

A PROCESS BECOMING...
AN EXPLORATION IN AUTOBIOGRAPHY & JOURNALING

by

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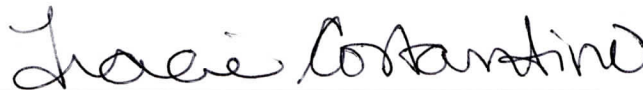
2013

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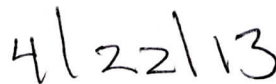
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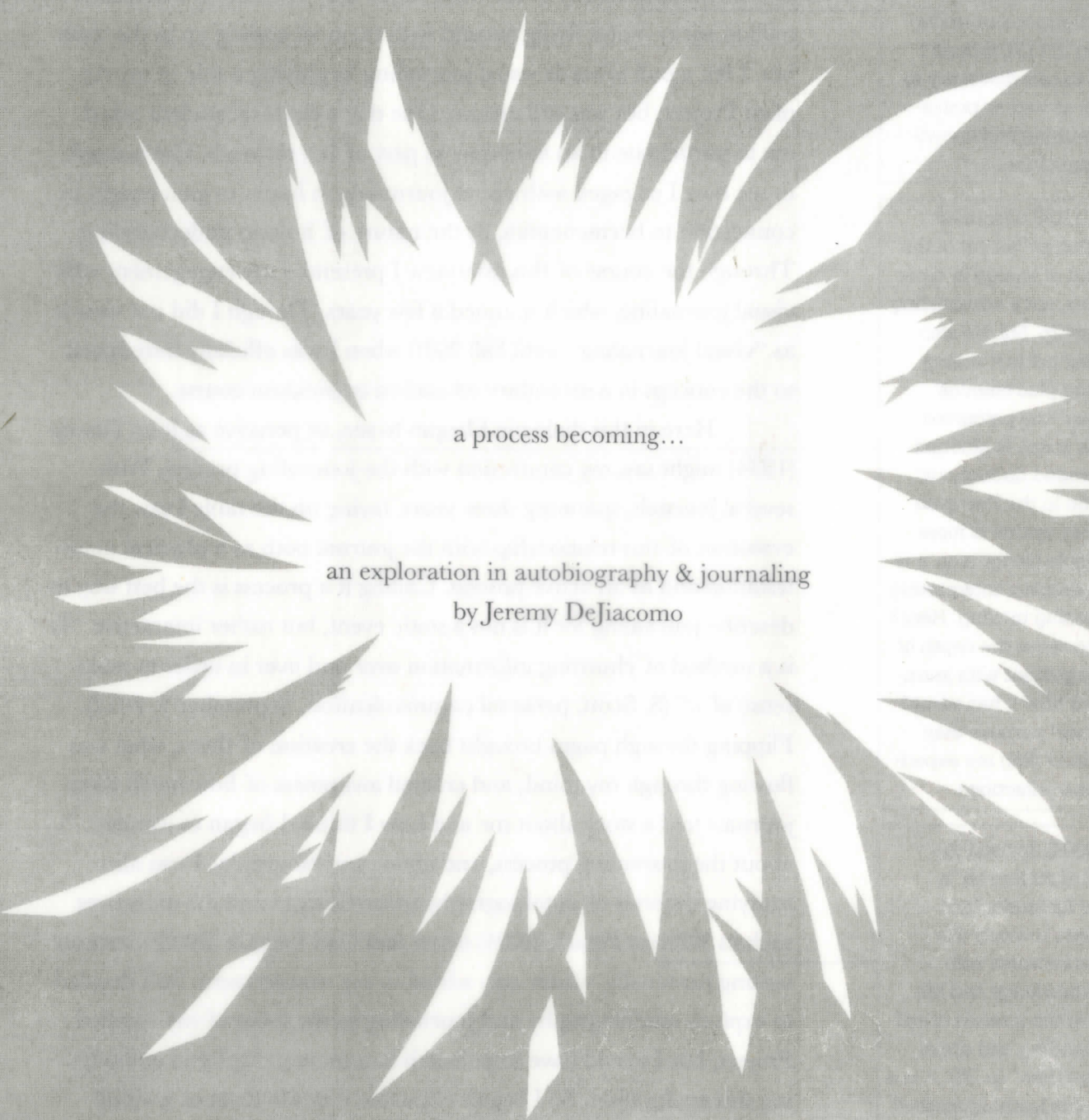
Approved:



Tracie Costantino, Major Professor



Date



a process becoming...

an exploration in autobiography & journaling

by Jeremy DeJiacomo

This is reminiscent of Jerome Bruner's (1996) "spiral curriculum" in which we start with an intuitive understanding in the classroom and then return or spiral back to come to a more formal or structured understanding (p.119), though I apply it to self-discovery in personal as well as professional learning and knowledge acquisition.

Dewey (1934) described perception as "an act of the going-out of energy in order to receive, not a withholding of energy" (p. 55). He also discussed not just seeing or hearing plus emotion, but rather "the perceived object or scene is emotionally pervaded throughout" (p. 55). So in the Deweyan sense, perception is more than simple recognition it is seeing, sensing, interpreting and meaning making. Here I began to sense the depth of my engagement with journaling and how it has served this "other" purpose than simply recording my experiences and reflections.

Pinar (2004) devised the method of *currere* as "a strategy for students of curriculum to study the relations between academic knowledge and life history in the interest of self understanding and social reconstruction" (p. 35). It is a continuous learning method based around autobiographical experiences. I interpret and apply his work to both personal and professional spaces. *Currere* is also a process I interpret in connection with the journaling process, which is also based in personally lived experiences.

To be completely honest I had no idea what I was doing when I set upon the path to find a focus for my Applied Project. I kept spiraling around ideas from one to the next, never fully invested. It was like a million sticky-notes flying around with them all ending up in the trash bin. I felt a pull towards visual journaling as playing a role in my Applied Project, but was still unsure. One day a doctoral student asked me to participate in an interview as part of her research. She wanted to see how I engaged with visual journaling in hopes to gain insight in connection to hermeneutics, or the nature of human understanding. Through the course of this interview I presented my engagement with visual journaling, which spanned a few years. Though I did not view it as "visual journaling" until Fall 2010 when I was officially introduced to the concept in a secondary education curriculum course.

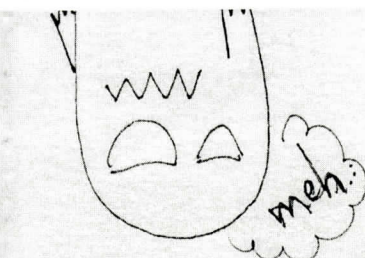
Here in this dialogue I began to see, or perceive as John Dewey (1934) might say, my connection with the journaling process. With several journals, spanning three years, laying on the table I saw the evolution of this relationship with the journal both as a physical manifestation and as an active process. Calling it a process is the best way to describe journaling for it is not a static event, but rather interactive. "It is a method of churning information over and over in order to make sense of it" (S. Scott, personal communication, September 5, 2012). Flipping through pages brought back the creation of them, what was flowing through my mind, and created awareness of how much these journals told a story about me and how I think. I began to wonder about the journaling process, and about autobiography. I was also studying theories of autobiography in curriculum and life narratives such as William Pinar's (2004) *currere* and Carl Leggo's (2008) views on writing personally, which only added to my wonderment. So I decided to explore autobiography and journaling as the focus of my Applied Project, but I would have to pursue it in a manner fitting to embodying this exploration. So I began to pursue it in the form of a visual journal.

I have come to call this work "a process becoming..." because it is the core of what I engage(d) in while exploring journaling

and autobiography. It has been, is and will continue to be a process of becoming for me. My interests in autobiography began in an art education curriculum, pedagogy, and practice course where I met the work of William Pinar (2004) and his ideas on *currere*, “the systematic study of self-reflexivity within the processes of education” (p. 35). His work focuses on making curriculum a more accessible process for both educators and students by interrelating it with lived experiences. The more I thought about it, I began to see a relationship between Pinar’s *currere* and the process of journaling. They both constituted similar aspects of regression/reflection, progression/exploratory, analytical/observational, and syncretical/creation, which I delve into these aspects through the course of this work. Jennifer New (2005) adds to this connection by breaking down the journal as a process of observation, reflection, exploration, and culminating in creation. Both processes are also ongoing and constantly in a state of becoming. For once we reach a culmination of synthesis or creation of new understandings and ideas we begin anew to continually evolve our understandings of self and the world around us. It is this point of blurring the barrier between such processes that I begin to explore autobiography through journaling and what they can be.

At first I engaged in large poster size journal entries, focused on synthesizing literature with visual journaling. While these were intriguing and allowed for an interesting evolution of thought across and around the page they presented a challenge when negotiating their size with academic text and formatting for a thesis-style booklet. So my process of inquiry needed a change; thus it evolved into smaller, standard letter paper size entries. I also find this is more intimate for the journaler and more accessible to the viewer than sprawling poster pages. These entries serve as the heart of my research and combine into a hybrid text with overlays to incorporate a narrative of the process (Barone & Eisner, 2012). For in researching autobiography, why not write personally since we live personally (Leggo, 2008).

“Our personal living is always braided with our other ways of living—professional, academic, administrative, artistic, social, and political” (Leggo, 2008, pg. 6). Leggo (2008) discusses the personal nature of living and experiencing life as inseparable from our “professional” lives. In order to separate the personal from the professional we have to remove ourselves from our profession, or as Leggo (2008) puts it, “remove the dancer from the dance” (pg. 6). We cannot do this because without the dancer there is no dance. This is especially applicable in terms of autobiography. There can be no autobiographical inquiry without the personal.



men:

what's autobiography?

Hmmm, where to begin...

what do you guys think?
definitions, interests, theory...

do you visual journal?

what's a visual journal?

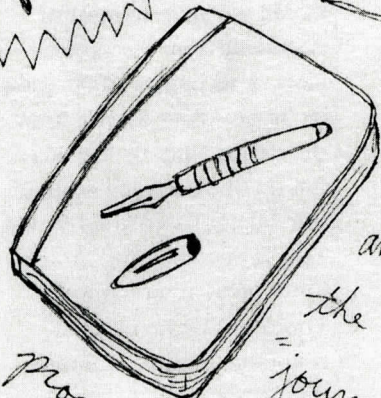


well one way to describe autobiography is simply telling one's life account from their own perspective, but we can take the process of autobiography further...

VISUAL JOURNAL

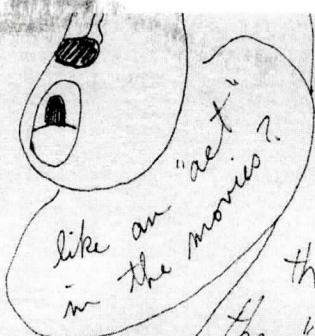
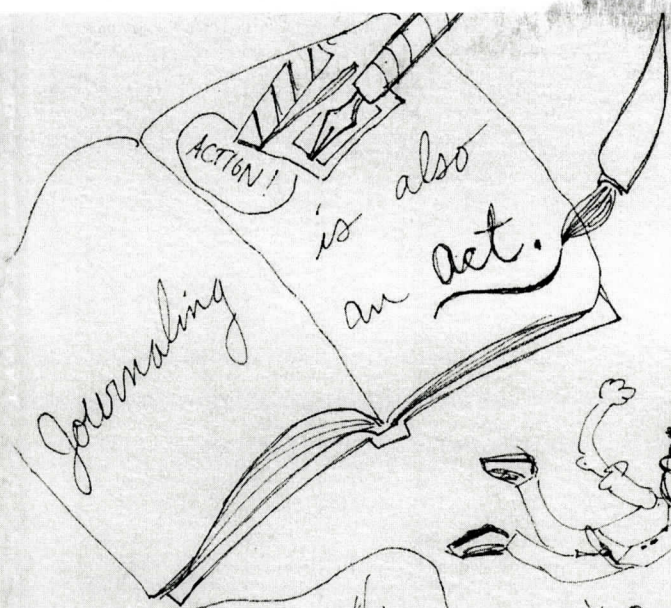
question

is it different than a traditional journal?



The basic idea is to use both written & visual forms to construct thoughts, ideas, and as a means of expression. It's taking the reflective inquiry nature of a conventional "journal", but taking it into exploratory and visual expression mediums. I also approach it as a process, a method of churning information over and over in order to make sense of it. It is a place for expression, as well as cognition. A PLACE TO UNDERSTAND

A CREATIVE THINKING TOOL



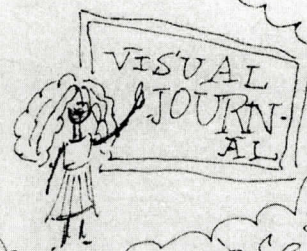
No, it's an action. It's not just a physical thing, it's an action the "journaler" engages in, it's a process, as I mentioned before. As Jennifer New (2005) discusses in her book *Drawing from life*, she analyzes the primary uses of journals as:

- observation, reflection, exploration & creation. These are all actions that the journal serves as a conduit for and embodiment of.

Journaling allows the journaler to engage with the surrounding world through observation, then engages one's experiences, through reflection, allowing the journaler to become aware of interests in exploration through observation and reflection. This ultimately leads to creation, whether it is a tangible product or the creation of a new understanding.

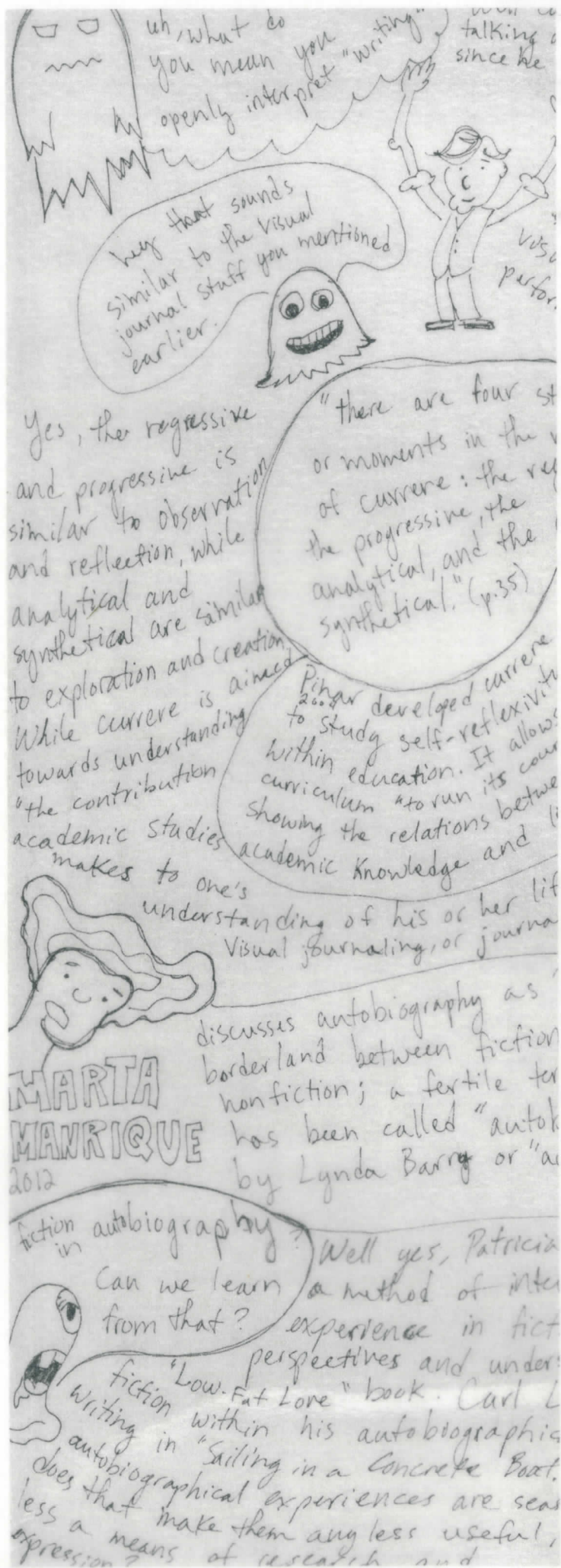
It is a process that is similar to autobiography and journaling actually embodies personally lived experiences that are both personally expressed or told. Carl Leggo discusses how we live personally, or as I reimagined it, why not express personally, or I write openly interpret personally.

is there anything you learned from journaling?



What I discovered was that I had been doing a form of visual journaling all along. It was disconnected and relegated to class sketchbooks & the margin doodles of notes, but it was visual thinking, it was journaling. I also noticed how telling journaling is of the "journaler" so I decided to explore its autobiographical nature, this creating this work.





Pinar (2004) states that "currere seeks to understand the contribution academic studies make to one's understanding of his or her life (and vice versa), and how how both are imbricated in society, politics, and culture" (p. 36). We live in both professional and personal circles and currere seeks to understand the connections between the two. This creates an opening for Pinar's method to explore how we live, work, and study personally

"Writer and reader both are responsible for the universe brought into being through the act of reading" (Greene, 1995, p. 77)

New (2006) writes "there is a logical argument that all fiction is generated on the basis of the inner experience of the writer and that we read it by matching it to our own inner experiences" (p. 122). When we are engaged in narratives we are lending the work a part of ourselves to make it accessible to us and not solely taking from the work. Fiction is thus created by both the author's experiences and our own, giving them new context and new meaning.

"Recall that Jean-Paul Sartre reminded readers that, when confronted with a fiction, they have to create what is disclosed when they read- they have to give it life" (Greene, 1995, p. 77)

Leggo (2008) writes that "the stories we tell about our living experiences will teach us how to live with more creativity, confidence, flexibility, coherence, imagination and truthfulness" (p. 27). Essentially our stories inform us. We relate to them through our experiences and so do others, informing them about you and themselves simultaneously.

New (2005) describes these stages as lying on a circle for "a journal keeper can enter the process at any point" (p. 10). It is also circular because each stage is constantly feeding into the others. New also notes that journals "help an author to look outside his or her usual confines and to revive the senses" (p. 10).

I further explore journaling as an "act." Not just a passive practice but an active engagement in both the physical and cognitive sense. I refer to it as a "process," a way of continuous thought exploration. It is similar to Jennifer New's (2005) analysis of the purposes of the journal. New (2005) discusses journaling as observation, reflection, exploration, and creation. Journaling embodies each of these aspects in a continuous process that culminates in creation of new understandings, physical or not. Then the process starts anew. A single understanding or creation is not merely the end, but another beginning.

I recall the day in my secondary curriculum class that I was officially introduced to the concept of visual journaling. I took to the practice almost too naturally and later realized I have been engaging in this practice of thinking and processing for years, but just did not have a name for it. This was just the beginning though, for it marked the start of my journey of what journaling can be and the creation of this work. Looking at my own entries, at the entries of fellow classmates and hearing how people respond to individual styles of journaling, I began to see how telling of the journaler this practice is. It is a process that is imbued with the journaler's perspective.

Bruner (1996) writes that "nothing is culture free, but neither are individuals simply mirrors of their culture" (p. 14). We are influenced by the culture and environment that surrounds us, but it is an interaction between use and our surroundings that gives rise to shaping and influencing us.

Leggo (2008) also says "everybody lives autobiographically, all the time" (p. 10). In this sense we therefore cannot separate ourselves from ourselves. We live autobiographically, we live personally, so why not write, or more appropriately journal, personally?

I have begun to see how journaling embodies autobiography. These entries are personal and tell the story of my own perspective as informed through reading, experience, and the world around me. I recall Bruner's (1996) work on culture and how it informs us. This idea informs us how journaling is a means of engaging not only ourselves, but also the world around us. I also see the value of embracing this personal nature, as Carl Leggo (2008) says "There is no need to separate the personal from the professional any more than we can separate the dancer from the dance" (p. 6).

Through the course of these journal entries I frequently interchange "visual journal(ing)" and "journal(ing)" for they are rather one in the same in my perspective thus either "name" is appropriate. I do not delineate between the two and believe the form of this research adequately embodies the "visual" inquiry side of journaling.

Simply put, Moon (2006) defines a learning journal as "essentially a vehicle for reflection" (p. 1). She goes on to further develop what a learning journal is: "an accumulation of material that is mainly based on the writer's processes of reflection. The accumulation is made over a period of time, not 'in one go'. The notion of 'learning' implies that there is an overall intention by the writer...that learning should be enhanced" (p. 2). In this general form, learning journals have vast creative possibilities.

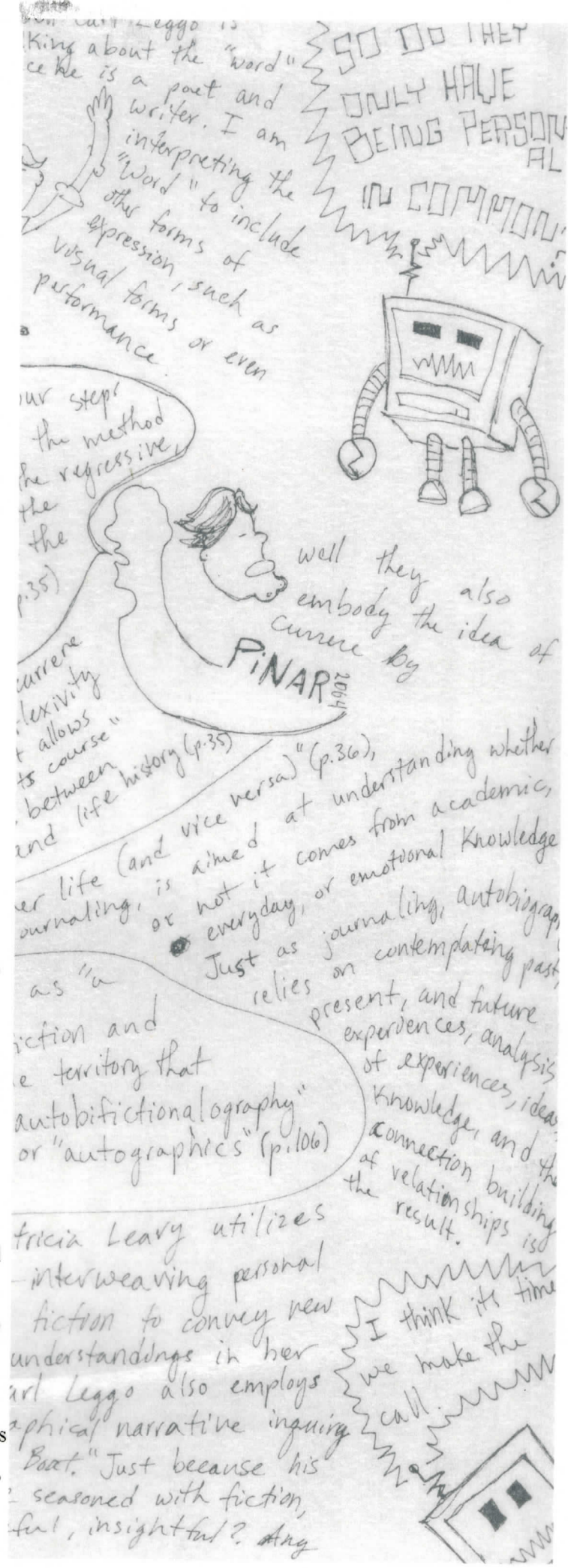
I view visual journaling more in line with Jennifer Moon's (2006) "learning journals," but also see them as inherently autobiographical no matter the purpose of inquiry whether it is personal, professional, or educational. It is an organic evolutionary process of thinking, which also allows for better understanding of self the more we engage in it.

I begin through a discussion with a few characters that have manifested themselves in my visual journal practices. They act as embodiments of how I interact with readings, experience (creating understandings), and the world around me. They are able to pose questions, support or contend my understandings and offer a way of negotiating multiple perspectives. Here I ponder where to start my exploration of autobiography through journaling after a long road to finding a focus for my applied project. Now all I have to do is begin...

What might autobiography and journaling be? To define autobiography in the conventional sense is to simply tell one's life account from one's own perspective. A traditional view of a journal is along the lines of a diary, which is simply a reflective/descriptive recording tool. While these ideas are one understanding of journaling and autobiography, they can be so much more. I see the basics of a visual journal as a means of utilizing both visual and verbal thought processes to reflect and express ourselves. It takes the reflective inquiry of a traditional journal, but applies it to visual communication and expression.

I pull from Leggo to inform my understanding of narrative in journaling and autobiography and the personal nature of life, but I utilize Pinar's (2004) work on *currere* to form the basis of my view of autobiography. Pinar (2004) outlines *currere* as a process in which there are "four moments in the method...the regressive, the progressive, the analytical, and the syncretical" (p.35). I relate these to New's (2005) ideas I discussed earlier: observation, reflection, exploration, and creation. The "moments" of re/progression and analysis are similar to observation, reflection, and exploration, while synthesis and creation flow along similar lines and are usually the culmination of the process and from which it can start anew.

I also tie in Martha Manrique's (2012) work with visual research in which she discusses "autobiography as a borderland between fiction and nonfiction; a fertile territory" also dubbed "autobiofictionalography" by Lynda Barry (p. 106). But does this potential of fiction in autobiographical narrative pose a problem? I do not think so for there is still much to be learned from insights in fictional situations. Carl Leggo and Patricia Leavy demonstrate through their work the role of fiction in autobiography. Leggo (2012) utilizes fictional characters to tell his own autobiographical story of his teaching experiences in his book *Sailing in a Concrete Boat*, does this de-legitimize his experiences? Leavy (2011) informs her fictional writing in *Low-Fat Love* with her own lived experiences. I do not view fiction as a hindrance or problem in autobiographical narrative, but rather a tool to de/re/contextualize experience.



I wonder what literature says about autobiography and journaling and in the words of a professor "what do theorists do for journaling?" So I call a "round table," so to speak, of the theorists I look to to inform this autobiographical journal inquiry. I have invited such guests as Maxine Greene, John Dewey, Charles Garoian and Jennifer Moon, among others, to participate in the proceedings (all accept of course). Lets begin by seeing what they offer.

Dewey (1934) jumps right into the fray by linking journaling to his ideas of "perception" and "live creature." The perceptive nature of journaling, that is to say the merging of seeing, sensing, and emotion into the reflective and exploratory nature of the act is conducive to actively (and awareness of) perceiving the world around us. Embracing our senses as a part of how we interact with and live in the world around us leads us down the road to becoming a "live creature" that is to say we are able to engage in "experiences" (specifically aesthetic experiences). When we are engaged in an "experience," aesthetic or not, we are actively perceiving with the full engagement of our cognitive consciousness and not simply experiencing through instinct, there is an awareness of the tension between ourselves and the world around us. Greene (1995) adds to this through her work on thoughtfulness and releasing the imagination leading to "wide awakeness." She says that by awakening our imagination our bodies are brought into play, exciting our feelings, and opens the doors of perception (Greene, 1995, p. 28). "The role of imagination is not to resolve, not to point the way, not to improve. It is to awaken, to disclose the ordinarily unseen, unheard, and unexpected" (Greene, 1995, p. 28). To become wide awake we must be aware of the other places, voices that reside within the space of the in-between. It is seeing with awareness of and engagement of the "other."

These ideas are similar to Leggo's perspective with personal narrative and living autobiographically. Leggo (2008) states "we need to write personally because we live personally, and our personal living is always braided with our other ways of living-professional, academic, administrative, artistic, social, and political" (p. 3). We engage in life physically, mentally, emotionally, personally and professionally, so we should embrace and express how we engage life. Journaling allows us to transcend barriers, to imbue and embody expression, thought, and experience. It is an embodiment of Leggo's view of autobiography as "both transcendent and immanent, both inside and outside, both internal and external, both personal and public" (p. 3). Bruner (1996) also discusses narrative as a mode of thought. He discusses it in terms of

I view journaling as a method to work with these theorists' work. It is a way of liberating the work of these authors so they may be re-presented in terms of autobiography and journaling. Jones/Olomo (2008) discusses how she works "together every time we work individually," which is in relation to working with others' work or writing, not necessarily collaborating with them (p. 195). I view how I work with these theorists in a similar fashion. I work with and interpret their work in terms of an autobio/visual journaling process.

"No creature lives merely under its skin; its subcutaneous organs are means of connection with what lies beyond its bodily frame, and to which, in order to live it must adjust itself, by accommodation and defense but also by conquest" (Dewey, 1934, p. 12). We are not lone beings living in a void, we are part of a world that demands the use of our body facilities to the their full potential. To engage in living any less "fully" is to deprive us of experiential living.

"We represent our lives (to ourselves as well as to others in the form of narrative" (Bruner, 1996, p. 40). We automatically relay ourselves in a narrative manner, should we cut that aspect of ourselves out when pursuing academic work?

Journaling can be viewed as a route to liberation. It's through literacy of thought processes that we help ourselves.

"The journal helps us see" (New, 2005, p. 15). The more aware we are of how we view things, the better we become at "seeing" and experiencing the world and our interaction with it, to it and on it.

"The journal records the process" (New, 2005, p. 152). Process is valued over the product for it is through process that understanding and meaning making takes place.

"The most elemental purpose of a journal is to serve as a place to record observations, whether about the fate of the prairie or about the changes in our own bodies" (New, 2005, p. 20).

"Reflections situated over time occur when actions and thoughts are recovered, reviewed, revised, re-evaluated, reordered [re-lived] and embodied in time's containment" (Burnard & Hennessy, 2009, p. 3). We de/re-construct our experiences through reflection practices.

managing and organizing knowledge of the world in terms of the treating of people and their plights (p. 39). "Skill in narrative construction and narrative understanding is crucial to constructing our lives and a "place" for ourselves in the possible world we will encounter" (Bruner, 1996, p. 40).

Pinar's method of *currere* essentially lays out the process of autobiography. Though he bases it on the interaction with curriculum and for academics, the method embodies the journaling process. *Currere* is inherently based in autobiography, forging links between academic study and lived experience. It is personal and is a continuous flow of learning about one's self, the world around us, our interactions with others, and our studies. Pinar argues for curriculum as "a coursing, as in an electric current" and that we should "tap this intense current within, that which through the inner person, that which electrifies or gives life to a person's energy source" (p. 37). *Currere* flows through the moments of regression, progression, analytical and syncretical. These also make up the basic flow of journaling as observational, reflective, exploratory, and creative (New, 2005, p. 10).

New (2005) urges that "visual journals may provide stronger records of the cultural milieu in which they were created than their purely written counterparts. Rather than describing the stuff of the day, they are often made from it" (p. 12). The journal is telling of not only ourselves, but also of the culture we are embedded in. "They are a place to play, a safe haven from our embedded editor" (New, 2005, p. 13). New situates journaling as a place that transcends personal and professional and is an antidote for the fact that "our society makes little room for reflection; we are so focused on the future that thoughtful examination of the past and present are rarely encouraged" (New, 2005, pg. 64). Journaling allows, encourages, even requires reflection, but it is more than just simple descriptive recording, that is not reflection, reflection is an active process.

Burnard and Hennessy (2009) discuss reflective practices, which is an aspect of the journaling practice. They consider many forms of reflection, whether it is reflection on action, for action, in action, but they come to the understanding that "reflective 'practice' does not imply a precise format of instruction, but rather learning to take multiple perspectives: a mutual engagement in self-reflective workouts" (Burnard & Hennessy, 2009, p. 9). Burnard and Hennessy (2005) maintain that reflection is not simply a recollective form in a thought or action that is already passed or lived through, but that it constitutes action, though it may be in different time frames (p. 3).

so is this
just one
giant thought
bubble?

"a journal enables a learner ~~to~~ go back over material that s/he has learned and expand the ideas or the linkages between ideas"
 "moon"
 "is"
 "auto"

and you
 both more through
 and border-cross,
 between written/vision
 public.

Journaling is connected
space, through non-living
Journaling inhabits
art/scholar, self-understanding
embodies the "in-between"
and the "in-between" embodied
journaling.

Journaling allows
to take autobiog-
narratives, it can
right on the
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those

physical & de/contextualizes

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De

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of living world

Legend

ing in the
Our experiences
are mediated
autobiography
is a means
of embodying
anything that
we know
carry the
for our
message

ourselves hold as well as
 those our surrounding, thus
 shaping culture holds to.
 To this brings thought processes
 become more aware of the
 and allows us to
 pedagogies and
 influence by
 influence by
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 than
 than

Journaling allows us to take autobiographical narratives, it can shed light on the pedagogical

Journaling:
[and vice versa]

for
to break
the connection
between
the two
things.

JOURNALING AND WRITING

INTERVIEW

BROWER

I hold to the process of us to the agency and be made by

I hold to the process of us to the agency and be made by

I hold to the process of us to the agency and be made by

"Double nature
of gaze and
autobiography: the
person who
reads or reads
of being (Lurie
1964)
conscious
of all

for journaling:
[and vice versa]

SO WHERE d'ES THAT LEAVE THE

JOURNALS

ITS AUTOBIOGRAPHIC & NATURE

hey switch those back!

hehehe

Mmm

Uhh



THE BIG MAP

Learning Journals - Moon

alterity

Journal Visual AUTOBIOGRAPHY

Post-Structural / modernist theory

de/re/territorialization

Dewey

Greene

Limens

OR?

"liberation" Freire

auto/hography

the "in-between"

Bruner

is there a place in literature and theory to place visual journaling? Or is it the place/space that de/re/constructs literature and theory?

Charles Garoian (1999) offers his work with limens in terms of the journal being a "liminal servant," in which its mission is "to create thresholds, to expand the parameters of liminal space and to dwell in its polemical space where 'meaning is contested and struggled for in the interstices *in between* structures' (Conquergood, 1991, p.184)" (p. 43). Limens are essentially thresholds, borders, or "a neutral zone between ideas, cultures, or territories that one must cross in order to get from one side to the other" (Garoian, 1999, p. 40). Journaling offers a space in which we can explore multiple thresholds, to explore the places we inhabit, to de/re/construct them, to cross them to reach new understandings (Garoian, 1999).

So if journaling is a space that de/re/constructs place, then does that leave it in the *in between*? As a process of de/re/territorialization as Deleuze and Guatarri (1983) might say. It is a form of embodied knowledge, it is a way of knowing that engages the body, mind and social limens (Davidson, 2004). Patrick Slattery (2006) might say that the journal allows us to explore our own perspectives of understanding for "society has become a global plurality of competing subcultures and movements where no one ideology and episteme (understanding of knowledge) dominate" (p. 19). Is there a more important goal than to find a way to navigate through the plethora of plurality and move through/with/in experience and understanding in the world...

"The potential for spatial critique through performance finds its compliment in cognition in the form of liminal, contingent, and ephemeral epistemologies where knowledge is not "narrativized in advance" but determined by the coexistence of cultural experiences that each participant acts out through performance" (Garoian, 1999, p. 51). Journaling is an autobiographical performance in which we "act out" our narratives, giving them shape and voice.

"What is Post-Modernism?"

It is a question...that can be answered only by recognizing that postmodernism is in continual growth and movement, and thus no firm definitions are possible-at least until it stops moving" (Slattery, 2006, p. 23). I find this appropriate for autobiography and journaling, for they are active processes, therefore they have evolutionary definitions that allow them to continually grow and change. They live just as we live and cannot reach a definite "name" until we stop living.

"What defined the embodied consciousness of the living human being was 'the capacity of going beyond created structures in order to create others'" (Greene, 1995, p. 55). As "living beings" we have the potential to go beyond created structures, to further the bounds of understanding.

"Postmodernism itself must be deconstructed and problematized" (Slattery, 2006, p. 21). Journaling allows us to de/re/construct ourselves, our perspectives, and how we live autobiographically to come to further understand our interactions with the lived world.

is there a place in literature and theory for visual journaling? or is it the place/space that it de/re/constructs literature and theory?

Post-Structural/ modernist theory

"liberation" Freire

Dewey

alterity

the "in-between"

Brunk

autobiography



Perhaps the most comprehensive work on the reflective practice of journaling is Moon's writing. Moon (2006) offers the perspective of 'learning journals,' which she defines as essentially any form of reflective practice that the end goal is to further our understanding of knowledge and can be geared towards anything (p. 17). She approaches learning in a constructivist view in which "new material of learning (e.g. a new idea) is linked into the network, but in being linked in, it may be modified in the process of assimilation (Piaget, 1971)" (p. 19). This view is also how Moon approaches journaling as a means to learn. As a means for meaning making, but Moon writes that meaningfulness is dependent upon the learner. "The same idea can legitimately be meaningful to one learner and not to another-because of different prior experiences" (Moon, 2006, p. 20). This is similar to the value of the form of a journal. Someone who does not think visually will not find the visual journaling method as meaningful as say a literal, oral or performative one. Through engagement with learning journals Moon proposes that we learn more about content and learn about learning. The more we progress and engage with this process the better we become at learning both content and learning strategies and methods. Essentially we learn more about how we ourselves learn. Moon describes and discusses all aspects of learning journals from what they are to possible forms (though she focuses primarily on the written form) and classroom uses. She even briefly offers the potential for story in learning journals. Though I situate visual journaling closely with some of Moon's learning journal views, I differ on the aspect of narrative in that journaling is inherently autobiographical therefore it is already imbued with our narrative whether it is purposeful or not, overt or subtle. Also for me journaling embodies everything that learning journals offer, but it allows us to transcend the boundaries of classroom and personal, public and private, subject from subject. It is a space where the learning flow is possible no matter where it begins or ends, which it doesn't really end, but rather reach a new place of beginning.

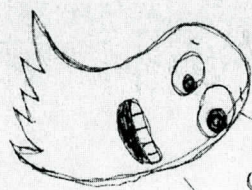
"Reflective writing could be likened to using the page as a meeting place in which ideas can intermingle and, in developing, give rise to new ideas for new learning" (Moon, 2006, p. 17). I liken this to my own perspectives on the journal as a facilitator of dialogue between ourselves and the world we inhabit. It is a place where the boundaries and walls can intermingle and be transcended.

Should we have to situate visual journals...

do we care about situating journaling in literature?

"Learning is a matter of relating and balancing existing knowledge and new material of learning" (Moon, 2006, p. 19). Through journaling we balance the knowledge we know about ourselves with new insights our journal inquiry brings to light.



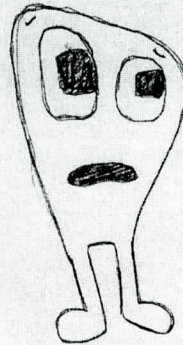


what about performance
pedagogy and embodiment?

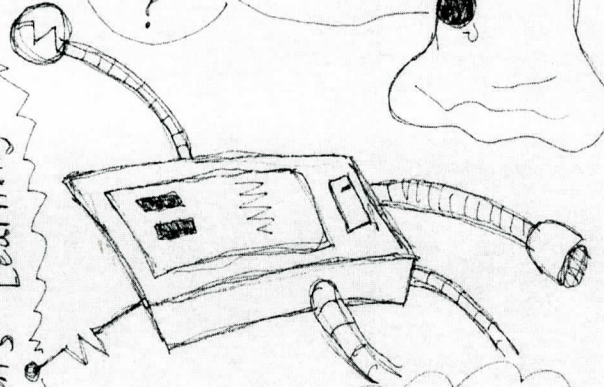
WHAT ABOUT
SITUATING IT WITHIN
A/R/TOGRAPHY...



Do we put it
in with
auto-
fiction-
graphy?



we could place
it as an extension
of Moon's "Learning
Journal"



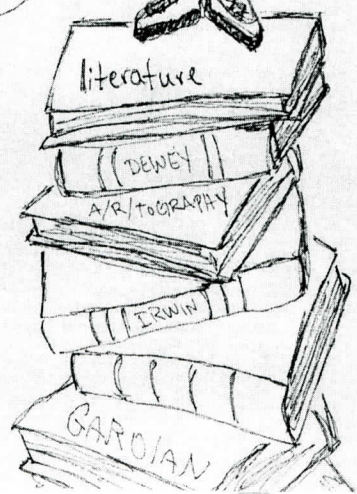
Should we have to
situate visual journals...

it's not so
much about what
the journaling autobiographically
does for literature, but
as the round table discussed,
what theory does for journaling.

journaling, visual
or not, is a
monster of its
own, a
pedagogical
monster

The reason to
focus on what it
does for journaling
is because its place
in literature is
implicated in the
act just as its
autobiographical
nature
is.

do we care
about situating
journaling in
literature?



Just as Bruner's curricular spiral circles around from introduction of a concept to later circle around back to gain better understanding, so does journaling "spiral" in a similar fashion.

"the Spiral"

inward

OUTWARD

As we continue to journal, to observe, to reflect, to explore ideas/thoughts, connections, and create new understandings, we are spiraling going forward and backward in all directions.

The adaptation of Bruner's spiral is appropriate for our lived processes for we are continuously interacting with both the surrounding world and ourselves, forging new connections & understanding. Coming to new understanding, personally lived, as well as educational his.

forward
backward

Paulo Freire (1970) discusses liberation in terms of being liberated from oppression and that naming grants the oppressed agency. I somewhat interpret this as before I was able to name the thought process I had been engaged in that I was oppressed by what I perceived to be how I was "supposed" to process thoughts. The naming of the visual journal process has liberated me in a sense from such a limited perspective on modes of thought.

Bruner's (1999) spiral in curriculum is an interesting concept that allows us to begin at an intuitive understanding and later spiral back to it to come to a more advanced generative understanding. I interpret Bruner's spiral in terms of journaling and autobiographical processes. It allows us to move forward and backward, inward and outward, through life, experience, learning, and understanding. It is reminiscent of how we engage in life for we are constantly returning to previous knowledge to build upon it. We are in a constant state of learning, spiraling around our understandings to continue to build upon them.

I am reminded of my engagement with journaling over the years, how I have spent six years engaging in some form of visual inquiry or visual thinking. It is evident that I have been spiraling around my understandings in visual thinking processes as I look over past sketchbooks and journals, though now I view all of them as a form of journaling and do not delineate between sketchbooks and journals. Though it was not until I was introduced to the name/idea of visual journaling that I began to really take off. Having a name for this process liberated my perception of what it was and what it could be, it gave me agency over alternative modes of thought and perception.

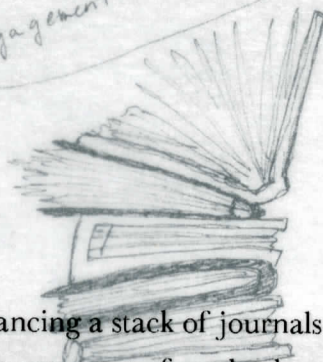
I recall my journey to find a focus for my applied project (resulting in this work here), how I always brushed the idea of visual journaling and increasingly brought it in from just a tool to brainstorm for a focus, as being incorporated into my project, to becoming the focus and form my research would take. My realization took extensively discussing my engagement with journaling with a fellow classmate as part of her hermeneutic research for me to finally be struck with the epiphany of engaging in this work.

An Enlightening Interview...



I see you brought your visual journals. So let's start with how did you start visual journaling? ...

What is your engagement with journals?

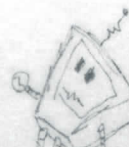


Well after talking about it and these journals I have the perspective of how I think as well as my visual journaling process.

It was an enlightening interview to say the least. If you asked me if I thought my inspiration for my applied project research would be realized through the course of this interview I probably would have laughed. I mean we are only going to talk about my engagement with visual journaling, that is just something I do...but it is so much more.

I walked into the interview balancing a stack of journals that spanned the course of three or four years. If that wasn't enough I pulled a couple more out of my backpack that I was currently using. There was anything from studies in mark making and imaginative explorations, to travel journals and class journals. I even had a sketchbook I was using as a weekly planner that turned out to be characteristic of a visual journal. It is easy to forget what you have done, how invested you are and the diversity of a form of thought, especially with journals, if you put them on the shelf once they are full. I saw all of these on the table and dived into them to answer some inquiries, but the true connections and understandings were the ones that awoke within me through this discussion. The diverse forms the journals took awoke an awareness of their potential

Just as Moon (2006) points out the vast creative possibilities of 'learning journals' so did I begin to become aware. I always knew of their potential, but there is a difference in knowing it as it is embedded in how you work and think and being 'aware' of it. This is when that awareness really connected. I had a moment of



1995).

Through this dialogue I began to analyze how I engaged with journaling. "Process" would be the best term I would use to describe my engagement with visual journals. What I mean by this is I view visual journaling as a way for me to process my thoughts, ideas, even class lectures. It is a method of churning information over and over in order to make sense of it. Anything and everything is game when it comes to what I might include or express in the pages of my visual journal. It is a place for expression as well as cognition. I feel visual journaling has great potential not only as a creative thinking tool, but also as a method to understand one's self. For me this is a natural way to process information for I was doing a form of "journaling" before I was formally introduced to visual journaling. Previously I have engaged in exploratory journals where I develop and explore an idea, mostly in a visual format. Visual journaling for me has opened up the way I think so my mind can move beyond just drawn images to incorporate other representations of information. I can correlate image, text, meaning and perception together to create a better understanding in my head as well as a lasting connection in reflection. So in short I feel that my engagement with visual journaling has been enlightening to my perception of the world around me as well as to the inner-verse of my mind (S. Scott, personal communication, September 5, 2019).

use to describe my engagement with visual journaling as a way for me to process my thoughts, ideas,

There really isn't a right and wrong way to visual journal, as long as you are engaging in thought.

"It's kind of like the idea of a diary, but it is so much more."

REFLECTION

IS ALSO KEY

BECAUSE IF YOU DON'T REFLECT ON IT, YOU CAN MISS UNDERSTANDINGS

As long as you are engaging in something, thinking, whether it is verbal or visual, that is the whole point of the journaling process.

The objective is for you to have better self-understanding of whatever it is you are drawn to explore. The whole journal could be dedicated to one thing or it could be your everyday thoughts and ideas, which is valuable as well.

You can explore, you don't have to do it in a literal verbal sense, you can explore in a visual non-linear sense.

It is for you essentially, not really for someone else. The purpose isn't to get a grade in a class, it's not for an objective, or at least not a specific one.

I would say a visual journal is essentially your safe place, where you can explore anything, whether it is your thoughts or your notes for class, stories you want to write, or poetry.



If you were to explain to someone that has never visual journaled before, how would you explain it to them? How would you tell them what it is?

REFLECTION

IS ALSO KEY
BECAUSE IF YOU
DON'T REFLECT ON IT,
LOOK BACK,
YOU CAN MISS
UNDERSTANDINGS

Through this dialogue I began to form a basic definition, well my definition, of what journaling is. Essentially it's your safe place. It's the place where you can explore anything whether it's your thoughts or your notes for class or your stories you want to write, or poetry. You can explore, and you don't have to explore it in a literal, in a verbal sense, you can explore it in a visual and verbal sense. It's safe because it is for you essentially. The purpose of it is not to get a grade in a class, it's not for a specific objective. The objective is for you to have better self-understanding of whatever it is you are trying to explore at that time. The whole journal could be dedicated to one thing, or it could just be your everyday thought. That is very valuable as well, and so it's kind of like the idea of a diary almost, but it is so much more.

It's not just actively doing it, you gotta have that reflection so you can get that further understanding. Because that is the whole point, is understanding in my opinion. So it gets you to thinking farther, and you might need to make a whole other page about, furthering the same thought. A whole other book about furthering that thought even further, and that's awesome in my opinion. Because it's about the knowledge, which whether it's about yourself or about your ideas, so the more you investigate it the better you can express it and communicate it, and the better you can do that, the better you can succeed at whatever you are trying to do. So reflection is key in my view (S. Scott, personal communication, September 5, 2012).

"Looking back I was like okay reflection is definitely a major point when it comes to the drawing process, because if you don't reflect on it and look back then you can miss understandings"

(S. Scott, personal communication, September 5, 2012).

If I have to explain to someone that has never journalled before, how would you explain it to them? How would you tell them what it is?



There really isn't a right and wrong way to visual journal. As long as you are engaging in thought, as long as you are engaging in something that is thinking, whether it is verbal or visual, that is the whole point of the journaling process" (S. Scott, personal communication, September 5, 2012).

There really isn't a right and wrong way to visual journal, as long as you are engaging in thought, as long as you are engaging in something that is thinking, whether it is verbal or visual, that is the whole point of the journaling process" (S. Scott, personal communication, September 5, 2012).

"It's kind of like the idea of a diary, but it is so much more."

Through reflection (inter/active, perceptive, thoughtful reflection) I have become more "awake" to my own interaction with journaling.

"Equilibrium comes about not mechanically and inertly but out of, and because of, tension" (Dewey, 1934, p. 13). Tension calls us to become more aware.

Perception and thoughtfulness are important aspects of visual journaling. We are not simply descriptively recording our lives, our experiences. We are engaging in them. We interact, react, and dwell within them. It is through the tension between us, others, and our environment that shapes us (Dewey, 1934). The philosophies of Dewey and Greene intertwine and blur the edges of personal and professional experiences for we inhabit both just as they inhabit us. There is not a clear delineation between one aspect of our lives and another. This is where journaling lives. It lives in the in-between.

Garofan (1999) also discusses the "in-between" in terms of limens, as the space borders occupy, in which we must cross to come to new understandings.

"This in-between is no less real than the world of things we visible have in common. We call this reality the 'web of human relationships,' indicating by the metaphor its intangible quality" (Greene, 1995, p.70). Just because I cannot see and grasp the in-between, the other, it does not make it any less meaningful.

"Giving perception a "primacy" in our lives, because "perception is our presence at the moment when things, truths, values are constituted for us" (Greene, 1995, p.73).

"All we can do, I believe, is cultivate multiple ways of seeing and multiple dialogues in a world where nothing stays the same" (Greene, 1995, p.70). Journaling is fertile land for such cultivation.

WIDE
AWAKENESS
PERCEPTION
live creature

GREENE
1995

"after and of perception must be given" (Greene, 1995, p.70)

"the ordinary perception is not a thing, but a way of seeing things" (Dewey, 1934, p.49)

"the world is not a thing, but a way of seeing things" (Dewey, 1934, p.49)

"I connect the arts... to becoming wide awake to the world" (Green 1995, p. 11)

"It is imaginative that draws us to make new connections among parts of our experience, that suggests the contingency of the reality we are envisioning" (Green 1995, p. 30).

becoming "wide awake" and "thoughtfulness" go hand in hand in Green's writing, one cannot be living in a state of "wide awakesness" without being thoughtful, and vice versa.

WIDE AWAKENESS PERCEPTION "live creature"



These ideas are very important when it comes to engaging in visual journals, (a reflective process; or any journaling, or autobiography. We



"also and the perception must be 'live' in the sense of (Demay 1994, p. 49)

"the ordinary perception we recognize by their shapes; even words and sentences have shapes, when heard as well as when seen." (Demay 1994, p. 49)

In the "Demay-in sense," you cannot be "alive" with fullest sense without sense to "see" being able to "see" or "perceive" the world around us. Perception is similar to looking, being thoughtfully (or even mightily) "thoughtfully." In

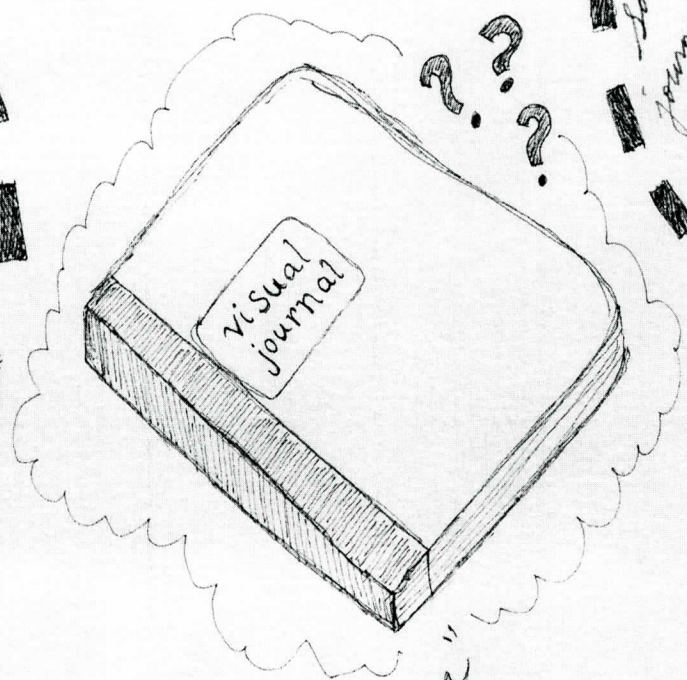
Demay's sense it is to name it to and live as "live creatures" and that is what journaling is

"Other"

It is a curious thing to situate research, to situate visual journaling in what Deluge, to Garoian to Grauer... Where of where to place your love affair of journaling? Does it matter? Or perhaps it is a matter of naming rather than situate.

LIMENS

It is the space of thinking processes and embedding theory and practice we name for ourselves. Journaling is the space of thinking processes and embedding theory and practice we name for ourselves. Journaling is the space of thinking processes and embedding theory and practice we name for ourselves.



So let name you visual journaling as the space where those things which we have lost and

SPACE PLACE

the "in-between"

Re/territorialization

"Other"

It is a unions thing to situate research, to situate visual journaling in where to grand literature of theorists from where to place you my love affair of journaling? Does it matter? Or perhaps it is a matter of naming rather than situate.

LIMENS

The idea of situating research has been problematic for me. It has caused a great deal of tension. Where should I situate my research for this applied project? Then it dawned on me, why am I so concerned with situating it. I have situated literature in terms of this research thus making where it stand implicit. It is embodiment.

the "in-between"

Embodiment refers to the perspective that knowledge resides within the mind, body, and social spheres. We know more than just what is contained within the confines of the mind and it is through bodily interaction that we begin to learn and know the world around us (Davidson, 2004, p. 198)

Visual journaling inhabits the in-between, for that is where we live, it is where experience begins to take form and where we begin to engage with ourselves, others, and the world. It is not so important to place visual journaling, but rather to place things in relation to/with journaling. A journal is whatever you put into it and whatever is put into or onto you and so on, therefore it embodies much more than just our own experiences and knowledge we have accumulated.

"In the analytic stage the student [we are all students in some sense] examines both past and present" (Pinar, 2004, p. 36)

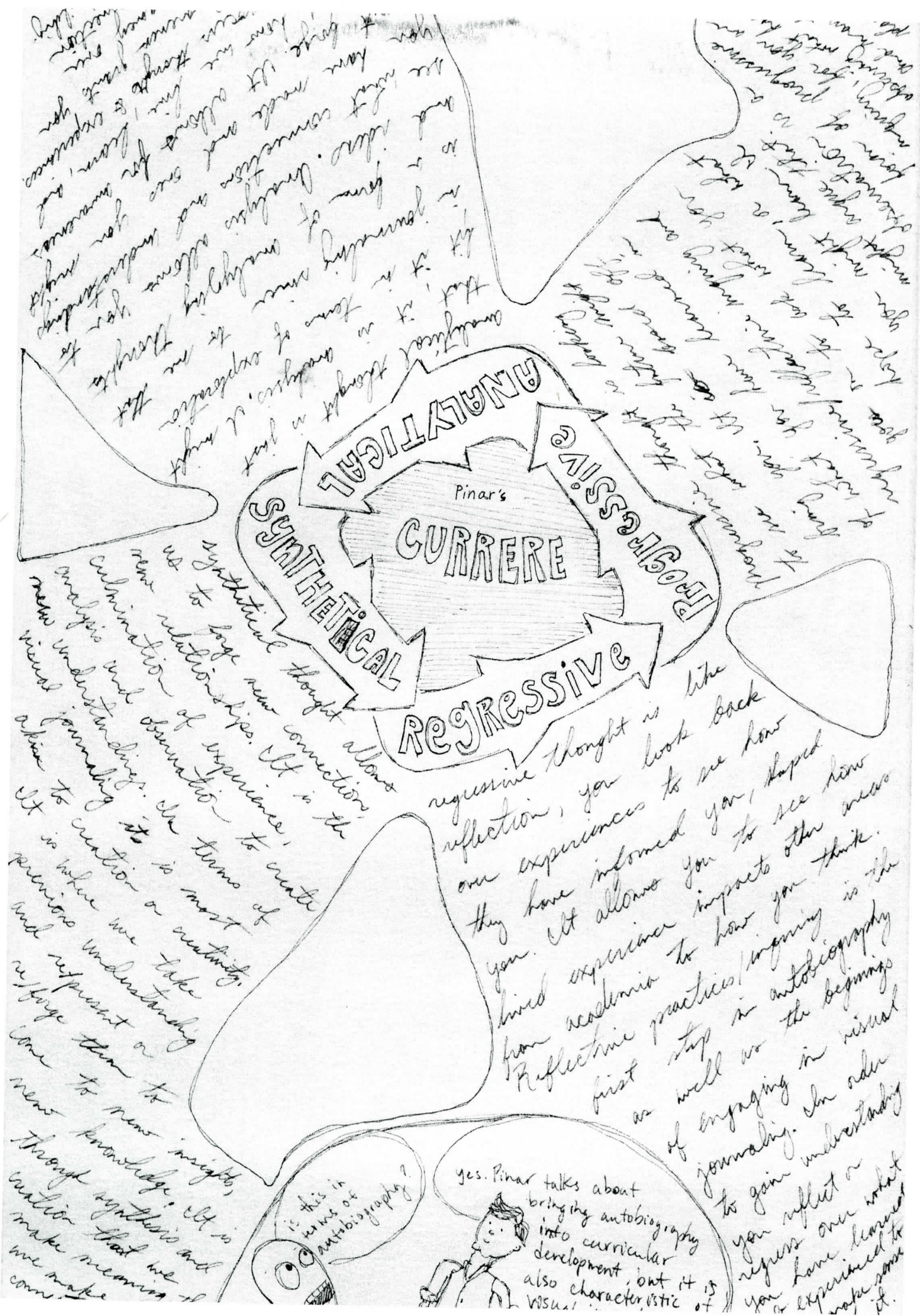
"The moment of synthesis [is] one of intense interiority." (Pinar, 2004, p. 37)

I have mentioned before how Pinar's *curre* forms the basis of my approach to autobiography as well as the journaling process. I link its moments to the journaling "moments." Observation and reflection go along similar lines as regression and analysis, while progression is more characteristic of exploration and finally synthesis and creation are similar in that they produce understandings. It is a cyclical process just as New describes journaling and we can enter in at any time. Each moment informs the others over and over. It is a process where there are many beginnings and endings, but never a definite beginning or ending.

"In the second or progressive step one looks toward what is not yet the case, what is not yet present." (Pinar, 2004, p. 36)

"In the regressive step or moment I conceived of one's apparently past "lived" or existential experience as "data source." (Pinar, 2004, p. 36)

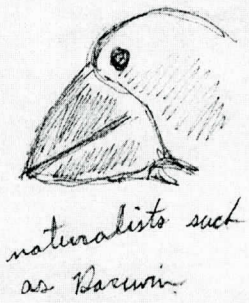
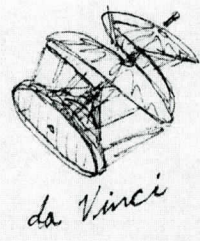
Journaling embodies the moments of *curre* as a process of understanding, meaning making, and negotiating life experiences in order to construct knowledge. I delve into what these moments of *curre* are and how they are intercon-





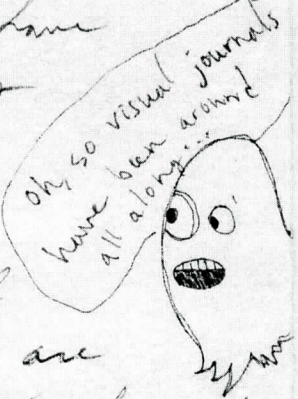
visual journals have been in use throughout time despite the fact we haven't really "named" them until more recently.

It is not that visual journals were not around until now, they have been around, used throughout history by the notable to the unnoticed and in a variety of capacities. The journals of da Vinci are early examples of visual journaling.



ideas have been named the unnamed tool for thinking process until now.

for field notes, now we have contemporary creatives such as film maker Guillermo del Toro who utilizes this alternative mode of thought formation and exploration. del Toro's entries are telling of some of his movie characters and stories showing that his personal reflections / explorations give way to his work. There are even visual journal artists such as Lynda Barry who utilizes visual journals to create narratives. It is just the visual base been named and thus empowered.



What the
THE FUTURE
Holds for JOURNALING Process...



visual journals have been around, used throughout history by the most notable of people not just notable creatives such as Guillermo del Toro keep visual journals to record, explore and create. Lynda Barry is a contemporary visual journal artist who utilizes journaling to create stories that are a hybrid of fiction and autobiography. So utilizing visual methodology in journaling is not necessarily a new thing, it is just we have not "officially" named it until more recently.

In exploring visual journaling you begin to wonder, "well how long has this really been around?" It is a method that may have a new name, but it has been around a long time. Some of the more notable examples of historical journaling are the entries of Leonardo da Vinci, who actively kept journals filled with visual and verbal observations, thoughts, explorations and ideas. Naturalists, scientists, all sorts of people not just notable creatives such as Guillermo del Toro keep visual journals to record, explore and create. Lynda Barry is a contemporary visual journal artist who utilizes journaling to create stories that are a hybrid of fiction and autobiography. So utilizing visual methodology in journaling is not necessarily a new thing, it is just we have not "officially" named it until more recently.

Interestingly enough the state of Georgia has included visual journals as a part of the state performance standards for the art education classroom, but unfortunately they did not include a comprehensive idea of what a visual journal (or a journaling process) might be. This is no problem for those who have engaged with journaling practices such as myself but what about others who are lost to the idea of visual journaling let alone including a journal practice in the classroom? I wonder if my definition of journaling here in this work may be of help, perhaps a process such as this work could act as a possible example?

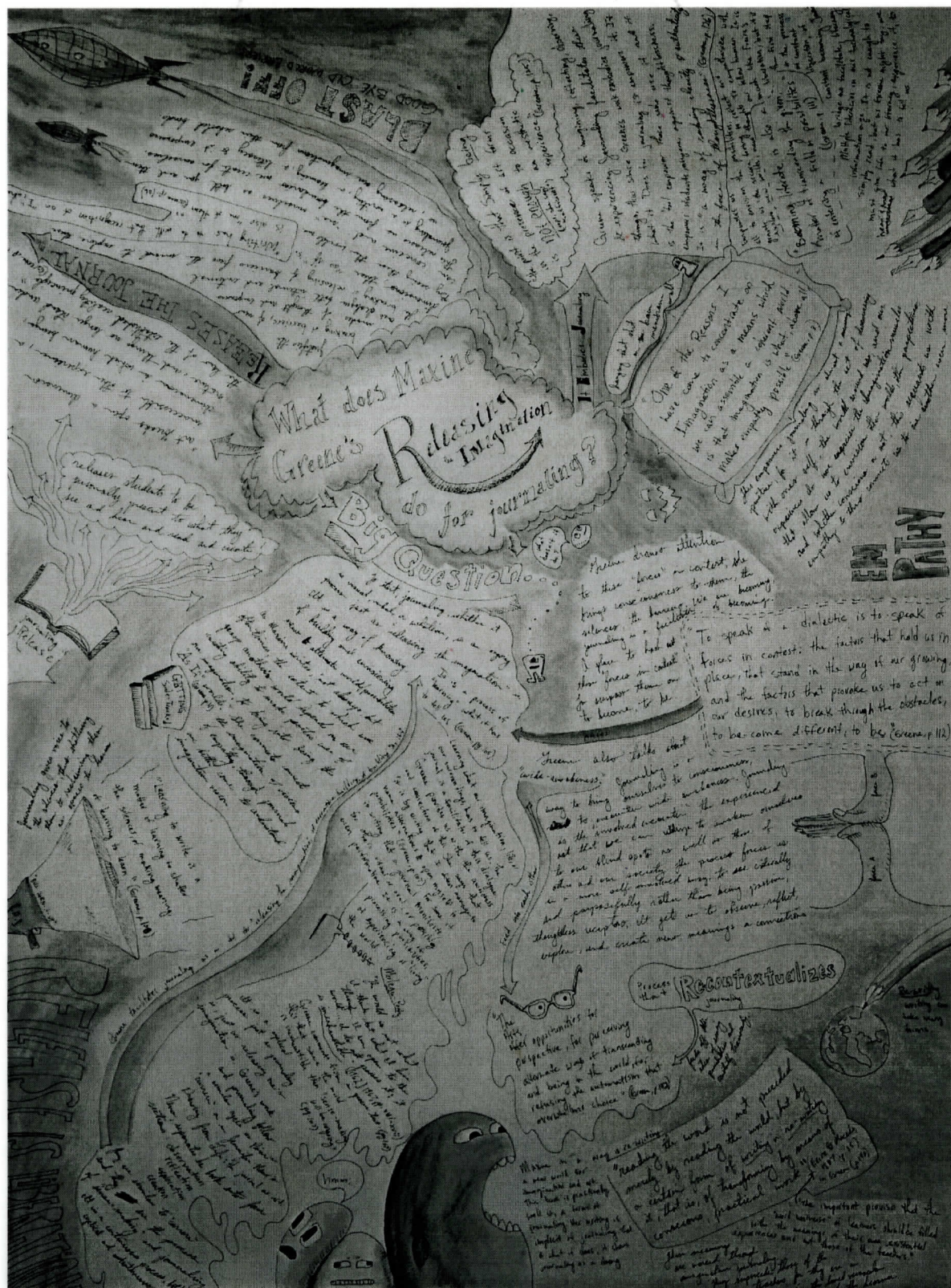
Perhaps this work could also serve as an example to pre-service teachers when dealing with the role of visual journals and academia. As a way of showing possible uses in collusion with academic literature or how to trouble the idea of journaling as separate from academic discourse. To show journaling as a dialogic process.

I also believe work such as this exemplifies the role of experience in shaping our own practices as learners and educators. Showing pre-service educators that their own experiences are shaping the teachers they are becoming and will continue to become.

What the
THE FUTURE
HOLDS FOR JOURNALING Process...

Lynda
Barry

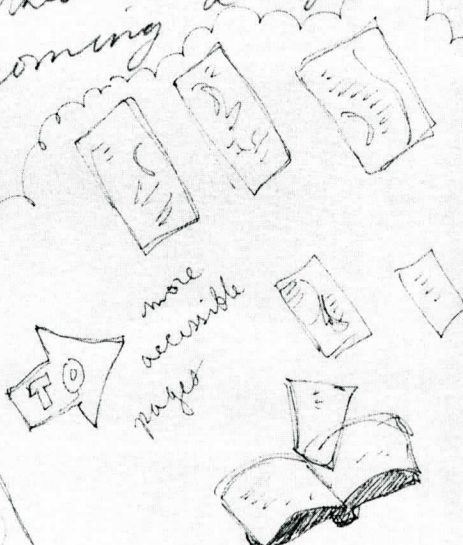
Just as learning is an evolutionary process, so is the journaling process. We engage in it and may have a plan or goal to reach but we do not really know if it will take us there. It may move us to a different understanding or shoot off to evolve into something completely different. One thing is sure, journaling is an evolutionary process. It changes with us and through us.

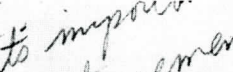


When I began to explore a form for this applied project to take, I started to create vast journal entries on huge sheets of paper. They allowed the entries to flow, but they seemed to problematize accessibility. So I threw out that idea and returned to the notion of smaller more personable and accessible journal entries. These previous explorations continue to inform me though they are no longer a direct part of this work.

just as visual journals allow our thoughts to evolve, it is itself an act of evolution. The more it is used the more we forge connections, make meaning, and experiment with the way we think. The way we process is constantly evolving, the way we change. Therefore the way we journal evolves to reflect our changes.

the journaling process is an evolutionary one. I first began as an example. I began to synthesize big sprawling pages where the journaling act, but upon reflection of these grand pages, they did not invite the viewer, but rather seemed to reject our sight. I realized the in-accessibility is its accessibility and book page size is quite accessible because we are familiar with it. But the evolution of this work is not yet done, I foresee it becoming a hybrid text of those entries with literature, theoretical, narrative text that guides the reader through the viewer's work, to offer my process as engagement, as art, as scholarship.



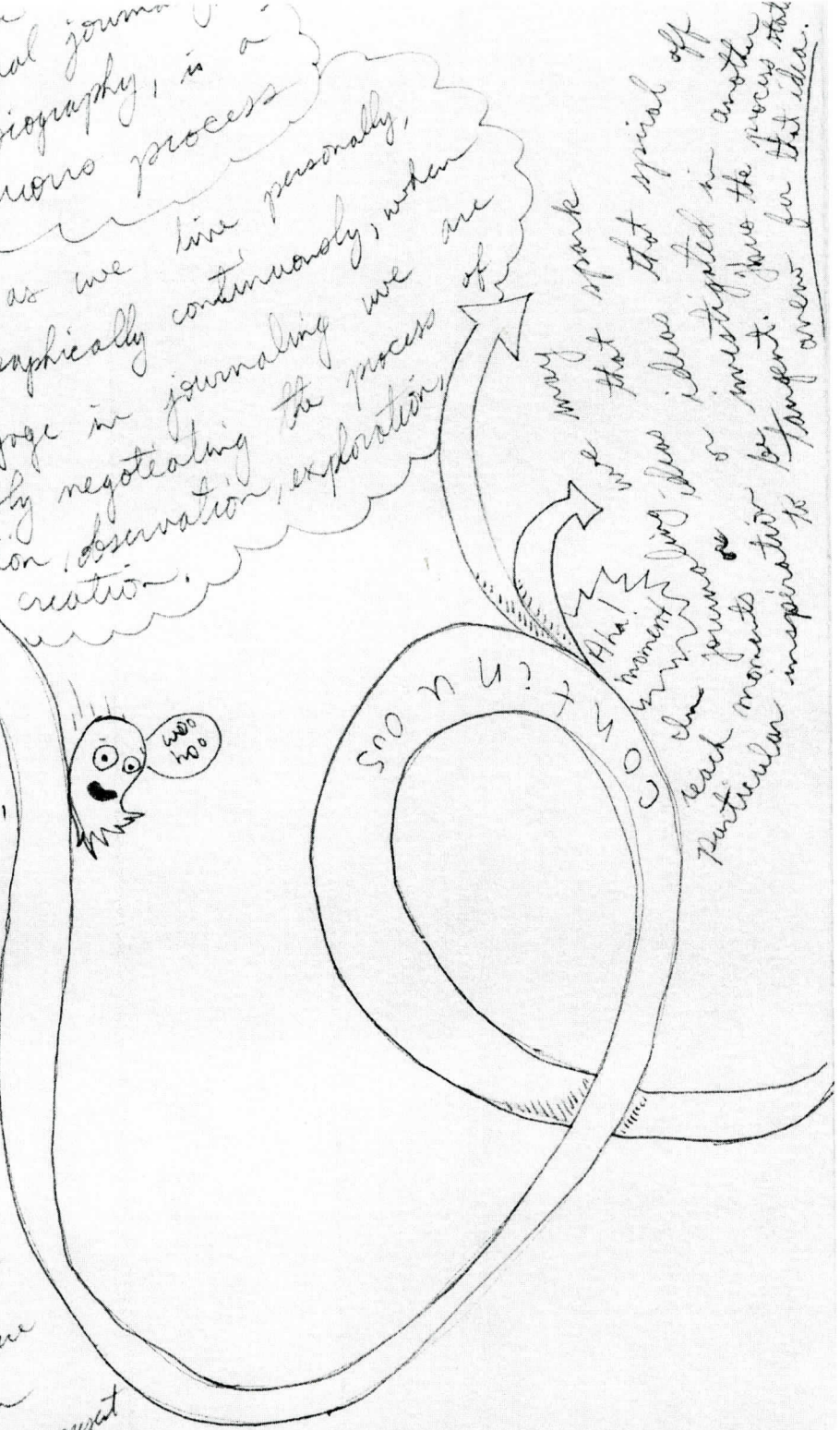


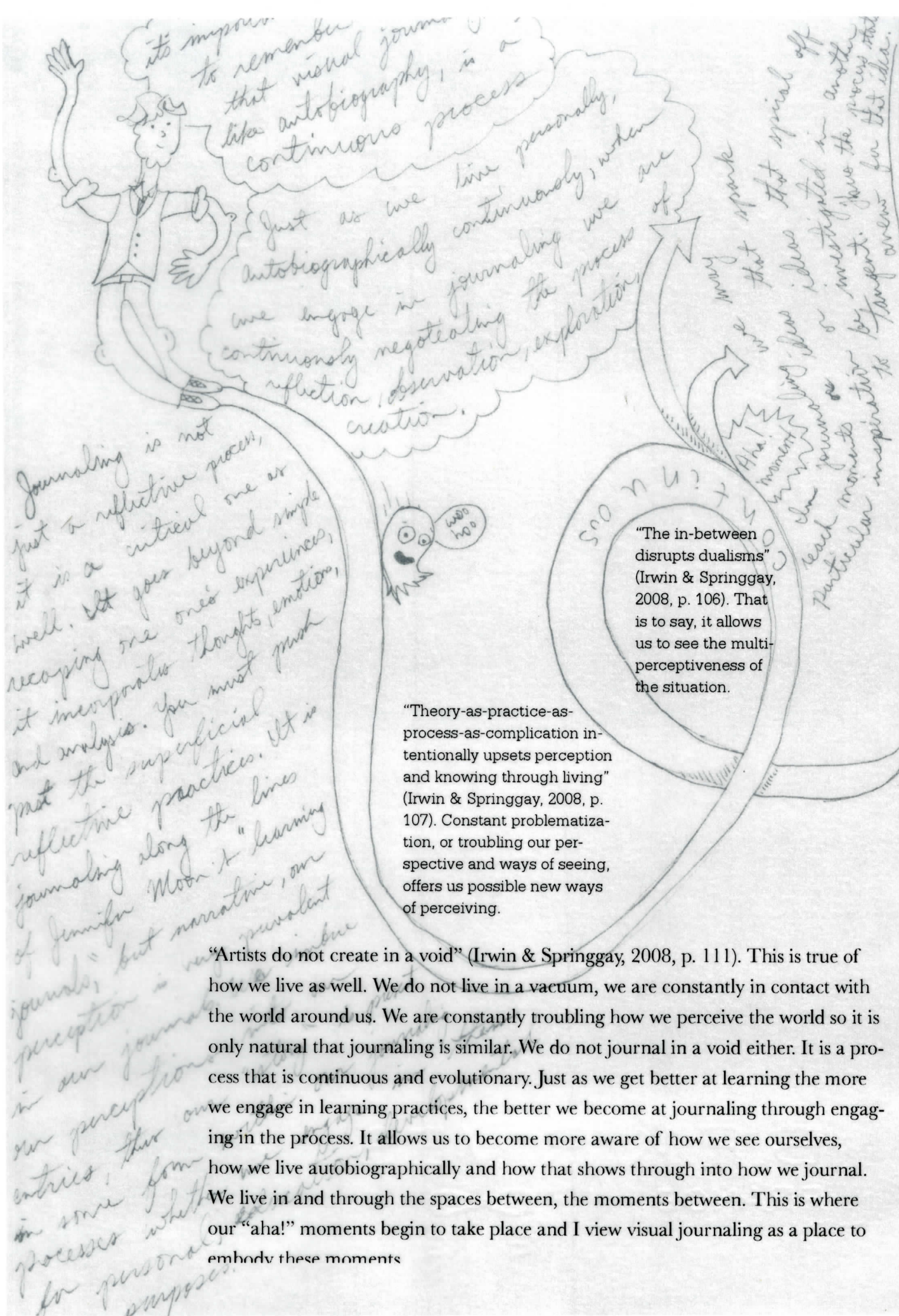
It's impossible to remember that visual journal like autobiography, is a continuous process

that the
like autobiography
continuous process

Just as we live personally,
autobiographically continuously, when
we engage in journaling we are
continuously negotiating the process of
reflection, observation, exploration,
creation.

Journaling is not just a reflective process, it is a critical one as well. It goes beyond simple recapping one's experiences, it incorporates thoughts, emotions, and analysis. You must push past the superficial reflective practices. It is journaling along the lines of Jennifer Moon's "Learning Journals," but narrative, our perception is very prevalent in our journals. We imbue our perceptions into our entries, thus our "story" is in some form within our processes whether we engage for personal, educational, or other purposes.



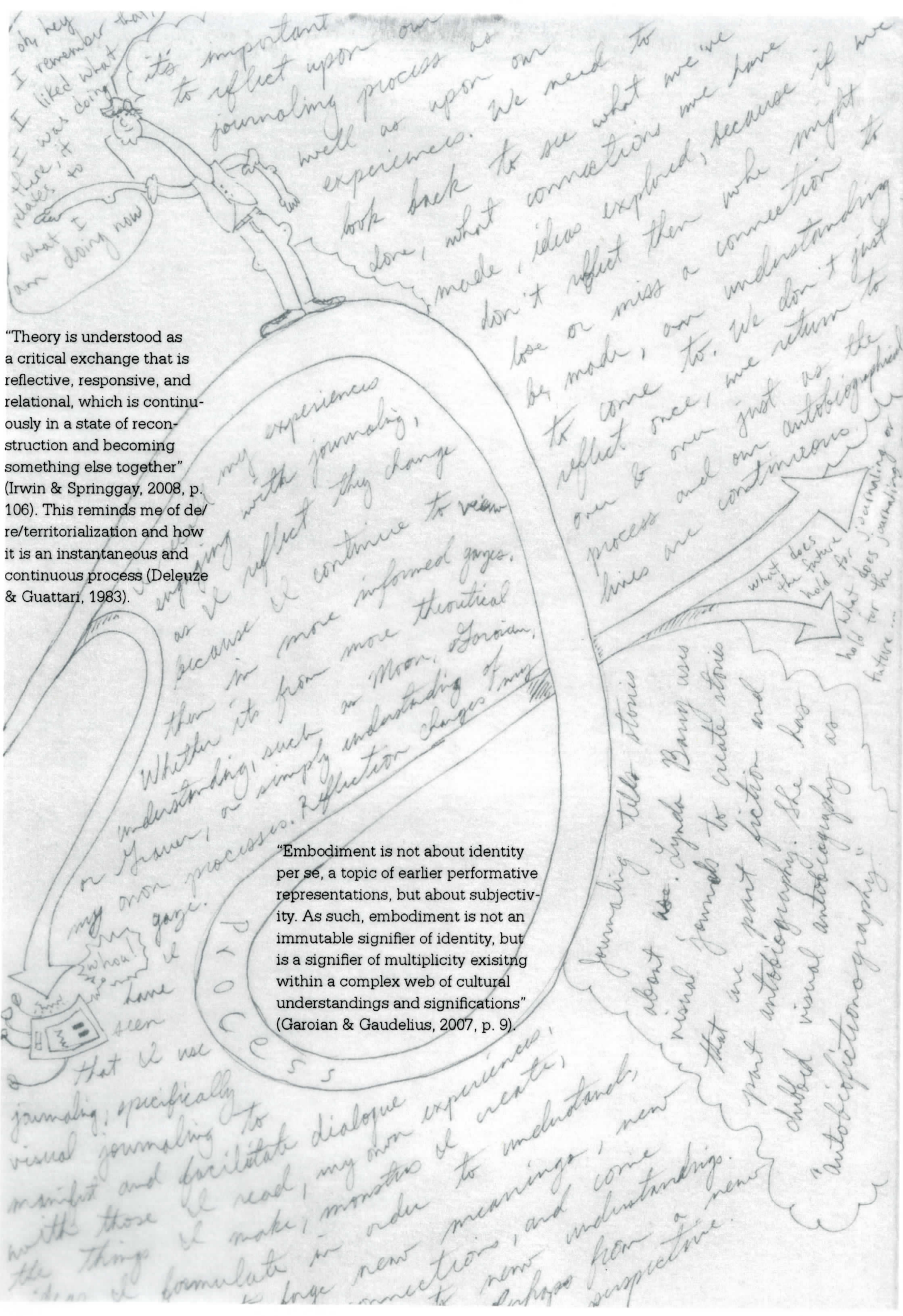


Journaling is not just a reflective process, it is a critical one as well. It goes beyond simply recapping one's experiences, it incorporates thoughts, emotions, and analysis. You must push past the superficial reflective practices. It is journaling along the lines of Jennifer Moon's "learning journals" but narrative, one of perception is very similar to our journaling.

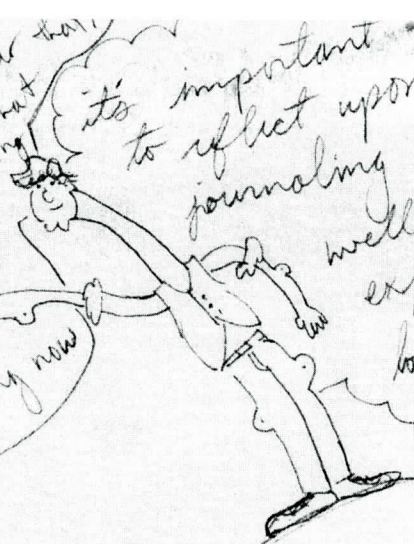
in our journaling, this is some form of personal process which imposes.

"Artists do not create in a void" (Irwin & Springgay, 2008, p. 111). This is true of how we live as well. We do not live in a vacuum, we are constantly in contact with the world around us. We are constantly troubling how we perceive the world so it is only natural that journaling is similar. We do not journal in a void either. It is a process that is continuous and evolutionary. Just as we get better at learning the more we engage in learning practices, the better we become at journaling through engaging in the process. It allows us to become more aware of how we see ourselves, how we live autobiographically and how that shows through into how we journal. We live in and through the spaces between, the moments between. This is where our "aha!" moments begin to take place and I view visual journaling as a place to embody these moments

"Theory is understood as a critical exchange that is reflective, responsive, and relational, which is continuously in a state of reconstruction and becoming something else together" (Irwin & Springgay, 2008, p. 106). This reminds me of de/re/territorialization and how it is an instantaneous and continuous process (Deleuze & Guattari, 1983).

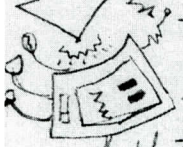


oh hey
I remember that
I liked what
I was doing
there, it
relates to
what I
am doing now



it's important
to reflect upon our
journaling process as
well as upon our
experiences. We need to
look back to see what
we've made, ideas explored,
don't reflect then we have
lose or miss a connection
to come once. We don't just
reflect once, we return to
our & our just as the
process and our autobiographical
lines are continuous.

I recall my experiences
engaging with journaling,
as I reflect they change
because I continue to view
them in more informed ways.
Whether it's from more theoretical
understanding, such as Moon, Gordin,
or Hauser, or simply understanding of
my own processes. Reflection changes things
my own gaze.
what I
have
seen
that I use
journaling, specifically
visual journaling to
manifest and facilitate dialogue
with those I read, my own experiences,
the things I make, monsters I create,
I do I formulate in order to understand,
to lose new meanings, new
connections, and come
to new understandings.
I hope from a new
perspective.

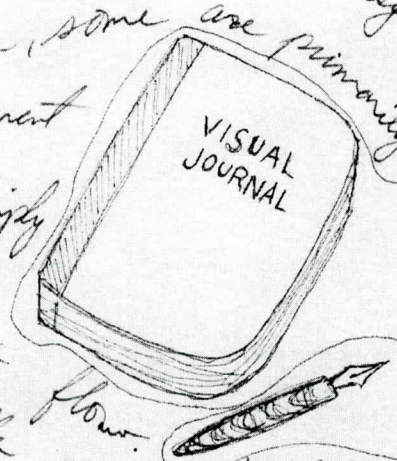
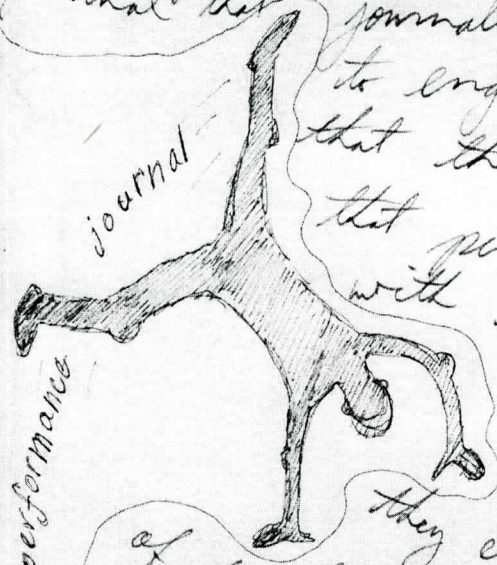


Journaling tells stories
about use. Lynda Barry uses
visual journals to create stories
that are part fiction and
part autobiography. She has
dubbed visual autobiography as
"autobiographical fictionography."

what does
the future
hold for
what does
journaling
hold for
the
future...

who knows
what is in store for
the possibilities of journaling.
Be it digital, performance, or
more conventional forms of
journaling. I concentrate on the
journal as the visual journal basis
in the context of these entries, but
I am open to all forms of a
journal that journalists wish
to engage in. I am also of the opinion
that the form a journal takes is telling of
with person. When you look at and interest
someone's visual journal entries, you
get a window into "them", how they
they choose to journal in, whether it is
of both. I like these entries for instance, some are primarily
written, but all have some visual element
used. Even the style of my writing isn't simply
written, it contains or is imbued with a flow. So even
it is symbolic with how I engage the page. No even
if there is a lack of visual imagery in my entries,
the written almost functions as a visual element
as well.

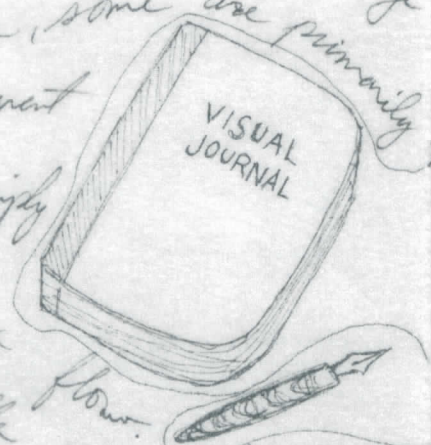
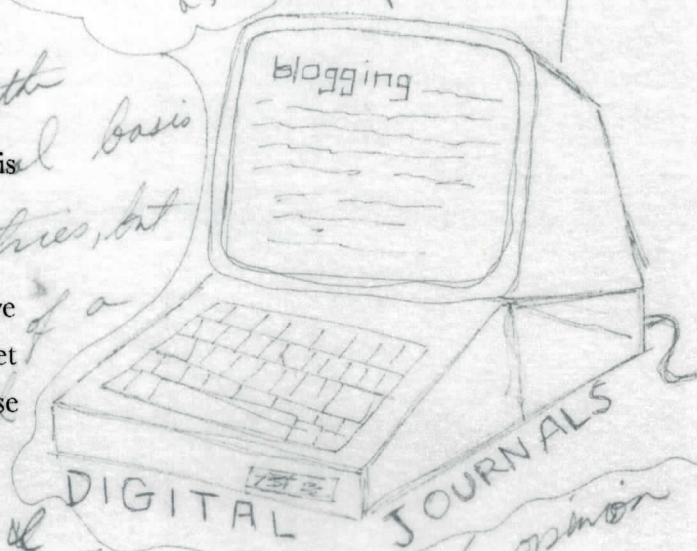
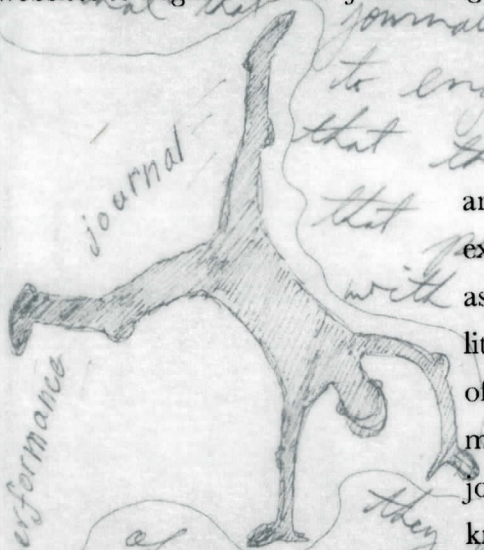
So forms of
journaling may be
open, is it telling
of the person
as well?



While my own engagement with journaling is primarily within the visual journal methodology, I understand that there are multiple forms journaling can take. It all depends on the mode of thought that is best for you. Bruner (1996) talks about how there are various modes of thought, not just one single approach. I think journaling (visual or other) provides a way for us to explore what our mode of thought might be. Visual journaling is a "new" approach to thinking in a more visual manner, but I believe it is just the beginning. In our technologically driven era there are already many people who have taken to online journals and blogs or even creative outlet websites to begin a form of journaling. I argue that these

are new forms of journaling for they are just as thoughtful, reflective, expressive and telling of the people who are "actively" engaged in them as those like myself who are engaged in more physical forms of visual or literal journaling. I believe there might even be those who create a form of performance journaling for those who think in a more bodily aware manner. In the end, I do not try to delineate or create borders where journaling cannot/can go, as long as it furthers our understanding and knowledge (personal, academic, or metacognitively).

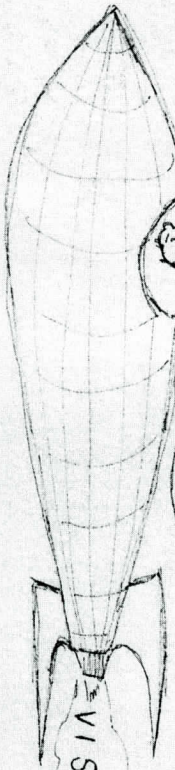
My own Facebook page I view as a form of autobiographical journal for it has recorded the life I show to an internet audience. It is a mediated view of me, but it is still telling of myself. It is a form that embraces mediating how we are perceived as well as mediating how we perceive ourselves, though I feel I am more aware of an audience utilizing a digital form such as Facebook than when engaged in visual journaling. I have a more private audience awareness when journaling in my totable visual journal.



Grauer (2004) talks about having time to 'read' back the ideas in the pages of our journals (pg. 75). This is important for students to have adequate time to do so in order to build upon and forge connections. It is also important for teacher-educators and pre-service teachers to allow time for them to 'read' back their ideas and preconceptions to allow them to step back from them "selves" in order to really "see" the self as both educator and student.

I have come to see visual journaling as imbued with a transcendent nature. I feel it has the ability to blur the lines between borders, personal/professional, academic/private. It is not simply an educational tool nor is it solely a self-initiated metacognitive study. It is all of them. Journaling has the ability to help students and educators to explore what their mode of thought is. It allows better understanding of how we learn as well as seeing our interpersonal connections and how we engage with the world around us. Moon (2006) extensively discusses possible uses for journals in both teacher and student education. She even includes guides for assessing journals in the classroom. There are examples of visual journals being used in classrooms to help students make meaning, foster creativity, and introduce children to explore forms of thought (Grauer, 2004). Some educators utilize visual journals because "images can be more accessible than most forms of academic discourse" and "images are likely to be more memorable" (Gouzouasis, 2011, p. 137). Image is one of our earliest forms of communicating and thinking. We all think differently, process information differently and interact with our surroundings differently, so I argue that journaling methodology allows us to negotiate multiple perspectives in order for us to find our productive method of thought.

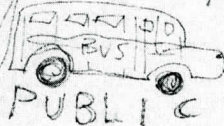
Through reading back the pages of my own journals I have become more aware of my own thinking and learning methods. It is only through this regression through the pages that themes and modes of practice begin to emerge, which may have eluded my understanding had I not engaged in the reflective/regressive practices of journaling.



VISUAL JOURNALING

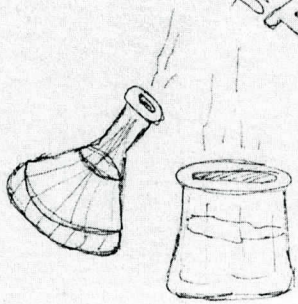
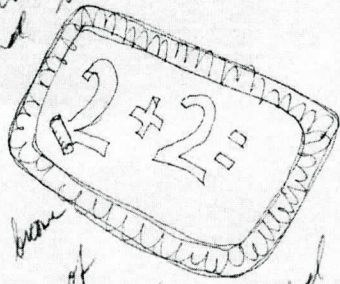
the act of journaling transcends the confines of autobiography, & just as inquiry, of a disciplined one

transcends our notion of creating groups, of making barriers, and separating things in order to clarify them. It is practically impossible to separate ourselves of how we engage with academia. You cannot remove the personal from experience. Just as it is hard to block from how we learn in one place to another. We learn by synthesizing lived/experiential learning. So why should one discipline? of a one of living to one's life are interconnected. School and personal life are interconnected. age, thus and live as well.



area of our connected, no matter what

transcends DISCIPLINES



Visual journaling allows us to become aware of the transcendent nature of use a place/space where we can transcend the "place" of a discipline, of our separation of lives, and create a new space as Garcia might. PERSONAL put it. A space free of the of pre-cultural contents of pre-concerned places so we may re-forg it.

TRANSCENDS

cells becoming...

applied fed

can working
with. So I held
a show, perhaps
installation is more
appropriate. In this
installation I loosely
arranged the journal entries

[illegible]

A process becoming...

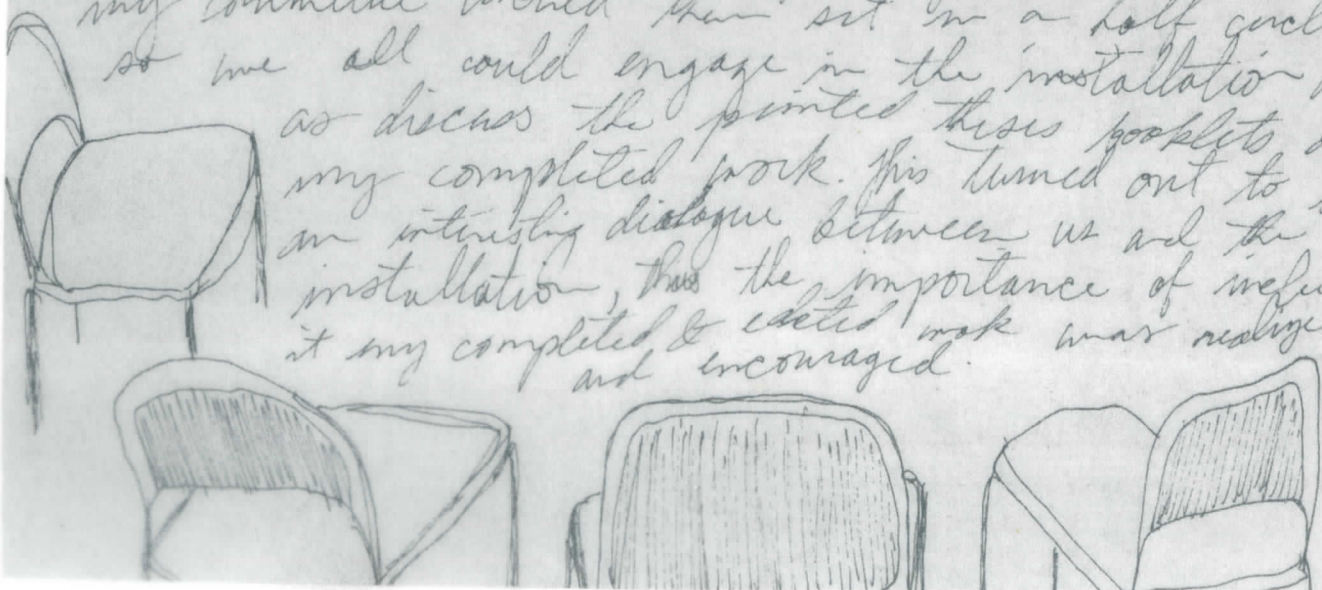
Rather than being a passive or neutral observer through the course of this engagement exhibition, I also participated in my own invitation to engage with the work. I did this as both a means to help viewer engagement with the work as well as approaching my journal entries from a new perspective. I also view the role of artist/researcher as being a part of the audience or group we are studying not separate. It is important for us to participate in our studies in order to observe and engage with greater awareness of the experience as lived

the WALL OF WORK SPEAKS

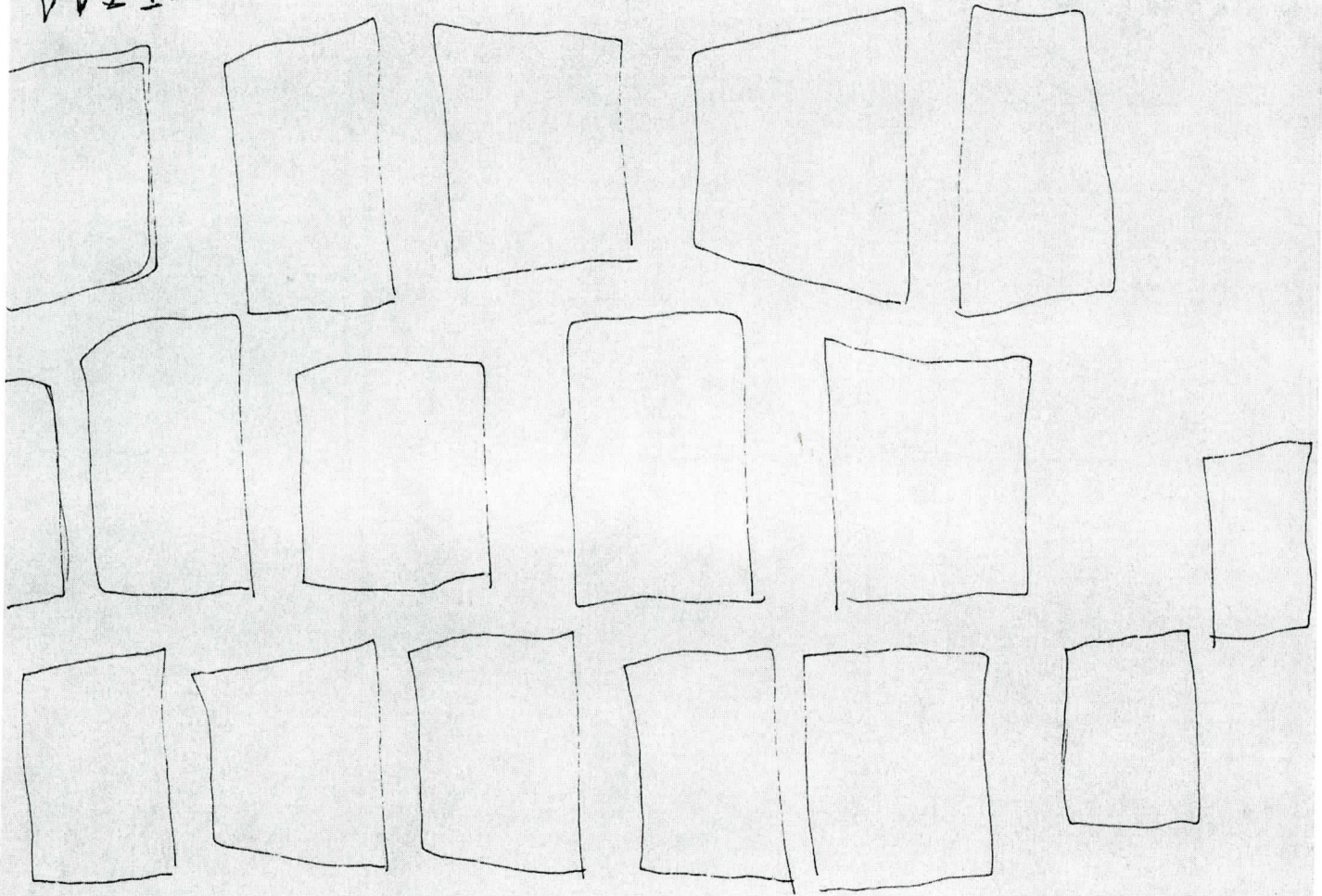
With my work complete and turned in to my defense committee, I felt the defense warranted an installation of the poster size copies of my journal entries used in the exhibition I previously noted. This urge to manipulate or create a space for my defense to take place is in response to me feeling powerless in the research proposal, review, and defense process. In my continuance exam, in which I proposed the initiation of this applied project work, I couldn't help feeling almost helpless, like the decision to move forward was totally out of my hands. I also had a similar feeling as I turned in my work to my defense committee. So after I had engaged in work concerning the de/re/construction of place and space, in the context of journaling, I applied the idea to the space in which my defense would take place. I did away with tables and arranged us as observers of a wall of the journal entries that made up the foundation of my work, but also able to engage each other in discussion concerning it. To be honest, I was trying to blur the lines whether the defense was an intimate discussion about my work, a formal defense, or almost an art critique/viewing.

While I originally did not include the exhibition of the work in its larger format in my applied project, the installation of the work during my defense made the importance of including the exhibition apparent. For in its larger form the journal entries make the intimate accessibility of the entries public. All the details are presented to the viewer. The tight handwriting is more accessible to read. My raw journaling process is made accessible with all of its faults. With the public nature of the large format, it makes the entries more accessible for engagement and moves away from the intimate nature of a journal. The discussion of the exhibition during the defense led to the inclusion of both the previous entry reflecting on the exhibition itself and this one concerning the defense itself.

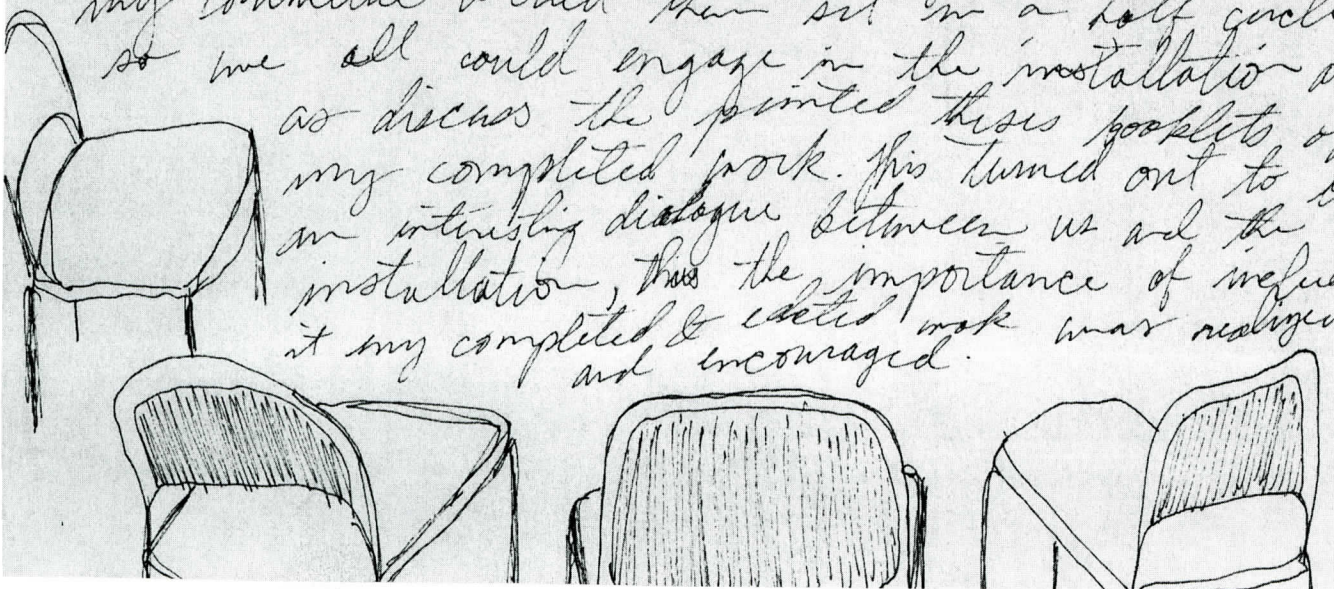
a process becoming... defense! an open dialogue concerning my work.
With the completion of my applied project and the awaited defense of my work, I decided to install the large print-outs of my journal entries which make-up the bones of my work. We and my committee would then sit in a half circle so we all could engage in the installation or as discuss the printed thesis booklets of my completed work. This turned out to be an interesting dialogue between us and the installation, thus the importance of including it my completed & edited work was realized and encouraged.



the
WALL OF WORK SPEAKS

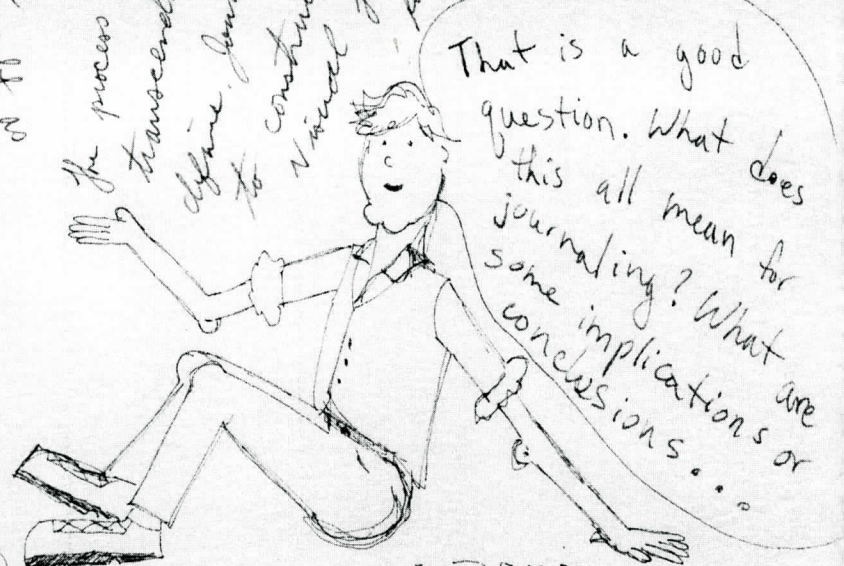
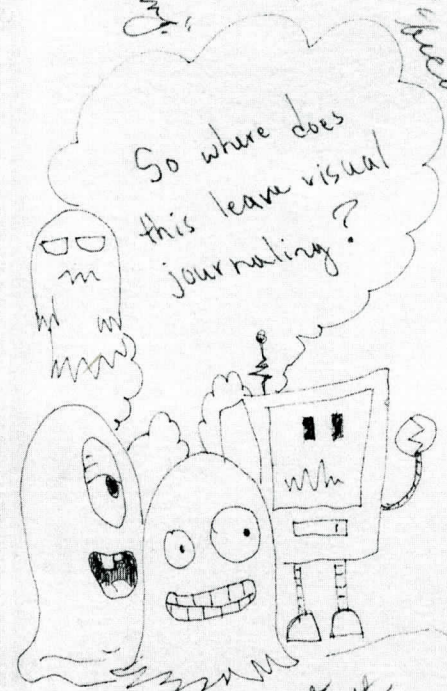


a process becoming... defense! ^{an open} ^{dialogue concerning}
With the completion of my applied project ^{my work.} and the awaited defense of my work, I decided to
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as a continuous process, act of "becoming" a continuous process, act of "becoming" a continuous process, act of "becoming"

the process of visual journaling is inherently autobiographical. in create, the disciplines we define. journaling deconstructs experience & knowledge to construct new understandings and insights. visual journaling is left as a tool for both self/life knowledge and academic knowledge.



the tool of visual journal inquiry is a complicated one for the definition is an open one, a blurred one. Journaling hings on the journal and the facilitator. If the journal will be hindered, the facilitator/educator is resistant so will the chance of benefit of the journal. Just as one does not harmfully, engage in having a director should an be prepared, and a follow up on a facilitator for this.

VISUAL JOURNALING...

Autobiographical visual journaling. I feel as though I shouldn't even have to name it for it is implicit in its form, in its process. It is a method, mode of living and inquiring that crosses borders, inhabits limens, and merges personal with academic. Journaling is left as a facilitator of dialogue with our surrounding world and lived worlds.

Well what is the conclusion to this all? What is the take away? (If there is one.) I have processed countless articles and books, negotiated theory after theory. I have situated visual journaling as a mode of thought, which is intrinsically autobiographical. We are personally invested in how we journal so it is only natural that it shows through into our entries. Granted it is a methodology that is highly time intensive and takes prolonged practice to sharpen our skills. After it all I believe that the take away is that journaling has been redefined, reconstructed as an active practice. It is not solely for art education nor only for the classroom. I believe with better awareness of multiperspective thinking processes such as journaling that it will help open new avenues of perception. I am not saying that everyone should visual journal because not everyone thinks in a predominantly visual manner, but I am saying that through introduction of journaling processes in line with the evolutionary open nature of visual journaling then others (students, educators, professionals) can begin to explore how they think and learn, and can forge new understandings.



I propose that through awareness of how we learn, of how we think, then we can live more fully, more creatively. We are alive and awake.

VISUAL JOURNALING...

Autobiographical visual journaling. I feel as though I shouldn't even have to define it.

I hope that the definition of (visual) journaling I have built will help build what journaling can be as a personally engaged experiential action and mode of thought. Perhaps this will serve as a helpful example of visual journaling or a new perspective on journaling methodology. Now whether it is scholarship is perhaps a different story. I propose that it is a form of embodied scholarship. It is only through study of theorists, the act of engaging in visual journaling practice, reflection and analysis, as well as synthesis of literature that I have come to understand journaling in terms of embodied learning. I do not think there is a blanket take away from this body of work, but rather what each viewer/reader/engager gives to it and takes from it.

worlds be prepared, and a follow-up when facilitating for this.

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Comments, thoughts, ideas, notes and responses are welcome here: