# Creativity and Reflection: An Approach to Reflexivity in Practice.

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## Abstract

In September 2004, Suffolk College introduced a PGC/PGD/MA in Interprofessional Health Care Education. Aimed at people from a wide range of professional disciplines in the health services within the UK who have an educational role, a balance in its modular format between the need to develop teaching, learning and assessment skills and reflective practice was felt to be required for this programme. As a result, the module "Reflexivity in Professional Practice" was developed, and this sits between two other modules within the PGC element of the programme, one around teaching and learning and the management of the learning environment, the other around assessment. The focus of this presentation is the "Reflexivity in Professional Practice" module and the assessment process.

Underpinning the module is the premise that practitioners often sleepwalk their way through the working day. Practice itself becomes mechanistic, but so also does the use of reflective models designed to facilitate a deeper understanding both of self and the situations practitioners find themselves in. In this view, the models themselves become reductionist, facilitating mainly superficial description. This module seeks to take a more creative approach in both its content, delivery, and assessment that focuses on reflection as a self-realising process, utilising the literary and visual arts as a means to this expression. Broadly speaking, the learning and assessment methods fall within a psychoanalytical domain – particularly the ideas of Carl Jung in relation to the development and interpretation of images as part of this self realisation process (Jung, 2005), and use the concept of "Practitioner Researcher" (Fish, 1998) to refine these ideas within the context of health and social care.

The content of the module ties together philosophical constructs such as phenomenology with the philosophy of neuroscience, consciousness and unconsciousness, the literary, film, and visual arts, the use of metaphor, women's studies, and feminist writing. Individual sessions are given over to explore these subjects. For instance the use of poetic language, constructing and interpreting images, narratives, story telling and editorial control. Participants are also asked to develop an initial hypothesis of reflection at the beginning of the module which is re-evaluated at the end as part of their assessment.

This presentation will explore the constructs underpinning the development and assessment of this module, and will provide illustrations of work presented for assessment by learners engaged in the creative reflective process.

## Introduction

There is a tension in current professional practice which occurs regardless of the field or domain of that practice. On the one hand, there is the increasing requirement to be "scientific" in our work, basing it upon sound research-based evidence and other forms of governance, whilst at the same time there is an expectation to be "reflective" on how we go about our business.  On first view, there are two paradigms that are apparent; one dealing in the nature of truth through rigorous inquiry and validity, the other focusing on the nature of subjectivity, but from within a given set of professional values and forms of thinking. The debate between *technical rationalism* and *humanism* is not a new one in the field of health care education, but how we approach it educationally is a major challenge. Do we follow the familiar path that leads us towards the mechanistic application of research, or do we encourage and facilitate creativity in the classroom and practice settings?

The nature of *art* and the nature of *science* have traditionally been seen in health care as polarized disciplines – for instance the "art and science" of nursing has long been a subject for discussion and writing, as has the use of reflective models in its practice. In essence then, the notion is that the science enables new knowledge, whilst the art enables its application to individual recipients of care, and this is then documented in some form or other, through reflective journals or accounts in order to make sense of the experience. These accounts are in the main expressed through written text, as this is the main communicative tool for ideas and understanding, and it is in written text that we formulate "truths." In the current drive to evidence competence through reflection, we have seen the development of reflective models used mechanistically – they have become tools which are used to satisfy professional requirements rather than as catalysts that develop an aesthetic quality to practice.

The module upon which this paper is based set out to achieve a number of things in its development; firstly to encourage the idea of the practitioner as researcher within their working day, secondly to expose the module participants to different forms of thinking and ideas taken from the visual and literary arts, and thirdly to explore the aesthetic nature of reflection and how thoughts can be represented through imagery rather than being reliant upon written text. It is in the development and implementation of this module, that the nature of *reflection* and *reflexivity* has been examined by our selves and the participants, leading to an exploration of **reflection on** an experience to personal **reflexivity in** an experience.

**The Philosophy Underpinning the Module**

*The development of artistry*

For the purpose of this module, we felt it necessary to look at the not only the *analysis* of representation, but also at the *construction* of representation. A very useful starting point in this is found in the work of Della Fish. Fish (1998) discusses the idea that to enter into the traditions of the artistic paradigm, the researcher does not need to create real quality art, such as fiction or paintings. For her, it is more important to have an interest in artistry, being willing to learn to think like (or more like) an artist, attempting various portrayals of practice, themselves artistic investigations. It is not the quality of the portrayals as art that is felt to be valuable, it is the quality of insights across a number of drafts that capture practice and the critical commentary that accompanies them. For Fish, it is the sketching process itself that enables the

researcher to discover why a subject has made an impact, and to learn from or refine it further. Sketchbooks often contain a number of attempts at an element - part of the process of problem solving a depiction. Portrayals of practice are not an exact matter of fact, they are more of a capture of tone, of feeling, and of spirit.

Fish (1998) suggests that to see professional practice as *artistry* is a means to seeing its entire character, and further suggests that professional practice is increasingly recognised in the context of artistry, and the practitioner is seen as a maker of meanings, utilising language that comes essentially from, and critical appreciation of, the Arts. Fish splits this appreciation of the Arts into two components; 1) Seeing and Reading, and 2) Watching and listening. Using literature, painting and poetry as examples of medium, Fish (1998) explores storytelling, narration and imagery utilising a range of interpretive practices which form the basis of the language of appreciation with all its variations and subtleties. Within this framework she argues that from this point we are able to explore meaning in, and formulate a response to, specific works of art. This response to art, not unreasonably, suggests that to appreciate it, there must be a subject. From a professional context this subject must come from practice. Fish (1998) focuses on the development of *portraits of practice in words,* seeing the production of narratives as draft portraits in conjunction with deliberations and reflective processes about them. Although these elements are intrinsically linked, they illustrate both *practices* and *thoughts on practice*, developing a deeper and more reflexive understanding of procedural and propositional knowledge. In more detail, working drafts of one element may be necessary before refining them into a later painting. Key processes may require scrutiny of the drafts, a critical consideration of the artistry of professional practice, and an evaluation of the potential as the sketch evolves. Thus evolution may need consultation to relevant theory, or to be placed back within context of the scene described before any final portrayal of what has been seen and experienced is articulated. These working drawings are as important as the final portrait. They are the anatomy of practice.

Developing and refining these working drawings into holistic practices can then be seen as something organic and fluid, based on a jigsaw of theories and context, and to return to the language of appreciation they can be seen from the perspectives of *portraiture* (the process of adding to, layering or manipulating medium), or *sculpture* (traditionally the art of taking away materials, such as stone or marble to reveal an object). Michaelangelo's sketches illustrate this perfectly; not only are parchments scratched over and redrawn from varying angles, perspectives and materials, but he leaves notes upon the pages, messages to himself regarding technique and accuracy (see "anatomical studies of a leg" and "serving the Florentine Republic", Hughes 1997). Our appreciation of the subject therefore leads us through uncovering layers of knowledge and practices, revealing meaning of the practices, or enables us to apply layers to the existing professional picture.

So what are the technical processes that support this method? The production of a narrative (picture with words) is a technique familiar with practitioners through reflective diaries, etc, but it is the *analysis* where practitioners fall down. Unwittingly or not, reflective models have become mechanistic tools, complete with "cycles" and "action plans". To understand the appreciation more fully of their practice, an alternative may be to take some of the concepts of "reading art" and applying them to the subject matter. More specifically: *Form; tone, composition, space,* and *subject matter,* in order that the "construction of art" can take place.

*Composition:* The artist's method of organising a subject, of deciding what to put in and what to take out in order to make an effective picture. Because it contains the overall conception of the picture, the composition can often tell us a lot about what the artist is trying to communicate (Acton 1997). For our purposes we may also be looking for certain attributes to this composition; *harmony and balance* - making relationships between objects to create a satisfying whole, and *rhythm and space between objects* - the interactions occurring in the foreground and background to the depiction, enhancing the structure of the whole design.

*Form:* Creating a weighty physicality from the image, identifying with us a three dimensional realty, and enabling us to sense weight and tension in it. Through the use of perspective in the creation of space and dimension, form can be tangible, as if you can reach out and touch it. Or it can feel disintegrated, such as in impressionist work where you cannot be sure of clear divisions, but feel a sense of atmosphere, not just in the product, but in how it may have been created, i.e. at speed or as a passing glance (Acton 1997).

*Space:* Concerned with width, depth and distance surrounding objects, systems of perspective assist in creating a sense of volume which mimics the way the eye sees in three dimensions, such as objects which diminish in size appearing to recede. A second technique is to provide greater detail in the objects to be at the fore of the image, and less in the smaller objects in the background, blurring them in the process. The work of Cezanne and Picasso utilises *spatial distortion,* providing multiple viewpoint perspectives, enabling many viewpoints at the same time, and demonstrating the way in which angles of objects relate to one another, rather than to an overall geometrical structure.

*Tone:* The ability to create a feeling of sensibility. Tone can be used to create a sense of drama, lighting up some areas starkly and casting the rest in varying degrees of shade, emphasising the drama of the narrative. Tone can also be used to express emotion, the creation of intimacy within the subjects, feelings of immediacy and spontaneity, and the creation of atmosphere.

*Subject matter:* All paintings require some interpretations of their subjects complimentary to the purely visual elements. Knowledge of the historical and cultural context, where the picture was originally placed and its function, can assist us in the uncovering of layers of meaning which exist below the surface. The types of subject can be broken down into broad categories; "Narrative subjects", "Image making" and "contemplative enjoyment." Loosely described, these relate to where the picture tells a story, the visual impact of the painting or one which conveys a particular message, or finally of pure enjoyment rather than specific meaning (Acton, 1997.)

Fish (1998) discusses the idea that artists provide others with a means of seeing, and this is achieved through isolating and capturing interesting scenes, and accentuating the detail of these so that interesting characteristics become clear. Edvard Munch talked of painting *what he had seen*, not what he sees (Bischoff, 2000). In this sense, it is the capturing of a moment that stretches beyond physical composition. As an example, in Munch's case a focus on the hands and faces of the grieving whilst leaving spaces of blackness in between (see below "The Death Bed", 1895). But it

also forces an examination of the relationships and interplays that may otherwise go unnoticed:

*Edvard Munch. The Death Bed. (1895)*



"*In such ways the painter can draw our attention to features of the visible world which we in our haste and habit tend to miss; the painter does this not simply by noticing and recording, but by employing the resources of the art-form to make such visible phenomena more apparent than it would otherwise be.*"
(Armstrong, 1996, pp77-78)

*Self-Realisation and Individuation*

Secondary to the principles laid out above is the notion of 'learning to understand the self' through reflection, and this utilised the work of Carl Jung in its development – in particular the concept of 'individuation.'

Jung discusses that the term 'individuation' is used to denote the process of becoming a 'psychological in-dividual.' In describing this, what is essentially meant is that the person is a separate unity or 'whole' (Jung, 2005), including that which is unconscious. This for Jung was a radical break from more traditional forms of psychology, where only consciousness forms the whole of the psychological individual. Jung's argument is that if unconscious psychic processes exist, then they become part of the totality of that individual, even though they may not exist within the conscious ego. As such, opponents to this may deny that unconscious phenomena exists, however Jung suggests that they are manifest in individual behaviour, and that consciousness is very far from explaining the psyche in its totality. He also suggests

that there is no fundamental order to these phenomena. Unlike conscious phenomena which may be categorised and classified, unconscious phenomena is unsystematic, chaotic and without order. Jung cites dreams as an example of this, their lack of systematization characteristic of a lack of personal consciousness to place them in order. He also considers the exchanges between the personal conscious and the unconscious, citing examples such as affective conditions – for instance joy and grief, or love and hate, where the ego and the unconscious take place. For Jung the "autonomy of the unconscious" (2005, pg.278) begins when there is a generation of emotion – instinctive, involuntary reactions disrupting the rational order of consciousness.

Secondly, Jung sees the process of individuation as one of destiny. Stevens (1994) cites a statement from *Collected Works xi* where this is explored from his bio-psychological perspective. *"Individuation is an expression of that biological process – simple or complicated as the ease may be – by which every living thing becomes what it was destined to become from the beginning"* (Adler et al, 1953-78, para.144.) Individuation for Jung therefore was more than just self realisation, it was a biological principle. Central to the ideas of discovering one's true self, Jung felt that by overcoming our own parental and cultural beliefs, recognising and divesting ourselves of our persona, dropping our ego-defences, and rather than projecting aspects of our shadow onto others we should come to know it and acknowledge it as part of our inner life. In so doing we will come to terms with personality that exists within the personal psyche, and conscious fulfilment of the intentions of the Self (Stevens, 1994) – the integration of the whole personality. Similarly, von Franz (1978) sees the process of individuation as a real transformation only if the person is aware of it and makes a conscious connection with it, and that they can actively cooperate with it. Furthermore, von Franz considers that we all at some point experience being part of some secret design over which we have little conscious autonomy. This "psychic nucleus", as von Franz describes it, can only be effective when the ego relinquishes its powerful claim to being the sole element of existence. This can occur only when the ego is able to listen to the "inner urges for growth". As von Franz states:

> *"…that in order to bring the individuation process into reality, one must surrender consciously to the power of the unconscious, instead of thinking in terms of what one should do, or of what is generally thought right, or of what usually happens. One must simply listen in order to learn what the inner totality – the Self – wants one to do here and now in a particular situation."* (von Franz, 1978, p.165)

*Reflexivity*

Finally, if the purpose of the module is to engage participants in becoming "practitioner researchers" where they themselves are their own subject, then the concept of reflexivity becomes vital. From this perspective two discrete elements of validity which although separate, conjoin to represent the researcher, researching his role in his research. These are reflexivity and voice - a study of the self engaging in the subject. For instance Hertz (1997) describes that to be reflexive is to have an ongoing conversation about experience whilst at the same time living in the moment. As an illustration of this, the role of the (in the case of Hertz) ethnographer is not simply to report on facts or truths, but to actively engage in the construction of

interpretations of experiences, and question how those interpretations came about. Hertz (1997) suggests that reflexivity has a multitude of functions:

> *"It permeates every aspect of the research process, challenging us to be more fully conscious of the ideology, culture and politics of those we study and those we select as our audience."* (Hertz, 1997, p.viii).

Reinharz (1997), on discussing analysis from her own field notes identifies a number of different selves that she classifies into three major groups;

- **Research based selves** - being sponsored, being a researcher, being a listener, a person who will give feed back, a person who will leave.
- **Brought selves** - being a mother, a woman, wife, American, jew, daughter, academic
- **Situationally created selves** - temporary member, friend, exhausted, psychologist/social worker.

What Reinharz (1997) identifies is the importance of recognition of these roles within the research process, both in terms of how these roles are identified by herself, and how these roles may be constructed and ascribed to her by the study population. It is evident that the most singularly important factor in her ability to recognise this is the keeping of extensive notes. Secondly, although she discusses "entering the field" and the keeping of fieldnotes, she effectively becomes part of the field, as it is the only way of ensuring the gathering of data - the situationally created self.

For the purposes of this module reflexivity is not seen only as an aid to situating oneself in the research process, but is seen more importantly as a method of emergence for the participant.

**Reflexivity in Professional Practice: A Module Overview.**

Fundamentally aimed at developing a greater sense of module participant's intellectual and emotional responses to events, a number of aims and outcomes were considered important. The aims being to:

- Explore the tensions between the science based nature of practice and the humanistic approach to professional practice
- To venture into the artistic interpretations of reflection using a variety of approaches and develop a critical commentary from these interpretations
- To explore the transition of knowledge and skills from the unconscious to the conscious
- Through the reflective process, identify areas of practice which require evaluation, and acting as practitioner researcher, apply and disseminate findings

The learning outcomes set out to enable learners to:

- Evaluate/reflect on practice in a multi-dimensional way
- Understand the roots of reflection and the development of conscious awareness
- Recognise and manage the relationship between the scientific and humanistic approaches to our understanding of performance
- Hypothesise on, develop, and evaluate the nature of reflective practice
- Identify areas of practice which require evaluation, and acting as practitioner researcher, apply and disseminate findings

*Assessment*

Assessment of the module has two components, a formative element and a summative element.

1. Formative: The development and submission of a reflective portfolio based in the individually chosen media of the student
2. Summative: The student will also produce a 3000 word critical commentary, evaluating the reflective process produced through the portfolio development

*Teaching and Learning*

Taught subjects within the module include:

Technical rationalism vs. Humanism
Scientific and philosophical constructs of consciousness
Feminist writing as analytical method – How to make an American Quilt
Looking at pictures
The use of metaphor in poetry and painting
Poetic language and "being in" an experience
Auto Ethnography

There are also workshops titled "Developing the Portfolio" whereby the participants are facilitated in small groups to share their work and ideas in progress.

An area of particular interest, and which forms one of the criteria for assessment, is the group development of a reflective hypothesis at the beginning of the module which is critiqued by the group at the end of the module, and further analysed within their assessed critical commentary. The development of this hypothesis occurs before the students are exposed to the varied sources of teaching input. See below for the initial group hypothesis.

*"Reflections are not linear, but are multi-dimensional, cyclical and purposeful strands which weave through aspects of our life. They are an innate characteristic and are experienced both internally and externally through our sensory faculties and are evocative of both feeling and memory. Reflections can consist of both inner and outer realities, creating perceptions of self and others.*
*Reflections can also take place immediately or retrospectively, and the process of reflection can be seen as an osmotic process or as formula through the construct of Reflection=Action= Lifelong Learning.*

*Reflection can also be seen as social rather than individual action, as an ongoing process, and something which creates both connections and disconnections with the inner and external worlds of others. Reflecting supports the identification of values, beliefs and propositional knowledge, and goes beyond cognition, manifesting itself physically. Types and methods of reflection may also be grounded in gender physiology and culture. Reflection should also be a transformative process, but this is ethically flawed if change is unable to be made, furthermore, purposeful reflection may require supportive structures to work effectively and minimise harm."*
(Reflexivity in Professional Practice Group, Nov, 2005)

**Submitted Work**

In order to explore the outcomes of this module further, some examples of the work of two students are presented. For clarity they are identified as *Submitted Work 1* and *Submitted Work 2*.

*Submitted Work 1 – The Portfolio;*

*Narrative 1*

**Image 1. (below) is one of a series of frames that are each accompanied by a narrative (see right, Narrative 1.)**
**Note the way the reader is guided to particular phrases and concepts in the image and narrative through the use of bold and upper-case text.**

*Image 1.*



*"**THE SCREAM** depicts **MY IRRITATION, FRUSTRATION, DISTURBANCE** and annoyance at not being listened to, head in hands due to disbelief.*
***THE BRICK WALL** illustrates my failure to make progress beyond the barrier, a barricade that I believed could be broken down, not totally impenetrable represented by **CRUMBLING MORTAR.** I failed to achieve any progress for an unbearable period of time.*

*The **PRISON BARS AND HANDS** represent the **RESTRICTION AND RESTRAINT** I experienced all attempts to influence being totally **DISMISSED AND CURBED.***

*The **WINDSTORM CLOUDS** represent the continuous **TURMOIL,** realising that a high-risk issue directly affecting many lives continued unnoticed." (Bold and capital text is the work of the author)*

*Submitted Work 1 – The Critical Commentary*

In the accompanying critical commentary, the student draws upon the work of Eric Berne (1961) in relation to transactional analysis and alter ego states.

As an example, she notes;

*When anger or despair dominates reason the* **Child** *is in control, at this time my internal reactions to an external event were making it impossible to make any rational plan to resolve the issue. I remained within this frame for over 10 years. Further text accompanying the imagery expresses:*

*The* **PRISON BARS AND HANDS** *represent the* **RESTRICTION AND RESTRAINT** *I experienced, all attempts to influence being totally* **DISMISSED AND CURBED.**

*My Child continued to overturn any rational though of problem solving. These images and commentary resemble feelings I associate with childhood memories as I realised that my impact upon the world was kept to a minimum, conforming was encouraged and confrontation discouraged. My Parent was reflecting my own parent's poor self image, the belief that they were of little value to society and never expecting fulfilment or to accomplish great things. My Adult later attempted to dominate as I realised a solution was a possibility, identifiable within the text as:*

**BRICK WALL** *illustrates my failure to make progress beyond the barrier, a barricade that I believed could be broken down, not totally impenetrable represented by the* **CRUMBLING MORTAR.**"

"*...I realised that my Child and Parent Ego state continued to greatly affect my ability to explore beyond familiar social and working class boundaries. I retained beliefs that my position in society was one of subservience,*"

As the piece concludes, an exploration of the experience of developing both the images and reflections occurs;

"*I have hence sought out images to recount the journey travelled over the last decade, as it nears its closing stages. It has been an uncomfortable journey with a great deal of energy expended. The reflexive journey could not have been expressed solely with words this would fail to portray depth, emotion or mood that images unreservedly illustrate. My perspective forms the imagery of a journey as I near what I assumed to be closure in frame four, I now realise this to be the opening frame in a new journey. By frame four I believe I have emerged from a crisis, the journey has been extensive and at times tortuous. Exploring step by step my actions, reactions and interactions with colleagues I have gained a deeper appreciation and understanding of my own behaviour and that of others.*"

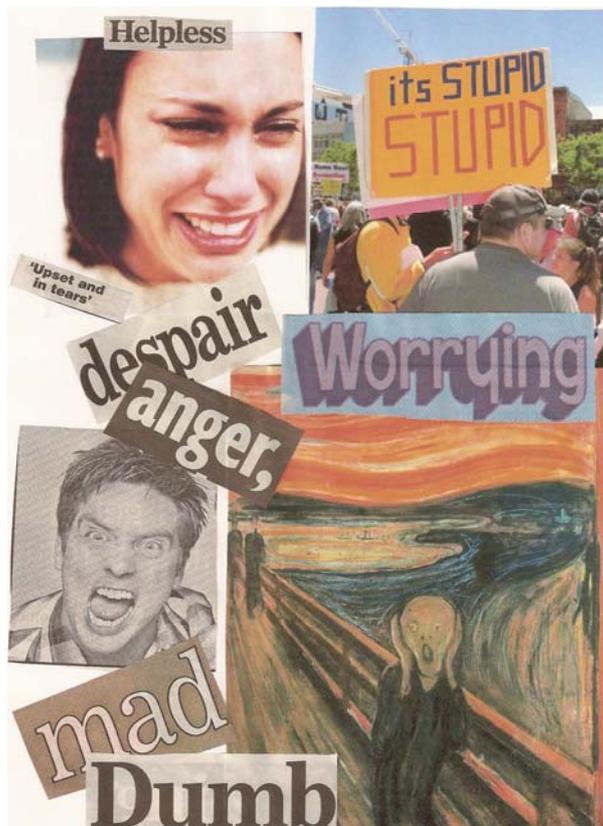*Submitted work 2 – The Portfolio*

**Image 2**



**Image 2 (left) and narratives 2 and 3 (below) form part of a portfolio split into three sections. This first section describes the resistance encountered by one of the participants and is a series of images and letters to self that explore those resistances.**

*Narrative 2*

This module is so stupid. I feel so bloody cross that I have got to do this.

I just don't think I can – I don't understand it + I know that I can't write poetry or draw.

I am the most uncreative person in the world – I can't do that stuff – draw, sing, play music, knit, sew, cook, anything like that. Even other people tell me I'm uncreative – in fact my uncreativity is a renowned idea.

What is making me mad is creative people telling me that I am creative – like its an untapped talent and they know me better than I know myself.

I have collected pictures + words expressing how stupid this assignment is. I don't want to do it and I don't think I can do it.

*Narrative 3*

Dear portfolio,

I have been wondering why I am so adamant that I am uncreative and exactly what is creativity anyway?

I think I have always felt art and poetry along with opera + ballet to be very middle-class and associated with certain people.

Its almost like I've got to get over this massive personal hurdle before I can even start the real portfolio.

I think my creative talents do lie in writing and I will explore avenues of that. I have used creative writing/letter writing in the past to explore critical events.

Back to why I think I'm uncreative, I'm beginning to wonder if it is a label that I wear quite proudly. I think I see creativity as soft, and something that people do if they can't manage more academic work. At school, if you couldn't cope c sciences, languages, humanities or maths, you were encouraged to do music, art, cookery, sewing – almost like a copout, second best. I was proud I guess that I was advised to drop music + art and concentrate on academic subjects. Looking back, I think I felt (feel) that I was better, more intelligent, than those who were doing namby-pamby subjects.

This feeling has probably carried through to now + I guess if I'm honest, I still see

*Submitted Work 2 – The Critical Commentary*

Critical commentary – excerpt 1.

> *As demonstrated in my portfolio, the prospect of reflecting through different medias initially generated turbulent feelings. At the beginning of the module, I felt very angry about being asked to demonstrate reflectivity through a different media, as this was a loss of the reflective methodology with which I was familiar. Models encourage conformity and linear reflection and I value conformity. This progressed to despair and tearfulness and finally moved to acceptance.*

Critical commentary – excerpt 2.

> *I found creative methods of reflection a powerful way to summarise and explain my feelings but it was the subsequent explanation, i.e. reflecting on the reflection that has contributed to my learning and understanding of the situation.*
>
> *I was also keen to identify a reflective method that would have a 'feel good' factor in that it could be fun to use, encourage my creativity and result in feelings of well-being. The reflective frameworks currently advocated are often boring, dull to use and limit creativity. Once I transgressed the barriers of creativity, I found creative methods efficient in time and energy, simple to use, encouraging learning, therapeutic understanding and improving. Newell (1992) suggested that the process of reflection should be therapeutic. The end point of reflection may not be resolution of an issue, but attainment of a better understanding of it.*

From this work it would appear that it is the decoding of 'the image' which has the greatest impact on learning – the thinking upon reflection itself, and the personal outcome gained through the process.

**Conclusion**

Emerging out of this process is the interplay between text and image. Perhaps what we actually see are two forms of text, one which is the traditional literal and non-literal written form of text, and one which is visual and metaphorical. The images are used as metaphors to represent feelings, emotions, and predicaments which may or may not be contextualised through a narrative. Finally these texts are explored reflexively through the critical commentary, and the combination of these forms of medium lead us to see visual and textual data in the following ways:

- Ideational, as the function of language to communicate ideas and their relationships.
- The interpersonal function as a method of establishing, maintaining, and influencing.
- The text-creating function of language. (Talbot,1995)

Furthermore, to whom do these writers speak? These works were devised a forms for assessment, intended that an audience would be reading them and passing an academic judgement, but the results are so much more than that. It appears that the

writers are writing to themselves, both in the portfolios and the critical commentaries, in ways that they would not have thought to do so previously. The process has enabled an emergence or illumination of self that has progressed to dialogue with others (the readers). Perhaps the development of skills as 'reflexive practitioner researchers' has started them along the path of what Jung (2005), as noted earlier, termed 'Individuation' – the unconscious becoming conscious and the sense of beginning to know the whole self. As one of the students notes in her commentary: "*I now realise this to be the opening frame in a new journey*".

However, we also need to consider the appearance of the writer's voice so clearly in their work. As 'practitioner researchers' should their voice be masked by an objective sensibility to the writing, or should it be available to critique as a subjective form of inquiry? Whatever the discussions on this, the utilisation of imagery as a reflexive method appears to generate powerful and informative outcomes, both for the students themselves, and for teaching practice.

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