



Hybrid Teaching on (Research) Master Level

Experimental Learning Spaces:

The Grotesque as a Dominant Format in Film Today

Nynke Bruinsma and Josephine Hadfield – *student assistants*

Prof. Dr. A.M.A. Van den Oever – *course coordinator*

Department of Arts, Culture and Media



Overview

- I. Structure of the course
- II. Flipping the classroom
- III. Problems and solutions
- IV. Findings and recommendations



I. Course Structure

From conventional to hybrid teaching: onsite and online

How to create a lively, inclusive, high-level study environment?



➤ Blackboard / Nestor:

1. Sharing information before and after class
2. Important announcements and updates
3. Weekly program including (detailed) reading assignments

➤ Powerpoints

➤ Perusall

A screenshot of a Zoom meeting interface. The main window displays a presentation slide with the text: "Learning in this course", "The Grotesque as a", and "Dominant Format Today". The slide number "3" is visible in the bottom right corner. The Zoom interface includes a top bar with a name "N" and "is presenting", a time display of "4:32 PM", and a "You" profile icon. On the right side, there is a grid of video thumbnails, with one showing a person named "A. Van den...". At the bottom, there are icons for mute, video off, and chat, along with a "Turn on captions" button and a "is presenting" indicator.



Perusall

The Uncanny Valley 91

become absorbed in this form of art, we might feel a high level of affinity for the puppet.

From the preceding discussion, the readers should be able to understand the concept of the uncanny valley. Now let us consider in detail the relation between the uncanny valley and movement.

The Effect of Movement

Movement is fundamental to animals—including human beings—and thus to robots as well. Its presence changes the shape of the uncanny valley graph by amplifying the peaks and valleys (Figure 3.2). For illustration, when an industrial robot is switched off, it is just a greasy machine. But once the robot is programmed to move its gripper like a human hand, we start to feel a certain level of affinity for it. (In this case, the velocity, acceleration, and deceleration must approximate human movement.) Conversely, when a prosthetic hand that is near the bottom of the uncanny valley starts to move, our sensation of eeriness intensifies.

Some readers may know that recent technology has enabled prosthetic hands to extend and contract their fingers automatically. The best commercially available model was developed by a manufacturer in Vienna. To explain how it works, even if a person's forearm is missing, the intention to move the fingers produces a faint current in the arm muscles, which can be detected by an electromyogram. When the prosthetic hand detects the current by means of electrodes on the skin's surface, it amplifies the signal to activate a small motor that moves its fingers. As this myoelectric hand makes movements, it could make healthy people feel uneasy. If someone wearing the hand in a dark place shook a woman's hand with it, the woman would assuredly shriek.

I predict that it is possible to create a safe level of affinity by deliberately pursuing a nonhuman design.

Since the negative effects of movement are apparent even with a prosthetic hand, to build a whole robot would magnify the creepiness. This is just one robot. Imagine a craftsman being awakened suddenly in the dead of the night. He searches downstairs for something among a crowd of mannequins in his workshop. If the mannequins started to move, it would be like a horror story.

Movement-related effects could be observed at the 1970 World Exposition in Osaka, Japan. Plans for the event had prompted the construction of robots with some highly sophisticated designs. For example, one robot had twenty-nine pairs of artificial muscles in the face (the same number as a human being) to make it smile in a humanlike fashion. According to the designer, a smile is a dynamic sequence of facial deformations, and the speed of the deformations is crucial.

✓ All conversations ✕

Pagina 2

🔍 During our last meeting we discussed how different studie...

Pagina 3

This also really reminds me of Donna Haraway's cyborg, ... 2

I'm not sure if this is accurate but from what I have come acr...

Although I very much understand the argument made by ... 2

Pagina 4

🔍 Besides robots, can aliens also create a high level o... 2

The article is mostly focused on the uncanny valley versu... 2

✅ I think that Mori's point on the power of the effect of m... 2

The amplification of the peaks and valleys within the uncann...

✅ From what I understand from the theory, our sensa... 5

✅ I think Mori was absolutely correct in his speculation h... 2

I wonder here what would be our reaction to a small-size...

Mori's mention of movement easily ties into Jentsch's m...

Pagina 5

🔍 It is both interesting and confusing for me to find the d...

Pagina 6

🔍 As I understood here, Mori is making a statement sayi...

I want to offer an example of the opposite of unnatural m...

Taking into account that Gunning's "Cinema of attraction...

🔍 If I have understood the "uncanny valley" theory correctly, ...



Hybrid classroom

- > Level students: Master / Research Master
- > Average: 26 students online, 22 on location in OBS18
- > Students at home and onsite can see each other at all time!
 - Large screens in classroom + wide angle camera
 - Extra laptop in front of professor
- > Meetings in Google Meet
 - Option to share audio and video
 - Option to see all students at the same time
- > Student assistants
 - Non-stop (technical) support during meetings: guiding of activities, moderating chat, organization course, communication



II. Flipping the classroom

➤ Perusall

- Space to question or discuss complex texts and key passages
- Discussion initiated by students before and after class

➤ Oral presentations by 3-4 students

- Either online or on location
- Focus on key concepts

➤ Group discussion among students online + onsite

- Trial and error: from 'break-out' groups to plenary



III. Problems and Solutions

Problem

1. Perusal distrust
2. Online class
3. Conventional versus
4. Camera off
5. Control “break-outs”
6. Digital problems
7. General confidence

Solution

- Perusal “dialogues”
- Hybrid education
- Innovative classrooms
- Greeting ritual with camera
- Plenary discussions
- Digital support: assistants
- Educational support



IV. Findings and recommendations

- › **Be open about obstacles:** discuss and share the problems
- › **Experiment** with possible solutions for obstacles
- › **Create** an open and lively atmosphere, listen to **feedback**
- › **Make students ‘shared-problem owners’:** discuss their learning curve and intellectual journey
- › **Focus on learning**, not on testing and grading
- › **Address students as a group:** plenary discussion
- › **Address students personally:** how can we make students feel seen and heard?