

THE FLOTSAM OF STREAMING:
WHO PAYS THE PRICE?

a brief hello



a brief hello

Semper Fidelis
REPORT

Academic

Language, Oral 1 2 3 4 5

Written 1 2 3 4 5

Reading 1 2 3 4 5

Spelling 1 2 3 4 5

Social and Cultural

Social studies 1 2 3 4 5

Nature Study 1 2 3 4 5

Art/Craft 1 2 3 4 5







TE AWAMUTU COLLEGE 1972




STREAMING

J. C. Daniel's (1961) essays: The effects of streaming in the primary school:
What Teachers believe. *British Journal of Educational Psychology*,

SOCIAL PROMOTION AND MIXED-ABILITY GROUPING

TE AWAMUTU COLLEGE 1972

BUT HANG ON ...

- 
- A photograph of a dense forest with a dirt path leading through tall trees and large ferns. The scene is lush and green, with sunlight filtering through the canopy. The path is covered in fallen leaves and small plants.
- FIRST LANGUAGE
 - EXPLAINING + PERSUADING
 - PSYCHOMOTOR SKILLS

- 
- A fantastical forest scene. On the left, a large, gnarled tree trunk is visible. In the center, a small island with a pine tree floats in a misty, yellowish-green atmosphere. On the right, a wooden walkway with railings leads into the distance. A small figure of a person is visible on the right side of the walkway. The overall scene is lush and imaginative.
- IMAGINING
 - MOST READING
 - INTERPRETING VISUAL CUES (e.g. diagrams)
 - ESTIMATING
 - THINKING WITHOUT A TEACHER

6 in the classroom. 10 in sleep. 8 hours learning



BUT WE LEARN IN SOCIAL ENVIRONMENTS

WHAT MAKES SENSE?

4 THINGS

4

while there may be small achievement gains for higher attaining students, the impact on students in lower attaining groups is negative.

4

while there may be small achievement gains for higher attaining students, the impact on students in lower attaining groups is negative.

‘within-class’ attainment grouping is most successful if groups regularly change, students can move between groups, and that all students have opportunities to receive high quality instruction and to engage in rigorous tasks.

4

Streaming disadvantages students from low-income families because the criteria and processes used to allocate them to different streams is often not based solely on past academic achievement. It is also influenced by teachers' perceptions of students' behaviour and previous performance.

Meissel, K. et al. (2016). Subjectivity of teacher judgments: Exploring student characteristics that influence teacher judgments of student ability. *Teaching and Teacher Education*, 65, 48-60.

4

Streaming also has been shown to have a negative impact on the self-concept, confidence and motivation of students in lower streams, which in turn negatively impacts on their academic achievement and progress.

Ford. O. (2017). Streaming of Classes, Social Comparison, and Students' Self-Concept. *Journal of Initial Teacher Inquiry* (3): 32-36.

some

MYTHS

the myth of
IQ

IQ

questions are related to numerical or logical reasoning, or verbal and spatial intelligence.

do not test the ability to ask good questions and to know what questions are worth asking.

do not test the ability to work at and eventually solve large and difficult problems over long periods of time'.

[Holt 1982, p. 102]

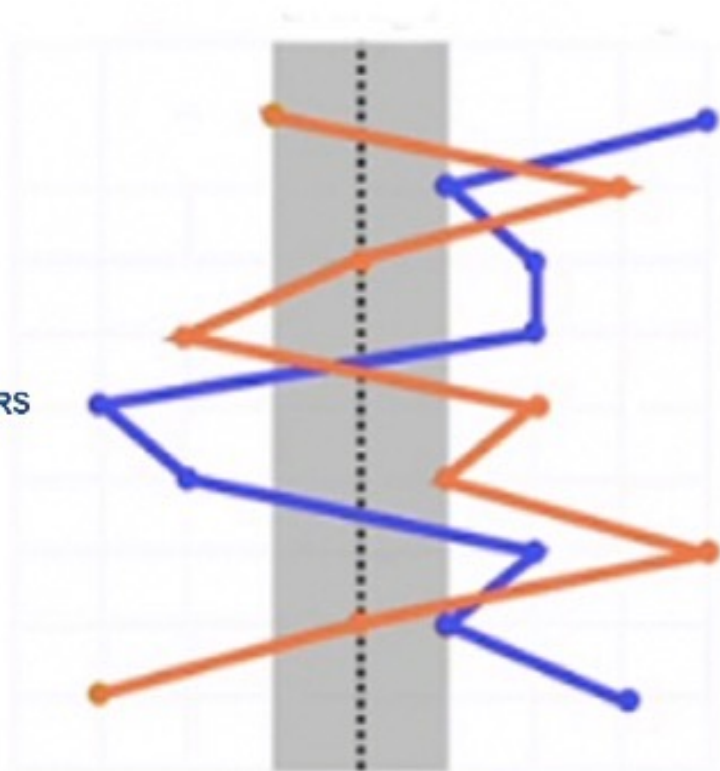
the myth of

AVERAGE

TODD ROSE (2016)

low average high

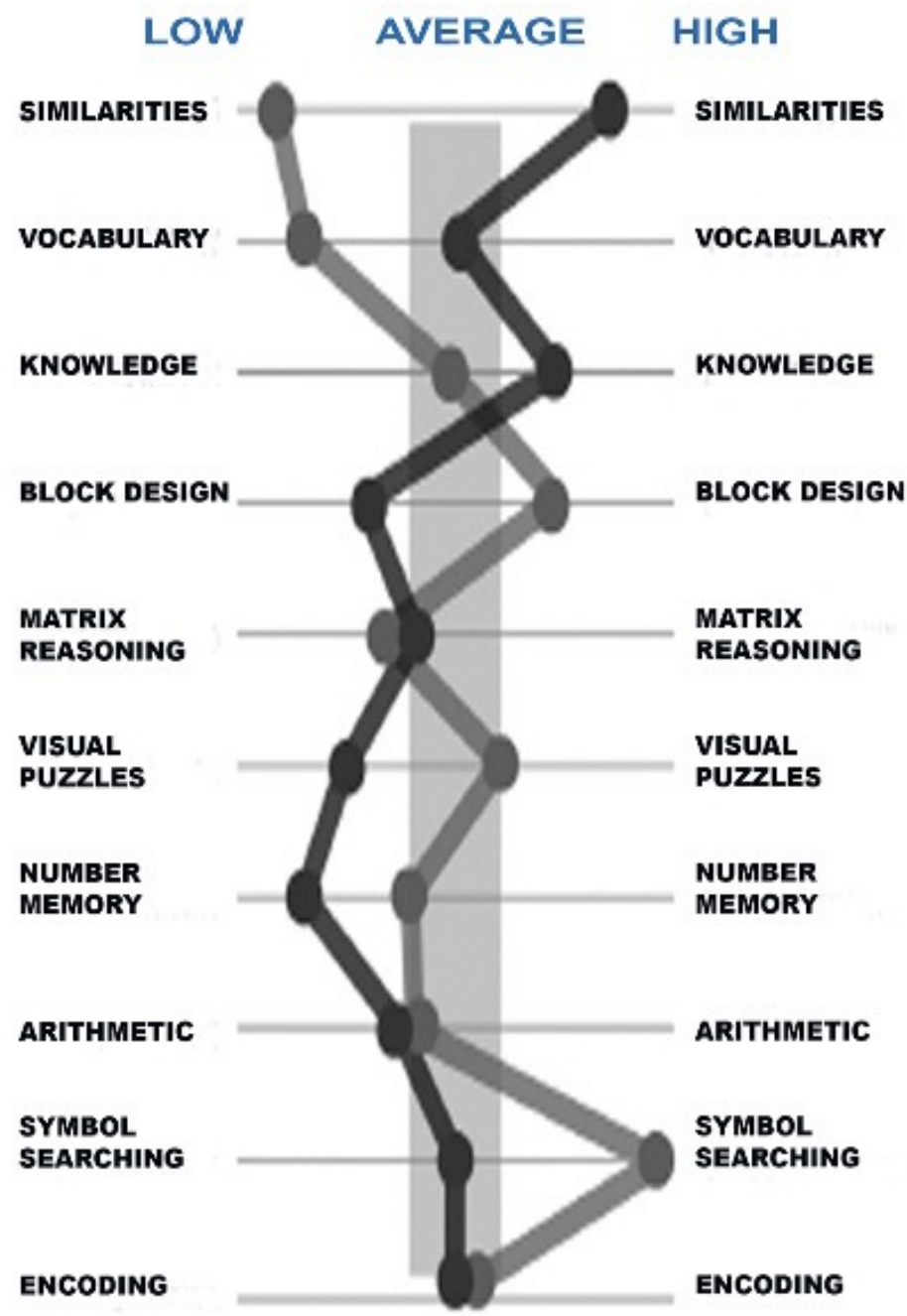
HEIGHT
WEIGHT
REACH
TORSO
SHOULDERS
CHEST
WAIST
HIPS
LEGS



average build



IQ 103



IQ 103

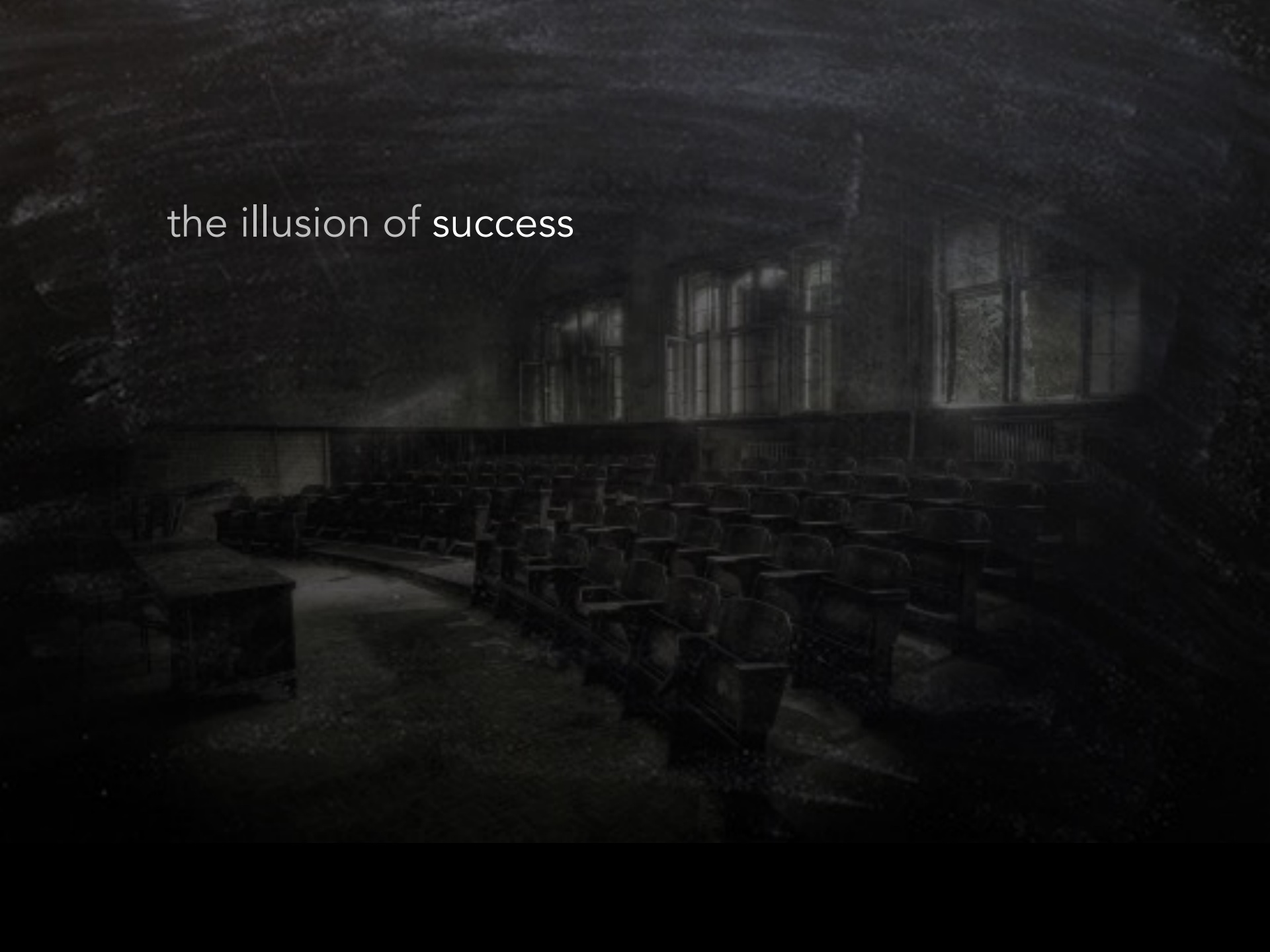
the myth of

COMPETITION



... SO, WHAT ABOUT HIGH FLYING?

the illusion of success



Alice



CORRUPTION

DONALD CAMPBELL: American social psychologist, methodologist and philosopher (1975)



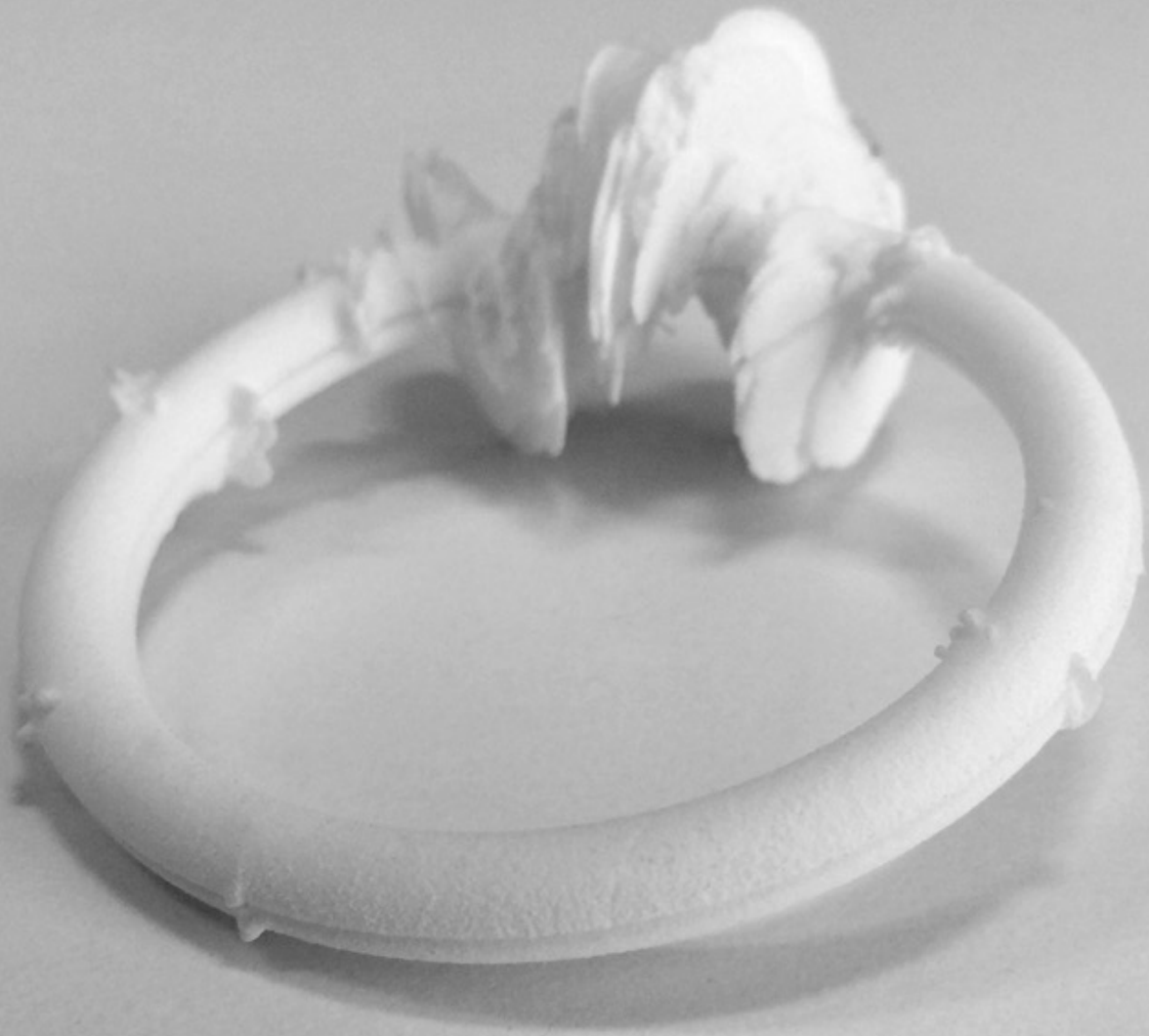
CAMPBELL'S LAW

“the more any quantitative social indicator is used for social decision-making, the more subject it will be to corruption pressures and the more apt it will be to distort and corrupt the social processes it is intended to monitor.”



SO, WHAT KINDS OF THINKING PAY
THE PRICE?

non LINEAR INTELLIGENCE



Gerbrand

TRANSLATIVE INTELLIGENCE



Alex: the translative/interpretive thinker

Guernica 26 April 1937. Tan Dun (8 memories in watercolour).





EMBODIED INTELLIGENCE





DANCING FIRE
TECHNOLOGY
DONALD SCHON
ARCHITECTS
PSYCHOLOGISTS
MUSICIANS
TEACHERS

what if ...



what if ...

RECENT JOURNAL ARTICLES

Ings, W. (2022). Stepping out of the ivory tower: Practice-led inquiry and post-disciplinary research. *Revista GEMInIS*, 13(2). pp. 5-16.

Ings, W. (2022). Supervising art and design students who integrate mental health experiences with autobiographical research. *International Journal of Art & Design Education*, 41(2), 227-241

Ings, W. (2021). Renegotiating the screenplay: Drawing as a method for narrative development in a short film. *Journal of Screenwriting*, 12(2), pp. 151–63.

Ings, W. (2021). Resonant voices: The poetic register in exegetical writing for creative practice. *Journal of Writing in Creative Practice*, 14(2), pp. 121–41.

Ings, W. (2020). Out of the picture: Drawing the narration of film. *Visual Methodologies*, 7(1) pp. 15-29

Ings, W. (2019). Into the light: sexuality, erasure and recollection. *Queer Studies in Media & Popular Culture*, 4(1), pp. 41-57.

Ings, W. (2018). Beyond the Mark. *English in Aotearoa (EiA)* Ed. Munn, 94 pp. 8-11

Ings, W. (2016). Supervising visual arts students with mental health issues: Actualising a duty of care. *The International Journal of Arts Education*, 11(4), 9-20.

Ings, W. (2016). Telling tales: pedagogical challenges to the supervision of illustrated story design theses. *Journal of Illustration* 3(1) Intellect, pp. 129–151, doi: 10.1386/jill.3.1.129_1

Ings, W. (2016). The visible voice: Typographical distinction in thesis writing. *Text*, 20(1). <http://textjournal.com.au/april16/ings.htm>

Ings, W. (2015). The Authored Voice: Emerging approaches to exegesis design in creative practice PhDs. *Educational Philosophy & Theory*, 47(12) 1277-1290. doi: 10.1080/00131857.2014.974017

Ings, W. (2015). Malleable Thought: The Role of Craft Thinking in Practice-Led Graphic Design. *International Journal of Art & Design Education*, 34(2), 180-191. doi:10.1111/jade.12013

Ings, W. (2015). Acolytes and prodigals: Responsibilities facing queer students in creative, postgraduate research. *Higher Education Research and Development*, 34(4), 735–749 doi: 10.1080/07294360.2015.1051003

Ings, W. (2015). When we go to war: Multimodality and film title design. *Multimodal Communication*, 4(2), 167-179. doi:10.1515/mc-2015-0012

Ings, W. (2014). Narcissus and the muse: supervisory implications of autobiographical, practice-led PhD design theses. *Qualitative Research*, 14(6) 675–693. doi: 10.1177/1468794113488128

Ings, W. (2014). Embodied Drawing. A case study in narrative design. *ARTIFACT* 3(2) pp. 2.1-2.10 doi: 10.14434/artifact.v3i2.3983

Ings, W. (2013). Uncommon territory: Declaration, and the supervision of queer design theses. *Teaching in Higher Education*, 19(2) 194-207. doi: 10.1080/13562517.2013.836101

Ings, W. (2012). Trade Talk: the historical metamorphosis of the language of the New Zealand male prostitute between 1900–1981. *Women's History Review*, 21(5), 773-791. doi:10.1080/09612025.2012.658183

Ings, W. (2012). Drawing into being: Ideation as multimodal thinking. *Multimodal Communication*, 1(3), 211-231. doi: 10.1515/mc-2012-0013

Ings, W. (2011). Managing heuristics as a method of inquiry in autobiographical graphic design theses. *International Journal of Art & Design Education*, 30(2), 226-241. doi: 10.1111/j.1476-8070.2011.01699.x

Ings, W. (2011). The compromised voice: A consideration of typography as a linguistic expression of gay identity in the silent film boy. *International Journal of Linguistics*. 30.1. doi:10.5296/ijl.v3i1.776

BOOKS:

Ings, W. (2017). *Disobedient Teaching: Survival and change in a New Zealand Education*. Otago University Press. ISBN 978-1-927322-66-6.

Ings, W. (2010). *Drawings from a Fictional Man*. Auckland. ISBN: 978-1-877314-93-5.

Ings, W. (2004). *Talking pictures: The creative utilisation of structural and aesthetic profiles from narrative music videos and television commercials in non-spoken film texts*. Ph.D. thesis: Auckland: AUT University.

RECENT BOOK CHAPTERS

Ings, W. (2019). Invisible Stories: Loss, Recovery and the Rhetoric of War. In T. Hayes, T. Edlmann & L. Brown (Eds.). *Storytelling: Global Reflections on Narrative* (pp. 121-133). Boston: Leiden, Brill Publishers.

Ings, W. (2019). Undisciplined thinking: Disobedience and the nature of design. In T. Pernecky, *Post disciplinary Knowledge*. Routledge pp. 48-65.

Ings, W. (2018). Private properties: Heuristic inquiry, land and the artistic researcher. In M. Sierra and K. Wise (eds.) *Transformative Pedagogies and the Environment: Creative agency through contemporary art*. Common Ground Publishing, pp. 55-80

Ings, W. (2016). The creative guerrilla: Makers, organisation and belonging. In Pernecky, T. (Ed.), *Approaches and Methods in Event Studies* (pp. 53-66). New York: Routledge.

Ings, W. (2015). The lexicon of the male sex worker: A case study of New Zealand's metaphorical clustering. In P. Hanks & G. de Schryver (Eds.), *International Handbook of Modern Lexis and Lexicography* (pp. 1-14). Berlin Heidelberg: Springer.

Ings, W. (2014). The imaging mind: Story development in the realm of pictures. In L. Möller, M. Ahumada & L. Brown (Eds.), *Perspectives on storytelling: Framing global and personal identities* (pp.195-206). Oxford: Interdisciplinary Press.

Ings, W. (2014). The Studio model: developing community writing in creative, practice-led PhD design theses. In C. Aitchison & C. Guerin (Eds.), *Writing groups for doctoral education and beyond: Innovations in theory and practice* (pp. 190-203). Abingdon: Routledge.

Ings, W. (2013). Queer as a two-bob watch: The implications of cultural framing and self-declaration. In A.C. Engels-Schwarzpaul & M. Peters (Eds.), *Of other thoughts: Nontraditional ways to the doctorate: A guidebook for candidates and supervisors* (pp. 131-145). Rotterdam: Sense Publishers.

Ings, W. (2011). An assortment of small anomalies: measurement and evaluation in tertiary teaching. In Hay, I. (ed.) *Learning with the World's Great University Teachers*. Open University Press, London. pp. 89-95 ISBN: 9780335237425

RECENT EXHIBITIONS, FILMS & DESIGNS

Ings, W. [Writer/director] (2022). **Punch**. Robin Murphy Productions/ Blueskin films.

Ings, W. [Writer/director/designer] (2017). **Sparrow**. Auckland: Robin Murphy Productions/James Wallace Media.

Ings, W. [Writer/director/designer] (2011). **Munted**. Auckland: MF Films and Creative New Zealand.

Ings, W. & Charles, R. (2015) Titles sequences for TVNZ Drama, *When We Go to War*.

Ings, W. [Writer/director/designer] (2004). **Boy**. Auckland: Room8 productions and the New Zealand Film Commission.

Ings, W. (2014). *Embodied Drawing: The poetics of Fictional Memory* [8.2MB 3GPP animated film]. The Fifth Art of Research Conference [AOR14]: Aalto University Helsinki: Finland, Nov. 26th-27th Marilyn Gallery.

Ings, W. (2013). ENSTASY. 30 Animated botanical drawings. Royal Danish Academy of Fine Arts June 9-12th, The (KADK) Philip de Langes Allé 10, DK-1435 København. Curators: Brandt E, Ehn P, Degn Johansson T, Hellestrom-Reimer M, Markussen T, Vallgård A.

This book is about disobedience. Positive disobedience. Disobedience as a kind of professional behaviour. It shows how teachers can survive and influence an education system that does staggering damage to potential. More importantly, it is an arm around the shoulder of disobedient teachers who transform people's lives, not by climbing promotion ladders but by operating at the grassroots.

Disobedient Teaching tells stories from the chalk face. Some are funny and some are heartbreaking, but they all happened in New Zealand schools.

This book argues you can reform things in a system that has become obsessed with assessment and tick-box reporting. It shows how the essence of what makes a great teacher is the ability to change educational practices that have been shaped by anxiety, ritual and convention.

Disobedient Teaching argues the transformative power of teachers who think and act.

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Welby Ings is a Professor in Design at Auckland University of Technology. He is an elected Fellow of the British Royal Society of Arts and a consultant to many international organisations on issues of creativity and learning.

He is also an award-winning academic, designer, and filmmaker. But until the age of 15, Welby could neither read nor write. He was considered 'slow' at school and he was eventually expelled. Later he was suspended from teachers' college.

Welby has taught at all levels of the New Zealand education system and remains an outspoken critic of the system's 'obsession' with assessing performance.

In 2001 Welby was awarded the Prime Minister's inaugural Supreme Award for Tertiary Teaching Excellence.



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DISOBEDIENT TEACHING WELBY INGS

DISOBEDIENT TEACHING

Surviving and creating change in education

WELBY INGS

en theos





thank you