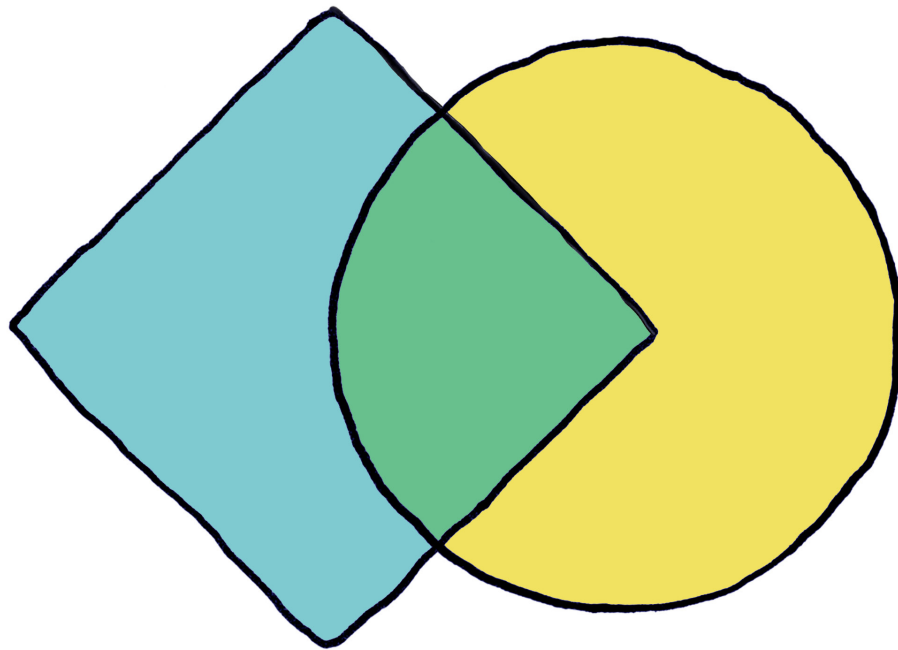


The Art of Meandering

12 considerations for higher vocational (art) teachers for promoting learning



Preface

**Dear teacher,
The Art of Meandering invites you to use your artistry, discipline, expertise or mastery in your role as a teacher to meander in your teaching, learning and experimenting, alone and together with students and colleagues. 'Meandering' because both students and teachers benefit from moving in various directions, searching and inquiring, making use of their own and each other's wisdom gained earlier and elsewhere, while watching, listening, reading and learning. The considerations have been filtered on the basis of the experiences of more than a hundred participating teachers within and outside HKU who came before you over the past twenty-five years.**

You will begin by reading *The Art of Meandering*, on teaching, learning and reflecting on the basis of individuality in context and The Dance of Rest, Room, Rhythm, Roles and Rules, on your own and others' written and unwritten rules. After that, you will examine twelve considerations for (further) developing your teaching within higher (art) education. Each consideration is supported by work models and assignments. These are meant to expand your repertoire of actions as a teacher and therefore help to lastingly enhance the mutual learning conversation with students and colleagues, through deepening, broadening and specialisation. Hopefully, these considerations will, on one hand, provide some concrete grasp of what you do as a teacher and, on the other, help you to continually question every new choice you make. Choices that enhance students' and your own learning and that fit with the course(s) on which you work. This will enable you to clearly articulate and further develop your methodologies as a teacher by meandering. You will work on the basis of five nationally-formulated aspects of the basic qualification in didactic skills, of teachers in universities of applied sciences in The Netherlands, which we hope will be useful for teachers in other countries as well. There are ten work models for each aspect, with assignments that match these considerations and together ensure the learning outcomes.

You meander in two steps:

Step 1 (part A)

Considerations 1 to 6 help you provide your own teaching within the course on which you are working and in the corresponding choices you make with and for students. On the basis of three experiments, you deploy your own expertise

and enthusiasm in discussion with students and colleagues. Work models (and assignments) 1 to 30 provide the basic frames. Teaching, Assessment and Coaching are central themes. *Step 2 (part B)*

Considerations 7 to 12 help you deepen, broaden and specialise. You study and design education on the basis of your own learning requirement, based on your enthusiasm as a teacher, fanned by the questions and challenges encountered in the course on which you work, your own teaching practice or by what you learned in part A. Work models 31 to 50 help you engage with students and colleagues on these issues. Designing and Professionalisation are central themes and your designing assists the teaching.

Finally, in *The Fundamentals of Meandering*, you can read about the design principles and backgrounds of the twelve considerations.

What is *The Art of Meandering*?

A complete 'method', that allows you to get going straight away. It has been published with a digital link to the 50 work models and assignments (available from www.hku.nl/hkupress). The work models and assignments can be used in their entirety or in parts and can always be adapted within and to the working context.

Who is it for?

The method is primarily intended for teachers in higher vocational (art) education, individually or as a team. It can also be used in training or professionalisation in other (vocational) education. The considerations offer teams the opportunity of conducting a hands-on mutual 'artistic and/or creative professional conversation' about education. The twelve considerations continually require choices to be made and actions to be carried out on the basis of various teaching roles within the context of courses, possible professional fields and social developments.

About the makers

This method is a co-creation by trainers and participants from the HKU Basic Qualification in Didactic Skills course. Also see the background story in *Fundamentals of Meandering* and in the *Afterword*. Corrie Nagtegaal has written and set out the approach developed. Having a heart for learning, a background in language and an interest in the opportunities for (digital) language-language, visual language, music and dance, she was delighted to work with artists within and outside HKU. She is convinced that teachers can make the difference and initially wrote this method for them. Hopefully, *The Art of Meandering* will inspire (art) teachers to teach well. In the designing of this publication, Corrie was assisted by HKU lecturer and designer Albert Hennipman. and in its editing by HKU colleague and linguist Lambertha Souman.

Basic Qualification in Didactic Skills - context

The Art of Meandering, 12 considerations for higher vocational (art) teachers for promoting learning is based on five aspects, which are seen in The Netherlands nationally as the basic competence for higher vocational (art) teachers. In *The Art of Meandering*, they are translated into a learning outcomes classification, which forms the basis for the twelve considerations and, in practice, is further refined by the dialogue with students and colleagues.

Since 2013, a protocol for mutual recognition of the BQDS has been drawn up by the Association of Universities of Applied Sciences, in which the Basic Qualification in Examination (BQE) has been integrated. In the Zestor Community of Practice, a living quality structure is aimed for in the qualifications, by setting up peer reviews, for example.

We are convinced that these general teacher learning outcomes are also internationally useful for teachers in higher (art) education.

-  Teaching
-  Assessment
-  Coaching
-  Designing
-  Professionalisation

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The Art of Meandering

About teaching, learning and reflecting on the basis of individuality in context

For each consideration, your own input, simply as yourself or based on your other role as a maker, artist, researcher or entrepreneur, and that of your colleagues form the point of departure for learning and teaching. You learn by doing, regularly asking for feedback, reflecting on that feedback and repeating the process. Teachers help students master 'the secrets' of the discipline. Resonant reciprocity in the conversation plays an important role here: students learn from teachers and vice versa. Naturally, demands may be made of not only the product and process but also of self regulation, but always on the basis of trust with mutual respect and sufficient (social) safety. Certainly, as a novice teacher, it is good to have a number of anchor points with regards to what may be expected from students, trainee colleagues and the organisation, and to know something about the teaching and learning climate of your course. (Art) education is about experimenting as you learn and reflecting on the process.

You are a teacher on the basis of your own expertise; you know what is going on in your professional practice. You may know less about teaching and be less familiar with how things work in higher education. These are the elements of your teaching matryoshka: what are your place, role and task and what are the related questions? What do you need to be able to do your job well?

In 2003, Van den Akker developed the curricular spider's web for this purpose, with which he clearly visualised the correlation in education. It is interesting to see which questions are most important for you as a teacher, in view of your current work. This can differ from course to course and is determined, on one hand, by the requirements of the discipline and, on the

other, by how the vision of teaching and learning is constructed.

The Dance of Rest, Room, Rhythm, Roles and Rules is about this. It is important to know what the written and unwritten rules are in the course within which you are working and how you relate to them. It is essential to maintain the mutual dialogue in this respect.

Your teaching matryoshka

As a teacher within higher (art) education, you teach on the basis of your individuality and professionalism, which is also why the course has asked you to provide teaching. You learn to examine what you and your students need to teach and learn. You do not need to invent all this yourself. You are a teacher on a course or a number of courses within which a lot has already been devised, regulated and set out for you. You initially only provide that part of the teaching for which you have been asked.

What do you need to help you to do your work well? Together, you examine your various roles and tasks as a teacher within the context of your course. That prompts a whole lot of questions. Questions before, during and afterwards. Fortunately, you are part of a course which poses similar questions and that course is, in turn, part of an institution. What does your HKU teaching matryoshka look like?

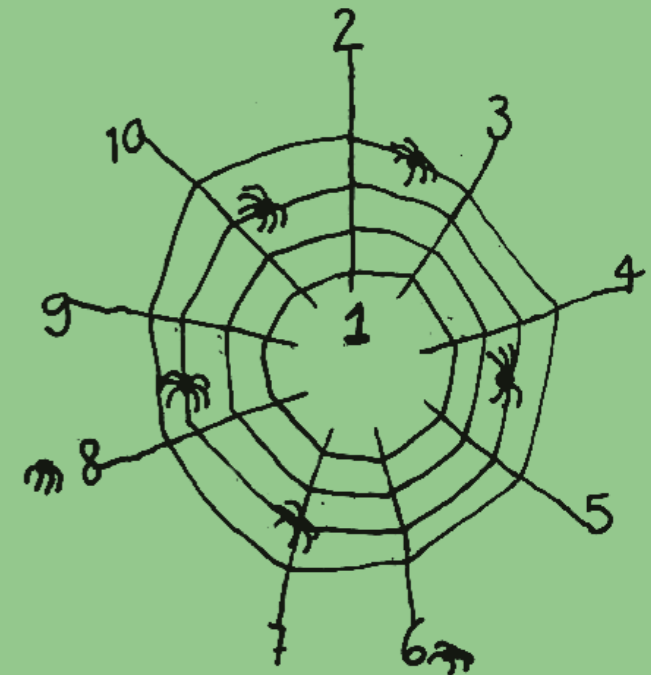
Who asks which questions? In other words: what are the frames and open spaces for you, your students, your colleagues, the course(s), the various professional fields and society? Those questions are partly dependent on how the course has designed the teaching and that, in turn, often has to do with the kind of course, what students are being trained for and the vision of the course, plus what students need to be able to develop further and/or continue learning

after the course, within the context of continuously changing professional fields.

For you, as a teacher within a specific course or courses, a number of the questions below are probably of importance. Some of these questions may already have been answered within your course. Others may well require an adequate answer from you, your students and your colleagues.

- 1 How do you view learning and teaching?
- 2 What behaviour would you like to see from students in the near future?
- 3 Who decides the teaching content?
- 4 What is the relationship between 'own experiment' and 'programme of requirements' in assignments?
- 5 Do you address students from your role as a maker, teacher, coach or assessor?
- 6 Should they think inside or outside the box?
- 7 May or should they do (part of) the learning alone or together?
- 8 How does the learning environment support student motivation?
- 9 Where do your students learn the most: at the university or elsewhere?
- 10 How do you coach and assess their professional practices?

These questions can be included in the curricular spider's web, based on Van den Akker 2003.



curricular spider's web

The Dance of Rest, Room, Rhythm, Roles and Rules

About teaching, learning and reflecting on the basis of individuality in context

Seeking the moving balance between frames and open space in all places within an organisation is the greatest challenge for everyone in education, so also for you as a teacher and for students.

As soon as the open spaces, or 'breathing holes' are insufficiently guaranteed, you as a teacher and student general lose the pleasure in your work and therefore also your impact. Either there are too many rules, or they have been worked out in too much detail or they are being interpreted too strictly. If, on the other hand, the breathing holes are too big, so there are no clear rules or frames, you lose the connection with and any overview of the total quality of the teaching.

The teaching can then become bogged down in non-commitment and insecurity and, consequently, there is often less learning.

How do you deal with that as a professional? Do you like frames because they assist you, or do you find them a nuisance? And what about open space? Do you appreciate it, do you enjoy getting lost or, rather, does it make you lose the thread a bit? Taking a good look at your teaching on the basis of these questions and dwelling on it a little longer gives you a better grip on your own way of teaching.

From that point of view, it is important to keep close to yourself and draw on your own dormant wisdom with regard to learning and education. You also learn outside education: actually, it is impossible not to learn! How do professionals learn in your discipline and what culture do you, yourself, bring with you? Use that as a teacher, too, and discuss it with students. Do not forget to embrace diversity and doubt, in the knowledge that there is no right or wrong teaching; there is teaching that works for you and your students

and teaching that works less well. Continuing to take a good look at this and see exactly what happens is often enough for learning together. There are various ways to teach and education is about what works best and when. Roughly speaking, you can divide (art) teachers (and students and courses) into two groups. Those that say they prefer to work with open space and those who like to have clear frames. In which group do you feel most at home?

The challenge for you in your role as a teacher is sometimes suspending or letting go of your opinion of space and rules and initially embracing them both. Then, using those two concepts, you question your own teacher identity and teaching and put it up for discussion, with yourself, your fellow course participants, your students, your colleagues and the course. You conduct that discussion based on 'Little Blue' (frames) and 'Little Yellow' (open space) personality traits.

With Little Blue and Little Yellow at your disposal, you question your own way of 'giving lessons'. Where do you use frames and where do you allow open space? Where does it work and where does it work less well? And who decides those frames? Which ones arise and which are pre-determined? Where it works well, see whether you can make more use of it by replacing the underlying pattern: what do you do, what makes it work effectively and creatively? Discuss this with students, too.

As a professional, how do you learn to play with frames and open space? Wherever it does not work out well, or where you and your students are looking for something else, you start questioning your own methodology and ideas, 'experimenting by reframing'.

An example:

A lesson with second-year Audiovisual Media students. Their homework had been an external assignment in which they were in an unusual setting.

During the lesson, they discussed the results with one another. Great fun and highly informative. At the end of the lesson, the students had discussed each other's work and went for a coffee. The teacher slumped, tired, into his chair. He had edited and played all the film clips that had been shown and discussed; after all, he was responsible, wasn't he?

When he changed 'wasn't he' to 'why?', the students did the next lesson themselves and both the teacher and the students found the lesson more fun and more informative. The students took more control and felt more ownership of the lesson, which improved the outcome of the conversation and the teacher was less tired.

He was therefore able to pay more attention and respond to what was happening in the moment.

Four questions you can use to do this:

- 1 What 'is the matter'?
- 2 What are the underlying assumptions?
- 3 What happens when you turn it around?
- 4 What alternative truth fits?

One of the first questions in every type of teaching and learning is: who is in charge when and who decides that? Whether you are teaching online or offline, that question is always relevant. If you want to show, tell, explain or try something (experimentation). By telling your own honest story, sometimes not knowing, and daring to experiment with teaching methods where you do not yet know exactly how they will turn out, you are telling students that it is okay to share something (personal), not to know everything exactly beforehand and sometimes just to do something and see what happens. This is how you create a socially safe and open learning environment

in which both success and failure are normal. You invite students to present their story and work, too, and not to be afraid of making mistakes. 'You have to make mistakes', a manager once said to the team, otherwise you will always play safe. At the same time, in your lesson design, you create room for co-ownership, for and by students, what we call 'co-hosting'.

When students are quietly getting on with work, as a teacher you can get in the way and even disturb the learning process with unsolicited professional intervention. Often, a slightly more relaxed role is called for, a role in which you are listening, focus on the students, show interest, give energy, forge a relationship and try to be effective.

Only with a more relaxed teaching attitude can you see what is happening and, therefore, give your attention where it is wanted or needed. You give your students more room for their own input, for their own stories and for helping each other. They learn to focus more and ask each other good questions themselves. Questions about the product, the process and their own and each other's development. Naturally, you can help students by teaching them various forms of conversation.

You can also design the meeting in advance, both on and offline, in such a way that the desired dynamics are facilitated as well as possible (see consideration 10, Learning by Designing and Designing by Learning). Students can also disturb their own learning processes and those of others. Learning to focus, learning to work at your own pace and a self-managing discipline, sometimes with room for the unknown, for what comes up, is certainly a point for attention when designing and implementing your teaching. As is creating a safe (social) learning climate, with room for the other voice, the opposing voice.

How do you design rest, room, rhythm, roles and rules that promote such a learning climate?

Know Yourself and the Other

How you inspire and motivate yourself and each other

You are a teacher and probably prefer to refer to yourself as an artist, maker, creator, researcher, observer, designer and entrepreneur. That is all fine, but the question is 'What does the role of teacher mean to you?'

There are many different ways to teach, but there is a basic pattern in 'good education' and in being 'a good teacher'.

You, yourself, can probably easily name a number of teachers who fit that basic pattern, where you really learn something new and some for whom that is less true. What makes the difference?

Teacher difference

Naturally, the quality of teaching and learning does not depend solely on the teacher, but, as a teacher, you still have a great deal of influence on the learning: before, during and afterwards.

- Before through what you design: inclusive, clear, fun and informative assignments with clear criteria.
- During by, on one hand, monitoring the structure and, on the other, responding alertly to what comes up and demands attention: from explaining, coaching and assessing to simply allowing things to happen.
- Afterwards, by reviewing how things went and making adjustments, where necessary, for next time and by taking a generous approach to your own learning as a teacher.

'Good preparation' is half the battle and 'good preparation in connection' the whole. Clearly designing (together) before the meeting and, in the moment, responding alertly to what comes up.

Dosing your teaching in connection with students ensures a good balance, making students co-owners of the meeting and allowing them to continue that role during the meetings both on and offline.

Afterwards, reviewing what happened and continuing to experiment, focusing on what works. This method broadens and deepens your teaching style.

As far as possible, you do this in conjunction with students and colleagues. Together, you make the teaching difference by taking an open look at your own (teaching) behaviour and that of others.

For many students, a good teacher is:

- Involved, with an eye for differences
- Clear, enthusiastic and passionate
- Knowledgeable, with a sense of humour

This has been reflected in the teacher of the year elections, for example. The essence, therefore, is the relationship between teachers and students and status, or prestige, focussing on content management and control.

Facilitating individuality and involvement

According to Ryan and Deci, room for individuality and inspiration, rules for learning and clear roles and tasks from and for teachers and students comprise the driving force. In the self-determination theory, they link this basic requirement for motivation to opportunities for growth and optimal functioning.

People become motivated when they:

- experience enough autonomy, feeling they can manage behaviour and their own interests and values
- believe in their own competence, feeling they are competent enough to achieve a desired result
- feel connected to a group

As a teacher, you can motivate students by facilitating a learning environment (together with them) that supports autonomy, provides structure and encourages teachers' and students' involvement.

These elements are indispensable for both online and offline learning and largely determine what is learned. Room for questions and initiatives, good preparation with a clear structure full of diverse activities in various groups, with energisers and humour, in a relatively large number of short time blocks with sufficient breaks.

Do not forget the importance of space and time for getting to know one another and yourself better and the importance of rest, of 'doing nothing'. You also 'unintentionally' learn a great deal simply by being (with one another), exchanging experiences and taking enough rest. Not everything has to be organised and planned out. Do not forget that 'scholè' (Greek for leisure) means rest and room, which are impossible without rhythm, roles and rules.



You learn

- 1 to take a good, personal look at yourself in various teaching roles.
- 2 to experiment yourself, as a teacher (you make a clear plan for three experiments you are going to conduct, one of which is about assessing).



Work models

Singing Teacher Saw

Teacher Hobby Horses

Looking at Teaching Styles

Learning from Fellow Teachers

Heroic Epic

Assignments

How do you teach in a sharp and inspiring way?

What do you know about teaching?

What is your favourite teaching style?

Which colleagues' lessons do you visit (online)?

Which teacher would you like to be?

Work sheet

This page is for your notes on the consideration Know Yourself and the Other.

Use this for inspiration, for sources, books, people with whom you have collaborated or would like to collaborate, what struck you, what you learned and where your questions, comments and consideration lie.

In short: get to work.

Begin with a baseline measurement:

- who are you?
- where are you?
- what can you see and hear?
- whom do you know?
- what do you do?
- for what are you aiming (as a teacher)

Goal Orientation and Free Fall

How to assess purposefully and without limits

Learning is largely determined by, on one hand, creating clarity right from the beginning and, on the other, creating room for the undetermined. If you know where you want to get to or what you want to learn, it becomes far easier to determine what the right steps are or have been. At the same time, particularly in the arts, in creativity and with major (social) developments and tasks, being open to 'the undetermined' is essential.

By thinking and doing ahead, with an open or more closed end in view, you develop your own compass. You can decide for yourself whether what you are doing today is worth the effort and how it contributes to what you ultimately want to do. You learn when to adjust or let go and when to (dare to) allow room for seeing, allowing things to emerge and recognising the undetermined. This applies to both students and teachers. In your own discipline, you probably know or recognise this immediately and know exactly what you have to do and when. The same principle applies to teaching and learning, except it requires a mental shift, confidence and skill in your role as a teacher. Education wants students to learn to find their own compass. It does so by allowing students themselves to determine objectives step by step. Objectives that are relatable to the national (qualified) competencies and/or learning outcomes. Teachers play an important role here. They help students find and further develop this compass, by entering into dialogue with them and both being clear from the beginning about what they expect from one another.

There are various ways of ensuring you are clear from

the beginning:

- 1 Objective focus: clear objectives and criteria.
- 2 Maze focus: clear intention with moments of choice.
- 3 Labyrinth focus: getting lost, with the intention of deepening, broadening and transforming.
- 4 Open learning in the moment: together with the teachers, students determine the objectives they set themselves.

Clarity in saying what you expect from students and achieving an open or more closed assignment relationship, determined by the situation and context, is important. Back at the end of the 20th century, Dick de Bie and Jaap Gerritse wrote the book *Onderwijs als opdracht: overwegingen en praktische suggesties voor een ontschooling van het hoger onderwijs* [Education as an assignment: considerations and practical suggestions for the de-schooling of higher education]. They see assignment relationships as the essence of education. Balancing good assignments between sufficient clarity of requirements and sufficient room for individual input and accountability afterwards. That balance can vary from course to course or from phase to phase of the course. In art education, in particular, adequate response in open assignments merits full attention. Adequate in the sense of purposeful and careful, valid and reliable. In



addition, depending on the assignment: original, effective, sufficiently transparent, realistic and feasible in terms of implementation. An adequate assessment must be well substantiated and supported with valid arguments. That validity is partly determined by context and situation. Subsequent reporting therefore deserves extra attention. Students must feel the assessment sets their learning process in motion in a positive way and engenders confidence in their own actions.

In both objective, maze and labyrinth-focused learning and open learning in the moment, it is important not to jump the gun and create a learning trap. You can, for example, design in too objective-focused a manner, leaving no room for the undetermined, for free fall. Alternatively, an assignment can be too open, so students are unable to relate to it.

Art education, in particular, often works with (semi) open assignments that students (learn to) set themselves and that have no clear learning outcomes or learning path. There are also open-ended assignments, where students go into the labyrinth or open playing field in the hope of deepening, broadening and/or transforming that experience. The experience in itself and/or determining their own goals as well as reviewing the processes is then the learning objective. Nonetheless, here, too, it is important that, together with students, certain quality requirements are set for the assessments and that regular feedback discussions take place during implementation, so students stay, get or arrive on track. Art education uses integral assessments that provide insight every six months into the progress achieved by and with students. Often, this entails more or less explicitly

programmatic assessment, based on open, half-open or closed rubrics.

Bloom's taxonomy is sometimes a useful tool for determining the mastery level of certain knowledge and skills in mutually determining the rubric. Bloom defines six levels of thinking and doing: 1 remembering, 2 understanding, 3 applying, 4 analysing, 5 evaluating and 6 creating. These various proficiency levels demand another way of learning. It is interesting to link them to the three-phase process of professional learning and reflection in developing (creative) intelligence, as described by Nirav Christophe in *Ten Thousand Idiots* and Donald Schön's three-stage process of professional reflection in *Educating the Reflective Practitioner*.

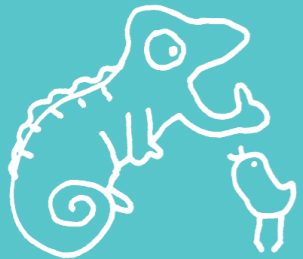
Professional learning and reflection when developing (creative) intelligence	
Sensorial knowing and doing	Single-phase learning means learning at the level of rules and results and concrete improvements.
Generative thinking and doing	Two-phase learning takes place at the level of insight, results and innovation.
A way of knowing and acting	Three-phase learning is about principles, (new) insight and developments.

In this context, also see *Toetsrevolutie [Test Revolution]* by Dominique Sluijsmans and Mien Segers and *Beoordelen in het kunstonderwijs [Assessment in Art Education]* by Robert Klatser.



You learn

- 1 to see cohesion in assessing, teaching and coaching.
- 2 what you need to pay attention to when designing and implementing your teaching.
- 3 to improve your own assessment practice.



Work models

Teaching Carousel

Test Habitus

Test of Criticism

Testing Babylon

Polyphonic Assessment

Assignments

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

What do you know about testing and assessment?

How do you deliver quality of testing and assessment in your teaching?

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

How do you deal with various considerations in assessment?

Work sheet

This page is for your notes on the consideration *Goal Orientation and Free Fall*.

In recent years, a lot of attention has been devoted to testing and assessment in higher education.

How do you ensure that tests promote learning and are valid, reliable and transparent?

Describe or draw your own test experiences and what you find important in testing and assessment.

Role Model and Coach

How to switch between your roles as teacher

Being a teacher means fulfilling various roles and being able to switch between them. Roles that sometimes fit you perfectly and roles that fit you less naturally, in which you can develop further, or that you can sometimes share amongst a team.

The most important roles for higher (art) education teachers are, in random order:

- assessor: product, process and reflection focus
- teacher: tone, assignment and dosing focus
- role model (profession and/or discipline): experience, network and culture focus
- coach: process, product and reflection focus

These four roles are regularly expanded to include that of designer, maker and host, sometimes together with students. The degree of variation may range from 'having influence' to co-creation and (co-) hosting. Separate roles are also attributed to those of educator, didactician and researcher. A much-discussed role paradox is that between coach and assessor, because you, as coach, are closely involved with students, particularly in art education, where groups are often small and the distance between professional and personal wafer thin. Education is also an interaction between teachers and students and it requires skilled attention to keep sufficient professional distance in your role as assessor. That is why it is often decided to assess using a number of teachers, in integral assessments, so you make well-considered, fair and well-founded judgements together. At least as important is the role paradox between teacher, role model and coach. That can be clearly seen in many Eastern sports, such as judo, jujitsu and

aikido, summarised in the name Budō: Bu stands for fighter, player, and dō for the way. Budō works with role models and clear frames, where the hierarchy is often indicated by coloured bands. People who have a particular colour band are shown respect due to their experience and wisdom. This respect is mutual: the master respects the pupil and their learning in all phases. The master will also realise that the pupil is more talented and surpasses him. Knowing how to deal with that adequately demands mastery.

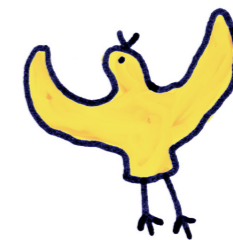
This reciprocity is also in you as a role model and in students as role models in the making, sometimes with more talent and certainly with more affinity with the current era, in which lifestyles and professions are changing rapidly. On one hand, your age and life experience often provide you with more insight; on the other, there is the law of the inhibiting lead and slower adaptation to new developments. Respect for reciprocity makes us enter into dialogue with ourselves and with each other. That a teaching conversation and learning take place. Teachers often forget that, as role models, they often carry a source of wisdom and are representatives of a world for which students are (or want to be) trained. Many students want to learn from this. By providing insight into the working methods you take for granted and daring to show what hubris is, students get an increasingly concrete picture of possible future activities. They can then mirror you and learn from you. In other words: by voicing your wisdom, you make the whispering professional visible to third parties. Consequently, you initiate students in your discipline and give them the opportunity to learn the finesses of the discipline.

At the same time, in your role as coach, what you want, above all, is for them to seek their own voice, their still partly-unawakened and insufficiently-developed individuality. Devoting real attention to students and their activities allows them to feel seen and heard, so you mutually create a safe learning environment. It is about being able to switch between your various roles as a teacher and how you can, therefore best coach your students.

All roles you assume as teacher are an extension of each other and, at the same time, often seemingly contradictory.

In *Mijn ontelbare identiteiten [My Innumerable Identities]*, Sinan Çankayawelke explains the impact your words can have and how wonderful your role as a teacher is.

Your words matter. Your words create a world and can make a safe or unsafe world. Now that I, myself, am a teacher, I often think back to the impact my teachers had on me. And then I remind myself of the impact of my own words.



You learn

- 1 to vocalise your own teaching style.
- 2 to enhance your teaching roles.
- 3 to broaden and deepen your coaching style.



Work models

Assignments

Sixth Teaching Sense

How do you know whether your approach works?

Do It Yourself

How do you teach your students to work autonomously?

Catharsis Learning

How do you stimulate students' own growth?

Coaching Balance

What do you know about individual coaching?

Many Hats

How do your various teaching roles interrelate?

Work sheet

This page is for your notes on the consideration *Role Model and Coach*.

Who is your role model? Do you have various role models? Describe them.

What makes them a role model?

For whom are you a role model?

For whom would you like to be a role model?

Together and Alone

How you collaborate with room for each other's talent

'Tell a story together by using different methods of expression, sounds, movements and their interrelationship. Students of the circus school, theatre, dance and music can sometimes try out possibly dangerous situations in a safe environment, so everyone can become really good at something and, together, form an act'.

Collaboration is about mutual dependence and clear structures. And having each other's back. In the circus, theatre, dance and music world they know what that means. You can often only practise these professions properly if you are able to collaborate intensively. You are often, literally, dependent on one another, both in the process and in the product: together, you build a story, sometimes in the trapeze or on a man-height ball.

What is the secret of good collaboration?

Being heard and seen and really assuming and executing the task together with room for each other's 'craziness'. Collaboration is about respect for the other and welcoming, embracing and using various ways of seeing and working, with the aim of, together, achieving quality that is more than 'the sum of the parts'. It is also, therefore, primarily, about how you treat one another, whether you have respect for the other and their way of working. It is important to remain alert to what room there may or may not be for welcoming and including the differences in both the process and the product. Daring to trust and recognising the added value of varying focuses, views and methodologies is essential here. Today, too, it can certainly help both teachers and students to remember

Maslow's motivation theory published in 1943, based on the universal hierarchy of needs: 1 physiological needs, 2 safety needs, belongingness and love needs, 5 esteem needs and 6 self-actualisation. It is interesting to juxtapose these with the three psychological needs (Competence, Autonomy and Relatedness) from Ryan and Deci's self-determination theory, and see their significance for inclusive collaboration, where connection and room for everyone's talent can go hand in hand.

The way ants work makes them a good inspirational model. The moment there is any danger and things get difficult, all the ants face the danger together. The extraordinary thing is that an ant is never focused entirely on itself. An ant has several stomachs. The stomach where the food enters, the forager's crop, is the social stomach. From this stomach, the colony is fed. An ant fetches food from outside, not only for itself but for the whole colony. In other words, ants have an inbuilt intelligence from which we can learn a lot.

How do you coach and assess collaborating students?

As a coach, you can help the group with creating oversight, reflection and communication and adjust where necessary, by seeing them as fully-fledged or up-and-coming professionals, speaking to them as such and creating an open collaboration culture. Students as future professionals, who want clear frames and, themselves, know very well how the work can best be done and what they need to achieve that. At the same time, collaboration processes in education often demand extra attention because students are in an

educational learning situation and not everyone is at the same stage of personal and professional development. It helps if you teach students to recognise and apply processes in groups. You can use the Patrick Lencioni model to define the associated dysfunctions.

Dysfunctions in collaboration are often down to:

- 1 Lack of trust
- 2 Fear of conflict
- 3 Lack of commitment
- 4 Avoidance of accountability
- 5 Inattention to results

As a teacher, it is important to be aware of these five possible dysfunctions, to be able to mutually define them and, together with students, shift to a real learning working dialogue, with room for different personalities, perspectives, languages and (sub)cultures, recognising that watching and listening, including to yourself, is more important than judging and expressing opinions.



You learn

- 1 what to watch out for when compiling a group.
- 2 how to recognise processes in a group.
- 3 how to coach and assess groups.



Work models

Assignments

Talent Dance

How do you help students compile a group?

Group Compass

How do you coach student groups in various stages of collaboration?

Correct Diagnosis

How do you help student groups with problems?

Peer-to-Peer Learning

How to you teach students to learn from one another?

Goose Team

How do student groups become self-managing?

Work sheet

This page is for your notes on the consideration *Working together and room for one another's talent*

Draw and describe your ideal way of working. Then look at the role collaboration plays.

And how much individual room you would like.

What do you observe in students? Describe a number of differences.

What do those differences mean for you as a coach?

Being convinced of a certainty is an unmistakable

sign of folly and of entire uncertainty

Michel de Montaigne

Appreciating and Being Certain

How you, as a teacher, view yourself and (the work of) students

When assessing students' work, it is important to use an approach which allows ample room for students and their work and, at the same time, makes them receptive to differences of opinion. Students walk their own learning path and, as a teacher, you are seeking the best way to help them with a subsequent step: deeper, broader, more or different.

Often, you may have an explicit or inexplicit image of the type of growth step you would like to see. Making this step as explicit as possible helps students look at their own work as professionals-in-the-making and acquire the professional habitus.

Socratic conversations, DasArts Feedback Method, Critical Response Process and Criterion Focused Interview are widely-used methods in higher (arts) education that can help you here, both in coaching and in (integral) assessment.

Building blocks:

- Real attention and listening, based on the other's perspective, without direct judgement. This helps students build self-confidence.
- Working on the basis of various roles, often three: a contributor, a regulator and questioners.
- Confronting students with voices from the professional field.

As in other education, testing, assessing and coaching is a combination of craftsmanship, certain knowledge and feeling and seeing something in it. As a teacher, you arrive at a considered assessment,

preferably together with one or more colleagues and/or students. Also because of the 'four eyes principle', which means the responsibility for a test or assessment does not lie with a single teacher: a second teacher, at least, also assists. This increases the reliability of the assessment.

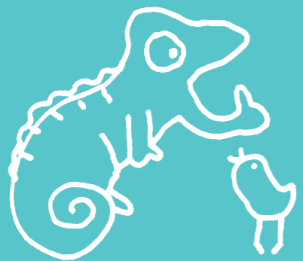
Filling out a form cannot replace that. It may be okay for some tests but, for half-yearly integral assessments, in particular, two things are essential in higher (art) education. On one hand, you need to describe what you want to see as clearly as possible. On the other, you need to ensure that you remain in dialogue with one another and with students about just what that means. Consider such questions as: how much room there is for the other: the magic of one's own voice and the (interdisciplinary) craftsmanship? And, not unimportantly, how much room is there for the polyphony of the various assessors? This is where part of the core of polyphonic testing lies, which fits in with the way Nirav Christophe describes the core of polyphonic (art) pedagogics for vocational education with his conflicting pairs of voices: the fully crafted and the full miracle. It is important that teachers, students, graduates and colleagues in the professional field together develop a common language to be able to articulate that core and arrive at an acceptable assessment and standards, excluding, as far as possible, or at least minimising any arbitrariness and unintentional, unconscious assessment effects. A language that provides clarity from the start in coaching students and one another. It is especially important to be careful and clear in the procedure,

the process and the way in which the conversation is conducted when conducting an integral assessment. A certain resonant empathic way of conversing with each other can make all the difference.



You learn

- 1 how questions help students.
- 2 how assessment and learning go hand in hand.
- 3 what you need to watch out for when assessing.



Work models

Assignments

Twist Method

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

Appreciative Assessment

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

Expressive Work

How do you ask students questions based on the work?

Informative Making Process

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

Approved

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

Work sheet

This page is for your notes on the consideration *Appreciating and Being Certain*.

How do you feel about that?
What is important for you?

What do you consider to be of value?

Including in students' work?

Describe and use these building blocks: real attention, roles and (opposing) voices.

Sharing and Standing Alone

How you harvest in the interim, look back and move on

Real learning is done by gaining (mutual) experience and regularly taking the time to pause, slow down, look back and harvest. As a teacher, regularly looking back at your own role(s) and learning process is indispensable. What have you been doing recently, what are you occupied with at the moment and what merits your attention in the near future? This can relate to you alone, your team or what you did together with students. After all, teaching within the course is primarily collaborative. You may well want to start using what you have been doing more often, if you want to try something different or explore something new. Perhaps you want to do more together with your team, or the course on which you work, or there are changes underway in your course to which you want to respond or to which you want or need to relate. Now it is time to share the insights gained from the lesson visits, the discussions with each other in the learning groups and the experiments, to conclude Part A.

There are various ways to share those insights. Look for one what suits you. As with students (see p.20 in *Goal Orientation and Free Fall*), however, you need to allow for the link between the three-phase learning approach to developing (creative) intelligence (Christophe) and the three stages of professional reflection (Schön). Zooming out, learning to recognise patterns and reflecting and acting on them often assists you in developing your various roles as a (multi-voiced) professional.

Professional learning and reflection when developing (creative) intelligence	
Sensorial knowing and doing	Single-phase learning means learning at the level of rules and results and concrete improvements.
Generative thinking and doing	Two-phase learning takes place at the level of insight, results and innovation.
A way of knowing and acting	Three-phase learning is about principles, (new) insight and developments.

Two and three-phase learning lies in beliefs, identity and purpose. How can you approach these 'openly'? You need each other. Together, you often learn more quickly and are able to better see each other's blind spots, assumptions and beliefs. This open way of questioning learning incorporates the conscious movement and change in yourself and each other.

Also, as teachers, everyone has their own implicit and explicit beliefs and pet topics, which can be ridden as hobby horses and sometimes get in the way. Daring and wanting to see these patterns in each other and in yourself and moving on from there, sometimes by trial and error, opens up new possibilities.

Learning then becomes a personal quality circle in which, sometimes together and sometimes alone, you learn and unlearn while recognising each other's (basic) needs, qualities, vulnerabilities and need for (secure) connection and autonomy (see p. 28 in connection with Maslow and the CAR model).

(Professional) reflection can help in further fathoming situations and arriving at more effective, more creative behaviour. Fred Korthagen's classic 5-step reflection model helps instil system in your reflection.

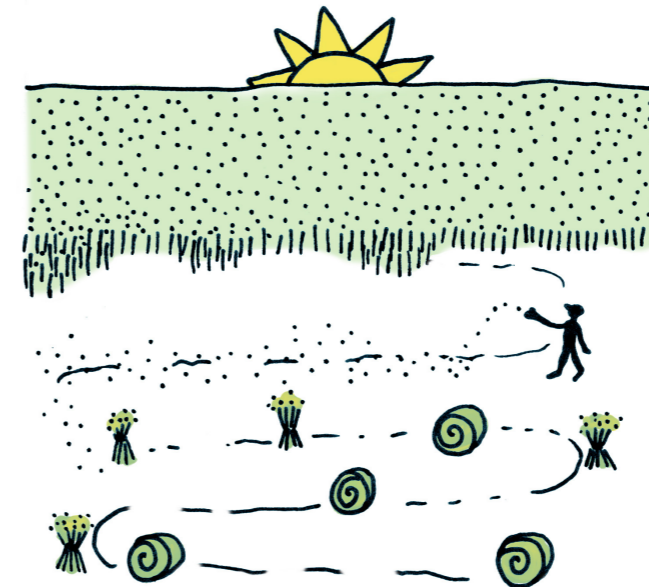
- I action
- II looking back
- III awareness
- IV developing alternatives
- V try out = enriches I.

The five steps are cyclical and can be used again: reflection becomes growth.

At step III (awareness), the onion model helps define various reflection levels:

- 1 Environment
- 2 Behaviour
- 3 Competencies
- 4 Beliefs
- 5 Identity
- 6 Mission
- 7 The core with core qualities

When the deeper onion layers (5 and 6) are involved in the reflection process, we speak of core reflection (7). As with two and three-phase learning, core reflection often goes deeper, stretching students' and teachers' creative intelligence and enriching the mutual discussion.



You learn

- 1 to share experiences, experiments and cautious conclusions.
- 2 to vocalise what you have learned so far.
- 3 to vocalise and share your development focus for the immediate future.



Work models	Assignments
Nutshell Experiments	What did you learn from your experiments?
Golden Group Goggles	What did you learn from your learning group?
Juggling Teacher	How do you look back on your own learning?
New Teacher's Coat	What is currently your field of attention?
Future Chest	Where are there new questions and dilemmas?

	<h2>Where are you now?</h2> <p>You are about to conclude part A of <i>The Art of Meandering</i> (an interim measurement).</p> <p>The learning outcomes of part A are:</p> <p>Assessment</p> <ul style="list-style-type: none">• Your assessment method is adequate and fits in with the desired learning outcomes within the (assessment) culture of your course.• You critically examine your method of assessment, adjust it if necessary or suggest improvements. <p>Teaching</p> <ul style="list-style-type: none">• You are able to transfer your discipline or expertise with enthusiasm in various ways, taking into account the context and vision of the course.• You experiment in the execution of your teaching and reflect on it with colleagues and students. <p>Coaching</p> <ul style="list-style-type: none">• You adapt your coaching style to students, promoting openness in conversation and taking into account different personal, cultural and social perspectives.• You give feedback on the students' learning process in a safe and nurturing way, in the hope that it will encourage reflective action. <p>Also describe and/or visualise with concrete examples how you assess, teach and coach. Reflect on this: what is going well, what can and 'must' be different and has touched you the most recently, as a teacher?</p>
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Dream and Deed

Where you are now as a teacher and what else you want to learn

In *Dream, Dare, Do*, behavioural scientist Ben Tiggelaar shows how to manage the most difficult person on earth: yourself. In his 6-step method, he provides a number of tools with which you can continue to shape your teaching dream by **Dreaming, Thinking, Daring, Doing, Persevering and Sharing**. (Art) education adds a 7th: that of **Letting through**.

Dream the teacher you want to be. Imagine how that teacher looks, what they are capable of, what they do and what they radiate. You probably already have a teacher in mind whom you would or would not like to resemble. Once you have that image, start thinking about how to move in that direction. Ask yourself what you would or would not like to achieve, what that looks like and what you need to get there. You go from dreaming to thinking: your dream gradually becomes a plan. How do you put your plan into action? A plan is nice, but now it comes down to daring and having confidence in yourself, embracing the opportunities that arise and, at the same time, creating new opportunities. Naturally, there are also setbacks, things that do not go the way you dreamed and the inevitable unforeseen circumstances. These can sometimes help you, even give you a boost, but they can also cause friction and (seem to) get in the way. You are going to do it regardless: give shape to your dream, being alert for whatever arises. You can move in baby steps, which need not be perfect, but do create opportunities. Sometimes you come to a standstill, take a step backwards or get lost. Getting lost often presents chances for new experiences and new dreams and ways of thinking. You learn from almost everything

that you encounter along the way. Lastly, we come to persevering. The trick is to see and identify the daily baby steps and avoid losing sight of your own individuality. Every day daring to be your 'own best (teacher) self of that day'. And so you bring your own model of teacher dream to teacher deed. You can keep sharing this with students and colleagues, inviting them, themselves, to dream, think, dare, do, persevere and share, over and over. Many professionals are inspired in this way by their own heroes. Who are yours? The more concretely you visualise your own dream, the easier it becomes to move around it. Afterwards, you can see what went differently and respond, in turn, to that. Dream your own future teacher and there is a good chance that you start resembling them, at least a little. Always watch and listen for the unexpected, though, for whatever arises and demands attention. Or, in the words of John Lennon (who was inspired by Allen Saunders): Life is what happens to you while you're busy making other plans.

Meandering between what you plan and what happens to you is quite an art. The art of focusing and remaining open at the same time. Doing, seeing, feeling and marvelling and daring to be touched and, yourself, to touch is certainly important in (art) education. Tempt students to embrace the 7-step method: *Dream, Think, Dare, Do, Persevere, Share and Let Through*. Discuss this and, together, make the difference.



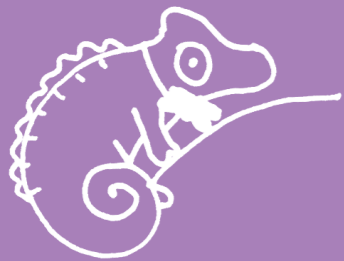
*Do your own thing,
Step inside and outside the box
Go against the grain
Life is full of little knocks
It will all come out alright again*

An and Truus Schröder (Rietveld Schröder House)



You learn

- 1 how to approach education and learning on the basis of your own (future) dreams.
- 2 how to look at one another's learning.



Work models

Dream the Future

Educational Questions on the Table

Thought tree

Assignments

What kind of teacher do you want to be?

Which educational issues incorporate your dreams, thoughts and deeds?

How can you turn your dream into a phased plan?

Work sheets

This page is for your notes on the consideration *Dream and Deed*.

Which steps are you going to take to further shape your teacher dream?

Draw or describe your thoughts: what your plans are and what you have questions about.

Fact and Fiction

What is confirmed and what depends on assumptions

Digital teaching, increasing student self-reliance, social safety, curriculum, room for individuality, peer review, learning groups, autonomy, learning outcomes, flexibility, workplace learning, generic competencies, artisanal learning, blended learning, hybrid learning, competencies, professional products, core tasks, core qualities, learning together, learning through play, diversity, differentiation.

Behind all these concepts are views on learning, teaching and the role of teachers. How, as a novice or slightly more experienced teacher, can you separate the wheat from the chaff and how do you match the vision and methodology of the course on which you are teaching?

Some views are based on research and others on experiences, while a number are still under discussion or are more or less outdated or outmoded. A careful, nuanced examination helps you separate the wheat from the chaff and keep an eye out for nuance, for the right use. Think about Kolb's learning styles test from 1984, which everyone in education embraced and then rejected. Used properly, this can still certainly be worthwhile and can help you examine the different ways students learn. That also applies to Piaget's theories: his theory that, if you want to teach somebody something, it is best to begin with concrete examples, works. This is also true of the Rose of Leary. While not all of the theory is correct, it is an excellent working model that can be used with students to clarify and discuss how behaviour influences collaboration. Pedro De Bruyckere challenges you, as an evidence-informed amateur, to continue

seeking an approach and method that lead to better learning. It is also important to know something about teaching concepts, which are often decisive in the choices made and the theories that are embraced. In *Een geschiedenis van het onderwijs in Nederland* [A History of Education in the Netherlands], Piet de Rooy provides a clear classification. He defines three concepts, asking whether it makes any sense to choose or whether good teaching benefits from compromise. That is an interesting question. Is it not far more about a difference in focus and emphasis, about polyphony, than a radical choice?

The three teaching concepts:

- 1 The classical tradition in which Bildung is the goal and the formation of independent, free and responsible personalities with a sense of their own and others' history and culture is central.
- 2 The rational industrial society, focused on learning competencies for recurring (core) tasks and work models.
- 3 The mental flexibility of an increasingly individualised society, in which 21st-century skills are central, with a strong emphasis on critical thinking, creative action, problem solving and computational thinking.

If you look at the curriculum of your own course, you will see how the aforementioned teaching concepts are or are not given a place in your course. And how do you, your colleagues and the students feel about that? which teaching concepts are incorporated into your lessons?

It is always important that, as a teacher, you develop a feel for what has been proven to work and what

is based on opinions, points of view, assumptions, opinions and trends.

After all, they can undermine and be ineffective in teaching and learning. Beliefs about making, artists and creativity can also play a role.

Taking a close look at your own and other people's myths and assumptions about learning, education and making, artists and creativity makes you resistant to new hypes and often leads to more nuanced, open education. Education in which you challenge yourself, colleagues and students to constantly take up new positions that may be questioned and which are based on proven insight. It is good, on one hand, to have some basic knowledge about teaching and learning and, on the other, to be alert for hypes in approaches and methods that have not been proven to work. Learning is a complicated process, especially in art education, and it starts with students and teachers 'really seeing and hearing' each other.

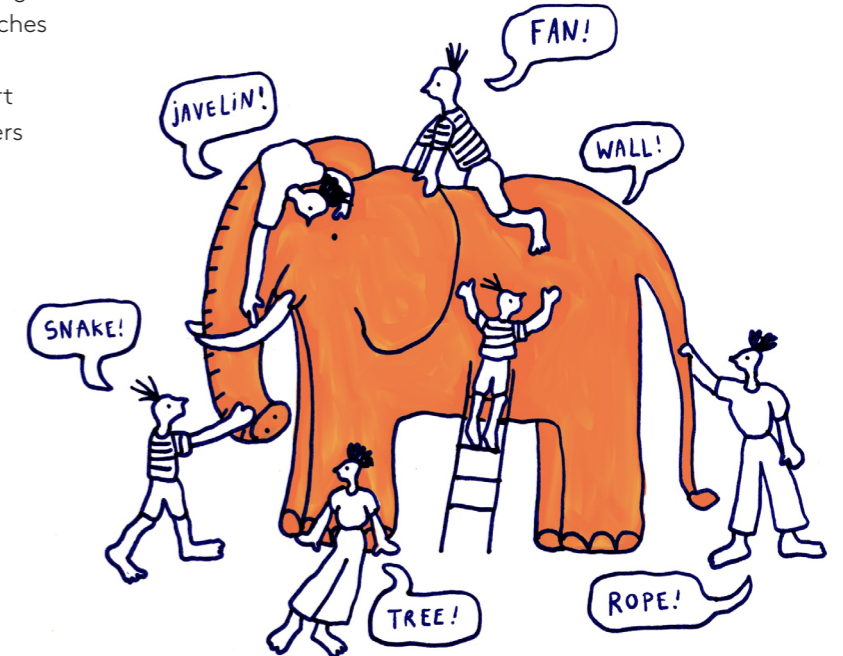
Name me, call me into being,

Let my name be as a chain.

Name me, name me, speak to me,

Oh, call me by my deepest name.

Neeltje Maria Min



You learn

- 1 to separate sense and nonsense about learning.
- 2 to question your own myths and assumptions.
- 3 how to deal sensibly with a new guru or hype.



Work models

Grandma and Grandad
Stance

The Facts in a Nutshell

Balance Meeting

Assignments

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

Which facts make the difference for you?

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

Work sheet

This page is for your notes on the consideration *Fact and Fiction*
Have you ever read any of *Boys are Smarter than Girls*, myths about learning and education?

What surprised or struck you most?

Playful and Serious

How to play seriously on the shoulders of giants

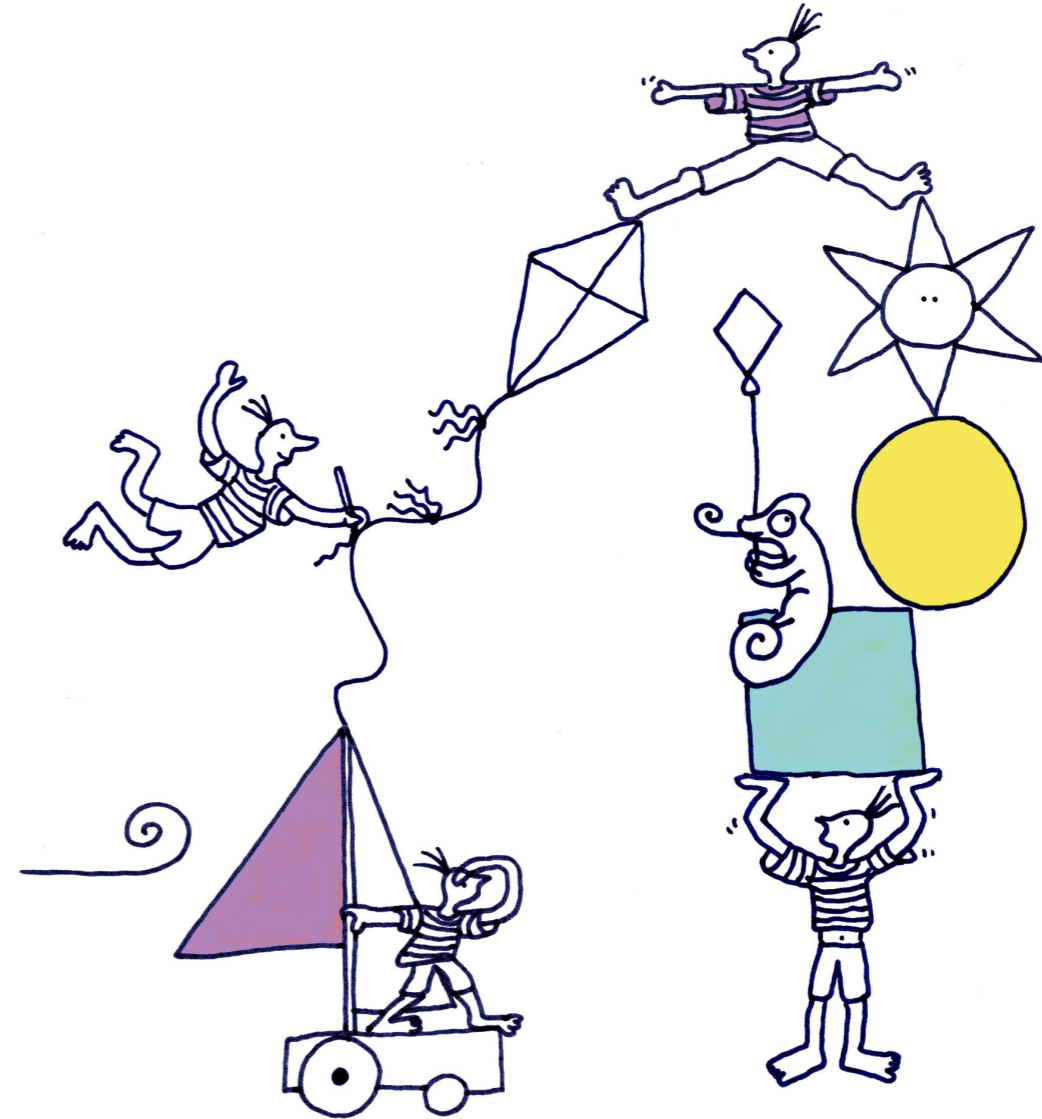
All the world's a stage and all the men and women merely players, said William Shakespeare. Through theatre, through play, you get to Know Yourself and the Other, to step into various roles and put things into perspective. You learn that playful and serious go hand in hand and you learn to discern patterns. In *We moeten spelen [We Need to Play]*, Rob Martens demonstrates how learning, play, creativity and art can closely coincide. He shows us that they are not opposites, but that play is the engine for learning, the engine for cultural development and, perhaps, that which most characterises us as human beings.

HKU teachers Imara Felkers and Eva den Heijer also point out the importance of playing through philosophy and game design and challenge students and teachers, as far as possible, to allow their own interests, loves and fascinations to guide their work and the making process through play. They point to how, as children, we were once able to do this automatically: our play was spontaneous and unstructured. As we get older, rules are imposed and we often partially lose or forget the ability to play spontaneously; we adapt. In art education, in particular, it is important to help students and teachers to again start playing freely, challenging rules, and to help them properly appreciate this. By inviting students and teachers to shape their individuality in the work and in the creative process through play, you invite them to play in their own way with the boundaries of freedom and form, of regulation and deregulation.

As a philosopher of games, Imara Felkers uses children's

stories, which she interprets philosophically in order to let both students and teachers experience the fact that various phases can be distinguished in playing. Frames and boundaries are necessary conditions for achieving creativity and discussing this with one another. Precisely because there are established qualifications, your skills can grow and you can better demonstrate your qualities. In other words: the aesthetic and qualitative values become easily discussable, transferable and shareable. We see basic child's play unite with rhythm and harmony.

To get to know your own rhythm and harmony better, you can find support in the stoic teachings of Marcus Aurelius. In his *Meditations*, he teaches us how important it is to reflect on our own guiding principle: *hègemonikon* or guide, in which sensory perception, the world of thought and the world of knowledge are one. You are invited to use your own meditations as a breeding ground for your creativity and to use them in your teaching, as well, in the knowledge that you always have the freedom, in your role as an artist and entrepreneur and in your role as a teacher, and that the trick is to constantly make yourself and your role coincide.



You learn

- 1 how to get a grasp of playing and learning from a philosophy of play.
- 2 how clear game rules help with role acceptance.
- 3 how to assess (and appreciate) your creative processes.



Work models

Giants' shoulders

Your compass

Playful teaching

Playful designing

Assignments

What have you learned from whom?

What determines your course as a teacher?

How do human images determine your learning and teaching?

How can you include your own game rules in designs?

Work sheet

This page is for your notes on the consideration *Playful and Serious*.

What does playing mean for you and how do you or would you like to express it in your teaching roles?

Learning by Designing and Designing by

How to learn and create before, during and afterwards

Broadly speaking, you could say that, since the 1970s, Dutch education has devoted increasing attention to what learning is and how you can design and implement education in such a way as to maximise the chance of achieving certain objectives. And that, when you create coherence - where necessary - there is more chance of succeeding in engendering certain desired study behaviours.

Leon van Gelder, for example, one of the Dutch founders of educational science in the 1970s, designed the Didactic Analysis model (DA model) for teachers, which describes the cyclical process of learning in five steps:

- 1 What do you want to achieve?
- 2 What do these students know, what do they want and of what are they capable?
- 3 Which learning content and activities do you apply?
- 4 How do you execute the plan?
- 5 Have the objectives been achieved?

He developed the model for making a didactic analysis of a designed lesson or course. This model can also help you, as a teacher, to prepare your teaching well, to implement it and to check at the end whether it was successful.

Around the turn of the century, John Biggs and Catherine Kim Chow Tang came up with the principle of Constructive Alignment (CA model), which more closely considered the coherence between the tests in an test programme, test form(s) and the relevant teaching provided on the basis of the didactic concept

and the educational vision of an entire course. They focused not on the teacher, but on the study behaviour that you want to evoke during the course, to ensure that students attain the final level.

Nowadays, we increasingly see 'Design Thinking and Doing' in education, conceptualised as a canvas. In the Design Canvas (DC model), you see that room is created for 'the dialogue' of students, teachers and professional fields in cohesion with social developments.

Three design models, which can also be seen as phases or parts:

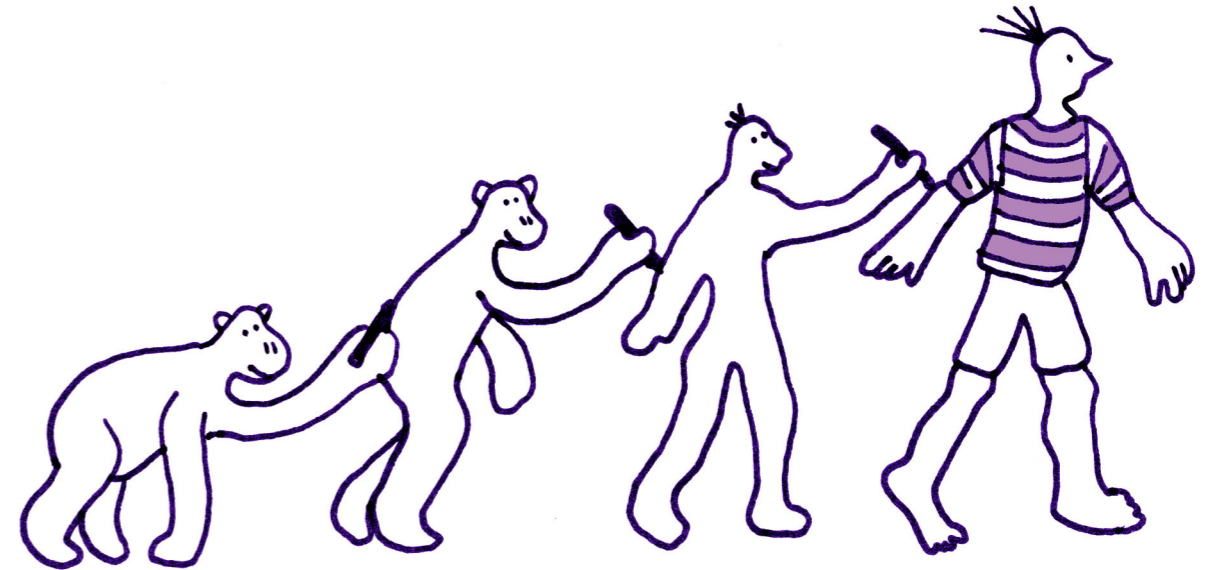
- DA model: focus on what you want to achieve, allowing for the students' start situation.
- CA model: focus on study behaviour that you would like to encourage through cohesion in testing and learning.
- DC model: focus on designing a 'guiding dialogue' and 'engaging' students.

One of or a mix of the three may well result in your most ideal educational design and fit in with the course on which you are working. In any design, it is important to keep an eye on the balance between design and open space. Space in which in-the-moment learning can and may occur and where there is sufficient attention for 'real student engagement'.

Learning

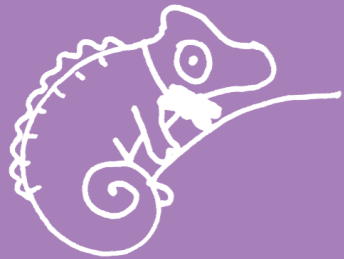
Who can put that better than Antoine de Saint Exupery:

*'If you want to build a ship,
don't drum up the men to gather wood,
divide the work, and give orders.
Instead, teach them to yearn
for the vast and endless sea.'*



You learn

- 1 how to influence teaching themes.
- 2 which perspectives matter in a teaching design.
- 3 how to design and assess teaching.



Work models

We-You-I-Now Design

A Closer Look

Focus on Canvas

Curriculum Gap

Assignments

Which educational questions are central in your design?

What are the qualities of your teaching design?

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

How do you perceive your course's curriculum?

Work sheet

This page is for your notes on the consideration *Learning by Designing and Designing by Learning*

Make your own canvas, alone or together.

What is important for you here?

Really Understanding One Another

Room and comprehension for the unknown in the other and yourself

We are all, both students and teachers, looking for forms of love, support and connection, including in our professional lives. At the same time, everyone is different in this respect. We often have different habits, backgrounds, needs and sensitivities. In a world such as ours, that demands a certain degree of (cultural) sensitivity and synergy from everyone. Certainly in higher education, where students are being taught who will be helping shape tomorrow's world and for whom diversity and working and collaborating in multicultural and interdisciplinary teams is or ought to be a given.

What does cultural sensitivity and synergy mean?

It means that you recognise cultural differences and are able to deal with them in a way that allows other ways of thinking and doing in order, together, to (be able to) arrive at choices. Sometimes that happens automatically; sometimes you have to make an effort. Every culture has visible and tangible aspects, norms and values and invisible basic values. It is often the invisible basic values, in particular, that matter. How do you create enough room to respect each other and, together, achieve results?

There are various approaches to dealing with another culture:

- Cultural avoidance
You avoid the confrontation and, in your professional attitude, impose your own cultural way of doing things on others.
- Cultural domination
You conduct yourself on the basis of your own cultural background, as if that goes without saying. You assume that others will adapt to that.
- Cultural adaptation
As opposed to cultural domination. You do your best to do what the others are doing.
- Cultural compromise
You act half on the basis of what is normal in your own culture and give up the other half. The other party also retains half and gives up the other half.
- Cultural synergy
You develop new ways of working. You appreciate all cultures as making their unique contributions making work and life more creative and dynamic. You recognise cultural differences as sources of innovation and growth.

You cannot achieve cultural synergy automatically; you can develop further together by, first of all, approaching situations from various points of view, getting to know and respect one another's basic values and, finally, including them in the ultimate choices.

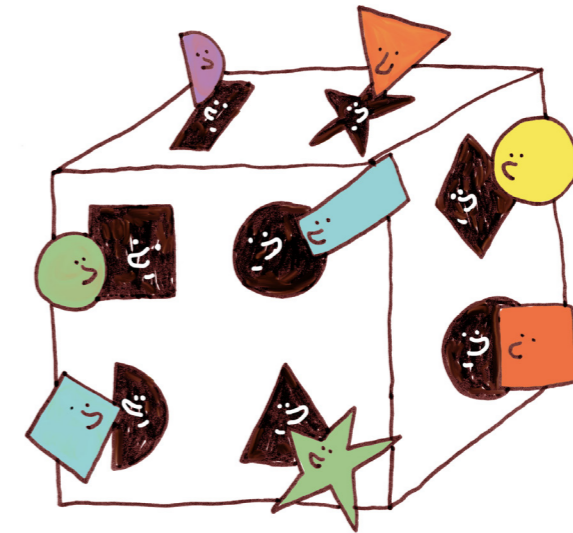
It begins with learning to see and define differences: recognising cultural patterns.

Geert Hofstede, doyen of comparative culture studies, defines a number of cultural dimensions:

- 1 Power distance high and low
- 2 Individualism and collectivism
- 3 Gender egalitarianism
- 4 Uncertainty aversion
- 5 Long and short term focus
- 6 Hedonism and sobriety
- 7 Focus on the past, present and future
- 8 Monochromatic and polychromatic time perception (doing one and several things at the same time)
- 9 Neutral and emotional communication

These Hofstede dimensions can help gain more insight into the patterns that have socialised us differently and influence how we learn.

It is about creating an inclusive playing field, where there is room for everyone's way of learning. Aminata Cairo talks about 'dominant and the other' and about connecting, with yourself and with each other, precisely from that dominant position that we all occupy from time to time. What you also need is courage (to fail) and the willingness to really listen and feel. Attitude and choice of words have an impact on whether or not we conduct an open discussion in which we can learn from and with one another. Creating a friction point can sometimes help.



You learn

- 1 how to define your own way of communicating.
- 2 how to see and identify (cultural) differences in students.
- 3 how to learn with and from one another, based on various frames of reference.



Work models

Your Teaching Culture Goggles

Your Own Sensitivity Mirror

All-in Coaching

Assignment

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

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

How do you coach students with differing cultural backgrounds?

Work sheet

This page is for your notes on the consideration Really Understanding One Another.

Describe or draw situations from your own teaching practice here that would really like to discuss with others: how do you see this and how would you tackle it?

These can be either individual or group discussions.

Marking Time and Stepping Forward

The value of pausing, harvesting and then moving on

Concluding part B is a moment for pausing to reflect. What have you been doing recently and what is your takeaway as a teacher?

Hopefully, you have experienced the beauty of teaching, your love of (art) education and students has been kindled and you have developed enough self-confidence to continue applying and deepening the insights and experiences you have gained in your own learning and teaching.

In her book *Liefde voor leren* [Love of Learning], Manon de Ruiten specifies five different ways of learning and points out that everyone initially has a specific preference:

- 1 Watching art: You prefer to learn in the excitement of practice. You observe others, analyse what is usable and apply that in your work.
- 2 Participation: Learning to spar with others. Their reactions and ideas feed your learning process.
- 3 Acquiring knowledge: You like the 'i's dotted, you like things to be solid and well-founded and you like learning where an expert transfers knowledge.
- 4 Practice: People who like to practice prefer to get to know something new in a safe environment. They are not afraid to make mistakes, because they learn from them.
- 5 Discovery: You prefer to learn from life itself. By finding something of it by yourself - you like to be at the helm.

Consequently, learning and developing cannot be organised and facilitated in the same way for everyone. When meandering, you will have to make a number of considerations over and over again.

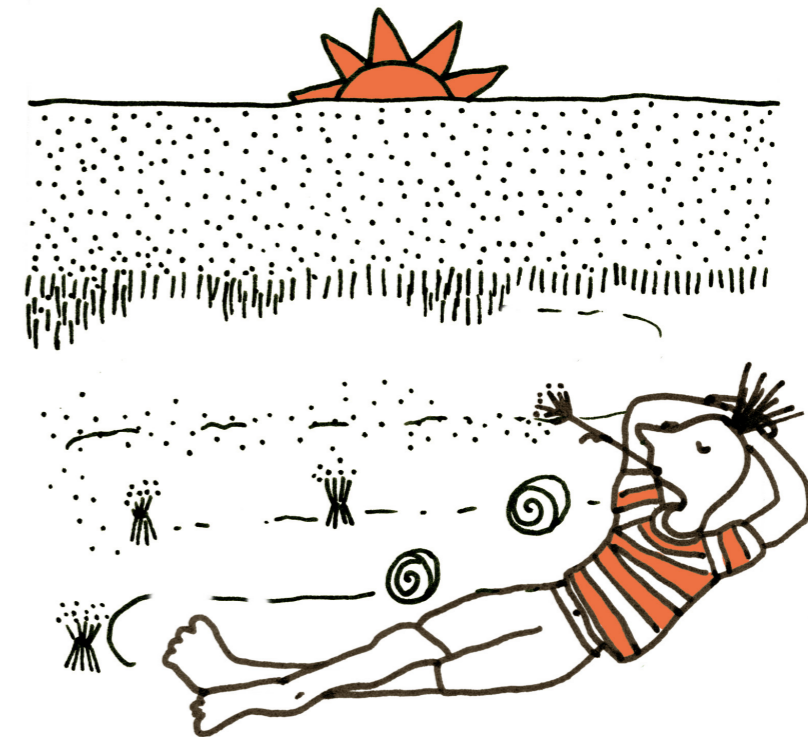
- What does someone already know and what can they already do?
- What can be developed?
- So what does work and what does not?

Do not forget that a lot of learning is automatic, outside education. Actually it is impossible not to learn. Of course, learning and professionalisation also require effort and stamina, particularly for 'drumming in' (learning) certain skills and insights and, perhaps, at least as much courage and perseverance is needed to let go of certain skills and insights (unlearning). It is therefore very important to design and execute on and offline teaching properly, with care and love, together with students, based on individuality in connection with the future professional field and society, in which (social) sustainability and technology currently play a major role.

Designing teaching and leaving enough room for what is and what will develop. That means working on the edge of the organisable. It sometimes seems like a paradox, agrees organisation philosopher Mieke Moor in *Tussen de regels* [Between the Lines], but, as you meander, it can also be a challenge to keep creating sufficient room in art education for the essential, for what really matters.

French philosopher Roger Caillios gets the last word: *disciplining exuberant energy is enriching. It is the seeming paradox that shapes us and that we, time and again, shape, both in the arts and in education.*

Time to harvest the fruits and conclude *The Art of Meandering* for yourself and celebrate with one another.



You learn

about the value of harvesting, celebrating and moving on together.



Work models	Assignments
Your Own Harvest	What have the research and design produced?
Teaching Contribution	How does your design research benefit education?
Teacher's Pride	How do you reflect on the result you have achieved?

	<h2>Where are you now?</h2> <p>You are about to conclude part B of <i>The Art of Meandering</i> (an interim measurement). <i>The Art of Meandering</i>. Time to pause (briefly), reflect, look ahead and conclude your meandering properly.</p> <p>The learning outcomes of part B:</p> <h3>Professionalisation</h3> <ul style="list-style-type: none">• You shape your role as a teacher in an adequate, personal way and can indicate how your role as a teacher interacts with your other (professional) roles.• You express yourself clearly and openly, within and outside a team context, with regard to your personal professionalisation issue and you dare to show and/or discuss your insecurity. <h3>Designing</h3> <ul style="list-style-type: none">• (Together), based on your individuality and expertise, you create teaching that fits with the pedagogic and didactic vision of the course.• You involve colleagues, students and other stakeholders within and outside the course in (re) designing the teaching. <p>At the same time, using concrete examples, reflect on the learning outcomes of professionalisation and design.</p> <p>Together with the learning outcomes of assessing, teaching and coaching from part A, they form the basis for teaching in higher (art) education and other education.</p>
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The Foundations of Meandering

About the design principles and backgrounds of the twelve considerations

Preface

The Fundamenten onder meanderen [The Foundations of Meandering] describes the guiding viewpoints and related design principles in *The Art of Meandering* and the underlying design and genesis.

The 'method' of twelve considerations for higher (art) education teachers aimed at promoting learning seeks to be not just another method but a driver for artistic and creative professional thought, deed and reflection by and for teachers in higher (art) education.

It has been generated by 25 years of training and research designs, in which three distinct phases of design research can be defined:

- Research before: design and development of practical tools (educational and pedagogic-didactic work models and assignments).
- Research during: what works and what does not, what excels, what falls short, tackles issues too explicitly or neglects issues. The choices and the action in the moment are permeated with experiences, histories, opinions and theory.
- Research afterwards (into): evaluations and discussions during and at the end of the courses, focusing on reflection on larger parts, such as specific themes and considerations and the method as a whole.

This three-way split, applied here to (art) education research, is based on the three-way split introduced by Henk Borgdorff in 2006, as a variation on Frayling's three-way split into 'research-for-into-and-through-art'.

Starting points and design principles

The Art of Meandering is an integral 'method' for professionalising teachers within higher (art) education. Teachers are addressed as colleagues with regard to their own professionalism as makers, artists, researchers or entrepreneurs and are invited to relate these to their (novice) teachership. They are asked to meander in an open, safe manner between twelve considerations concerning teaching and learning, based on colleagues' previous knowledge and skills. Where necessary and desired, the fifty different work models are intended to support, expand and/or deepen teachers' thoughts and deeds.

The related assignments invite teachers to broaden and/or deepen their pedagogical-didactical repertoire of action as a teacher, on the basis of their own (professional) worlds.

The poetic statements in *The Art of Meandering* serve as primary sources of inspiration for the various starting points and its supporting design principles. In part, they give direction and room to the method as a whole (introductory chapters, twelve considerations and 50 working models) and, in part, they are linked separately, to a greater or lesser extent, to the various considerations.

Below, the (poetic) starting points are listed in succession, then each point is explained separately and supported by design principles linked to the introductory chapters and various guiding considerations.

Starting point I

Within the context of their course, (art) teachers make pedagogic-didactic choices, daring to be a student again.

There is no road to good education, good education is the road
(inspired by Mahatma Gandhi)

Starting point II

The playing field is determined by partly given and partly personally-defined frames with sufficient structure and free room.

The opportunities are equally unlimited within and outside the limitations
(Jules Deelder)

Starting point III

Teachers learn alone and together (with colleagues and students) by exchanging experiences, taking a look behind each other's scenes and reflecting on all that (together).

You cannot be someone on your own, you are always someone in relation to the other
(Paul Verhaeghe)

Starting point IV

Teaching means embracing various roles and learning to switch between them (playing seriously)

You have put this mask on, so now you have to play your role
(Seneca)

Starting point V

Taking a close look at (your own and others') myths and assumptions about learning and teaching makes you open and resilient and leads to honest teaching and learning.

Being convinced of a certainty is an unmistakable sign of folly and of entire uncertainty
(Michel de Montaigne)

Starting point VI

Every day, teachers are invited to be their own best (teacher) self of that day, within the (teaching) situation of the moment.

Between dream and deed, laws and practicalities remain, and melancholy, which none can explain, which comes in the evening, when one goes to sleep
(Willem Elsschot)

Starting point VII

Teachers learn to deploy their own creativity in designing and providing their teaching and continue to play and experiment.

You start viewing your teaching as a creative activity, which you can shape as you wish
(Til Groenendijk)

Starting point VIII

Teachers are challenged to deploy their learning and reflecting (teacher-maker) self, to improve, to learn new things and to meet and deploy their best (professional) self in teaching and learning.

We can understand one another, but each of us can only interpret himself
(Herman Hesse)

Explanation of starting point I

With its structure of considerations and its approach of working models and assignments, *The Art of Meandering* helps teachers learn to choose from a mixture of learning theories that have been emerging in the Dutch educational field since the last century. All five of the most dominant learning theories are more or less usable within certain contexts and help teachers (and students) determine the focus when learning. The learning theories can be summarised as follows: practice, practice, practice (behaviourism), knowledge, knowledge, knowledge (cognitivism), reflect, reflect, reflect (constructivism), make, make, make, make (constructionism) and network, network network (connectionism). The choice of what, when and how depends on course vision, individual vision, goal/intention, student, group size and time. Often, a combination of ways of working and sufficient variety is the most effective.

Design principles:

- *The Art of Meandering* creates an educational learning environment that invites and frames teachers. It deploys the five higher vocational education qualifications and, with the twelve considerations, makes the entire realm of lectureship in higher (art) education discussable.
- It designs a rich learning environment, leaving enough room for teachers themselves to provide and experience good (art) education time and again, individually and together (with students and teachers).

These design principles form the foundation of the introductory chapter *The Art of Meandering, about teaching, learning and reflecting on the basis of individuality in context*.

Explanation of starting point II

The Art of Meandering questions the apparent paradox of (prior) linear goal-oriented thinking and doing (structure) and acting in the here and now, based on underlying (implicit or explicit) values (open space). In both situations, for teachership as well as creative makership, subjective experiences, ambitions and dialogue are regularly in (abrasive) dialogue with planability, manageability and the final objectives to be achieved, but, at the same time, both are necessary to achieve results within a specific timeframe. As teachers closely examine their own testing and assessment practice, Little Yellow and Little Blue become part of their mindset. They learn that learning outcomes formulated in advance by the course and learning outcomes formulated by students over a period themselves, or together with teachers, both require professional weighing and balancing of process, procedure, product and reflection when assessing and coaching.

Design principles

- Show the teacher-maker knowledge and skills acquired previously and elsewhere concerning 'learning' from pedagogy and didactics, of which they can or cannot make use.
- Create a safe, pleasant and clear start to everyone's own meanderings, in which makers connect their own professionalism to teaching.

These design principles form the foundation of the introductory chapter *Dance of Rest, Room, Rhythm, Roles and Rules, about the written and unwritten rules of the other and yourself*. The principles are further elaborated in consideration 2 *Goal Orientation and Free Fall, about how to assess purposefully and without limits*.

Explanation of starting point III

The Art of Meandering helps teachers observe one another's teaching appreciatively, in other words without judging or prejudice. By observing others' lessons and themselves being observed, teachers learn to adopt an open view on different teaching patterns. They also see the varying effects on students and are, therefore, confronted with a variety of possible ways of working. They learn to observe by watching and listening, to reflect on each other's professionalism as teachers and to expand their teaching styles. Zooming out on their own and each other's professional learning and teaching helps teachers make mastery and vulnerability more discussable and invites others, students and colleagues, to do likewise.

Design principles

- Help to make teachers teaching visible, shareable and discussable for themselves and each other and for students.
- Ensure that teachers and students can become co-owners of meetings and together create enough rest, room, rhythm, roles and rules. Mirror this co-ownership way of working for their own teaching practice.

These design principles are discussed in consideration 1 *Know Yourself and the Other, about how you inspire and motivate yourself and each other*, consideration 4 *Together and Alone, about how you collaborate with room for each other's talent* and consideration 11 *Really Understanding One Another, about room and comprehension for the unknown in the other and yourself*.

Explanation of starting point IV

The Art of Meandering helps teachers embrace the various (partial) roles of teacher and maker. Roles that can often be stretched and that always entail an element of reciprocity. That reciprocity is also in teachers as professional role models and in students (student makers) as role models in the making, sometimes with other orientations and/or more talent. On one hand, age and life experience often provide more insight and overview; on the other, there is the law of the inhibiting lead and slower adaptation to new developments. Respect for reciprocity means teachers and students enter into dialogue and learn from one another on the basis of differing and varying roles.

Design principles

- Teach teachers to work with clearly-defined role differences, such as assessor, coach and role model as maker.
- Ensure a safe learning climate in which teachers feel invited to experiment with various roles and possible role paradoxes, and invite them to do this with their students, too.

These design principles are discussed in consideration 3 *Role Model and Coach, about how to switch between your roles as teacher*.

Explanation of starting point V

Autonomy, flexibility, workplace learning, playful learning, diversity and differentiation. Behind these concepts are views on learning, teaching and the role of teacher-makers. Sometimes, these views seem like the truth; they are more or less written in stone and difficult to question. *The Art of Meandering* helps teachers make sometimes unexpected, implicit choices and assumptions explicit and creates room in which daring to question work, ways of working and visions becomes normal. It also does so by inviting the whispering professional ('of course you do it like that') to make themselves heard and to make their natural way of working transferable for students and other teachers.

Design principles

- Encourage teachers to continually question their own and each other's opinions, points of view and assumptions and adapt them where necessary or desirable.
- Seek a learning climate, work models and assignments that allow teachers to continue experimenting in a safe environment with various ways of working and methods that result in continuing attention for learning processes.

These design principles lead to consideration 8 *Fact and Fiction, about what is confirmed and what depends on assumptions.*

Explanation of starting point VI

The Art of Meandering helps teacher-makers seek their own professional foundation and a corresponding systematic working method, so they can turn dreams into deeds. This method also helps students seek their own professionalism and their own systematic way of turning dreams into deeds. To emphasise the importance of a systematic approach, they can find support in Marli Huijter, for instance. In her book *Discipline: overleven in overvloed* [Discipline: survival in abundance], published in 2013, she shows that after de-disciplining, digitalising and doing and thinking as you please, Dutch society, and the art world, too, are looking for contemporary rules, rhythm and resonance of their own and each other's voices, based on a sometimes implicit desire for structure and inner peace.

Design principles

- Make work models and assignments that help teachers to dream (big) and turn those dreams into (small) concrete plans and products.
- Help teachers to embrace the friction they often seek as makers and in which the frustration phase is seen as an instructive phase in development in their teaching, too.

These design principles are further detailed in consideration 5 *Estimating value and being certain, about how you, as a teacher, view yourself and (the work of) students* and consideration 7 *Dream and Deed, about where you are now as a teacher and what else you want to learn.*

Explanation of starting point VII

The Art of Meandering shows teachers that learning, play, creativity and art coincide. It challenges teacher-makers to allow their own interests, loves and fascinations to guide their teaching and to invite colleagues and students to do likewise. This way, they learn to play with each other within the course with the boundaries of freedom and form, of regulation and deregulation, and they learn to distinguish between different phases of playing or learning. It also gives them a better understanding of different design languages and how to design education in different ways, depending on their goals and intentions.

Design principles

- Ensure sufficient 'assignments and work models' that challenge teachers (within a frame) to use their individuality and methods as makers in (art) education and encourage them to play and experiment.
- Help teachers hold up mirrors that enable them to see analogies, embrace different roles as teacher-makers, connect professional languages and want to be students again.

These design principles are further elaborated in consideration 9 *Playful and Serious and consideration, about how to play seriously on the shoulders of giants* and consideration 10 *Designing and learning, about how to learn and create before, during and afterwards.*

Explanation of starting point VIII

The Art of Meandering helps teachers apply the three phases of creative intelligence and professional reflection to their own reflective learning as teacher-makers, improving learning (learning at the level of rules, results and concrete improvements), new learning (learning at the level of insights, results and innovation), and personal learning (learning through new insights and developments). On one hand, it is about learning from the outside in and, on the other, especially in art education, it is about unlearning. Consider blocking behaviour that is recognised, acknowledged and, if possible or desirable, relinquished, transformed or unblocked. Teachers learn to recognise their own patterns and can reflect and act on them through the honest conversations they have with themselves and each other.

Design principles

- Help teachers learn to deliver their own professionalism as maker-teachers by reflecting in different ways and levels.
- Teach them to also deploy the value of 'marking time, harvesting, celebrating and moving on', with which they are often familiar as 'makers', in education.

This starting point is addressed in consideration 6 *Sharing and Standing Alone, on how to harvest in the interim, look back and move on*, and consideration 12 *Marking Time and Stepping Forward, on the value of standing still, harvesting and moving on again.*

Design and genesis

Going back to 1987, the year HKU was founded, we describe, in a number of steps, the design and genesis of *The Art of Meandering, 12 considerations for higher vocational (art) education teachers to promote learning*. The steps show how different contexts of societal developments over time, questions from teachers and evolving insight have (had) an impact on the design choices.

Step 1

HKU is on the right path

After a number of years, HKU, which was established in 1987 and is rapidly expanding with numerous new courses, for which self-employed artists provide lessons, wants to offer artist-teachers the opportunity to professionalise as teachers. The HKU Basic Qualification in Didactic Skills (BQDS) developed and, in 2004, the HKU Educational Research and Quality Assurance Office published *Een, twee, drie, vier, vijf onderwijsvormen in het kunstonderwijs, over mogelijke verschillende didactische onderwijsvormen in kunstonderwijs* [One, Two, Three, Four, Five Teaching Forms in Art Education, about various didactic teaching forms in art education] and, in 2005, *Je bent goed bezig, Toetsen en beoordelen in het kunstonderwijs over beoordelen van competentiegericht kunstonderwijs* [You're Doing a Good Job, testing and assessing in art education on the assessment of competence-focused art education]. Until then, not much value had been placed on qualified teachers throughout higher education and certainly within higher art education. Work experience and familiarity with the professional field are considered more important for effective and creative learning than pedagogical and didactic

skills. It is easy to get exemptions. Nonetheless, HKU also attaches value to offering a course in didactics, which (in keeping with the 1990s, a time of upscaling in education, at universities of applied sciences and at HKU) will initially be set up in a modular fashion so participants can choose to do the course all at once, spread it over a number of years, or make their own selection according to their requirements.

Step 2

Its own BQDS

Since 2005, HKU has been providing and certifying its own BQDS procedures, in accordance with the conditions of the Dutch Ministry of Education, Culture and Science. It was initially intended for HKU teachers wanting to follow this didactics course. In 2009, an Executive Board decision stipulated that, within a year, all HKU teachers would have to be didactically qualified. This fitted in with the national trend: within higher vocational education, increasing importance was being attached to teaching skills. In order to accelerate the qualification of competent and experienced (at least four years) teachers, a digital portfolio course was developed in addition to the didactic course. The modular structure of the BQDS was also abandoned because there was a need for learning more from one another as a group. From then, meetings started with a form of peer discussion, in which the participating teachers discussed casuistry and the participants took the entire course within a year.

Step 3

National mutual recognition of BQDS

In 2013, the Netherlands Association of Universities of

Applied Sciences compiled a protocol that provides for the mutual recognition of professionalisation arrangements for university teachers. The appendix to the protocol describes the characteristics with which a BQDS procedure needs to comply and where there is room for differentiation and profiling. A peer review culture was also set up. In 2019, as universities of the arts, HKU, Amsterdam University of the Arts (AHK), the Willem de Kooning Academy (WDK) and St. Joost School of Arts and Design decided to organise common peer group meetings.

Step 4

HKU BQDS 'fans out'

Since 2014, HKU has been providing the BQDS for The Royal Academy of Art, The Hague (KABK) and ArtEZ University of the Arts. This enormous growth in the number of courses led to a larger team, with new trainers (educational artists, also former students and therefore familiar with the roles of student, teacher and/or course leader at HKU). Due to their experience and collaboration, the trainers also see and hear increasingly clearly the needs of art teachers and how diverse they are. At the same time, their pedagogical-didactical questions are highly similar. These questions were transformed into 50 work models with assignments.

Step 5

Focus on testing and assessment

In 2016, testing and assessment received a great deal of attention in high (art) education. The *Vreemde ogen dwingen* [A Fresh Perspective] report prompted the entire higher education sector to start working on

testing and assessment. In all HKU courses, the quality of testing and assessment was examined, HKU-wide guidelines were set up and new examination committees were installed and trained. Separate Basic Qualification in Examination (BQE) courses were also developed by the existing BQDS team with an external educational expert. At the same time, the arts were looking for national support in making their own voice heard more clearly. Inspired and bolstered by Dominique Sluijsmans' vision of the importance of a good feedback culture, a number of universities of the arts added an extra page of their own to *Vreemde ogen dwingen*, with more attention to how assessments are conducted within the arts, in which (personal) feedback often plays an important role. The BQE helped fuel the debate. In the first instance, a rather 'Blue' approach was used to ask for test criteria and suchlike to be formulated beforehand and to test whether students had met them. How these external requirements could be meaningfully translated for (art) education and how they could fit in with the working methods of makers and the prevailing integral assessment culture within many (art) courses was then examined.

Step 6

Integral approach to BQDS parts A and B

In 2017, the then HKU Expertise Centre for Education gave the BQDS a development assignment to, among other things, make the design more explicit, easier to transfer and more self-managing. It was asked to look at whether BQE could be offered in a more integrated way. A team of five colleagues, each with a background as an artist, educationalist and/or teacher, created an approach whereby playful learning

and experimentation with assessing, teaching and coaching were ensured in their own workplaces. The team opted for an integrated BQDS/BQE approach, based on the belief that testing and learning are inextricably linked. BQDS divided into parts A and B. Part A is BQE-plus, so it deals with assessing, teaching and coaching and, in Part B, there is more focus on designing and professionalisation. Partly because HKU also provides training courses at KABK and ArtEZ, there is a rich learning and experimentation environment and plenty of opportunity to reflect on what makes something work well and how this is influenced by circumstances.

Step 7

From approach to 'method'

In the 2019-2020 academic year, partly because of the departure of two seniors, the approach of HKU BQDS grew from a well-functioning practice with an annually-adjusted module guide into the meander box. In September 2020, the first (Dutch language) edition of *The Art of Meandering, 12 considerations for higher (art) vocational education teachers to promote learning* was published. This is used as the basis for the current HKU BQDS.

Step 8

The 'method' examined

25 years of training and 'research before' (design and development), research during (what works, what does not, what falls short, assumes things too explicitly and leaves things unfinished on execution), through the discussion and interim evaluations with participating teachers and 'research afterwards'

(evaluations after the courses). Subsequently, *The Art of Meandering* was tested three times and extensively reviewed by a large number of designers, education experts and quality assurance staff, both inside and outside HKU. At the end of 2021, it was published by HKU Press as the meander box and the meander booklet, with a link to the 50 digital work forms and assignments (www.hku.nl/hkupress). A 'method' that challenges (art) teachers to connect their own expertise acquired earlier and elsewhere to their teaching and to continue to deepen and broaden it, together with colleagues and students, within the context of a course.

12 tips to keep teachers meandering

- 1 Visit colleagues to teach and observe
- 2 Enhance your knowledge of learning and embrace the basic jargon
- 3 Ask yourself and each other questions
- 4 Learn and work alone and together
- 5 Experiment, browse and wander
- 6 Reflect on what you do
- 7 Continue big dreams and (small) deeds
- 8 Use your feel for fact and fiction
- 9 Never stop playing
- 10 See teaching as a creative activity
- 11 Always be curious about the other and other things
- 12 Dare to stand still and (briefly) not know what to do

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If you would like to know more or have any comments, please contact HKU Press, www.hku.nl/hkupress and/or Corrie Nagtegaal, corrie.nagtegaal@gmail.com

Corrie Nagtegaal

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Corrie Nagtegaal

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