

The Rules of the Game

Prelude: A little background...

Pedagogy:

- **Origin:** Greek. (*peda-* = boy/child) (*agogos* = leader of)
- **Definition:** Leading and guiding children.

Andragogy:

- **Origin:** Greek. (*andr* = man) (*agogos* = leader of)
- **Definition:** Leading and guiding adults.

Paragogy:

- **Origin:** Greek. (*pará* = alongside of) (*agogos* = leader of)
- **Definition:** Leading alongside of

In this course, you will discover that much of art education is built on theories borrowed from pedagogy (the education of children), and to a lesser extent, andragogy (the education of adults).

In this course both staff and students are *paragogues*; we will embark on a process of learning together and in so doing we will learn from each other.

Paragogues are persons who learn alongside each other. Rather than being 'taught' or instructed by a teacher, paragouges 'lead-out' and facilitate each other's learning skills and desires.

In an ideal paragogical scenario, all participants have equal rights and responsibilities, fostering continuous learning. However, in this accredited university course, we adopt a pragmatic approach, blending institutional andragogy with peer-to-peer (P2P) paralogy. While we aim for true paralogy, we recognise the enabling constraints of a structured curriculum, which requires some elements of traditional teaching and learning.

Paragogyes learn through discussion, creative expression, and firsthand experience, all while tailoring their approach to accommodate each other's unique learning needs. Our focus is on learners, as we actively support one another in nurturing our individual learning journeys.

We will find out more about paralogy more formally later in the course; initially you will learn what paralogics are *by practising them*.

P2P – Peer to Peer

Paralogy is a form of P2P learning support, or a P2P network.
P2P

Stands for "Peer to Peer." In a P2P network, the "peers" are computer systems which are connected to each other via the Internet. Files can be shared directly between systems on the network without the need of a central server. In other words, each computer on a P2P network becomes a file server as well as a client.

The only requirements for a computer to join a peer-to-peer network are an Internet connection and P2P software.

<https://techterms.com/definition/p2p>

In the realm of computing, peer-to-peer (P2P) communication

doesn't occur naturally; it requires deliberate design and construction of a network. Just as we must create internet connections to facilitate file sharing among computers, we must also organise and build our collective learning if we want to become effective P2P learners. Our learning networks need careful composition and nurturing.

Connectivism

In learning theory, this focus on building P2P networks is called connectivism.

(Link to George Siemens, Stephen Downes: <https://www.learning-theories.com/connectivism-siemens-downes.html>).

We will return to look at connectivism in relation to *artistic learning* in more detail later.

If you want to find out a little about it now, watch this short video by one of its originators, George Siemens ([link](#))

Enough background for now... what are we doing? What are we *not* doing?

~~Pedagogy: No, you will not be teaching children as part of this course.~~

We will make an effort to avoid relying too heavily on pedagogy, which primarily pertains to teaching children. This approach is often ill-suited for working with adult learners, who are prevalent in art education. Pedagogy can sometimes reinforce socialisation and uphold hierarchical knowledge structures, which run counter to the principles of the open learning paradigm that we aim to embrace.

However, certain elements of **radical pedagogy** that intersect with andragogy and paralogy will be incorporated into this course.

Andragogy:

Indeed, as the course progresses, you will have the opportunity to guide and instruct fellow adults, including a broader public audience you identify as your end-users.

Additionally, we'll delve into the study of andragogy, which relates to the theory and practice of teaching adults. This focus is particularly important as andragogy tends to be overlooked in the context of art education.

Paralogy:

Certainly, throughout the entire course, we will engage in collective learning. Together, we will explore and deepen our understanding of paralogy, connectivism, and P2P, and how these concepts are interconnected with open forms of art education.

Sprints 1 & 2

The first two sprints of this course involve you moving through a sequence, like so:

Form a Basho

↓

Start to pool and share your learning aspirations, skills and resources in your Basho

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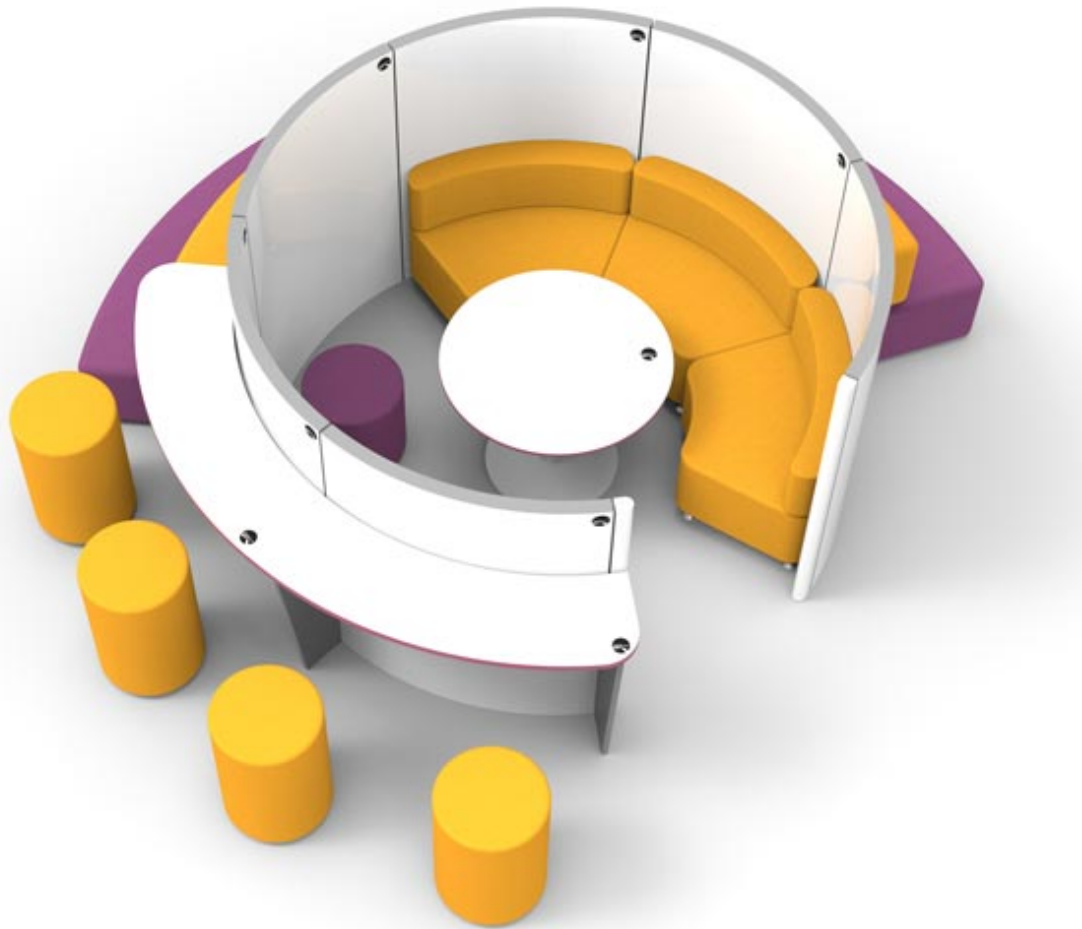
Take part in a workshop within your Basho

This approach will help facilitate a collaborative learning experience

We will start by figuring out how to organise ourselves as groups (Basho) ****of *paragogues*.

In this course, we will call our group our '**Basho** 場' (Japanese: *basho no ronri* "logic of place" – Nishida Kitaro (link to video))

The places in which we learn are most often constructed by teachers (or, more accurately, by 'estates committees' and learning technologists).



GRA002 Multi-Zone Collaboration System. The design of learning spaces in many Universities is increasingly outsourced to educational designers. e.g.: <https://www.spaceoasis.com>

The environments where learning takes place are typically not created by students themselves. Paragoues, however, take the initiative to construct their own learning places. In doing so, they establish their unique “logic of place,” a set of guidelines governing their learning environment.

How can we organise or “implacing” ourselves, and how can we ensure that we interact with one another based on mutually

agreed terms?

What factors do each of us consider vital in shaping the rules that define the kind of learning environments we desire? Our initial task in this course is to address these questions by embarking on the journey of “implacing” ourselves.

We will build our own Basho.

Once we’ve set the foundation for our learning places with established ground rules, the next step is to get to know each other better.

- What do we each want to learn?
- How can we actively support each other in our learning?

This course doesn’t offer direct answers to these questions. Instead, it suggests tools and tactics that you might use within your Basho to address these questions on your own terms.

You will explore essential tools and models like Learning Exchange, Commoning, Paragogy, and P2P. As members of your Basho, you’ll adopt and adapt some of these tools and models, make informed decisions to discard others, and potentially create novel models tailored to your needs. Moreover, you will employ certain educational technology tools to facilitate your practice of these models and open up possibilities for distance learning.

We will practise how to support each other’s learning and feedback this support.

Before completing Sprint 2 of the course, you will have participated in several Class Assignments, many of which are derived from Shift/Work (for more details, visit shift-work.org.uk (link)).

The Class Assignments prompt you to directly interact with the intricacies of artistic learning, treating it as a form of Collaborative Inquiry (Heron and Reason, 1997). Furthermore, each assignment prompts you to consider the possibility of actively shaping and supporting artistic learning, rather than assuming it to be imminent or an *inherently* unstructured process.

Engaging in these Class Assignments will also initiate a socialisation process. As you collaborate, you may form a stronger bond as a Basho and, in so doing, create and reproduce a set of social relations.

This is what we refer to as *socialisation*.

Towards the end of Sprint 2, you will have an opportunity to acquire the skill of providing 'clean feedback' on a peer's learning goals and contributions. Your formative feedback will be directed to your peer, and in return, you will receive feedback from another peer. You'll begin to develop your coaching abilities, honing the skill of offering constructive feedback that aids your peers in their pursuit of learning and growth.

Your Basho's tutor will have an overview of your different responses to each other. They will be able to give you some *group* feedback on your collective abilities to review the learning aspirations and contributions of your peers. This will help your Basho understand your abilities to work and learn as a constructive members of a team.

Sprints 3 & 4

In Sprints 3 & 4 of this course, you will follow a structured sequence:

Review and Reflect: Begin by reviewing the feedback provided by your peers and your Basho's tutor.

Participate in workshops organised by course tutors and guests. Such workshops offer valuable experience as a participant in an artistic learning event created by others. This hands-on experience will expose you to game mechanics and universal learning design principles.

Field trips and workshops are vital forms of learning that will directly influence how you identify your stakeholders (other learners), shape your collaboration with peers in your Basho and inform how you create your own Artists' Toolkit.

Programme the Art & Open Learning BarCamp: With the support from your tutor, collaborate within your Basho to craft a viable **Programme** for the Art & Open Learning BarCamp which will run in Week 11.

Compose and Playtest your own Artists' Toolkit: With the support from your tutor and peers in your Basho, create an open **Artists' Toolkit** to run during the Art & Open Learning BarCamp in Week 11.

You will carefully consider and refine the mechanics of your open toolkit, including timing, rhythm, playability, and user experience (UX). You are encouraged to approach this with insights from game design and universal learning design (UDL).

With the support of your Basho and tutor, you will rehearse and play-test your open toolkit thoroughly, ensuring that all necessary preparations are completed well in advance of the public BarCamp in Week 11.

Summative Assignment

In Week 11, you will then 'run' (facilitate) an Artists' Toolkit, your own contribution to the Art & Open Learning BarCamp.

During the Art & Open Learning BarCamp, you will also take part in Artists' Toolkits designed by peers in other Bashos.

You will, subsequently, submit your Artists' Toolkit along with a critical review of the Art & Open Learning BarCamp for summative assessment by your tutor.

This marks the conclusion of the course. Following this you will receive your summative feedback from your tutor and your summative grades will be released for the whole course.

What will you learn?

By the end of the course, you will have gained practical experience in the following areas:

1. Organising a public open learning event – in the form of a 'BarCamp' – while collaborating effectively within a team (Basho).
2. Composing your own open learning events, called

- 'Toolkits,' taking into account the abilities, skills, interests, and expectations of your participants.
3. Ensuring that your Toolkit becomes an open educational resource (OER, or Open Toolkit), promoting accessibility and the free sharing of knowledge.
 4. Understanding how the mechanics of your Open Toolkit contribute to the creation of an open artistic learning environment that supports and structures artistic practices (Open Artists' Toolkit)

At the course's completion, you may discover new opportunities to expand your professional expertise into the realm of education. This could involve:

- Enhancing your ability to design educational programs for art organisations.
- Gaining a deeper understanding of how art organisations shape their education programs to complement your own work.

Whether you identify as an artist or an arts professional, you should have learned how to develop and maintain peer support networks that help you do what you want to do.

The artworld consists of various interconnected Basho (plural: artworlds) in which we are implaced, akin in many ways to Peter Booth and Arjo Klamer's logics of valorisation; Chapter 2: The Valorisation of Art: What Artists Are up Against in BUCKLEY, B., & CONOMOS, J. (2017). *Who runs the artworld: money, power and ethics..*)

Being a part of the artworld isn't just about discovering an existing Basho; it's about actively *building a basho*.

There are also a number of transferable skills you will learn.

Firstly, you will gain great insight into EduTech – tools and

P2P approaches that are already dominating learning since the pivot online and likely to remain a part of COVID endemic life.

Such technological disruption impacts on all work – so you don't just need to be aware of this you need to be prepared to engage with it.

Secondly, if you ever find that you need to 'teach' or facilitate learning in any capacity, what you do in this course will inform how you research and approach teaching in an informed, creative and open way.

Finally, and most importantly, you will have **learned how to learn**. We never stop learning. It helps to know something about *how* we learn to support how we continue to learn what we really want to learn.

Back to Open Learning Course Induction

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