

Teaching Philosophy

Approach

My research focus and teaching philosophy are symbiotic. The relational dynamic is a *I teach what I practice* and *practice what I teach* approach. As a teacher I approach research as an artist. As a researcher I approach teaching as an art. Since art is the knowledge of production, I consider learning the creative process of making meaning. I design my syllabi in accordance with the dynamic tensions involved in the creative process of producing new ideas.

Method

I use seven main environmental dimensions to teach a course: (1) client, (2) maker, (3) facilitator, (4) product, (5) process, (6) qualitative assessment, (7) quantitative evaluation.

The client is either potential or actual. The maker is the student of the process. The facilitator is the custodian of the process. The qualitative assessment is the affirmative methodologies of the creative processes. The quantitative evaluation is a confirmative dimension of the creative product.

When I use filmmaking practices to teach this the client is a commissioning broadcaster or distributor. The maker is a writer, director, editor or other artisan. The facilitator is a producer. The product is a story. The process is creative. The qualitative assessment is in the form of production notes. The quantitative evaluation is in the form of an audience.

I adapt my method inputting my other professional practices (teacher, writer, entrepreneur) to fit the learning environment. My fundamental objective is to narrow the gap between school and work as much as possible to foster relevancy by modelling life-long learning.

Meta-epistemology

The aggregate social investment required to confer the honour and privileges of a PhD must be recouped from a larger fund of social responsibility that ensures those who follow are granted the same opportunities to pursue excellence. I try and practice this by providing a greater educational context towards the end of each course.

Meaning-making involves an ethical dimension. The integrity of artistic practice is upheld by an ethics of certainty makers use to produce a product that recreates an affective experience with an authenticity that bridges the spectator – participant continuum. I try and show how language art production processes achieve this by

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walking the thin edge between social reflexivity and moral pedantry. My courses are designed to teach students to reflect-in-action on how empathetic identification is the core principle language arts creativity applies in order to talk *of* the world while remaining *in* the world and not othering artistic voice as a moral authority. The production notes of peer review and the empathetic display of audience engagement help illustrate how well the artistic product does this.

Style

I am an effective large class lecturer. I find Q&A periods stimulating. I use social media to extend my office hours in order to work with students one-on-one. My preferred format is the classroom studio model based on the writers room/location set/editing room environments where the main dynamic ambients of creative process are practiced.

Creative intuition is antecedent to critical reflection and fear is the ultimate opponent to any creative process. Most of my methods are designed to prevent early onset criticality and alleviate fear by confronting it. A series of classes is devoted to presenting and discussing ones reflective progress. Usual format is to devote first quarter of class time to write original reflection and the rest of class to presentation and discussion. Sometimes I assign themes based on readings and sometimes I leave it unassigned. I usually frame the writing and discussion with the course content emphasizing original content produced during the process by the student-makers. I call it presentational reflection. It is similar to Schon's reflective practice but is designed to catch and allow the generation of original material by fostering prereflective intuitions.

My role in the process is as a co-producer/teacher/facilitator. My principle mandate is to manage fear by providing affirmative commentary and protect against criticality. The main pedagogical idea is that it's easier to criticize something, than to create anything.