



Designing for Reflective and Critical Learners

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Marton, Beaty & Dall'alba, 1993; Marton, Hounsell & Entwistle, 1997). Others focus on critical thought, and critical thinking (e.g. Browne & Freeman, 2000). For others the idea is that students should develop powers of critical self-reflection and critical action (Barnett, 1997). Whatever view we take about this, however, if academics are to expect a critical engagement on the part of their students, one must expect no less of them as they struggle to understand their own professional practice of teaching. If higher education is a critical business for students, so must it be for their teachers.

How, then, are academic developers and teachers to develop critical ways of relating to teaching in higher education? To start with, we must engage those who want to participate. This presents our first problem. How can we speak to



What is
a zine?





What do you do on your core and elective courses?

Do you ask the students to reflect on their wider learning?

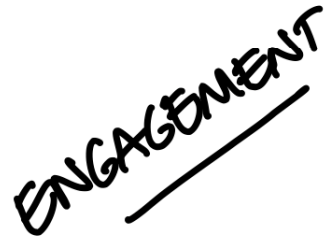
close your eyes

and **sing**!!

- Pablo Picasso

manner in which they use these views to support their levels of engagement:

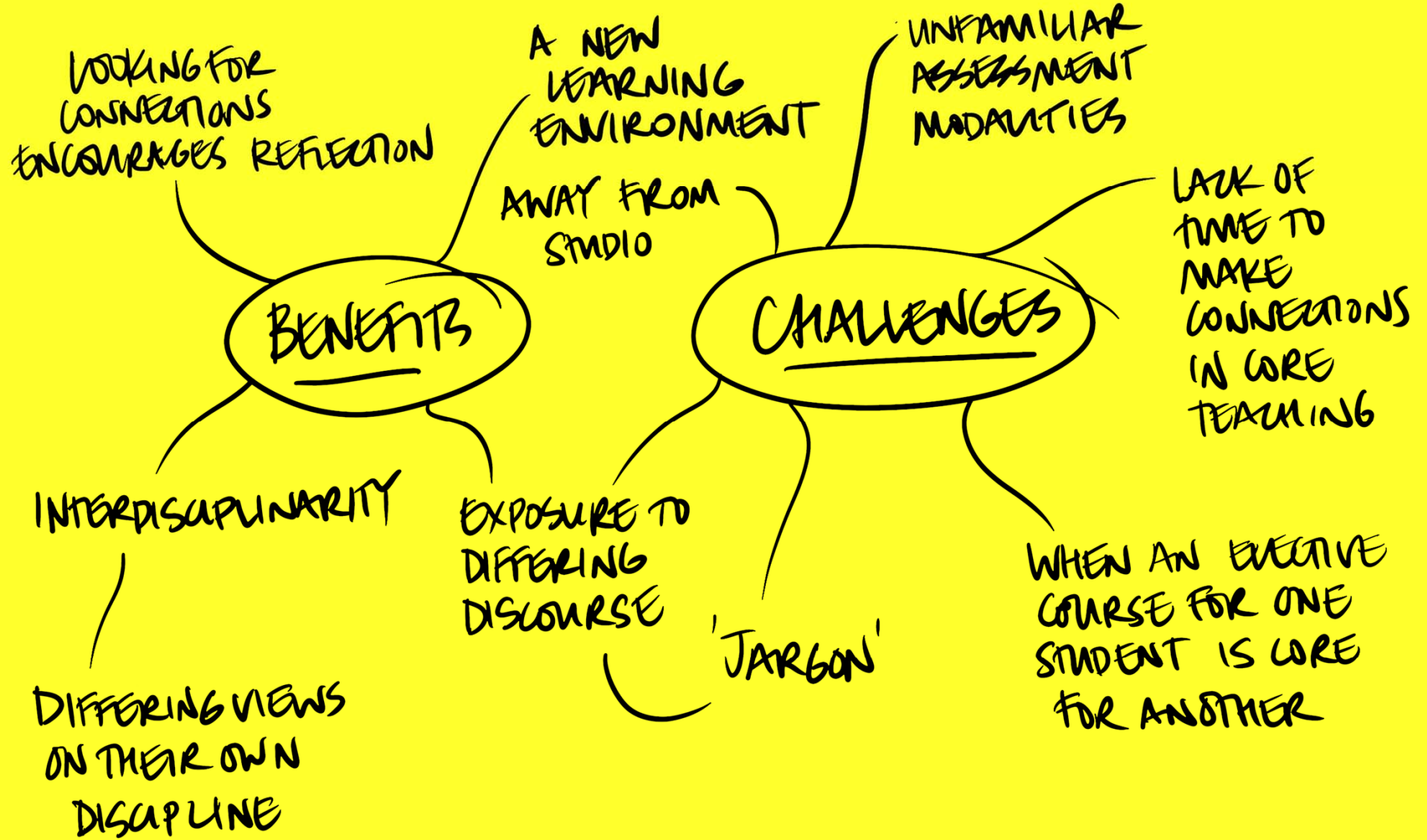
Like creativity, engagement is a term used widely to describe all manner of relationship between the student and the institution, programme of study, task, etc. It is referred to extensively in the literature associated with teaching and learning in higher education (e.g. Ramsden 1992) and attempts have been made to measure engagement in instruments (e.g. Kuh 2003; Coates 2005). Engagement can be seen variously as: some relationship between students and their studies, some aspect of student behaviour, quality, motivation (intrinsic and extrinsic), something that is promoted by teaching, a passive or active approach and a level of interest. Harris et al. (2004: 1) state that:



ENGAGEMENT

Academic engagement is defined as engaging in the activities of a course programme with thoroughness and seriousness. Indicators of academic engagement are **cognitive** (organising and planning his/her own work, entering deeply into learning on his/her own), **affective** (being motivated, persevering, taking pleasure in the course, being interested), **conative** (giving the necessary energy and time) and **relational**.

They also make a demarcation between institutional and academic engagement stating that academic engagement is 'engaging in activities ... with thoroughness and seriousness' (Harris et al. 2004: 1). These authors tend to



“[The] elective courses in ECA had certain connections to my core programme. For example, the Product Design elective course taught about persona and material usage. [This] information is important in my core programme-interior design”.


WHAT MY WORK IS ABOUT

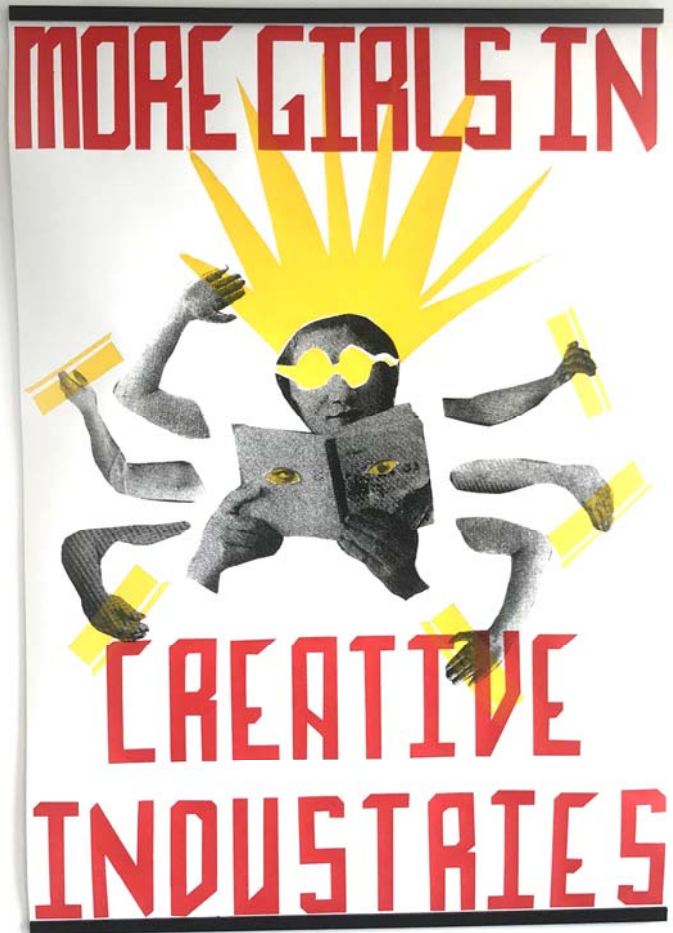
My work is inspired by the world and the environments that surround me. By observing all the things around me, I like to shed a light onto areas within my life that are often overlooked. My work focuses on making objects and subjects, that are not normally represented within art or deemed as beautiful, the centre of attention and highlighted in a beautiful way. For example, I have previously created a linocut poster zine, mapping out the manhole covers in Edinburgh. This piece of work shed light onto manhole covers and the wonderful patterns that they are made of and highlighted the beauty in the unexpected and often overlooked places.

It was an assessed element of the Creative Book Works to reflect on what type of books the students made and how bookmaking is, or could be, reflected in their core subject



“Stories from previous students...I had a business student going on to work in creative industries and she references the elective, a visiting student asking for reference for masters architecture course after teaching on elective and an economics student applying to Fashion”.

THE BIG BIG LOVE . . . 



We want to hear examples of how you approach this within your elective and core courses...

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