

# Pop- Up Tactile Academia

## October 2012



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Sailing against the current in a 'sea of words and more words'...

Collier (2001:59)



# Pop-Up Art Schools

*Providing creative opportunity and experience for all*



*linking academic and creative practice*

**Tactile Academia**

# ISSOTL 2012

## *Developing Reflective Thinking through Visual Book Making*

Exploring a different way of planning, recording  
and reflecting on the conference experience

# ISSOTL 2012

## *Developing Reflective Thinking through Visual Book Making*

- The value of 'thinking through making
  - Where am I coming from?
  - Mapping a 'trail' through ISSOTL 2012
  - Active Exploration (during the conference)
  - Where do I go from here?
  - Stay in touch
- (<http://tactileacademia.wordpress.com>)



**Thinking and reflecting through making**

**Using collage as a tool for reflective thinking**

**Thinking through concertina collage books**



# Thinking and reflecting through the arts...

The arts 'can help to explore educational experience' (Hickman 2008:23)

Image-making can produce new insights and learning which can be more meaningful and personal (Marshall 2007: 23)

Focused and mindful artmaking is an inherently reflective endeavour (Deaver & McAuliffe 2009:626)

**Eg Making and creating visual journals, collages, reflective boxes, artefacts...**



# POWER OF MAKING

The importance of being skilled

Edited by Daniel Charny  
V&A Publishing and the Crafts Council

# making is thinking

Wilfrid Almendra   Eva Berendes  
Alexandre da Cunha   Julia Dault  
Dewar & Gicquel   Ane Hjort Guttu  
Hedwig Houben   Teppei Kaneuji  
Edgar Leciejewski   Rita McBride  
William J. O'Brien  
Eva Rothschild  
Hans Schabus  
Koki Tanaka

'The making and the thinking coax  
each other into being' Julia Dault



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# Making is Connecting

The social meaning of creativity, from  
DIY and knitting to YouTube and Web 2.0

L Gauntlett







## Thinking by making

Making is the most powerful way that we solve problems, express ideas and shape our world.

Many people think that craft is a matter of executing a preconceived form or idea, something that already exists in mind or on paper. Yet **making is also an active way of thinking**, something which can be carried out with no particular goal in mind...

# The value of making for thinking...

The internal action of reflecting and experiencing whilst being engaged in creating (Williams 2000: 274)

Valuable thoughts which 'simmer below the threshold of consciousness for a time' may emerge (Csikszentmihalyi 1997)

'Flow' (Csikszentmihalyi 1997)

The feeling of being 'in the zone' . This sensation of effortless flow is a reward in its own right, but it is also a situation of intense learning (Charny 2011)

**I was reflecting throughout the making – PGCE student**

**Forming the collage made me make connections - PGCE student**

# The value of making for thinking...

Handling physical tools and materials helps us to generate and explore new ideas; these experiences help us think by prompting new associations, rekindling lived experience and stimulating novel concepts (Treadaway 2009: 12).

Touch, finger tip sensitivity and the anticipatory hand actions involved in reaching, grasping and holding have been shown to assist in creative decision-making and to stimulate novel thought.  
(Treadaway 2009:15).

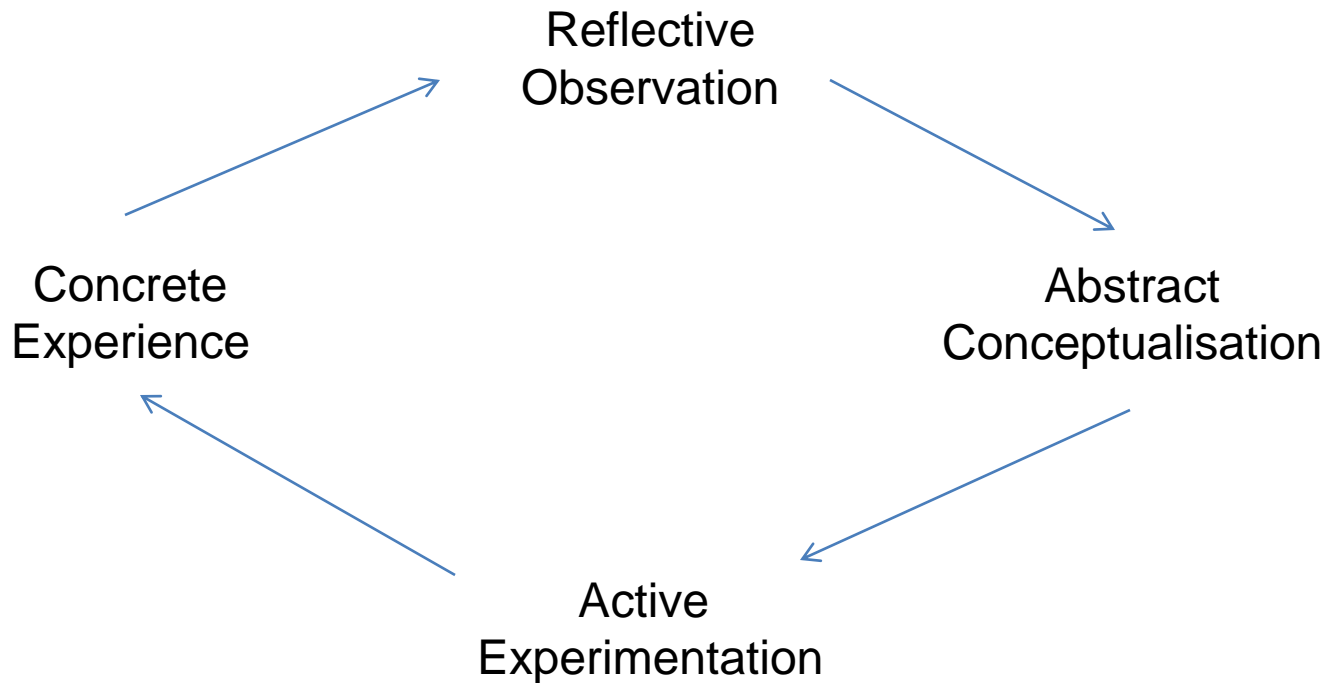
**This was a good experience for me, as it used a language which I am comfortable with - visual language - PGCE student**

**Forming the collage made me make connections - PGCE student**



# Experiential Learning Cycle

(Kolb, 1984)



# Collage...

The advantage of collage in facilitating reflection is that it does not require any particular skill or ability in drawing or painting - 'polished artistic ability' is not necessary

The value of collage over many other forms rests with the notion that it is a non-threatening medium where an individual does not need to feel 'artistic' in producing their piece of work (Williams 2000: 274)

Collage may be seen as an inclusive technique as it can enable people to select and arrange images and materials without feeling self-conscious (Butler-Kisma and Poldma 2009:2)

Drawing or collage work can 'find access to the emotional and imaginary substrates of the teacher' and help to avoid a 'well-rehearsed but limited approach to reflection' (Leitch and Day 2000:188)

Collage creation can be a way of making thoughts concrete, facilitating thinking, writing (Butler-Kisber 2010: 103)

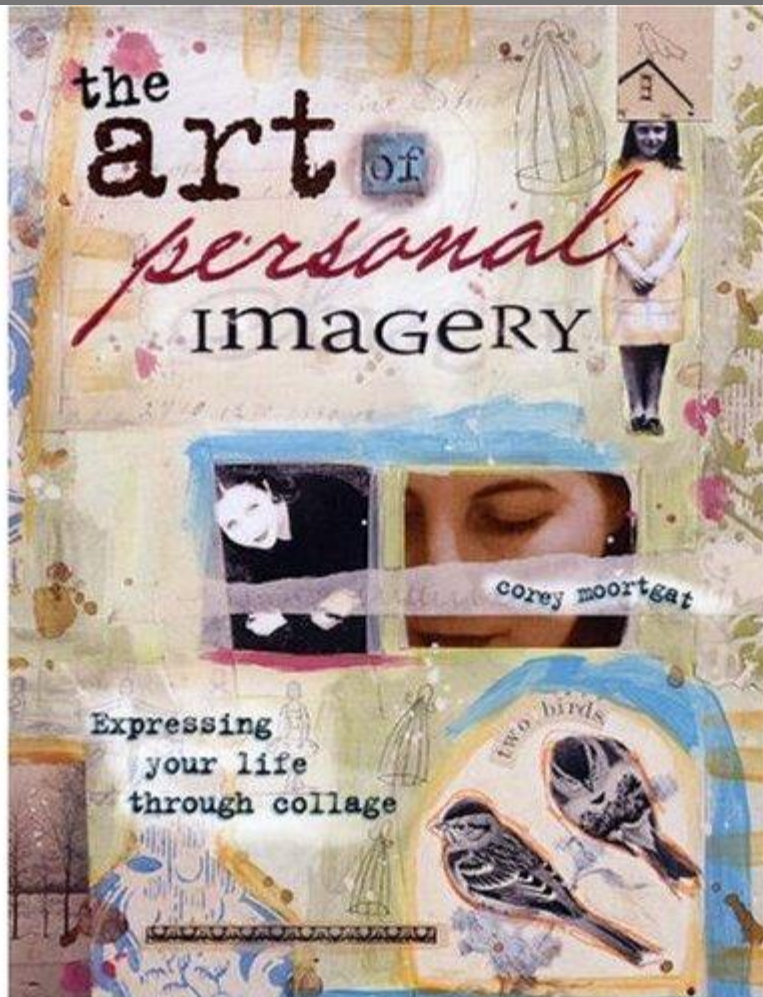
Novel juxtapositions and/or connections, and gaps or spaces, can reveal both the intended and the unintended (Butler-Kisber 2008: 269)

The collage process reduces conscious control over what is being presented which contributes to greater levels of expression, and in turn greater areas for examination and subsequent clarification (Williams 2000:75)

The intuitive method of collage draws out more complex notions about experience, disrupting and challenging safer, more traditional textual routes, leading to learning that is both personal and significant (Butler-Kisber 2008: 272)



Artist Corey Moorgat:  
**Expressing your life through collage**  
**Revealing subconscious associations**







Collage...

‘An ideal medium through which to gain insight and explore daily struggles and triumphs’

(collage artist Corey Moorgat)

the  
way  
we  
travel  
the  
distance  
between  
word  
and  
meaning



‘a longer stretch of thoughtfulness’

Gauntlett 2010







metaphorical representation ... possible visualisation of intricacies and relationships ... no requirement for order or hierarchy ... interrelated elements ... non-linear interconnectedness ... juxtaposition of fragments ... thinking in layers ... parallel processing ... multiple avenues ... multiple realities ...



not part but whole  
not whole but detail



# And now it's your turn!

‘An ideal medium through which to gain insight’  
(Corey Moorgat)

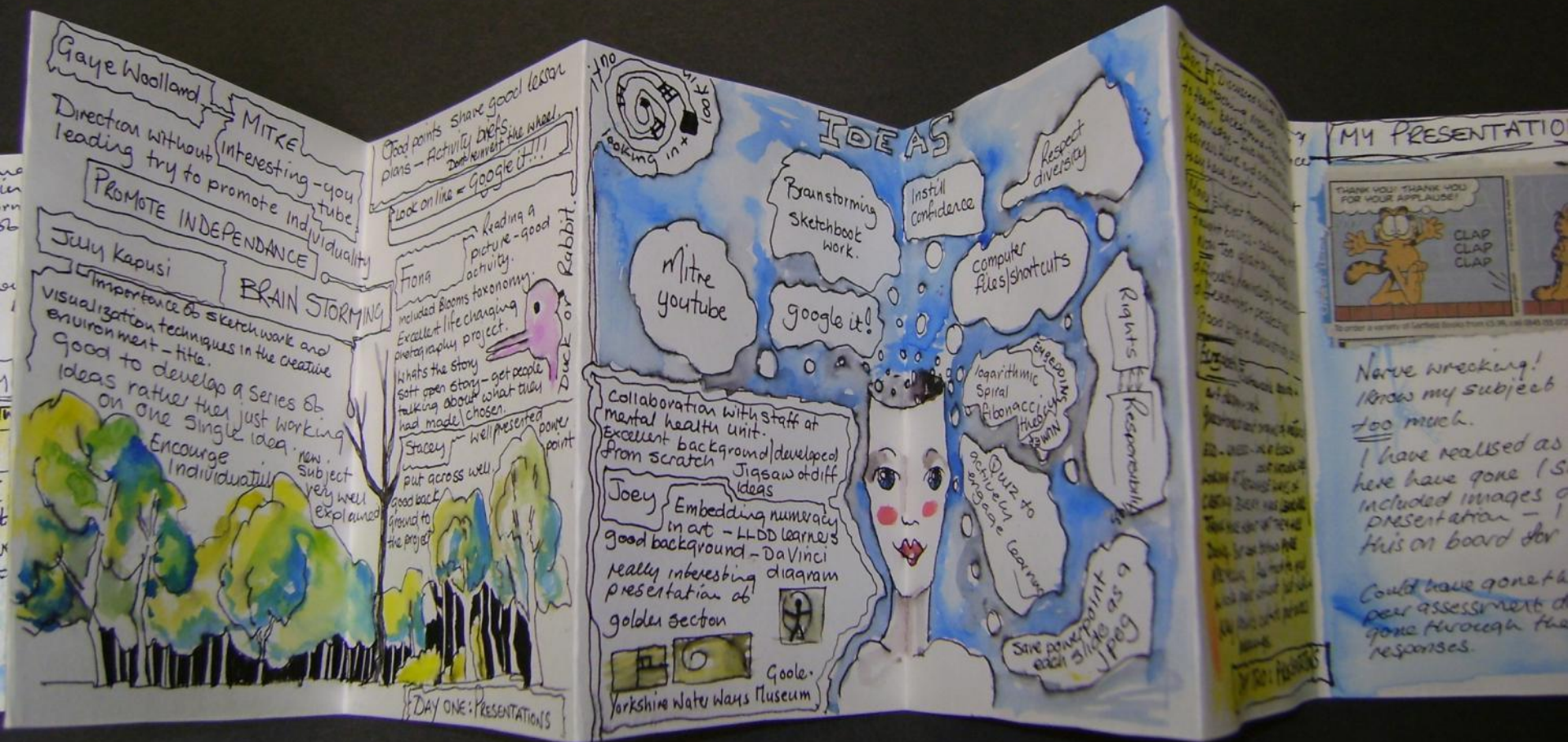
## Postcard Activity

Where are YOU coming from?  
What do you hope to gain from this conference?  
Hopes, fears and expectations





# Concertina journals...





# Being aware of limitations...

- Open to interpretation
- Other viewers may impose their interpretations, thoughts and feelings
- Ambiguous
- May be misunderstood
- Dissatisfaction with finished piece of work, 'the look'
- Danger that 'style and the look' may take precedence over content, meaning and message
- Assessment issues

# Sharing with a discussion partner, a critical friend



Alternative and creative methods can scaffold and provide a 'way in' to thinking and reflection

'Making' may allow students in many subjects to 'communicate a landscape of thought in a way not always possible in linear language (Gauntlett 2011: 5).

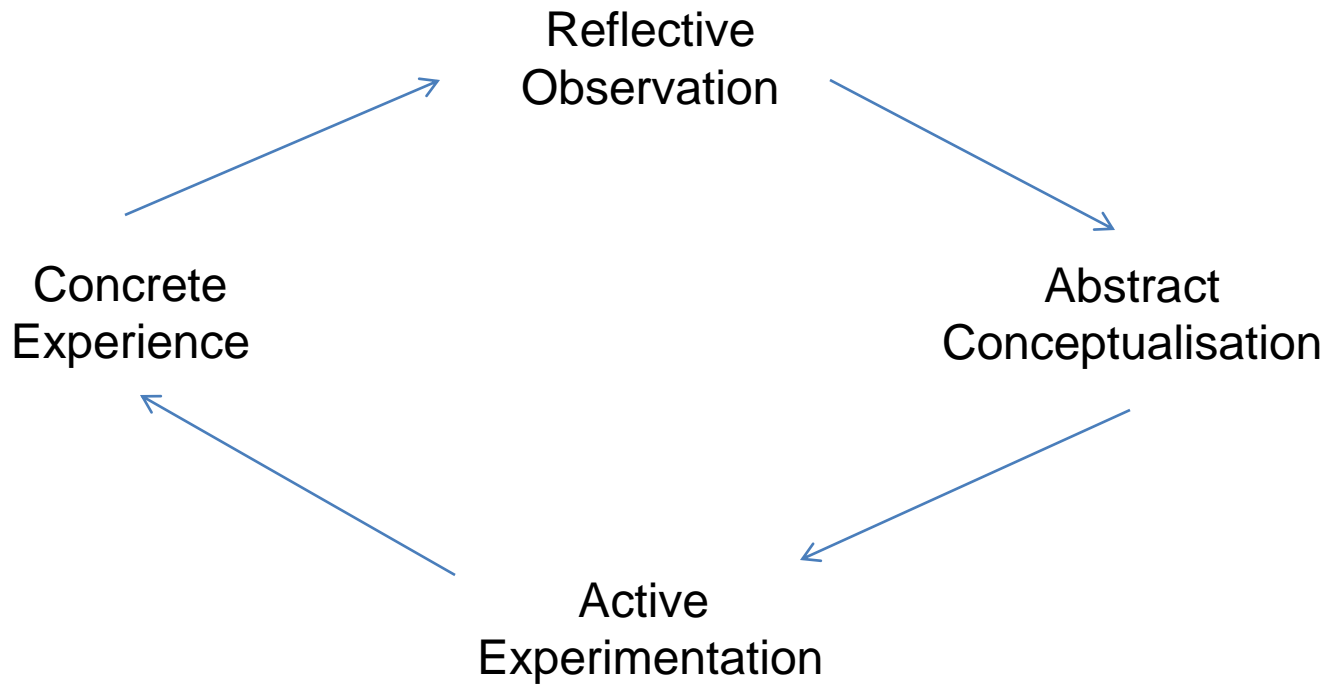
**'...not only does knowledge come in different forms,  
the forms of its creation differ'**

Eisner 2008:5



# Experiential Learning Cycle

(Kolb, 1984)







And now it's your turn!

‘An ideal medium through which to gain insight’  
(Corey Moorgat)

Concertina Journals....

Mapping a ‘trail’ through ISSOTL 2012





metaphorical representation ... possible visualisation of intricacies and relationships ... no requirement for order or hierarchy ... interrelated elements ... non-linear interconnectedness ... juxtaposition of fragments ... thinking in layers ... parallel processing ... multiple avenues ... multiple realities ...

# ISSOTL 2012

*Developing Reflective Thinking through  
Visual Book Making*

**Staying in touch during the conference...**

**Saturday 27 October 9 -10.30am**

**Ballroom West, Second floor, Sheraton Hotel**

**Tactile Academia: Integrating Creative  
Practice into Teaching and Learning**



ISSOTL 2012

**Staying in touch after the  
conference...**

**<http://tactileacademia.wordpress.com>**