Introduction

Zenon Bankowski, Maksymilian Del Mar and Paul Maharg

General Introduction to the Two Volumes

This present volume is one of two volumes of papers flowing from a project, 'Beyond Text in Legal Education', hosted by the School of Law at the University of Edinburgh. The aim of the two volumes as a whole is to contribute to the reinvigoration of legal education, primarily in law schools but also extending to law firms. We attempt this reinvigoration by introducing the importance and usefulness of pedagogical resources that go beyond text, i.e. resources from the visual and movement arts. Taken as a whole, the two-volume work explores the use of these non-textual resources for legal education and legal scholarship. It is not restricted to any area of law or to any particular form of going beyond text. It includes contributions that explore different ways of visualizing legal knowledge, different ways of designing and interacting with spaces for exploring legal issues, as well as different ways of performing a variety of legal problems. The premise of the work is that the teaching and research of law can be experienced in ways that do not depend exclusively on text, but that have recourse to the full range and diversity of the sensory capacities of teachers, students, professionals and scholars. In that sense, we also recognize that different persons all have different sensory strengths and weakness, that is, that we all experience in different ways and thus also learn via different sensory pathways.

The project that is the subject of this book was part of a UK Arts and Humanities Research Council (AHRC) funding programme called 'Beyond Text'. This funding programme recognized that non-textual material and communication through visual, oral and sensory means were an important part of our culture. We now have the means to reach many quickly and communication becomes rapid and in some cases transitory. The aim was to create a research programme where scholars could study the issues concerning the non-textual dimensions of culture. This would involve, inter alia, a study of the material conditions of these non-textual means and also their control and dissemination. Further, it would look at the technology itself and how this impacted upon the culture and tradition. Out of these issues, of particular importance to our project were questions of performativity, of how we transmit multimedia non-textual objects,

1 Our thanks to Martin Taggart for assistance with the finalization of the text of both volumes.
and the impact upon traditional methods of cognition in the transmission and remembering of culture. This implied looking at learning and teaching and the way we might be able to use non-textual methods even in areas that are primarily textual. What would be important here would be the mediation between the text and the non-text aspects, the imagination that would be brought into play and the use that imagination could be put to. How do these new modes that use all the bodily senses play on the imagination and what does that imagination do in helping to create an embodied knowledge?

The role of the imagination in teaching and learning, and the way in which these can be enhanced and enriched by the use of non-textual resources, is a key aspect of the ‘Beyond Text in Legal Education’ project. Although ‘imagination’ was understood broadly, one of the most important features of the project was to consider how the ethical or moral imagination could be developed through a combination of text-based and (especially) non-text-based resources properly incorporated into tertiary and professional legal education curricula.

Law is very much a text-based discipline, both in its practice and its education. Legal education, both at the tertiary and continuing professional levels, has been and continues to be dominated by recourse to textual resources. Law students and legal professionals are taught to learn and understand general rules and principles, and apply them to pre-manufactured factual scenarios. This is no different when it comes to the education of legal professional ethics, where, typically, moral theories are presented as consisting of general axioms that allow students and professionals to rationally resolve traditional problem cases (pre-articulated factual scenarios that are designed to produce moral dilemmas). The pursuit of professional integrity is dominated by promoting the ability to use complex systems of ethical postulates to justify the making of a certain decision in relation to a pre-determined set of facts.

There is no doubt that the development and use of text-based resources facilitates the exercise of skills that are important to the ethical development of law students and legal professionals. Learning how to better articulate and justify one’s reasoning by reference to complex systems of normative languages is important. However, the exclusive emphasis on textual resources, on languages and their manipulation, carries with it significant dangers. Such an exclusive focus can be restrictive in that it can result in law students and legal professionals never acquiring the skill of coming to see and recognize the ethical complexity of any given situation; it places at risk their ability to overcome the limitation of the categories with which they are working, particularly when the particular situation itself puts into question those categories. Coping with this limit requires the exercise of the (ethical) imagination. Such an exercise enables the person to respond to the complexity and particularity of the situation, and to come up with just and imaginative ways of going forward.

There is a considerable amount of work in this context that has been and continues to be conducted by those who emphasize the value of the ‘literary imagination’ and the use of literature for these purposes. Some of this work has
Introduction

found its way into the post-professional education programmes of major law firms, principally in the USA. While the invocation of the literary imagination in this context is important, it is still too heavily text-based. What the ‘Beyond Text in Legal Education’ project aimed at was creating a space where the (ethical) imagination can be inculcated and the movement beyond can be experienced in non-textual ways. The project does not wish to suggest that non-textual resources should replace textual ones. It goes beyond text, but does not leave it behind completely. Rather, it seeks to provoke reflection upon the value of non-textual resources in developing imaginative (ethical) perception amongst law students and legal professionals.

In these two volumes, then, it is recognized that legal education and legal practice are both steeped in specific texts and institutions. These texts and institutions define the profession; they orient us; their categories and pathways give us a structure within which we not only participate but also evaluate each other. Yet it is also recognized that the complexity of moral life, and professional life more generally, is not reflected by any one set of texts and institutions. Indeed, it is argued that what is needed, at those moments in which already-existing categories and pathways run out, is the exercise of the (ethical) imagination. However, this (ethical) imagination cannot be understood too cognitively or too rationally; nor can it be said to exist in the manipulation or reorganization of already-existing categories and pathways. This (ethical) imagination is, instead, better understood to be embodied, situated, affective and creative. In constructing this approach to the (ethical) imagination, these two volumes draw on a number of theoretical traditions, including embodied and situated cognition, philosophy of the emotions, theology, aesthetics, and legal and moral theory.

The aim of this volume is to contribute to legal education in a general way, i.e. to the learning and teaching of any area of the law. This volume also includes some chapters that introduce and discuss general resources and issues concerning non-text-based reasoning and non-text-based resources. The remaining chapters in this volume focus on exploring the pedagogical and, to some extent, moral value of non-textual resources in legal education. The companion volume builds on this one and focuses in more detail on the potential contribution of non-text-based resources to moral education in law schools and law firms. The contributors to both volumes include a wide range of theorists and educators, including legal educators in the UK and the USA working in both law schools and law firms, some of whom have used such resources before, and others who did so as a result of the ‘Beyond Text in Legal Education’ project.

The project started from this thought and this analogy: when people view art objects in galleries, too often they rely on textual explanation, looking for the text in the catalogue to explain it and not letting the object explain itself. Some curators try to get people to engage the art object without text, to use their imagination to let the object speak to them and not be subsumed by the text. Lawyers face an analogous situation when they encounter events that require decisions to be made; too often they look to the text and do not experience the particularity of the
situation by letting it speak for itself. Part of the aim, then, practically speaking, was to explore – by working together with an art gallery – this analogy. We wanted to provide a space – literally, a gallery space – where law students and lawyers would be able to experimentally explore legal and ethical skills in unfamiliar ways, precisely by means of non-text-based activities and relying only on non-text-based resources.

Prior to this experiential workshop (about which we will say more below), we held, on 8 November 2008, a one-day workshop, involving a small group of philosophers, theologians and lawyers, who met to discuss the conceptual, ethical and practical implications of this view of law and cognition. These issues were discussed specifically against the backdrop of a provisional programme of activities for the experiential workshop. This initial conference helped us further refine the activities and aims of the experiential workshop.

The experiential workshop itself was the centrepiece of the project. It was held over two days, 7–8 December 2008. The workshop programme and its delivery on the two days was primarily the responsibility of three artists, a visual-based artist (Alicja Rogalska), a movement-based artist (Keren Ben-Dor) and a curator (Zoe Fothergill, who is an artist in her own right). The workshop was held, in large part, in the Talbot Rice Gallery, which is the gallery based at Old College, University of Edinburgh. The participants included legal professionals, legal scholars and legal education (both tertiary and professional) policy makers from the UK and the USA. The artists were all experienced in working with persons who have had no or little exposure to the production and/or appreciation of visual and movement-based art.

The aim of the workshop was in line with the above-described aims of the project, i.e. it aimed to develop non-textually the skills that may enable lawyers to engage the (ethical) imagination, to experience the particularity of the situation and the vulnerability of those in it, and to allow that situation to speak and help them move beyond the law by transforming it, but not destroying it. The experiential workshop, then, delivered on our objective to create a space for legally trained people to explore the production of visually and movement-based art, and also to explore non-textually affective experience and practice in law. It was most certainly a highlight of our project. It was highly risky and experimental. We did things that took us well out of our comfort zones. But the careful planning and skill of the artists made it highly successful both as an event and as a learning experience. The group dynamics that began in this workshop carried over for the whole of the project. We built reflexivity into the workshop so that throughout there was time to reflect together on the exercises and how we felt. The reflexivity included, for instance, randomly placed voice-recorders upon which participants could verbally record their reflections.

The workshop programme has been included as ‘Appendix A’ of this Introduction. The workshop was also filmed. We hired a film maker, Robert McKillop, who was with us for the entire two days. The film was not a mere record, but was also an artistic outcome in its own right. It also fed into the
research itself in that it became part of the research process and interacted with it, and it played an integral role in the succeeding seminars and in our thinking as to how to go forward with the project. In that sense, the film highlighted the ‘Beyond Textual’ nature of the project and unexpectedly transformed our conception of research method.

After the experiential workshop, we organized two further reflective workshops. The first, held on 6 March 2009, was a small workshop entitled ‘Understanding Transformation’. Here, we studied the underlying ethical issues, though more in the context of physical and social processes, bringing together a group of sociologists, philosophers and cognitive scientists with some knowledge of neuroscience to look at the cognitive and sociological processes involved. We looked at the embodied nature of what was happening, at the physical and other processes that are involved here, especially legal visualization and what might be called multi-sensory law. We asked: how does the experience of encounter, seeing and vulnerability get played out on the body?

Our second reflective event was a major two-day conference, held on 20–21 June 2009. This conference included some experiential elements, including interactive theatre, but the focus was on the theoretical and practical reflections of participants in the experiential workshop. It is the papers presented at this conference, together with a number of extra specially invited additions, which constitute the chapters published in these two volumes.

Chapters in this Volume

As noted above, the 13 chapters included in this volume are a mix of specially commissioned papers as well as responses from the participants in the ‘Beyond Text in Legal Education’ project, and especially the experiential workshop organized in December 2008 in Edinburgh. Even the authors of the chapters that were specially commissioned were made aware of the project and its aims and preliminary findings, and so they too can be considered to be responses.

Taken as responses, then, the chapters vary considerably, not so much on a scale of positive or negative but on what one might analogize as a barometric scale of high and low pressure. To a large extent, the participants were selected by the editors or were self-selecting, but given that there was always going to be a community of interests and practices among the participants, what is striking about this collection as a whole is how varied the responses are to the project and how different the individual chapters are. The project seemed to elicit from some participants quite deeply personal responses, though this was not the case with all. Nor was it uniformly so for these participants; instead, the project drew out aspects of legal and educational thinking in which they had already been engaged to some extent. Participants’ interpretations of the project were obviously based on their prior personal experiences and their sense of their individual interests, but
the main goal of attempting to facilitate legal learning beyond text clearly bound all in a common critical goal.

This volume is divided into three parts. Part I offers chapters that discuss and introduce, from multi-disciplinary and interdisciplinary perspectives, non-text skills and non-text resources. Part II focuses on the uses that can be made of non-text resources in law schools, and Part III on uses of those resources in the context of professional legal education (including professional certificate-level, pre-qualification courses).

**Part I: General and Interdisciplinary Perspectives**

Many of the issues dealt with later in the volume are raised in Chapter 1 by Andy Clark, and in that sense the chapter serves as a signature for what is to come. Moral cognition is Clark’s dominant theme and, as he points out, ‘[r]easoning and inference can now be reconstructed as processes of pattern completion and pattern extension’, and much of the chapter is given over to exploring the consequences of this understanding of cognition. For Clark, connectionist approaches re-conceive the ‘role of linguistically formulated moral rules and principles’ precisely because they enable collaboration in the exploration of moral conduct through discussion, argument and dialogue: ‘linguistic expression enables a tuning and orchestration of moral response that is vital to moral expertise’. This is true, Clark holds, for the novice as well as the expert (*contra* Dreyfus and Dreyfus); and his example of pattern-recognition in the game Tetris bears this out at the level of manipulation. However, he goes further, and argues that it is the collaborative aspects of linguistic formulations of moral cognition that affect its existence. As he puts it, any persuasive account of moral cognition and moral expertise ‘must attend to a variety of thus far neglected, communication-specific, higher-order prototype spaces’.

What might these ‘prototype spaces’ look like? The rest of the volume provides the answer to this question. Thus, in Chapter 2, Anne Pirrie and James Benedict Brown explore the space and motion of the professional as wayfarer. Their interdisciplinary chapter, largely architecture and professional education, has direct import for legal education. Exploring two projects that attempted to break out of the architecture design school box, Polyark I (1973) and its successor, Polyark II (2009), they map the challenges of innovative educational practice by adopting the metaphors of wayfaring and travelling. Klee’s description of two types of lines is cited: the line that is ‘intrinsically dynamic and temporal’ and the ‘line that is in a hurry’, ‘more like a series of appointments than a walk’. The first is like the pad sketch: dynamic, fluid, about process and context. The second is equivalent to the formal architectural plan submitted to administrative procedures and other professionals. Each is valuable in its context, but the authors question whether the Polyark initiatives really were profoundly meandering or whether they were a line of appointments. The architectural metaphors are resonant for anyone involved in legal education: which best describes our teaching and our students’ learning? How we implicitly accept or attempt to change the architecture
and physical space of our curricula affects how much our students can achieve in
the way of learning.

Chapter 3 in this part, on the same theme of space, makes the ambitious claim
that ‘bodily practices such as dance can contribute to the development of ethical
and moral reasoning’, citing Lakoff and Johnson on ‘moral nurturing’, as well as
Bandura and Vygotsky on the effect of context on learning. Sophia Lycurius and
Wendy Timmons investigate the links between thought and action, and the extent
to which ‘practical experiences can be used to inform reason’ while the concept
of embodiment is explored in detail. The authors claim that activities aiming at
improving kinaesthetic empathy can help law students in two ways: first, it gives
them the ‘opportunity to experience viscerally the complexity of exchange between
human beings’; and, second, they can ‘explore options available for this encounter
through experimenting with alterations of its physical parameters’. One of the
key options is improvisation, and the authors analyse how physical improvisatory
action can affect thought and judgement. For them (and they adduce Clark on this
point), dance improvisation can help stimulate the moral imagination of students.

Part II: The Arts and Law Schools

Suzanne Bouclin, Gillian Calder and Sharon Cowan lead off Part II in
Chapter 4 in radical style by clearing not just the books from the library table but
the library tables themselves, and substituting card tables where they play card
games. As they argue in their introductory remarks, traditional legal pedagogy
does not help when we ‘confront how we embody performances of raced, classed,
gendered and othered selves’. Starting with this central movement away from
conventional legal pedagogy, Calder trained in the techniques of Theatre of the
Oppressed – an approach to drama that drew upon the work of Freire, Brecht
and Augusto Boal. It became clear, however, that the technique itself was not
going to be sufficient, and therefore a range of ‘performative pedagogies’ was
developed, one of which is the Card Game. The Game is used with first-year
classes. Consisting of repetitions of the game at tables where the rules change at
each table (but players are not informed of this), the authors argue that the Game
is a non-textual exercise where students ‘experience social and legal rules as
context-specific’. As they do so, according to the authors, players’ interpretations
of legal rules are ‘complicated by their own normative commitments’, while
at the same time the rules shift from table to table. The Game, in other words,
plunges students into a world where rules begin to seem arbitrary and where they
realize how, culturally, negotiation of specific contexts is essential to making
sense of the world.

Chapter 5 by Elaine Webster focuses, inter alia, on the extent to which
interpretation of the law is of necessity ‘creative as well as bounded’. Much
of legal education consists of boundaries: subjects are taught in boxes labelled
Contract Law or Public Law; law is often characterized as a discipline centred upon
normative rules of interpretation. Webster notes that the experiential workshops,
for her, helped to legitimize the interpretive imagination in legal education. In turn, this may help students to develop a foundational and necessary but complex and difficult quality of the law, namely its contingency - as she describes it, 'the coexistence of interdependence and indeterminacy in law'. Drawing upon some of the literature on 'troublesome' knowledge, she then discusses the practicalities of the approach and briefly explores five examples of activities (for instance, asking students to reflect upon an image that contains a 'law-related idea').

At the start of Chapter 6, Nancy B. Rapaport points out the primacy of the textual experience for faculty and law students - for example, in parsing cases, identifying the 'holding' or ratio and the like. As she points out, however, there is a difference 'between reading a case and using it', and she argues that what would improve students' abilities to think creatively about the law are 'multiple opportunities to use literature, or the visual arts, or even pop culture as a way of teaching the law itself'. She cites examples and describes her own practices in using literature and film, including having students 'write, direct and produce original movies to illustrate ethics rules'. What is striking about this is the student-centred quality of the educational intervention, where student experience is centre stage. To a greater or lesser extent, this is true of every chapter in these two volumes. Rapaport, though, presents a realistic picture of the difficulties of being innovative about the arts in a curriculum where innovation is viewed with suspicion by faculty and students who are socialized into thinking that law can be taught and learned only in specific formalized encounters - the Socratic Method, for instance. In such a culture, the use of Wallace Stevens' poem Thirteen Ways of Looking at a Blackbird to help students understand point of view in contract cases can seem to be counter-cultural - which of course it is - but also irrelevant, which it certainly is not.

In the first of two chapters in this part that deal with legal education and physical activity in the world, in Chapter 7, Andreas Philippopoulos-Mihalopoulos begins by defining law and its crisis as 'emplaced, corporeal normativity'. His paradoxical aim is to 'create a space in which to think, to traverse disciplines ... and to amble without an objective except for the immanent aim of a walk amidst the law'. The context of this amble is a course entitled 'the Law of the Environment', different from Environmental Law courses. Within this course, students map the city by walking it. By observing movement and immersing themselves in the 'lawscape', his students are facilitated in their connection of law and urban space and are enabled to remap lawscape in the context of their dynamic experience. Philippopoulos-Mihalopoulos gives us examples of students doing just that, thereby becoming 'nomads', abolishing 'the spatial regulation of the law, the boxing up and locking in and separating and purifying'. In the process they 'establish a smooth space ... where new lines of flight, new escape routes, new forms of normative creativity can take place'.

In an intriguing contrast, in Chapter 8, Gary Watt draws out what he sees as the essential stasis of the legal content in 'legal education' and the kinetic qualities of the educational element of the noun phrase. He describes how his 'Law and
Introduction

The "Law and Literature" module tends to the dynamic and embodies movement in its syllabus. In his analysis of the bio-kinetic literature on walking, Watt makes the case for a class to be a dynamic experience, physically as well as intellectually. Following his own practice, in which his "Law and Literature" module asks for creative writing, he concludes his chapter with an unfinished poem on the walk that is previously described in prose earlier in the chapter. The shift from prose to poetry captures the appreciation of the aesthetic that Watt describes, and in its recusation it mimics the creative repetition of walking as a rhythmic activity, and of walks that are undertaken habitually.

The final chapter in this part, Chapter 9, by Panagia Voyatzis and Burkhard Schafer addresses problems created for legal practitioners in the Mexican legal system (a civilian system) by the increased use of precedent-based reasoning, and describes how Artificial Intelligence (AI) and visualization tools could "create teaching tools to address them". After describing the nature and scale of the problem for practitioners in the first half of the chapter, the authors identify legal education as one solution and legal AI as a useful platform for such educational interventions. They summarize briefly the history of argument expert systems such as CATO and LARGO, and they make the case for reasoning with "open hypotheticals". While they point out that the use of diagrammatic reasoning software (often based on Toulmin’s work on argument) "can have a strongly beneficial effect for solving analytical tasks", they also point out that its use depends on contextual factors such as the organization of the representation and user-centred factors such as prior knowledge. Focusing on the first of these, the authors suggest that such abstract conceptual representations can be improved if visualization tools such as the representation of battles in military history are employed. They suggest that this form of case representation could be developed from static diagrams into animation.

Part III: The Arts and Legal Professionals

The final part of the volume deals with the relation between the arts and legal professionals – largely lawyers. In Chapter 10, Valerie Fitch focuses upon her experiences within the law firm. Coming from an arts background, she appreciated the focus of the ‘Beyond Text in Legal Education’ project but, significantly, when the film of the project was shown to attorneys in her firm in New York, there were mixed reactions: some could see a use for the activities, some not. In her chapter, Fitch shows, contra this professional scepticism, how some of the activities in the project can be used to stimulate attorney thinking in client matters.

Chapter 11 by Miriam Aziz takes as a case study her project entitled ‘Creative Thinking for Lawyers’. After describing the history and aims of the project, Aziz goes on to map her experience of teaching law and working with artists, and to apply this to identify ‘best practices regarding pedagogical initiatives’ in the ‘Beyond Text in Legal Education’ project. Her experience of teaching law is unusual in that she taught in a variety of EU Member States. Her experience
of working with the arts encompasses music, dance and film making, and she draws on the singular collectivity of this wide range of experience to develop ‘a core of universal, transferable skills of problem solving, analysis, negotiation and decision-making’ with ‘active participation through exercises in creativity’. It is an ambitious programme. Out of the method sprang the project *We're you with me?*, which brought together a group of artists to perform a scripted but improvisatory piece involving music, dance and film. Aziz hopes to ‘extrapolate this experience for the purposes of teaching law’, taking Wittgenstein on logic and communication as her guide on the journey. In the process, she draws on ‘ostensive’ teaching theory and practice that ‘generate associative habits regarding legal narratives’ and that foster the quality of listening to all aspects of the testimony that are given.

In Chapter 12, Karen Barton, John Garvey and Paul Maharg focus on the potential of experiential learning via simulation to move beyond textual relations. At first glance, their chapter describes students mired in text more than ever. The construction of the transactional case they describe is, after all, more textual than other forms of learning. However, as they argue, simulated learning is not just more text but text used in ways that have the capacity to articulate experiences that would otherwise be lost to students. The simulations they describe include the use of ‘Standardized Clients’ (a heuristic adapted from medical education, and in particular the use of simulated or standardized patients) and of a virtual simulation of a case management system, in which students carry out legal transactions in immersive group work. The simulation environment will entail the splicing of these two simulation approaches such that the clients in the online transaction are the ‘Standardized Clients’, who can be advised throughout, and from whom the student lawyers need to take instructions. The authors analyse the costs, feasibility and flexibility of the approaches, as well as providing samples of student feedback. In the latter half of the chapter, they look to the future of simulation. They focus on one aspect of the simulation environment, namely online maps, and they extend the locative function of the sim into GPS and geotagged photographs, offering three possible uses in legal education: in learning analytics, in conversation visualization and in participatory and annotative mapping.

In Chapter 13, the final chapter of this part, Bruce Anderson and Kim Morgan state the problem simply: ‘legal education and practice begin and end with texts’, and they ask whether visual artists can help students, lawyers and judges to go beyond the discourse of the law. Can art ‘expose, reveal, uncover, anything about law’? The authors describe two artworks, *The Acts of Nova Scotia 2009–2010* and *The Crest of the Nova Scotia Supreme Court*. The first, a graphical representation of parliamentary legislation, evokes the ancient trope of law as architecture, but where legal writers often imagine their project as foundation-building, instituting social structures, here the artwork describes ‘neglect and decay, obsolescence and irrelevance’. The second artwork is a version of a court crest that is an ironic comment on the quality of justice historically enacted in the courtroom. In the second half of the chapter, the authors draw parallels between the problem solving that is taken to be a benchmark skill of lawyers and the problem solving that artists
carry out in their work. Such work, the authors argue, may help the legal profession to appreciate how legal reasoning may be recast as a ‘process of discovery’ rather than a rhetorical and logical process.

Common Themes

The above claim made by Anderson and Morgan is, in microcosm, the claim of this volume. The place of the arts in legal education is essential, but it has been marginalized and driven to the edge of the curriculum. All the chapters recuperate and legitimate the arts as a learning space that is at the very least capable of improving legal education, often capable of critiquing law itself and sometimes transformative of both the law and legal education.

The themes that link the chapters demonstrate this. Clark’s claim for the primacy of collaborative approaches to moral cognitive learning over the individual learning so characteristic of computational cognitive science is reflected in the many chapters that take a collaborative approach to learning the law. Another theme is the extent to which jurisdiction can affect pedagogical approach, but it is also striking that the approaches can be used to good effect across local jurisdictional differences and contexts – the chapters by Schafer and Voyatzis, Boucill, Calder and Cowan, and Barton, Garvey and Maharg are examples of this. Some authors claim student and lawyer experience undergoes change through use of the arts (Webster, Fitch); all would agree that students are more engaged in the process of learning through the use of the arts in combination with active educational approaches. Some chapters explore the extent to which legal education can become much more embodied in the world – Pirrie and Brown (especially on wayfaring), Aziz (on improvisation), Lycouris and Timmons (on dance), and Watt and Philippopoulos-Mihalopoulos (on walking) are instances. Maps and mapping as alternatives to text appear in at least three chapters. The application of neural nets to linguistic operations is discussed in Clark; digital technologies, stemming from quite different lineages in educational pedagogies, are discussed in Schafer and Voyatzis, and Barton, Garvey and Maharg. And yet even in the latter two chapters, so different in approach, there are approaches that embody the desire to go beyond text – in both chapters’ outlines of visualization techniques, for example. All chapters are multi-disciplinary and most of them are genuinely interdisciplinary as well.

A final preliminary point about the chapters in this volume: all authors were encouraged to make use of both visual and multimedia resources, including resources available online, by hyper-linking their text. Some have made more use of this possibility than others. Wherever use has been made of it, those chapters have also included a separate list of those links at the end of the chapter or footnotes in the text containing links for the convenience of those readers who have a print-only version of the volume.
Conclusion

Towards the end of the last chapter, Anderson and Morgan make the ambitious claim that their recasting of legal reasoning as a ‘process of discovery’ needs to be ‘understood as one of the central topics in Jurisprudence courses’. Their claim is in one sense a re-statement of Clark’s claim regarding the status of moral cognition and the crucial role that dialogue and discovery plays in that process. In a similar fashion, if this volume, together with the companion volume, has enabled a dialogue and helped to make more visible the place and function of the arts in legal education for you, the reader, it will have fulfilled its purpose – and, in the words of Pirrie and Brown, as a foundation stone it is ‘ready for demolition’, to free us to ‘dance with the law’.

Links

http://alicjarogalska.co.uk [accessed 25 July 2012].

Appendix

DAY 1

11.00 am Welcome
11.10 am Statement from film maker
11.15 am Ice-breakers led by all three facilitators

1) The name game (15 mins)
2) Visual expectations (15 mins)

11.30 am Warm-up activities with Keren Ben-Dor

1) Familiarity with the space, focus and general awareness
2) From self to other
3) **Mutuality, trust and non-verbal listening**
4) **Directionality, Giving and receiving guidance, Promoting trust**
5) **Movement witness**

12.00 pm **Drawing activity with Alicja Rogalska – The space in-between**
12.30 pm **Movement activity with Keren Ben-Dor – The law of the dance**
1.00 pm **Sculpture/mixed-media activity with Alicja Rogalska – From textual to visual**
2.00 pm **Responsive activities with Zoë Fothergill**

1) **Describe and draw** (20 mins)
2) **Viewpoints** (40 mins)
3) **String theories** (30 mins)

3.45 pm **Installation art activity with Alicja Rogalska – Mute negotiations**
4.15 pm **Movement activity with Keren Ben-Dor – The great game of power**
5.30 pm **Informal discussion**

**DAY 2**

10.00 am **Movement activity with Keren Ben-Dor leading – Stop and listen**
10.30 am **Digital photography activity with Alicja Rogalska leading – Respond and capture**
11.30 am **Movement activity with Keren Ben-Dor leading – Action/reaction and role reversal**
12.00 pm **Movement activity with Keren Ben-Dor leading – Group response**
1.00 pm **Visual activity with Zoë Fothergill leading – Visual essays**
2.00 pm **Visual activity led by all three facilitators – Drawing movement**
2.45 pm **Visual activity led by all three facilitators – Display time**
3.30 pm **Reflective activities led by all three facilitators – Creative reflection**

1) **Drawing activity led by Alicja Rogalska – Visual reflections**
2) **Combined visual and movement activity led by Zoë Fothergill – Highlights**
3) **Performative movement activity led by Keren Ben-Dor – Parting gift**