

**TESOL METHODS TRAINING 2018**  
**Niberca G. Lluberes-Polo**

COURSE DESCRIPTION

Theme: **TIME** / Thread: **STILL TO MOVING** / Topic: **EXPERIENCE**

## **WHAT IS TIME?**

*"[time is] a linear continuum of instants"*  
*philosopher Adolf Grünbaum*

## **BACKGROUND**

### **LEARNERS**

This course brings together thirty-five (21 females and 14 males/60-40%), Dominican, First-Year design learners—age-range between 18-22 years old—who are enrolled in a two-year Art & Design program in Dominican Republic. Their mother tongue is Spanish, however, around 25% attended bilingual schools from an early age until graduating high school (K-12/intermediate-secondary) and are fluent in both English and Spanish, 55% are between low-intermediate to advanced, and 20% are beginners, or have no English knowledge.

### **COURSE DESCRIPTION**

*This course is an introduction to the cultural and perceptual constructions of time. Learning to work with time involves more than simply editing video and sound into linear sequences. It entails the consideration of time as a designed idea that can function as a tool. How does this tool, in turn, affect how objects function, how environments are perceived, or how experiences are shared? Studio projects, readings, writing, and examples of many artists' work are used to examine how ideas such as frame, duration, and speed have evolved to impact our understanding of time. A variety of methods and media—from digital video, to drawing, to performance—are used to explore and represent different cross-disciplinary notions of time in the fields of art, design, science, and industry.*

### **BRIEF**

Informally, each student investigates the passage of time by exploring—and documenting—their personal experience in a specific space in the city; then, formally, each student will expand their understanding of time theories by doing ethnographic research in that space (exploring the urban landscape, materiality, and ideas through memory systems); they will also track activities and movements within the private and public spheres of their chosen space. Theories of cinema and semiotics—specifically the theories of Gilles Deleuze Image-Movement and Time-Image in combination with Sanders Peirce's phenomenology—will inform the construction of narratives supported by photography, videography, and sound/image editing techniques. application of Gestalt design and compositional principles, color theory and Dr. Ekman's Theory of Emotions will help students create attractive narratives in the form of psychogeographic maps, based on an understanding of the ways in which we, as humans, experience the world. **\*Students will develop 1 group Learning Portfolio to document process and final pieces. The class will be taught in Spanish; however, certain exercises will be conducted in English for students to develop a final artist's statement to accompany their final project.**

***“Psychogeography could establish the study of the precise laws and the specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals”***

Guy Debord

### **Course outline**

In pairs, students will choose a public space in the city-either indoors or outdoors-and will create, individually, a series of **self-portraits photographs [1]** that reflect their emotional state while exploring space; Students must stay around 1 hour in space and capture a minimum of 30 images. At the end, each student should write notes about their personal experience, including emotions, memories, bodily reactions, and time perception. Based on the experience of space, each student creates a **digital portrait [2]** combining several of the images, deconstructing them using a unit of time. Each group revisits its space for **ethnographic research [3.]**, which is presented as a documentary. To investigate their history and culture, they will embark on the ethnographic investigation of the space by observing the activity of the neighborhood and the behavior of people within the space; an important research component will test whether the observations correlate with the general assumptions drawn from the preliminary investigation, and to share findings in a **video documentary [4.]** format. Using the self-portrait as inspiration, each student develops a **“personae” [5.]** in the form of a visual collage, which embodies the experience of space; This “personae” is the main character in a narrative that develops in the space where ethnographic research was conducted. Each student writes his story, which will serve as a script for a 4-6 min. **short film [6.]**.

### ***Deliverables:***

- 1. Self-portraits photo series (contact sheet)***
- 2. Digital self-portrait poster, 18x24 inches***
- 2. Documentary (3 min.) research findings***
- 3. Short fiction-narrative film***

### **OVERARCHING GOALS**

By the successful completion of this course, students will be able, at an introductory level, to:

### **Design Focus**

1. Both give and respond to critique productively in different forms, such as anonymous written critique, small group critique, outside critics etc.
2. Apply design principles and notions relating to time, such as frame, duration, speed, simultaneity, linearity, life cycles, evolutions and performativity relate to the fields of art and design, and can be expressed through time-based forms.
3. Transform abstract ideas into various forms of expression, e.g. time-based media, written works, oral narratives.
4. Experience design as an iterative making process, using incremental methods such as prototyping and testing to build toward more advanced work
6. Be able to archive and document work in a reflective manner for Learning Portfolio
7. Recognize, and exploit, the importance of innovation, creative thinking, risk-taking, and experimentation

8. Implement a series of skills, materials and processes to convey notions of time using analog (storyboards, visual narrative) and digital (proficiency in Photoshop, sequencing stills in InDesign and making moving image sequences in Final Cut Pro or Premier) tools

### **Language Focus**

1. Produce creative and engaging pieces of writing within fiction narratives, fables, and short stories
2. Write clear and cogent analysis of art work in a variety of forms, both formal and informal, such as research, process, analysis, reflection and evaluation text
3. Transform abstract ideas into various forms of expression, e.g. time-based media, written works, oral narratives
4. Present personal work orally, in a professionally, confident, and engaging manner in the format of an elevator pitch

### **Course HIGH-FREQUENCY WORDS**

(extracted from reading and videos reviewed/presented in class)

#### **EGP (English for General Purposes)**

- Linear/Non-linear
- Continuum
- Movement
- Sequence
- Memory
- Perception
- Distortion
- Rhythm
- Pace
- Bending
- Emotions/feelings
- Decay
- Core

#### **ESP (English for Specific Purposes)**

- Dynamic/static
- Framing
- Clean cut
- Transition
- Montage
- Match-cut
- Tone (Room tone)
- Foreshadowing
- Symbolism
- Representation
- Construct/de-construct

## **LESSON PLAN/LANGUAGE FOCUS**

### **INTEGRATED SKILLS**

*Reading/writing*

*Technical Vocabulary/pronunciation*

### **OBJECTIVES**

By the end of this lesson, students will be able to:

#### **Design**

1. Analyze emotions and notions related to time, such as frame, duration, speed, simultaneity, linearity, life cycles, evolutions and performativity, in the fields of art and design, and how they be expressed through time-based forms.

2. Implement a series of skills, materials and processes to convey notions of time using analog (storyboards, visual narrative) and digital (proficiency in Photoshop retouching and montage) tools

### Language

3. Practice creative and descriptive writing techniques
4. Integrate literary devices effectively to produce an array of genres of literature
5. Apply high-frequency words/technical vocabulary in context

### MATERIALS

#### Printouts

Readings, worksheets

#### Studio classrooms:

Drafting tables

Laptops

#### Large Room:

White board

LCD projection screen

### Lesson HIGH-FREQUENCY WORDS

#### EGP (English for General Purposes)

- Sequence
- Perception
- Distortion
- Core

- Hybrid
- Emotions/feelings
- Colored
- Construct/de-construct

### Lesson Outline

4 hours

ACTIVITY	MATERIALS	INTER ACTION	PROCEDURE	TIME	PURPOSE
<b>ACTIVITY n°1: Engage</b> Direct Observation <b>LANGUAGE/ Pre-Task</b>	- Lose copy paper - Black Pen  Handout: (provided Day 1)	Group activity/ student- student	Students draw a partner using <b>blind contour</b> technique, and write a descriptive word (emotions/feelings) that they perceive in their partner. Partners exchange drawings and find a new partner. Exercise continues until each student has 3 drawings in hand. Each student selects one drawing that they feel represents	<b>15 min.</b>	introduce descriptive words for feelings

	- Descriptive words (feelings)		who they are and, in a <b>Learning Portfolio post</b> , shares why (line quality, accuracy vs. expression, descriptive word), and if the word, in any way, describes their current mood. *A few students share orally.  <b>*Learning Portfolio post will be assignment as next-day homework.</b>		
<b>ACTIVITY n°2: Study High-frequency words LANGUAGE/Pre-Task</b>	LCD projector/ sound  Teacher AID “The Power of Vulnerability” TEDtalk <a href="https://www.ted.com/talks/brene_brown_on_vulnerability">https://www.ted.com/talks/brene_brown_on_vulnerability</a>	Teams of 4/ students-students	Watch Brené Brown’s TED talk “ <a href="#">The Power of Vulnerability.</a> ” (20 min.). Students take notes on high-frequency words, i.e. perception. Half of the class (beginners-low intermediates) annotates words related to emotions, e.g. perception, fear and the other half (low-high intermediate) annotates major ideas/concepts, i.e. difference between remorse and shame. In small groups (2 from each group), students share their notes and add report final notes by writing on the board.	<b>35 min.</b>	Expand high-frequency and descriptive words vocabulary
<b>ACTIVITY n°3: Activate Photo series pre-selection DESIGN[ing]/Pre-Task</b>	Computer Journal (notepad)	Individual task/ teacher-student	Each student pairs concepts and words from the board ( <b>Activity 2</b> ) relevant to their own experience of the space with some of their self-portraits, i.e. fear shown in one photograph.	<b>15 min.</b>	
<b>ACTIVITY n°4: Activate Curation/InDesign DESIGN[ing]/ Task</b>	Computer Journal (notepad)	Individual task/ teacher-student	Students continue <b>curating their self-portrait photo series</b> using as reference <a href="#">Dr. Ekman’s Theory of Emotions</a> (discussed in Day 1), and the blind contour they selected in <b>Activity 1</b> . Students must select a series of, at least, 6 images.  <b>Students write short self-reflections while curating the pieces.</b> <i>Prompts:</i>	<b>15 min.</b>	Review Theory of Emotions in relation to introduced descriptive words

			<p>1. Which images represents the holistic experience of space in time?</p> <p>2. Which images strongly portray the emotions/feelings felt in the space?</p> <p>3. What parts of each image would you keep/remove? Why?</p> <p><b>* Use high-frequency/ descriptive words, when relevant.</b></p>		
<b>ACTIVITY n°4: Activate</b> Curation/InDesign <b>DESIGN[ing]/ Task</b>	Computer Journal (notepad)	Teams of 3/ students- students	Groups discuss selected series, and provide feedback to one another. Once the final photos have been decided, each student prepare an <b>InDesign contact sheet to display the final selected series.</b>	<b>20 min.</b>	Discuss Application theories discussed to their personal work, and get feedback. Practice InDesign CC, placing and layout multiple images
<b>15 min. BREAK</b>					
<b>ACTIVITY n°5: Engage</b> High-frequency words <b>LANGUAGE/ Pre-Task</b>	LCD projector/ sound  Teacher AID “ <a href="https://www.youtube.com/watch?v=xXYhua4lwoE">Inside Out</a> ” <a href="https://www.youtube.com/watch?v=xXYhua4lwoE">https://www.youtube.com/watch?v=xXYhua4lwoE</a> movie video commentary	Individual task/ teacher- student	The teacher screens a video called “ <b>Inside Out: Emotional Theory Comes Alive</b> ” (10 min.) and instruct students to annotate words that resonate with them. Prompts: -What are the 7 universal emotions defined by Dr. Ekman’s Theory of Emotions? -What is the core concept of the movie? -What are stages of emotions? -what is the difference between emotions and feelings? -How do memories affect emotions?	<b>15 min.</b>	Extract information to apply to concept development/ research
<b>ACTIVITY n°6: Study</b> High-frequency words <b>LANGUAGE/ Pre-Task</b>	Handout:  -Reading “ <i>Chart: How</i>	Teams of 3/ students- students	Groups read “ <b>Chart: How Inside Out’s 5 emotions work together to make more feelings</b> ” and first scan for high-frequency words, e.g. feelings, hybrid. Then,	<b>15 min.</b>	Extract information to correlate to previous

	<i>Inside Out's 5 emotions work together to make more feelings"</i>		students do a second read, skimming for main ideas; groups discuss findings amongst themselves.		findings for concept refinements/ research
<b>ACTIVITY n°7: Activate Digital Photomontage DESIGN[ing]/ Task</b>	Computer Journal (notepad)	Individual task/ teacher-student	Students edit selected photos, cutting out pieces of each image, and create a final, 18x24 in., digital photomontage using Photoshop CC. The teacher asks students to be aware of the sizes and shapes in which they de-construct their photographs, as they represent their personal perception of time, e.g. slow motion, fluid, chaotic.	<b>1h, 25 min.</b>	Practice Photoshop CC tools, colorize, balance, selections, masking
<b>DOCUMENT class process</b>	Physical journal (assessment)	Individual task/	<b>Students review the activities covered in class and write a self-reflection on the value, impact, and relevance on the activities in developing their ideas to produce their final project. Students take screenshots of their work in progress. *By the end of the class (day 6) students post reflections on process on the class Learning Portfolio.</b>	<b>10 min.</b>	Physical journal (assessment)
<b>1 Hour LUNCH BREAK</b>					

\*\*\* **Note on differentiation:** support provided for beginners: groups are randomized pairing a high-intermediate with a beginner student so they can support one another. Fluent students help expand vocabulary and sentence construction while beginners challenge fluent students by asking clarifying questions.

Sample project  
TIME Metropolis, Fall 2016

*InDesign Contact Sheet*



*Final Digital Photomontage Self-Portrait /deconstruction*

