

SLSA 2016 Posters

1) Maker Culture in Pedagogical Philosophy

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In his 2014 Maker Movement Manifesto, TechShop CEO Mark Hatch explains that, “Making is fundamental to what it means to be human. We must make, create, and express ourselves to feel whole.”* While Maker culture as a subject of study has a definite appeal to the primarily STEM students that I teach (many of whom are already engaged in Maker culture and make frequent use of the Maker space on campus), I have found that it is equally useful as a more abstract foundation for teaching generally—especially in a program which emphasizes multimodality and digital pedagogy. Valuing collaboration, technology-enhanced Do-It-Yourself culture, and play as a source of innovation, Maker culture encourages the kind of student-centered, inquiry-based learning environment which is the ultimate goal of my teaching. In this poster, I will demonstrate the ways in which I incorporate Maker philosophy into my own pedagogy: both abstractly, as part of my teaching philosophy, as well as thematically, as the core of a first year, multimodal composition class at Georgia Tech. Particularly in high pressure STEM-oriented environments, Maker culture provides useful strategies for building bridges to (and emphasizing the importance of) creativity in a variety of classrooms. *Hatch, Mark. The Maker Movement Manifesto: Rules for Innovation in the New World of Crafter Hackers, and Tinkerers. New York: McGraw Hill Education, 2014. p.1.

2) On the development of creativity in an interdisciplinary learning environment

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Rapid changes in job demands are common. People must develop and adapt continuously to meet new challenges and make use of new opportunities. Creativity - defined as the ability to produce something that is both novel and valuable, as defined within a social context – plays an important role in this. While students must develop creativity, educational institutes must find out how to stimulate students’ creativity. Interdisciplinary contexts, such as Liberal Arts and Sciences programs, seem to be excellent environments for this: interdisciplinarity stimulates associative thinking between different scientific domains. This poster focuses on the development of creativity in an interdisciplinary university-level learning environment. A cohort of freshmen Liberal Arts & Sciences students was studied before and after the commencement of their undergraduate education. Before the start of the academic year, students’ creativity was measured using the Test for Creative Thinking – Drawing Production (TCT-DP) and the Unusual Uses Verbal Task of the Torrance Tests of Creative Thinking (TTCT Verbal). Students were then measured again, on the same tasks, after ten weeks of Liberal Arts & Sciences

education, in which they followed an interdisciplinary course on expository writing. This poster compares the test scores and discusses implications. Insight in how to operationalize and stimulate creativity in learning environments benefits students (as they are better prepared for today's job market) and universities (tailoring education to students' and societies' needs), as well as theory/science (closing conceptual gaps in/between disciplines).

3) The Destruction of Ceramics Inherent Objectness

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Destruction is the harbinger of creation. Creativity is widely thought to be the process and generation of something new in the world but what happens when creation is born from the act of total destruction? Destruction being both the creator and the destroyer simultaneously. Looking specifically at the science and art behind the creation of ceramics, I intend to discuss the processes behind the making of ceramic sculptures and their inherent "objectness" that allows them to reside in both the realm of creation and destruction concurrently. This poster will highlight some of the personal scientific based discoveries I have made while working with this material (ceramics) that I have found to contain conflicting data when it comes to the true definition of creativity. I believe that ceramic based creative forms can only be created through the act of destruction, which contradicts the nature of creation and represents an alternate reality for which the works themselves reside. My sculptures specifically are made from cardboard, fabrics, and plastics, but once they have completed the process I put them through, those materials are in fact no longer present and have completely vanished from the final product which is a ceramic ghost of the original material. Thus creating a duality of inherent "objectness" within the sculptural form.

4) The Runaway Bunny's Mother - Attachment and Representation in Popular American Children's Books

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This mixed-media art poster explores representations of attachment dynamics as found in two popular children's picture books: *Runaway Bunny* and *Where the Wild Things Are*. I suggest that one of the major reasons for the enduring popularity of these books is their evocative portrayal of attachment dynamics through pictorial and narrative representation. With this as my point of departure, I offer a close reading of these books in regard to both content and form. I draw from the attachment and object-relations literatures to suggest that the books function as powerful evocations of attachment dynamics that regulate affect, modulate emotional arousal, and normalize the fantasy life of children. Theoretical constructs addressed include the secure base, affect regulation, transitional objects and transitional space, separation-individuation, the holding environment and mastery of aggressive impulses. Supplementing the poster is a stack of classic children's books that can be perused by attendees to invite engagement with the ideas presented in the poster.