

Hi. My name is John Walker.	0:06
Today I would like to talk about visual communication when we teach.	0:10
This is a vlog.	0:16
This approach was chosen due to the topic matter which is difficult to write down.	0:18
It is more effective in a video.	0:23
In this video, I will share some examples which you will need to see.	0:27
By now, I am sure you have realised there is no sound. Your volume isn't broken.	0:35
In fact, this approach was intended.	0:42
I wanted to give you the opportunity to follow a presentation using just your eyes and subtitles.	0:45
This is a bit of a challenge because you will have to rely on your eyes, and not your ears.	0:53
It is my experience that non-deaf people do not always use their eyes well.	1:02
This is an opportunity for you to learn about how visual communication can benefit you.	1:11
Today I will be using examples of effective teaching, which I use when I teach BSL.	1:20
BSL is in itself a visual spatial language.	1:30
Here is an example of that spatiality.	1:35
...	1:40
FLOWER	1:42
UNDERGROUND	1:45
SHOOT	1:48
BLOOM	1:53
BEE	1:58
...	2:04
For me, BSL is an easy means to tell a story in the same way as a film.	2:06
Its spatial features allows for this kind of expression.	2:18
The equivalent in English would be a long piece of text and still lacks space.	2:22
This is what BSL adds to the world of languages, which we all can benefit from.	2:25
Many students have benefited from our teaching and learning visually.	2:30
Today I want to talk about five areas (six actually).	2:38
1. Why is learning visually important in a historical context?	2:43
2. How to motivate students to learn how to see.	

3. How can we use our visual aids well.	2:49
4. How we can manipulate our posture and body movements.	2:58
5. Clearing up our communication.	3:01
6. A summary.	3:11
Today I will go through this presentation in six parts.	3:16
...	3:20
Now, I want to share with you about how we can bridge between the phonocentric and the visiocentric worlds.	3:24
Because we have something to gain from and what we can produce when the two are combined.	3:29
There are specific moments in time when this has happened and I would like to draw on one example	3:44
which has had an impact and changed what we do.	3:51
Leonardo da Vinci was interested in the capturing the anatomy of human bodies through his art.	3:58
He requested the support of two artists, brothers, to paint two works.	4:02
These works are titled 'Virgin on the Rocks'	4:13
These two paintings of the same name can be found in two different galleries.	4:19
One in the National Gallery in London and the other in the Louvre in Paris.	4:24
They are both nearly identical except one has an additional handshake.	4:28
The handshake is known as 'd' commonly used in French Sign Language at the time.	4:40
Within the painting, it is surprising to see that there are already two additional handshakes to that form L.D.V..	4:49
Which are the initials of Leonardo da Vinci.	4:57
...	5:04
Interesting how this came about but we believe there was a 'deaf' influence.	5:08
In fact, we know that the two brothers had another brother	5:13
and his name was Cristoforo de Pedris	5:20
who was a miniature painter in his own right as well as deaf.	5:25
He had an excellent skill of painting hands.	5:31
At the time, there was no clarity in how hands could be painted.	5:35
Hands were just appendages on the end of people's arms.	5:40
In turn, Cristoforo's skills were noticed and how hands have their own communicative qualities.	5:45

LDV learned from him, which influenced his own work.	5:54
He realised that his paintings could have an additional layer of meaning.	6:01
LDV later painted one of his most famous works, The Last Supper.	6:07
If you look closely, you can see how each disciple have their own narrative expressed through their hands.	6:13
Consequently, the skill of painting hands became part of paintings communicative narratives.	6:19
...	6:29
It is amazing how a single encounter has changed our practice because of sign language	6:35
as well as the world of sign language people, which is a visual world.	6:40
In the same way, current investigations into the functions of the brain has changed significantly	6:51
when the speech centre was renamed the language centre because the same location lit up when sign language is used.	6:54
Similarly, Charlie Chaplin recruited deaf actors to help create the silent movies	6:59
who helped to explore how stories can be shared visually.	7:09
These were moments of significant shifts because sign language was a valuable resource.	7:15
I wanted to convey this to help understand why this topic is important.	7:21
What if we could bridge the phonocentric and visiocentric elements of teaching.	7:31
And include both elements especially when we already 'voice' a lecture in order to 'write' an essay.	7:36
...	7:45
First of all, I want to focus on when we teach, when students are expected to watch the tutor or something on the screen.	7:54
It is important to inform students what they are expecting to see first.	7:58
Describe what is being shown and how they analyse what is being seen.	8:10
Also, when we display something on the screen and talk at the same time,	8:15
this is always a challenge for students.	8:22
There are not many people who can cope with two different stimuli.	8:30
If both inputs are both focussed on the same information, both auditory and visual information can compliment.	8:33
If the two inputs are different, they conflict cognitively and cause confusion.	8:37
This is where information needs to be presented consecutively.	8:49
E.g., "now you will see something on the screen, watch and we will discuss afterwards."	8:56
	8:59

It is quite difficult to pay attention to something while there is an additional spoken narrative jarring one's attention.	9:08
Absorbing two different stimuli is at the same time,	9:16
there is a tendency to prioritise sound over vision.	9:21
It is essential to manage the two stimuli effectively.	9:28
If the two are complimentary, it can be very effective.	9:32
But if they are not, they should be separated out.	9:37
It is my experience, people ability to see is not explicit,	9:41
similar to the challenges you are facing now reading subtitles and watching me simultaneously,	9:47
most don't know how to see.	9:53
The skill of seeing requires regular practice over a period of time.	9:56
This is in the same way an actor watching movements on a stage, or a painter observing the colour, contrast and shadow.	10:01
Or a film maker measure the impact of their edits to create meaning.	10:12
We need to learn how to see.	10:17
This is not something available at a flip of a switch.	10:20
From this, I hope you will now invest more time in preparing students to see.	10:24
...	10:31
Now i would like to explore the different ways in which you could use your hands.	10:37
Why hands? They can include information.	10:42
Hands can be used as an instrument whereby the tip can changed according to needs.	10:49
To write, to rub out, to draw.	10:54
In the same way that you can use a computer to move a cursor across the screen using different tools.	10:59
Hands operate in a similar fashion.	11:03
This is only possile if you can also learn the values of different handshapes.	11:08
To explain further, signs all have five different phonological elements.	11:12
1. handshape, 2. movement. 3. orientation. 4. non-manual features. 5. location.	11:17
If any of the five features change, the meaning of the sign also changes.	11:27
Ok. I want to focus on one element - handshapes - and how they can change.	11:33
Start with the simplest.	11:42

Here is a screen.	11:45
I might want to indicate a specific information, such as a fixed point.	11:49
...	11:56
Or move between two points.	12:01
Or show a direction of travel.	12:06
We can change the index finger to a flat hand to represent area.	12:16
Or move between two areas.	12:26
Or merge the two areas together.	12:32
Our hands can be changed, similar to mapping, which interests me as a geographer.	12:38
An index finger (named G) can place a pin at a fixed point.	12:42
Or a flat hand (named B) to indicate a vector.	12:46
Different handshapes can express different information.	12:52
Such as objects that we might hold, we often use a specific holding handshape.	12:58
That handshape is this one (named T).	13:06
To brush teeth, to comb hair, use a hammer, swing a raquette, swing a cricket bat.	13:11
This is a common holding handshape that demonstrates how objects are used.	13:19
For example, if I was presenting ...	13:29
"..."	13:33
I didn't include subtitles or voice over for that example.	13:52
I am sure you could work it out.	13:56
It is important to use visual communication with speech.	14:00
Hands function similar to a computer cursor	14:06
that could be used in real time and real space.	14:11
...	14:15
Now I would like to talk about the body and how it can be used in teaching spaces.	14:20
Why? The body posture can convey additional information.	14:26
We often think about how we stand when we present information.	14:33
We have learned how we stand on two feet, apart and our balance spread across.	14:40
With shoulders back and looking straight ahead.	14:45
Students receive the impression that we have something important to say.	

The manner in which we stand reflects our positionality.	14:49
Sitting, alternatively, would invite commentary, perhaps criticism and allow ideas to move beyond the central focus.	14:57
While this helps learning, sometimes we need to reign in the conversation by returning to our feet.	15:03
Such as referring to upcoming assignments, or deciding a plan of action.	15:15
There is a balance between exuding authority and inviting students to discuss.	15:22
And it is a fine one to strike.	15:27
This applies to a lecture theatre where we can pull our shoulders back and draw attention.	15:33
Your hands invite people to give you their attention and you have something interesting to share.	15:36
With your projected voice, you are audibly and visibly present and owning the space.	15:46
Consecutively, you might want to welcome contributions from the floor, such as questions and reach out to specific groups.	15:52
Your hands reaching out to show you welcome contributions.	16:00
Moving between closing in, and opening out.	16:12
Alternatively in a classroom, you could stand when you present and sit down in a seminar.	16:20
Different positions allow for different types of interactions as well as different relationships with students.	16:25
If students are sat in a horseshoe, you might want to engage with students as a collective group or individually.	16:37
If you seek explanation from one person, you could approach them by edging towards them.	16:45
And then moving back to the centre before moving towards the next contributor.	16:53
And weave through the group.	16:57
Often, students would write in their evaluation that their tutor is 'approachable'	17:01
Because the tutor has moved through the group.	17:05
The way you stand and move sends different information to the students.	17:12
And forms different relationships and different positionalities.	17:18
...	17:22
Clearing up the message.	17:26
This is important because we all have a form of visual communication of our own.	17:31
Using our hands, position and moving are all part of our communication regardless.	17:35
You have your own way in which you use your hands as part of your self expression.	17:41
	17:51

But your attempts to express yourself doesn't have clear meaning.	17:59
There are other cultures that have a historical relationship with communicating visually.	18:04
It is often easier for me to grasp what people from the Mediterranean are saying.	18:09
Such as Italy, Spain or Greece.	18:14
Their gestures are more codified and mutually understandable.	18:17
For example in Italy, [question]	18:22
[invitation]	18:24
[exclamation]	18:27
All Italians can understand those gestures.	18:31
The are not signs but they have national significance.	18:36
In the UK, we also use gestures but they are more uncoordinated and used randomly.	18:40
Their meaning is harder to determine.	18:48
[example of gesture]	18:50
They don't mean a lot. It is just a means to keep our hands occupied.	18:56
We need to focus on adding that meaning and 'clearing it up'.	19:03
Focus on what we want to say ...	19:08
[gestures using index finger (C handshape)]	19:12
And in a different handshape	19:21
[gestures using the flat palm (B handshape)]	19:23
These handshapes can convey different ways we might want to engage.	19:30
Our hands can have a specific and planned function, opposed to a casualised movements.	19:37
To add meaning, value and use.	19:43
So clearing up visual communication to improve the message we want to convey.	19:48
...	19:52
To sum up, we have focused on different aspects of visual communication.	19:58
I hope that some give you ideas about how to improve the way you express yourself.	20:02
How you interact with the screen.	20:09
How to use your body and handshapes.	20:11
How to engage with students.	20:12

And how you can fine tune your gestures through handshapes, so you can improve the way your relate to others.	20:17
It is important to remember there is a visual world as much as we might think of the auditory world.	20:28
This is not a message to supersede one over the other, it is about finding that balance.	20:39
To inspire your communication, your teaching, and ease of learning.	20:44
It is equally important to focus on your pitch, volume, and prosody, but also to include	20:53
our bodies and hands, and the ability to see.	20:59
Thank you.	21:07
...	21:08