teaching design

It is now time to take a closer look at your teaching design. We can give better feedback on it than students.

John Hattie, who co-wrote *Visible Learning*, has the following advice for teachers:

- Look at your teaching through students' eyes.
- Help students to become their own master.

# A Closer Look



## What are the qualities of your teaching design?

John Hattie, who co-wrote *Visible Learning*, has the following advice for teachers:

- Look at your teaching through students' eyes.
- Help students to become their own master.

### 3-step assignment

1 Bearing John Hattie's advice in mind, draw up an interim report of your research design.

2 Share your research design with a number of teachers and your learning group.

3 Discuss the feedback with each other and incorporate it into your further research design.

# Focus on Canvas



## The opportunities of a design canvas

When designing with a design canvas, it is important that the dialogue of students, teachers, professional fields and social developments and the 'real engagement of students' (penny drops) are included (beforehand) in the design as far as possible.

A shift is made from learning objectives to playing objectives. The canvas design can generate either physical or digital design (see design canvas on [projectcampus](#)).

# Focus on Canvas



What opportunities do you see for the design canvas in your own teaching?

When designing using a design canvas, a shift is made from learning objectives to playing objectives. The canvas design can generate either physical or digital design (see design canvas on [projectcampus](#)).

## 2-step assignment

1 Seek colleagues who have experience with canvas design and see how they perceive it. Compile a brief report on this.

2 See how you, yourself, get on with the canvas principle. Where are the questions?

# Curriculum Gap



## How you can perceive a curriculum in different ways

The word curriculum is Latin, meaning the teaching plan for a course.

The curriculum includes, at least, a summary of the subject matter and the goals that need to be achieved. There are various ways of looking at curricula.

You can distinguish between:

- 1 ideal curriculum, hypothetically optimal
- 2 intended curriculum, as it is in the head of the assignment giver
- 3 formal curriculum, response to instruction by curriculum developers
- 4 perceived curriculum, as teachers and others perceive it (when they have not designed it themselves, they are quick to reinterpret)
- 5 operational curriculum, found in instructions and assignments
- 6 tested curriculum, the part explicitly tested through evaluations
- 7 achieved curriculum, ultimately achieved by students



# Curriculum Gap



## How do you perceive your course's curriculum?

The curriculum includes, at least, a summary of the subject matter and the goals that need to be achieved. Ideal, intended, perceived and achieved curricula may coincide closely or vary more widely. You can distinguish between the following curricula: ideal, intended, formal, perceived, operational, tested and achieved.

### 3-step assignment

1 Describe how you perceive and experience the curriculum of your course.

2 Indicate what, in your opinion, merits attention in the curriculum.

3 Outline or describe possible amendments that, in your view, would benefit learning. Explain why.

# Your Teaching Culture Goggles



## How Hofstede plus dimensions can help you to better place situations and choices

Recognising (cultural) patterns is perhaps one of the most important skills of a teacher, as they consciously or unconsciously determine your choices in education, from designing, coaching and teaching to assessment.

There are nine Hofstede plus dimensions which also relate to you as a teacher:

- 1 Power distance high and low
- 2 Individualism and collectivism
- 3 Gender egalitarianism (Masculinity and Femininity)
- 4 Uncertainty avoidance (strict and loose 'rules')
- 5 Long and short-term focus
- 6 Hedonism and sobriety
- 7 Focus on past, present and future
- 8 Monochromatic and polychromatic time perception (doing one and several things at the same time)
- 9 Formal

# Your Teaching Culture Goggles



How do Hofstede plus dimensions help you to better place situations and choices?

Recognising (cultural) patterns is perhaps one of the most important skills of a teacher, as they consciously or unconsciously determine your choices in education. At the same time, it is important to arm yourself against increasing prejudices and unnecessary pigeonholing. The dimensions are intended to help place certain behaviours better.

Do not forget that, ultimately, we are all culturally diverse and it is individuals that make choices, influenced to a greater or lesser degree by their culture or cultural background.

## 1-step assignment

Together with your (learning) group or colleague, see whether you know of an example for each dimension that can be used to concretise the various Hofstede dimensions.

# Your Own Sensitivity Mirror



## How, as a teacher, to deal with (cultural) differences

There are various approaches to dealing with students and colleagues (with a different culture or cultural background). It is also important to realise that you are dealing with individuals, not cultures: different students and colleagues, who, like you, have been influenced by their culture or cultural background. Your outlook as a teacher depends on the situation and on your approach.

The following five approaches are common and, as a teacher, it helps to be able to recognise and define them:

- 1 Avoiding confrontation
- 2 Dominating on the basis of your own cultural background
- 3 Adapting to the others
- 4 Compromising
- 5 Seeking synergy in collaboration methods

# Your Own Sensitivity Mirror



How, as a teacher, do you deal with (cultural) differences?

There are various approaches to dealing with students and colleagues (with a different culture or cultural background). It is also important to realise that you are dealing with individuals, not cultures: There are five possible approaches: avoiding confrontation, dominating on the basis of your own cultural background, adapting to the others, compromising and seeking synergy in collaboration method.

## 1-step assignment

Discuss the various approaches, (showing rather than telling) with your (learning) group or colleagues, based, as far as possible, on concrete examples from your own teaching practice.

# All-In Coaching



## How you can coach students with differing cultural backgrounds

Acknowledging cultural differences in teaching and learning can lead to a source of new ideas and growth. Cultural synergy generates innovative and varied ways of working, different ways of viewing situations and creative communication styles.

Culturally synergetic coaching means that you, as a teacher, are open to the other, to their new or different way of working and looking at situations. Often, it is also a matter of 'judging less' and 'enquiring more slowly'. In other words, initially withholding your opinion and taking the time to look and listen carefully to the views and stories of others with genuine interest. If the various views and stories are parallel, you can advance from there together.

# All-In Coaching



## How do you coach students with differing cultural backgrounds?

Culturally synergetic coaching means that you, as a teacher, are open to the other, to their new or different ways of working and looking at situations.

### 2-step assignment

1 Describe situations in which 'judging less' and 'enquiring more slowly' have or could have helped you.

2 Discuss with your (learning) group or colleagues a number of situations in which cultural synergy has helped or could have helped you. See whether, together, you can recognise patterns.

# Your Own Harvest



## What a meandering design research can generate

In 2016, Professor Bregje de Vries, who currently works at VU Amsterdam, said, 'Only when teachers are capable of making their own teaching and consider their own professional actions in it, when they are willing to make new designs and try them out in the safe harbour of their own teaching practice and teams, will it be possible to successfully and sustainably innovate education on a large scale'.



# Your Own Harvest



## What has your meandering design research generated for you?

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### 1-step assignment

Present the outcome of your personal learning question and recent teaching experiences and results to colleagues, in a presentation of roughly 20 minutes (10-minute presentation plus 10 minutes of questions and comments). Also pay attention to what you have done differently or more consciously as a result of *The Art of Meandering*, what you still want to develop and what you have designed. Sharing your own process and product with colleagues often leads to new insight and/or questions.

You are free in your choice of presentation form.

# Teaching Contribution



How does your design research benefit education?

Research in higher vocational education is about the impact of the practical readiness of research, says Daan Andriessen, Professor Methodology of Practice-Based Research. In other words: how does it benefit you in your own teaching and what does it offer in the way of new or more profound knowledge?

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## 2-step assignment

- 1 Draw, write, outline as clearly as possible what you care about and, above all, how your design contributes to improving the quality of your teaching. Explain clearly and explicitly how others can use it. Make it into a new work model.
- 2 Have a conversation about your own teaching with your team and the course leader and/or a number of colleagues (and students) from your course.

# Teacher's Pride



## How to reflect on the results achieved

It is important to focus, now and again, on where you are now and what you have achieved so far. The completion of *The Art of Meandering* assignments is such a moment. You can use the learning outcomes as a reference.

It is important to also ask others to give feedback on your performances and behaviour. Those others can be teachers or students, or, alternatively, other staff you encounter on the course. Compiling that feedback will give you a fairly clear picture of yourself as a teacher.

Time to celebrate your success.

# Teacher's Pride



How do you reflect on the results you have achieved?

It is important to focus, now and again, on where you are now and what you have achieved so far. The completion of *The Art of Meandering* assignments is such a moment.

## 3-step assignment

1 You will complete the (self) assessment form.

2 You ask at least 2 colleagues or students to provide feedback on your performance and behavior as a teacher (recorded conversation, video, audio, A4 etc).

3 You reflect on the overall picture and celebrate your achieved success.