



## MARGINS OF LEARNING SPACES BY BOOKMAKING AT UNIVERSITY CURRICULAR UNITS

Espacios de aprendizaje haciendo libros en las unidades curriculares universitarias

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Research book*

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### ABSTRACT

*This article intends to unpack how art education motivates students for a creative educational practice in immersive learning, following the author's research using books to explore *The Book Experience as a Place of Epistemological Reflection in Art Education*. Questions as to how book making can be understood as a tool for teaching and learning, as a mediator and as a collaborative piece of producing knowledge, were raised during the process of making collective books, along with reflection on author's articles. Feedbacks reveal a firm evidence of learning through studio practice based pedagogies as spaces of learning.*

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### PALABRAS CLAVE

*Participación  
Fabricación de libros  
Educación Artística  
Basado en la práctica  
Espacios de aprendizaje  
E-portfolio  
Libro de investigación*

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### RESUMEN

*Este artículo tiene la intención de desglosar cómo la educación artística motiva a los estudiantes para una práctica educativa creativa en el aprendizaje inmersivo, siguiendo la investigación del autor utilizando libros para explorar *La experiencia del libro como un lugar de reflexión epistemológica en la educación artística*. Durante el proceso de elaboración de libros colectivos, junto con la reflexión sobre los artículos de los autores, surgieron preguntas sobre cómo se puede entender la creación de libros como una herramienta para enseñar y aprender, como un mediador y como una pieza colaborativa de producción de conocimiento. Los comentarios revelan una evidencia firme de aprendizaje a través de pedagogías basadas en prácticas de estudio como espacios de aprendizaje.*

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## 1. Making books: introduction to learning network in higher education

The introduction aims to prepare the reader to unfold a rizomatic experience as a metaphor to understand the investigation regarding two Curricular Units (CUs) at University Courses of Education. This intentional approach may drive to overlapping directions of understanding, since the author considers that learning is entangled with a natural state to be prepared for discovery, with an open attitude that does not fit a pre-structure frame (Atkinson, 2015). The article reveals encounters, where the author follows her research as a PhD student, and acts simultaneously as a teacher, questioning how students and teachers could meet and think in different ways, reflecting on how book making experience can be understood as a method for collaborative learning process. One of the purposes of this article is to integrate the author's PhD Thesis: *The Book Experience as a Place of Epistemological Reflection in Art Education*. Along this way, anchored in artistic and aesthetic education, the arts-based methodology (Irwin, 2013) that will be part of the research, reflects how studio based practice by book making can become a methodological approach and tear apart institutionalised concepts.

At contemporary unpredictable times (because of the pandemic Sars cov-2), CUs started on-line (digital platforms), and later at the Universities when possible. There is to say, that the CUs were organised for both situations and students revealed a firm evidence of the transcendence of learning through studio practice based pedagogies, allowing disorganised ambience and ambiguous spaces of learning. The scope was to drive students for a participative way of being at the University, having art based research by book making experience: taking into account the relevance of visual research as a way of collecting data from classroom sessions, such as sewing pieces of experiences (audio, written, visual), reflections, re-significations of learning experiences, using handmade notebooks, to create knowledge based on a studio art practice for post graduate courses. Prior to commencing the study, ethical clearance was sought from all the students respecting different aspects of the investigation.

The article is organised in four sections, using the book as a guide to follow the narrative: 1) The book is open: rizomatic pages where student, research and teacher meet, taking into account two experiences at Portuguese Universities (Instituto de Educação, Lisboa and Instituto Piaget, Escola Superior de Educação, Almada), where a dialogue of tenegricity between theory and practice experiences happened by; 2) Reading the book. Afterwards recognizing; 3) The book as a space of learning: studio practice based as an exploratory understanding of a collective narrative by notebooks and collective e-portfolios, where practice allowed an interwoven result of understanding how co-authorship may happen as a collective and interactive process of learning by book making. Finally 4) Closing the book: a proposal for discussion at Uni(versity) a world to be introduces lines of reflection and discussion as a *repertoire* of the playfulness of a participatory education for future educators. Ultimately this reading paper experience concludes that learning does not fit in a cabinet space with barriers and boundaries, but rather itself spreads out and explores spaces.

## 2. The book is open: rhizomatic pages where student, research and teacher meet

The author reflects on her performance as a PhD student, as a collaborative teacher at Instituto de Educação and as an assistant teacher at Instituto Piaget, being aware of when and how teacher and student meet simultaneously and both roles intertwine. At Instituto de Educação the Curricular Unit of Education and Artistic Dynamics (CUAD) follows the 3rd year course of Degree in Education and Training, under the responsibility of Ana Luísa Paz (2021). It started for the first time during the 2nd semester of the academic year 2020-2021, corresponding to 140 hours (5 ECTS). A group of 33 students attended the CUAD. One of the main goals is to develop creative thinking, promoting a dialogue between education and art. The invitation was to run a book making workshop at these CUAD, regarding the need for students to construct a research book in order to explore art education. It had been clear that during the process of book making, students relate their (quest)ions meaning the reflective thinking and writing. At one on-line classrooms, teachers use Moodle and Padlet platforms as online resources and tools to support collective learning.

The other experience as an assistant teacher at Instituto Piaget at the Curricular Unit of Fine Arts (CUFA) for Graduation of Basic Education, is composed by students that were already doing internship in education (13 Spanish Erasmus and 14 Portuguese). The CUFA took place at room F15, where studio practice classes were developed. One of the demands of this CU is to create, practice and reflection about art dynamics for young children. Studio based practice seemed to be the most convenient approach. Nevertheless, students not only (re) create the physical space, but also make it alive in the Padlet platform; publishing different experiences, sharing's and learning's. The Padlet became definitively an online-studio classroom of the CUFA, accessible anytime, anywhere, providing information that culminates one of the embarrassments, because not all students attend CUFA simultaneously.

The teachers' place at the University engages and demands a constant improvisation of educational practice, through a diverse variety of ways to establish connection with students. In this perspective, teacher and student meet and play the same role, acting for the learning experience (Fendler, 2013). Hopefully, with studio based methods, students 'need' to be present, according to a living inquiry at the moment, through the process of

making. At the CUs book making demonstrates an easy way to root into the present moment, that agrees with Orr (2018) when says that

The presence of multiple individuals requires teamwork and co-operation whilst developing and maintaining 'a personal handwriting' or ownership of creative output. Many projects (...) now require students to work in teams, with the community. (...) Can be a deliberate strategy to develop and extend a student's learning potential as stickiness in the curriculum offers the possibility of creative responses, presenting thought-provoking challenges. (p. 73)

On the other hand, as an art education PhD student, the encounter is inspired by Eisner (2002) that talks "about what education might learn from arts about the practice of education" (p. 4), and further refers that "one of the important tasks of teaching is to be able to focus on the individual while attending to the larger classroom patterns of which the individual is part." (p. 10) Taking in consideration this context, it seems that student's recognition concerns the applicability in training stages, as well as to appeal to research questions and practices within the scope of artistic education. In both cases, students reveal the transcendence of learning through the practice of studio based research, allowing disorganized ambience and ambiguous spaces of learning. In this sense, recently Fullan (2018) claims that

Teacher activators along with students in the partnership will collaborate to construct – or deconstruct as the case may be – richer understandings of what the new roles for teachers look like in practice. The partnership's initial thinking suggest three new roles to investigate: the teacher as designer of powerful learning experiences, education and learning as play and the teacher as a source of human social decisional capital in the learning experience (students realize that the teacher also learns, including daily life and the possibility of problem solving quickly and creatively and learning by doing), and teacher as partners in learning with students, accelerated by technology. (p. 11)

As described further in this article, the teacher's approach encourage university students to learn how to manage different positions that may show some tensions (Baldachino, 2018), between being a student or a teacher, exploring the tenegricity of these roles. The book making revel to became a tool to overcome prejudices about the concept of a right way of learning. "Higher education produces a dynamic interaction between the mind of the student, the teacher, the other students on the course and even on other courses in other subjects." (Barnett, 1997, p. 127-128)

### **3. Reading the book: dialogue of tenegricity between theory and practice experiences**

One of the author's concerns is how book making experience can be understood as an epistemological reason for research, according to the use of students' experiences presented in story data. The PhD research approaches both UCs, and focuses on educational art practice, having book making as a methodological process for learning, in a context of studio practice based, using art based research methods to entangle theory, practice, experience and reflection that culminates in a visual production.

Foucault at the article *The Writing of the Self* reflects unto books, naming account books, public records, personal notebooks written by the Greeks of the Ancient Greece, refer "books of life", "guides of conduct", frequent among the educated public (Foucault, 2001). On the other hand Deleuze (2002) argues that a book imitates the world and art imitates nature. One of the conclusions made by a student was that to 'be' a book, it is not imperative to have writing in it. Rocha's books are empty, in some way inhabited. The empty pages become a space where different stories could be brought together with(out) the need for a sequential narrative, but rather showing a process of visual narrative. But it's morphology is designed from the content. Barnett (1997) reveals that

Empty pages and texts are the means by which the operations of power are accepted everyday. Discourses work through texts by presenting powerful meanings with effects on readers (participants in the practice). How they are interpreted and with what effects are open to variation. Some meanings are more powerful than others and the situatedness of readers in contexts of pre-understandings predispose certain readings over others. Readers may themselves have powerful investment in readings, which look into desires, emotions and perceived identities. In sum, therefore, a text is read from within itself rather than from a point outside it. (p. 101)

Seemingly in chaos at studio based practice UCs, students openness offers opportunities for answers and for questions, establishing a dialogical between morphology and context, through critical thinking, and didactic, looking for a pedagogical intentionality. Students specially design and experiment, accessing failure as part of the process (Baldachino, 2018), as an interwoven co-creation that flows during and after class. This constant demand for exposure and negotiation as re-understanding gives back a maturity of reflection during a student's academic and professional journey, taking in account that some of them are already doing professional internships, enables a constant interconnection between theory, practice and reflection, making a relational writing of image and text,

a “rhizome, as an assemblage of objects, ideas, and thoughts (...), reflecting epistemologically on how incorporate new forms of knowledge. This engagement allows students to have a consciousness practice of the context” (Rocha, 2021, p. 12)

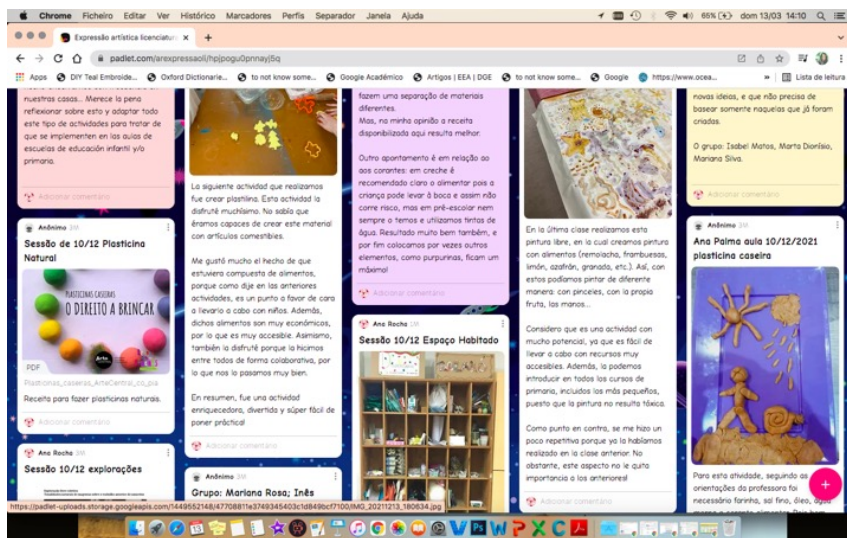
This method centred on book making, derived from the fact that journals, diaries, notebooks, collective writing and drawings are becoming so common in these field areas that can be revisited at different rhythms in order to observe the learning process and achievement. A diary is a private object, but a notebook welcomes a time to reflect, a time to process, an exact moment to act. At Instituto Piaget, the studio based practice of the CUFA, expands this notion of documenting teaching and learning, by creating a collective e-portfolio, that according to Gray (2017) points that

Visual research maps are particularly useful for presenting evidence of achievement from work bases or practice based projects. (...) There are three main elements of an assessment portfolio – learning outcomes, evidence of achievement, and reflective statements. Learning outcomes, for example the ability competently to visualise and communicate concepts, evidence of achievement, for example a mind map, network display, a set of photographs, reflective statement, for example this evidence demonstrates that I have understood the importance of visual communication methods. (p. 163, p. 164)

In fact, the collective e-portfolio presents itself as a living notebook of the art education, which according to Fernandez (1998) provides knowledge evidence derivating from the strategies used, and reveals itself as a connecting element where the boundaries between authors become blurred, and student’s engagement take place as a response of making co-curated knowledge. The portfolio’s collection represents a collective teaching and learning book construction in a co-authorship(s), offering actions between practice, theory and reflection. The Padlet represents a collective e-portfolio (image 1) that was for the first time introduced to these students, and becomes a helpful device for getting consciousness of the learning process.

The e-portfolio uses Canvas platform, with a design made by columns, which displays the latest posts at the top, immediately visible. The teacher places a brief explanation of the session activity and instructions to follow. Students are asked to report and document the learning experience at classroom to the digital support, with a post. The teacher also places some relevant information (expand knowledge) with the title Inspirations. Using this opportunity for online-students, or students that missed classes could easily be updated, followed and comment on Padlet, with other ideas or suggestions, creating a collective portfolio, where the class completes itself at different rhythms and times. The visual geometry revisits Carrion (1975), as moments of sequence that a book is composed of columns made of rooms designing spaces of knowledge.

Image 1. Padlet collective e-portfolio



Author: students and teacher of UCFA, 2022

All these research experience focuses on educational art practice, having art based research as a space for the development of a network structure between students and teacher, that will become further teachers. Student’s intervention had been based on doing, reflecting and documenting. As digital diaries and notebooks. Surprisingly the students not only re-recreate the physical space, but also rather make it alive in the Padlet, becoming definitively the online-studio-classroom-portfolio. The Padlet made it understandable how could the Curricular Unit of Fine Arts be developed to answer the group needs, as one of the embarrassment was the fact that not all students attend at the same time, others were online and Spanish Erasmus students had some difficulty in understanding



Portuguese. Looking back, now, it seems that this constraint became our strength. Piaget's students also care about room F15 at the University, investing in a space of playful affordance with a constant invite for lucidity, play and art-based experiences. The studio (F15) offers an open space with an object library to be experienced (image 2). This Cabinet -library was created and organised by a group of students, to set up a combination of different objects (needled, paper cutting, bottoms, pens, little bottles, caps, citations, sewing threads...).

Image 2. Cabinet-library



Author: Students, 2022

Together we reflect upon the different possibilities of this open 3D library, regarding the importance that loose parts can offer a potential for 'dialogical' possibilities, helping thinking, establishing relations between objects, memories and stories. Inspired by the 'curiosity cabinets' developed by some artists, where a collection of objects are displayed, also at the class, students and teachers are invited to bring objects fulfil the library. Paul Neagu at Palpable Manifesto (1969) made boxes of tactile knowledge, which refers to "you can take things in better, more completely, with your ten fingers, pores and mucous membranes than with only two eyes?" This is the potential pedagogic space for playfulness, where the player is simultaneously a student and acts in a playground.

It is interesting that the group sometimes recalls the very beginning of first class, with a proposal for a collective storytelling book. The first step is to introduce the importance of listening and communicating what an interpretation may be in a group from the same image. A color drawing collage was pinned on the wall (image 3). The teacher asked students to write the story of the image in no more than 5 minutes, and then read out loud. This exercise gave us the possibility to remember that each one has their own story, differently from the other. It was surprising how students reacted by listening to the colleague's stories carefully. At the end of the class, the author (a 12 years girl) revealed what idea she wanted to represent when she was 7 years old and told us her story. All the students were invited to make a visual and written composition of their story and place it on the Padlet platform, as examples below.

**Image 3.** The girl skirt drawing and collage

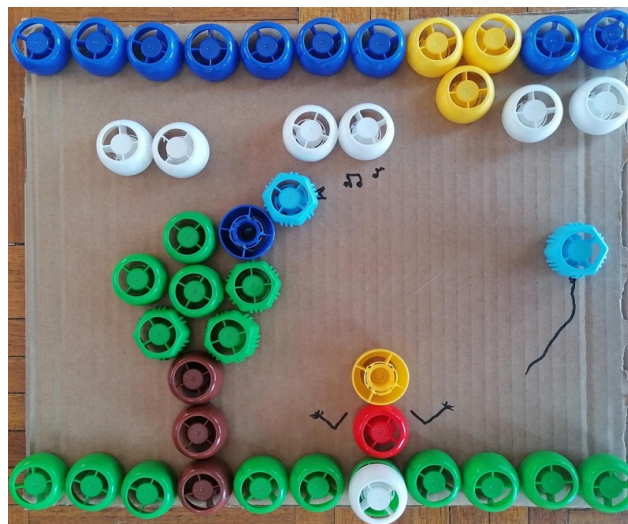


Author: Alice Machado, 2017

Isabel Matos made her composition with plastic caps on cardboard (image 4), and wrote:

Maria is a very pretty girl with blonde hair and she really liked to wear her favourite outfit, a red t-shirt with a white skirt with a painted chameleon. However, his favourite colour was blue! One day, after much asking, her grandmother bought her a blue balloon that Maria accidentally let go. He was very sad that he no longer had his favourite colour with him. The grandmother, who doesn't like to see her granddaughter sad and crying, asked her to look around her and check that the blue colour accompanies her everywhere. That's how Maria saw a beautiful blue bird, and behind the white clouds, the sky was also blue. Maria realised that blue followed her everywhere and that she could always see her favourite colour.(Isabel Matos, 2021, free translation)

**Image 4.** Blue bird



Author: Isabel Matos, 2021

Another student realised the composition on Canva platform (image 5), with the story:

Once upon a time there was a girl named Madalena who had a lot of imagination and was very fond of animals. In her spare time, she would imagine herself in the countryside with a lollipop that her brother had given to her, her favourite chameleon skirt. She would play with a huge bird that called Pepe and sometimes took him for a walk on its wings. She liked to think about it a lot because she always wanted to be a bird, but her mother had explained that it was impossible. Whenever she could, she would put on her chameleon skirt because it was a gift from her best friend who moved to another country. So when she got sad he imagined himself on that stage and everything seemed a little better. (Anonymous, 2021, free translation)

Image 5. My peace place



Author: Anonymous, 2021

At the end of the session, it was clear the relevance that not all have the same story, using it as a metaphor for explaining the importance of diversity and respect for the other, specially for these students that intend to become future teachers.

A collective book had been made in the following classes, where in groups a storybook had been made (image 6). In this book there isn't a single author, but all interact in each other's square paper with a specific color tone to write or draw. The dynamic sequence was to swap the square with other members of the group and interact on it, so that at the end of the class they could build up a square book. Students share that at the beginning of the process were not comfortable in leaving a non finished book, and shared that one one of the first time experiences of a co-authorship and collective learning. At the end all the squares composed the collective story made by the group, and they presented to each other's groups. "This object (book), becomes a repository of the manifestations that occurred during the session." (Caetano, 2019, p.253, free translation)

Image 6. Collective book and stories (CUFA)



Author: Students, 2021

One of the students (Cátia Amado) reflects on the class of 12/11/2021 and wrote on Padlet:

The teacher in a demonstrative and explanatory way, showed several books each with a different way of telling the story. To support this presentation, and at random, the teacher suggested reading some pages of the book *If I were a book...* When I heard some of the phrases from that book, I was immediately asked



a question: If I were a portfolio, what would I like to present and transmit? And this is where my starting point began for a possible portfolio of plastic expressions. From the smallest to the most foldable, from the simplest to the most creative. Books that just look at its shape make you want to leaf through. From this point we set out to discover what it is... a sheet of paper. We can feel, hear, tear, and let the imagination fly. With a sheet of paper we can fold and turn into a boat, we can shake and make a sound. Be careful, otherwise even the leaf can cut us! And if we add a few sheets, one glued to the other? Or if we just fold it in a few pieces and make a rip in the center? We can have... books/diary or even portfolios!

The first product (book) we got was made with simple folds. The difficulty felt and resolved together was how to make a cut in the sheet without scissors? Crease well and tear or use the table to make the cut. Here we can observe the sharing of ideas between the students and how we “got out of this problem” together.

The second product (book) was to make a dragon book using origami starting from a square, that then overlapped each other to create a foldout book.

The third product (book), made in a group and following the idea of the interior product, aimed to create a story together but starting from an individual one using drawing and painting as a technique using only one/two colour pallets. This task was initially difficult and confusing due to the presupposition for its accomplishment. The truth is that it was necessary to pull out a lot by the imagination, not only thinking about our story but also then fitting it into the story of the other. Also learned about working together, different points of view about the same thing or situation, and gained 3 dimensions of understanding, companionship on a way to respect and value other’s work in a safe and secure atmosphere of sharing. (free translation)

One of the Spanish students posts on Padlet:

I believe that it is a very creative activity and that it can facilitate a great diversity of learning for children, regardless of their age, since the level of difficulty of this can vary at the same time as the age of the people who carry it out. In my opinion, this activity encourages children’s imagination and they have to think about how to relate the different stories that each one initially thought of. It also stimulates the students’ creativity at the time of formulating their stories. (...) Finally, I believe that it is a way to apply teamwork in a playful and practical way. In conclusion, I believe that it is an activity with many positive aspects to be able to carry out in the classroom. Through this activity, it is possible to observe how art education can work. (2021, free translation)

According to the student’s feedback during the CUFA, there was a great emphasis on the techniques, materials, and books displayed, as pleasure moments of learning with outcomes. Students recognized that little by little, were getting engaged with this pedagogical dynamic, and started to visit and post more often at the Padlet. These formats “encourage your students to write up aspects of the research process and so begin to build the necessary writing momentum” (Hutchinson et al., 2014, p. 197).

Students reveal that the Piaget survey (2021/2022) that students replayed (high) positively that interacted among them, was encouraged to discuss and make questions about the CU, and consider an added value to their future career. Analysing the 27 student’s replays from an digital evaluate form; 51.9% considered usefulness the new technologies (Padlet), that is practical and thus achieves the participation offline to the presence of all and 59,3% were satisfied. The Padlet platform is easily accessed and handled. In moments of sharing and reflection, students validate as facilitators in terms of teaching and learning at the UCFA. The voice of another student says:

I wasn’t expecting to learn as much as I learned in this CUFA. Not only did I acquire knowledge, but I also learned to enjoy the topics covered. This was an area that I didn’t have much interest in, but I learned that it is much more than having talent or not. It is possible to teach different topics to children in creative ways. I learned to reflect with pleasure, a pleasure I didn’t know before. The care in class preparation and the environment organised by the teacher were two aspects that I noticed that made me very comfortable and that I want to apply the same to my future students. I won’t forget the day I went to class with the flu and the teacher offered us hot tea to drink during class. This was a gesture I will never forget. The learning environment does not always have to be just sitting and listening to the teacher, it is also about relaxing, observing and learning. (Anonymous)

Offering a landscape of a diversity of possible knowledge drives us to the “not-known” (Atkinson, 2015). Enable the group to re-evaluate, re-write, re-think, re-thought.... In which, through a dynamic network a relational capacity increases and can enhance learning by what Jenkin (2006) calls a “participatory culture”. Understanding and accepting learning as a continuous process, that Capra (2002) shares as:



Giving meaningful impulses rather than precise instructions may sound far too vague to managers used to striving for efficiency and predictable results, but it is well known that intelligent, alert people rarely carry out instructions exactly to the letter. They always modify and reinterpret them, ignore some parts and add others of their own making. (...) When people modify instructions, they respond creatively to a disturbance, because it is the essence of being alive ... Offering impulses and guiding principles rather than stretch instructions evidently amounts to significant changes in power relations, from domination and control to cooperation and partnerships. (p.112, 113)

#### **4. The book as a space of learning: studio practice based as an exploratory understanding of a collective narrative**

At the Instituto de Educação the CU of Education and Artistic Dynamics assumes in its programme that art education can contribute to visual and artistic education, by assembling some creative processes that result unto learning objects. Students were asked to create individual research notebooks and produce a reflection about it.. A Moodle and Padlet platform had been created previously, as a repository of all the information regarding the CUAD; with articles, videos, so that students could assess, and also replay to students their tasks, exploring research notebooks, and author articles, promoting debate. The Padlet had been organised to divide the class into seven online groups, and each one had a name regarding a specific book part. All groups read the author's articles, and was expected to dialogue about them. Padlet was named as part of a books, such as:

Binding group - five students wrote these questions: what are the techniques to better get in touch with our inspiration? Two of them ask: what are the strengths and weaknesses that distinguish between choosing to make the notebook manually or digitally?

The spine group - our students wrote about the readings on Rocha's (2019), highlight the following sentences: "The need to construct the book object is above all an element of reflection" (p. 16); "The book empowers the place of experience" (p. 17); and the main question is related to what distinguishes a research notebook from a field note journal? What are the essential elements that make up a research notebook?

These questions imply multiple answers, favouring the side of collaborative learning, responding to the understanding of the reading and writing. The student 's feedback from the author's articles was enthusiastic and critical, and also recognized as an inspiration for further writing. For the author, it raises an empowerment from the recognition concerning the process of self-re-construction, providing data for the PhD investigation. Somehow it was easier to be exposed to criticism, reflections, and questions at the on-line session, making it easier to follow student's reactions. Enthusiastic was also to follow the students' work in progress with their posts on Padlet of research notebooks. One of the students represents her first reflection about what is necessary to make her research notebook (image 7). Another student (2021) prefers to use image as tool for better explanation:

I am using it to build my research notebook. On the cover and back cover I will use musgami paper and throughout the notebook I will have white sheets and cardboard. To join the sheets I will either use large clips or attach with fabric using materials I had at home. My idea is to build my notebook in the shape of a hand in which it represents several meanings, one of which is the association of the hand as a representative gesture of how to express art. (free translation)

Image 7. Research notebook



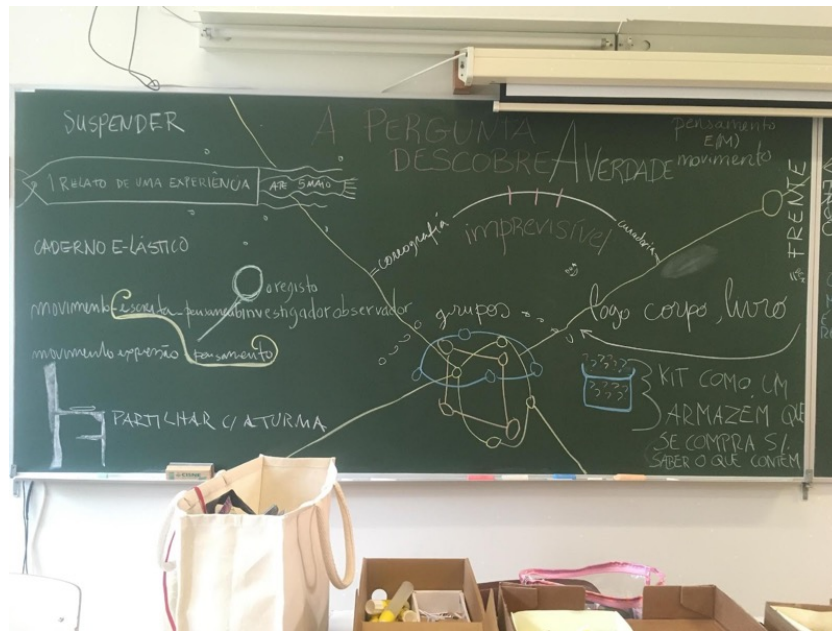
Author: Student, 2021

Another student's written reflection about Rocha (2021) highlights the different ways to make a book. "The notion that research is a place for measure, as a tailor can design, cut and sew a garment. The experience of book manufacture becomes a space and a zone of dialogue between the self and the object, and the other" (Rocha, 2019, p.4). This was an interesting example from the point of view, in which there are countless ways to make a book. It is important to mention that the first stage of this artistic notebook was not easy, for the initial process as one student reveals

How am I going to make an artistic notebook? After viewing several examples from colleagues, I considered doing something simpler, and I chose to do it in digital format. My artistic notebook is running on the Canva platform, which I believe is the most suitable for these contents and, also for being an easy tool to work and easy to understand. So far, I'm really enjoying the result and throughout the semester, I will support it with contents that I think are relevant to be present. At this moment, my notebook already has a shape. (2021, free translation)

Later on, other session took place at the Instituto de Educação in a classroom with a big chalkboard (image 2) that became our (old) Padlet platform as a faithful repository of the session, using an oversized green pages for diary writing, where professors constructed an illustrative map of relational writing using symbols, ideas, simple notes and drawings. Sometimes it included notes for what's yet to come, other references for authors and artists, questions asked by students, and so on... This approach is based on sketchnoting that "is nothing more than a way of taking notes in a visual format, a creative way of taking notes and organising information. It is a visual thinking tool that allows you to transform all or any type of information" (Akon *et al.*, 2019, p. 8). Metaphorically the chalkboard represents a book page fully open for all of the students and teachers. Each page is turned over by cleaning totally or partially. The book page represented in the image below (image 8) is related to Corpography (Rocha, 2021), a theme explored in co-authorship, searching for the place where body and books meet (human body and book body), sharing different approaches to learning.

Image 8. Chalkboard book at Instituto de Educação



Author: Ana Serra Rocha, 2021

Resnick (2007) presents a kindergrander (model) style of learning, that can be applied to all ages, and embodies a way of approaching the spiral cycle to learning thought: imagine, create, play, share, reflect, image, create and so on, creating a movement that brings together the consciousness, experience and reflection. This creative network regarding a way of thinking expands the responses contemporarily, towards a rhythm of uncertainty, impermissibility, and a constant need for awareness and interconnections.

## 5. Closing the book: proposal for discussion at Uni(versity) a world to be

Along this article the author essays an insight to the question: how can book making be understood as a tool for learning, as a mediator and as a collaborative piece of knowledge. Wondering how can a practical pedagogy in studio-practice based learning become a dialogical space for both students and teacher to (inter)act in their own signature of pedagogies (Orr, 2018), fighting university silence and absence of student's enrolment. Students recognized that at the CUs, artistic methodologies are flexible and take place simultaneously in different directions, replaying for action and use of a wide range of materials. "Metodologies should be responsive, driven by requirements of practice and the creative dynamic of the art/design work. (...) It acknowledges complexity and real experience and practice. (...) Increasingly, this has involved the use of various media (and multimedia) to integrate visual, tactile, kinaesthetic, experimental data into 'rich' information." (Gray, 2017, p.72)

During the CUs at both Universities, discussions occurred among students and teachers, referring to their needs, processes of achievement, expectations and also how students implement the book experience in their professional areas. One of the frequent students' disappointments was that the theory at the CUs in general are difficult to be applied immediately at the internship or professional area. Students were able at CU (Piaget) to draw and organised a structure activity with their children and return the feedback that one of the reasons their were enthusiastic about was finding the possibility to implement directly into the professional area, and sometimes the practice done and the related theory gave the chance to establish a common sensation of the applicability of the running course.

They considered the studio "where our capabilities of thinking, making, and doing merge amid the interactive and messy multidirectional process that give to our actions and aspirations" (Sullivan, 2017, p. 56). Driven by studio based research, all the participants became aware that art education allows for a broader understanding of how students perceive knowledge, use creative thinking, allowing dynamic integrations for an immersive learning where consciousness is fully present. At both CUs in the degrees of Basic Education and Education and Training, art education students were aware of the combination and variety of educational resources and tools. Within this frame, students reveal that book making produces a flexible thinking (individually and collectively) and acts as a didactic resource, that they reuse in their professional context, brings the results to the class. The teacher becomes a mediator, a guide, encouraging students to become what they are doing recognizing individual responsibility and ownership in the process to become interactive and integrated among the learners (Barnett, 1997). Welcoming the unpredictability of yet to come (Atkinson, 2015) the chain of curiosity, experiment and



commitment build up a truly dialogic teaching-learning proposal, that includes reflection and acceptance from the other discourse for “a systematic process in which we work together, independently, to analyse and impact professional practice in order to improve our individual and collective results” (Fullan, 2018, p. 3). Art based research engage a way of inquiring allowing a more flexible learning experience, with a creative, organic and innovative knowledge of understanding processes and results, since “learning transits and scenarios in an ongoing way by creating-thinking-understanding-sharing-dialoguing.” (Petry, 2021, p. 9)

At the beginning students said that the portfolio demands too much time, but as they get into it, they become more engaged and use the portfolio as a pedagogical resource. At Instituto de Educação the research notebooks displayed at Padlet platform explore the class as a community where all students access each other’s work. At the Piagets Institution, the class made a collective e-portfolio, where students become co-authors, and integrate each other’s work. The roles of students and teacher interwoven naturally, allowing dynamism and a better connection with the students’ needs and interests. At both CUs, using books as a metaphor, as a tool or as a mediator for creation, help students to express the CUs content and educational concepts, generating a narrative that was spatially organised. Including letting themselves go out of their comfort zone, in order to engage in a flexible, openness and intuition (Levy, 2018), not fitting at a specific space, but rather build up the space according to the needs. During the CUs students become more confident and naturally share their concerns and expectations during the period we wore together in class, establishing a friendly relation and an openness of their beliefs as future professionals. One of the reflections they had not done before is related to the teacher’s place. There is a collective reflection about how the teacher could be prepared to protect him from difficult situations or even unexpected moments. Students act on an emotional level with children and put themselves a lot into building up a ‘safe’ relationship.

Nevertheless, a general understanding of this approach is a living experience, allowing students to participate actively in their learning process, and potentially thinking in different scenarios, crossing boundaries of academic conservatism, giving a possibility to think collaboratively, connecting ideas and experiences, into a plan that will become a book object. One of the changes that were interesting to notice was to perceive that student’s pay more attention to the learning environment while they wore in the classroom, and developed a participative attitude towards their performance as university students. So maybe it is not so much “new knowledge,” but new ways of understanding and applying existing knowledge. (Arrows, 2008)

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All my students and group of teachers I come across. To the question (still to be answered) made by one student from the Instituto de Educação: Is there any reason why you never write in your books?

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