Creating Conversations that Lead to Learning on Poster Material

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ABSTRACT

Creating learning-generating conversations in poster materials for Junior High School 11 Mandau students in organizational behavior and leadership courses is a useful method for students to share their learning. Presenters share their posters with colleagues in a walking gallery format. This allows students to convey their learning experiences in an unscripted way, allowing for organic and direct conversation among class participants. Combining environmental situations with poster conversation results in more engagement between students than perhaps requiring papers alone. This activity is an interesting approach that encourages rich interaction and dialogue.

Keywords: Conversation, Management Learning, Posters, Student Engagement, Teaching Techniques.

INTRODUCTION

As teachers, we want to find ways to create active, engaged, and connected student experiences in the classroom. We are interested in the results achieved by educators who offer an autonomy-supportive (AS) framework (Reeve et al., 1999; Reeve et al., 2004; Reeve & Jang, 2006) because this framework results in interactive classrooms with rich dialogue among students. AS instruction results in more student autonomy and less dependence on the instructor for course structure and content. AS theory of instruction relies on a supportive interpersonal tone and teaching from practice instructors that creates opportunities for student input, initiative, and learning in ways that satisfy needs (Cheon et al., 2012). Autonomous motivation, as it exists in self-determination theory (Ryan & Deci, 2000), encourages students to engage in certain course activities for the sake of the activity itself (Girelli et al., 2018).

In such a context, projects with an autonomous learning orientation pair well with the management instructor's use of the AS framework. Our project allows students to experience the US framework during a poster session on a book they have read. Management instructors, such as medical and nursing educators (Hess et al., 2009), will find that posters are an efficient use of class time and an alternative to typical in-class papers and presentations. Instructors who want more information about how to incorporate posters in the classroom will find that posters are used in nursing education (Conyers, 2003; Crawley & Frazer, 2015; Gioko, 2013; Shelledy, 2004; Stewart, 2008) as well as in marketing and accounting courses (Altintas et al., 2014; Stegemann& Sutton-Brady, 2009).

FINDINGS (LITERATURE REVIEW)

2.1 Exercise

To complete this project, students read a book, make a poster, bring the poster to class, and discuss their poster with their peers in a gallery walk format. This approach has been used with MBA and undergraduate students in organizational behavior and leadership courses. First, students are asked to submit book titles for instructor approval. Once a book is approved, students are encouraged to use their best judgment when creating the poster, which is made on 36-inch × 48-inch poster boards or tri-fold displays. Some posters have used hand-drawn images, glued-on printed images, or other arts and crafts materials. An effective poster shows attention to detail, a meaningful message, and a neat layout. Readers often view posters from left to right, top to bottom, and prefer well-organized graphics that attach securely for easy travel (see Appendix A for a more detailed description). Well-designed posters help distill the richness of learning to its essence, excluding the excessive window dressing often provided via slide presentations (Knight et al., 2018; Witt, 2019).

2.2 Learning objectives

After completing the exercise, students will be able to plan, deliver, and facilitate poster conversations.

2.3 Guide to Running Exercises

How to Prepare

When introducing this project, students are advised to choose a book that will stimulate good poster discussion. These books contain complex plots or characters, inspiring storylines, or social commentary. Practicality also dictates that students choose books that are long enough to encourage good discussion but short enough to finish time. The selection of books in leadership classes, for example, must relate substantially to leadership; however, in an organizational behavior course, this book can relate to a wide variety of topics that instructors and students believe can be discussed in a meaningful way. A few books will not be enough, and a short dialogue with students can easily resolve questions about the relevance of books. When looking for books, students may want to consider the New York Times bestseller list. Local public libraries and bookstores also carry lists of what reading clubs are currently reviewing. While personal experiences and related topics lead to interesting discussions, books that inconvenience or offend others are not recommended. Students may have concerns that need to be addressed during the introduction to this project. For example, students may worry that they have the same books as other students. After several iterations of this exercise, we found that it was not a problem for students to choose the same book. Preventing students from choosing a book that interests them just because another student has already chosen the same book goes against the goal of increasing student autonomy. Another common problem is that students may become nervous about being limited to sharing only a few key ideas on the poster. To

overcome this, it is suggested that posters be limited to stories about student learning and interests. In addition, posters with a logical or coherent flow are also more suitable for conversations between discussants and the audience (see Fig 1 and 2).

The guiding principle for us is to ensure that students don't get bored. In other words, if students read two or three chapters in a book and find it uninteresting, they should discard the book in search of a more personal text. It's helpful to mention this early in the semester because it frames expectations for how students will engage with the material. It is also helpful to reference projects as the course unfolds by linking current topics with possible titles that may be relevant. If students feel confused about identifying books, the instructor can refer them to the shortlist (Table 1) from the previous semester. Usually, instructors simply encourage students to take responsibility, be open to their experiences, and choose books they will enjoy. In short, students are given a lot of freedom in projects. Instructions given to students are in Appendix B.

Logistik Hari Poster

Figure 1. Example of a poster with a logical and coherent flow.

The poster event unfolds similarly to a gallery walk through a museum. We started the session by placing a list of names alphabetically on the board and asking the first three to put up their posters to get started. Using alphabetical order ensures that students can organize themselves as they "live" and reduces confusion.

Places to put up posters, which can be as simple as a chair in the corner of the room where the poster is placed, are generally spread out on the floor to prevent the conversation from spilling over into the conversation of other posters. Other methods of displaying posters such as easels, table tops, tacks, and tacks on aisle bulletin boards, tape on walls, or the use of trays on chalkboards or chalkboards will achieve the same result. This layout allows students to move around a facility as individuals, or in organically formed small groups, such as a museum tour, ensuring smooth movement between poster conversations. This, in essence, transforms the learning environment into an "aesthetic workspace" (Van

Buskirk et al., 2018), where students engage with art-based objects. We have the group visit all the poster talks so that everyone has the privilege of being a spectator. We also suggest that individuals and groups use their curiosity as a guide in conversation and "vote with their feet." By voting, we mean they move on after their curiosity is satisfied (usually about 5 minutes).

Our experience with this exercise is mostly in classes of 25 to 30 students, where we usually conduct three poster sessions individually during class sessions. During this session, the number of individuals and groups the presenter speaks to will vary, as some will arrive while others have satisfied their curiosity and move on. This can vary, of course, but has been relatively consistent throughout our event. Again, this is very much like a museum tour experience.

Figure 2. Example of a poster without a logical and coherent flow.

After all, students have gone through the posters and spoken, the discussion with the reviewer is over, and their name is removed from the alphabetical list of students on the blackboard. This signals to the next student on the list that they can put up their poster and move on. Generally, each student is "on" for about 15 minutes, while all students in the "gallery" are having a three-poster conversation. Poster talk can be successfully extended to multiple class sessions with little loss of momentum in courses where student enrollment is large or time is short.

Finally, each student gives everyone a one-page summary of what there is to know about their book and poster. Students can bring handouts or email the document to all students and instructors. Handouts help formalize key points and retain learning for audience members as they consider the posters after the course ends. As students are quite busy during the semester with little time for elective reading, this handout serves as a guide for those who are motivated to continue reading after the course. This summary is also a way to help students compare their learning process with other students.

A one-page summary is scored as part of the total score on this project. Posters receive a brief evaluation by the instructor (60 seconds is sufficient for an expert to judge the poster's overall effectiveness; Smith et al., 2004). A variation on this is to ask classmates to record what they are learning and give it to the discussants and the instructor as a form of multiple-loop learning.

At the end of the poster conversation, we did a 10-minute stand-up debriefing with the students in the class. Students are asked to reveal their favorite books, posters, and messages found during class activities. We discuss the powerful learning that has occurred for students. The consistent learning that emerged, along with that associated with specific books (as shown in Table 1), was related to the poster event itself. Students realize that learning is fun. Often, general ideas such as transparency, truth, quality of relationships, and meaning have emerged, and these, although anecdotal, we summarize to reinforce these ideas. this. Instructors need to rely on invitational language and patience during debriefing, which are hallmarks of US instructors (eg, see Reeve et al., 2018). Finally, we ask the class to choose whether the project is "smash" or "junk". We do this with our back to the class to ensure freedom from any undue pressure (double-blind version) they may feel if their voice is not anonymous. A student is asked to calculate and report. An alternative strategy, to avoid the pressure students may feel to comply with the majority, is to have students complete anonymous practice reviews on online surveys. To date, more than 95% of students have voted for this project as a "smash".

2.4 Our Experience with Exercise

Students have responded enthusiastically to this exercise, and it has extended their learning in many ways. By reducing project structure, students have gone beyond any recipe-based approach to the job. Here, they are forced to create their structure, which, we believe, is where real learning takes place. A significant learning point for us was the variation in student focus due to the individual nature of the project. We've seen participation, laughter, discourse, and exploration of how students intend to translate their learning into action. This has a welcome influence on the classroom climate and one that we believe leads to continuous learning that stays with students long after the course has ended.

CONCLUSIONS

As a final note, this project contributes to student development by championing an event where students' abilities can be recognized and celebrated in a supportive learning environment. To drive this theme in the course, we have traded term papers and formalities for experiences in which students find the lessons for themselves. This article is the result of more than 60 iterations of this event. We are pleased with how the simple concept of the poster project has perpetuated the learning discourse. Students have a high degree of autonomy, and this is an innovative source of advancing student learning.

Appendix A
Additional Guide to Book Poster Design

In this exercise, students are given a great deal of freedom and are allowed to construct nearly every part of the project. Thus, there are many successful strategies for success. Regarding the selection of books, we invite students to approve their books but do not set a specific time limit or emphasize deadlines for this component of the course for one semester. We've found that the book selection conducted in the first third of the course offers students greater freeboard to choose something new and very interesting to them without the stress of an end-of-term project. Students who wish to discuss their book are invited throughout the semester to speak with us before or after class. This allows us to train students on how to prepare to host poster discussions during gallery walks. These meetings help us provide autonomy and support as instructors.

Appendix B
Poster Conversation Leads Given to Students

You are challenged to enrich your course learning by selecting books that you find interesting and appropriate to course content for informal class conversations. Near the end of the term, you'll be facilitating poster conversation about your book with peers. In this example, you will tell a story using the symbolic imagery of the poster and host a discussion about what you learned from the book as it relates to the course. Poster content should be created in a neat and easy-to-follow layout. In preparation for the poster conversation, you should focus on the content of your chosen book and the most interesting courses. In other words, please shift your expectations about this event from dissemination of information to the audience to impactful conversations in an informal setting with colleagues.

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