Scratch Nights and Hash-Tag Chats: Creative Tools to Enhance Choreography in the Higher Education Dance Curriculum

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Scratch Nights & Hash-Tag Chats: Creative Tools to Enhance Choreography in the Dance Curriculum

This paper reports on a focused collaborative learning and teaching research project between the Dance Department at Middlesex University and partner institution London Studio Centre. Informed by Belinda Allen's creative graduate model (2010), dance students and lecturers shared innovative learning opportunities to enhance the development of the creative dance graduate. The key motivation was to explore practices in the modules on both institutions' undergraduate programmes in which choreography is located. Interdisciplinary, peer and audience discussions surrounding students' work were fostered during Scratch nights and via hash-tag chats on Twitter. In this discussion we demonstrate that these discursive and participatory practices have value for future dance artists entering the professional field. We evaluate the research outcomes with focus on language, critical confidence and risk taking with the view of better shaping students' overall learning opportunities in a collaborative dance network to support their individual development as artists.

Keywords: choreography; social media; feedback; discursive practice; digital literacy

Introduction

Learning and teaching in choreography at Middlesex University and London Studio Centre (LSC) is based on experimentation with different creative tools, sharing work-in-progress, and reflecting on peer and tutor feedback aided by reflective practice. The underlying rationale is for the emerging artist to become aware of how spectators might engage with and interpret dance. Therefore, the teaching of choreography tends to prioritize opportunities for discussion about work-in-progress as an iterative development. Established and recent learning opportunities that are currently embedded in the modules at both institutions include: peer discussions about

the work-in-progress, Scratch nights[1] with post-performance talks, student blogs documenting their creative process, online peer and tutor feedback, hash-tag chats[2] on Twitter and audience comments/feedback via whiteboards outside the performance space. These discursive practices are increasingly common in the professional field that the students are about to enter as graduates, and represent a participatory and dialogic mode of performance production.

Much interesting debate and discussion has been generated from the multitudinous events and activities that shaped the research process. Following an introduction to key literature and research methods, our findings are categorized into three areas of focus: the use of language in an interactive or social teaching environment; nurturing students' critical confidence to develop discursive practice and social media identities; and finally, students as independent thinkers and risk takers.

The Creative Graduate Model

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[1] Scratch nights are a way for artists to share ideas and unfinished performances with audiences. The term became popular through the introduction of such events at professional venues. Battersea Arts Centre started running Scratch nights in 2000 programmed by then Artistic Director Tom Morris and Development Producer David Jubb. Today many other professional theatres and art venues programme similar platforms for professional artists, which also share resemblance to work-in-progress constructs in educational contexts.

[2] Hash-tags are popularly used on social media sites such as Twitter and Instagram. Users put the hash character (#) in front of a word or un-spaced phrase that other users can then search. Using a hash-tag before key words or joined up phrases offers value to the post as it is a way of making links with other online users posting with the same hash-tags. We capitalised on this by creating specific hash-tags for Middlesex University and LSC events. The students used these when they posted on Twitter, allowing their posts to be linked into one searchable conversation, that we referred to as hash-tag chats.

As a frame for this research, we have explored Belinda Allen's work on creativity in higher education curriculum design, currently published through her blog 'Creative Becoming'. Allen and Coleman's conference paper *The Creative Graduate* (2011) and the visual representation of Allen's creative graduate model (2010. Figure 1) have also been key. Recognizing that creativity is a multifaceted concept, Allen defines the term in a manifold way highlighting its relationship to discourses on employability. Creativity is a disposition, or 'a way of seeing, of being, and of acting in a particular way in a given situation that can be identified as "creative"' (Allen 2010). Secondly, creativity is systemic, or 'dependent on a range of factors that are beyond the individual, such as the environment, colleagues, prior work in the field, and the opportunities for action, collaboration and recognition' (Allen 2010). Allen outlines the shifting perspectives on creativity through the decades since the latter half of the 20th century, and reveals that the concept is tied together with economic and political situations. What distinguishes 21st century understandings of creativity is that it is no longer regarded as merely 'an aptitude isolated in an individual' but 'a systemic process and product, relying on aptitude, motivation, opportunity, collaboration and recognition' (2010). Industry expectations for higher education now emphasize 'such graduate/employee attributes as innovative and creative leadership, problem-solving and communication skills' (Allen 2010). However, Allen's views exceed this 'recent discourse that focuses on the economic benefits of developing a creative workforce' (2010). Allen's aim is for

> a personal good that goes beyond a hedonistic pleasure in enhanced lifestyle,
> seeking to support personal growth and capacity for meaningful contribution,
> and a social good that raises collective awareness of social, political and
> environmental situations and brings creativity to designing solutions for (or ways
> of living with) urgent and wicked problems (2010).

With Allen, we insist that higher education is framed beyond the notion that it is there merely to serve the dance industry, and we endeavour to imagine ways in which dance and dance graduates can help shape the personal and social good.

Allen (2010) models creativity in curriculum design as the intersection between creative approaches to learning, curriculum and tools/technologies. This model proved to be especially productive for thinking about the enhancement of learning and teaching of creative practice in dance. On one side of the model, there are the learning values that underpin the emergence of the creative graduate: intrinsic motivation, independent learning, collaboration, and integration of thoughts and ideas. The learner is increasingly framed as teacher. On the other side, Allen highlights the need for teachers to emphasize beliefs and values, to encourage risk-taking and to foster communication. The creative teacher is framed as learner, echoing Jacques Rancière's ignorant schoolmaster (1991).

Rancière warns against conceptions of the teacher as someone who is in charge of the student's learning by virtue of being knowledgeable about the subject, and who guides the student towards prescribed and predictable end points. Instead, he argues that learning should happen in a community of peers, where students and teachers regard themselves as equal players. For Rancière, there is value in the teacher's return to the state of not knowing, of being ignorant and learning from the student. His words on education resonate particularly with dance and can be seen to permeate approaches to choreography in higher education. Rancière himself identified the synergies between education and theatre when he reworked these ideas on education for his writing on the emancipated spectator (2001), re-conceiving of the relationships between art or the artist and the spectator.

The concepts of education put forward by Rancière, Allen and others foreground teaching as facilitating learning. They underpin the creative graduate model and work particularly well when matched with the discipline of dance, which cultivates poststructuralist approaches to spectatorship (Adshead-Lansdale 1999). Middlesex University and LSC share these poststructuralist approaches to choreography, enabling students to become aware of how audiences might read and respond to their work in diverging ways. Engaging with dance as a spectator is not about a simple decoding of the intended meaning in the choreography, but rather about constructing an individual reading of, or response to, the work from the multiple layers of meaning and experiences that may emerge. To conclude our overview of Allen's creative graduate model, we want to emphasize that what is propping up her Venn diagram are the participatory technologies as tools to support both creative learning and creative teaching. This is where our motivation for the research project came from as we sought to better understand how social media, especially Twitter, can be used in a creative learning context. Moreover, during the project, as the need to develop ways in which students can build a professional identity for themselves using social media became apparent, it also became clear to us that the project had significant impact on the professional development of the students.

Brief overview of research: Scratch nights, students, and hash-tag chats

Informal interviews with Middlesex University BA2 dance student Kirsty Harris (2014) played a critical role in the research process. We did not set out to include student interviews as part of our research methodology and we acknowledge that our conversations with Kirsty constitute anecdotal evidence and do not broadly

represent the views of the entire group of students. Nonetheless, we felt inclined to document the insights offered by Kirsty for two principal reasons. First, she has a personal connection to the Scratch nights and willingly uses social media, Twitter in particular, as a platform for her own professional development. As such, her personal experience of providing critical assessments of dance experiences straddles both verbal and online spheres of communication. Second, our dialogue with Kirsty developed in a spontaneous and informal way, thereby allowing for a more honest and uncensored conversation than that which could have developed within a formal interview. The engagement with Kirsty evolved intuitively. She presented with us at the Annual Learning and Teaching Conference at Middlesex University in 2014 on this topic, and some of her most resonating responses are embedded throughout this paper.

The Scratch nights were set up at Middlesex University as work-in-progress events at which students could share choreographic work that they were in the process of making for summative assessment. It was noticeable at Scratch that a sense of excitement and encouragement was generated for the student choreographers and their work, more significantly than there had been at the previous work-in-progress studio-based construct set within class time. At each Scratch event the audience was comprised of other students and alumni from the dance department, students from the performing arts department, plus students from other schools and institutions. Both staff and students attended from LSC. All audience members, regardless of their dance experience, were invited to share comments with the student choreographers about what they presented The student choreographers were encouraged to listen to all feedback offered, to then reflect and make decisions about how to take their work forward for assessment. Allen's creative graduate model addresses the importance of

promoting independent thought within learning processes, which was fostered between the students both sharing and receiving feedback at Scratch.

Audience members were also encouraged to write comments and feedback on the whiteboard at the end of Scratch and performance events, which further enlivened the atmosphere (Middlesex University 2014. Figure 2). As a feedback tool, the whiteboard was effective at rendering visible the sense of excitement about peer work in the moment. Figure 3 is an example of how the audience used the whiteboard for support of the individual choreographers through affirming what they had shared to build each other's confidence as dance makers. Figure 4 again shows an audience member's encouragement for the choreographer, but is also demonstrative of how the whiteboard operated as a vessel for critique and constructive developmental feedback. Students commented that the whiteboard was 'really clear with the feedback' (Harris 2014) and found that the benefits of seeing comments written down made it 'easier to take critical feedback' (Harris 2014) than hearing verbal comments at Scratch. Perhaps this is because the comments were anonymous and the reader of the work could offer feedback silently or anonymously. Diversified modes of communication encouraged through oral and visual input at different moments in the Scratch process resulted in a richly layered texture of reflection for both the audience and the student choreographers. Again, this dialogic exchange responds to the creative graduate model, where connections to learning, promoting critique, and fostering communication come into play.

Allen's model also references Web 2.0, referring to the development of the Internet from static web pages to dynamic and user-generated content. Our undergraduate students were encouraged to initiate and engage in discussion about the performance events on Twitter via specific hash-tags. Students from Middlesex

University attended two performance-based sharings at LSC: year 3 practice-based dissertations and year 2 group choreography assessments. It was expected that the students would flourish on Twitter; however, we were surprised by the fact that few students engaged with the activity. Even though the majority of the students were eager to keenly discuss what they experienced amongst themselves or with their tutors, they were very hesitant to share their independent thoughts on Twitter. Having registered our initial surprise here we analyse reasons for students' limited engagement by exploring the importance of language, nurturing critical confidence and encouraging students to be independent thinkers in the following sections.

Language

In general, dance at higher education level aims to develop students' ability to articulate verbally their experiences and thoughts about this essentially embodied and non-verbal art in order to reflect critically and enhance their own individual dance practice. One model which has been of particular value for dance in the way that it has shaped the discipline is Janet Adshead-Lansdale's Dance Analysis model (1988), which conceives of dance analysis as a series of different stages: describing the dance, discerning the form of the dance, interpretation, and evaluation. This strategy of emphasizing a critical examination of form and content, before the onset of evaluation, sets up a rich and fertile ground for critical and analytical discussion. Adshead-Lansdale's model is of value to students appraising dances in the professional field, as well as their peers' choreographic work. It is intertwined with the discursive nature of learning in choreography. Adshead-Lansdale's model was chosen for its systematic approach to dance analysis and for its accessibility to all entry-level students. It allows for the participation in dance analysis of students of all

abilities, from those concerned with the more 'elementary' components of dance performance (be it costume, lighting or movement) to those attempting more sophisticated analysis of performance facets (such as development over time or within space). The more familiar students become in using this model the more equipped they are to refine their viewing experience of dance works, including that of student choreographies.

However, no analytical model is perfect and the limitations of Adshead-Lansdale's model in particular centre around the question of how any given dance experience is categorized. Specifically, by virtue of its focus on description, this model risks the construction by analysts of a single, authoritative reading of the dance. That said, feedback from Scratch nights has gone some way to tempering this charge against the tendency towards a singular interpretation of a performance by highlighting the plurality of interpretations and voices that emerge from a single dance experience. Moreover, the very nature of sharing a dance experience, especially one that constitutes a work-in-progress, defies the possibility that the meaning, or any given reading, of a performance can ever be pinned down. Dance performance is, by essence, iterative and unfixed.

At the Scratch night events, Senior Lecturer Helen Kindred elicited post-performance responses from the audience by asking, 'What did you notice?' This approach was chosen because it prompts the rich descriptive analysis at the heart of Adshead-Lansdale's model. The language of this question is designed to allow for spectators to offer their descriptive insights and comments while reducing the scope for subjective responses in which audience members' detail what they did or did not like. The same question is used at professional events such as Free To Fall at Richmix, and therefore allowed us to embed a culture of professional communication

within undergraduate learning and teaching. The use of analytical questions such as this at Middlesex University evidences the indirect influence of Liz Lerman's Critical Response Process (CRP). In particular, this method of feedback is reminiscent of the first step in Lerman's process, namely the issuance of 'statements of meaning'. Moreover, in the dialogue that follows the question, 'What did you notice?', the students, audience, and lecturer occupy the roles, as defined by Lerman, of artist, responders and facilitator respectively. At LSC there is no house-style of choreography, which forces the teacher to bring the focus of assessed dance production back to the process. Julia Gleich, Head of Choreography, whose choreographic feedback practice is also closely aligned to Lerman's CRP, again crucially responds to the notion that the choreography tutor or assessor cannot evaluate based on aesthetic preferences.

Middlesex University and LSC lecturers' chosen language during work-in-progress and Scratch events is homogenous. When giving feedback as a tutor it is important to communicate in a non-judgmental way and to avoid expressions such as 'this works' or 'this doesn't work'. Lise Uytterhoeven provided a great example of this approach to feedback by explaining, in response to a student's work, what the experience was like for her as a spectator. Middlesex University students reacted positively to Uytterhoeven's feedback at Scratch. As tutors our feedback needs to give students confidence to receive multifarious criticism. It is the framing of the questions, the use of language, and delivery that enables students to value our feedback. If we are to progress towards Rancière's space for a community of peers in which students and teachers are equal, we must recognize that the shaping of language between learners and teachers is key, whether that is verbal, written, or

within the limited space of 140 characters or less on a social media site such as Twitter.

Critical confidence

In this vibrant and supportive community, in which students are encouraged to be critically reflective and analytical, why do we find that many are hesitant to express honest feedback on their experience as audience, particularly on Twitter? At the Scratch nights it was noticeable that the audience, predominantly comprising undergraduate students, was initially hesitant to offer verbal feedback to the choreographers after they had shared their work. Kirsty suggested that the reluctance from students to orally articulate comments, opinions and feedback, stemmed from a fear that others in the dance community would reject their ideas as invalid. However, once the conversation had been sparked the feedback flowed productively.

It is a small leap from students' fledgling apprehension to give verbal feedback at a live event, to their reluctance to immortalize their critiques of a performance on social media for fear of issuing what may be considered invalid contributions to the debate. It seems reasonable to hypothesize therefore that students' lack of confidence to engage with the hash-tag chats on Twitter is because they feel it is not their position to criticize and do not have the confidence to comment on a such a public platform. Although a handful of Middlesex University students did share feedback on Twitter, the comments always remained complimentary rather than critically constructive (Figure 5. London Studio Centre). The tweets also existed independently, as opposed to adding to the conversational online discourse we endeavoured to create through titling the activity 'hash-tag chats'. The challenge at Middlesex University and LSC, where continuous discursive practice is essential to

the dialogic learning experience, is to fully address the issue of confidence by ensuring that all students feel they are able, and entitled, to contribute and take an active part in an ever deepening discursive formation both within and across institutional boundaries.

We initially thought that the introduction of Twitter and hash-tag chats would achieve this goal, because the use of social media is so dominant today. However, we found that there were clear differences in the levels of critical participation from the non-verbal experience of watching dance, to taking part in discussions in a live environment, to making an active choice to share feedback on social media. If we take the 'microblog'[3] nature of the tweet as an example, and recognize it as an 'in the moment', spontaneous activity, students have to retain the necessary motivation over a period of time if they are to later prompt conversation on Twitter in a reflective and meaningful way. In our study, many remained silent.

In Emma Rich and Andy Miah's article (2013) about the possibilities of Twitter opening up a new space for learning, teaching and thinking, the authors discuss a seminar run on Twitter through the use of hash-tags (not dissimilar to how we endeavoured to introduce hash-tag chats at Middlesex University and LSC events). A highlighted tension that seemed dominant in our research was that 'summarising your views in a public domain carries potential risk and can result in a fear of tweeting' (Miah and Rich 2013). Even Kirsty, who is an enthusiastic tweeter, said that 'sometimes you go to tweet something and you think: I just can't' (Harris 2014). Kirsty explained that she wants to comment critically about performances on Twitter but worries whether her opinion is valid and questions whether people want to

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[3] A microblog is a social media medium that allows the user to make short posts, as
frequently as desired, such as on Twitter and Facebook.

hear what she has to say. A way in which she deals with this inner conflict is to include emojis[4] and hash-tags as she feels this can help soften the comment.

Another clash that we were not expecting as such was that between the different spheres and identities on social media. Chris Bell (2013) attempts to make sense of the separate but intersecting spheres of social media activity, in which individuals shape their identities. He talks about a personal brand, or non-work persona, that is to say the way in which people present themselves online; a professional brand, or their outward facing, professional image as shaped through their online presence; and finally a company brand, referring to the activity associated with who we work for, and all the implications attached to that brand.

The point of interest is of course the overlaps between these different brands and how people manage the intersections; in other words the strategies they employ to manage their online presence(s). One approach is what Bell terms 'The Chinese Wall', in which the personal and professional branding spheres are completely walled off, separating the personal and professional online identities as much as possible. However, there is some evidence to suggest that this approach would not be effective for dance students and graduates hoping to use social media to create professional opportunities. Claire Warrick writes for example:

> the most effective blogs or tweets are those that express personal views, rather
> than trotting out the corporate message. Indeed, there is growing evidence that if
> people simply broadcast work-related content, with no personal angle, their
> blogs or tweets will be unconvincing, sterile, and thus unpopular (Warrick 2013).

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[4] Emojis are ideograms and smileys used on web pages and in messaging that became popular when included in Apple iPhones and Android phones. They are a type of non-verbal communication that offers pictorial 'clues' to the reader. In our research we observed links between dance and the use of emojis: this aspect of visual culture offered dance students another language to communicate with on social media.

This indicates that a blending of the spheres, or what Bell calls the 'Living Brand' approach, would lead to a stronger online impact. Here, with a heavy overlap between personal, professional and company spheres, the task at hand becomes one of carefully navigating the intersection.

We found, in hindsight, that our attempts to engage the students with using specific hash-tags may not have been successful because we had given them very little guidance or framework for negotiating their online identities and relationships to others. As a result, the students did not always have the motivation or confidence to engage in this critical process, particularly when responding to work made by students from another institution. Furthermore, we had not spent time conceptualizing with the students the different spheres of online identity, the clashes between these and the strategies they might use to navigate these spheres. We had left students to negotiate the tensions on their own and they seemed not able or willing to take the risks involved in reimagining their social media identities, which can be considered to have created an obstacle in Allen's creative graduate model.

Miah and Rich recognize that the use of Twitter in their experiment 'encouraged reciprocity, instinctive thinking and acknowledged a shift in how we now educate, from a reliance on formal structures to the growth of social media as a learning space' (2013). This was our aim too, and if we can design a way to work with the students to achieve this it will have great impact on their discursive development across mediums to enhance and embody professional multiplicity in the current media savvy climate. By building social media into the curriculum we can support them in creating a linguistic vibrancy around their own and others' work, which will generate personal confidence and balance in their online visibility.

Overall, there is much evidence to show that students do have, or are gaining the skills needed to verbalize their thoughts about dance, only less so on Twitter. We need to encourage students to tweet about dance works in the professional field, enabling them to hone their skills of tweeting about dance, before applying this within their own peer community and definitely before crossing boundaries between institutions. This will also help students to understand their role within the economy of dance production. Students must not underestimate the role that they can play in stimulating effervescent discussions around any dance work. Inexperienced spectators outside of dance higher education may view works in a one-dimensional way, and may need to be shown ways in which to conceive of their spectorial experience differently. Students have the scope to do this, and should be open to acknowledging that multiple layers of meaning may be read into their work too. Emphasizing the beliefs and values associated with embodying a poststructuralist critique encourages students to move away from simply decoding each other's work and have the critical confidence to allow multiple layers of meaning to be read in the work instead. It can be easier to remain silent and invisible than endorse critical feedback by vocalizing this either audibly or on social media. But, to highlight, it is from disagreement that a productive learning space materializes, and this, in reference to the creative graduate model, is what we want the students to embrace, enabling them to have the confidence to take risks.

Food for thought: our students as independent thinkers

Kirsty explained that showing her work at Scratch 'made her think' (Harris 2014). She consciously showed a part of her piece that she felt less confident with, as in rehearsal she recognized that this section of her choreography was moving in a new

direction and she needed guidance. Kirsty highlighted that responses from the audience were beneficial and the comments gave good 'food for thought' (Harris 2014). An audience comment that was significant to Kirsty and the development of her choreography was the suggestion to think about the atmosphere in her piece. This sparked an open-minded curiosity for how the spectator may respond to the creative compositional situation she had crafted, and what other potential communication it could unearth which she explored later in the studio with her dancers.

The time between receiving feedback either at Scratch, via the whiteboard or Twitter, and the final assessed performance allowed the students to engage with the process of reflection and critically consider the comments received. Reflection is invaluable to students, especially within the creative arts because it aids deep learning by promoting thought and can therefore be part of a transformative process in student thinking. Karen Hinett argues that 'reflection means finding a 'voice' by which to express thoughts and inevitably this increases confidence and self awareness in ability' (Hinett 2002). Here, the notion of having a voice removes the student from a place of complete invisibility. To have a voice, beliefs and values need to be cultivated so that critical confidence can emerge. Reflection is the process that helps students to find their voice and is a key part of their creative process and personal development as individual artists. Although experimental in many ways, the Scratch nights, use of Twitter hash-tags and the whiteboards helped to form structured reflection. Reflection on peer, self and tutor feedback, plus on that from external visitors, helps students, as Hinett recognizes, 'develop interpersonal skills, improve confidence and sustain motivation for their studies by monitoring and taking responsibility for their own development' (Hinett 2002). Kirsty agreed that the sharing of feedback, thoughts and opinions through Scratch nights and the whiteboard

were useful for the student choreographers and explained that these helped 'spur on creative flow' (Harris 2014).

Moving Forward

One of the key things to address as we move forwards is to realistically evaluate the discursive possibilities of including the use of social media in our learning and teaching community, whilst not overestimating their transformative powers. Christian Fuchs (2014) warns against overly optimistic and idealistic readings of social media as the new public sphere, stating that it is necessary first to gain a fuller understanding of the materiality and political economy of online communications. Fuchs (2014) refers to cognition, communication and cooperation; in other words, the social, in social media or other spheres. For this to deeply work in an educational context, given that this is a new field of critical study, educators like ourselves need to acknowledge that their efforts to harness social media for learning are at the helm of complex cultural and societal issues, and that there is a need to reflect with students on the implications of the use of social media in learning for their selfhood.

As we take this research forwards we aim for students to integrate social media in their pursuit of the social good to which Allen referred, by engaging actively and critically with the art form through dance advocacy and activism. To do this, we need to encourage our students to gain greater awareness as well as expanding how, as future graduates, they can use Twitter to their professional advantage. One thing that is absolutely critical is that we do not continue to *assume* or *expect* students to engage in a prescribed way, but rather monitor carefully the tensions that arise from their use of social media and evaluate those critically together.

Equally, a positive track record on Twitter can open up new professional opportunities. There is an underlying employability agenda that can give graduates a real advantage. Our motivation to embrace Twitter stemmed from the notion that it would be beneficial for students to navigate social media with more knowledge to help with their future. An example of where this is happening successfully in higher education is with the final year Music Theatre Company Seedtime at LSC. The students manage their own Twitter account where they post announcements, reminders, create a buzz and thank visiting artists who work with them. Consequently, Seedtime perform their end of year performances to sold out audiences, giving them exposure, confidence and opportunities to make further connections. The student-led Dance Society at Middlesex University also uses Twitter advantageously. The students have capitalized on the opportunities social media creates to invite well-established professional commercial dance artists in for workshops. The students take ownership to expand their networks beyond which is provided for them on the curriculum and thus make choices about how they start to shape their professional futures.

For Twitter, or any social medium to work effectively in higher education, or to the advantage of future creative graduates, its use needs to be built into the curriculum as it has benefits as part of a reflective process in choreography. Activities can then be included in homework or formative assessment tasks to generate tweeting. What we are advocating therefore is that the use of a range of social media for delivering critical practice should be formalized in our curricular designs and not left to ad hoc usage differing from teacher to teacher, or by the varying motivations of the individual students themselves. We are using the research shared to shape students' overall learning experience; no component of this paper operates independently. All

aspects are valuable, giving students opportunities to communicate and respond in diverging ways, in recognition of students' differing communication preferences as learners and teachers.
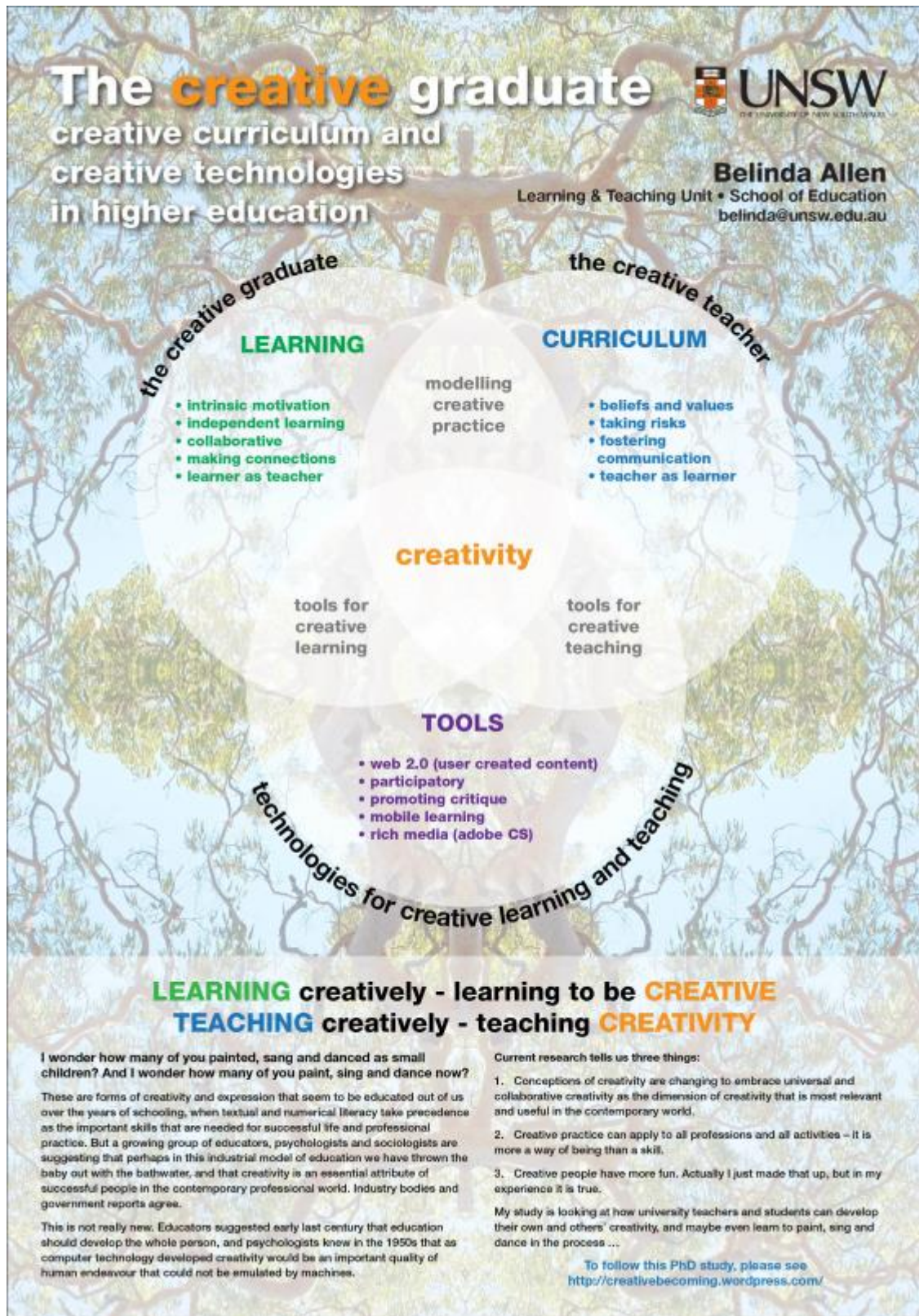
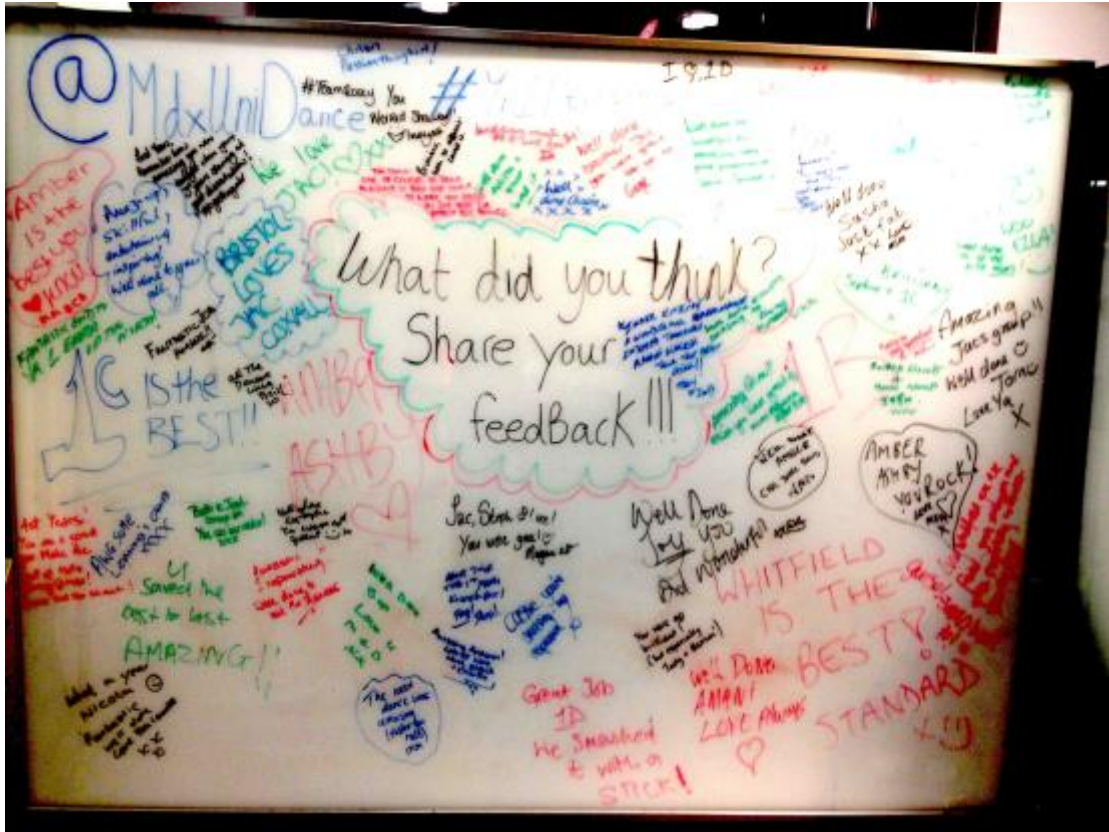Figure 1. Belinda Allen's creative graduate model (2010). Reproduced with permission.

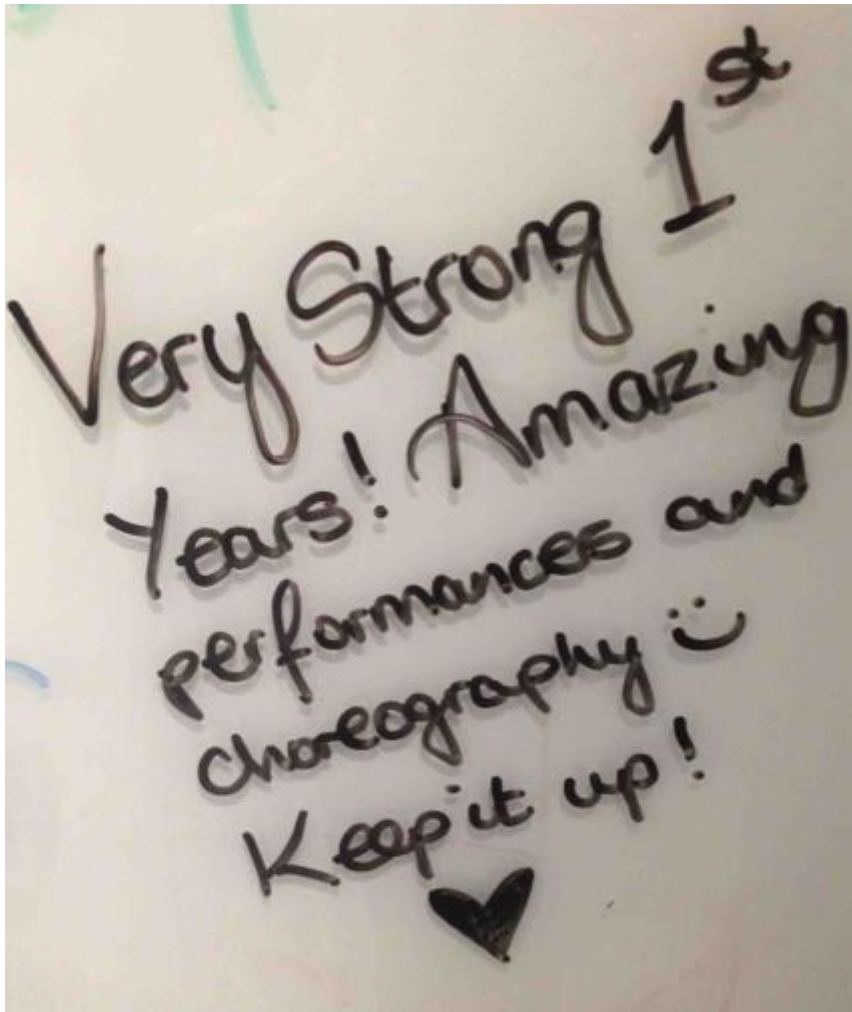Figure 2. Feedback whiteboard at Middlesex University.

Figure 3. Feedback whiteboard example of excitement for peer work at Middlesex
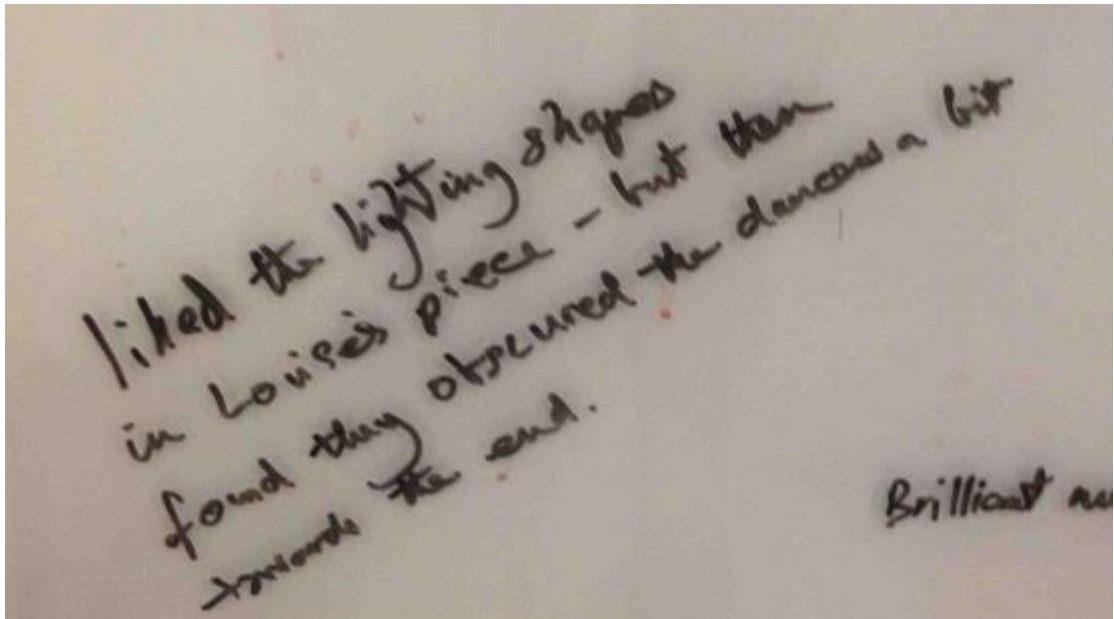
University

Figure 4. Feedback whiteboard example of constructive feedback at Middlesex University.

Figure 5. Tweet for #LSCDissertations work at London Studio Centre.

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