

ORIGINAL RESEARCH

Using critical creativity to support virtual methods of critical reflection for undergraduate and graduate nursing students

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ABSTRACT

The COVID-19 pandemic has posed significant challenges to nursing education, given the ongoing changes in clinical nursing practice and the shift to virtual learning formats. This is particularly difficult to navigate for individuals who are nurses and simultaneously pursuing nursing education, at the graduate or undergraduate level. The purpose of this paper is to provide a description of a virtual approach to enhance critical reflection for individuals experiencing the pandemic as nurses and nursing students. The approach is compatible with virtual teaching methods and strongly supported by critical creativity and practice development methods. Through a series of custom-designed YouTube videos, students were asynchronously supported to create an aesthetic piece (e.g., drawing, poem, etc.) that captured their experiences during the first wave of the COVID-19 pandemic. Students also provided narratives to describe their aesthetic piece and further explicate their experiences, based on focused reflective questions. Our research team showcased the study findings in visual and written formats using an arts-based website. Sharing these methods could support nursing educators to continue supporting students in meaningful critical reflection in virtual formats.

Key Words: Qualitative research, COVID-19, Nursing students, Critical reflection, Critical creativity, Aesthetic

1. INTRODUCTION

The COVID-19 pandemic has had a significant impact on nursing practice and education. In clinical practice settings, nurses managed increased workloads, coupled with fewer resources in a constantly changing context.^[1] For nursing students, the pivot to virtual learning has had implications for their learning and socialization into professional roles.^[2] The uncertainty associated with the pandemic resulted in a

diversion from the usual practices in the domains of clinical practice and education. These simultaneous changes have had unique and profound implications for nurses who pursued advanced professional education during the COVID-19 pandemic, as they experienced ongoing change-related challenges in their workplace and academic settings.

Our research team conducted a qualitative descriptive study to explore the intersecting academic and professional expe-

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periences of nurses during the first wave of the pandemic in Ontario, Canada. The cohorts of students in this study were Master of Nursing (MN) graduate students (practicing RNs) and Post-Diploma Degree Program (PDDP) undergraduate students (practicing RPNs). Although these cohorts of students were enrolled at different levels of education (graduate and undergraduate, respectively), both have had previous clinical practice experiences from a combination of educational and employer contexts. A large subset of students in these cohorts simultaneously managed clinical employment in addition to their coursework. These unique features framed the exploration of their experiences during the pandemic, by engaging them in a critical reflection activity. The results of this study are presented in a previous publication.^[2] The aim of this paper is to describe the creative, evidence-informed and technology guided data collection method that our team employed to actively engage MN and PDDP students as research study participants during the first wave of COVID-19 pandemic. Our strategy utilized critical reflection as an approach to facilitate student learning and provide data to support an applied, education-focused research study.

2. LITERATURE REVIEW

In health professions education, many frameworks are used to assist learners in developing foundational skills in critical reflection.^[3,4] Within the nursing discipline, critical reflection (CR) is considered a cornerstone of professional practice and a key component of nursing education.^[5] For nursing students seeking to develop a range of professional skills, CR is an active learning strategy that offers students a framework from which to view their practice and an opportunity to bridge the theory-practice gap. Structured CR approaches allow students to reconsider clinical experiences

using a particular theoretical or philosophical lens, that may foster new perspectives.^[6] These skills are increasingly essential, given the increasing complexity of clinical practice that requires nurses to seek innovative solutions to address novel challenges.^[7] Students often need support in applying learning from critical reflection to make sense of complex professional, legal and ethical practice issues.^[8]

Engaging students in CR can take many different forms, depending on the objective, context and learning needs of the participant. Structured approaches to CR evolved from early works of Dewey and Schön in the context of education.^[9,10] Dewey described the importance of an active approach, in which one critically considers their actions and choices.^[9] Schön built upon these ideas by describing the notions of reflection-in-action (during a practice situation) and reflection-on-action (after the situation has occurred).^[10] These reflective processes are relevant to a practice-based profession such as nursing, in which ‘doing’ is emphasized.

Within nursing, structured CR approaches, such as Mezirow, Gibbs and Johns are often referenced.^[11-13] Each approach offers a variety of merits and critiques (see Table 1). The approach by Gibbs offers a simple reflective cycle that focuses practice-based reflection.^[12] Mezirow’s approach differs, as it is premised on a transformative lens and facilitates the exploration of individual assumptions.^[11] The approach by Johns promotes a broader level of awareness by acknowledging the role of the organizational factors in reflection.^[13,16] However, less structured approaches to CR have gained traction due to their flexibility and ease of use. Middleton posits that the lack of structure could create room for students to engage creativity and with multiple intelligences.^[14] An example of this is reflection underpinned by critical creativity, which is described in the next section.^[15]

Table 1. Comparison of common reflective approaches (Boraman, 2016; Middleton, 2017)

	Merits	Critiques
Gibbs (1988)	Many examples of use in the nursing discipline User-friendly, intuitive reflective cycle	Reflection is relatively superficial Difficult to reflect beyond practice (e.g., to explore values)
Mezirow (1990)	Based on a transformative lens Allows the user to explore individual assumptions	Time consuming for users to integrate learning into their practice Less focus on the emotional aspects of reflection
Johns (2002)	Acknowledges the role of (organizational) context in reflection Based on nursing theory - Carper’s (1978) ways of knowing	Many broad, reflective questions could mislead the user Difficult to critically examine individual assumptions or values

3. REFLECTION UNDERPINNED BY CRITICAL CREATIVITY

The primary purpose of using creative approaches is to encourage participants to engage with their multiple senses and access their embodied knowing, or knowledge that is held deep within them that is often not articulated or expressed in traditional ways.^[17] Critical creativity involves a co-created and constructed process of learning that involves being critical by cognitively de-constructing a context and then re-constructing it to develop new understanding. Using creative imagination and expression to grasp the meaning of the whole, access embodied tacit knowing, and blend embodied and imaginative knowing and meaning into cognitive critique are key elements of the process.^[14]

This creative and active process has been linked to human flourishing for the practitioner and patient/client.^[15] Human flourishing can be understood as creating space for persons to reach their full potential and thrive in their environments.^[18] Key components of reflection underpinned by critical creativity are expert facilitation, a focus on active learning and the incorporation of multiple senses or intelligences and ways of knowing.^[19] Initially, this type of reflection was cultivated using practice development approaches to foster human flourishing in highly structured health care cultures.^[20] As practice development related theories (e.g., critical creativity) and methods evolved and were shown to be effective in practice contexts, these strategies were subsequently applied to higher education settings.^[3,21,23,24]

Critical creativity has been specifically used to underpin CR processes for senior nursing students and graduate students to assist them in making sense of complex practice contexts (e.g., social, political, economic) that affect their everyday interactions with patients and families. For example, within the context of undergraduate education, creative methods were used by Indar and colleagues to support fourth year nursing students in making sense of the difficulties faced in their long-term care placements, leading to a deconstruction of their assumptions, articulation of realizations and purposeful intention setting for their future nursing practice.^[21] In another example, creative methods were co-produced by LeGrow and colleagues to implement innovative and transformative teaching methods, such as walking meditations and identification of hopes and fears, to guide person-centered activities for graduate nursing students enrolled in the Advancement of Professional Nursing Practice Seminars and Practicum courses of a Master of Nursing Program.^[22] These two examples create spaces that foster student learning which broadens their awareness within health systems, often leading to a more nuanced understanding of their role as a nurse.

As suggested earlier, reflection underpinned by critical creativity requires skilled facilitation that blend cognitive critique with creative strategies.^[15] There are many types of facilitation referenced within the practice development literature, ranging from clinical supervision^[25] to critical companionship.^[26] Typically, skilled facilitators have knowledge of practice development methodologies and approaches to implement them, for the purpose of positively transforming health care cultures. However, the facilitators may range in level of experience and can be categorized into different developmental stages.^[27] Skilled facilitation within the domain of education requires the use of similar methods to promote active learning, creative engagement, and critical reflection.^[21-23] In the practice development literature, there are many documented creative strategies such as mandalas, poetry, artifacts, collages and other art forms.^[17]

An approach guided by critical creativity is considered flexible because the skilled facilitator decides how and when to use creative approaches for the purposes of challenging assumptions, provoking realizations, or deepening the level of reflection. Skilled facilitators have expertise in a range of practice development philosophies and methodologies. These types of reflections are often undertaken in small groups, wherein participants can learn with and from each other and engage in double-loop learning, through the process of iteratively learning through independent reflection and group discussion.^[15,17] Although there is a general structure for the reflective session, the skilled facilitator works closely with the participants to co-create and co-produce the learning experience.^[22] Becoming attuned to the needs and energy levels of the participants can help the facilitator determine which creative approaches may be most appropriate to stimulate CR.

Researchers, including members of our research team, have used critical creativity to support CR in classroom settings with a variety of undergraduate and graduate students.^[21-23] These sessions provided an immersive experience in which students were able to receive support from a skilled facilitator, engage their senses in creative activities (e.g., mandalas, graphic drawings, paintings, and poetry, etc.), and discuss or consolidate their learning in small groups. The co-creation of a supportive and person-centred learning environment was identified by these students as paramount to their academic and professional growth, which ultimately facilitated their success in the course and in the program.^[22] Anecdotally, students reported feeling supported in a resource-rich environment.

The pandemic presented a significant challenge to engaging in this type of reflection, given the virtual format (e.g.,

synchronous and asynchronous methods), increased educator workloads, and increased student anxiety levels due to pandemic-related changes in their educational and personal/professional worlds.^[28] A cursory literature search conducted in the Spring 2020 revealed a paucity of research focused on engaging nursing students in critical reflection using online or virtual formats. The next section describes how our team sought resources to support the construction and delivery of a virtual critical and creative reflection experience for nursing students, simultaneously working in clinical practice.

4. METHODS

The pandemic resulted in changes to the traditional learning environment, such as cancellation of clinical placements and

shifting courses to a virtual format (with synchronous and asynchronous components). Given these changes, our team collectively brainstormed to envision what a critical reflection activity, underpinned by critical creativity could ‘look like’ in a new virtual world. The focus of the critical reflection exercise was to explore or deconstruct the experiences of students in the role of nursing students and practicing nurses during the pandemic. We needed a method that would retain the essential features of the critical creativity, while translating them into a format that was convenient for our participants. Table 2 describes how key aspects of critical creativity were translated into an interactive, engaging virtual medium.

Table 2. Translating critical creativity to a virtual format

Critical Creativity Component	Adaptation to Virtual Format
Skilled facilitation	<ul style="list-style-type: none"> • Comprehensive instructions • Custom-designed videos to increase explaining key components of the creative activity (e.g., how to create an artifact) • Access to a research team member trained in critical creativity via email
Engagement of the senses through a creative medium	<ul style="list-style-type: none"> • Opportunity to create (or choose) an aesthetic medium to embody experience, such as a drawing, poem, painting, music, etc.
Use of multiple intelligences, accessing embodied knowing	<ul style="list-style-type: none"> • Critical questions posed to generate narrative, accompanying the artifact

4.1 Seeking resources

To explore appropriate virtual platforms with capabilities to support CR, we consulted and subsequently collaborated with the Centre for Communicating Knowledge (CCK), housed in Ryerson University. The CCK team have expertise in visual communication, digital technology and knowledge dissemination. Through multiple team discussions, we co-designed and developed a series of video tutorials to expose participants to tools, media and processes to help them transform their reflections into a visual or aesthetic piece. We prioritized the co-development of these videos as they would guide and support participants to create their artifact. Due to the constraints of the pandemic, engaging the participants in a synchronous facilitation session was not feasible. Therefore, it was important to our team that the videos include more than basic instructions. For example, we purposefully considered the tone and language of our videos, similarly to how a skilled facilitator may work to create a psychologically safe learning environment. To mirror this action, our videos addressed initial discomfort that participants may feel when endeavouring to capture their reflection in the form of an artifact. By naming this type of discomfort and labelling it as ‘aesthetic risk’,^[29] we hoped that participants would feel

supported and provide a meaningful contribution. In terms of language, we ensured that our guide to creating an artifact, for the purpose of capturing their reflection, included terms underpinned by critical creativity.

4.2 YouTube videos

With these ideas in mind, we co-developed a series of tutorial videos (privately accessible via YouTube) with clear instructions in simple language, with the goal of supporting students in creating an aesthetic piece. We created five video tutorials of approximately three to five minutes in length to make viewing more convenient and accessible. It was not mandatory that all participants view the tutorial videos; instead, they were meant to be a resource. Participants were provided with a link to the tutorial videos in the Google form. The links to the videos are provided as supplementary material. Table 3 outlines the video titles and duration.

The participants were free to view the videos in the intended order or select videos based on their specific interests. The first video stated that the aim of the series was to explore techniques for creating visuals, as well as facilitate the participant’s experimentation with visual expression. A definition for ‘aesthetic piece’ is provided and various examples are

shown. It is emphasized that artistic skill is not required, since the focus is on communication and expression of the reflection. The second video explains the concept of visual brainstorming, in which participants are encouraged to imagine visuals that convey the ideas in their written reflections. The following concrete strategies are provided to facilitate this: (1) summarize the reflection to capture the most important ideas, (2) generate word associations and search for corresponding images, (3) consider the reflection as a story and (4) seek analogies or metaphors.

The third video may be helpful for participants who are hesitant to engage in aesthetic expression, including reasons such as feeling they have minimal artistic ability. It is emphasized that the skills involved in creating visuals are possible to learn with practice and a few exercises are described. The fourth video exposes participants to different types of visual mediums, such as photography, collage, graphic design, mapping, drawing, tracing, and three-dimensional art. The fifth video offers an array of tools and resources to inspire or create an aesthetic piece.

Table 3. YouTube Video Titles and Duration

	Video Title	Link	Duration (minute)
1.	Introduction	https://www.youtube.com/watch?v=2F-k3DwPfoY	3:07
2.	Visual Brainstorming	https://www.youtube.com/watch?v=9qkxerXJ4Wk	5:06
3.	Silencing Your Inner Critic	https://www.youtube.com/watch?v=IeJJgOE7tjI	4:11
4.	Types of Visuals	https://www.youtube.com/watch?v=9wZ-S2Fugd8	6:21
5.	Tools & Resources	https://www.youtube.com/watch?v=zqfEtq8Hjxw	2:37

4.3 Critical reflection questions

Prior to creating the aesthetic piece, we asked students a series of critical reflective questions about their experiences of being a student and practitioner during the pandemic, embedded in a Google form. Encouraging students to share these reflections beforehand, supported them in considering various aspects of their experience and generating ideas for potential aesthetic engagement. We also included a series of questions (embedded in the same Google form) to help students describe their aesthetic piece and reflect further on its meaning. This component was critical, as our team focused our analysis on participants' narrative descriptions (reported in Espin et al.^[4]) rather than solely on the aesthetic products. Table 4 contains a list of these questions.

Table 4. Questions to support reflection on the aesthetic piece

	Reflective Question
1.	Why did you choose your particular aesthetic?
2.	How does the aesthetic reflect the impact COVID-19 has had on your nursing education and practice?
3.	Is there anything else you would like to share about your narrative reflection and aesthetic?

4.4 Arts-based web site

A website was used to display the participants' visual pieces in a dynamic and engaging manner (link: <https://www.aesthetic-reflection.com/>). With support from the CCK team, we designed a website to showcase different forms of media (e.g., video, images, and voice recordings) submitted

by the participants. The website conveys the research study aim in simple language and guides the user to view each aesthetic artifact. When the user hovers their cursor over each artifact, they can view excerpts from each reflective narrative. Our intention was to share narrative and aesthetic key findings from this research study in a way that may appeal to a broad audience. Our team has shared the website locally, nationally, and internationally to engage in arts-based knowledge translation,^[30] that may reach knowledge users such as nursing students, nurses, educators and key leaders within and beyond our profession.

4.5 Limitations

Our team endeavoured to create a virtual platform to support critical reflection practices for undergraduate and graduate nursing students, who were also clinical practitioners during the pandemic. We anticipated significant barriers to collecting data during the first phase of the pandemic, given the time constraints of potential participants and hesitance to engage in a virtual critical reflection activity. We described the ways in which we successfully integrated elements of critical creativity in our approach, such as aesthetic engagement and use of multiple intelligences. However, there were aspects of critical creativity that we would like to emphasize further in the next iterations of this work. We can provide specific examples related to skilled facilitation and double-loop learning. In striving to create a platform where participants could conveniently access asynchronous guidance with YouTube videos, we were not able to integrate traditional elements of skilled facilitation that include engagement in critical

dialogue. Similarly, the participants were limited in opportunities to engage in double-loop learning due to logistical and ethical challenges related to participants sharing and discussing their work. As we refine our virtual approach, our team will seek opportunities to build in meaningful synchronous dialogue with a skilled facilitator and between participants.

4.6 Implications

The description of the virtual methods has implications for educators seeking ways to support critical reflection in nursing education and for researchers interested in engaging participants in creative, or aesthetic-based data collection methods. Educators may adopt elements of the virtual approach that provide multifaceted supports for critical reflection via convenient and guided instruction for accessing creative expression that leverage platforms such as YouTube, Google forms and others. Although current research is limited on students' experiences engaging virtually in creative, critical reflection, we anticipate that future research may explore this considering pandemic related changes in education.

For researchers seeking to engage participants in the creation of aesthetic forms, the description of how to construct YouTube videos to support this process may be helpful. The YouTube videos provide easily accessible and convenient guidance for participants regarding how to engage with a variety of aesthetic media. This may alleviate barriers to

participation associated with requiring participants to take part in lengthy workshops. Additionally, applied researchers may benefit from using websites to share visual findings in an interactive and accessible way with diverse audiences, such as non-academic knowledge users.

5. CONCLUSION

The shift from in-person classes to virtual learning brought about by the global COVID-19 pandemic, combined with increased demands on student time (e.g., engagement in clinical work) has presented unique challenges to engaging nursing students in creative approaches that deepen critical reflection. This paper presents an innovative, creative, collaborative, and thoughtful guided approach using technology to foster student creativity in a virtual environment while supporting critical reflection. By using a multi-pronged approach consisting of YouTube videos to support aesthetic creation, critical reflection questions presented via Google form and ongoing support via email communication with the research team coordinator, we were able to translate key elements of critical and creative reflection activity to a virtual format, underpinned by critical creativity. By describing our methods in detail other educators can utilize creative, virtual approaches that support critical reflection.

CONFLICTS OF INTEREST DISCLOSURE

The authors declare that there is no conflict of interest.

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