

Cross-cultural inquiry in HE

Tacit dimensions of curriculum design

Dr Maribel Blasco
Department of International Business Communication
Copenhagen Business School

Tel: +0045 38153349
Email: mbl.ibc@cbs.dk



Sustainable entrepreneurship in Ghana

CBS & University of Accra Business School



Sustainable entrepreneurship in Ghana

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Innovation & unique features of Danish HE



- Research- and problem-based approach from 1st semester undergrad level
- Collaborative assignments at all levels
- Freedom within loose structures
 - Institutionalised encouragement of 'academic bricolage'
 - synopsis exams
- Incentives to 'out-perform' requirements & non-rewarded assignments
- Dialogue-based teaching
- Responsibility for own learning
- Democratic governance
- Ongoing redesign of curricula – 'kaizen curriculum'

Knowledge workers for the 21st century



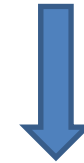
- 'Puzzle-driven' thought mode
 - Symbolic analysts - curious, creative knowledge 'magpies' able to notice & recombine knowledge in new & fruitful ways
- Knowledge sharing
- Sustainable & ethically sound solutions
- Intercultural & collaborative mindset
- Learning to learn as a lifelong disposition

Dispositions for creativity & innovation

- sensitivity to problems
- multicultural experience
- capacity to produce many ideas
- ability to evaluate the ideas generated
- capacity to change one's mental set
- ability to reorganize
- ability to deal with complexity, uncertainty & ambiguity
- ability to suspend judgement & to question basic assumptions
- ability to see things from different perspectives (detach from own POV)
- self-knowledge
 - Knowing what you notice / retain & nurturing that



Divergent
thinking



Research
skills

DK hidden curriculum

Freedom within loose structures



"free lawfulness" or "lawfulness without a law" (Kant)

"..here the structure of the written exams is very precise. But the way the student is encouraged to use their studies is much more free. I found it at many points in Denmark, that you are very free to create whatever you want, you just have a structure because they need some kind of structure to correct it.. "

— (French Master's Student)



平常之道



OBAKU
DENMARK

Learning to learn

Learning to work with – and learn from - other cultures

Learning never to stop learning

Learning to question received truths

Learning to reflect on the consequences of one's actions at planetary level

How do we teach such dispositions?

We need to think beyond **content**

We need curricula that are designed in **culturally sensitive** ways (who are our students & what do they need?)

We need to be aware of the **learning culture** that we are creating

Tacit aspects of curricula that shape LC

- **Metamessages**

- The **tacit messages** embedded in curricula
 - What the students are learning isn't necessarily the same as what we think we're teaching!
 - We are often not aware of these
- Purpose and meaning of **learning steps**
- Relationships between *learning* & *assessment moments*
- **Incentives**



A tentative model of the learning cycle

Figure 1

Formal steps of the learning cycle in HE

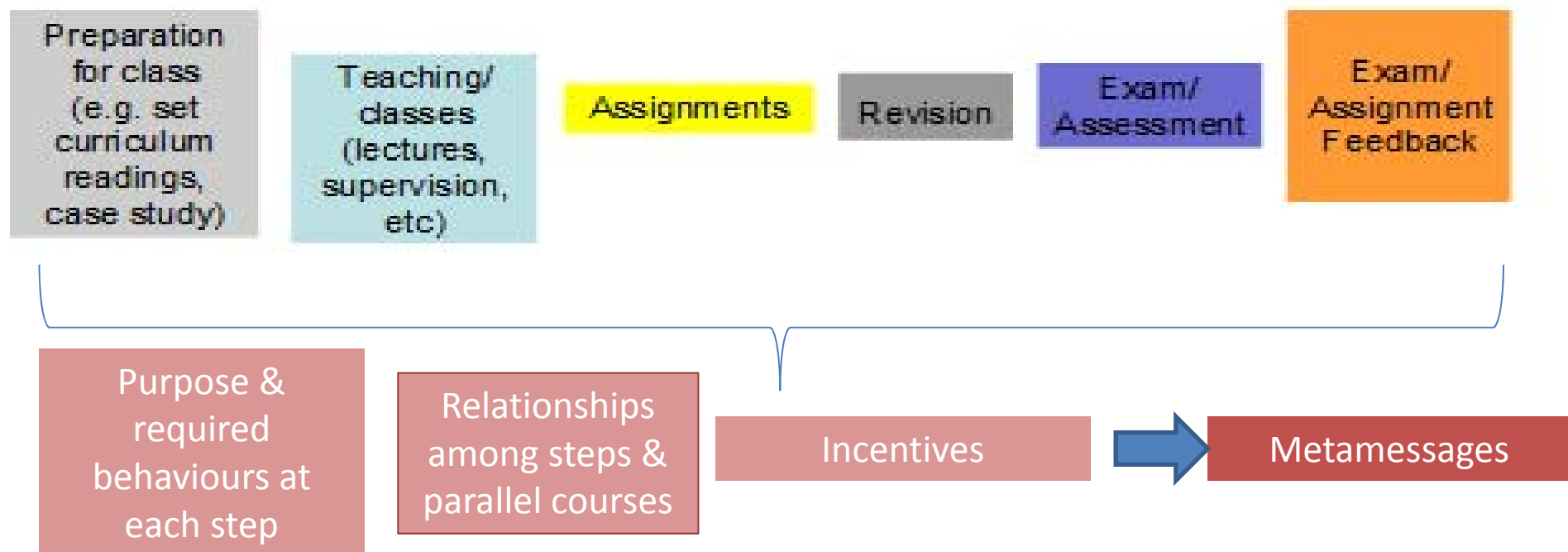
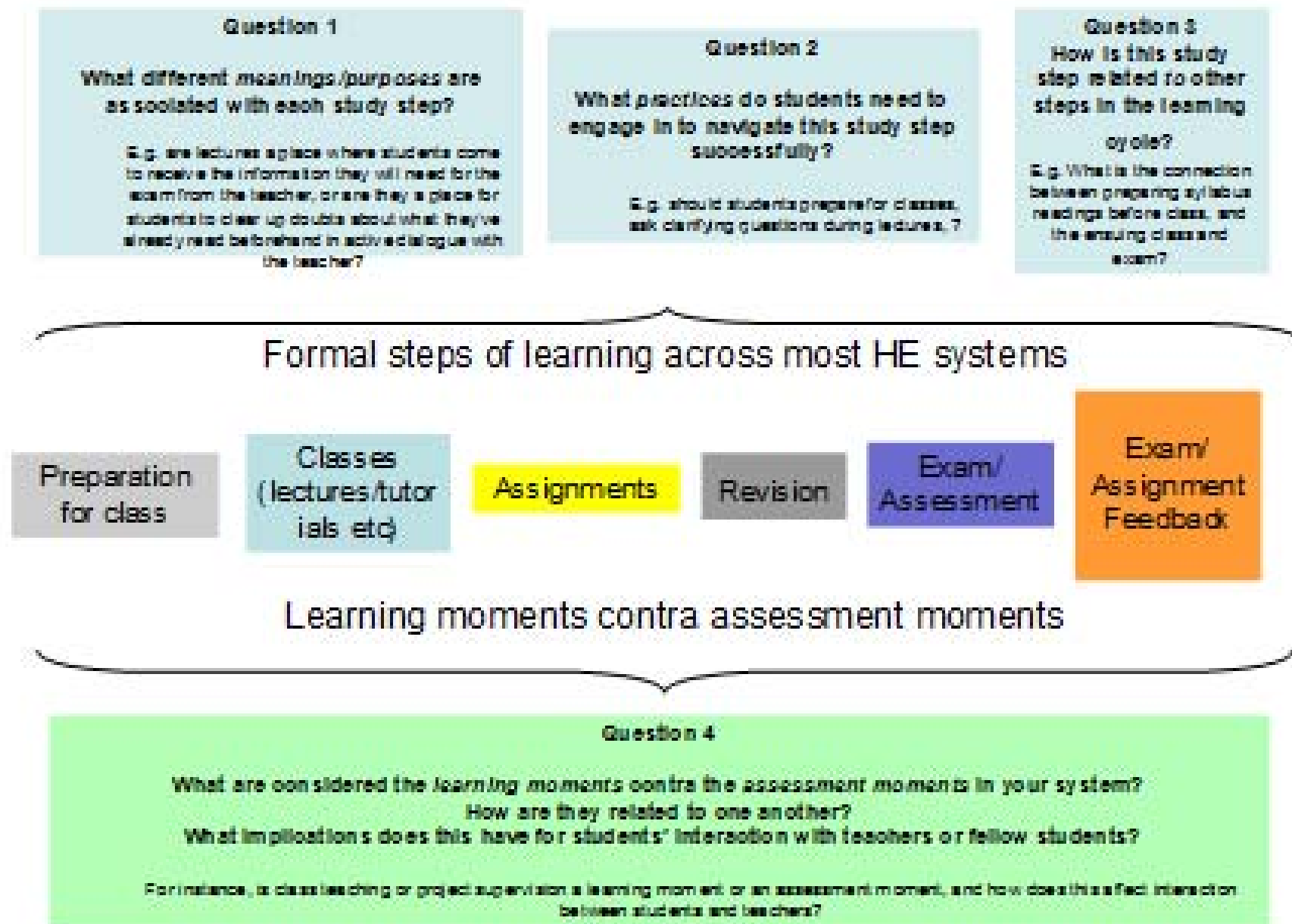


Figure 4: Question-based model to excavate tacit knowledge about learning cycle



Creativity at risk?



- Fill favoured over emptiness (considered wasteful)
- Compression of learning processes
- Stuffing - packed learning processes
- Controlled learning processes
- Goal & reward directedness
- 'Certainty' epistemology
- Compliance rewarded

Rethinking pedagogies of innovation

Towards an æsthetics of learning



“I remember my time at CBS
as a non-stop whirlwind
of activity, simply
overwhelming”

CBS Alumnus, 2012

“Currently, within the arts
students are .. funneled through curricula that
keep them so busy and dizzy that there really
is not time to think bigger thoughts
let alone to explore a career path that would
bring together their own unique talents or to
see the broader value of becoming a creative-
minded thinker”

Sheridan-Rabideau (2010: 55) ‘Creativity
Repositioned’ *Arts Education Policy Review*, 111.

Curriculum as design

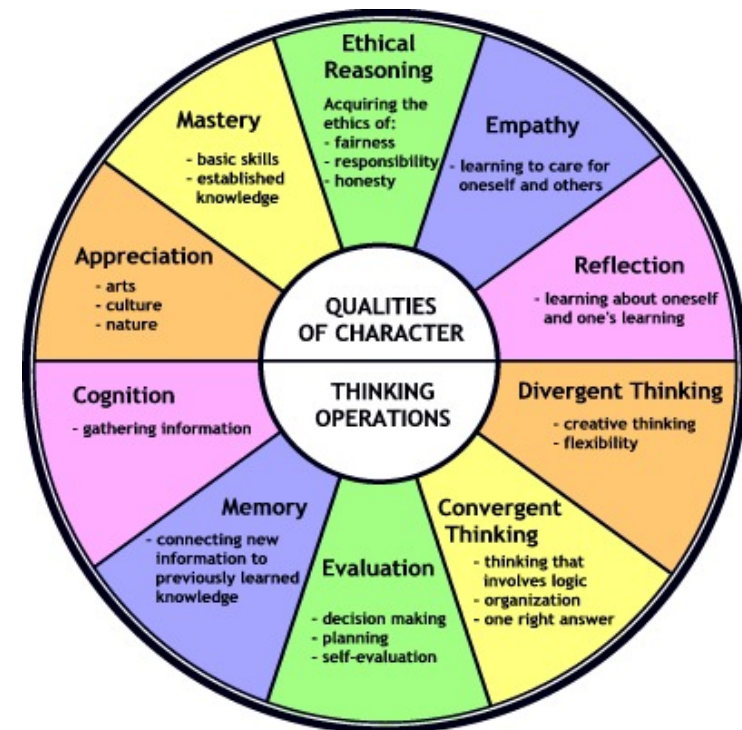
Æsthetic experience of curriculum?

- **Cognitive**

- What is the curriculum going to **teach** the student, and how should we teach it?
 - content (curriculum)
 - approaches to content (pedagogy)
 - how to deliver content (didactics & curricular structure)

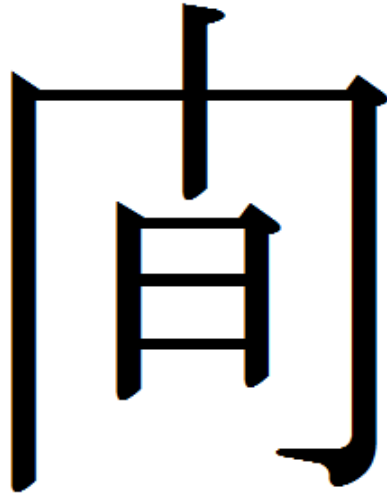
- **Æsthetic - Experiential**

- How do students **experience** the curriculum and what impact does this have on learning?
 - Rhythm /Tempo
 - Sound / silence
 - Fill / emptiness
 - Fatigue / elation
 - Receptiveness / closure



- Koren: *Which Aesthetics Do You Mean?*
 - ‘even the foundations of our rational knowledge are subject to aesthetic mediation’
 - Education is designed (through curricula), and produces sensory experiences that are processed intellectually





Does space *between* curricular elements affect creative learning, and if so how?

ma

Space - not just a void but a key element in design

No contour without emptiness

Curricular æsthetics and creativity: a cross-cultural research & teaching agenda?



- Cross-cultural comparative research on **teaching creativity**?
- Researching students' **æsthetic experiences** of interdisciplinary curricula
 - And their impact on creativity?
- Developing **methodologies** to do this
- Developing a curricular **typology of *ma***
- **Teaching** collaboration / exchange

Are particular
approaches to
HE possible
because they fit
the existing
culture, or are
they a **product**
of it?





TEATIDY™

Innovative saucer



Art. No.: B-6331
Description: TeaTidy in gift box
Design: Blasco & Bergendorff
Country of origin: Denmark
Size: 14 x 14 x 3 cm
Net weight: 52 g
Colours: White
Material: PP
HS code: 39249090
Packing and price: See price list



Innovative saucer, with hidden room for conveniently storing the tea bag after brewing.

Designed and Made in Denmark.

Invented by an English professor, living in Denmark, this saucer solves the problem of how to conveniently store the tea bag, after it is done brewing:

Simply lift the lid and store the tea bag in the small compartment. Put the lid back on, and enjoy your tea, without any mess!

Made from food grade PP, this saucer is also very durable, and will not break if it falls on the floor.

Features and benefits:

- Conveniently stores the tea bag after brewing, without creating a mess
- The compartment holds up to two tea bags.
- Made in Denmark
- Dishwasher safe

Comes in sets of 2 pcs., packed in a nice gift box.





forest
jewellery

designed by nature

Findings

- Students actively seek different educational experiences
 - And transfer these to broader societal context



- Sense-making process leading to resolution of cultural 'problem'
 - Disruption
 - Bracketing
 - Labelling

- Difference (once labelled) functions as a 'bridge' that students use to build their re-learning/shedding process



Recent/current projects

- Cultural intelligence critique
 - With Liv Egholm Feldt (DPB) & Michael Jacobsen (ARC)
- Reflexivity in intercultural education
- Educating Global Citizens
 - FKK application
 - With Margrethe Mondahl, Nina Bellak, Isabelle Jørgensen & Zaki Faizi
- Hidden curriculum of management education
 - Principles of Responsible Management Education (PRME)
- Erosion of positive hidden curriculum of Danish HE
 - with Charles Tackney, IKL
- International students' academic adaptation in Danish HE
- Danish students' interaction with internationals
 - With Alison Owens, Centre for Intercultural Pedagogy, Central Queensland University, Sydney
- Navigating context in international encounters
 - With Liv Egholm Feldt, DBP & Michael Jacobsen, ARC
 - Businessmen in Penang, Malaysia
 - IT workers in India
 - International students at CBS
- Towards an aesthetics of learning

Curriculum organization aspects

Students have considerable freedom to plan their own study time and they choose whether to spend their time on study or other activities. Therefore progress in higher education depends on students' discipline to study regularly. The extent to which students devote their time to study can be influenced by the structure of the curriculum. The organization of the curriculum can also contribute to student motivation and study progress. Amongst other things, we define the curriculum organization as a classification into periods (for example, terms or block teaching), as the number of courses that have been established and as the scheduling of tests. Crombag et al. (1985) assumed that the Teaching-Learning Paradox of Dubin and Taveggia (1968) could be broken by interpreting the study behavior as an intermediary variable in finding a connection between teaching and learning. They concluded that students adjust their study behavior to the way the curriculum is organized. Further this was demonstrated in other more specific studies by Van der Drift and Vos (1987). Students' study attitudes alter, the nearer they get to the test exam. Having fewer courses or courses and tests to contend with at one time will lead to the optimal use of study time. Block teaching, i.e., where

Especially fascinating is new evidence indicating that prior multicultural exposure is conducive to creativity (Leung, Maddux, Galinsky, & Chiu, 2008). Living abroad probably contributes to increased openness and cognitive flexibility. Simonton 2012: 218