Making space
to get perspective
by sharing perspectives

**Creating a playful dialogical tool
for higher art education**

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as a Student at the Master Education in Arts
at the Piet Zwart Institute
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Instructable • for reading this document: text in black is informative, and text in pink is my personal reflection. You can skip reading the pink text and be informed sufficiently when needed.

Introduction • "My dear MEiA,

I wish to write you this letter to detail my experience in this trajectory towards mastery in the Master of Education in Arts at the Piet Zwart Institute. I have been fortunate to teach Design to many young and old students in educational and corporate contexts in different countries for many years, and I wish to level up my game as an educator. Aside from being an educator, I treasure my experience as a designer, creating playful tools to motivate learning and change behaviour in various contexts and users.

Thanks to both, I have developed a growing curiosity to discover how (and why) people navigate within a context. I became a game alchemist searching for the holy grail of motivation, questioning what makes one tick to interact or learn. After being introduced to the program by my classmates and tutors, I became intrigued by the diversity of emotions (including mine) around our first assessment. I then decided to research the ambiguous role assessment plays in art education. So, my dear MEiA, you are my inspiration.

"The MEiA programme is called 'Education in Arts', but it is multidisciplinary. We pay attention to contemporary developments in art and design education, considering it an expanded and interdisciplinary field that includes socially engaged art practices. The programme pays attention to education inside schools as well as outside of them; the curriculum is designed for educators in the fields of secondary, vocational and higher arts and design education, educators in museums and community arts, as well as artists and designers with interest in pedagogical practices." – from the Master of Education in Arts Course Profile.

Teaching design (or art) is not an easy task since it is not only knowledge that needs to come across, not just a skill that easily can be copied to get learned, plus it also involves an attitude to get trained by practice and reflection over and over again (KSA model by Bandura in social learning theory). Design is mostly about prioritising and making choices, validating the made choices and then making a new choice again and again.

Learning to become a designer is done by reflecting on what was done (and why), what is concluded now, and what can be done next. Design is about assessing an issue, formulating the question, its context, the users, the requirements, the pains and gains full time. We create many different prototypes to materialise and test our assumptions. These prototypes can be low fidelity (e.g. paper prototypes) or high fidelity towards a realistic final result, including production and implementation implications or proof of the potential impact. This is quite a lot to get lost in, primarily based on assumptions. Therefore, it can be challenging to be(come) that designer to make a suitable judgment call.

While teaching Design, I often encountered students getting stuck, then they either freeze or get angry with their project, peers, teacher or, worst case: at themselves. When this happens, I notice they feel unsafe, lonely or lost and, therefore, close off/disconnect. When this happens, it is double hard to get the student re-engaged or motivated; they'd gotten in the opposite; a defensive, disconnective, non-learning mode.

To judge and be judged (or assessed) is a vulnerable moment; certain stress levels make a person fall into the trap of freeze, fight, flight or adapt. These mechanisms are intended for survival in emergencies, yet these block learning. Marshall B. Rosenberg wrote about this beautifully in his book Nonviolent Communication. We need to prevent that extreme level of stress. We need to make use of these emotions since these are indicators to learn about unmet needs to navigate. This is also helping us to focus and learn to get into a flow. It is a delicate balancing act for teachers and students to facilitate or communicate to find this 'sweet spot' between eustress and distress. Sometimes boundaries even need to be crossed to learn where they are, why they are there, and how to balance things better. After all, judging or being judged stays a sensitive matter, and differs for each individual, it is easy to get unbalanced with biases, assumptions and interpretation.

Since I started with you, my dear MEiA, it has been an incredible journey to look at all the complications related to this topic. Various roles, experiences, expectations, needs, pains, visions, cultures and perspectives play a specific function. I researched practices and theories to distil conditions and requirements to unravel this complexity. Many experiments have been designed and conducted. And you, my dear MEiA, became my laboratory.

By coincidence, the MEiA faculty planned this year to focus on their assessment vision (as part of the continued improvement of quality curriculum), and I was welcomed to join the MEiA Assessment Workgroup as an ambassador for my fellow students, looking at the topic of assessment from the student's perspective. When researching the origin of these criteria, I learned to zoom out to understand why and how an institute also needs to fit in within systems and has guidelines and rules to obey, and is also exploring its agency by 'bending the rules' in interpretations (e.g., acknowledging the need to change "Cultural Entrepreneurship Ability" to "Ability to Act"). As students choose an institute with a good reputation, the quality of education needs to be assured. To play a role in this visitation became one of my zooming-out experiments in my quest to understand. Being a member of this workgroup, scrutinising the descriptions of the learning criteria and their different interpretations. The interplay between stakeholders (e.g., students and teachers) towards a jointly agreed result is not yet defined. How and when criteria can and need to be (re)formulated to create a solid framework as a tool to navigate and communicate. It functions as a code of conduct; on the one hand, the criteria imply a promise to the students about what the course and activities will entail, while on the other hand, they request something from the students. This made me realise that learning and teaching should be regarded as a dynamic agile/iterative negotiation process, the responsibility and ownership lies in between both.

The results of this workgroup are concluded in MEiA course director Ingrid Commandeur's document "Holding Space – Self Evaluation Master Education in Arts," added as an appendix to this document since it reveals much about this collaboration in learning. For example, the following quote: "Although most educational endeavours start with teachers having a learning intention for their students, the outcome of students' interaction with the material is, in essence, uncontrollable. This uncontrollable aspect is often making students feel anxious, being unfamiliar with the situation, while in their perspective, teachers are empowered and in control, being familiar with the program they created; this creates an assumed hierarchy that is not true since teachers are not steering, they only facilitate the students' journey. However, this 'weakness' is the same condition that enables knowledge to be reconstructed (not merely reproduced), opening for the meeting of various perspectives that can further challenge and develop a field." (Source: 'Never mind the gap: Formative assessment').

This experiment showed the Institute's ability to be vulnerable, agile and critically reflect on what should happen in the future and to allow openness and freedom for tutors and learners to grow; to be courageous to explore

the set frames and rules to be bent. And most importantly: to acknowledge students being equal in this system, non-hierarchical, yet acknowledging the different roles everyone plays. Since we are all learners, our curiosity for art (education) is shared. These are just some of my takeaways, my dear MEiA. To quote Paulo Freire: 'Whoever teaches, learns while teaching. And whoever learns teaches while learning.'

My dear MEiA, I am so excited about the fact that I am currently developing The MEiA Game as a dialogic tool within this research, which hopefully will also become a tool to be used effectively after my study to facilitate the dialogue at MEiA to develop and improve the curriculum. The game brings an "excuse" to situate a problematic question. Therefore, in preparation, curating the right (set of) questions to be played is essential, but also inviting all players in a safe way to participate or practice "the right to opacity", to not participate actively, as Édouard Glissant would call it. The game can be played at the Open Day by curious students to get familiar with the program, in class among students, or between students and tutors, at the start or end of the first year to reflect, or at the start of the second year to recap and look ahead. It can also be used by the educational staff to question their expectations of the program and to reveal gaps or interpretation differences.

The game, an open play, or so-called sandbox play without competition at stake, describes the adventure of the educational program as a two-year stay on an island, with a chronological description of the program and seminars. Players identify with an avatar on their quest. The learning curve is visually 'measured' by collecting Lego building blocks which players receive when answering questions on cards. These specific sets of cards can be chosen in advance, depending on the topic at hand or needs. The game ends when players decide to end; there is no need to reach the finish on the map; the game is to ignite dialogue and share perspectives and acknowledge that these differ and change due to situatedness and, therefore, learn that even fixed ideas can also get changed, alternatives are always to be found. The end is the moment to reflect on how the built avatars and locations on the map relate to the dialogue about the bigger picture, to harvest insights and create pending questions that were not addressed yet. The game's main goal is to create a safe space to foster an open dialogue and see the different approaches and perspectives on and in education in arts to (re)construct standards in a community (or find a common language). Hence, all participants get more familiar with being unfamiliar and the not-knowing to perform as desired. My dear MEiA, do you want to play this game?

Practices that move(d) me towards my question/vision

- learner
- designer
- educator

we are here now

71 · · · 76 · · · 81 · · · 86 · · · 91 · · · 96 · · · 01 · · · 06 · · · 11 · · · 16 · · · 21 · 23

Hello, I am ellis in wonderland, and I was diagnosed as dyslexic at a late age. My dyslexia is revealed in reading, writing, and spoken language. I often understood and interpreted things differently, making me feel stupid and lonely. As a workaround, I found many methods and tools to avoid misunderstandings in communication by questioning my assumptions, to test these before acting (wrongly). This coping mechanism made me a designer, researcher and perpetual learner.

I studied Industrial design in Eindhoven as an information designer, then started designing interactions online and was forced to teach web design to clients at Mediamatic, where I worked before 2000. Since the internet hype made people think a website would solve their marketing issues, we designers

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were asked to explain in lessons to clients how a website is constructed and how it might be helpful in different contexts and user audiences. We made our clients become owners of their issues and co-creators towards solutions. This made our work more meaningful. I was 'forced to teach'... my father was an engineering teacher at the University in Eindhoven. As a young child, I told myself: "I'll never be able to become a teacher like my father is since I am too shy, too stupid, and who am I to teach/tell anyone anything?". I truly believed I would never be able to overcome those obstacles.

In 1999 one of our clients 'SamSam, a magazine about world citizenship for children' asked us to engage their audience (8 to 12 years old) with their content more. We decided to make the kids play (two-way communication) the content instead of just delivering information (one way) as most websites did. Since then, I have been intrigued with play and games as a tool for impact. I wrote the book: Apply Play • to get ahead of the game as one result of my quest to find answers and open the dialogue on play, this allowed me to get a better understanding of how game rules create a simplified system, a framing and situation for players to actively learn how to navigate inside, acknowledge dynamics between things, feel empowered to have options to choose from and then to fail or not and replay. After the game, one can take this new knowledge outside to navigate life differently and more confidently. In my opinion, that is the best way to learn and relate... interplay. First, in a safe place to explore, experiment, learn and then apply the ability to change perspective and transform."

Johan Huizinga wrote about the culture of play in 1938 in his book "Homo Ludens." "The magic circle is a state in which the player is bound by a make-believe barrier created by the game." The magic circle can be used as a model to discuss play. The presence of interaction between game elements and the player creates it. Without a player, there is no state of play. Without a game which can have one rule, no magic circle will appear. Three elements must be present for a state of play: A player (the person interacting) + interaction/play + toy or game (defined by game rules) = magic circle = state of play.

The magic circle offers players never-ending intrigue to investigate and explore. Game developers focus on or create only certain aspects of the magic circle; the player makes the state of play and the magic happen.

When designing a game or really anything, the designer empowers the user to use the product for his purpose and delight. He turns ownership of the magic circle to every player with his perspectives and objectives. The way players see the game leads to many different facets and outcomes. For example, when I pass you my knowledge and experience about the potential of applying games, my goal is to ignite your inquisitive mind to elicit play. Still, I cannot control how you receive or play with the information. That is the magic of the magic circle. (excerpt from Apply Play • to get ahead of the game by ellis bartholomeus, 2018).

The same Magic circle describes students' motivation and interplay with their learning in designing and playing games and teaching and learning. The students/learners make the magic of learning happen, not the teacher; they merely create conditions and facilitate the student's trajectory.

As an educator in art and design, I am so lucky to be a constant fellow learner with my students, endlessly curious about what the trajectory might bring us. I wish to quote Paulo Freire: *"Whoever teaches, learns while teaching. And whoever learns teaches while learning."*

It was only recently when Clever Martinho, with whom I was co-training trainers to teach youth game design in a favela in Rio de Janeiro, pointed out that my way of teaching was very much a 'Paulo Freire approach'. This surprised me very much, and I listened to the 'Pedagogy of the Oppressed' to understand better and must say I feel honoured to be recognised in my practice of teaching in this respect; there have been many moments I realised his approach, and this is one: Paulo Freire defines praxis in Pedagogy of the Oppressed as *"reflection and action directed at the structures to be transformed. Through praxis, oppressed people can acquire a critical awareness of their condition, and, with teacher-students and students-teachers, struggle for liberation."*
It is important to acknowledge that we often oppress ourselves in thinking about what is expected from us or our perfectionism that makes us freeze or flee instead of creating and making. We need to find ways to verbalise this thinking, making these tangible to untangle, to free our oppression inside ourselves and face the fear of freedom; this, I believe, can only be done in a dialogue with others, as a game can be a tool to ignite and foster that dialogue.

Research question • How might we be able to co-create the magic circle of learning as students and teachers in higher art education?

During my research, the question meandered due to what I learned and read while researching; just like I evolved as a learner, my question transformed (and might change more next year after graduating) to become:

How might we be able to co-create the magic circle of learning as students and teachers in art education? What do students and teachers need to become learners together to experience education in art to its best potential? Can a dialog be ignited, facilitated, and fostered to find *common ground and language in an adventure together, to listen and be heard? To deeply understand the challenges and obstacles in creation and learning to connect on the topics at stake so each becomes more equipped to situate and navigate between the different aspects? Hence, individuals become more equipped to navigate between the different aspects. To allow other and different perspectives to play a role in achieving better understanding, so we (as individuals) will be more able to situate and relate together." The first version of my MEiA game is created to be explored as a playful tool, a work in progress...

* 'common' does not imply an identical, similar or a final agreement, yet an understanding acknowledging the multi-perspective and nuanced interpretation of complex topics.

Subquestions

- Who plays what role in art education? (self, peer, group, tutor, staff, institute, external, international)
- Why is assessment in art education more complex yet relevant? (summative/formative)
- Where does learning take place? (context & conditions)
- When does learning take place? (pace and timing, open ending, deadline or milestones)
- What are the obstacles in learning for students and teachers? (emotions)
- What are instruments in art education? (competencies, curriculum, conditions, grading methods & tools)
- How are instruments being communicated? (timing and medium)
- How can we evaluate art education objectively/subjectively? (monitor & evaluate)

Design thinking as a cyclical process of learning

My research strategy has been with me for many years, and I tend to forget to describe this explicitly since it is a habit taken for granted, as old furniture often is. I am perpetually curious and have a strong desire to make sense of things that do not make sense to me initially, so I'll be able to navigate better next time. I am a sense-maker. I developed my methods and tools to discover that these already existed in Design Thinking, which made me feel more confident in my profession, and I trained and developed these more and more. I have been teaching design, design thinking and game thinking at universities, schools, NGOs and companies (Source: Gamethinking by Amy Jo Kim). To empower teams to create scenarios, kill assumptions and get aligned together while being more aware of obstacles and opportunities. Meanwhile, I have been intensively involved in academic research finding methods to measure impact: how to validate an educational product (like a game) to be effective?

The origins of design lay in the Industrial Revolution and the development of mass production. It became increasingly important to think about products and production in new ways. Aesthetics also became essential and no longer about engineering only yet design became a discipline including education and study. In the second half of the twentieth century, design matured in education and led to a need to identify fundamental aspects of 'designerly' ways of knowing, thinking and acting; design thinking arose from psychological studies on creativity in the 1940s and the development of creativity techniques in the 1950s. Design Thinking can be seen as a demystification of design to allow non-designers and other disciplines to participate in the design process to explore solutions to complex problems. The complexity often lies in the dynamic changing of context, conditions, consequences and those involved (human, non-human living and nonliving). This became popular (mainstream) and part of the described twenty-first-century skills. Two brothers, Tom and David Kelley, wrote this great book Creative Confidence in 2013 on unleashing creativity within every one of us, where I agree that creativity is more a method to be taught than a talent, but this dialogue is far from 'done'.
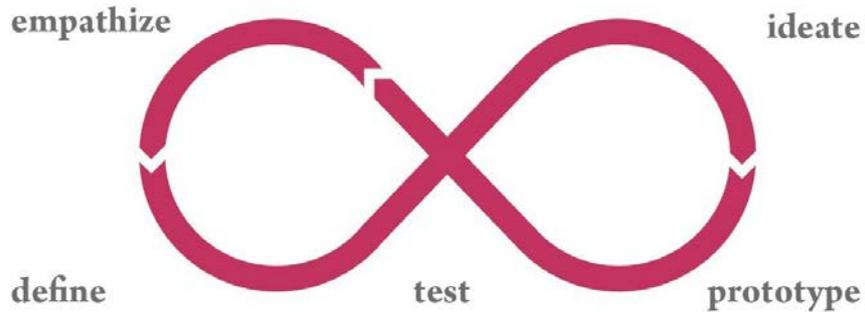
Design Thinking is visualised as a process with several steps in the following order, and the end comes back to the beginning to indicate that there is no end to learning what might be required or needed since the dynamic changing behaviour complexity entails. These steps have been taken in this research as a strategy, repeatedly while researching theory and practices to design prototypes for learning. Most great aspect of this method is that making a wrong choice (or "mistake") is part of this process and provides insights, this allows us to deal with fear. Not making a choice is much worse then making the wrong choice. Each experiment provided direction, and the insights gained from the previous experiment empowered me for the subsequent investigation.

Empathise can be the starting point to sense something, somewhere, and somehow is not correct or in need of something. One method to activate empathise is asking the following questions in a context or topic: What do you see, what do you hear, what do you feel, and what do you think? It invites people into a sensory mode; this often avoids subjective judgements and biases. Next, **Define:** what is the core issue at stake. Distil the five W's to understand the discoveries in the first phase and acknowledge the contingencies in between, who needs what, when and where, but mostly why? With that definition, **Ideation** can take place, often done by

brainstorming; mostly, several ideas are generated, and prioritisation is aligned and checked with the earlier definition statement. A **Prototype** is being produced, including an experiment design: 1 hypothesis: We believe that... 2 test: To verify that, we will... 3 metrics: and measure ... 4 criteria: We are right if ... then the **test** takes place while keeping in mind the conditions and context of the trial taking place, aspects like subjects (=persons to test with) timing, resources, and many other factors need to be taken in account to make sure that learnings can be found valued to relevance, feasibility, viability and desirability. Arguments and conclusions must always be considered carefully since assumptions are always trying to get into your documentation, so be aware. Lastly, to document appropriately, including a **Reflection**: what was hoped to happen, what did we sense, see, smell, read, hear, feel and think (this is also an invitation to the next empathise phase to start the next sequence/ experiment) plus what will we do next? We use our found arguments to proceed next, more grounded with arguments and reasoning (this also includes 'happy accidents' to happen, it is not at all purely rational).

This sequence, including other Design Thinking tools, shaped this research's core activity to untangle the aspects and conclude towards a practical tool to support communication between students and teachers. Each experiment led to answers, new questions, and assumptions to design the following experiment. Killing assumptions to become either conclusions or get reframed. The journey has led and will lead to a repositioning of myself as a media researcher. In the following chapter, only some of the experiments conducted are described.

Experimenting with stress, distress and eustress in art education

Experiment: play a role in future art education • who

In the ambition to untangle the topic, the first focus on the interplay/negotiation between student & teacher is chosen, to zoom out on other roles later. This reminded me of an exposition I participated in in Istanbul's 'The Village' on future art education. I was asked to expose and conduct workshops about using play as an educational tool in a collaborative context. These workshops had been conducted in various situations and countries to make teams create a game as a concept solution to a serious matter, e.g., traffic jam in Rio de Janeiro, bullying in school, and waste recycling in Pune, India. In Istanbul, the topic was 'bridging art & audiences', and participants shared in teams their perspectives to discuss the obstacles and challenges towards alternatives using game elements as ingredients.

In this workshop, a tangible prototype is being built to reflect together on future scenarios. An instruction video with photos of conducted workshops was presented at the expo. For participation, a space with forms and pencils was created to ask visitors in a specific format to write/draw their profile as a learner, including their preferred teaching format. This playful approach allows an explorative and innovative mindset. First, from the perspective of being a student and second, when teaching/instructing someone else, the opposite side, to multiply views on one topic to invite empathy as part of the solution. Instead of one-direction thinking, interplay (= how two or more things affect each other) increases understanding and balances stress.

Yaşam boyu öğrenici olarak *The Village Project'* te bir rol oyna

kabusum

hayalim

Bu sergiyle ilgili ne söylemek / ifade etmek isterim

Yanımda getirdiklerim

Kabiliyet / Yeteneklerim

yapan   izleyen   düşünen   hisseden   ciddi   oyuncu

Şu şekilde öğrenmek isterim
Şu şekilde öğretmek isterim

www.ellisinwonderland.nl

Play a role in future (art) education

what I think about assessment in art education

what I bring along

my talents

student   teacher   artist   designer

I prefer to learn like... [mark your choice(s)]

I prefer to teach like... [mark your choice(s)]

Can you recall any experience receiving a grade?
yes ◯ or ◯ no?

Was it a positive ◯ or ◯ negative experience?

describe what happened

how did you feel

age

kind of education/project

and/or

Can you recall any experience giving a grade?
yes ◯ or ◯ no?

Was it a positive ◯ or ◯ negative experience?

describe what happened

how did you feel

kind of education/project

age

If I would give you a magic wand and you could change something, how or what would you change?

magic

wish to learn more or receive progress on this project?
go to: www.ellisinwonderland.nl/meta

Thank you!

A playful form was created as a deliberate scholastic practice. Most important result: visitors of the exposition reported being grateful for the opportunity to contribute with their personal experiences anonymously at the exposition personally. This inspired me to recycle that same concept and use this exact format, primarily because of the context at MEiA, we are students to become educators with previous education experience, and this ambiguity is intriguing to be researched on this topic: to be taught or to teach, or to judge or to be judged.
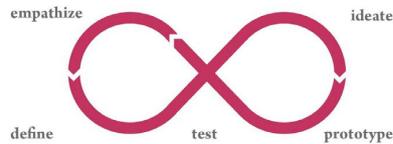
Empathising to learn more about the various emotions in the assessment and how everyone's background, culture and experience might impact their view on being assessed. Secondly, the notion of my classmates on assessing and being evaluated needs inquiry; to close that canyon/gap requires empathy to be bridged. To **define** this complexity of interaction between people, step in the other side's shoes both ways since we are in an educational setting to become teachers while being students in art education. The **idea** is to harvest more different experiences (old and new) and open this sensitive dialogue plus provide perspective via an experiment, a playful "questionnaire" is re-created as a **prototype** to be shared as a **test** in my Meia class.

1 hypothesis: We believe that people have a great variety of previous experiences that result in expectations in art education and grading. To provide an opportunity to bridge the gap and address the topic of "judgement" about being judged and to judge. An anonymous playful format will invite participants to share their personal experiences about assessments outside this MEiA context. Create awareness about the responsibility being transmitted. **2 test:** To verify that, we will use a playful questionnaire to inform participants of a pedagogical act in out tutor Çaglar Koseoglu's seminar 'Critical Pedagogy' to profile as a student and as a teacher, and ask them to individually document a lived experience they recall about assessing and being assessed before MEiA. Then collectively, we shared some of these experiences about doing this exercise and a conversation about being assessed at MEiA. **3 metric:** we measure the openness of individuals sharing their negative and positive experiences while trying to listen together to what might be the origin of those emotions, then in a dialogue, zoom out and consider the irrelevance or values of assessment/educational systems. **4 criteria:** We are correct if many positive and negative personal stories are reported, and questions are raised and discussed to find potential solutions.

Reflection: from both perspectives as a teacher and as a learner, a wide range of emotions were experienced: *"I felt torn between feelings • frustrated • indifferent • confused • conflicted about outside and inside expectations • lonely • connected to the content • furious • failed with no clarity about what I did wrong • powerless • nervous • incompetent • judged • apprehensive • indifferent • pragmatic • nerve-wracking • pressured • anxiety • sense of accomplishment • ambivalent • alienated • warm • depressed • relieved • down • positively surprised and delighted! • happy • satisfied • pressured • obligated • blocked • motivated • confined • unjust • punished • disconnected • fair • unfair • proud • pleased • anxious • confident"*

In the written text from participants, it was clearly stated that it is not easy to assess as a teacher and not easy to be assessed as a student. No ideal method exists; several ideas have been created and questioned. Adaptivity came out as most crucial and desired; teachers should be able to adapt their way, plus match their students' desires on how assessment plays a role in the program to trust the context and method.

As for the pedagogical act in this experiment: during the workshop, participants expressed how nice (and easy) it was to recollect and describe positive and negative personal experiences as a student and feel invited to step in your student's shoes being an educator, plus step in your teacher's shoes hindsight, and be on that bridge of understanding the opposite sides of being judged and to judge for a moment. It was experienced as zooming in and out on art education as a topic. It raised many more unanswered questions about the balancing act of letting go and holding on to standards and formats for quality assurance on individual and systemic levels. Lastly, it was appreciated as a safe, fast and low threshold method to open a sensitive dialogue on a joined topic/worry about "where are we?".

Students reported feeling unfamiliar and overwhelmed at the start with getting to know the institute's culture, methods, people, tools, curriculum and assignments given while trying to position themselves in all these new things. Secondly, a strong desire was expressed to be acknowledged as an individual, not required to fit in boxes or be framed. Contrasting the willingness to work in the group and not stand out was also crucial. Expectations not being met or communicated well and not being in control increases anxiety. While most participants acknowledge that getting outside their comfort zone is also a crucial aspect of creativity and learning since the process in art is not linear or objective. Not an easy balance to find between these opposites.

Looking back now, arriving at MEiA, I felt like a newbie, a sweet, toothed toddler in a candy shop with great candy to choose from and to eat. I was handed new content, people, tools, and environments. I wanted to taste all, yet felt very incapable of choosing. Now – almost graduating – I can see (while laughing at me as a little toddler just a few months ago) that I already carried quite an expertise and positioning arriving at MEiA yet missed the ability to have a meta-view of myself in this new context and those new things around me. I needed to gain the vocabulary to know and express my positioning on these new grounds (and I am still struggling while writing this text). Looking back, I realise that I have been learning, am learning and still will be learning in the future.

Understanding where I am and where I want to go requires moments of reflection; an assessment is a tool for precisely that. I would love to vote for more assessment moments instead of fewer since these moments make my journey more transparent, even when one point would indicate total failure. I'll have points on the line to get back to any time to remind me where I intend to go in that context and learn what aspect has changed to decide my next move. The more, the merrier!

There is no fixed moment to be confident about positioning since everything always moves, and this requires flexibility and practice... to learn to juggle with the things around in interplay. To become confident in that movement, those dynamics while carrying our luggage and related experiences. To zoom in and focus on details, yet knowing how and when to zoom out and get a perspective on the bigger picture, to know what to do next and zoom in again appropriately allows agency for all learners in all contexts. We are all learners, and we need to learn from each other how we deal with stress and distress during those moments in our trajectory, therefor next experiment is about the dialogue to listen to each other's positioning:

Since teachers know more about the trajectory and what is coming, students often feel behind or oppressed. Especially in (art) education, teachers neither know the (ideal)outcome nor are much more with the students than against them. Still, this misunderstanding is not easy to be taken away since it is experienced as being hierarchical, to feel submissive to teachers' judgment about doing good work or being a good student. And the term "good" does not even relate to a discipline as complex as art and design. Misunderstandings about the feedback being subjective, unclear or not transparent, or simply the student's feeling of being misunderstood

or lost. Yet teachers often feel not heard or misunderstood in their ambition to assist a student, yet not tell them what to do, since the learning path is the students, not the teachers' approach to walk.
(Inspired by Paulo Freire the oppressors and the oppressed)

Experiment: "how'd you feel when..." • what

This is a method to make participants see/learn how emotions are triggered by situations, yet not caused by conditions, to learn to recognise that:

1. People experience different emotions in similar situations
2. each has different emotions, experience perspectives, background
3. emotions are related to needs
4. (unmet) needs trigger emotions
5. emotions can be a compass towards fulfilling unmet needs
6. understanding your compass and someone else's compass can
   open the dialogue and create a connection

Workshop design
- welcome and introduction • 10 min
- physical exercise to land standing, make circles • 10 min
- provide the pre-written 'how'd you feel when..' – scenarios, and ask participants to take position around the four container emotions; fear, anger, sad and happy. Use balloon as 'talking stick' to ask other participants why they chose to stand there • 15 min
- evaluation: discuss diversity of feelings from others + theory nvc (non violent communication) • 10 min
- second round scenarios, emotions plus needs behind • 20 min
- physical exercise – chi kung – touch hands in pairs to experience how empathic listening can sometimes overlap; who is leading and who is listening when? • 10 min
- mining insights – evaluation • 15 min

To get perspectives from others to get a better view of yourself. Getting a deeper understanding does not always mean agreeing with each other or seeing someone else has an opposite experience (emotional) in the same situation due to earlier experiences or cultural differences. Learning different perspectives and seeing that they can exist about the same topic helps to create empathy and practice finding a nuanced common ground. Next experiment diving deeper into what and how we teach...

During this dialog my thoughts
found focus, listening deeply to my classmates struggle I noticed how talking **about** emotions together in
a safe space, creates safety and space. This can help us (students AND teachers together) to hear and understand individual unmet needs.
We do not need to fill each others' unmet needs, since these are each
our own to deal with. But learning
from each other's coping we learn to separate the emotions and use this as compass instead as arguments. After that dialog we might be able to better talk and interplay about our joint trajectory; the curriculum, content
and work and not get caught in
arguing about what is supposed
or expected to happen.

Experiment: zero to hero workshop • how

The zero2hero game was developed as a method to reveal within a short time content and perspectives on the topic of 'becoming a good educator. The teams define, step by step, what the profiles of the zero (someone who sucks as an educator) and hero (a super competent educator) might be, and create play cards to make

other players find out how to get towards the ideal. Many cards on knowledge and skills were created and played; for example, a great discussion took place about whether using a model to lower the threshold for students' learning is constructive or destructive. It is very contextual, and answers to questions are more nuanced; therefore, they need to be spoken about together repeatedly.

At that moment, we as educators agreed as better not to use an example in our lesson, yet only a few weeks later, we as students asked for a model for our tutors…. To get more context, it is good to dive deep into the promises an institute makes with its framework and curriculum, so I dipped deeper into the provided format from the MEiA student handbook in my next experiment.

Experiment: familiarising to competencies • how + what

The MEiA curriculum has been built based on a competency model described by national standards. Those standards are flexible in interpretation and implementation. The faculty has created a framework to explain their curriculum and educational offer, like an architect uses a blueprint to communicate the structure of a building before it is being built. The system is laid out in six trimesters, including thematic seminars to cover all competencies with detailed indicators and topics for tutors to 'give' to students, plus for tutors to foster or guarantee quality in their practice. The description of the competencies and indicators is not to be taken lightly; finding the balance between being detailed (rigid) or holistic (vague) to allow the right freedom for tutors and students to navigate is not easy.

One of my early experiments was to familiarise myself in detail with the criteria set as one of the assessment tools within the course, the MEiA Required Competencies and Grading Chart. I read and researched the descriptions of these competencies in detail and played around with them in visual representations to lower the threshold of working with them for my fellow students and me. I designed a workshop to invite my classmates to make the abstract language of the written competencies more tangible for them and to learn how they could relate differently to them by using them as individual navigational tools.
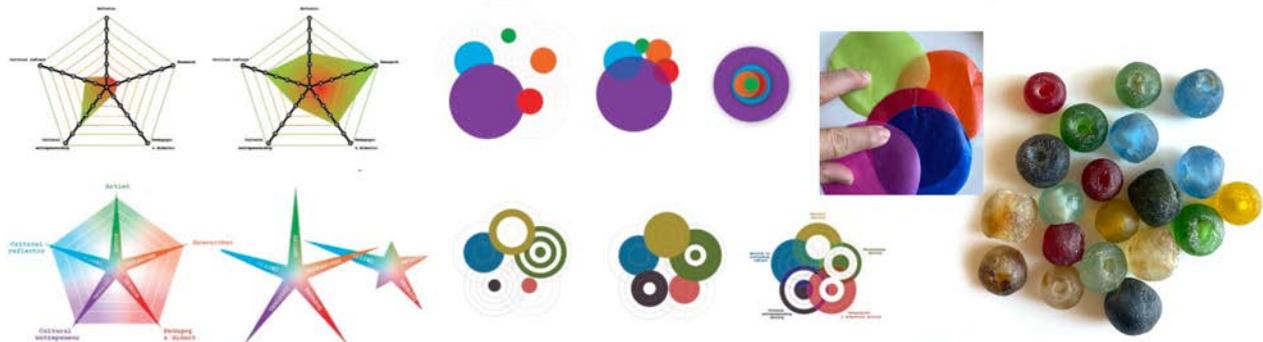
Experiment: Students unfamiliar with the competencies expected to develop in their learning trajectory must still recognise these in their educational program. **To verify that, we will** show the competencies being communicated currently, plus offer alternatives and invite students to play around the five competencies and **measure** the dialogue about the meaning and application of the competencies and how students might be able to profile their start and end of this trajectory at MEiA to visualise growth/transformation. **We are right if** individuals report confusion and fear about the unfamiliarity with the competencies at first, yet feel free to ask questions and formulate and explore these to familiarise themselves with a profile that they might be able to relate to.

The five MEiA Required Competencies

Artistic Ability
Based on a personal and distinctive vision, the student designs (inter-disciplinary) artistic and design processes and situates these within contemporary art-education contexts.

Pedagogical + Didactical Ability
Based on a personal vision of both art and/or design and of education, the student initiates, designs, guides and evaluates processes and projects in the field of art education, and implements these processes and pro-jects within a contemporary

Ability to Act
The student bases their practice on their ability to act, or "culturally entrepreneurial attitude", while demonstrating a professional attitude grounded in social and ethical engagement.

Researching Ability
Based on a well-grounded methodology, the student designs and conducts practice-oriented research and is able to report, critically evaluate and communicate the results of this research.

Ability to Reflect Critically
The student demonstrates an auto-didactic and critically reflective attitude that is grounded in an awareness of artistic and pedagogical visions as well as complex social and ethical issues.
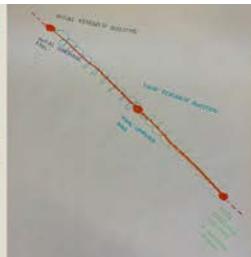
Takeaways

As students, we each have different;

- prototypes built during the workshop to visualise our MEiA competency profile.
- assumptions about the origins of the framework with five competencies and twenty indicators.
- emotions when asked to match with competencies.
- interpretations about competencies and criteria than others.
- ideas about our competency profile than others have about us.
- perspectives on our competency profile in other educational, professional, and personal contexts.
- ideal imagined profile than others (friends, peers, tutors, institutes, society).
- ideas about the expectations the institute and teachers might have as ideal profiles that we believe we need to understand (comply with).
- realisations about our changing profile before, during, ending or after our joint educational trajectory.
- expectations from our education are attempting to 'inject' or hand us these competencies.
- understanding the minimum (fail) and maximum criteria when multiple competencies.
- questions about who and how they can assess us, our work, or our growth.

And as teachers, we each have different;

- struggles with how and when to communicate these relevant aspects appropriately.
- limitations in resources, what does the institute provide us in tools, time and effort, and when do we personally invest due to passion and care for our students?
- methods to measure, evaluate and coach our students' stress levels.
- tools and skills at hand to estimate when students need support or be challenged.
- patience and perseverance since communication is sometimes hard to manage.
- perspectives we might project on students from their own experience in education and profession.
- frustrations to worry (waste energy) about things that seem secondary and not the priority.
- vision on adapting or improving education
- questions such as; do we look for equal competency growth in our learners? How do we (not) compare our students and their work? Do we wish for large growth in specific areas? Should a student focus on weak competency or focus on their talents? Is our program good enough? Am I, as an educator, able to know?

How might we foster this wickedly complex dialogue;

- within students
- between students and teachers
- between teachers?

Experiment: creating a competency compass • where

After learning from my experiments about the desire to understand one's journey inside an art curriculum, relate to what is expected from a student (including openness), and relate to the assessment criteria and competencies. To explain why the assignments are written as they are and what is hoped to be learned with each other. Opposite for the teachers as tools to communicate the expectations from them to the students and the students to them. The "learning" as object of interplay between both (interplay = "the way in which two or more things have an effect on each other").

Again this experiment started with empathising, or better yet, the idea of lack of empathy, misunderstandings about the designed trajectory in an education program, not being understood, the feelings of being insecure or not fitting the expectations that are not yet clear. For the teachers, the (dis)ability to communicate the scope and details of things, feedback or feedforward, since neither a teacher can state exactly what the results or outcome might be since this is not for them to decide, an art- masters trajectory has an open end. Yet how to communicate this openness while securing some outcome with value... incorporating the framing and boundaries set by the institute and even (inter)national standards are at stake?

My next experiment was to investigate the feasibility (relevance, viability) of creating the **Meia Competency Compass,** whereby learners follow five-step choices to visually identify themselves and their path regarding the competencies and criteria. This can be chosen as a current state or an ideal visualisation. Creating the representation (or avatar) of you as a Meia-learner allows the learner (also functioning for the tutor or head of department) to place themself in the position of the ideal and picture ... what it would take to get there, what is needed, and what is the potential that might have been overlooked if we did not at least try to imagine... This Competency Compass as a research tool made many learning solid and beautiful personal insights about the positioning of each of my participants in and at MEiA were won, and I received gratitude for these insights at the end of each Competency Compass interplay;

Piet Zwart Institute / Master of Education in Arts

Required Competencies & Grading Compass

Step 1: please choose or create your character/avatar to represent your MEIA profile

STEP 2

STEP 3

I noticed as if I myself was like a translator or tool to make them interplay the MEiA competencies, didactics and pedagogy, each from a very different perspective.

Meanwhile, I discovered new personal biases, assumptions and ambitions to tackle next. One thing I learned is my deeply rooted desire to develop existing and scalable tools without me being present. As a designer, I wish to be redundant when my users start using my products; it's independency proofs it's impact and sustainable usage has a higher priority than my continuous role. The intimacy I experienced with my subject with the competency compass struck me quite a lot. I created an open end tool to allow people to explore their trajectory, not only students but also tutors, who suggested that I include the head of the department in this experiment. The insights experienced revealed a vulnerability in the not-knowing or not being sure and questioning things that arose while creating the profile while being in a dialogue with me. This made me feel very shy at first since it was such a great and deep dialogue about the educational program I was part of, as if intimacy borders were crossed. I also know time is a luxury; my subjects were spending time on my experiment, I asked them for 30 minutes, and almost all tests ran over time since the dialogue was so rich. This made me see the relevance of addressing these questions to increase the quality of our education more and genuinely, to be critical not only outwards but also truly questioning the urgency we carry inwards to be treasured appropriately.

This motivated me to create a tool to facilitate that dialogue and not only make it function as a compass for an individual to gain ownership in their trajectory, since it is much more to relate to others how they relate to the things in a learning trajectory, to experience other perspectives simultaneously.

How to play

a personal learning trajectory
becoming a master Education in Arts

Experiment: playing a game • why

After empathising with my test subjects for my competency compass prototyping, I learned that the dialogue was more than fruitful for each participant in their own perspective. Yet, my classmates got very curious and wanted to learn more about my experiments, yet showed only little interest in my latest version of the competency compass as a tool. So I decided to put my game experience to use as a tool for this dialogue, which is the one thing I have been advocating about for many years, but sort of overlooked in this research myself; I got blindsided by the seriousness of the topic: "Research shows that people learn best from experiences that are joyful, that meaningfully connect the play to their lives, actively engaging, allow testing things iteratively and are socially interactive" (source Lego foundation).

The **idea** was to test the game with the first year's Meia students on creating learning goals. A **game prototype was built** based on earlier games that I created and played. Tutors were asked to plan a **play-test** inside the course to play the Meia game together. Several assumptions were prepared to learn what worked well and what did not in this context and with this topic. No questionnaires or interviews afterwards were done, yet the hope was to make them interact and provide feedback during the game to prioritise the subject's game experience instead of the test experience.

What was learned from watching them play:
• The game starts by asking players to identify as either teacher or student and, secondly, ask them to choose a preferred competency (with the ambition to get more familiar with their own and other players' rationale). Third, choose a character as an avatar to play. Players who chose the " student " role answered from the teacher's perspective and even struggled to change their perspective to being a student. The game unnecessarily increased the threshold to play since being forced to choose from five competencies was not easy and therefore became less relevant, plus added a complexity that later appeared ineffective.
• Curating the cards before play is crucial! – and there is a role for the player that initiates the game to take control (e.g. when tutors which to address a specific topic, or the other way around when students wish

to get clarification, they can play their cards right... pun intended.
- It might not have been clear at first why I invited this group to play the game, and they were very curious about my research, which made it again a bit biased. So setting the context of why to play this game is important.
- Players showed openness in answering sensitive topics, even with tutors joining (yet also kudos to both tutors for being masters in allowing and creating safe space)
- Players wanted to see all the cards and even document these for future reference.
- One student suggested to me in the hallway at lunch that my game would be a good tool for the tutors to discuss the curriculum together.
- The card in the "I ...." style written was indeed proven to be engaging instantly: inviting the person reading to answer and thinking out loud with an attentive audience was done and appreciated, yet this appeared also isolating and not very socially engaging to encourage players to interact together more, I suggest for the dice-thrower to pick a card and choose another player to answer, to elicit the dialogue more.
- Should we value the end result or the process? Most players indicate a desire to reach the end; meanwhile, worrying about that end takes too long.... A strong focus on the end result is also seen in art education as being an obstacle. When playing a game, the end game is very much in focus, yet as soon as the game is won or lost... At that moment, the process is being valued stronger, and evaluation takes place... the game was only one aspect among many.

More experiments could be created and conducted to satisfy the curiosity about this topic and search for the holy grail or solution. Yet, the proof is in the eating of the pudding. My ambitions with my MEiA game are not about complete destressing since a certain level of stress is required in a creative process, nor complete transparency, which might damage the authenticity and creative process with desired uncertain outcomes. The game intends to open a dialogue to share thoughts and listen to other perspectives on shared topics. Experiencing the diversity of these perspectives allows individuals to see the nuances more clearly and acknowledge it does not fit into one uniform. Finding common ground while celebrating variations is not about agreeing on a topic but discussing it with different lenses or light. Secondly, the playful freedom to express in a dialogue unspoken aspects without consequences since this dialogue takes place not about the projects or content but about the infrastructure in which we are teaching and being taught.

How to create a game as a dialogue tool in art education instructable

The urgency to improve or question and experiment with art education is evident. Zooming in and out was one of my personal learning goals. And at this point, I am determined not to create more waste than needed and recycle existing materials that can be reused again for different purposes. Secondly, to be considerate for the scaling opportunities of this game to be applicable not only inside the Meia context but also outside in any art education program. I hope this game will contribute by creating an Instructable with Creative Commons licensing (since I believe in sharing knowledge).

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Publish your amazing project to the web,
and feel the love!

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My instructable: How to make your game to facilitate a dialogue in art education

Hello, I am ellis in wonderland and am a Game Alchemist; the activity of play continues to fill me with wonderment. It makes me curious to learn more and more. I am a perpetual learner, addicted to playing in the most positive sense, and I have a healthy habit of looking at life through a playful lens. Do you like to play games? Would you like to join me in this?

What happens between a player and a game, or between players during the game, is much richer than the game rules or the winning and losing aspect. So therefore, I created this instructable to create your own game to be used as a dialogue starter, to create and hold a safe space to learn from and with each other about a specific topic in a different way than just talking about the topic. And to explain this, I made an *example game: In Education in art, misinterpretations can occur since the creative process can be conceptual, contextual and personal. Learning something new is also sensitive, so it is used as an example to create your game for your own (educational) context to be played to share the search for a common language, ground and better understanding. This example game will be called the My MEiA game (Master Education in Art)*

by ellis bartholomeus

Lesson 1 • How to set the stage • when + where

Game rules set the conditions and boundaries for a game to take place, and the most obvious is the playground is a visualisation of the context or situation you wish to provide to your players to explore and get familiar with. This can be created very realistically or abstractly (think of chess). Your players can navigate inside your provided space created with boundaries to understand how to situate themselves relative to hypothetical conditions and experience their agency to influence their sphere of influence.

Step 1 • First boundary/limit is time

Time is sparse, and the most needed dialogue is often overlooked to discuss our ground rules. To take these unspoken ways of doing or rules and values for granted since these are often assumed yet not outspoken. Most players want to jump to the core for what is at stake, "the endgame"; even the "what is in it for me, or am I wasting my time?" is often not discussed. There are many more things at stake to be revealed first, the conditions, commitment or consent to join a topic adventure together. Committing to take time is game rule number one.

Example • my MEiA game: time as the first set boundary to make sure everyone knows what the Endgame is and how to strategise ahead; after a jointly decided amount of time of play, we will have shared and listened to different players' perspectives to get a better perspective on our joint educational context, background, future expectations and fears and hopes together. To set some ground rules on communicating and understanding how to treat and be treated in our joint adventure.

Step 2 • How to map context creating the space

First, decide what material you wish to use or need to map your context or topic; use something easy to find or at hand that you are comfortable with, like paper and pencils. Start with a draft; worrying about the end result is unnecessary. There is always time and space to iterate (= make changes). **Tip:** keep it simple! (also called the KISS rule = Keep It Super Simple).

Example • for my MEiA game, Lego is chosen as easy available and recyclable material, it represents constructing/deconstructing and reconstructing with an open end. The MEiA education trajectory is imagined as an island adventure. Arriving and meeting other travellers and inhabitants with each different backgrounds, languages, expectations and previous island adventures. Knowing there is an ocean of knowledge to navigate and find more islands in future. As learners, we are steering our boat, navigating the waves of feeling insecure in the not-knowing and getting more and more confident the more islands we travel from and to.

Step 3 • How to map a journey to keep it simple

Think of your beginning and end, and use realistic content from the educational materials to create the playground/context. Decide the steps for players, just a few big or many little steps. You can create one line or alternative paths; it is important for a player to feel some sense of freedom and autonomy inside her created context and trajectory. When you allow your player to make choices, they will feel less forced and freer in their own game (to hand over ownership and allow your player to play their game – not your game- they will engage).

Example • the trajectory in this island-map is the two-year MEiA curriculum holding six trimesters indicating progress with growing (in height) yellow towers, a start and finish representing graduation from the institute to go out for the next adventure (the boat trip in white from finish to start is to express how we learn circular based on previous learnings, and we never start from scratch yet proceed, in a three-dimensional representation it would be more like a spiral). The colours indicate the five different competencies that shape the baseline of the Meia curriculum: Artistic Ability, Ability to act, Ability to reflect critically, Pedagogic and didactic ability and Research ability.

Step 4 • How to allow your players to level up

What do you wish your players to get curious about and explore in your game? You can add objects, obstacles, characters, scenarios and dimensions; everything can be imagined for the player to be explored. For inspiration, think about history, culture, and nature or go abstract, like out of space or microworlds. **Tip:** try to keep your plan a bit flexible or modular, so when the game is being played as a test, you can eliminate or add things to make it more easy-accessible when required or more adventurous and challenging. Some types of players feel lost and need guidance and onboarding, yet other players prefer a challenge and to discover things themselves. This is also called scaffolding which applies to game design and teaching to make sure support is there when required to prevent players from getting anxious, which makes them disconnect and stop playing (and in learning, stop learning). Yet when your game is boring, players also might disconnect and stop playing (and learners stop learning). Your game adventure must provide your player with the right challenge at the right moment, yet it is crucial to acknowledge that each player experiences these moments at a different pace. If we can make the player feel safe, trust the game and are committed to being an agent in his trajectory/ positioning, then he can relate to your game better.

Example • my MEiA game represents the MEiA curriculum, I added many specific details in my initial map, and during testing, I learned that an overload of information is easily ignored. So I toned down my first map and took elements out to make these modular ingredients (e.g. the seminar descriptions) for more expert players to be explored in a later stage only. Hoping to elicit curiosity and get more familiar with the details about the MEiA program in a later play.

Lesson 2 • How to define your player(s)? • who + why

Do you know who you would want to play your game? "Anybody!" is not a good answer here since it is very hard to build a one size fits all game, and it might turn out nobody will play your game since nobody relates to it. You need context and research to make your game "fit". Decide for whom and why you wish to create this game first. Secondly, you can consider who might play a role in your game. For instance, consider an opponent, hero, referee, enemy or helper. What type of players might be needed for your game's purpose?

### Step 1 • Who is/are your player(s)?
You are welcome to design a game you want to play, yet do you wish to play solo or connect with others? First, think about why you want to make your art education game, then decide who you wish to play that game. Define who that person is and what is in it for them to play your game. This will help you in your efforts to create your game, to make their needs come true.

Example • my MEiA game is to be played: A) between tutors and staff to evaluate their pedagogy together, B) between students to get familiar with the institute's context and curriculum and to benchmark each other's positioning and recognise similarities being peers, and C) between tutors and students to understand (and appreciate) the gap between both roles in this activity of learning.

Step 2 • How to represent players in your game (create avatars)
Inside the game are often representations of a player; for example, the iconic coloured pawn is most used as the abstract player. In a game, one can play the role of a joker, dominator or cheater; this is one of the strong aspects in games, to be allowed to not be you, to explore boundaries and stretch these to get a better understanding of where and why boundaries do exist. Most important is to allow your player's choices and a sense of freedom to increase their experience of ownership, agency and autonomy.

Example • the MEiA game asks players to create a character from five pieces of Lego. During play, more Lego pieces will be "won" as rewards to represent the journey and character transformation during that game. Lego is chosen as material since it is easy to get second hand and to avoid making waste. Secondly, it is inspiring as a material to build and dissect to trigger imagination and a playful mindset.
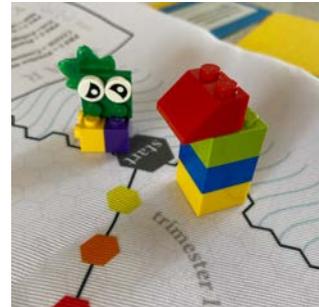
Step 3 • to Level-up: add extra role play to your game
To add extra complexity to your game role-play in your game, make players switch their original roles. To switch to a different perspective to explore insights on a topic (and insert some humour and absurdity to take its role in the game while being played), for example, what would an alien do, your grandmother or your future grandchildren?

Example • In an early prototype, I intended to 'force' players in my Meia education game to choose the perspective of teacher or students to explore that gap, to polarise the matters at stake so my players would experience the controversy in the learning trajectory, but after testing it was proven to make the game unnecessarily complex and resulted in the opposite effect as was intended, based on that experiment this feature in this game got trashed, and other things had been explored after, to ensure the easy access and maintain the meaningful play.

Lesson 3 • How to make play (happen) • what + how

Or how to create 'the magic circle' as "*a state in which the player is bound by a make-believe barrier created by the game*" (described by Johan Huizinga in Homo Ludens in 1938). This magic circle is not easy to control since the player makes the game active by interacting with it. So how to invite your player to explore the game and, thirdly, immerse in it? (Source: 3 stages of play by Linda Valk)

Step 1 • How to ignite and invite the activity of play

Inviting your player to act in the game must provide some promise to ignite interaction. Make sure your players feel safe and ideally trust the promise, or get triggered by curiosity to overcome that threshold to feel free to participate. Playing a game should be voluntary; otherwise, your participant performs a task, and no magic circle is taking place. After the invitation phase, the exploratory phase is second, which allows the player to explore the rules, and the boundaries, stretch or bend these and understand the context and purpose better; the third phase is immersion, which only happens when a player feels safe and free, does not feel lost or confused by the rules (created maybe their own rules to enhance gameplay).

Example • these Ground Rules to create a safe space for participants to engage in Reflecting Otherwise (Source: my classmate at Meia Maaike Papeveld)

- *You always have the agency to decide what you want to share and what you don't.*
- *You are a body in space; you are always permitted to do what you need to be comfortable.*
  Shared information stays between us.
- *You are always welcome to refuse or suggest a different way.*
- *You are always welcome to use another medium for the exercises.*

Step 2 • How to set game rules: How to play

First, think about the games you liked and why you liked these. Then check out their game rules, re-read and try to analyse them and why they are there. It is also a good idea to re-use and combine game rules from different games you (and your players) are familiar with, the so-called mechanics in game design. These game mechanics create the interaction between your player and the game; interplay = is how two or more things affect each other. This following procedure is called a feedback loop and is crucial to make a game relevant and continuous, you grow a relationship with each interaction taking place, and this needs to have some meaning to the player; you both feed each other. Reciprocity is an overlooked element in games, and when designed well, players feed each other emotions (positive and negative) in the game that will engage and last.

Example • for my MEiA game, I choose a dice as a game ingredient since there are 5 competencies plus one for various category = 6, plus it is easily recognised as play object how to use in play. A dice provides the element of unexpectedness to the game, it activates the player to take their turn to connect to the game and with each other.

Secondly, this game has a deck of cards with questions to elicit a dialogue on sensitive topics related to the MEiA curriculum. Six coloured play cards, matching the five competencies and one for diverse topics that fit none or more than one competency. Players throw the dice, jump on the map forward and read a card from a stack as a challenge for another player(s) to answer and receive a reward(s). The questions need thorough curation and testing to protect the play experience. Players are invited to create their question cards during play, to allow more agency and an inquisitive mindset.

TIP • When designing a game, exaggeration and simplification are used to use polarity as a game mechanic. For example, life vs death, failure vs success, win vs lose, and black vs white. Games abstract topics and conflicts to make things explicit... yet during play, players learn a lot about the nuances in between those. It allows the experience that even fixed things are flexible. Fred Moten expressed in his conversation with Stefano: "*Fred: And then you kind of realise that it's not really important. You spend all this time trying to figure it out, but then you realise that there's also this interaction and interplay that's still going on in the text. It's not a dead thing. What you listen to or what you're reading is still moving and still living. It's still forming.*" (Source: The Undercommons by Stefano Harney en Fred Moten)

Step 3 • How to level content in your game
A good game adjusts to the player's capabilities and needs. To avoid boring your player to death, you design good levels and ensure that the game can fit your player's needs or allow them to level up at

their own pace. Sometimes a player overestimates their competency; then it is good if the game allows alternatives for the player to not feel lost, yet see options to take time to stay engaged and committed; then, being able to level up later is a rewarding experience. Players can surprise themselves inside games, get in a flow and learn they are capable of more than expected... Just as in education, we often do not know what we are capable of, and need encouragement, challenge, and feel safe to take risks at our own pace and choice...

Example • In the Meia game, the cards match different categories and phases in the curriculum*:

- *star cards are for the first two trimesters (beginner level)*
- *two-star cards for third and fourth trimesters (intermediate level)*
- *three-star cards for fifth and sixth trimesters (mastery level).*

How or when do you define a learning moment?	Do you think there is a risk we might assess our own projections from a students process, when we do not look at the result and work?	Can you see or describe your realm of influence, your agency? If not, how could you find out maybe?
by Femke Dekker various	by Sjoerd Westbroek various	by Thijs Witty-Grabowski various

A set can be curated or created for a particular situation, related to the curriculum or the context or the players with a focus on a possible purpose (for example, when preparing theoretical background, ask participants to create their own questions cards before coming to the class/game to enhance that experience and make them the owner of that lesson in advance = flipping the classroom). (source: the mastery path in Gamethinking by Amy Jo Kim)

The framing of the curriculum should be communicated clearly, but one thing I heard (and often said as a teacher: "But students never read!" and from students I often heard after assessments: "Ah, now only I understand the criteria and what I should have done, now I am done. So one option is to make students relate to these in play to practice the application later, the 'real' acting. A dialogue about that framing and seeing the alternative interpretations to engage in that framing: to feel the infrastructure to navigate in and see that matters are not as fixed yet entails many nuances and changes due to context and situations. This creates freedom for individuals to find their way; everyone learns differently at a different pace. The questions on the cards have been created firstly based on the MEiA educational documents, and secondly, content collected during the different workshops and experiments in the two years, with the ambition to NOT create a game from MEiA's perspective towards students, neither as a game from student perspective questioning MEiA's methods, but in the middle. This was not easily made and needed much testing, deleting, rewriting and testing. (the game and questions can be found in the appendix) – and in play, it will need more (re)writing of questions to get to a common notion about the MEiA context we are in together (more My MEiA game-cards can be found in the appendix of this document).

Step 4 • How to create a game economy

Most people believe games are only about winning, but games are more sophisticated than that, and winning is just one of the spices that give taste. The simplest version is rewarding your player's points; when these points and scores are unevenly distributed due to specific behaviour – an economy is created, and players might get activated to (different) behaviour to ensure their gratification. Scarcity and abundance are experienced and in the hands of the player to experience agency and control (or frustration and challenge). Choose your 'economy' or currency in your game to reward or punish, and test this carefully with your players to see if they trust or distrust the system you invited them in. **Tip •** constraints and borders can be experienced as a limitation; feeling unfree is also great to feel; they make you think about why and how they are created or meant to be there, how to overcome them or use the frame to stay inside. To understand borders truly, we need to come across them, touch these,

explore and break them. By the way, cheating is essential to better understand the game/context since cheating requires an exceptional zooming-out capability. So as game designers, we think about cheating as one of the ingredients to provide space and freedom, plus not to forget, it is the biggest compliment when players cheat on your game; it indicates engagement to their game circle.

Example • The Meia game rewards anyone who contributes to the dialogue with a piece of lego matching the competency (card) colour to extrapolate a sense of growth, for players to start as a minor character and build with insights, knowledge and skills to a more prominent character towards the end. I chose Lego as material since it invited creativity with a shallow threshold and was easy to get second-hand. The Lego colours fit my theme's five competencies. The colours of the rainbow are also deliberately chosen to point out the inclusivity aspect. How to celebrate differences in art education is the core message of this game.

Lesson 4 • How to create the Game Over • why

The Endgame of your game is the last part of a strategic game. How do you wish for your players to feel afterwards? Does it live up to the promise you offered your player at the start of your game? Or imagine what you hope your players will say after they play the game. "I want to play again!" or "This was a special moment to cherish!" or "Next game, we will... change the game...."

The end of every game is the invitation for the next game to be played; this can be your game being replayed, or a different game can be chosen to play. These experiences are like a string of learning experiences, all influencing each other. Players re-play repeatedly, explore other games, conditions and players to play, learn more, get better at it, understand, learn, extrapolate insights to take control...

Games allow a safe place to learn with and from each other and to examine perspectives on topics and people that are not easily reached in everyday conversations. This helps us situate situations differently.

Example • The MEiA game ends when the time is up. Then the winner is the person most near to the end, or the winner is the person with the most Lego pieces... the players can decide this... in this game, I took a significant risk by not setting the rules clearly at the start for the "winning purpose" to be fixed, but to leave this up to the players to choose. In my MEiA game, the primary purpose is to provide ownership of the trajectory to the player, as I prefer to give license to my students as an educator.... Yet constantly aware that this does not mean there is no guidance and do not leave them in a maze without help; how they get out of the labyrinth is their decision-making method, and I have tools to assist them in this decision-making process. I want them to learn competencies and be able to use tools when I am not around as an educator or game host.

Step 1 • How to test your game's endgame
Most important in game design is to test your game. It would be best if you tried it often and early. Write down your assumptions, and then test if these are true or maybe not. You can test parts of your

game by asking people what you see, think, hear and feel while showing them your first draft design. Then decide what your design needs. How can you improve your game? How can you make a game to invite people to play and create their magic circle? A game is never really finished or perfect; there is always something that can make it better, different, and longer; that magic circle truly is magical and not in your hands, yet it is contextual and being played by other players. And as a game designer, you tend to fall in love with your game concept. You might get blindsided by it, and that is fine, continue working with your game and improving it while opening the dialogue with your players.

Example • my MEiA game is tested in parts by different people, inside and outside MEiA, and primarily by myself. It has been changed often but needs more play to see its potential. Especially the creation of new cards excites me as a vital game ingredient, yet this assumption still needs to be proven since this game was only designed in the last three months of this graduation.

Step 2: Keep iterating, exploring your game and your game being played

As explained earlier, each game is different when it is played again, by who, when and where it is played; see how many different versions of the game Chess exist, in large size for on the beach, with magnets for travelling conditions, and secondly how many different games have been played, with other moves. A game needs to be open for adaptation and for players to make it their own, so a game is never really finished; it is a circular movement, like the magic circle is, and the end of one game is the invitation for the next game to be played, maybe differently situated. And new questions, topics and answers to get addressed.

Example • the MEiA game shows instead of only a linear journey, the circularity of learning, the end of the trip on the island is a way to exit your educational context with a grade or diploma, but what is next is your next learn-adventure needs to do, re-do and train to get a deeper understanding of our capabilities and positioning in the world.

 Step 3: This is not the end

The end of this lesson and instructable is also the beginning, create your manual, how would you explain your game to be played, and again the advice: KISS (keep it super simple) to lower the threshold of your game to be hospitable and inviting to your players. – next page is the example for my MEiA game's manual:

How to play
Let's talk about
a learning trajectory
in Education and Arts
at the Piet Zwart Institute

The purpose of this game is to confirm or get perspective by sharing perspectives in an open dialogue about mastering Education in Art at the Piet Zwart Institute. To find a common language, plus to appreciate different perspectives. This island represents MEiA, an island full of adventures in the education in art trajectory.

Decide together how long this game will take, fifteen, thirty or 45+ minutes?

Decide on level of play: Stars on the cards indicate beginner, intermediate and mastery level of the questions.

Each player creates a character from max five pieces of lego of choice and places it near the start at left.

The shortest player starts the game by throwing the dice to move to the first spot of that colour, draws a card, reads the question out loud to another player of choice to answer, who has the option of answering it or not. All players are welcome to contribute to that question. Each contribution is rewarded by the dice thrower with a piece of Lego matching the colour of that card.

Next player take their turn (clockwise), repeating until time is up. Discuss if extra playtime is desired or needed, now or another time. Reflect locations of your avatars and what has been build (with Lego) to represent this journey, share insights if insights are gained, or need more playful dialog to be played next?.

What play can do

*"That's kind of what it feels like there are these props, these toys, and
If you pick them up, you can move into some new thinking and a new set of relationships,
A new way of being together, thinking together. In the end, it's a new way.
of being together and thinking together that's important, and not the tool, not the prop.
Or, the prop is important only insofar as it allows you to enter, but once you're there,
It's the relation and the activity that you want to emphasise."*
(Source: The undercommons by Stefano Harney en Fred Moten
chapter: The General Antagonism: an interview with Stevphen Shukaitis p 106)

A game is just a game since the players are the ones to make the magic happen, and a game is just one tool in many that can contribute to a student performing as expected or exceeding expectations. Most crucial is to care for trust. What is prepared and framed by the institute should be communicated and questioned transparently at the right moment with the right people. It must make sense and be sensible before, during and after the educational trajectory. Learning and teaching should be regarded as a more agile/iterative negotiation process, just like design thinking is an ongoing method of learning, since aspects are always changing and relations between aspects are dynamic and need constant monitoring and evaluation. There is interplay in context and content, but most important it the interplay between people to learn from. The interplay between stakeholders (e.g. students and teachers) towards a joined agreed result has yet to be defined. This uncertain end is scary, vulnerable, yet exciting at the same time.

Students are "on" the track that the institute designs; they might lack the ability to zoom out and see the bigger picture, teachers do seem to have more in the student's perspective... or students feel a bit "blind" in the dark, and need

guidance by teachers who carry the flashlight and compass, they know where the path is leading to...yet...do they know it all? It is good to have a dialogue to understand each other's perspective, not (only) about the stress and the not knowing. Still, about the things we know and understand from each other, the infrastructure there, we can find new connections and ways to connect different things so we can navigate as individuals in a collective with better understanding. We do not need to speak the same language, have the same background or try to fit in what we think is required to work. But open the dialogue about why we believe things are like they are and what we can do about it together. Also essential to keep in mind... we do not always want to know exactly where we are heading since we need surprises; we need to surprise ourselves with what we did not think we were capable of doing, and our abilities grow in this process.

In game design, we need to manage trust from the start since "*a game is a voluntary attempt to overcome unnecessary obstacles*" (by Bernard Suits, the Grasshopper 1978); the magic circle only appears when the player wants to engage. When someone is forced to play a game, they perform a task without a magic circle. To make a player want to play your game and get engaged and loyal, you need to care for a proper invitation/promise, good gameplay and a perfect balance between challenging and gratifying your player. If there is a moment for a player to distrust the game, an inconsistent feedback moment, an unclear game rule or another player cheating, this will make one get disconnected from the game. To regain trust is proven to be much more complicated than it was to prevent distrust.

Only now do I see how much luggage I came with to MEiA; this could have made me feel confident and not worried about failure. Yet I was concerned and felt stress often in my trajectory, which I still do now. I only sometimes understood everything and felt lost or off-track. But I trust in my choice for this institute and feel trust in its program, content, methods and tools. An outsider but rarely lonely, I loved every step of this adventure since my fellow students were wonderful. The Dutch word 'lotgenoten' (by Google Translated as fellow sufferers or peers) is most appropriate; we share and enjoy (=genot) our joined destiny (=lot) or situatedness together, not in the same way, since we differ in age, culture, background and educational experiences being a student and or being a teacher yet for this part of our journey together. They gave me even more trust in the institute since they got us together. Building, making or keeping trust is not easy since it is something between two things (interplay) and not in the hand of one; I cannot make someone trust me, and someone else cannot make me trust them. A

complexity of aspects together can be a stable or unstable structure. And if there is a fissure in the relationship, it is hard not to make the crack grow longer or broader, and mending the damage is not possible, but we can live with cracks; they make us unique, and dealing with cracks to reminds us of where and how we learned and are learning.

To allow one to become the steerer of their adventure in the ocean of learning, including an archipelago of educational contexts to visit. The waves, weather and tides might not always be of one's choice, yet to find ways to navigate and find calm waters when needed, face challenges when required, how to relate to things, able to position and situate matters in connecting, and this aspect encounters:

1. Connecting and relating with content or topic
2. Connecting with peers, relating to their learning trajectory
   (being similar as confirmation of, vs recognising & appreciating differences)
3. Connecting with teachers
4. Connecting with an institute before, during and after
5. Connecting with a community (context)
6. Connecting with theory and authors
7. Connecting with learners
8. Connecting with yourself in transition as a learner
9. Connecting with the world, becoming more worldly (sense-making – knowing you are in a context, group, society, institution, community, family, culture)

Togetherness, to be connected makes one more able to connect with what is needed to communicate at a particular moment.

Recommendations

to tutors (+ educational institute)	• to students
Provide one safe place where all information can be found (or asked)	• Inform where required informations can be found and what can be discussed
Inform (small chunks) about trajectory ahead	• Inform about the trajectory ahead
Provide trust	• Communicate emotions without blaming/shaming
Inform about when what is provided by who and (can be) expected from who	• Inform about the when by who, what is being provided and asked for
Question what is (un)expected to happen, (also among your peers)	• Question what you (un)expected to happen (also among your peers)
Provide consistent communication about why things are like they are and can be	• Inform about why things are like they are and might be
Be curious about students and their work	• Be curious about the context/situatedness
Provide (hold) space and time to facilitate a dialog about the infrastructure/whereabouts	• Ask for space and time to have an understanding about the infrastructure/whereabouts to navigate in

The biggest compliment I received when playing/testing this game with my family, when my niece Rynke – finishing her first year Artificial Intelligence at the University – said: "ellis, I need your game to play with my friends and classmates, it really helps to articulate the unspoken things!"

Thank you

My dear Meia, so many thanks I wish to share with you...

I learned how to relate to other content, contexts, artists, teachers and students better than before; I was not yet aware of my strength; since my focus on my weaknesses almost kept me, yet even those I can handle differently and better since I met you.

I wish to thank my 'Lotgenoten' = Peers: Femke, Leah, Lotte, Jesse van O, Jesse G, Louise, Felicitas, Joost, Eleonora, Maaike, Natalia and Hannah, my Tutors: Sjoerd, Marek, Thijs, Lizzy, Irena, René, Çaglar, Kate plus all guest-speakers, MEiA staff, Susana and Ingrid who all gave me the greatest lessons.

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Appendix

MEiA Student Handbook

Holding Space – Self Evaluation Master Education in Arts

The my MEiA game

+ A funny detail to add here: it is still young, but the concept of **circular design**, related to circular economy. Specifically, this form of design advocates rethinking the process of creating a product from the beginning and, to do so, designers must adopt sustainability and respect for the environment as a starting point.
The ultimate aim of circular design is to protect the environment.

The end of this document... to be continued.....

let's talk about mastering
Education in Arts at the
Piet Zwart Institute

S

F

Artistic ability   Pedagogical + didactical ability   Ability to act   Ability to reflect critically   Researching ability   Various

let's talk about mastering Education in Arts at the Piet Zwart Institute

trimester 1 • positioning

PRS 1
Practice + Research Seminar
zooming in

CIADE
Contemporary Issues in Art and Design Education Seminar
zooming out

trimester 2 • situating and focussing

PPS
Pedagogies of Study Seminar
zooming out

PRS 2
Practice + Research Seminar
zooming in

trimester 3 • detailed contextualisation

PRS 3
Practice + Research Seminar
zooming in

MTP
Making Things Public Seminar
zooming out

EXAM
Graduation Project and Public Presentation

trimester 6 • graduation

trimester 5 • in depth research

PE
Preliminary Evaluation

GPS
Graduation Project Seminar
zooming in

ME
Mid-Term Evaluation
zooming out

trimester 4 • in depth research

S

F

1 2 3 4 5 6

E C R P A

Legend:
- Artistic ability
- Pedagogical + didactical ability
- Ability to act
- Ability to reflect critically
- Researching ability
- Various

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Next player take their turn (clockwise), repeating until time is up. Discuss if extra playtime is desired or needed, now or another time. Reflect locations of your avatars and what has been build (with Lego) to represent this journey, share insights if insights are gained, or need more playful dialog to be played next?.

The MEiA Student Handbook + Holding Space – Self Evaluation Master Education in Arts pdf's can be found online:

http://meia.ellisinwonderland.nl

Where do you think education takes place? (e.g. inside or outside a classroom)

Pedagogical & Didactical Ability
trimester 1 /6 positioning

Do you engage with actual discussions on art education?

Pedagogical & Didactical Ability
trimester 1/6 positioning

Is peer-feedback more or less valuable then feedback from a tutor, and why?

Pedagogical & Didactical Ability
trimester 2/6 situating+focussing

What is needed to increase your ability to understand and act in your pedagogical context?

Pedagogical & Didactical Ability
trimester 2/6 situating+focussing

How can students learn more from and unpack each-others practices?

Artistic Ability
trimester 1/6 positioning

What kind of educator or artist are you or do you aspire to be?

Artistic Ability
trimester 1/6 positioning

How do you formulate evaluation criteria?

Artistic Ability
trimester 2/6 situating + focussing

What is needed to increase your ability to understand and act in your artistic context?

Artistic Ability
trimester 2/6 situating + focussing

Is there something you do not know, but would like to know? And how would you go about that change?

Researching Ability
trimester 1/6 positioning

How 'd you engage in collaborative, interdisciplinary research?

Researching Ability
trimester 1/6 positioning

How would you look for educational theory to connect to an specific area of research?

Researching Ability
trimester 2/6 situating + focussing

Do you think a pilot-research is relevant in your research? Why so?

Researching Ability
trimester 2/6 situating + focussing

What kind of learner are you?

Ability to Reflect Critically
trimester 1/6 positioning

Why do you believe you fit in this Master Education in Arts?

Ability to Reflect Critically
trimester 1/6 positioning

What do you think is needed to prepare to write a graduation project proposal?

Ability to Reflect Critically
trimester 2/6 situating + focussing

Do you think theoretical ideas and concrete actions in pedagogical situations work together?

Ability to Reflect Critically
trimester 2/6 situating + focussing

Where on the map would you predict the highest stress will likely take place?

(as teacher or as student)

Ability to Act
trimester 1/6 positioning

How do you learn with others?

Ability to Act
trimester 1/6 positioning

How to compile or frame research documentation proper, while inviting an open and enigmatic conceptual approach?

Ability to Act
trimester 2/6 situating + focussing

How do you engage in collaborative study? Can you give an example?

Ability to Act
trimester 2/6 situating + focussing

Which do you choose, and why?	Which do you choose, and why?	How would you describe a Pedagogical and Didactical Ability?	Finish this sentence: As an educator I aim for....
no stress or stress?	learning or unlearning?		
⭐ Pedagogical & Didactical Ability dilemma	⭐ Pedagogical & Didactical Ability dilemma	⭐ Pedagogical & Didactical Ability the MEiA competencies	⭐ Pedagogical & Didactical Ability the MEiA competencies
Which do you choose, and why?	Which do you choose, and why?	How would you describe an Ability to Act?	Finish this sentence: As an artist I aim for....
an act ignited by frustration or passion?	thinking or making?		
⭐ Artistic Ability dilemma	⭐ Artistic Ability dilemma	⭐ Artistic Ability the MEiA competencies	⭐ Artistic Ability the MEiA competencies
Which do you choose, and why?	Which do you choose, and why?	How would you describe a Researching Ability?	Finish this sentence: As a researcher I aim for...
theoretical or practical?	mystified vs transparant?		
⭐ Researching Ability dilemma	⭐ Researching Ability dilemma	⭐ Researching Ability the MEiA competencies	⭐ Researching Ability the MEiA competencies
Which do you choose, and why?	Which do you chose, and why?	How would you describe an Ability to Reflect Critically?	Can you rank what profiles you at this moment? "I'm a: educator, artist, change agent, researcher"
positive or critical feedback?	boundaries protect space or boundaries allow space?		
⭐ Ability to Reflect Critically dilemma	⭐ Ability to Reflect Critically dilemma	⭐ Ability to Reflect Critically the MEiA competencies	⭐ Ability to Reflect Critically the MEiA competencies
Which do you choose, and why?	Which do you choose, and why?	How would you describe an ability to act	Finish this sentence: As a changemaker/agent I aim for...
result or process?	individual or collective?		
⭐ Ability to Act dilemma	⭐ Ability to Act dilemma	⭐ Ability to Act the MEiA competencies	⭐ Ability to Act the MEiA competencies

How do you position yourself and your public/students conceptually, with theory and pedagogical frameworks?

Pedagogical & Didactical Ability
trimester 3/6 contextualisation

How do you conceptualise and design educational activities?

Pedagogical & Didactical Ability
trimester 3/6 contextualisation

How do you write your own assessment criteria?

Pedagogical & Didactical Ability
trimester 4/6 in depth research

How do you observe the educational practice of your peer and could you develop criteria?

Pedagogical & Didactical Ability
trimester 4/6 in depth research

Where can the latest developments of the public dimension of art education be learned?

Artistic Ability
trimester 3/6 contextualisation

What is 'the public' or 'publicness' and how is it approached by artists, museums and art educators?

Artistic Ability
trimester 3/6 contextualisation

How do you make a distinction between your position as artist, researcher, educator, initiator of change?

Artistic Ability
trimester 4/6 in depth research

How do you document your practical experimentation, through which media?

Artistic Ability
trimester 4/6 in depth research

Can you in one minute express your research topic: What? & Why? and How?

Researching Ability
trimester 3/6 contextualisation

What can you say in an early stage about how to conduct the research?

Researching Ability
trimester 3/6 contextualisation

What can you learn from presenting the status quo of your graduate research?

Researching Ability
trimester 4/6 in depth research

How do you conduct a pilot study of your graduate research?

Researching Ability
trimester 4/6 in depth research

How would you document and observe an educational project?

Ability to Reflect Critically
trimester 3/6 contextualisation

How do you evaluate arts education projects by developing your own toolkit for self-reflection?

Ability to Reflect Critically
trimester 3/6 contextualisation

How do you provide feedback on the pilot study of your peer?

Ability to Reflect Critically
trimester 4/6 in depth research

How do you process feedback?

Ability to Reflect Critically
trimester 4/6 in depth research

How would you advice working out the planning and content of an educational project in detail?

Ability to Act
trimester 3/6 contextualisation

How do you navigate the ethics of participation in public/non-public space in arts education?

Ability to Act
trimester 3/6 contextualisation

How do you present it in way that feels comfortable, while raising the right questions?

Ability to Act
trimester 4/6 in depth research

How do you collaborate with your peer?

Ability to Act
trimester 4/6 in depth research

Which do you choose, and why?

guiding or freedom?

Pedagogical & Didactical Ability
dilemma

Which do you choose, and why?

pass/no pass or 1-10 grading?

Pedagogical & Didactical Ability
dillema

"vision & ethics" as keywords
fits best in:

Pedagogical + Didactical or
ability to reflect critically?

Pedagogical & Didactical Ability
the MEiA competencies

How would you measure
a Pedagogical
and Didactical Ability?

Pedagogical & Didactical Ability
the MEiA competencies

Which do you chosoe, and why?

authenticity or uniform?

Artistic Ability
dilemma

Which do you choose, and why?

detailed or holistic?

Artistic Ability
dilemma

"media, materialisation"
fits best in

artistic or the ability to act?

Artistic Ability
the MEiA competencies

How would you measure
an Ability to Act?

Artistic Ability
the MEiA competencies

Which do you choose, and why?

extracting or gleaning?

Researching Ability
dilemma

Which do you choose, and why?

corroberate or discuss?

Researching Ability
dilemma

"focus, situatedness"
fits best in

Pedagogical + Didactical or
researching ability?

Researching Ability
the MEiA competencies

How would you measure
a Researching Ability?

Researching Ability
the MEiA competencies

Which do you choose, and why?

reflecting or assuming?

Ability to Reflect Critically
dilemma

Which do you choose, and why?

literally or metaphorically?

Ability to Reflect Critically
dilemma

"self-reflection, collective reflection"
fits best in

Ability to Reflect Critically or to act?

Ability to Reflect Critically
the MEiA competencies

How would you measure
an Ability to Reflect Critically?

Ability to Reflect Critically
the MEiA competencies

Which do you choose, and why?

ormal learning of informal learning?

Ability to Act
dilemma

Which do you choose and why?

zooming in or zooming out?

Ability to Act
dilemma

"find or create suitable context"
fits best in

ability to act or artistic ability?

Ability to Act
the MEiA competencies

How would you measure
an ability to act

Ability to Act
the MEiA competencies

How do you develop your own evaluation criteria related to the course competencies?

Pedagogical & Didactical Ability
trimester 5/6 in depth research

How do you present your own evaluation criteria related to the course competencies?

Pedagogical & Didactical Ability
trimester 5/6 in depth research

Which pedagogical theories and philosophies are relevant to your research and how have you translated these to your educational practice?

Pedagogical & Didactical Ability
trimester 6/6 finalising+presenting

What is your vision and ethics of your role as educator, and how do you act and reflect on the basis of this?

Pedagogical & Didactical Ability
trimester 6/6 finalising+presenting

How do you plan your writing process?

Artistic Ability
trimester 5/6 in depth research

How do you draw a narrative account of your research?

Artistic Ability
trimester 5/6 in depth research

How do you design your research report in line with its content and which media, expression and forms of documentation do you use for this?

Artistic Ability
trimester 6/6 finalising+presenting

How does your research relate to relevant, actual discussions in art education?

Artistic Ability
trimester 6/6 finalising+presenting

How do you integrate your documents into your research?

Researching Ability
trimester 5/6 in depth research

How do you plan your research trajectory (towards the deadline)?

Researching Ability
trimester 5/6 in depth research

How do you intend to make your research accessible for others?

Researching Ability
trimester 6/6 finalising+presenting

How do theory and praxis inter-relate in your research and how are your research methods attuned to this?

Researching Ability
trimester 6/6 finalising+presenting

How do you evaluate the status quo of your graduate research?

Ability to Reflect Critically
trimester 5/6 in depth research

How do you discuss your own evaluation criteria related to the course competencies?

Ability to Reflect Critically
trimester 5/6 in depth research

How do you reflect on research- and working methods to develop your work further?

Ability to Reflect Critically
trimester 6/6 finalising+presenting

How do you critically reflect on your knowledge of theories and core concepts and on sources you use for your research?

Ability to Reflect Critically
trimester 6/6 finalising+presenting

Are you ready to graduate?

Ability to Act
trimester 5/6 in depth research

How do you organize your practical project with all the participants and stakeholders involved?

Ability to Act
trimester 5/6 in depth research

How do you manage to realize your ambitions, or where do you find your ability to act within circumstances, which are challenging?

Ability to Act
trimester 6/6 finalising+presenting

How do you manage to find a suitable context for your research and project, contacting and involving relevant parties?

Ability to Act
trimester 6/6 finalising+presenting

How do you learn as a group?

by Sophie Krier
various

How or when do you define a learning moment?

by Femke Dekker
various

Share one thing you learned this week

by a fellow student
various

In art education do examples educate or not at all?

by a fellow student
various

Can we objectify art, artists and art educators or should we embrace subjectivity?

by ellis bartholomeus
various

How are you doing, at Meia?

by Leah Sands
various

Do you listen to your material? if yes, how?

Irena shapiro
various

When is for you the perfect moment to receive feedback?

by a fellow student
various

Is it possible to create an unbiassed balance?

by Jesse Greulich
various

Does graduation mean that it all has to be done and finished?

by Marek van de Watering
various

What to do with students that resist, avoid or are passive?

by a fellow student
various

How could we celebrate imperfectionism + failure more?

by a fellow student
various

Do you think there is a risk we might assess our own projections from a students process, when we do not look at the result and work?

by Sjoerd Westbroek
various

Can you see or describe your realm of influence, your agency? If not, how could you find out maybe?

by Thijs Witty-Grabowski
various

Can you describe the difference between learning content and learning goals?

by a fellow student
various

How to do justice the te proces of the person being assessed?

by a fellow student
various

What implication do we face when an art practice is in and of itself educational?

by Lisa Heinis
various

How might we disearn meritocracy?

by Lizzy Graham
various

Do you agree with this statement? "The affective economy + Stratification seem the result of grading!"

by Caglar Koseoglu
various

Can teachers adapt assessment and grading to each individual student?

by Femke Dekker
various

choose a card of choice various	choose a card of choice various
choose a card of choice various	choose a card of choice various
choose a card of choice various	choose a card of choice various
choose a card of choice various	choose a card of choice various
choose a card of choice various	choose a card of choice various

create your own	create your own
create your own	create your own
create your own	create your own
create your own	create your own
create your own	create your own

The artist

organizes

a question

adaptively

to grow

sculpture by Antony Gormley