Reflecting on Social Issues with Digital Triptych Art:
A Pedagogical Approach

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This essay presents the innovative application of digital triptych art to represent students' reflections on social issues employing the See-Judge-Act Reflection Framework. Triptych art is an artistic expression involving an artwork divided into three panels or sections. Each panel is thematically linked and arranged to provide a cohesive visual experience for the viewer. It conveys narratives, sequences, or elements of the same subject within a single piece. This study uses digital triptych art as a pedagogical tool to facilitate the See-Judge-Act reflection framework of examining current social issues that require collective action. This reflection framework was developed by Cardinal Joseph Cardijn and is used in different contexts and situations, guiding individuals and groups in their reflections on various social concerns that lead to responsive and effective actions. It emphasizes the importance of conscious experience, analysis of the situation in the light of the Gospel, and eventually taking committed action In this study, groups of students were asked to reflect on social issues using the See-Judge-Act Reflection Framework and then represent the results of their reflections through digital triptych art. Selected examples of students' works are presented, demonstrating that digital triptych art can be a valuable tool to help students appreciate, critically assess, and propose commitments and actions to address various social issues.

Keywords: Digital Arts, Digital Triptych Arts, See-Judge-Act, Reflection

Introduction

During the COVID-19 pandemic, novel remote teaching strategies led to different teaching and learning approaches, "enhancing students' creative potential and transforming peer interactions" (A. Schiavio et al 167). These creative online pedagogical strategies and methods of learning assessment methods developed and continued to be used in this post-pandemic period. One of the many ways that were developed was to maximize the use of both digital technology and the arts in classroom settings, both as approaches to teaching and assessment of learning. Digital art "is a general term for artistic works and practices using digital technology as an essential part of the creative or presentation process" (Adenji 25). Its definition varies according to the specific field of art the term is attached to. Legrady et al (215) define it as it relates to science and engineering as "a hybrid practice integrating the aesthetics, conceptual strategies, and technological methods of engineering and the sciences." Relating to education, "digital art is an interplay of digital technology, art, and architecture, transforming the field and influencing 21st-century learning" (Sadiku et al 33). "Introduction of elements of digital art in the educational process contributes to the development of a harmonious personality of the student, the development of creative skills and the ability to work independently with information and increases the motivation of students to study. It has been shown that digital art can also be successfully used in teaching specialties not directly related to art" (Gulayev et al 62).

On the other hand, triptych art evolved from the Christian-European traditions of making altarpieces. Stott (55) writes: "From the fourteenth through the sixteenth centuries, the hinged triptych with narrow panels closing like doors over a larger center panel became a favorite form for Christian altarpieces and small devotional shrines, particularly in northern Europe. In modern times, art historians have spread knowledge of and appreciation for the medieval and Renaissance triptych through books, articles, exhibitions, and the ubiquitous slide lecture. In the process, this format has become thoroughly associated in the public mind with Christianity and with European culture. Widespread awareness of historical altarpieces may have contributed to artists' renewed use of the three-part format during the past four decades." Stott (55) continues by saying that this tradition of creating triptych art has now continued but without reference to Christianity be it on the title, on materials, and especially on the content.

Using triptych art as a pedagogy, Sinner (ii) explores how arts research can inform teacher education by focusing on health, well-being, and self-exploration, promoting collaborative leadership and active reform in the field. Sinner (ii) claims that arts research as a triptych installation reveals insights about becoming a teacher in art education through sharing stories and visuals, highlighting the importance of health and well-being in teacher education.

Cardinal Joseph Cardijn developed the See-Judge-Act Framework in the early 1920s as a response to the surging involvement of young Europeans with the Marxist tenets. As a response, Cardinal Cardijn developed a framework of social analysis that is gospel-based. He was a Belgian priest, ordained in 1906, and was involved during World War I as part of underground movements that eventually led him to be imprisoned for espionage (Sands 2). He eventually founded the Young Christian Workers helping to mobilize the laborers to fight for their workers' rights and later involving the young people in reflecting on a broad range of social justice concerns. It was during this time that he developed the See-Judge-Act framework of "addressing inequality, employing it with the Young Christian Workers to engage communities in an effective and transparent manner" (Sands 3).

The reflection framework happens in three parts: the seeing part, the judging part, and the action part. To "see" requires direct observation, involvement, and immersion of oneself in the life of the community, i.e. the object of the reflection. This would mean engaging directly with the oppressed, standing in solidarity with the poor, and simply not becoming a bystander or an outsider in the face of these injustices (Sands 3). At the end of the "seeing" part, it is expected that one develops a sense of sympathy and empathy that leads to an understanding of the situation of those who are in an unjust situation. In this stage of reflection, it emphasizes that seeing cannot be based on what is given in books or other a priori ideas. Seeing must be based on accurate and current information about the living realities on the ground. These observations must be presented as a well-ordered and verified product of investigation from one's and collective investigation. The second part of the reflection is "Judge." Judging requires a deeper understanding of the situation to adequately discern the current situation. It may involve understanding the "oppressor" as well and the goal is to "alleviate this suffering or otherwise move the other (the oppressed) toward a sense of self-empowerment that helps the other take steps to alleviate it themselves" (Sands 4). Finally, the third part of the reflection is "Act." Cardinal Cadijn argues that "the judgment, finally, does not remain a dead letter, it leads to action: solving problems, it turns to reality to change it and make use of it, to make daily life vast and beautiful" (Cadijn 87).

Cardinal Cadijn (88) concludes that "this method of education is suited equally well to the masses as to the elites. It takes place in life and through life." Therefore, through this reflection framework, Cadijn invited everyone who was called to participate in promoting social justice to be in communion and rooted with the community one is serving, become part of that community, and ensure that this solidarity will lead toward a better understanding of the

situation that will bear fruit in the local or global level. This is a bottom-up community where local communities and global realities meet for the sake of social and spiritual liberation (Sands 6).

This study employs two pedagogical tools: one is the process of reflection, and the other is on how the output of the reflection can be represented in an art form. Here, the use of digital triptych art is employed to verify if it can be an innovative and creative representation of the reflection output using the See-Judge-Act Reflection Framework. One of the important links between these two contexts is the reality that both come into threes. A triptych art is presented in three panels that speak of a common theme or tell a story in three parts. On the other hand, the See-Judge-Act comes into three movements, to see, to judge, and to act. Thus, each panel of a triptych can be made from each of the movements of the reflection framework. From here, one can already notice how these two fits and how triptych art can somehow represent a reflection on social issues.

The application of digital triptych art in representing students' reflections on social issues using the See-Judge-Act Reflection Framework can respond to the need to use creative and visual methodologies to enhance reflective learning and social consciousness among students. The judging part is done in communion with the community and works together to attain the goal, i.e. alleviating oneself from oppressive situations.

The study aims to see whether creating digital triptych art can be used as a learning tool to accompany and deepen students' reflection on social issues as guided by the See-Judge-Act Reflection Framework of Cardinal Cardijn. This can be an alternative way to represent student outputs creatively with the use of digital media and design as contrasted to the usual written or oral reports that the students usually submit. In this way, this approach can be innovative and open to more classroom applications.

Methods

The triptych digital arts outputs of students from a religious education course will be used in this study. The outputs were made by first-year college students. After the discussion on the concepts of the See-Judge-Act Reflection Framework and the Catholic Social Teachings, the students were formed into small groups of five. Then, each group was randomly assigned a social issue to reflect on using the said framework. Each group was assigned in one of the following themes of the Catholic Social teachings: Rights and Responsibility; Dignity of Work and Rights of Workers; Option for the Poor and the Marginalized; Promotion of Peace; Role of Government and Good Governance; Human Dignity; Stewardship of Creation; Community and the Common Good; and Human Solidarity.

Then as an assignment, the Professor told them to develop a digital triptych art to represent their group's reflection on the given social issue. The professor instructed the students to choose a specific focus coming from the assigned theme and reflect on it together following the See-Judge-Act Reflection framework. Then, the professor explained what triptych art is and showed examples of triptych art.

When these works were graded as part of their academic requirements for the course, no assessment rubric was used. It was simply inspected by the professor if the paper was submitted with the triptych art. The purpose of the inclusion was to deepen and for creative presentation. Since there was limited time, there was no opportunity for the students to present their respective artwork.

However, in this study, an assessment rubric (Appendix 1) was used. This is based on a rubric generated by Chat- -GPT using the following prompt: *Create a comprehensive rubric for assessing digital artwork, especially for a triptych art addressing social issues based on Catholic Social Teachings. The rubric should assess both the technical execution and the*

conceptual depth of the artwork. With a total of 100 points, each work is rated using the following criteria with 10 points each: Concept & Interpretation (CI); Creativity & Originality (CO); Technical Skill (TS); Composition & Design (CD); Cohesiveness (CH); Use of Elements (UE); Engagement & Impact (UI); Artist's Statement (AS); Overall Presentation (OP); and Relevance to Theme (RT).

Results and Analysis

A total of nineteen digital triptych artworks in PDF (See Appendix 2) were included in this analysis. These artworks formed part of their final paper for the course. As mentioned above, the artworks were graded as part of the whole final paper, not as an artwork per se that relates to the given theme. This study rated solely the artworks. Using the assessment rubric, each of the submissions was rated by the researcher.

Using the criteria given above, the average score is 74.32%. The artwork with the lowest rate received 56% and the highest-rated artwork got a score of 92%. The weakest criterion by average is Concept and Interpretation (CI) which was rated at 65.3% while the highest is the Artists' Statement which was 100%.

As a digital triptych art, it was expected that the groups would submit artworks that were divided into three distinct parts: see, judge, and act. Almost all were able to follow that instruction except for one artwork. Also, by inspection, the artworks were weak on the "judge" part. The "judge" part speaks about the conditions that need to take place for the action to be taken to be impactful and successful. The "see" part of the triptych was present, but still also needs improvement. However, the "act" part of the artwork was mostly clear and explicit.

Overall, the groups were able to deliver the requirements and their attempts to reflect in their artwork their fruit of reflection may not be as easy for them as expected.

Discussion

This paper aimed to study the possibility of using digital triptych art as a creative output in doing the See-Judge-Act Reflection Framework. The artworks were impressive in terms of execution, but they still lacked depth about the social issue they are trying to respond to.

Social issues can be so broad and complicated that cannot be captured by amateur digital artists. Since these are works of students who study the hard sciences, it is not fair to expect them to produce quality digital artworks. The output may night be very satisfactory but the attempts and effort to produce the artwork is already an achievement. Being able to produce the artwork is already commendable.

Moreso, what the students can provide is just a snippet of what See-Judge-Act is. A valid See-Judge-Act Reflection sets anyone towards immersing with the community until they find themselves in communion and solidarity with the flight of the community. In this study, given the limitation of time and danger posed by the pandemic, the students were not able to immerse themselves in the special group they were studying. Thus, it is understandable that the "see" part of their triptych still finds wanting.

On the other hand, the "judge" part does not require immersion in the community, but rather an immersion in what the existing laws and morals say. However, this was the weak part of the artwork of the students. There were a couple of artworks that provided clear foundations of their "act" part, but the rest were not able to do so. The "judge" part is the pause allotted to discernment before plunging into action. In many of the artworks submitted, the students jumped quickly from "seeing" to "acting." And this says a lot about how the students usually respond to their respective situations. This is why the see-judge-act reflection method is not only used in doing social analysis but also for self-reflection and development.

Finally, as mentioned above, the "act" part of the digital triptych arts was clear. Almost all the artworks presented the actions they expect to take or at least the future they expect to see from the current social problems.

Overall, the study confirms that applying digital triptych art can be used to accompany students' reflection on social issues, and even their issues. Art, in its power of expression, can communicate realities differently from the usual oral and written modes. Digital arts can deepen students' reflexivity and appreciation of life.

Conclusion

The study is a Scholarship of Teaching and Learning (SoTL), a teacher's reflection on what has been done in a classroom focusing on how to further improve student learning and experiences. It suggested the use of digital triptych art to accompany student reflections on current social issues and problems as guided by the See-Judge-Act Reflection Framework of Cardinal Joseph Cadijn. It was shown that digital triptych art can be a means to help students assess, discern, and respond to current social problems. However, the standards regarding the artistic value of the output may not necessarily be kept high since not all students are into digital arts. Therefore, in assessing the works, reflexivity should be given more weight rather than on the artistic techniques employed.

Also, since the work is a triptych, meaning three panels, each panel should be evaluated separately rather than as a whole. In this study, students were able to present the current situation and the possible action that can be taken. However, they were found wanting on the "judge" part of the triptych.

Finally, in order to help the students reflect on their social realities, this paper suggests to follow the formula of Cardinal Cardijn, that is to be in communion and rooted with the community one is serving, become part of that community, and ensure that this solidarity will lead towards a better understanding of the situation that will bear fruit in the local or global level (Sands 6).

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Appendix 1. Assessment Rubric

Criteria	Exemplary (10-9 points)	Proficient (8-7 points)	Satisfactory (6-5 points)	Needs Improvement (4-3 points)	Unsatisfactory (2-1 points)	Points
Concept & Interpretation	Powerfully and creatively integrates Catholic Social Teachings to address social issues with profound insight.	Clearly integrates Catholic Social Teachings to address social issues with meaningful insight.	Integrates Catholic Social Teachings to address social issues with a clear theme but lacks depth in insight.	Attempts to integrate Catholic Social Teachings but lacks clarity or depth in interpretation.	Does not clearly integrate Catholic Social Teachings or lacks meaningful interpretation.	/10
Creativity & Originality	Demonstrates exceptional creativity and originality in approach, composition, and execution.	Shows strong creativity and originality in approach, composition, and execution.	Shows some creativity and originality in approach, composition, and execution.	Shows limited creativity and originality in approach, composition, and execution.	Lacks creativity and originality in approach, composition, and execution.	/10
Technical Skill	Demonstrates exceptional technical skills with excellent use of digital tools and techniques.	Demonstrates strong technical skills with effective use of digital tools and techniques.	Demonstrates adequate technical skill with basic use of digital tools and techniques.	Demonstrates limited technical skills with minimal use of digital tools and techniques.	Lacks technical skills and does not effectively use digital tools and techniques.	/10
Composition & Design	Exceptional composition and design; elements are harmoniously arranged with a strong visual impact.	Strong composition and design; elements are well-arranged with good visual impact.	Adequate composition and design; elements are arranged with some visual impact.	Weak composition and design; elements are poorly arranged with minimal visual impact.	Poor composition and design; elements are poorly arranged with no visual impact.	/10
Cohesiveness	Triptych panels are exceptionally cohesive, creating a unified and compelling narrative.	Triptych panels are cohesive, creating a clear and effective narrative.	Triptych panels are somewhat cohesive, creating a basic narrative.	Triptych panels lack cohesiveness, creating a disjointed narrative.	Triptych panels are not cohesive and fail to create a narrative.	/10
Use of Elements	Expertly uses color, line, shape, texture, and space to enhance the theme and emotional impact.	Effectively uses color, line, shape, texture, and space to support the theme and impact.	Adequately uses color, line, shape, texture, and space to support the theme.	Minimally uses color, line, shape, texture, and space with little enhancement of the theme.	Does not effectively use color, line, shape, texture, and space; fails to enhance the theme.	/10

Criteria	Exemplary (10-9 points)	Proficient (8-7 points)	Satisfactory (6-5 points)	Needs Improvement (4-3 points)	Unsatisfactory (2-1 points)	Points
Engagement & Impact	The artwork is highly engaging and elicits a strong emotional or intellectual response.	The artwork is engaging and elicits a meaningful emotional or intellectual response.	The artwork is moderately engaging and elicits some emotional or intellectual response.	The artwork is minimally engaging and elicits little emotional or intellectual response.	The artwork is not engaging and fails to elicit an emotional or intellectual response.	/10
Artist's Statement	The artist's statement is insightful, clearly explaining the artwork's theme, process, and intent in relation to Catholic Social Teachings.	The artist's statement is clear and explains the artwork's theme, process, and intent in relation to Catholic Social Teachings.	The artist's statement is adequate and somewhat explains the artwork's theme, process, and intent in relation to Catholic Social Teachings.	The artist's statement is unclear and minimally explains the artwork's theme, process, and intent in relation to Catholic Social Teachings.	The artist's statement is missing or does not explain the artwork's theme, process, and intent in relation to Catholic Social Teachings.	/10
Overall Presentation	Professional and polished presentation, exceptional attention to detail.	Strong and polished presentation, good attention to detail.	Adequate presentation with some attention to detail.	Weak presentation with minimal attention to detail.	Poor presentation, and lack of attention to detail.	/10
Relevance to Theme	Directly and powerfully addresses the theme of social issues based on Catholic Social Teachings.	Clearly addresses the theme of social issues based on Catholic Social Teachings.	Somewhat addresses the theme of social issues based on Catholic Social Teachings.	Minimally addresses the theme of social issues based on Catholic Social Teachings.	Does not address the theme of social issues based on Catholic Social Teachings.	/10

Appendix 2. Sample Submitted Student Artworks

Plate No. 12: Option for the poor and marginalized
Cababa, Krisha Mae D.; Garcia, Cassandra Pauline C.; Katipunan, Nassel Elishaen A.; Paloyo, Rameses D.V.

Plate No. 16: Stewardship of Creation
Baldoz, Julianne Isabel B.; Gorospe, Regina Victoria T.; Nacua, Luisse Gabriel G.; Ong, Benz Isaac R.

Plate No. 19: Mental Health of the Students
Agbonawag, Maria Luisa Joy C.; Batac, Jee Andrea V.; Masakayan, Gian Aldrich F.; Silverio, Gianna Ysabell E.