

BA CONFERENCE 2017

UNIVERSITY OF QUEENSLAND, BRISBANE

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Abstracts – Papers

1:30-2:00pm

1. Can the BA be future proofed?
Prof. Robbie Robertson.....3
2. Reimagining HASS pedagogies – from sage on the stage to director in the wings
Dr Genevieve Hundermark3
3. What is/Why Arts? Re-imagining the HASS narrative for a 21st century post-secondary cohort
Dr Peter Keegan4
4. Capping the degree: Providing a strong HASS capstone experience
Dr Wajeehah Aayeshah, Dr Mitch Goodwin, Dr Bryonny Goodwin-Hawkins, Dr Kay Are, Dr Maxx Schmitz4
5. Follow the yellow brick road: an interactive planner to help students maximise the BA’s value
Mr Chris Frost, Ms Sherrie Hoang & Ms Shirley Moran5

2:00-2:30pm

6. Title Balancing the BA with institutional imperatives: consolidation and renewal
A/Prof Heather Monkhouse & Ms Miriam Doi6
7. The Pros and Cons of International Short Term Mobility Programs for HASS Students
Dr Janette McWilliam7
8. Losing our humanity? Student perspectives on the value of the BA degree in a neo-liberal age
Ms J. Dawn Marsh7
9. Embedding (and signaling) employability in the Adelaide BA
Dr Wayne Errington.....8
10. The Innovative Assessment Database: A catalogue of assessment techniques that increase student engagement and encourage academic integrity
Dr Mair Underwood and Miss Annabel Shewring8

2:30-3:00pm

11. Streamlining the BA: a whole of program approach
Dr Vanessa Fredericks, Ms Yan Liu & A/Prof Cath Ellis9
12. Lost in Transit? The transition to University-level French
Dr Barbara E. Hanna & Dr Joe Hardwick.....10
13. BA students qualitative feedback and reflections on assessment tasks: Identifying relevance in the BA
Dr Amy Forbes & Dr Marie M’Balla-ndi.....10

14. More than a satisfying journey: valuing the BA degree in Australia into the future <i>Prof Catharine Coleborne</i>	11
15. Student Co-Creation as a Mechanism for Reinventing the Curriculum and the Student Experience <i>Ms Mollie Dollinger</i>	11

3:30-4:00pm

16. The Impossible Curriculum: Imagining the BA from Scratch <i>A/Prof Parshia Lee-Stecum</i>	13
17. History and HBO, or using popular culture to teach unfamiliar pasts <i>Dr Rhiannon Evans</i>	14
18. Research-led teaching in the Arts: Pathways to Active Learning and Student Engagement? <i>A/Prof Martin Forsey</i>	15
19. Experiential pedagogies? Moving toward multidisciplinary HASS pedagogies and the place of the BA WIL curricula <i>Dr Violeta Schubert</i>	15
20. The Third Space - managing disruption and building capacity in the arts <i>Dr Mitch Goodwin, Dr Wajeehah Aayeshah, Dr Kay Are, Dr Bryonny Goodwin-Hawkins & Dr Maxx Schmitz</i>	16

4:00-4:30pm

21. The Common European Framework of Reference for languages - bitcoin for language graduates? <i>The Teaching Innovation Grant (TIG) research team led by A/Prof Marisa Cordella</i>	17
22. In defence of discomfort: on the importance of making students sad through radical defamiliarisation <i>A/Prof Greg Hainge</i>	18

Parallel Presentations

1:30 – 2:00pm

1. Can the BA be future proofed?

Prof Robbie Robertson

It is almost a perfect storm. We have continued to promote our 19th century disciplines as both relevant to the 21st century and intrinsically self-sufficient. And we continue to argue that in teaching them, we provide the skills needed for adapting to future change, something we never worried about in the past. And yet BA enrolments continue to decline. In an era fearful of technological change and its impact on future employment needs, what can BA convenors and staff do to make the BA challenging again?

2. Reimagining HASS pedagogies – from sage on the stage to director in the wings

Dr Genevieve Hundermark

Do our pedagogies in the Humanities and Social Sciences prepare students for the world that awaits them? How do we encourage students to be successful and immerse themselves in lifelong learning, when they are constantly exposed to the sage on the stage (lecturer) attempting to impart knowledge and information to a passive body of seemingly uninterested students? Lecture content may be interesting, but many students are lost amongst masses in large teaching venues, where they are unable to contribute to the learning in a meaningful manner. Perhaps it is time for the sage to move into the wings of the lecture theatre and take on the role of facilitator or director...

Enquiries Based Learning (EBL) is an approach that has been adopted in the University of the Witwatersrand as a second semester seminar series for struggling first year students. EBL is facilitated, closed-loop, reiterative learning (Summerlee & Murray, 2010), requiring that the lecturer change his/her role from being the “sage on the stage” to the “director in the wings”. In an era where information is widely available in a rapidly changing world, it is generally purported that pedagogies tend to remain archaic and irrelevant. How can we expect students to develop skills to cope in this world when our methodologies still reflect those of days gone by? Our pedagogies need to be reimagined.

This paper is the first in a series that addresses the questions raised and focuses particularly on the facilitation of the EBL seminar series - how lecturers came to terms with their new role as facilitators. Their thoughts and reflections concerning the efficacy of the EBL approach and how it contributes to the development of students is considered. Lastly, their insights concerning the continuation of such a program are reported, with interesting and diverse perspectives being voiced.

3. What is/Why Arts? Re-imagining the HASS narrative for a 21st century post-secondary cohort

Dr Peter Keegan

“What *is/Why Arts?*” A concept that for generations of students did not require explanation now mystifies, confuses, frustrates and challenges. Domestic and international providers of higher education speak about their BA programs in terms of attributes, capacities, credentials and outcomes – inter/disciplinary knowledges and understandings; soft, transferable skill sets; local/global perspectives; transformative learning experiences; academic/professional qualifications – and allude to the breadth and depth provided by a liberal arts education. But how comprehensible, compelling or distinctive is this narrative to the 21st century post-secondary cohort? To what extent have Australian tertiary institutions (and here, read: not only our senior- and middle-level executive, but our contemporary casual, fixed-term and continuing educators) reflected on what the humanities, arts and social sciences *mean* in the current age? Is there an authentic, alternative vision that translates whatever meanings educators in our BA programs see as integral into something our students recognize, identify with and connect to? With these questions in mind, this paper will address the most prevalent stories articulated about the BA across the Australian HE sector – whether the program is configured as a single degree, or with major/minor, core, or foundation components – and capture how it might be possible to re-imagine these narratives in light of what we as educators regard as intrinsic about the HASS disciplinary landscape, integral to ourselves, our society, and our way of living. The aim, albeit as a first step only on a longer, more complex journey, is to test the degree to which the so-called “civilising” syllabus – the “encircling curriculum” or *encyclopaedia* scholars in antiquity and the post-classical age defined as *humanitas*, *artes*, and *scientia* – can be reconfigured as the *essential* point of difference informing all that makes whatever our students do or become purposeful, satisfying and lifelong: namely, making the BA compelling again.

4. Capping the degree: Providing a strong HASS capstone experience

Dr Wajeehah Aayeshah, Dr Mitch Goodwin, Dr Bryonny Goodwin-Hawkins, Dr Kay Are, Dr Maxx Schmitz

A capstone subject should ideally enable students to develop and showcase a portfolio of skills and expertise they have learnt throughout their degree. This subject should assist students in establishing a link between their education and real-world practice (Judd et al., 2015; van Acker & Bailey 2011). In an undergraduate timeline, the capstone has been contextualized as a coming of age experience. Durel (1993) describes this as a rite of passage, as the students' learning over time culminates in knowledge that they can now apply to their immediate future (Star-glass, 2010).

However, a more sophisticated approach to the capstone might also draw on the rising importance of Work-Integrated Learning (WIL). Any degree embedded with elements of WIL or Work-place learning (WPL) enables students to link their learning with practice. The students are prepared from their very first day to be ready for the field so that their employability is high. Such students require more from a capstone experience than developing links between theory and practice. They are ready to become independent learners, critical thinkers and pragmatic workers. A capstone on this model can allow students to become global citizens, with strong ethical roots (Kachra & Schnietz, 2008). Most importantly, it can encourage students to create a sense of professional identity, in addition to their 'graduate' identity (van Acker et al., 2014).

We propose a workshop that would involve active participation in identifying the elements of a benchmark HASS capstone. It will assist participants to explore the strengths of programs offered by their home universities and develop preliminary requisites for a capstone that would cater to their target audience. This workshop is a first step towards establishing a capstone curriculum design working group across Australian universities.

5. Follow the yellow brick road: an interactive planner to help students maximise the BA's value

Mr Chris Frost, Ms Sherrie Hoang & Ms Shirley Moran

In January 2016, UQ's Faculty of Humanities and Social Sciences faculty developed and released an interactive planner for the Bachelor of Arts. It continues to help thousands of students navigate complex rules, jargon, and more than 77,000 combinations of majors, minors, and extended majors in the program. The planner draws on up-to-date institutional data to highlight semester offerings, unit prerequisites, provide warnings where rules aren't met, and links students to student advisors for guidance when needed. Tablet and mobile friendly, the planner increases the capacity for student choice and design, while streamlining student advising processes. The tool's success in terms of student satisfaction and advisor reach has led to a UQ wide funded project to pilot the planner system in other programs.

6. Title Balancing the BA with institutional imperatives: consolidation and renewal

A/Prof Heather Monkhouse & Ms Miriam Doi

Late in 2016 the University of Tasmania instituted a whole of institution curriculum renewal process, for implementation in 2018. Part of that process was the imperative for course coordinators of bachelor level awards to make explicit institutional graduate attributes and in so doing highlight the relevance of tertiary study. The renewal brief emphasised that the University's courses be designed to prepare graduates for opportunities in an evolving global economy. Core design principles were included: bachelor study must enable student attainment of disciplinary expertise grounded in experiential learning (Kolb, 1984), degree core knowledge, and opportunities for experience and engagement (Brew, 2010). Finally, coordinators were required to develop a new Applied Honours pathway for fourth year study. Concurrent to the curriculum renewal project was the University's teaching consolidation project, first introduced in 2015, to address the way in which the curriculum might be delivered and governed. It was essential that the two initiatives be linked so that during curriculum renewal processes the potential for collaboration to improve efficient delivery of the curriculum was explored and utilised. This paper outlines the processes undertaken to date to refresh the University of Tasmania's Bachelor of Arts degree and confirm its alignment to the University's curriculum core design principles. It explores existing and continuing features of the BA (Gannaway, 2015) and details the changes that have been introduced. Through the curriculum renewal process, what has emerged is that the focus of the BA's messaging has changed from what students can study in the degree to what skills and attributes they develop through their learning. The BA of 2018 is more defined in its focus, it uses fewer units more effectively and it makes more explicit to students the purpose of their learning and the skills and attributes required to determine and achieve success.

References:

- Brew, A. (2010). National Teaching Fellowship Final Report Enhancing Undergraduate Engagement Through Research and Inquiry. Australian Learning and Teaching Council, Sydney.
- Gannaway, Deanne (2015) The Bachelor of Arts: slipping into the twilight or facing a new dawn? Higher Education Research and Development, 34 2: 298-310. doi:10.1080/07294360.2014.956689
- Kolb, D. (1984). Experiential learning: Experience as the source of learning and development. Englewood Cliffs, NJ: Prentice-Hall Inc.
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7. The Pros and Cons of International Short Term Mobility Programs for HASS Students

Dr Janette McWilliam

This paper will address the pros and cons of setting up short-term mobility programs for HASS students in Europe. I have created two programs that redefine HASS teaching and Learning Spaces by integrating international cultural experiences with work-integrated learning skills, which in terms of student experience, are truly transformative. Students return to UQ inspired to do more of our courses; they have formed life-long friendships and learning cohorts, and have a greater clarity of how their time in the BA at UQ can really shape their futures. The first is three week Study Tour and the other a five week International Museum Internship Program and Material Culture Field School. Students on the Museum Internship Program and Field school, for example, not only learn about museological techniques, but also discover what it is like to be both a professional archaeologist and a university based academic, analysing newly excavated artefacts, using research data bases, writing reports, and dealing with different forms of bureaucracy. Living and working in a group environment in a non-English speaking country fosters resilience and makes them more culturally aware. Students develop interpersonal, organisational and teamwork skills, helping them to become better prepared, well-rounded graduates ready to transition to the workplace. Despite these types of courses meeting all sorts of University expectations, creating them and then ensuring that they run smoothly, as this paper demonstrates, is not as straight-forward as one might imagine.

8. Losing our humanity? Student perspectives on the value of the BA degree in a neo-liberal age

Ms J. Dawn Marsh

The perception that the Bachelor of Arts (BA) degree is in decline and the belief that the humanities are in crisis are global phenomena. At the institution level, this pessimism may be reinforced by falling student enrolments, reductions to staffing and course offerings, and defensive responses to perceived threats to the legitimacy and funding of academic scholarship in liberal arts and humanities disciplines. The pressures to re-design, re-brand and re-market the BA, either as a degree that fits the demands of the 21st century labour market, or one that can appeal to a hedonistic and narcissist framing of the millennial generation, cannot be ignored. However, there is a risk that portraying the BA degree in these ways may undermine what is really of value in it, and that doing so may sever the link to the history of humanities scholarship. Students' voices are often absent from debates about the future of the BA, although there is some recognition that educational expectations in a neoliberal age are likely to be different from those of previous generations who were exposed to more social-egalitarian values. In this paper, I draw on data collected from first-year students during

the initial phase of a longitudinal study on students' perceptions of the value of the BA. I argue that we are doing these and our future students a disservice when we fail to promote traditional values of democratic citizenship, critical engagement and intellectual autonomy as outcomes of an education in the humanities, arts and social sciences.

9. Embedding (and signaling) employability in the Adelaide BA

Dr Wayne Errington

The University of Adelaide is developing a new employability strategy and the BA will be one of the first programs to undergo a major change in accordance with the strategy. This work is being undertaken in parallel with efforts to embed enhanced digital capabilities, problem-solving and numeracy as BA learning outcomes, in part via a 'spine' of compulsory skills courses, as well as by enhancing majors. Part of the University's employability strategy is to draw to the attention of both teaching staff and students the existing characteristics of programs that enhance employability - the transferable skills that are increasingly being recognised by employers as the key to longer term employability in a constantly changing social and economic environment. Hence the task of better signaling the good work already being done as well as embracing and embedding new pedagogies.

10. The Innovative Assessment Database: A catalogue of assessment techniques that increase student engagement and encourage academic integrity

Dr Mair Underwood and Miss Annabel Shewring

Lack of student engagement and increased rates of academic misconduct (especially the use of essay banks and mills) are serious issues facing higher education today. In an effort to more deeply explore the interconnections between assessment innovation, student engagement and academic misconduct this Teaching Innovation Grant project is exploring HaSS staff and student perspectives on current assessment techniques. In so doing it identifies the assessment techniques considered the most innovative in terms of high levels of student engagement, staff satisfaction, learning outcomes and deterrence of academic misconduct, and compiles them into a searchable database. Drawing on insights from over 100 qualitative interviews with academic staff and students, the Innovative Assessment Database is one of the first of its kind to actively engage both staff and students as partners in teaching and learning, and will go on to inform future assessment design, as well as add to scholarly debates concerning the scope and value of using assessment innovation in higher education.

11. Streamlining the BA: a whole of program approach

Dr Vanessa Fredericks, Ms Yan Liu & A/Prof Cath Ellis

Imagine the BA as a living, breathing organism.

The BA as an organism is traditionally rhizomatic (Deleuze & Guattari, 1987). The essence of a rhizome is to have multiple entryways (Deleuze & Guattari, 1987, p. 14). Similarly, the BA is an assemblage, made up of multiple of lines of flight. At our institution (UNSW), there are 1,536 possible combinations.

Our vision for our BA is to bring it to life. We hope to make it compelling by animating our BA as a series of student narratives about what the BA means to them. In order to get there, we first had to initiate and engage our Faculty in a conversation about our curriculum, via a Faculty-wide curriculum mapping project. This paper outlines the steps we have taken towards achieving our vision.

While the multiplicitous nature of the BA has traditionally been part of its appeal, more recently it has been seen as one of its shortcomings (Gannaway, 2015). The graduate employment market that our current and future students will enter into is radically different to previous generations. This means that we need to articulate our offer in a way that is meaningful in a global market, and speak to a common understanding of what a BA graduate looks like (Gannaway, 2015, p. 299). As a higher education provider in Australia, we are also required to demonstrate assurance of learning, and to provide evidence of adhering to national standards as outlined by the Tertiary Education Quality and Standards Agency (TEQSA).

This paper outlines the steps we have taken to capture the rhizomatic essence of our BA through a process of curriculum mapping. Our goal is to translate our BA program learning outcomes as a set of transferable skills, while still maintaining the integrity and fluidity of our offer. Taking a whole of program approach, we began by developing a set of program learning outcomes that articulate the core values of our BA. We then developed a series of stream learning outcomes that align with the program, but at the same time illustrate the diversity and distinctiveness of our program. This paper describes this process in more detail, and argues for the role of curriculum mapping in communicating the value of the BA.

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- Fraser, K. & Thomas, T. (2013). Challenges of assuring the development of graduate attributes in a Bachelor of Arts. *Higher Education Research & Development*, 32 (4): 545-560, DOI: 10.1080/07294360.2012.704594
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12. Lost in Transit? The transition to University-level French

Dr Barbara E. Hanna & Dr Joe Hardwick

Each year, universities receive precious shipments of that sadly rare commodity, graduates of senior language programmes continuing their language studies, and every year numbers dwindle further in the crucible of first year study: this presentation asks how we can minimize the inevitable losses. In 2016, faced with the continuing lukewarm reception of our UQ post-matriculation French course, whatever the content, assessment and materials, we asked what it would mean to approach the problem through the lens of the literature on transition to university. What would it mean to shift our attention from the intrinsic motivation of the course itself, to a wider concern for supporting students in transit? And what is particular to the ways in which transition is experienced by language students, who come to university with a strong sense of disciplinary identity? How can post-matriculation students be nurtured through the transition to University language studies in ways which engage and educate and are delivered efficiently and sustainably? This paper investigates this question, examining uptake, by post-matriculation French students at UQ, of a number of transition-to-university trialled in 2016 and 2017.

13. BA students qualitative feedback and reflections on assessment tasks: Identifying relevance in the BA

Dr Amy Forbes & Dr Marie M'Balla-ndi

Scholars have long praised the value of a Liberal Arts education, and universities have struggled with the decision over continuing to offer a Bachelor of Arts degree in the face of dwindling enrolments and often disgruntled and confused students. At JCU, we have visited and re-visited the Bachelor of Arts program beginning in 2009 as part of the university's curriculum refresh project. Since then, the curriculum has undergone numerous revisions in its structure and assessment tasks, each seeming to emanate from limited, sometimes vague student satisfaction measures. In this research, we turn our attention to the qualitative responses of the students themselves both in the subject and teaching evaluations following significant improvement of student satisfaction scores in the last three years. Have we finally hit on a curriculum design that students view as clear, relevant and engaging? Using qualitative student feedback from 2015-2017, we examine the honest (anonymous) evaluation of key assessment tasks included in the many variations of the Bachelor of Arts curriculum. With additional data from focus group discussions with current students, we discuss the structure of the new program and describe key assessment tasks students see as relevant vis-à-vis future employment and personal growth. We review and support the

commitment of the university to good teaching and improved student engagement through establishing a supportive and positive learning environment where student learning is at the center in order to maximise their liberal arts education. Finally, we highlight the continuing effort of academics to valorise the Liberal Arts and show positive effects on students to help universities develop a more impact agenda and assist in redefining the institutional approach to social engagement, and move away from more commercial and entrepreneurial concerns.

14. More than a satisfying journey: valuing the BA degree in Australia into the future

Prof Catharine Coleborne

This paper addresses the overarching theme of curriculum conversations and the development of BA curriculum and it contends that the challenge to translate the value of the BA program might be met by reimagining pedagogies. It does this in three ways: first, it posits the need for a shift from the experience of the BA degree of most senior academics of the present using a personal reflection; second, it draws upon market research compiled during a BA reinvention project at the University of Newcastle which shows the need for a renewed engagement with our audiences, but reminding us of the longer history of this need; and third, it describes a new pedagogical problem posed by the potentiality of digital humanities.

While this might seem a large scope, the paper will argue that by imagining humanities teaching through the present, rather than the past, and taking into consideration the global push for vocational education through the liberal arts, we might better understand the positionality of the BA in the current university landscape as possessing strength, purpose, and power as a degree for the future. The paper will showcase data from our market research, including qualitative responses to questions about the BA degree. It includes personal reflections to engage us in thinking about what these problems tell us about our own motivations in puzzling over the BA as an educational ‘product’. Finally, it makes some more radical suggestions for the future of the liberal arts or humanities in order to present options and to stimulate new thinking and debate.

15. Student Co-Creation as a Mechanism for Reinventing the Curriculum and the Student Experience

Ms Mollie Dollinger

I would like to present work on my dissertation thesis entitled, “Student Co-Creation in Higher Education.” Co-creation, also known as value co-creation, is a management and marketing strategy that integrates user resources such as their experiences, opinions, and preferences into the design, production, and deliver of value propositions (i.e. offerings). When applied to a higher education context this strategy can be useful for creating a model onto which educators can illicit and encourage the co-design, co-teaching, or even co-assessment in the classroom.

In my presentation I would like to firstly discuss two cases I have included within my dissertation on co-created curriculum. These case studies highlight how co-creation can take many forms within the classroom. Secondly, I would like to discuss the relevant emerging research on co-created curriculum in higher education and touch on some of the major themes including power-balance, inclusivity, and student voice (e.g. in Bovill, Cook-Sather, Felten, Millard & Moore-Cherry, 2016). Finally, I would like to present my model for student co-creation in higher education, detailing the indicators, processes, and outcomes.

My presentation will also discuss why co-creation can lead to improved student learning experiences, such as ownership, stronger relationships with peers and staff, and graduate capabilities, all of which can make the BA more compelling to students and validate the value of higher education experience.

References:

Bovill, C., Cook-Sather, A., Felten, P., Millard, L., & Moore-Cherry, N. (2016). Addressing potential challenges in co-creating learning and teaching: overcoming resistance, navigating institutional norms and ensuring inclusivity in student–staff partnerships. *Higher Education*, 71(2), 195-208.

16. The Impossible Curriculum: Imagining the BA from Scratch

A/Prof Parshia Lee-Stecum

Few Arts academics doubt the abiding value of an Arts education. Yet, as a frame for that education, the BA in this country is now over 160 years old. Assumptions about the timelessness of an Arts education notwithstanding, the intervening years have occasioned a startling degree of curriculum change and diversification in response to shifting demands, pressures and appetites for innovation. The possibilities for a BA curriculum in Australia in 2017 have been conditioned by history in ways that are complex, often contradictory, and sometimes limiting.

Today, too, there are present and emerging demands that encourage us to rework our historical BA paradigm: a more sophisticated approach to, and greater capacity for, embedding work integrated learning into curriculum (Gannaway et al. 2016); an emerging understanding of the impact of student mental wellbeing on learning and the capacity for curriculum design to support wellbeing (Baik et al., 2017); a focus on intercultural effectiveness and global readiness (Stone 2006; Carroll 2015); the dynamic expansion of teaching and learning technologies (Johnson et al. 2016); and so on. On the face of it, a HASS education might be ideally placed to embrace these and the many other challenges and opportunities that educators are working with today. Much is being, and can be, done.

But to what extent do the accretions of history weigh down and limit the BA as a means to realise the HASS education we would aspire to enable?

This paper asks a question: what if we started from scratch? Would our concept of a BA (or BAs) differ from present incarnations if we imagined the impossible: a HASS curriculum based on current educational aspirations and opportunities but freed from the institutional, disciplinary and systemic realities that have conditioned the degree's development over the past century and a half. Moreover, if we did apply what we (think we) know now to a new BA paradigm, what might this impossible curriculum look like?

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17. History and HBO, or using popular culture to teach unfamiliar pasts

Dr Rhiannon Evans

We approached the teaching of the past, initially ancient Rome, by incorporating popular culture's representation of this past into the curriculum. Versions of the ancient world from films, and t.v., such as HBO *Rome*, are available in a format which students can readily consume and understand—in a word, familiar. Students are comfortable with the conventions of a Hollywood blockbuster or HBO series, because they make alien cultures more palatable and recast the past through a modern lens. Even if they show a past of slavery, poverty and violence, 'good' characters are usually egalitarian in their outlook, with a recognisably modern viewpoint and a Judeo-Christian moral compass. To many historians these are shortcomings, but we use these visual texts to engage students in active learning, as they must find primary evidence which supports or negates a modern version of the past. Our model has a double benefit: engaging students via an attractive access point to the past; and encouraging them to test its reliability by carrying out active research. This is a form of structured research, possible from earliest stages of university education; it averts the panic which accosts some students when faced with a vast number of possible primary and scholarly sources. Anxiety is a primary reasons for the use of unreliable web sources: students see it as a way of cutting through the confusing array of materials. In the case of ancient history, these materials can be offputting as they deal with concepts which are difficult to grasp. The popular culture entry point gives students a familiar focus on the world of the unfamiliar past and allows them to become experts who can identify anachronism. In the process they also defamiliarise their own culture and are forced to consider why and how modern narrative conventions exist.

18. Research-led teaching in the Arts: Pathways to Active Learning and Student Engagement?

A/Prof Martin Forsey

Teaching and research are usually positively correlated in the minds of academics (Hattie & Marsh 1996, Healy) although as Brew pointed out in 2001 "the belief that there is a connection is stronger than the statistical evidence". There is, however, evidence that active pedagogies are effective and that research based teaching can increase student engagement in their learning (Healy 2005). Sharing my own experimentation in research-led teaching in sociology/anthropology classes I want to open up space for participants to share their experiences, but more significantly to focus attention on the practicalities and desirabilities of engaging in research based learning and teaching across a range of disciplines associated with the BA degree.

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19. Experiential pedagogies? Moving toward multidisciplinary HASS pedagogies and the place of the BA WIL curricula

Dr Violeta Schubert

There are many challenges associated with how to understand ‘work integrated learning’ in the broader HASS pedagogies. WIL curricula as a distinct pedagogic field often flies in the face of the perceptions and prejudices associated with activities that do not appear to directly stem from the methodologies and epistemologies of HASS disciplines. The purveying discipline imaginary of HASS has expanded to incorporate a better appreciation of multidisciplinary; however, WIL continues to be situated in an awkward place that challenges our perceptions of disciplinary and scholarly integrity. It is for this reason that a critical gaze is needed that explores how knowledge systems are constructed in terms of a hierarchy of values in which the more philosophical, theoretical and conceptual sit above the ‘applied’ or ‘professional’. To be sure, there is often piecemeal endeavours to rapidly incorporate the increasing demand for WIL programs but there continues to be little theoretical and research rigour of experiential pedagogies as a field of study in itself and as such WIL continues to fall into a no man’s land. The opportunities to reconsider what is taken for granted in terms of the understanding of what constitutes ‘disciplinary’ knowledge, pedagogies of learning, the space between disciplines (interdisciplinary) as well as collaborative spaces between disciplines (multidisciplinary). I want to argue here that the future of HASS, the BA rests with embracing WIL. For WIL to be considered not as a hybrid but a cross-cutting pedagogic space that fits within, across and beyond disciplines, and further, that as an understudied and undervalued field HASS, the BA, is the right home for the emergence of this multi-sited space for theories of experiential pedagogies.

20. The Third Space - managing disruption and building capacity in the arts

*Dr Mitch Goodwin, Dr Wajeehah Aayeshah, Dr Kay Are,
Dr Bryonny Goodwin-Hawkins & Dr Maxx Schmitz*

As technology disrupts the higher education landscape and legacy technologies constrict innovation and curtail flexibility (Morris 2013) how do we manage meaningful change in the Humanities and Social Sciences? What conversations do we need to have to create a stable and supportive environment that is mindful of traditional pedagogies while also being responsive to an increasingly fragmented future? This paper will argue that collaboration through dialogue and knowledge sharing is a key enabler for driving pedagogical change in the Arts. Further to this, for any initiative to be sustainable requires a considered teaching and learning design framework that transcends silos, budgets and disciplines. Enter, the 'third space'.

As universities expand and 'traditional' academic career opportunities contract, third space academics – who serve not only scholarship but institutional priorities – are emergent. Third space academics are neither exclusively teaching-focussed nor research-orientated, yet they participate in intellectual communities and bring an academic skill base to bear on their provision of university services. (MacFarlane 2011) The third space has been defined as a space that exists between academic and professional roles and modulates both. (Whitchurch 2012) Commonly, such definitions refer to professional staff with minimal – if any – teaching experience and who are rarely research active. We argue that, to be effective and cognisant of teaching and learning pedagogies, third space academics need to operate fluidly and constructively across both territories.

In this paper, we will unpack the Curriculum Design Lab (CDL) model within the Faculty of Arts, to discuss possible future directions of third space academics working in HaSS programs more broadly. Drawing upon our convergent roles as internal curriculum consultants, hybrid technologists (Bali 2017) and facilitators of professional development, we will also examine the CDL model in the context of its intersection with other professional services and research initiatives that share similar aspirations for meaningful curriculum change.

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21. The Common European Framework of Reference for languages - bitcoin for language graduates?

The Teaching Innovation Grant (TIG) research team led by A/Prof Marisa Cordella

One of the desirable features of a liberal arts education is having outcomes that are not attached to a profession and which allow graduates to display attributes such as effective interpersonal skills, creativity, innovation, and an awareness of ethical, cultural and social issues. The University of Queensland's School of Languages and Cultures (SLC) also values students being able to describe their language proficiency in explicit, internationally understood terms so as to enhance a list of graduate capabilities.

To this end, the SLC is undergoing a two-pronged process as part of a collaborative project partnering colleagues in the School with the university's Institute for Teaching and Learning Innovation (ITaLI). First, it is benchmarking its language course outcomes in all eight programmes against a globally recognised set of standards - the Common European Framework of Reference for languages (CEFR); and second, the School is reviewing and revitalising the assessment tasks in these courses so that students will be able to describe in detail what they are capable of doing in a given language on completion of a study sequence such as a major. This is in place of having to rely on somewhat vague notions of being beginner, intermediate or fluent speakers. Since the CEFR is not language specific, it can describe achievement levels across multiple languages, Asian and European, thereby enabling graduates to state their language proficiency in terms of CEFR standards which is increasingly expected by employers operating beyond national boundaries.

This paper will report on preliminary findings of the process of mapping first-year language courses against the CEFR, and rewriting assessment criteria and Course Outlines. It will discuss the challenges posed by the need to ensure transparency and comparability across language programmes while, at the same time, respecting individual language programme differences and harnessing the significant language teaching and assessment expertise of all academic staff in the School.

22. In defence of discomfort: on the importance of making students sad through radical defamiliarisation

A/Prof Greg Hainge

In this paper, I set out to explore the importance of making the familiar unfamiliar and extend this general principle out to what I term a radical defamiliarisation. I begin with the philosopher Gilles Deleuze who considers the work of philosophy to be a struggle against common sense, saying, “it’s nice to talk like everybody else, to say the sun rises, when everybody knows it’s only a manner of speaking” (Deleuze and Guattari 1987: 3). I believe that it is in the Humanities that such common sense assumptions are put under duress and that students are thereby enabled to see the world from outside of their existing cultural sphere and preconceptions. To do this, however, is to ask students to become discontent with their own knowledge frameworks and thus, to paraphrase Deleuze again, in a very real sense to sadden them. Deleuze writes: “The use of philosophy is to sadden. A philosophy that saddens no one, that annoys no one, is not a philosophy. It is useful for harming stupidity, for turning stupidity into something shameful” (Deleuze 2006: 106). What this insight calls for is a pedagogy of discomfort, a learning environment in which the safe haven of a stable worldview is abandoned and in which the student is asked effectively to leave their own self behind. This can be achieved either through a gradual process of defamiliarisation in which students are asked to look at an object or text afresh and question their own reading of it or, alternatively, through a radical defamiliarisation, a confrontation with something that presents as entirely foreign. A very literal instantiation of this kind of learning environment can be found in the language classroom, but a similar environment can be created by confronting students with extreme “difficulty”.
