Contents

1	**Introduction**	1
	1.1 Self	1
	1.2 Human/Technology Enmeshment	2
	1.3 Alienated Learning	3
	1.4 Reconnected Learning	4
	1.5 Chapter Overview	11
	References	15
2	**Paradigm Shift: From Far-Ends to Circularities**	19
	2.1 Puzzle-Solving Paradigm	19
	2.2 Sputnik's Effect on Liberal Education	22
	2.3 Standardised Testing: Cultivating Fearful Puppets and Cheerful Robots	26
	2.4 The Math Myth	28
	2.5 Divergence and Convergence	32
	2.6 Individual Curiosity ⟲ Conventional Wisdom Ripple: Leonardo, Isaac, Albert and Steve	35
	2.7 Convergence Points	45
	2.8 DOING ⟲ KNOWING: The Ripples Pedagogy in Practice	49
	2.8.1 Learning Task One: The Newtonian Knower	49
	References	52

3 Mind-Cinema and Cinematic Writing 57
3.1 Mind-Movie Projector 57
3.2 Looping for Meaning 59
3.3 Narrative and Database Through the Process of Layered Production 63
3.4 Overtonal Montage 65
3.5 Cinema Thinking and Sociological Imagination 66
3.6 Convergent Points 69
3.7 DOING ⟲ KNOWING: The Ripples Pedagogy in Practice 71
3.7.1 Learning Task Two: The Shower of Experiences 71
References 73

4 Writing a Subtext 75
4.1 Changing Actively and with Care 75
4.2 Recovering the 'Atmosphere' 77
4.3 Gestalt—An Interplay of All Modes 79
4.4 Cinematic Writing 80
4.5 Convergent Points 85
4.6 DOING ⟲ KNOWING: The Ripples Pedagogy in Practice 86
4.6.1 Learning Task Three: Making Your Own Meaning 86
References 88

5 Culture of Webworking: Knowing with an Endless Catalogue of Resources 91
5.1 Participatory Culture and Remix 91
5.2 Remix and Do-It-Yourself (DIY) 95
5.3 DIY and Multimodal Bricolage 97
5.4 Eclectic Personal Choices 99
5.5 The Methodology of Collecting and Reassembling 101
5.6 Cinematic Bricolage Mechanics 104
5.7 Convergent Points 106
5.8 DOING ⟲ KNOWING: The Ripples Pedagogy in Practice 109
5.8.1 Learning Task Four: The Unity of the Mind and the World 109
References 113

6 **Complexity of the World: Circular Interconnectedness** 117
6.1 Cinematic Bricolage in Ripples 117
6.2 Circularity of Self-Organisation 120
6.3 Developing the Ripplework 122
6.4 Epistemology of the Ripplework 123
6.5 Adaptation with Cinematic Bricolage 127
6.6 Feedback Loops 128
6.7 Ripplework Example 131
6.8 Role of the Teacher in the Ripples Pedagogy 133
6.9 Convergence Points 135
6.10 DOING ↻ KNOWING: The Ripples Pedagogy in Practice 138
6.10.1 Learning Task Five: Piaget's Equilibration 138
References 140

7 **Cinematic Bricolage as Reconnected Learning** 143
7.1 Nature and Nurture 143
7.2 Mental Grasps Within Cinematic Writing 145
7.3 Reconnecting the Self with the World Through Critical Self-Reflection and Collaboration with Others 149
7.4 Reconnected Agency 153
7.5 Multimodality of Reconnection 157
7.6 Convergent Points 161
7.7 DOING ↻ KNOWING: The Ripples Pedagogy in Practice 162
7.7.1 Learning Task Six: Agents of Knowing 162
References 163

8 **DIY Creativity: Culture of Self-Sufficiency** 167
8.1 Learning by Creating 167
8.2 DIY: The Path to Rippling 171
8.3 Creative Strategies 174
8.3.1 Codes and Matrices 175
8.3.2 Collisions of Incompatible Codes: The Jester, Sage and Artist 176
8.3.3 Combinational, Exploratory and Transformational Creativity 178
8.3.4 Metaphor as a Psychological Tool 180

8.4 The Ripple Model Example 182
8.4.1 The Spider Web 182
8.4.2 Combinational Creativity—Deep Remixability 183
8.4.3 Exploratory Creativity—Bricolage 185
8.4.4 Transformational Creativity—Self-Design 187
8.5 Convergence Points 188
8.6 DOING ⟲ KNOWING: The Ripples Pedagogy in Practice 190
8.6.1 Learning Task Seven: The Jester, Sage and Artist 190
References 192

9 Engine Room of Creative Software 195
9.1 Digital Tools 'at Hand' 195
9.2 Building Blocks of Digital Media 197
9.2.1 Numerical Representation 198
9.2.2 Automation 199
9.2.3 Modularity 202
9.2.4 Variability 203
9.2.5 Transcoding 204
9.3 Perception Parallels, Software Layers and Reconnected Learning 206
9.4 Agency of Transcoding 209
9.5 Convergent Points 211
9.6 DOING ⟲ KNOWING: The Ripples Pedagogy in Practice 213
9.6.1 Learning Task Eight: Human ⟲ Machine Enmeshment 213
References 214

10 Assessment, Learning and Sociological Imagination: From Word-Count to the Value of Learning 217
10.1 The Conflict Between the Word-Count and Multimodal Representations 217
10.2 Feedback Loops Assessment 219
10.3 Reconnected Curriculum 224
10.4 The Probes 227
10.4.1 Probe One, The Tea Party 228
10.4.2 Probe Two, The Harlequin 231

10.5 Potemkin's Village 232
10.6 The Struggle Not to Become an Automaton 234
10.7 Convergence Points 237
10.8 DOING ⟲ KNOWING: The Ripples Pedagogy in Practice 238
10.8.1 Learning Task Nine: The Potemkin Village 238
References 239

11 Probes' Review Decoding Symbols and Making-Meaning with Others 243
11.1 Looking Out for Messages: Crows 243
11.2 Figure-Ground Principle as Reconnection 246
11.3 Motion and Sound as Multimodal Codes 248
11.4 Internationale ⟲ Strawberry Fields 250
11.5 Technology Rocks Potemkin Villages 253
11.6 Individually, Together with Others 255
11.7 'Here Comes the … Knowing' 256
11.8 Convergence Points 259
References 260

12 Conclusion 263
References 271

Index 273