

TOOL | IMAGE PRODUCTION

How is the tool linked to Entrepreneurship PBL?

The tool is related to conceptualisation (concept creation) in Entrepreneurship PBL in the initial phase, and also focuses on collaborative processes where students' contributions to a joint painting are analysed. The tool is intended to help students talk to each other and take an interest in each other's understandings of concrete, but abstract phenomena.

What is the tool?

Image Production links a form of artistic imagination to innovation and conceptual understanding by allowing students to draw a conceptual understanding individually, but in small groups, on the same sheet of paper — forming a single image.

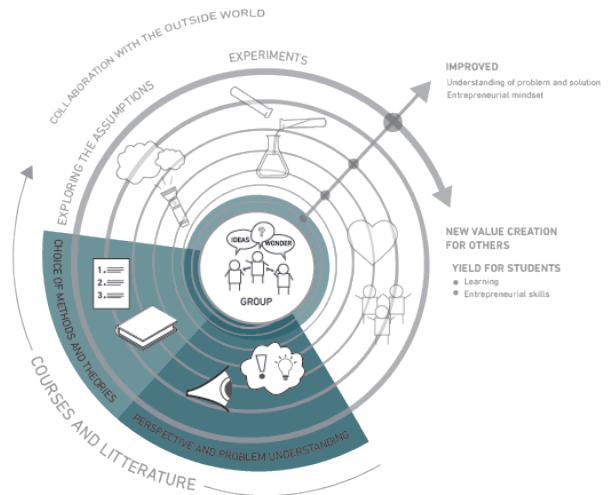
What can be achieved by using 'Image Production'?

Through the aesthetic expression (the students' 'painting'), the imagination is stimulated, and a break is made from the 'normal' teaching practice where the teacher initially defines and introduces academic concepts with reference to relevant sources. With this tool, the student is 'thrown in at the deep end', as they are asked to conceptualise their own understanding, expressed in an aesthetic medium — a painting. This can create a personal interest in a theoretical and abstract concept. 'Picturing' understanding and subsequently communicating this expression as a narrative, provides for an emerging common understanding and interest in a concept and its importance for innovation processes relating to a common understanding of concepts and development.

Entrepreneurship PBL encourages the students to think about solutions to future challenges and develop professional and academic skills that allow them to solve the new tasks. The tool should therefore help the students to think creatively and independently, and it is intended to stimulate their interest in other people's understanding and their own cooperative approach.

How is it used?

Initially, students paint a figure/drawing of a phenomenon — e.g. 'innovation' — individually, but in groups and without talking. They then take turns at describing their figure/drawing and their understanding of the concept. The (unusual) form helps to put everyone in an unexpected, new and challenging situation, and create a shared experience of (creative) uncertainty. The teacher, who frames the experience, is therefore responsible for ensuring that the experience is assigned didactic significance through analysing and supporting the process and providing it with educational value.



After the first round, which focuses on representing a concept in silence, comes a round which focuses on the process of collaboration itself: How is their figure placed? Does it contribute to a common understanding? What is the implication of other people's approaches? How quickly did they get started? What angle is the total product viewed from? etc.

The assumption behind the tool is that you can express something 'different' and express yourself in a different way with a brush and paper than through words. This allows you to mirror yourself and your understanding of the world in other people's aesthetic expression, and in the direct response you get to your own aesthetic expression, and in what others express. The aesthetic practice is a sub-element of the aesthetic activity, in which there is a perception of the experience and the practice of trying to get the senses and the intellect to connect.

Aesthetic learning processes can be defined as a creative activity in which one transforms impressions into an formal aesthetic expression. Here, the impression (what is to be transformed) is the students' practical and immediate perceptions/idea of a concept (e.g. innovation) and what it means to them. (This could be a different academic concept that is new to the students). Here, the expression is a joint painting that the students create together in small groups.

The idea is to promote students' concept development and cooperation through image production when producing new meaning.

The tool can act as a start in the first class session in groups where the students do not know each other, and the teacher has pre-divided them into teams.

Small 'painting groups'. Each student is given brushes and paint and they gather around tables with large sheets of paper (one for each group). They are asked to paint a concept like 'educational innovation', and then take turns to describe what their image conceptually refers to, which forms the basis for questions from their fellow students. In total, 10 minutes are allocated for them to paint their understanding of the concept.

During the process, the teacher observes the students' interaction process in order to analyse their collaboration and then put this into perspective. There is a point in not telling the students that there is an emphasis focus on the collaborative approach during the process.

The experiment will show that some students contribute very large images and get started quickly, leaving less room for others. Others actively help to pull the painting together by observing other peoples' drawings and trying to relate to them, in order to get a 'neat' expression. Students may see others' paintings/symbols reversed or mirrored, which will be reflected in subsequent questions. This will be expressed when the students by the end of the session are asked to present their painting,, as part of a group presentation. A discussion may then arise about what is up or down, particularly where the group has painted from different sides of the paper.

The process therefore gives rise to a subsequent meta-communication on cooperation and perspectives on phenomena which are dependent on perspective and realms of understanding, which are also important to the understanding of concepts on the meta level.

Thus, expressions are linked to impressions in the subsequent joint analysis of the concept, e.g. 'innovation', as a phenomenon whose realisation also includes the ability to interact with others and respond (constructively) to the other students input.

Evaluation:

Students find it interesting to participate in the workshop, and the process can provide good input for further cooperation in a new team, by creating an open and playful atmosphere, as well as an interest in the phenomenon of conceptual understanding and conceptualisation.

Sources

Austring B. D. and Sørensen M. (2006). Æstetik og læring – grundbog i æstetiske læreprocesser. Hans Reitzel

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