

# Assessment

## 22/23

### Unit 2: Inclusive Practices

Tiziana Kim Noce

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As a scholar, my positionality is complex and multi-layered. I am an Italian immigrant, a product of Italian and Irish citizenship, with a deep-rooted Roma ancestry and heritage. Hailing from a working-class background, I am the pioneer in my family to embrace higher education, having completed high school, and obtained a scholarship for a BA in fine Art and an MA in film at the age of 30. Recently diagnosed with dyslexia and ADHD, these conditions shape my educational journey and lens of understanding.

Politically, I align with the Green party, a testament to my ecological stance. This is somewhat a deviation from my family's historical association with the Anarchist factions of the First International Workingman's Association in Italy. While I uphold the right to religious beliefs, gender and cultural identification, I hold no personal religious affiliation. As a female raised entirely by my father, I navigate the academic and social landscape with a unique perspective. At 50 years old, with no offspring, three marriages behind me, and lacking financial savings, my lived experiences shape my academic interactions.

I consider myself not as an artist and educator, but as an enabler and maker through the Gift Ecology, which informs my approach in the educational and creative pursuits.

1



#### Blog

A blog with 3 x 350 word responses to set reading, taught sessions, and related activities

- 1.1 Blog (250 words) Disability
- 1.2 Blog (250 words) Faith
- 1.3 Blog (250 words) Race

2



#### Reflective Report on Artefact

You will create an artefact to promote inclusive learning with the students. This could be a course artefact such as a one-off workshop, extended reading lists, student glossaries or short videos. (1500 words)



Assessment requirements

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2 Artefact

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22/23  
Unit 2:  
Inclusive  
Practices

1. Blog



A blog with 3 x 350 word responses to set reading, taught sessions, and related activities

1.1 Blog (350 words)  
“Disability”

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1.1 Blog (350 words)

# Disability

Link to blog : <https://kimnoce.myblog.arts.ac.uk/2023/06/04/disability/>

Version 1: 347 words (Version 2: 504 word only online)

[Animated video visual response on the blog](#)

“The essential challenge is to transform the isolation and self-interest within our communities into connectedness and caring for the whole.” Block, P., 2008.

Sun Kim, 2012. [A Selby Film](#)

Smart, J., 2000. Disability, Society, and the Individual. Gaithersburg: Aspen Publishers.

Freire, P., 1970. Pedagogy of the Oppressed. New York: Herder and Herder.

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22/23  
Unit 2:  
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Introduction

I have been shaped by a blend of cultural perspectives as a product of a kaleidoscopic upbringing that bridges Italy and Ireland with a Roma legacy from both lineages. Born into a family of working-class, I defied expectations by being the first to delve into academia, earning degrees in Architecture, Fine Art, and Film through a scholarship, all while with undiagnosed neurodivergence – dyslexia, dyscalculia, dyspraxia, and ADHD, conditions that I've recently received confirmation of at the age of 50. The tapestry of my political ideology, woven from strands of eco-conscious Green values, markedly departs from my family's historical associations with the anarchist of the 1869 International Workingman's Association in Italy. I aim for universal respect and understanding, acknowledging everyone's right to their beliefs and identities but maintaining a deeply personal, non-affiliated perspective. I live in the interstice between creator and catalyst, a maker and enabler.

Reflection

Upon viewing "Sun Kim, A Selby Film", as an individual with disabilities, I confront the prevalent notion that mainstream experiences hold superior validity over my own. The societal definitions of beauty, 'right' or truth, largely determined by the majority, cast an alternative shadow over the lived experiences of individuals with disabilities, leading to a skewed interpretation of reality. This creates a task of translation and conjecture for the disabled community. However, I vehemently contest this perception, positing it as a fundamental flaw in our educational system which favours an externally sourced understanding, overlooking the rich, inward insights.

Paulo Freire's poignant assertion in his "Pedagogy of the Oppressed" brings to mind that "The oppressed want at any cost to resemble the oppressors." He critiques the traditional education systems, suggesting they impose knowledge on learners, and advocates instead for a problem-posing approach which fosters learning from personal experiences and worldly interactions.

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As a course leader, I have diligently endeavoured, initially, perhaps instinctively, to cultivate an environment encouraging critical responses from students. A significant alteration I implemented was removing the traditionally graded "major final project" from the master's degree evaluation. This strategy was adopted to empower students to explore and take risks without the constraints of grading requirements, and across the board, my intent is to use any tactic to remove any form of judgement across the curriculum.

Given the insights gleaned from my unique personal journey and informed by Paulo Freire's "Pedagogy of the Oppressed," how might we critically interrogate the deeply entrenched exogenous education model within our universities?

Could restructuring the assessment framework towards a model that decouples high-stakes final projects from grading effectively foster intellectual freedom, promote endogenous knowledge growth and empower students to engage in transformative learning actively?

How can we use an inclusive and compassionate educational environment that respects all forms of belief and identification to undermine and eliminate the pervasive bias that favours the "majority" and "transform the isolation and self-interest within our communities into connectedness and caring for the whole."?

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Faith

Link to blog :<https://kimnoce.myblog.arts.ac.uk/2023/05/28/faith/>

Version 1: 355 words (Version 2: 513 word only online)  
[Animated video visual response on the blog](#)

*"All real living is meeting." Martin Buber, I and Thou*

Appiah, K. A. (2016). [Mistaken identities. BBC Radio 4, The Reith Lectures.](#)

Buber, M. (1970). I and Thou. Trans. Walter Kaufmann. New York: Scribner.

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22/23  
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Inclusive  
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Introduction

I grew up in the shade of the Roman Catholic faith, which colours my Irish-Italian heritage. I come from the Roma people born in Italy and of Italian and Irish nationality. Yet, my life journey has led me to a crossroads of beliefs, as my husband follows Islam and my sister embraces the Wiccan path. Despite coming from a working-class background, I was the first in my family to finish high school and earn a BA in Fine Art and an MA in Film, all accomplished on scholarships late in life. My life is filled with diverse religious and educational perspectives, and recent diagnoses of dyslexia, dyscalculia, dyspraxia, and ADHD have only added more layers. Politically, I choose the path of environmental consciousness, voting green and moving away from my family’s historical anarchist leanings tied to Italy’s 1869 International Workingman’s Association. While I deeply respect everyone’s belief systems and identities, my affiliations remain deeply personal, experiential and syncretic: I find my purpose in allowing freedom of thought as the course leader for an MA Animation program.

Reflection

Engaging with Kwame Anthony Appiah’s “Creed” in his “Mistaken Identities” lecture series, I found resonance in his discourse as a syncretic observer respectful of all creeds yet committed to none. Appiah’s analysis of religion as a fluid construct, pivoting on the evolving interplay of religious practice and scripture, challenges the rigidity of scriptural determinism. This view, reflected in diverse religious traditions like Judaism, Christianity, Islam, and Buddhism, underscores the often contradictory nature of the scriptures and their variable interpretations across time and culture.

The theme of Otherness, brought to the fore during Appiah’s interaction with Grayson Perry, further underscores this complexity, echoing the essence of Buber’s “I and Thou.” This work advocates for relationships that supersede the objectified “It” in favour of the relational “Thou,” ascribing meaning to human life through relationships that can lead to the divine.

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This dialogue connects directly to themes explored in “Religion in Britain: Challenges for Higher Education” by Tariq Modood and Craig Calhoun. These authors delve into the implications of multiculturalism, a concept that emerged as a strategy to navigate minority-majority relationships in 1960. Rather than mere tolerance, multiculturalism champions active respect for cultural differences, calling for the public sphere’s restructuring to accommodate ethnoreligious pluralism. Despite associations with international terrorism, multiculturalism persists, emphasising inclusive coexistence without forced assimilation, evident in religious diversity discussions concerning Muslim minorities.

This multiculturalist sensibility informs my pedagogical approach as an educator, especially as a course leader. By fostering a climate of respect for cultural diversity, discouraging hostility, and proactively including marginalised identities, I endeavour to create an educational environment that mirrors multiculturalism’s core principles. Our workshops, inspired by social justice and climate action themes, become platforms for dialogue. Here, the Other concept is challenged, engaging with Buber’s proposition to view the Other as “Thou,” not “It”. In this way, our sessions become not merely about content but about embracing diverse backgrounds and interactions, encouraging respect, acceptance, and mutual understanding into unique sessions shaped by the participants and not the tutors.

In light of the increasing cultural, religious, and intellectual diversity within higher education settings, how can we, as educators and academic institutions, effectively employ and enhance a multiculturalist sensibility in our pedagogical practices to ensure not just tolerance but active respect for diversity, and promote an environment where the ‘Other’ is recognized and engaged with as a ‘Thou’ rather than an ‘It’?

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# Race

Link to blog : <https://kimnoce.myblog.arts.ac.uk/2023/06/11/race/>

Version 1: 346 words (Version 2: 515 word only online)

[Animated video visual response on the blog](#)

*"I want there to be a place in the world where people can engage in one another's differences in a way that is redemptive, full of hope and possibility. Not this "In order to love you, I must make you something else". That's what domination is all about, that in order to be close to you, I must possess you, remake and recast you." Bell Hooks, Reel to Real: Race, Sex, and Class at the Movies*

*"Contrary to what we may have been taught to think, unnecessary and unchosen suffering wounds us but need not scar us for life. It does mark us. What we allow the mark of our suffering to become is in our own hands." Bell hooks, All About Love: New Visions*

*"If the structure does not permit dialogue the structure must be changed" Paulo Freire*

Hooks, B., 2000. All About Love: New Visions. William Morrow.  
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Introduction

Born an immigrant, the child of Italian and Irish passport owners, with an integral Roma heritage on both sides, the family spread over almost all continents. As part of a minority ex /nomadic group, I navigated life while occupying an ambiguous racial space, benefiting from the privileges associated with passing as European but never celebrating my heritage. I was the first in my working-class family to break barriers, pursuing higher education with a scholarship; I earned my high school degree in architecture, followed by a BA in Fine Art and an MA in Film.

In recent years, I have been diagnosed as neurodivergent. Despite diverging from my family’s historic political alignment with the 1869 International Workingman’s Association’s anarchist factions in Italy, I always advocated for green ideologies. Raised atypically by my father, my life journey is economic survival without a safety net. I work as a maker and enabler, leading the MA Animation course.

Reflection

In “Witness Unconscious Bias,” Josephine Kwhali critiques ‘unconscious bias’ within academic institutions. She argues that despite years of anti-racist debates and diversity policies, we are confronted with a concerning paradox if bias still exists unconsciously. She rightly questions whether these biases are genuinely unconscious, given the plethora of resources and discussions on racism and diversity.

This perspective parallels my visit to the Barbican Gallery’s exhibition of American artist Carrie Mae Weems. Weems’ art interrogates representation in terms of race, gender, and class. Her ongoing series “Museums” critically analyzes celebrated institutions’ cultural and aesthetic authority, exemplifying how systemic biases shape perceptions.

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Fascist divisions in my Italian family’s history taught me the value of acknowledging historical mistakes to prevent repetition. I align with Hooks, who emphasizes that while unnecessary suffering may mark us, we decide its imprint—emphasizing love, reciprocity, and equality in healing this suffering (hooks, All About Love: New Visions).

Building upon these thoughts, the report by Hahn Tapper titled ‘A Pedagogy of Social Justice Education: Social Identity, Theory, and Intersectionality’ is noteworthy. It scrutinizes the retention and attainment rates of diverse student populations within the university-level Art and Design discipline. The report unravels how diverse student characteristics intersect with curricular, cultural, and procedural aspects of Art and Design, affecting retention and attainment.

Notably, the report’s ambition is not to be exhaustive but to spur reflection on potential biases within the discipline. It advocates for a sense of belonging in Higher Education through mainstream activities involving all students, which could positively impact retention and attainment rates. It offers vital insights into cultural capital, Art and Design pedagogies, inclusive curriculum, assessment methods, and support for Art and Design educators. It critically analyzes cultural capital, which can lead to unequal opportunities, and highlights the need for an inclusive curriculum that allows students to develop unique practices. In conclusion, it is imperative to continually scrutinize and address underlying factors in academic institutions that may impede student achievement, especially in a progressively diverse student body. As shown in the works of Kwhali and Weems, achieving this requires conscious awareness and transformative actions. But given the critical perspective on unconscious bias in universities and its impact on student achievement, particularly in relation to race and diversity, as discussed in the works of Josephine Kwhali and the pedagogical exploration by Hahn Tapper, a question that arises is:

“How can universities effectively transform the isolating and self-interest driven environments perpetuating unconscious biases into spaces of connectedness, caring, and inclusivity, that not only acknowledge but also engage meaningfully with students’ differences in a transformative, redemptive manner?”

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# Assessment requirements

## 2. Reflective Report on Artefact

1 Blog	2 Artefact
<p>A blog with 3 x 350 word responses to set reading, taught sessions, and related activities</p> <p>1.1 Blog (350 words) "Disability"</p> <p>1.2 Blog (350 words) "Faith"</p> <p>1.3 Blog (350 words) "Race"</p>	<p>You will create an artefact to promote inclusive learning with the students. This could be a course artefact such as a one-off workshop, extended reading lists, student glossaries or short videos. (1500 words)</p>

**An artefact to promote inclusive learning with the students. This could be a course artefact such as a one-off workshop, extended reading lists, student glossaries or short videos. A written blog reflection of the artefact which links theory to practice: You need to write a written reflection about the artefact on the blog, including your personal journey on the unit, which links the inclusive learning theory to practice. You need to refer to the key theory around inclusive learning making sure that you reference some of the essential reading on the reading and resources lists. The 1500 word written blog piece needs to be fully referenced and include a bibliography using Harvard referencing.**





2. Reflective Report on Artefact : En Plein Air

1512 words

2 Artefact

You will create an artefact to promote inclusive learning with the students. This could be a course artefact such as a one-off workshop, extended reading lists, student glossaries or short videos. (1500 words)

This report reviews the “En Plein Air” an MA Animation workshop, funded by Climate Action Funds. This ecocentrism-focused workshop integrates animation, sound, and experiential learning into an immersive exploration of environmental and social issues related to Climate and Social Justice. The workshop is a collaborative effort involving myself, Kim Noce Ma animation Course Leader, Climate Advocate Alejandro Martinez, and Sound Artist Milo Taylor.

The primary considerations when deciding on the artefact were how to best create a transformative environmental educational experience . We aimed to break away from traditional teaching methods, conventional structures of classroom education that might limit creativity and individual exploration. “En Plein Air” was designed as an immersive and experiential workshop, taking students out of the classroom. Hence, the decision to conduct the workshop amidst nature was a conscientious attempt to disrupt the routine and inspire fresh perspectives while intertwining the essential strands of animation, sound, and develop environmental consciousness.

The “En Plein Air” workshop unfolds in talks and interactive activities. The introductory talks, on 11 May 2023, led by me, Alejandro, and Milo, lay the groundwork, discussing how Nature is portrayed in animation and the role of sound.

The workshop’s core took place on 18 May 2023, where participants were taken out ‘en plein air’ to explore a nature reserve in London. The participants were split into groups, rotating between sessions: one focusing on observation and the other on listening. These activities encouraged students to tap into their observational skills, using their chosen art materials to interpret and represent their surroundings. The day’s experiences culminate in discussion and sharing of their practice. A short video co-created with Time in Nature (UAL) showcases the day’s activities, it can be viewed here <https://vimeo.com/844897399>.

The artefact also features three evening guest talks in June, including discussions and films: the use of AI Animation and Nature by Vladimir Todorovic; the role of participatory art practices and film in transforming narratives about climate change by Kamila Kuc, Kris Hofmann AR animation on insects.



22/23  
Theories,  
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As an immigrant with Italian Irish-Roma heritage and a neurodivergent woman from a working-class background, my positionality significantly informs the design and delivery of the workshop. This diversity promotes various perspectives, encouraging students to explore cultural aesthetics and accommodating various learning styles.

With his climate advocacy expertise, Martinez imbues the workshop with environmental awareness and responsibility. His contribution amplifies my political leanings towards environmentalism and strengthens the workshop’s focus on climate change. Taylor’s expertise in sound art provides a unique sensory dimension to the workshop, fostering creative exploration for students. His contributions align with my role as an enabler, and MA Animation course leader.

“En Plein Air,” which draws inspiration from Freire’s pedagogy, encourages critical engagement with diversity, considering socioeconomic status, gender, political beliefs, and cultural background through geographical repositioning of the learning activity. The theoretical foundation references literature on inclusive learning, diversity, ecocriticism, and neurodiversity (Freire, 1970; Hooks, 1994; Coupe, 2000; Armstrong, 2012).

Our positions are intrinsically woven into the fabric of the workshop, guiding its creation and implementation towards a comprehensive, inclusive learning experience that fosters critical thinking and awareness of diverse perspectives.

The context of “En Plein Air” workshop is designed in response to the shifting educational and societal landscapes faced by the students of the MA Animation course at the London College of Communication (LCC) within the Moving Digital Image (MIDA) department embedded in a screen based setting: classroom with rows of computer as sterile office studios. These students come from diverse backgrounds and carrying the weight of anxiety and distance brought on by the pandemic and Climate Crisis. The workshop also engages with a significant portion of students coming from an education system heavily focused on grades where creativity and personal choice are often secondary considerations. This forms a crucial context in which the intervention is applied.



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“En Plein Air” tried to break away from the current traditional teaching methods and provides an experiential learning platform. The workshop allows students to step outside the usual boundaries of the classroom and connect with nature, inviting a shift in perspectives. “En Plein Air” aim to reflect on themes presented in Paulo Freire’s “Pedagogy of the Oppressed”.

The structure of our traditional education system is morphed into one that promotes choice, dialogue and connection - integral elements highlighted by Freire for a meaningful educational experience. The dialogue here is not only amongst the students but also between the students and the natural environment they immerse themselves in, reflecting Freire’s insistence on praxis - reflection and action upon the world to transform it. The students are encouraged to discover their rhythm, place and pace, reflecting Freire’s ideas of problem-posing education, where individuals develop their power to perceive critically and transform the world collaboratively through geographical repositioning and personal choice.

In addition, “En Plein Air” aim to echoes Martin Buber’s philosophy in “I and Thou”. Buber suggests that true understanding and meaningful relationships occur when individuals engage in dialogical relationships, embracing the ‘Thou’ - the other in its fullness. In the context of this workshop, the ‘Thou’ can be seen as the natural environment. This allows students to move away from an ‘I-It’ relationship, where the other is treated as an object to be used, towards an ‘I-Thou’ relationship, where the other is genuinely engaged with and understood.

I reflected on Julie Smart’s perspectives in “Disability, Society, and the Individual” and Peter Block’s in “Community: The Structure of Belonging”. It opens a space for students of all abilities to navigate and engage with the curriculum space in their unique ways. The inclusivity project associated with “En Plein Air” takes from Smart’s work, promoting an inclusive and empathetic society that accommodates and celebrates diverse abilities. As espoused by Peter Block, the principles of building an inclusive community find a place in this workshop by fostering a sense of belonging among a diverse cohort of students.





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Further, “En Plein Air” aim to embody Bell Hooks’ theory of engaged pedagogy. By situating the workshop in a forest, an environment different from the traditional classroom, hooks’ insistence on the significance of the learning environment is honored. This change in environment disrupts conventional power dynamics and facilitates a shared exploration of knowledge, creating a transformative and holistic educational experience.

In themes highlighted by Bell Hooks in “Reel to Real: Race, Sex, and Class at the Movies” it aim to invite students from diverse backgrounds to express themselves; it subtly encourages them to engage with nature diverse hierarchical and non-hierarchical system.

“En Plein Air” tries to be critical intervention designed to address inclusivity, foster an understanding of climate and social justice, aligning with UAL’s Social Purpose mission. The project aligns with UAL’s third guiding policy - changing the world through creative endeavors. By emphasizing ecocentrism, the workshop seeks to foster a sense of responsibility towards the environment particularly its focus on addressing the climate and influencing systemic change. The workshop also addresses the guiding policy of providing students with an education that equips them to flourish in a changing world where we hope students are empowered to approach these complex issues creatively and critically, skills necessary in today’s world.

The conception and execution of the workshop provided an invaluable exercise in turning pedagogical theory into meaningful action. The transformative potency of the workshop, as witnessed in the students’ engagement and output, is a testament to the enduring power of experiential learning. Evaluating the entire process, one can attest to its overall success while acknowledging the learning curve that such an endeavour naturally entails.

The students and staff’ feedback signified a warm reception to the interweaving approach. The interdisciplinary approach, the integration of diverse perspectives and the conscious commitment to social justice have significantly enriched my understanding of the dynamic tapestry of the teaching-learning process.



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On a critical note, coordinating a workshop in the natural environment did throw up its share of logistical challenges, including grappling with unpredictable weather conditions and ensuring the venue’s accessibility. Future workshop iterations could benefit from more nuanced planning to mitigate such external variables, potentially designing internal spaces at UAL that perform as a bridge from a classroom to a natural world: a ‘green room’ of sorts with live plants, natural light, changeable, movable, ownable spaces by the students to be free in and not controlled by.

In retrospect, key observations include the undeniable impact of an immersive natural environment in fostering creativity and ecological awareness, the success of integrating varied disciplines into a cohesive learning experience, and the importance of inclusive critical pedagogy. In practice, I have seen the palpable difference in students’ engagement levels when they can explore and express their creativity in non-traditional settings. Ideating and implementing this workshop has reinforced my conviction in the transformative power of experiential learning, the importance of a broad-based and inclusive pedagogical approach, and the significant potential of education as a vehicle for social justice.

This experience has enriched my practices and expanded my perspective on the effect of changing simple teaching methodologies. The insights from this process will shape future projects, inspiring continual exploration of diverse practices that nurture creativity, foster inclusivity, and promote deep-seated respect for our shared human and natural world.



2. Reflective Report on Artefact : Bibliography

2 Artefact

You will create an artefact to promote inclusive learning with the students. This could be a course artefact such as a one-off workshop, extended reading lists, student glossaries or short videos. (1500 words)

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