

## PROPOSAL

### **Essay Title:**

Examining my Role as 21<sup>st</sup> Century Educator.

### **Key Words:**

Pedagogy, Critical Analysis, Collaboration, Creativity, Communication, Adaptability, Diversity, Language.

### **Pedagogical Background:**

I have been formally teaching multiple courses at the Department of Textile, Fashion and Jewellery, at the Mariam Dawood School of Visual Arts and Design, Beaconhouse National University since 2012. I facilitate learners across a variety of Studio courses, which are predominantly rooted within the discipline of Jewellery Design. Some of the courses I conduct are specifically skill oriented; focusing on Conventional and Unconventional Techniques and Processes, while others lay emphasis on Conceptual Development and encourage students to investigate and challenge narratives through research and material exploration often resulting in striking interdisciplinary practice.

### **Abstract:**

This Essay will probe me to reflect over my current and previous Pedagogical Practice, so I may examine my Roles and Responsibilities as an Educator in the 21<sup>st</sup> Century. Using the lens of Constructivist Pedagogy I aim to identify the qualities of 21<sup>st</sup> century educator which I embody, and identify the Teaching Strategies that I can adopt in order to effectively address the ever evolving needs of my students and the time.

The essay will explore key 21<sup>st</sup> Century Skills such as Critical Analysis, Creativity, Collaboration and Communication. In addition, it will be exploring the role of Technology and alternate ways of working in order to create a stimulating and engaging environment. The importance of being a good Listener and being Adaptive will also be highlighted within the essay as it explores the notions of myself being concurrently both the Teacher and the Learner in the Classroom.

### **Conclusion:**

This inquiry and reflection will assist me in re-evaluating my Teaching Philosophy and Practices, refining them further according to my new understandings. It will also enable me to reflect over the type of studio space I wish to create for my students that motivates them to explore their personal and creative identities.

**Examining my Role as a 21<sup>st</sup> Century Educator**

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Critical Pedagogy in Art Education | ae-710

2020

**Option 2: Final Paper**

Submitted to Zoon Kundi, Shanza Ellahi

As a 21<sup>st</sup> century educator, one must adopt many roles simultaneously such as that of an educator, facilitator, performer, mentor, role model and learner. Each role requires a different set of skills and techniques and can perhaps best be embodied only after some years of observation and experience. Following recent inquiries into pedagogical practices, the role of the teacher as a performer has ignited a particular interest and curiosity within me. I had perhaps never reflected over it much before, however now as I revisit the dynamics of my classroom, I can recognize that it is perhaps one of the key aspects that fuels learning. As a teacher I must aim to bring with myself an enthusiastic spirit that becomes contagious in order to keep the students engaged and enthused. I must also try to become their role model and lead by example by sharing my experiences of studio practice outside of academia with the hope it may inspire them as future practitioners.

As a facilitator in today's time, I must adopt a multi-faceted approach to teaching. An approach that is not set in stone, but open to actively evolving with time, mirroring my own constantly developing understanding of the creative discipline, as well as my maturing understanding of the larger realities of the community and world we are a part of. My philosophy of teaching and hence my strategies must also evolve, keeping themselves in-sync with the ever changing needs and interests of the learners who must remain at the forefront of the classroom.

It is integral to get to know ones students, and understand their diverse backgrounds, as those provide the initial blocks on top of which further construction of knowledge will take place. A 21<sup>st</sup> century educator welcomes **Diversity** and attempts to identify learner's experiences and interests outside of the classroom so they may incorporate those real life experiences into the classroom to provide a contextually relevant and relatable experience for them. This bridges the gap between their formal and informing learning enabling students to develop holistic views. While embracing diversity and creating inclusive environments one has to remain mindful of adopting strategies that allow students to work together as a '*salad bowl*', collaborating harmoniously towards common goals,

whilst maintaining their individuality, rather than creating a '*melting pot*' in which they lose their sense of self amidst communal homogeneity.

**Adaptation** is a key trait of the 21<sup>st</sup> century educator, who understands that whilst in the past a strategy may have worked, with time it may now have become redundant and that being rigid in ones ways may cause social distance between the learner and teacher. The course outlines designed should reflect thorough sequential lesson planning, and define the larger parameters regarding the curriculum content that needs to be covered.

However, as each year presents a new batch of students working against a backdrop of different external circumstances, one must keep tailoring the course requirements based on individuals differentiated learning needs of the time. Lessons and discussions must remain open to interpretation so that students can direct their own learning trajectories based on their unique perspectives, interests and understandings. As a constructivist teacher, I must remain intuitive and prepared for the class discussions to take unexpected turns and allow that to happen, yet intermittently know how and when to subtly bring the learners attention back to the main areas of concern. The significance of being adaptive has magnified under the current climate of the pandemic and the global impact it has had on the educational structures and the traditional ways of teaching and learning. It is these adaptive skills of the 21<sup>st</sup> century teacher that has enabled them to promptly devise and implement alternate strategies so that learning is least compromised.

The classroom must become a safe space where learners feel free to communicate and participate openly. A 21<sup>st</sup> century educator is not one that is arrogant in their judgment but one who can acknowledge that inside a classroom they are concurrently both a teacher and a learner. Therefore, they must themselves be open to new perspectives and provide each student with an equal opportunity to contribute. **Communication** is a key 21<sup>st</sup> century skill that must be practiced conscientiously from both ends of the classroom. An effective strategy I was introduced to last year was to encourage students to sit in a circle, facing each other during class discussions. Commonly referred to as a fishbowl setting, this encourages everyone to participate and provides each student with an equal

chance at securing the instructors attention. I experienced this as a student and soon recognized that a simple technique could have an exponential benefit, and have hence been using it in my own classrooms effectively.

In order to communicate efficiently, one must acknowledge the role of different languages used in a classroom. This probes a 21<sup>st</sup> century educator to reflect over the different languages of Art itself, such as music, fine-art, dance and drama to name a few, and investigate how exploring multiple languages within a course can add a strikingly distinctive feature to the class.

Strictly in regard to linguistics, as an instructor based in Lahore, I feel it is necessary for me to adopt a bi-lingual approach while delivering lectures and during informal engagement and allow the students the freedom to express their thoughts and ideas in the language of their preference throughout the academic year. However, it important to note, that the final dissertation submission is required in English. This is in keeping with university policy and the institute's official medium of instruction, which is English. Their dissertation is equivalent to international academic standards and thus it prepares students in case they wish to apply for graduate studies abroad. Of course, as an educator it then becomes part of my responsibility to guide students who require additional assistance in regard to language, towards relevant tools and resources that may help them. This could be in the form of books, digital resources or linguistic courses that run parallel to the academic year and can be taken as electives.

However, the use of language is not only restrained to the conscious use of verbal linguistics, sign language, and visual language only, but also the subtle but powerful role of body language. An instructor must create a warm relationship with their students by radiating humility and humbleness towards them and by showing praise and giving credit where due through nonverbal gestures. Just as students respond to the body language of the instructor, similarly the instructor must reciprocate and remain attentive to the cues of

the learners; identifying strategies that appear to be working and those which may be causing confusion.

The act of **Listening** is vital to effective communication. As a 21<sup>st</sup> century educator, my role is not to present a monologue to class who is merely passively absorbing. The idea is to engage in two-way dialogue, where one listens as much as they speak.

In addition, the 21<sup>st</sup> century educator must recognize the power of **Collaboration**.

Though it may be one's tendency to become possessive or secretive about their courses, the benefits of sharing ideas with other instructors and collaborating with them in projects enables students to reap the benefits of more peoples expertise and provides students with a more holistic understanding of the themes and concepts being explored. Collaboration also provides the instructors themselves with new perspectives and ways through which they can approach their teaching. The facilitator must also encourage the practice of collaboration amongst the students by designing some tasks and activities to be conducted within groups. Hence, along with constructing their understandings together, students will also develop key life skills such as teamwork, patience, tolerance and time management. Keeping in mind the recent adaptation to online teaching, one can recognize an increased potential for collaborative experiences where teachers and students from multiple classrooms across the globe can work together, connecting effortlessly across a digital realm.

As a 21<sup>st</sup> century educator, I must practice and inculcate amongst the students the habit of **Critical thinking**. As established earlier in this essay, students are no longer expected to merely absorb information presented to them. But are instead, active makers of meaning. As a teacher it is my role to welcome student's skepticism and allow them to question, challenge and analyze ideas critically. Furthermore, through different projects students can be encouraged to investigate complex realities outside of the classroom that govern and dictate their thinking and behavioral patterns and identify the various visible and hidden power structures that dominate them. By incorporating the ideas put forth by

critical pedagogy within different courses one can prepare students into becoming more well informed, so they may envision possibilities beyond their own existence, and develop a voice that works towards improving the conditions of the world and its people at large.

The age of technology demands teachers to redesign their teaching methods with **Creativity**. One effective way of doing this is by keeping oneself up to date with advancements in the digital world. Technology provides many diverse tools and resources that can be incorporated within the classroom to facilitate learning such as electronic access to scholarly papers, collaborative work on software's like *Padlet* or even the use of social media to create alternate approaches to submissions. Young students find these platforms familiar and are hence less intimidated by performing across them. The use of digital media also helps break the monotony that is often perceived with traditional classrooms and tedious theory courses, which require numerous readings and writing. The class structure can also be approached creatively by challenging the physicality of a physical classroom and simulating a similar environment outdoors amidst natural environment. A seemingly simple change can result in an exponentially different sensory experience for the learners. The 21<sup>st</sup> century educator must also redesign existing exercises in new and creative ways. For example, as a design teacher who uses Jewellery items placed in still life settings in order to teach Accessory Drawing, I can one day replace the tangible objects displayed in front of the students, with intangible sound, that is generated from those Jewellery items, such as bangles or *ghughroo*. How would the students respond to and draw this new stimulus? These creative approaches from the teachers end probe students to challenge their instincts in equally creative ways.

In light of the ideas shared in this essay, as a 21<sup>st</sup> century educator I hope to devise my pedagogical philosophy keeping students personal and intellectual growth at the forefront of the agenda. I aim to create an inclusive environment within my class that welcomes diversity in all forms. My teaching strategies must remain adaptive keeping the differentiated needs of the time and the students in consideration. I must make a

conscientious effort to keep my knowledge and skills at pace with the ever-evolving academic and digital world, so that neither the content of courses nor the teaching methodologies I adopt appear redundant. The ideal classroom that I envision is one in which students lead and make meaning together through a variety of creative and unusual approaches. A classroom which becomes their safe space, outside of their home where through the exploration of different concepts and materials they can discover and develop their own identities, which they may not be able to do as freely at home, where often one is expected to conform submissively to their family's expectations.

Still learning from my pedagogical experience, I hope to become a better listener, communicator and collaborator with each passing academic year. I hope to become more intuitive of my students needs and empathetic towards them so they find comfort and support in my mentorship. As an educator, I hope to empower my students with knowledge and the ability to critically observe their surroundings, and develop an ongoing voice that speaks up for their rights as well as those who are marginalized. Finally, as a 21<sup>st</sup> century educator, I hope to develop a life long relationship with each student, so we may remain connected and continue to uplift, support and guide each other beyond the parameters of academic affiliation.



## **COURSE OUTLINE**

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2020

### **Option 2: PART B**

Submitted to Zoon Kundi, Shanza Ellahi

**Course Title: Critical Making and Adornment**

Credit Hours: 6  
Department: Jewellery and Accessory Design  
Course Code: JWL-CM  
Course Level: Semester 5

Course Instructor: Sana Aziz  
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**Course Introduction:**

This course probes students to reflect over their pre-existing notions of Adornment and consider ideas through which Jewellery can become a Powerful Language and form of Creative Expression parallel to any complex narrative Art form. Through an exploration of Jewellery making Techniques, students are encouraged to critically reflect over ideas that go beyond making, and consider their Roles and Responsibilities as future practitioners. How can Jewellery as a creative practice influence the social fabric that drapes us? What are the implications of our practices on human resources and the environment at large? Through dialogic activity and research learners are required to re-define Jewellery and design Contextually and Conceptually resolved objects, by applying a variety of Design principles.

**Overall Aims & Course Objectives:**

- To develop new understandings pertaining to Jewellery as complex narrative objects.
- To reflect over the Academic-Artist-Artisan relationship, and identify ways in which they may empower each other through collaboration and communication.
- To devise new strategies of making through unconventional processes and material exploration.
- To engage in ongoing dialogue and inquiry in order to discover new ways of thinking.

**Intended learning outcomes of the course:**

Students are expected to refine their own creative aesthetics, as well as begin to identify keen areas of interest that they may pursue later in their final years of study. They must understand the theory, practice and potential of Contemporary Conceptual Jewellery and be able to interpret complex project briefs in intellectual and innovative ways. Students must also be able to reflect over their Role and Responsibility as Makers in the 21<sup>st</sup> Century.

Students are expected to be able to conduct rigorous research in order to thoroughly investigate given themes and topics and must be able to communicate their thoughts and ideas articulately in their journals.

**Course Components:**

## Research:

- Using a variety of research methodology to investigate different concepts, along with examining the work of multiple traditional and contemporary designers and documenting these in the journal.

## Design:

- Design development of the initial idea to the final piece on paper through sketches, technical-drawings, rendering and collage etc.
- Sampling and prototyping.

## Fabrication:

- Final pieces to be made using appropriate materials and techniques that demonstrate an understanding of basic design principles.

## Journal:

- A visual journal or a sketchbook is a creative way to express and record ones ideas, inspiration, and reflection and design development. The visual journal must demonstrate adequate research and inspiration relevant to the respective brief followed by a thorough design development process.

**Weekly Teaching Plan (16 weeks):**

#	Title	Duration	Presentation/ Discussion	Description
<b>1 - KEY THEME: EMPOWER</b>	<b>Artist – Artisan Collaboration</b>	<b>4 Weeks</b>	<p><b>Discussion and Dialogue on the following ideas:</b></p> <p>What is the Role of an Artist/ Designer?</p> <p>What is the Role of an Artisan?</p> <p>When an Artist outsources work entirely, whom does the ownership of the work lie with?</p> <p>How important is it for the Artist/ Designer to be physically</p>	<p>Students are required to collaborate with local artisans and produce a wearable object using any material or technique of their choice.</p> <p>For example, they may work with rural women and create items using fabric and embroidery. Alternatively, they may team up with a carpenter and work in wood, a ceramist if they wish to work in porcelain or marble, or a carpet weaver if they prefer to work with thread and knotting. The options and possibilities are endless!</p>

			<p>involved in the making process?</p> <p>Is it important to empower the Artisan? If yes, why and how can we do so? Identify or devise strategies.</p>	<p>Students are advised to consider their own aesthetic sensibilities and how that relates to the expertise of the chosen craftsmen and their set of skills.</p> <p>Students may design the work independently and entirely outsource the making to their Artisans who may then work under minimal supervision, or may work together while remaining closely connected with each other at every stage. Reflect over how these varied approaches change the meaning of the work for the Artist and the Maker. What can the Student do next in order to reward or empower the Artisan for their time and effort?</p> <p>Students are required to maintain a detailed journal documenting their process and reflections.</p> <p>Outcome: One finished wearable piece, along with its complete design development supported by one 500-word reflection about the experience in light of the class discussions.</p>
<b>2 – KEY THEME: VOICE</b>	<b>Narrative Jewellery</b>	<b>4 Weeks</b>	<p><b>Presentation on Narrative Jewellery, followed by discussion and dialogue on the following ideas:</b></p> <p>What is the purpose of Jewellery?</p> <p>What is more important: Form or Function?</p> <p>What is the difference between Jewellery and Art?</p>	<p>This Project probes learners to reconsider the idea of Jewellery and challenge their prior understandings pertaining to Adornment and Wearability. Students are encouraged to consider whether jewellery can become a powerful narrative Art form that can be used as their creative and intellectual voice. Furthermore, can this voice speak on behalf of those whose voice has been suppressed?</p> <p>Students are encouraged to critically reflect over their personal experiences or observations and choose any idea or subject, which</p>

				<p>they personally feel passionately about. This could be anything ranging from social or cultural issues to personal struggles. How can they raise their concerns and probe an audience to reflect over the same in the aim to bring about a change for the betterment of the others. Or simply, how can their work become a source or support for those who are marginalized.</p> <p>Outcome: One Finished Piece along with an Artist's statement that describes their chosen Narrative. Work must be presented/ displayed in an appropriate format that feeds into the narrative cohesively.</p>
<b>3 – KEY THEME: CHANGE</b>	<b>Informal - Formal Learning</b>	<b>4 Weeks</b>	<p><b>Guest Speaker + Discussion and Dialogue on the following ideas</b></p> <p>What is the difference between Formal and Informal Learning?</p> <p>Can a discipline like jewellery making be learnt informally?</p> <p>Can it be practiced without the presence of a designated space or Workshop? Consider historic references.</p>	<p>Students are encouraged to reflect over notions of informal and formal learning and introspect in order to identify ideas, skills and techniques they have acquired through each.</p> <p>What if suddenly formal learning were taken away? Students will be given no access to designated spaces like workshops or studios during this project. There will be no physical classroom or use on conventional tools! Students must use the outdoor space, and improvise creatively to come up with innovative solutions in order to create a piece of work.</p> <p>Students must maintain a journal to record their experiences and reflect over how their understandings and thoughts changed as a result of formal elements getting disrupted. Students are also encouraged to pay particular attention to how their sensory experience evolved.</p> <p>Outcome: One resolved work, made to any scale using unconventional</p>

				techniques and materials found readily available outdoors.
<b>3 – KEY THEME: CONSIDER</b>	<b>Sustainability</b>	<b>4 Weeks</b>	<p><b>Discussion and Dialogue on the following ideas:</b></p> <p>Sustainability, Fair-Trade</p> <p>Do we always know where our materials come from and where they eventually go?</p> <p>What are implications of Metal-smithing and Jewellery making practices on the Environment?</p> <p>How can we make our Creative Practice more Ecologically friendly?</p> <p>How can we as responsible practitioners actively give back to the Environment through our making strategies?</p>	<p>Students are required to reflect over metal-smithing practices, examining the multiple stages and processes that are involved in their making. They are probed to examine their own practice, as one small part of a much larger chain of events. From the mining of the Gemstone and Metal to its Setting and fabrication- to it's sale as a finished piece. What happens following that?</p> <p>Students must examine the impact these different processes have on the Environment at large, and question what their Role and Responsibility is, in light of these new findings as Informed Makers.</p> <p>Outcome: Students are encouraged to explore unconventional materials and create forms that can be used as organic or environmentally friendly substitutes of gemstones.</p>

### Teaching & Learning Methods:

- Presentation and discussion on the topic concerned
- Explanation of project brief
- Practical demonstration of techniques
- Weekly tutorials, one-on-one or in group.
- Breakdown of grades allocated along with feedback at the end of each project

### Assessment and Evaluation:

Project 1	25 Point
Project 2	25 Point
Project 3	25 Point
Project 4	25 Point
Total:	100

<b>Attendance:</b>	University Attendance policy to be followed
<b>Class Participation</b>	Students must display an enthusiastic and inquisitive attitude towards learning, questioning and presenting reasonable debates on topic under discussion. Class participation will be observed during presentations and discussions. Students must demonstrate a keen interest in their peers work and contribute towards their ideas and development in the form of constructive criticism during group tutorials and final crit. They must be attentive and responsive to questions and challenges presented in class.
<b>Research</b>	Students should demonstrate an enthusiastic attitude to gaining information and relevant data by employing a variety of both primary and secondary research methodology. They must research the topic concerned in both textual and visual realms. They must explore other traditional and contemporary designers and artists working on similar themes and demonstrate the ability to question and critically analyze their work. Students will be credited for having acquired a substantial understanding of the subject at hand and to be able to communicate this knowledge through both a visual and oral form.
<b>Journal</b>	It is mandatory to maintain a visual journal throughout each project. Students will be graded on their ability to interpret respective projects in creative and intellectual ways on paper. This includes initial quick sketches, design development and final technical drawings. The visual journal must demonstrate substantial design development, reflecting multiple ideas in terms of form, colour, material, texture and design were considered. It must reflect technical thinking, decision making and complex problem solving. Students are required to document their process through photographs and note taking in this journal.
<b>Final Submission</b>	The final submission must meet project brief requirements in all aspects regarding quantity and quality. The work will be graded on quality of technique, demonstration of visual and intellectual creativity, context, content and concept. No submission to be accepted after deadline.

### Detailed Grading Criteria:

	A/A-	B+/B/B-	C+/C/C-	D+/D+F
<b>Class Participation</b>	Student takes the initiative to question, challenge and contribute towards discussions in order to gain deeper understanding of topic concerned and volunteers to take on added responsibility in class such leading group work or assisting others.	Student displays an enthusiastic and inquisitive attitude towards learning, questioning and presenting reasonable debates on topic under discussion. Student demonstrates an interest in their peers work and contributes towards their ideas and development in the form of constructive criticism during group tutorials and	There is a satisfactory level of participation. The student is lacking in taking initiative themselves. A reluctance in asking questions and lack of confidence while presenting or during group discussions. However, effort can be seen.	No initiative taken to question or present ideas. Refuses to take any added responsibility and generally distracted and inattentive in class.

	Student takes a keen interest in their peers work and contributes towards their research, ideas and development in the form of suggestions and constructive criticism throughout the project. They are attentive and responsive to questions and challenges presented in class.	final crit. They are attentive and responsive when questioned or given a task.		
<b>Research</b>	Student demonstrates outstanding research, exploring all the possible dimensions of the topic by employing all relevant and feasible primary and secondary research methodology. They are able to analyze their shortcomings and be able to identify areas that should be tackled differently next time. Topic is investigated in both textual and visual realms consulting all relevant sources such as books, journals, articles and various E-material. They explore other traditional and contemporary designers and artists working on similar themes and demonstrate the ability to question and critically analyze their work. Effort is made to ensure all sources are credible and data factual.	Students demonstrate an enthusiastic attitude to gaining information and relevant data by employing mix of both primary and secondary research methodology. Topic is researched both in terms of theory and visuals by consulting only a few books and online sources. Selected artists and designers are studied however they are relevant and effort can be seen.	Fair amount of research with potential to do more. Topics are touched but not explored in depth. Some information gathered is not coherent and/or relevant. Little effort is made towards authenticating sources.	Superficial research if any. Information gathered is not relevant, accurate and/or coherent. No designers or artists explored. Sources are not credible.
<b>Journal</b>	Student demonstrates an excellent ability to interpret projects in a unique, creative and	Student has interpreted project brief in a creative way. Journal is captivating and different materials are	Project brief is explored to some degree however there is lack of evidence	Weak drawing skills with an inability to put ideas on paper. No effort is seen in



	<p>intellectual way on paper. This includes initial quick sketches, design development and final technical drawings. The visual journal demonstrates outstanding design development, reflecting multiple ideas in terms of form, colour, material, texture and design were considered. A variety of 2d materials are used. Journal reflects technical thinking, decision-making and complex problem solving. Quality of drawing is par excellence in regard to structure, scale, depth, volume and perspective. Student has documented their process thoroughly through photographs and note taking throughout the journal.</p>	<p>used however quality of line and drawing have the potential for improvement. Journal demonstrates adequate design exploration, reflecting multiple ideas considered. There is evidence of technical thinking but some technical questions are unresolved. Process has been documented to some degree.</p>	<p>reflecting intellectual and creative thinking. Ideas are limited and journal represents poor quality drawings such as inaccurate perspective and structure. Student struggles to capture 3D forms in 2D</p>	<p>exploring materials and in making the journal creative. Process is not documented.</p>
<b>Final submission</b>	<p>The final submission is on time and meets project brief requirements in all aspects regarding quantity and quality. Basic techniques and concepts are pushed to creative and intellectual boundaries. Concept and content is fully resolved. Work is presented and mounted professionally.</p>	<p>The submission is on time and meets project brief requirements regarding quantity. Student presents promising results with potential for improvement. Concept and content is considerably resolved however there is room for debate. Work is presented and mounted well.</p>	<p>The submission meets basic requirement, with one two components missing. Concepts are unresolved. Both quality of drawing and concept development need improvement. Presentation is weak both orally and visually.</p>	<p>Deadline is not met or several integral components are incomplete. Both visual and oral presentation is below satisfactory.</p>

### Suggested Readings:

Borel, France . *The splendour of ethnic jewelry*. Thames and Hudson, London, 1994.

McCreight, Tim. *The complete metalsmith*. Davis Publications, Worcester, 1991.

Untracht, Oppi. *Jewelry Concepts and Technology*. New York. Double Day, 1982

Watkins, David. *The best in Contemporary Jewellery*. Rotovision, 1993

Lalique, René. The jewels of Lalique. 739.27092