

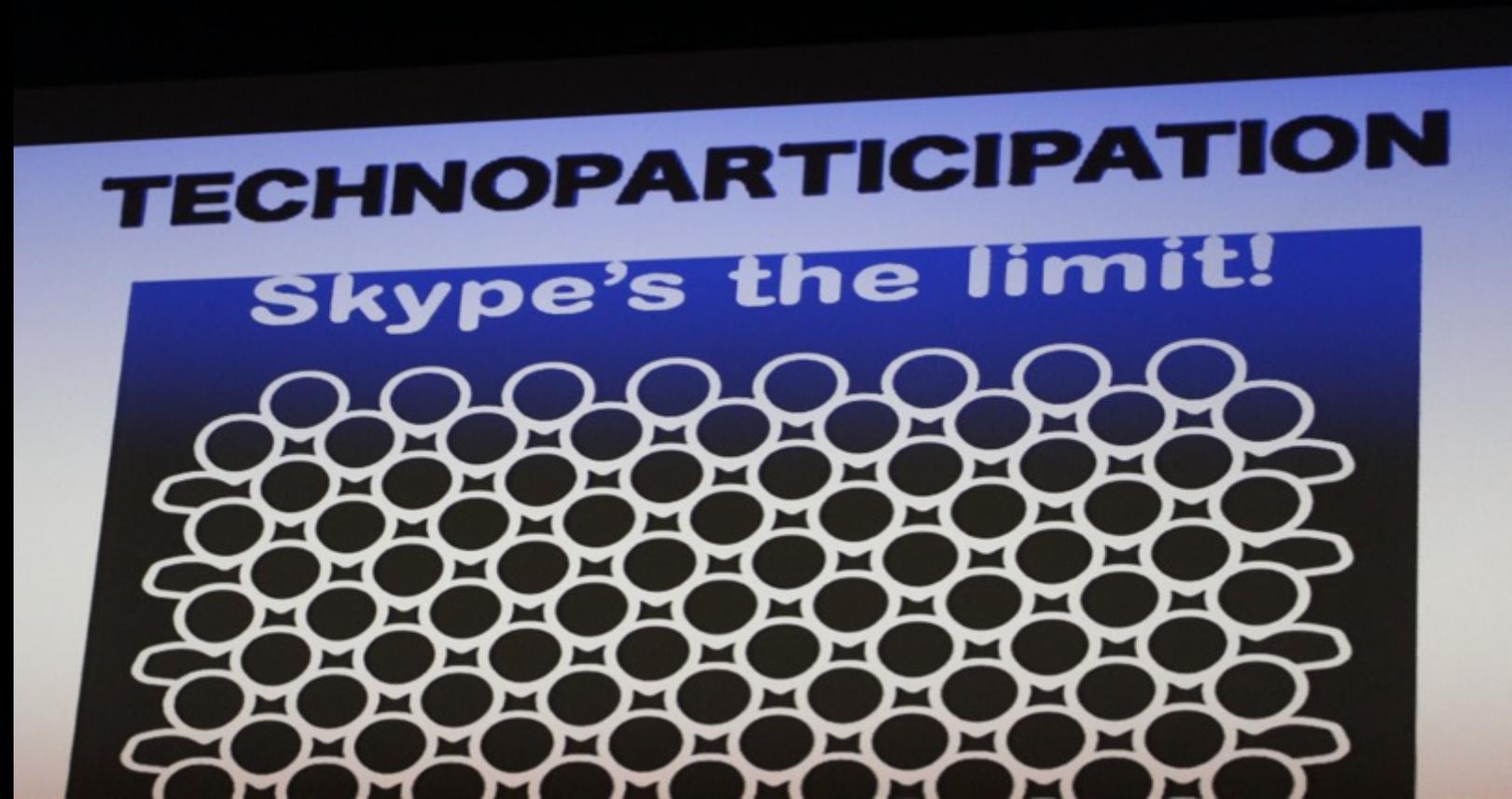
DR LEE CAMPBELL

THE USE OF DIGITAL REALIA IN ARTS EDUCATION

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For extended version of this
paper/bibliographic references, please see
current issue of Spark: UAL Creative Teaching
and Learning Journal

TECHNOPARTICIPATION INNOVATION: LIVE COLLABORATIVE WRITING SESSION USING GOOGLE DOCS

There is no pedagogic literature suggesting that Google Docs could be made public via projection in a classroom setting, enabling potential live writing activities, where everyone can witness writing as a live collaborative process.

- ✓ Great tool to re-assess our opinions and record how the debate unfolded' (student feedback comments, Campbell, 2017)
- ✓ useful as shows a history of revisions. also enables collaborative document sharing/editing online, allowing authors to see where different people make changes - underlines to that 'writing is an ongoing process of revision and refinement' (Megan Poore, 2013, p.136);
- ✓ Allows students to post messages (anonymously or otherwise) onto an online 'wall' ;
- ✓ used in professional practice to overcome the difficulties of physically meeting - can be effectively used not just as a means of producing a collaborative document where authors inhabit different physical spaces but as a live form of writing where authors inhabit the same physical space

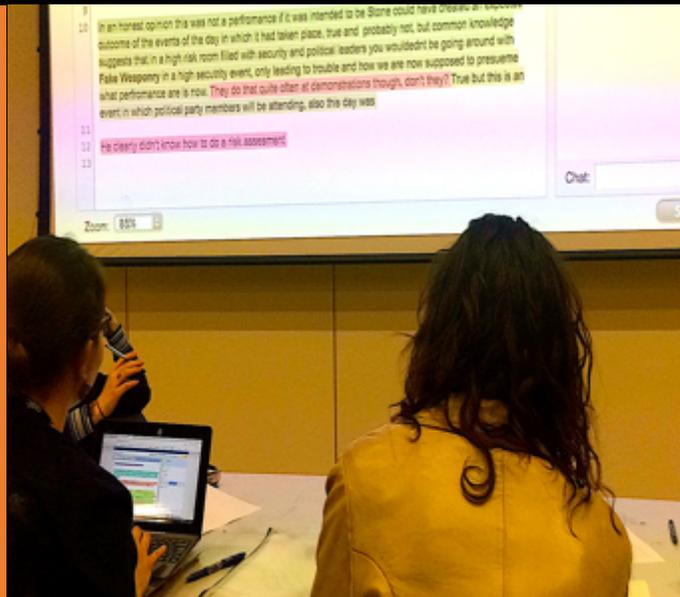
TECHNOPARTICIPATION is a project that started in 2015, thanks to a Loughborough University Teaching Innovation Award, which aims to explore how 'realia' can be integrated into arts education. The word realia refers to objects from everyday life, used to improve students' understanding of real life situations, and 'facilitate[s] the [creative] process' (Piazzoli, 2017). It explores applications as everyday digital realia – Skype, Textwall and Google Docs amongst others – to consider the benefits and drawbacks of using digital realia in the classroom. These tools facilitate a wider consideration of other digital applications that could be employed as digital realia in teaching and how, as Paige Abe and Nickolas A. Jordan suggest, 'using social media in the classroom creates a new pattern of social encounter' (2013, p.17).

WHAT SUPPORTIVE GUIDELINES FOR DIGITAL COLLABORATIVE WRITING EMPHASISE THE INCLUSIVITY SO IMPORTANT TO COLLABORATIONS

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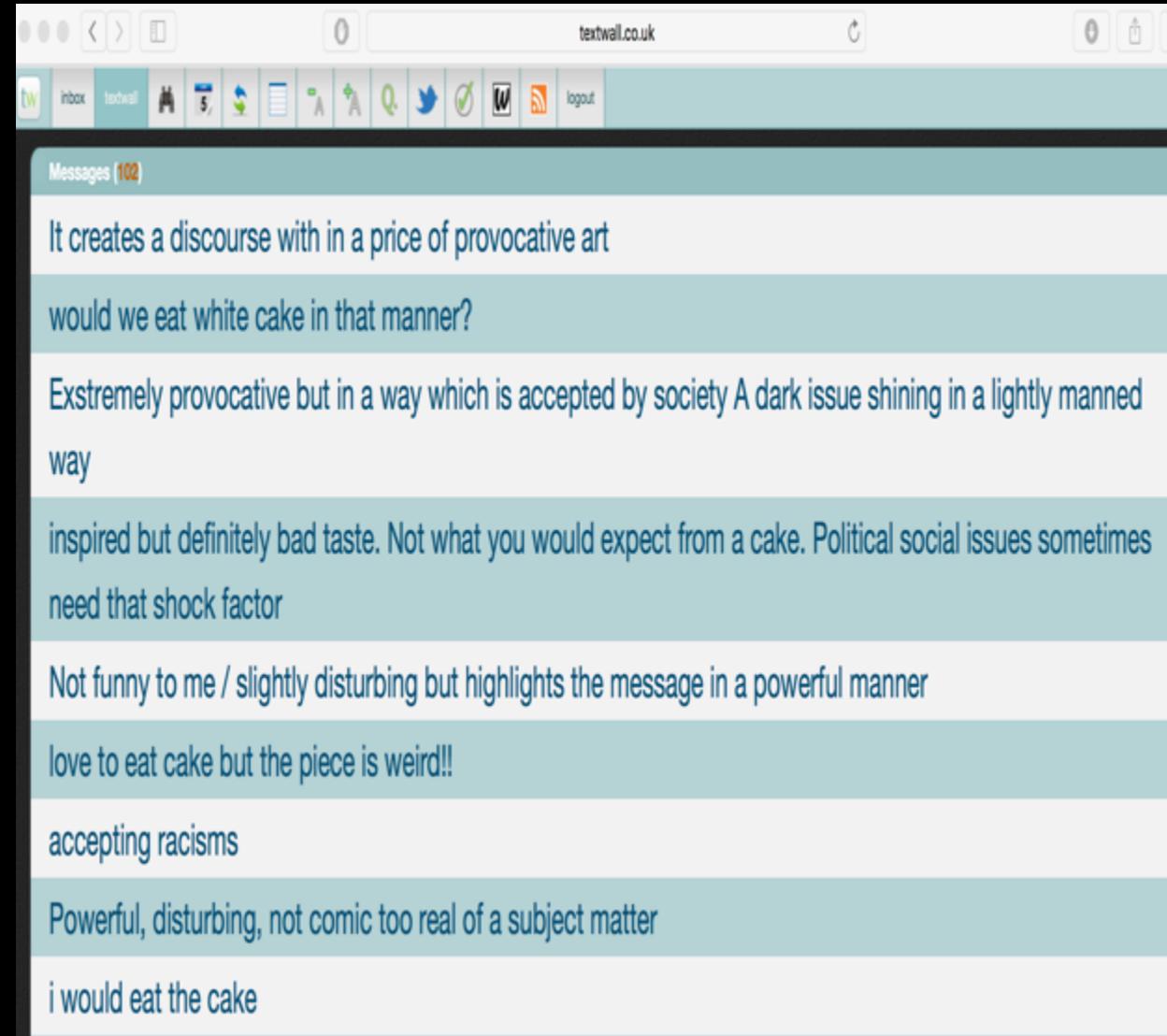
Some users (e.g. those with dyslexia) may feel pressurised keeping up with a live writing process in terms of the time it would take them to generate written responses to other students' posts – some users may feel uncomfortable about being 'noticed', preferring the anonymity that Textwall or Twitter for instance allows, whilst others take advantage of being able to reveal their identity and try to make themselves appear the centre of attention. All participants need to be respectful of others.



Who is familiar with the digital app
Textwall?

Textwall

- ✓ Free messaging app that allows students to post anonymous messages onto an online 'wall' (which are then sent to a group via SMS) - ease of use, familiarity with mobile phone technology - does not require users to be particularly tech-savvy
- ✓ Has no maximum word-limit per post, unlike Twitter which has a character limit and can be restrictive, though restriction can force those who post to use more concise language
- ✗ Lengthy posts may involve a lot of typing on mobile phones and might cause physical discomfort



ACTIVITY

To send a message to Textwall (which is free depending on your service provider deal):

- 1) Type 'abc' then space then your message
- 2) Send to 07537 402 400 and your message will be instantly displayed on the wall
- 3) Please make a note of the number now

For full bibliographic references,
please consult an extended version of this paper:

*'Technoparticipation: The use of digital realia in arts education', Spark:
UAL Creative Teaching and Learning Journal, Vol 3 / Issue 1 (2017)*

Introduction

Everyday objects or 'realia' are used in teaching to improve students' understanding of real life situations within the discourse of foreign language teaching.

'Readymade' and the 'objet trouvé' (found object)



Pablo Picasso, *Guitar*, October-December 1912, paperboard, paper, thread, string, twine, and coated wire, 65.4 x 33 x 19 cm, Museum of Modern Art, New York

<http://www.moma.org/collection/works/81723?locale=en>



<http://www.moma.org/interactives/exhibitions/2011/picassoguitar/>



Marcel Duchamp, *Fountain*, 1917, photographed by Alfred Stieglitz for *The Blind Man*, no. 2
Submitted to Society of Independent Artists exhibition 1917

They say any artist paying six dollars may exhibit. Mr Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.

What were the grounds for refusing Mr Mutt's fountain:-

1. Some contended it was immoral, vulgar.
2. Others, it was plagiarism, a plain piece of plumbing.

Now Mr Mutt's fountain is not immoral, that is absurd, no more than a bathtub is immoral. It is a fixture you see everyday in plumbers' show windows.

Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view- created a new thought for that object.

As for plumbing, that is absurd. The only works of art America has given are her plumbing and bridges.

Anon, *The Blind Man*, New York, 1917 (reprinted in Harrison and Wood, *Art in Theory 1800-1990*, Blackwell, Oxford, 1992, p. 248)

Realia not only stimulate the mind, they encourage creativity by inviting students to engage different senses in varying encounters. However, what happens in terms of embodiment and the senses when realia take virtual forms?

Technoparticipation

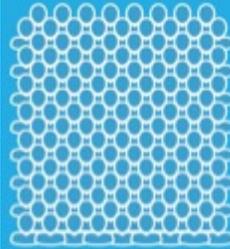
Skype's the limit!
Sign up as a tool to enhance learner engagement and participation and build cross-curricular opportunities.



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Skype's the limit!



Sign up as a tool to enhance learner engagement and participation and build student enterprise opportunities.

Skype as digital realia

- 1) expand the possibilities of the digital classroom to encompass different forms of participation;
- 2) improve teacher and learner's digital literacy;
- 3) as a tool to investigate the binaries of embodiment/disembodiment and reality/virtuality in practice;
- 4) explore 'participation' (between an audience of physical bodies and virtual speakers). This approach to participation embraced 'online-ness' as a dynamic, liminal and 'troublesome' space (Land, Rattray and Vivian, 2014)

By exploring Skype as a means of exploring as well as of creating 'performative embodiment', follows on from what Ray Land, Julie Rattray and Peter Vivian refer to as liminality, a 'transformation state [that] entails a reformulation of the learner's meaning frame and an accompanying shift in the learner's ontology or subjectivity' (2014, p.5). Such a space/state renders the human body as 'transgressive', neither wholly present nor entirely absent when restricted to online presence.

A student (sitting at computer) asks the speaker Dani Abulhawa a question during the Skype presentation (Campbell, 2015)



Beyond Skype – Textwall and TitanPad

ANTICIPATION, ACTION, ANALYSIS

*'Present[ing] an original, practical and imaginative way of
demonstrating reflective practice'*

Carol Newbold, Loughborough University's Centre for Academic Practice, 2015

- **Anticipation:** making a set of predictions informed by theory and argument and using one's intuition.
- **Action:** executing practice based on those predictions, in order to gain experience of the operations of a particular theory/concept in practice and to lend a different understanding to its associated theories.
- **Analysis:** reflecting upon what happened in the last stage, considering how the practice extends the theory, through embodied and emotional response.

Anticipation

Critical thinking
with a purpose
different angle
ask direct questions
not accepting things
at face value
healthy skepticism
being prepared to challenge
make your mind up
and defend

Confidence ^{practice} / pressure
challenge (in a
supportive way)
Socratic method
questioning technique
use of questions
examples - gold is bad
think-pair-share
critique

Makode Linde's *Painful Cake* (2012)







Student-produced Wordle.net images based on concepts relating to 'audience' and 'collaborative art practice'

Messages (102)

It creates a discourse with in a price of provocative art
would we eat white cake in that manner?

Extremely provocative but in a way which is accepted by society A dark issue shining in a lightly manned way

inspired but definitely bad taste. Not what you would expect from a cake. Political social issues sometimes need that shock factor

Not funny to me / slightly disturbing but highlights the message in a powerful manner

love to eat cake but the piece is weird!!

accepting racisms

Powerful, disturbing, not comic too real of a subject matter

i would eat the cake

Wordle.net

- ✓ Importing a large block of text to be converted into a word-cloud, the frequency that a word appears in the block is considered and given visual prominence, those (higher frequency) words appearing larger in size than other (less frequency) words
- ✓ Having this visual hierarchy of words configured is extremely useful when working out how to place focus on certain words as keywords and key concepts





inbox

textwall



5



logout

Messages (102)

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Action

Maggi Savin-Baden (2007:69)

Reflection as interruption

Reflection can be seen as interruption because reflection tends to disturb our position, perspectives and views of the world. Reflective spaces are locations of interruption because they are somewhat set apart from familiar work settings. Although such spaces may occur 'in' the familiar, such as the home or office, being in such spaces is less familiar or 'un'familiar. For example, to choose to spend time reflecting on an incident or a meeting while walking between buildings, or to write reflective accounts of a troublesome debate with a colleague may not be particularly unusual, but the process of engaging in such activities is tending to decrease with the busyness of university life. Yet to spend such time in these kinds of reflective space can render the familiar strange and thus open up opportunities for different forms of interpretation to occur. What I mean here is that creating places and opportunities for reflection not only enables the familiar to become less so, but also prompts us to reconsider issues and perspectives in new ways. The result is that our stances and perspectives are something that we continually meddle with through reflective processes that we have chosen to engage with consciously

Analysis

Screenshot, TitanPad final debate comments (different responses colour coded) from workshop 'On Reflection and Critical Thinking' (Campbell, 2017).

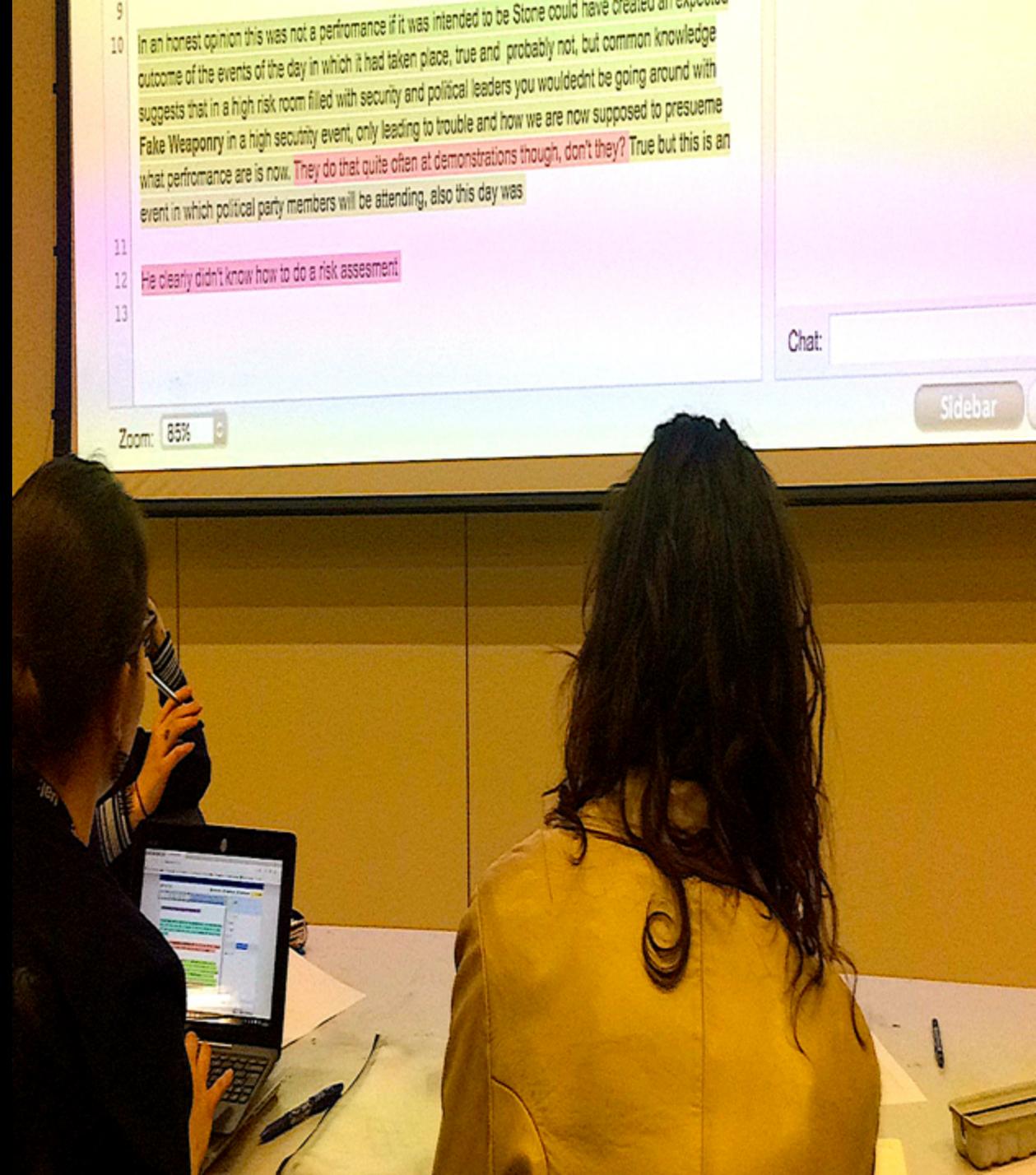
The screenshot shows a web browser window with the URL titanpad.com. The interface includes a top navigation bar with 'Public Pad', 'Pad Options', 'Import/Export', 'Saved revisions', and 'Time Slider'. A rich text editor toolbar is visible above the main text area. The text is organized into lines, with line numbers 1 through 14 on the left. The content is as follows:

1
2 WHAT MICHAEL STONE DID WAS PERFORMANCE ART.
3
4
5 I strongly disagree with that statement as to me endangering lives or even hinting at an idea of danger to the unsuspecting public is outrageous especially when centralised around religious beliefs. Bombs, guns and violence are a strong symbol of everything that is not art. His intent is not relevant.
6
7 I believe it to has been **intended as performance art** but very poor taste. ethically wrong and deserves some sort of punishment, whether anyone was actually in any danger or not.
8
9
10 In an honest opinion this was not a performance if it was intended to be Stone could have created an expected outcome of the events of the day in which it had taken place, true and probably not, but common knowledge suggests that in a high risk room filled with security and political leaders you wouldednt be going around with **Fake Weaponry** in a high security event, only leading to trouble and how we are now supposed to presueme what performance are is now. They do that quite often at demonstrations though, don't they? True but this is an event in which political party members will be attending, also this day was a point in history which changed the irish goverment managed to co-operate.
11
12 He clearly didn't know how to do a risk assesment
13
14

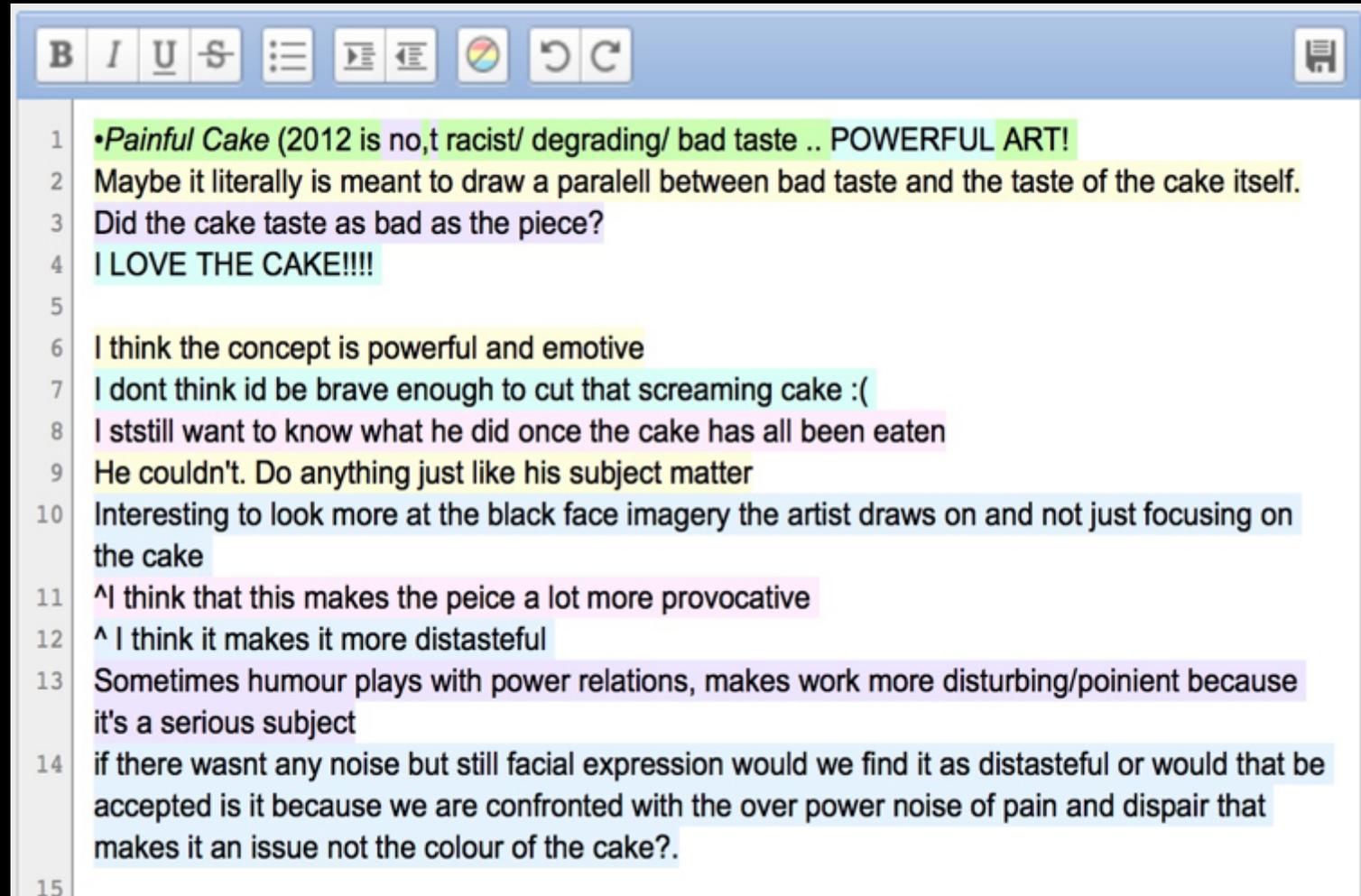
On the right side of the interface, there is a user input field with the placeholder text '< enter your name >', a link to 'invite other users and they will show up here.', a 'Share this pad' button, and a date stamp 'April 26, 2017'.

There is little/no pedagogic literature suggesting that Google Docs (and TitanPad respectively) could be made public via projection in a classroom setting, enabling potential live writing activities, where everyone can witness writing as a live collaborative process. Megan Poore suggests that as a platform Google Docs underlines to students that 'writing is an ongoing process of revision and refinement' (Poore, 2013, p.136)

Students in front of projected TitanPad wall during workshop 'On Reflection and Critical Thinking', CSM (Campbell, 2017)



Screenshot, TitanPad final debate comments (different responses colour coded).
Workshop 'On Reflection and Critical Thinking', CSM. Image: Campbell (2017)



Student feedback

What are some of the possibilities of TitanPad/Google Docs for collaborative writing?

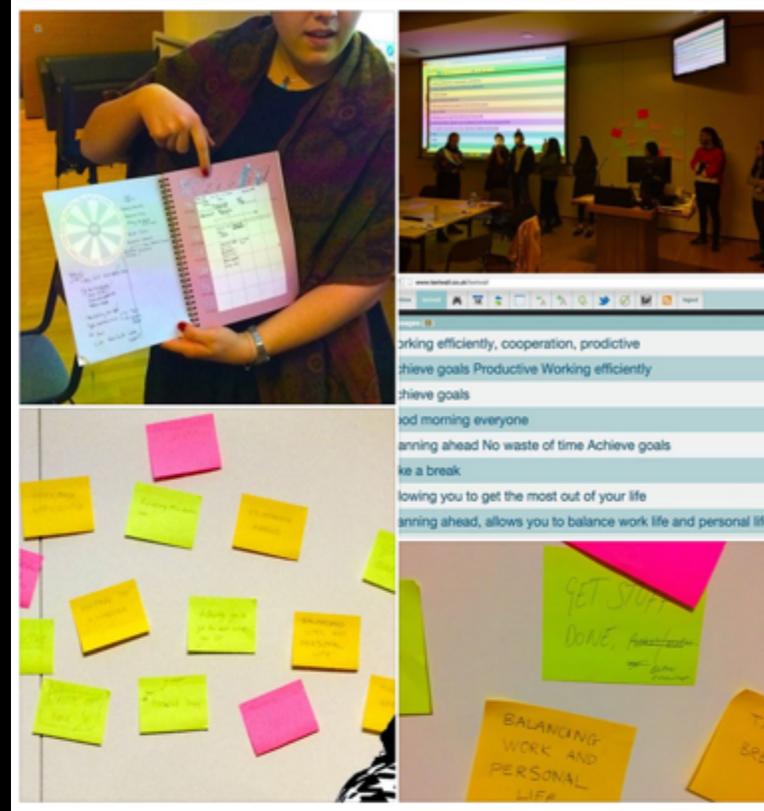
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- ✓ Used in professional practice to overcome the difficulties of physically meeting - can be effectively used not just as a means of producing a collaborative document where authors inhabit different physical spaces but as a live form of writing where authors inhabit the same physical space

What would constitute an effective good digital writing tool?

A digital tool that enables users to identify themselves but also make it possible for others to contribute anonymously should they prefer

Conclusion

Tangible (post-its, student diary) and virtual (Textwall) realia in workshop on 'Time Management', CSM (Campbell, 2017)



As the workshops integrated models developed during my own practice it could be said that teaching is an extension of this. In this way, such practice should be viewed less as 'social encounters' (Abe and Jordan, 2013, p.17) and more as 'performative events' (Nunes, 2006, p.130-131). Within this event the student is 'anything but marginal' (Nunes, 2006, p.130) and with the increasing importance of digital and virtual realities as a major component of students' lives, ***never has there been a time in which the meanings of access are so broadened, via technological mediation.*** Despite this, it is pertinent to discuss and reflect upon issues of inclusion.

What supportive guidelines for collaborative writing emphasise the inclusivity so important to collaboration?

Some users (e.g. those with dyslexia) may feel pressurised keeping up with a live writing process in terms of the time it would take them to generate written responses to other students' posts – some users may feel uncomfortable about being 'noticed', preferring the anonymity that Textwall allows, whilst others take advantage of being able to reveal their identity and try to make themselves appear the centre of attention. All participants need to be respectful of others.

Thank you for listening

- www.leecampbelltechnoparticipation.blogspot.co.uk