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The case for the primacy of visualcywithin a neoliberal Artschool curriculum [Texto impreso] / Howard Riley.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 152-154.

Whilst the faculties of literacy and numeracy are rightly recognised as worthy of pedagogical nurturing, this article champions a more venerable articulacy – visualcy– crucial to a healthy culture, arguing that the one domain of human inquiry which distinguishes the visual arts from other disciplines is surely that surrounding the faculty of vision. The ascendancy within the contemporary artworld of a relational aesthetics is traced through a brief history of the relationships between visual artforms and their socio-political contexts. It is suggested that the shift of emphasis away from the perceptually intriguing is in part a consequence – perhaps unintended – of the neoliberal values permeating the UK Higher Education sector in the last decade. The article ends with a proposal for a visual arts pedagogy based on five key principles of visualcy explored through the medium of drawing, illustrated with work by the author and students.

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1. Drawing as language 2. Visualcy 3. Haptic values 4. Distal values 5. Proximal values 6. Perceptual intrigue 7. Revocational art 8. Convocational art 9. Conceptual intrigue 10. Neoliberalism

2

Creativity is for poets and pop singers, isn't it? [Texto impreso]: academic perspectives on creativity in doctoral writing / Steven Thurlow.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 204-205.

This paper investigates how eight academic research supervisors working in a Faculty of Arts at a research-intensive Australian university understand the notion of creativity in doctoral writing; both in relation to what it is and where it is found. This question was investigated qualitatively through interviews focusing on reader reception to three, short doctoral texts. A framework of indexicality and orientation (Lillis, 2008) was then used to move beyond the text-level and focus on the contextual influences surrounding the writing as it was exposed to its critical readership. The findings reflect varying levels of awareness and receptivity to the presence of creativity in written doctoral work. The paper also explores the perceived location of creativity in these texts for academic readers; namely, whether it resides in the ideas (i.e., the creative thought/content) or whether it was more textually-based (i.e., the creative expression/form of the idea).

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1. Creativity 2. Doctoral writing 3. Doctoral education 4. Thesis writing 5. Dissertation writing 6. Creative idea 7. Creative expression 8. Perception of creativity 9. Arts academics 10. Doctoral supervisors

3

From Sherbrooke to Stratford and back again [Texto impreso] : team teaching and experiential learning through "Shakesperience" / Jessica Riddell, Shannon Murray, Lisa Dickson.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 185-186.

Attempting to teach theater in an English Literature course is a daunting prospect. A far cry from the highly individual experience of reading a novel or poem, theater is both a visual and communal kind of engagement. It is a challenge to capture this medium in a traditional lecture-based classroom and harder still to convey its three-dimensionality to undergraduate students. In this paper, we argue that experiential learning and team teaching

are especially resonant in the exploration of Shakespearean studies because of the active and collaborative nature of his theater and plays. This paper draws out avenues for experiential learning in the humanities that should have broad applicability and interest a wide range of readers. Framing our design, implementation, and critical reflection in the relevant research, we provide an example of how to anchor experiential learning in the humanities in practice. The case study outlines a compact spring session course on Shakespeare's plays and performance that includes in-class, online, and field study components. Our research reveals that this approach mirrors in several key ways the collaborative work at the heart of Shakespearean drama and of theater more generally: students are exposed to the plays on the page, on the stage, and behind the scenes; they are offered a model of collaborative knowledge-making both in the theater and in the team-based course design and delivery; and, with these examples before them, they are encouraged to take risks, to collaborate, and to form communities of their own in their learning. In the conclusion we devote attention to funding and the cost associated with experiential learning and field courses. This paper explores experiential learning and field-based immersive learning into the context of disciplinary-specific humanities classrooms with the goal of increasing interaction among students and enhancing students' learning (Bécharde and Pelletier, 2001).

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1. Experiential learning 2. Shakespeare 3. Theater 4. Field school 5. Collaborative teaching

4

How argumentative writing stifles open-mindedness [Texto impreso] / James Southworth.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 224-227.

A longstanding assumption within higher education is that there is a clear link between argumentative writing and critical thinking. In this paper, I challenge this assumption. I argue that argumentative writing genres of persuasion, inquiry, and consensus fail to target students' open-mindedness, which is an important aspect of critical thinking. In particular, argumentative writing genres do not challenge students to confront key cognitive biases, namely confirmation bias and motivated reasoning, when engaging in moral, political, and/or social questions. The motivation to conduct a balanced selection of evidence as well as an unbiased interpretation of evidence is overshadowed by the motivation to preserve one's prior beliefs. The structure of argumentative writing genres thereby stifles open-mindedness and can even nurture dogmatism. As a result, in our goal to develop students' critical thinking skills through argumentative writing, we may be doing more harm than good.

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1. Cognitive bias 2. Argumentative writing 3. Motivated reasoning 4. Confirmation bias 5. Open-mindedness 6. Critical thinking

5

Inquiry-based learning in the Humanities [Texto impreso] : moving from topics to problems using the "Humanities imagination" / Jakob E. Feldt, and Eva B. Petersen.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 170-171.

In this article, we present a new perspective on how to combine inquiry-based, problem-oriented learning with practices in the Humanities. Our particular interest is how the initial phase of finding "the problem" can be undertaken in a conjoint way with students, that is in the form of inquiry-based learning where there are no pre-defined questions set by the teacher. Inspired by C. Wright Mills, we argue that "the imagination" is key to opening up inquiries into problems, for students and researchers alike. Through an outline of what we call "the Humanities imagination" we develop a set of heuristics for stimulating a turn from topics to problems in the context of the Humanities. We show how combining inquiry-based learning with the Humanities suggests both new pedagogical practices, new models (the teacher as interlocutor), and a new balancing of the ecology of the Humanities emphasizing its particular imaginary over its disciplines.

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1. Inquiry-based learning 2. Problem-orientation 3. The Humanities imagination 4. John Dewey 5. Philology 6. The student as producer

6

Teaching intercultural competence through heavy metal music [Texto impreso] / Daniel Guberman.

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 129-131.

What does it mean to teach intercultural competence? Do we need to travel to “other” places? In what way does content need to reflect the traditions of “other” cultures? How can popular musics inform our teaching of these skills? Drawing on the guidelines in the AAC&U Intercultural Knowledge and Competence VALUE Rubric, I argue heavy metal music can serve as a model for using music to increase students’ intercultural knowledge, competency, and awareness, as well as their ability to critically reflect on issues in their own society, including gender, race, and class. I provide background on the genre and explore why it serves as a useful tool for intercultural learning conversations. In making direct connections between the measures in the VALUE rubric and class activities and concepts, this approach can model how others may incorporate intercultural learning and competencies into a wide range of courses.

Arts and Humanities in Higher Education. --2021, v. 20 (April), n. 2, p. 115-132

1. Intercultural knowledge and competence 2. Music 3. Heavy metal 4. World music 5. Pedagogy
