



Learning through Art #3

INTERNATIONAL PICTURES
OF PRACTICE

Edited by

Section One: Gabriella Pataky

Section Two: Jonathan Silverman

Section Three: LiYan Wang & Yungshan Hung

Section Four: Sunah Kim

Executive Editor

Glen Coutts

InSEA
THE INTERNATIONAL SOCIETY
FOR EDUCATION THROUGH ART

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InSEA
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Preface

In 2019, at the International Society for Education through Art (InSEA) World Congress in Vancouver, the second book in the *Learning Through Art series entitled Learning Through Art: International Perspectives* was published. During that event, the call for this book was launched with the central theme international *pictures* of practice. Our broad aim was to present readers with clear, first-hand accounts of what artist-educators are doing in a variety of contexts, for example, schools, communities or other settings. The notion of *pictures* of practice encouraged people from all parts of the world to submit visual essays or reports. We asked art educators to tell us, in their own words, what they are doing in classrooms and communities with young people aged between 3 and 18 years. In addition, we asked for examples of inclusive practices in education through art. As the title suggests, we aimed to make this a very visual book; art educators were invited to submit images and a simple narrative to describe a successful intervention, workshop or series of lessons. As an editorial team we set ourselves an ambitious task with the emphasis on the creativity of individual artist-educators and their students. Rather than designing a 'text book' containing formula lessons we strived to present critical 'portraits' of teaching and learning through the visual arts.

The response to our call was overwhelming and we had many more submissions than we could possibly publish in a single book. We invited authors to engage broadly with the idea(s) of practice (in art, design and craft), to write descriptive accounts in a straightforward and candid way. The results are illustrated stories that convey a sense of the creativity and imagination of the young people learning through the visual arts supported by artist-teachers.

During the time that this book has been in preparation, the world has endured a global pandemic; COVID-19 has forced us to reconsider our normal ways of working. Before the pandemic, art educators could simply visit other schools and teachers in order to share, refresh practice and exchange ideas, but since 2020 that has proven problematic. Travel, even locally, has been difficult and one result of this has been the rise of so called 'remote learning' for many. Teachers and artist-teachers have been compelled to find alternative ways to stay connected and work together. As an editorial team we were very conscious of these challenges and made every effort to help the authors present their work in the best possible way. The book is available on an open-access basis in order to be available to the widest possible cross section of the art education community. Readers may download the entire book or only the section(s) that particularly interest them. We invite you to explore each of the sections and hope that the book as a whole will stimulate debate, discussion and the sharing of ideas and methods.

Through personal, richly illustrated and highly readable accounts, authors reflect on their practice in visual arts education and the interconnections of art, design, craft and visual culture education. The book is arranged four sections, the first three follow chronological order; age groups 3-7; 8-11 and 12-18 and the fourth section cuts across age groups and addresses key issues of art-infused inclusive education.

The opening section concerns work with the students in the vital early years of ages 3-7. This section is edited by Gabriella Pataky, Director of the Art Teacher Master's Program at ELTE TÓK University, Head of Department of Visual Education and working at the Moholy-Nagy University of Arts and Design in Budapest. Her work with the authors in this section provides an insight to some of the fascinating work going in early years education. With 11 essays, readers are offered a valuable 'snapshot' of education through art with younger children.

The second section presents work from educators working with students aged between 8 and 11 years. Jonathan Silverman is the section editor, who at Saint Michael's College, Vermont, USA coordinated Arts Education and taught courses on aesthetics, interdisciplinary curriculum, creativity and environmental art. His professional interests on cross-cultural and interdisciplinary learning and environmental and social justice can be detected in some of the 12 essays in section two.

Teachers who work with students in the 12-18 years age group is the focus of section three. Yungshan Hung and LiYan Wang, both based in Taiwan, co-edited this section. Yungshan is Research Fellow of the Center for Curriculum and Instruction, National Academy for Educational Research, Taiwan (R.O.C.). Li-Yan is a professor of the Department of Fine Arts at National Changhua University of Education in Taiwan (R.O.C.). Her research areas have focused on visual art education history, narrative analysis, and ways to facilitate cross-cultural understanding and dialogue through art and the use of social media. The 15 essays in this section offer a rich variety of interventions, lessons and projects, many of which mirror the professional interests of the section editors.

The closing section with 10 essays, focuses on how education empowers vulnerable populations. Unlike the previous three parts, this section is not linked to age groups, rather its thematic concern is inclusion. Sunah Kim, the editor of section four is a professor at the Department of Applied Art Education of Hanyang University, Korea with a research focus on inclusion and diversity.

All books are the result of the efforts of many people and this is no exception; 48 essays by 57 authors from 28 countries; a considerable endeavor. It has been a great pleasure to work with such a dedicated and creative editorial team. The section editors have worked tirelessly to ensure that the authentic voices of authors (and students) shine

through and their work is presented in a vibrant, accurate and accessible manner. As an editorial team we thank the Publications Board of InSEA, our reviewers and the very many critical friends who commented on early drafts. We also thank Teresa Torres de Eça (co-editor) Ângela Saldanha (designer) who worked on the first two books in the *Learning Through Art* series, you remain guiding lights. To the authors, thank you for your patience and professionalism, this is your book. Our deep gratitude is due to the design editor, Moira Douranou, without whom the book you are now reading would not have been so visually coherent, engaging or true to life.

In the *Learning Through Art* series the aim remains to investigate and report ways in which the visual arts might help to create new ways of educating for sustainable futures and to celebrate different, original thinking. Striving to be inclusive, the series offers a channel to those whose voices are not normally heard in the conversations about education through art. We dedicate this book to the thousands of educators in schools, colleges and communities who offer windows into the world of art, design and craft education for the students they work with, be they 3 or 80 years old.

Glen Coutts
Executive Editor
On behalf of the Editorial Team

All InSEA publications are available from www.insea.org

Editorial Team



Gabriella Pataky

The aim of my enthusiasm is to continuously renew art education, assist to its adaptation to current professional and social requirements, support the decision-making process in educational matters as well as accumulate and spread knowledge concerning art education and its environment. As one of the IMAG Quartet: (the group of PrincipalEditors&GraphicDesigner) I am working on InSEA's most visual journal to share ideas and connect members. I am the director of the Art Teacher Master's Program at ELTE TÓK University, head of Department of Visual Education and working at the Moholy-Nagy University of Arts and Design in Budapest as well.
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Jonathan Silverman

I strive to help future educators replenish their artistic identities, engage in cross-cultural and interdisciplinary learning, address

environmental and social justice and help schools transform from traditional curriculum to integrated arts. At Saint Michael's College, Vermont, USA I coordinated Arts Education and taught courses on aesthetics, interdisciplinary curriculum, creativity, and environmental art. As visiting professor fall 2019 at Doshisha University, Kyoto, Japan I integrated arts with holistic education. I currently co-edit InSEA's IMAG and section edit for InSEA's Learning through Art #3. I maintain my artistic identity through ceramics, watercolors, and sculpture and sanity by baking bread and climbing mountains.
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I am a professor of the Department of Applied Art Education of Hanyang University, Korea. My research interests focus on art education curriculum, art learning analysis, inclusion and diversity. These research topics have currently led me to develop the online art education platform that accommodates personalized art learning for all students. Besides extensive scholarly publications, I am also serving as the director of the gifted art program for children in low-income families, and the special art program for children with developmental disabilities.
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Glen Coutts

I am a Professor of Applied Visual Arts Education at the University of Lapland in Finland. I graduated from Glasgow School of Art and the University of Strathclyde and taught art and design in secondary (high) schools in Scotland for ten years. A practising artist, I write regularly about issues in art education, was Principal Editor of the International Journal of Education through art (2010-16) and Co-editor of the *Relate North* series. In 2016, I was presented with the United States Society of Education through Art Ziegfeld Award for outstanding international leadership in art education. I am President of the International Society for Education through Art (2019-23).
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Gabriella Pataky Ph.D. is the head of Department of Visual Education and the director of the Art Teacher Master's Program at ELTE TÓK University, working at the Moholy-Nagy University of Art and Design in Budapest as well, InSEA World Councillor for Europe. The aim of her enthusiasm is to continuously renew art education, assist to its adaptation to current professional and social requirements, support the decision-making process in educational matters as well as accumulate and spread knowledge concerning art education and its environment. As one of the IMAG Quartet: (the group of Principal Editors & Graphic Designer) she is working on InSEA's most visual journal to share ideas and connect members.
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“When looking through that window it is as if children are looking with a frame to a new world, full of possibilities, but also with the comfort of knowing that someone looks at them there, as if they were always on the other side, waiting for them and taking care of them.”

Overview

In this first section of Learning Through Art, art educators describe their interaction with children as ways of being together in and through the arts. An alternative way to envision primary education is a common theme for each of the authors to contribute to the development of children below school age and offer exemplary models for early child educators. These essays avoid tempting clichés for early development and focus on the development of the personalities of children through art, the effects of which can only be watched and cultivated, though often difficult to witness. I invite you to learn how art educators from various parts of the world demonstrate how early childhood visual education can mirror the reality of today. Each contribution investigates the unique creation of environmental space and sources of inspiration, both materialist and natural; the topics surround the lives of the children. As you will see, urbanization as well as connection to nature provide opportunities for children to know their world through activities, experiences, and interdisciplinary art education.

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Drawing-sound choreographies

Sylvia Kind, Ph.D. is an instructor and atelierista in early childhood at Capilano University. Her work is motivated by an interest in research-creation methodologies and in young children's studio practices, their lively material improvisations and collective experimentations, and in developing understandings of studio research in early childhood contexts. skind@capilanou.ca
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Overview

In this narrative I describe a drawing-sound project that took place with 3 and 4 year old children in the Capilano University Children's Center studio, in North Vancouver, Canada. I narrate the evolution of the year-long project, from initial collective drawing and material improvisations with graphite, charcoal, and black pens to sound experimentations, and the composition of choreographed dance-sound inventions.



Figure 1: The studio

In the early childhood studio, my primary aim is to nurture a culture of creating, inventing, and thinking together and so we begin this project

with an extended time of collective drawing. Like many artists, we take inspiration from natural forms such as leaves, roots, twigs, driftwood, stones, seeds, pods, and vines which are arranged around long lengths of paper that encircle the table. For weeks we draw together, several children working alongside each other on a single paper, and the natural materials and drawing media invite many kinds of interactions and engagements. We listen to the sounds, feel the textures, encounter the qualities and stories of the materials, and respond with drawn marks to the forms, lines, tangles, sensations, and textures. Each drawing is put on the wall so we can take time with it and begin to read back the lines, marks, and images, not looking initially for the meaning or story in the drawing, but reading the lines and letting the drawing propose something. Children consider a “tangly, bumpy line”, whisper as they describe “a soft quiet line”, and respond by jumping to the “loud, jumpy line”. In this we keep alive the possibilities that drawings tell us something, can be read in different ways, and don't just contain fixed meanings.

I am interested in drawing as a way of engaging with the world and with each other and what takes shape are choreographic movements of taking up the invitations that emerge and responding by activating possibilities. Each movement in the project is at once hospitality to the emergences, invitation to attend closely to what arrives, and a proposal to investigate further.

I am part of these engagements along with the children, neither simply as observer-facilitator or as instructor-director, rather giving propositional form and offering speculative possibilities in an effort to give shape to the events, to make the children's emerging processes visible to themselves and to others, and to help form the direction of the project.



Figure 2: Poppy pod drawing, morning glory and twine drawings



I am particularly curious about the ways the child-material-drawings move and correspond together. At times drawing is a process of creating a representational likeness. For instance, PJ plays with the large dried poppy pods, shakes the brittle seed head, wonders what it is and how it 'used to be' a flower, and responds by drawing a resemblance. Zoe fingers the circular entwined and twisted morning glory vines and draws tangled scribble-like lines. The next morning, I bring in a textured ball of natural jute twine. Bennet unwinds the ball, lays it beside the drawn twine-like tangled lines and considers the resonances. One isn't illustrative of the other, but offers a way of seeing the echoes between the materials and the image and to keep the materials and drawings in relation. To draw attention to and enlarge these acts of noticing I bring in stethoscopes, magnifying glasses, and flashlights. I attend to the rhythm, tempo, and rhymes of drawing.

Julia considers the drawing in front of her, places small cedar tree twigs over her drawn charcoal lines, sings a song and taps a rhythm with her hands as she 'reads' the lines on her page. Bennet taps on a coconut shell and dried mango seeds and marks the rhythms and scratchy sounds with drawn marks on the paper. In instances like these drawing becomes poetry and soundscape. Pritti, the educator I am working with, instigates a game in response. She makes various sounds with the pods and sticks and encourages children draw what they hear. They invent with the propositions and try to focus on the sounds by closing their eyes while they draw. Bennet and Julia draw in rhythm with the tempos, the movement of their hands keeping time with Pritti's rhythmic tapping. Zoe draws images of what she thinks she's hearing.



Figure 3: Acts of noticing

Throughout this project, to help expand my own vision and what I'm able to see in children's drawing processes and enlarge my view of what a drawing could be or might become, I am reading Tim Ingold's (2007) book, *Lines, A Brief History*. I am intrigued by how he describes writing in medieval times as akin to musical notation. I begin to speculate about how we could take up Ingold's proposition of writing, or drawing, not as a script to read for meaning but as a musical score that prompts actions and sonority and tells us to do something or perform in a particular way. I begin to imagine composing sound scores with the children that could be played back as musical compositions, but we take our time getting there.

I take note of how the prickles of the horse chestnut pods are particularly interesting to the children. I respond by searching the parks and tree-lined streets for even more intensely thorny varieties which prompts curiosities and drawings and stimulates a prolonged interest in the spikey spines. I begin to notice how children, when passing by a particular drawing of a spikey beech nut that is posted on the wall, play with its prickliness, gingerly touch the drawn lines, and jump back while exclaiming “Oww!! That hurts!”. It becomes a ritual on entering and leaving the studio. Collectively we consider the prickle -pod drawing and begin to wonder together about what drawings might tell us or prompt us to do. A child puts a stethoscope up to a drawing on the wall and listens. “It’s telling us we need to go outside to the playground!” which of course we do. To listen to a drawing means we take seriously what it says to us.



Figure 5: Drawing with stethoscopes



With a small hand-held recorder, we record the sounds around us and play back computer generated sound-segments. We listen to the sounds and draw in response. And we play with speaking into the stethoscopes - one child speaks into the chest-piece while another listens through the ear tips, drawing what they hear.

Figure 4: The prickly drawing, listening to the drawings



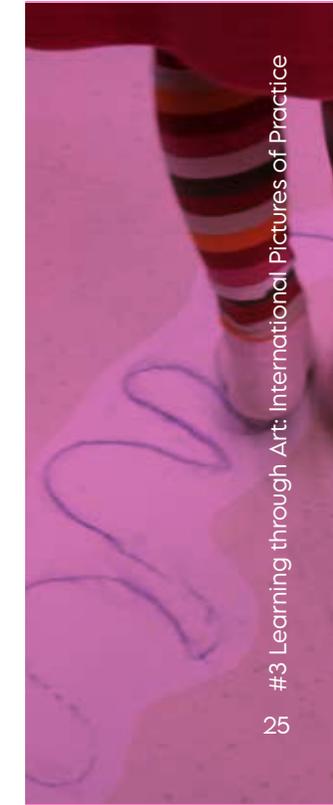
Some children, when hearing a recorded sound such as a dog barking, draw the dog while others mark the rhythm and tempo of the sound. It becomes evident that for many of the children sound cannot be separated from rhythm, cadence, and movement. It’s not just a sound listened to, but sounds move, invoke action, and resonate through and with a body. Attending to it is a bodied, rhythmic, haptic act.

In response, and in an effort to amplify this, I lay out large paper lengths on the floor, turn on instrumental music with varying tempos and intensities, and invite children to dance and draw in response. We take time with this, dancing and drawing, marking the rhythms and movements in chalk pastel. Color is introduced at this point to draw attention to the textures and timbre of the music.



After a time, in an effort to give shape to these experiences, I put up large sheets of paper on the wall and begin to record the movements of their dancing. I draw thick soft spiral charcoal lines to trace slow spins. Sharp graphite marks reflect vigorous jumping and the sounds of their feet. Skips, hops, leaps, twirls are given visibility. Soon a child joins me as I draw and begins to record the movements alongside mine. Over time I step back and the children continue watching each other dance while recording movements and sonorities.

Soon we have several large sound-dancing -drawings. In keeping the bodied connections alive we cut out the drawn dancing -sound lines and lay them on the floor so that children can respond bodily not just visually to the marks and suggestions. Children 'read' the lines and dance in response. Soon notations are combined and transitory arrangements begin to take shape on the floor. With the music still playing we dance the drawn lines and then begin to create more complex compositions.



Experimenting and reading back the sonorous-dancing lines as she composes, PJ brings a grouping of notations together and posts them on a large drawing board. Gathering other children around her she dances and quietly hums the composition. Soon other children join with this and create their own compositions and we dance and sing each other's notations.

The project concludes with these performative and sonorous drawings. The project has been a year in the making, a co-composition of inventions, propositions, and responses and has illuminated sound as a textured, bodied, rhythmic, dancing-drawing choreography.

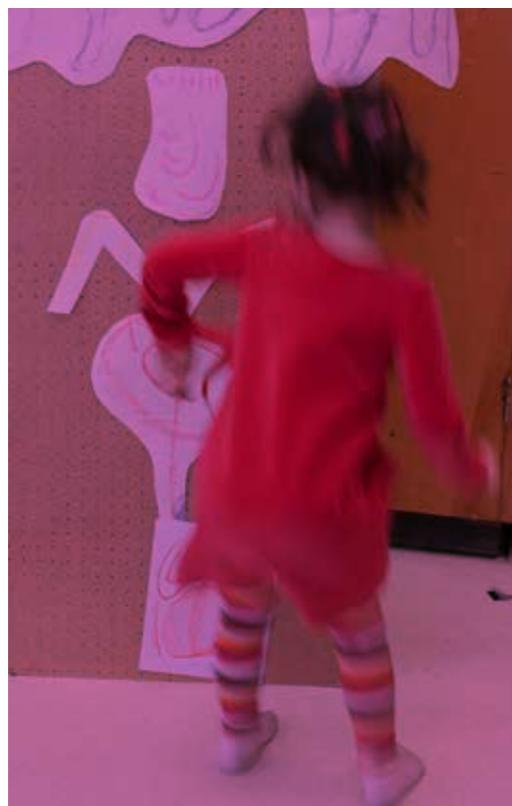


Figure 7: dancing sound drawings

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Ingold, T. (2007). *Lines: A brief history*. New York: Routledge

NOTE: Pseudonyms have been used for children's names except in instances where families have given permission for first names to be used.

PLAY Studio at the Whitworth Art Gallery

Lucy Turner has been Producer (Early Years) at the Whitworth for 9 years. She specializes in Early Years education and is passionate about combining art and play to inspire curiosity, promote wellbeing and make positive social change. Lucy.turner@manchester.ac.uk
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Figure 1: The Whitworth © Michael Pollard

Overview

PLAY Studio is a Reggio Emilia inspired Atelier space at the Whitworth Art Gallery in Manchester, UK. It was designed to create a space to engage the youngest visitors with the Whitworth's collection, its buildings and park, through hands-on play.

PLAY Studio is a free, weekly, drop in space for under 5s, combining art and materials within an enabling environment to encourage child-led artistic exploration, trying out ideas and playing with materials. It is not a classroom. There isn't a teacher or any pre-designed activities. It is simply a place where children can play creatively and follow their own interests.

PLAY Studio at the Whitworth, Manchester, UK

The Whitworth, part of the University of Manchester, is the city's gallery in a park. Together with local partners, artists and communities, the gallery uses art for positive social change. Aiming to transform the way that art is experienced and used, by using art as a tool to open up conversation, generate empathy and actively address what matters most in people's lives - here and now. The gallery's dynamic Civic Engagement & Education team has generated new approaches to working with non-traditional arts audiences from our diverse local communities.

PLAY Studio was first created and launched as part of the Whitworth's 2015 capital redevelopment, a transformation of the gallery that enabled new relationships and partnerships to flourish. These sessions offer a weekly, free, drop-in space for children under 5 which encourages child-led artistic exploration, trying out ideas and playing with materials.

PLAY Studio is based on the concept of an Atelier (or art studio) inspired by the educational philosophy of Reggio Emilia which uses a child led, creative approach to learning. It is not a classroom. There isn't a teacher or any pre-designed activities. It is simply a place where babies, toddlers & pre-schoolers can play creatively and follow their own interests.

As a gallery in a park, the environment plays a key role as part of this pedagogy. There is an emphasis on natural light, as well as access to the outdoors and space to encourage independent play. The Whitworth's *Clore Learning Studio* hosts huge folding doors letting light flood into the room and allows access straight out into a sensory Art Garden, extending the room and blurring boundaries between the indoor and outdoor play.



Figure 2: The Whitworth's Clore Learning Studio © Lucy Turner

PLAY Studio was designed with the aim of creating a space to engage the young visitors with the Whitworth's collection, its buildings and park, through hands-on play that explores ideas, materials and techniques.

Figure 3: Color Studio © Frances Walker



In *PLAY Studio* there are three main ingredients: **art, materials and provocations.**

Figure 4: David Bachelor 'Plato's Disco #2' 2015 © The Whitworth, the University of Manchester © Gemma Cowburn



Art

The studio space is skillfully designed and set up by an artist. Using an artwork(s) as a stimulus, the artist sets the space to be inviting, captivating and to encourage curiosity. Materials and resources are specifically chosen to allow children to explore concepts within an artwork(s).

Children explore David Bachelor's 'Plato's Disco #2' (See Figures 3 & 4). They explore concepts of color, color mixing, shape, layering, shadow and movement.

Materials

Every week, *PLAY Studio* is filled with materials for children to choose from such as paint or clay one week, to cardboard or tape the next. Children have the opportunity to explore artworks from the Whitworth's collection through real art materials like charcoal (Figure 5), experimenting with the possibilities of that material, just as an artist would.

Figure 5: Charcoal Studio © Lucy Turner



Figure 6: Paint Studio © Frances Walker

Provocations

PLAY Studio combines art and materials within an enabling environment in which children can then explore for themselves. Provocations are used to provide an invitation, to provoke thoughts, ideas, and actions that can help to expand on an idea or interest. Provocations come in the form of tools or objects provided in the space, like the plungers and circular objects used to explore the paint in the image below. Provocations allow children and grown-ups to think independently, problem solve and explore their interests without being guided in a specific direction by an adult.

They are open ended, jumping off points for children to investigate, or prompt without a specific outcome.

Facilitation

An artist is on hand each week to support participants. Their role is to guide and observe rather than teach. They may decide to become involved in the play themselves, often testing theories or wondering out loud, but it is important that the adult does not try to lead the learning with a specific outcome in mind.

The artist and other adult volunteers in the space take time to stand back and observe as the children explore and ask question. A Studio diary captures and documents photographs, videos, audio recordings, observation notes and feedback. This pedagogical documentation acts as a reflective tool that encourages dialogue and debate surrounding the children's learning. This reflective process is then used as a tool to carry forward in the planning of future sessions and as evaluation.

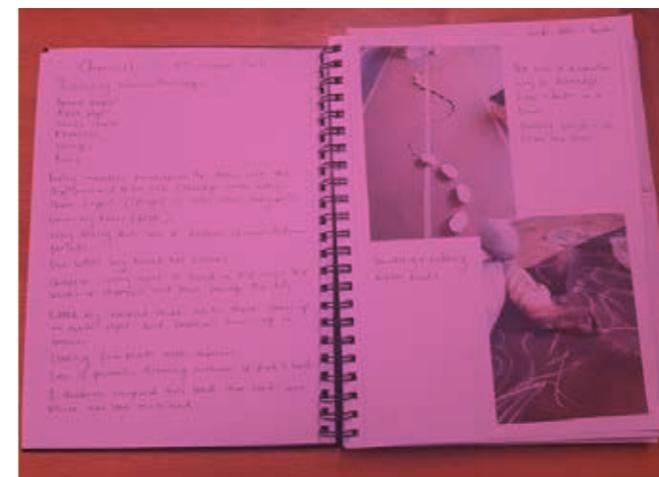


Figure 8: *PLAY Studio* diary

Much of children’s learning is physical. In the Studio children are encouraged to take off their shoes and socks, and sometimes their outer clothes too, this enables them to be less inhibited and explore the materials with their whole bodies.

The first ever *PLAY Studio* explored clay (image below). The idea was a simple one. A lump of clay in the middle of the room for children and their grown-ups to explore, however they liked.

Figure 8: Clay Studio © Michiko Fujii

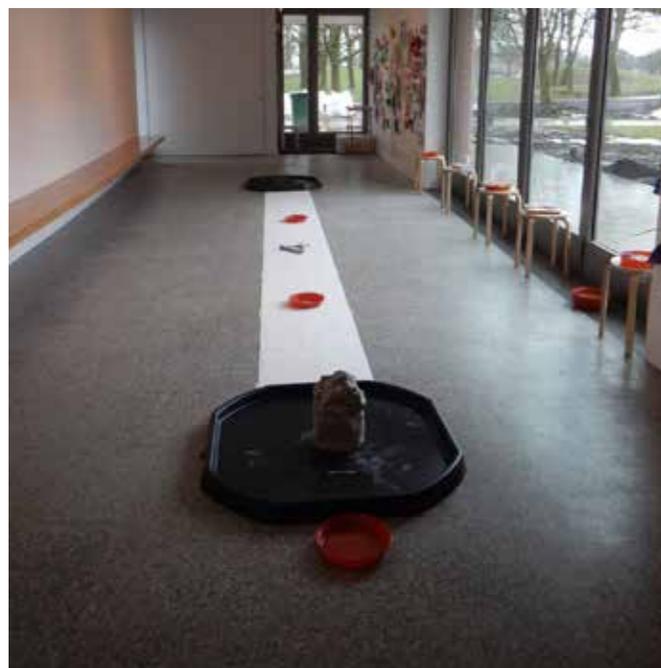
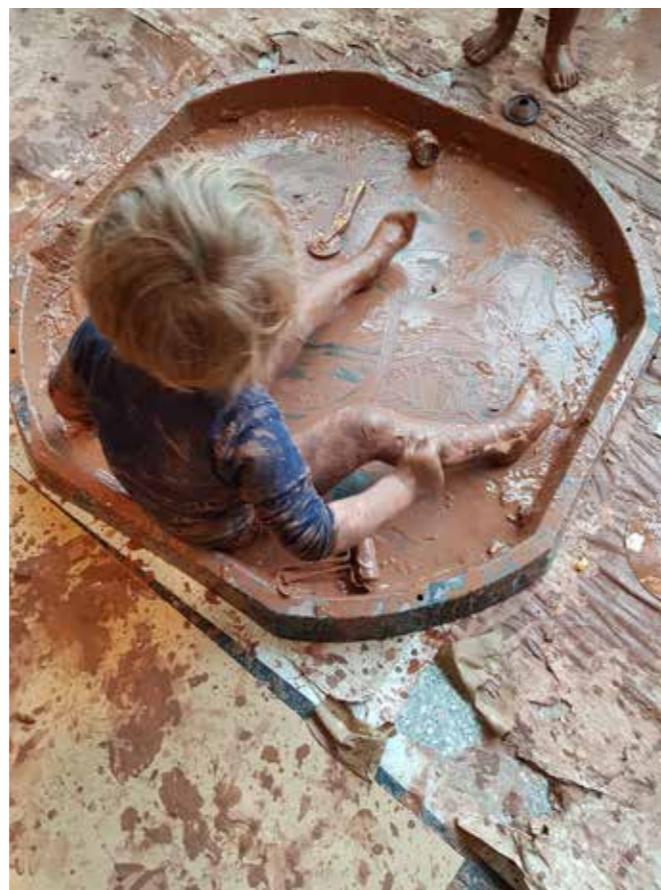


Figure 9: Clay Studio © Annabel Newfield



Having a large, open and uncluttered space allows the focus to be purely on the materials and its possibilities.

Figure 10: Clay Studio © Keisha Barker



In the image below tools are used as provocations, for example, *what happens if rollers are combined with clay?* Here the clay has been mixed with water to create a clay ‘slip’ which can be used to paint with. Even a window becomes a surface to explore.

Figure 11: Clay Studio © Annabel Newfield



All too often art workshops for under 5s focus on the end product allowing little room for retracing your steps or reworking without completely starting again. For children still building confidence in both their own skills and style, this approach can be restrictive and demoralising, and may result in avoidance for fear of failure. At the Whitworth, by focusing simply on the process it allows there to be no right or wrong. Children quickly realize that the non-permanent nature of their creations allows them more freedom to change, to experiment and to explore, problem-solving and growing in confidence as they go.

Ongoing evaluation (undertaken primarily during sessions and recorded within the Studio diary) indicates that visitors participating in the program appreciate the Reggio Emilia inspired, play-based, child led ethos and how this can support children's confidence, creativity and self-expression.



Most other early years workshops are led, we love how *PLAY Studio* gives you the opportunity to explore for yourselves, together. I truly believe my child is more creative and curious about the world because of coming to these sessions.

PLAY Studio parent

In addition, the more relaxed, drop-in nature of *PLAY Studio* has also been acknowledged as important, allowing the activity to be adapted to a family's practical needs.



Because it's drop in it's nice to have the chance for him to go when he wants to go.

PLAY Studio parent

PLAY Studio also benefits those who seek opportunities for messy play as they lack the time and space at home.



We love the space and that there's so much freedom to explore. We only live in a maisonette so I'd never be able to do things on this scale and this messy at home.

PLAY Studio parent

Evaluation has also suggested that this style of workshop also benefits:

- Those with two or more children who find it difficult to manage a led workshop and prefer a more relaxed, self-directed option;
- Those where English is not their first language;
- Home educator parents and carers who want to take part in social activities with their children;
- Dads who more frequently seem to prefer the flexibility and open ended nature of the session.
- Parents and carers with very active toddlers who are keen to explore and not sit still.

PLAY Studio attracts a large audience with over 150 children and their parents/carers engaging with the space each week which creates a lively, vibrant and buzzing atmosphere around the gallery.

Art galleries have not been traditionally seen as places to encourage young children to visit, an increasing number of cultural organizations are challenging this assumption and developing learning activities that actively encourage children's experimentation and creative thinking through play-based learning.

The importance of process and learning together, through making and doing, is not only practiced through the Whitworth's work with under 5s but permeates across all activity. The Whitworth is a place that puts art and creativity at the center of daily life. A place to experiment and learn, generate and test new forms of knowledge and offer up alternative ways of doing things. A space to actively learn from each other; re-thinking ways of living through exhibitions, the collection, public projects, research, teaching and collaborations.

Through the Sands

Luiza Americano Grillo, Brazilian, from São Paulo, is a pedagogue, specialist in art education, teacher of early childhood education and an actress in a theater group. Passionate about childhood poetics, she works with all artistic languages in her practices, creating physical and imaginary scenarios where exploration and creation are protagonists.
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Jessica Oliveira Barros, Brazilian, born in Manaus and resident in São Paulo, is a psychologist and art therapist. Immersed in Early Childhood Education, she believes that learning and affection are intertwined and that art is a powerful tool for the expression of children and adults who were once children.
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Overview

The article narrates our encounter with a group of 3-year-old children, welcoming their first experiences at school. We sought to build bonds with the children, with the themes offered which we called “Through” and “The enchantment of the sands and its chants”. While triggering invitations with materials, spaces and inspirations, we perceived the protagonism of children in their expressive and free games. We realized that the themes intertwined and ensured a path for many of the children’s acute senses within the collective. Just as the group was being formed and creating bonds during the year, so were the themes.



Figure 1: Installation in the classroom. São Paulo, Brazil. © GRILLO, L. (2019)

In our work at school we are like wanderers, not travelers heading towards a final goal: we have something errant, as Nietzsche says (2007), which has joy and change in the passage. We are crossed¹ by what happens to us in the experience with the children.

We work at a private school, called Estilo de Aprender, in São Paulo, Brasil. The public the school serves is upper-middle class and the school is located in a neighborhood where residents have this profile.

¹In portuguese we use the same words for “through” and “across”, in this case we mean that the experience passes through us.



Figure 2: Luiza Americano Grillo and child. São Paulo, Brazil. © BARROS, J. (2019)

In this scenario, we work with themes, freely chosen by each educator, according to their experiences and listening to the children's investigations. They last for one semester and take place in the encounter of the subjects of experience.

The inspiration for a theme can come from a game, from a song, or from a work of art, each educator has a unique process of authorship and performance. The theme is lived in an organic and poetic way in everyday relationships through multiple languages.

The course of the theme has no specific objective. The themes are invitations that we make to the children through installations around the space, atelier proposals, music, stories or other elements that relate to the theme. They seek to sensitize them so that they also incorporate knowledge and experiences without necessarily announcements, explanations or didacticization.

Space is a fundamental element for the development of these narratives that are being built over time. Considered as a third educator, when prepared with materials and elements, it becomes the scenario of the investigations that the children will do.

The themes we chose for our research in the first semester of 2019 intended to welcome and build the group of three-year-old children and two educators.



Figure 3: Light table and children. São Paulo, Brazil. © BARROS, J. (2019)

Thus, the themes “Through” and “The enchantment of the sands and its chants²” were intertwined from the singular looks towards the group.

We both thought of themes that would reflect the welcoming we would like to offer to these children who arrived at school for the first time.



² “chants” in Portuguese is “cantos”, which also has a double meaning: “chants” and “corners”.

Figure 4: Installation in the classroom. São Paulo, Brazil. © BARROS, J. (2019)

Through

In our classroom there is a large window that faces the outside space of the school, where families pass to drop off the children. When looking through that window it is as if children are looking with a frame to a new world, full of possibilities, but also with the comfort of knowing that someone looks at them there, as if they were always on the other side, waiting for them and taking care of them.

Through cracks in the gate that delimits our space, they see this world, so big, so vast, but looking into them it seems smaller, the size they can handle.

A world that has become big through magnifying glasses; colored through cellophane; sometimes blurry through transparent objects; shiny and fascinating.

Figure 6: Intervention with ice and nature. São Paulo, Brazil. © BARROS, J. (2019)



The theme “Through” took us to the universe of contemporary Brazilian artists such as Cildo Meireles, Lygia Clark, Helio Oiticica; South Korean Do Ho Suh; Argentinian Julio Le Parc among others.

The great inspiration for this theme was the installation of contemporary Brazilian artist Cildo Meireles “Through” (1983-1989), which is in the Inhotim museum, in Brumadinho, MG.

Figure 7: Installation in the classroom. São Paulo, Brazil. © BARROS, J. (2019)



The installation presents a labyrinth with several transparent barriers, which we've related to the barriers and obstacles that we face throughout our growth, both the children in their development, and the families in this acceptance of their children's maturation.

This metaphor also took shape in the installations prepared in the room that involved translucent fabrics, projections of works (including that of Cildo Meireles), cellophane, overhead projector, sieves, bottles with colored liquids, frozen nature elements, etc.

Figure 8: Installation in the classroom. São Paulo, Brazil. © GRILLO, L. (2019)



We also played to cross barriers in a corporal game that we repeated some days of “Walking in the forest” and finding obstacles using our imagination, such as trees to climb, tall grass and river to cross, etc.

One of the children’s favorite songs from our collective moments in circle was that of the little windows - in which we make gestures with our hands closing and opening the window in front of our eyes -, exploring the musicality, the body and the

possibilities to see through the windows of the soul, our eyes.

Seeing and observing the world through other points of view led us to games of climbing the school playground’s equipment and the classroom’s furniture, to crawl on the floor, to lie down and observe the ceiling, to swing on a belly-down swing to make a painting and many other perspectives.



Figure 9: Installation in the classroom. São Paulo, Brazil. © BARROS, J. (2019)



Figure 10: Playing with the sand. São Paulo, Brazil. © BARROS, J. (2019)

The enchantment of the sands and its chants

Another fundamental element for this reception was the sand, as there is a tank in front of the room and the windows lead us to it.

We noticed that in the farewell the sands participated in many symbolic games that involved families and children, carrying out investigations to build, destroy, hide and find treasures, which dialogued with the “magic” of appearing and disappearing from the families.

Along with the fixed spaces that symbolically represented our themes of “Through” and “Enchantment of the sands”, many elements were offered to sharpen the senses of the children’s research.

For the theme of Sands, different types of sands (fine, thick, colorful and from different places) made composition with objects that dialogued with the theme Through, such as sieves, transparent pots of different sizes, plastic and acrylic supports that offered visual perspective and movement.

With the repetition of these games, we built a bond that transmitted security to the children in this space, and so they began to ask for these elements.

Thus, we were able to follow how the themes enable children to become protagonists, leading us as wanderers along paths that are transformed over time, like the ephemeral marks in the sand.



Figure 11: Installation in the classroom. São Paulo, Brazil.
© BARROS, J. (2019)

As the theme transcends spaces and bodies, the children's investigations too, they were the authors of their small tracks that took the group to different routes within our school.

We were also able to share with elementary school children (children from seven to ten

years old) an experience with our sensorial installations of the themes of our group, with three year-old children.



Figure 12: Installation in the classroom. São Paulo, Brazil.
© GRILLO, L. (2019)

Sharing the space with groups of children of other age groups offers an enriching moment for the children to make exchanges and appropriate a collective space with different singularities.

And so, we built our playful worlds and between each construction of experience, we saw children building their paths, their relationships, their ways of communicating, being authors of their unique ways of perceiving their surroundings and being together.

Among our sand collection for the theme with its diversity of tones, textures and origins, we had experiences with the sand that Gabi, co-founder and employee of the school, gave us from Riviera beach.

To discover where those grains came from, the children were able to visit her and her office became a fascinating corner to share travel experiences, with photos, videos and affectionate objects that accompany her on her comings and goings from this nature scenario that provided us with the creation of ours.

We played to discover secrets in the sand of the sea, discover hidden elements, find animals in the desert sands, slide in the dunes, surf in the waves of the beach ... Our games took us to many places in the world and provided us with a powerful imagination in which within our small collective of children, body movements were able to transcend and make way for more narratives in the exploratory paths.

In the ateliers, we saw inspiring videos by artists like Ilana Yahav and Delton Rios to use our light table collectively as support for the authorship of our students, opening the way to a powerful space for drawings in the sand, fascinating movement games between fingers.



Figure 13,14: Proposition with sand. São Paulo, Brazil.
© BARROS, J. (2019)



Works by Joe Mangrum, Sam Dougados, Marina Leal and Tibetan mandalas that use grains to symbolize the inconstancy of life, were references to broaden the look before the occupation of the floor of our daily spaces for mixtures, experiences and sharing.

Thus creating interventions and sand paths that are given for the use of everyone in the school and dissolve with time and with the encounter of those who make use of this space for encounters between children and their curiosities about the productions.

A little of the experiences made by the children were able to go home in the form of artistic productions and physical elements used for the theme, but were also taken to their house and to life what the eyes do not see.

What remains are the powerful marks of the children's memories and affective bodies, the ephemeral productions that were made and undone, scenarios built, destroyed and built again, the dancing movements of the body, the sensations of textures, surprises, strangeness, spontaneous laughter, the search for warmth and the other.

Thus was our work in a sensitive partnership: a path that from grain to grain, from window to window, took us to the immensity of what fits in the hand and hides the feet, that transforms the look from its many narratives.



Figure 15: Installation in the classroom. São Paulo, Brazil. © BARROS, J. (2019)



Figure 16: Proposition with intervention drawing. São Paulo, Brazil. © GRILLO, L. (2019)



Figure 17: Child playing with sand. São Paulo, Brazil. © BARROS, J. (2019)

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How 5 to 6-Year-Old Children Master the Challenges of Drawing Animals

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Overview

This article depicts several lessons in art education at Swiss kindergarten. The documented tasks prompted the children to draw cows and other farm animals. The data that record the learning setting in this article were gathered as part of my dissertation. The study pursued the question of how 5 to 6-year-old children act when asked, at set times, to draw a defined motif. The investigation, which employed the “videography” research method (cf. Tuma et al. 2013), is now complete (Morawietz 2020). Therefore, besides the visualization of the teaching, verified statements are also possible concerning the children’s mastering of the challenges of drawing animals.

In diesem Beitrag zeige ich mehrere Unterrichtsstunden aus der Kunstpädagogik des Schweizer Kindergartens. Die dokumentierten Aufgabenstellungen regten die Kinder dazu an, Kühe und andere Bauernhoftiere zu zeichnen. Die Foto- und Videodaten, die das Lernsetting in diesem Artikel nachzeichnen, wurden im Rahmen meiner Dissertation erhoben. Die Studie ging der Frage nach, wie 5- bis 6-jährige Kinder agieren, wenn sie zu festgelegten Zeiten aufgefordert werden, zu einem bestimmten Motiv zu zeichnen. Die Untersuchung, die sich der Forschungsmethode der «Videographie» (vgl. Tuma et al. 2013) bediente, ist unterdessen abgeschlossen (Morawietz 2020). Es können deshalb neben der Veranschaulichung des Unterrichts auch gesicherte Aussagen zum Umgang der Kinder mit den Herausforderungen des Tiere-Zeichnens gemacht werden.

#social interaction

Figure 1: To draw a cow and build a farm for it; task 6 © Anja Morawietz 2019



Art education at Swiss kindergarten

Teaching at Swiss kindergarten and learning to draw

Swiss kindergarten constitutes part of the mandatory school time and is established in the new Swiss German Curriculum 21. The various teaching methodologies provide for learning opportunities for

young children beyond reading, writing and calculating, and seek forms of learning tailored to the specific addressee groups (cf. Rossbach et al. 2010: 46).

Drawing with a view to portrayal is the focus of the teaching expounded here. It plays an important role at kindergarten age (cf. Schäfer 2014: 170), since it enables 5 to 6-year-olds to process and

communicate experiences and ideas outside linguistic expressive forms. Further, one must consider that an array of cognitive process dimensions, defined Anderson et al. (2001), operate during drawing. These are Remembering, Understanding, Applying, Analyzing, Evaluating and Creating, which makes drawing a major education opportunity.

Teaching and its theoretical foundation

In the teaching expounded here, drawing was understood as an image-finding process. Consideration was taken of cognitive, emotional and graphic development at age 5 to 6 years. And, not least, teaching was performed based on a relational understanding of teaching and learning (cf. Krautz 2015).

The children

The kindergarten group comprises nine boys and thirteen girls. At this time of year, the children are all 5 to 6 years old. Two of the group speak little German. The learning level survey revealed that all children were capable of drawing with a view to portrayal.

Process monitoring by the teachers

The teachers' principal task was to initiate the drawing processes, i.e. structure the teaching so that the act of creating

was always preceded by exploration of materials, experiences, perception, stories, etc., in order to stimulate the children's imagination and desire to get creative. In practice, it was important to encourage the children to arrive at their own drawing solutions and, if they had difficulties, support them with individual coaching; however, one-size-fits-all solutions were foregone (cf. Morawietz, 2020: 68-71).

Tasks, process and products. A visual story.

I extended the teaching documented here across several tasks, aimed at prompting the children to work on ways of depicting cows and other farm animals. To keep the children motivated while drawing cows repeatedly, an emotionally or cognitively activating departure point was intrinsic to each task. This could be a farm excursion, play with figures, large paper sizes, a picture-book story, attractive drawing material, or an exciting question.

Task 1

During their first visit to the farm, the children sketched cows. Black felt pens, pencils and A4 paper were available. The close encounter with the cows moved the children emotionally and conveyed an idea of the cows' life on the farm.

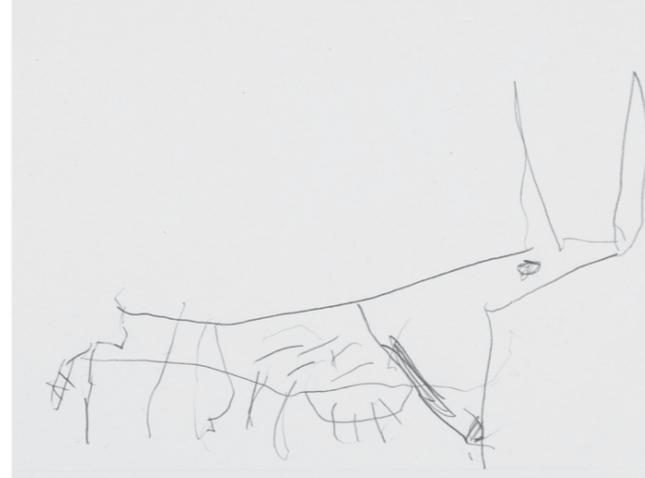
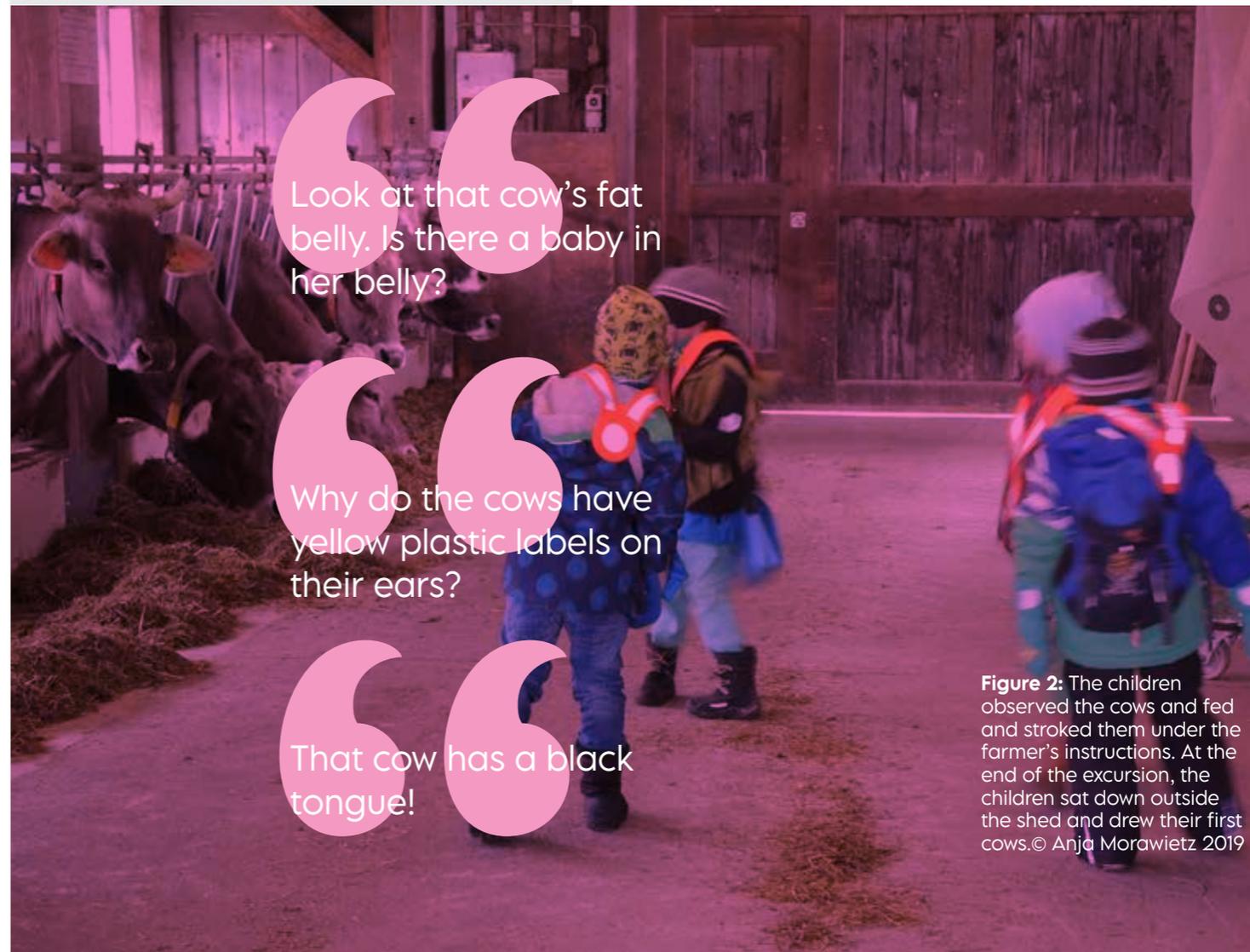


Figure 3: Drawing a cow. Here, particular value was placed on the sharp horns, fur and udder.
© Anja Morawietz 2019



Look at that cow's fat belly. Is there a baby in her belly?

Why do the cows have yellow plastic labels on their ears?

That cow has a black tongue!

Figure 2: The children observed the cows and fed and stroked them under the farmer's instructions. At the end of the excursion, the children sat down outside the shed and drew their first cows. © Anja Morawietz 2019

Task 2

Back at kindergarten, the children prepared collages that depicted memories of the farm. They received pre-printed collage elements, for example tractor, wheelbarrow, farmhouse or dog, and real hay. Children could use colored pencils to add individual visual elements to the collages, while having the option to draw cows too.

Discussion and communication after the excursion and the first two tasks

We looked at the initial drawings, noting the cow's striking features. Additionally, the difference between a cow and a bull was raised during the excursion, and later explained in the classroom.



Figure 4: This representation shows routes and places we experienced on the excursion. © Anja Morawietz 2019

Task 3

After the play with figures, about a cow that wanted to explore the world, the children drew a dancing cow. They were given A3 sheets pre-printed with a “cow herd” and either a colored pencil or a felt pen. For the depiction of the dancing cow, the children were again required to solve problems of depiction.

Task 4

The children examined various artworks featuring cows. These were Stephan Balkenhol, “Man with Cow”, 1995; Alexander Calder, “Cow”, 1926 and Rudolf Koller, “Cow in the Herb Garden”, 1929. Subsequently, the children drew a cow, drawing inspiration, if they wished, from the artistic portrayal.

Task 5

Following an introduction to handling charcoal and erasers, the children were asked to form groups of four and draw the farm visit with many cows and children on large formats.

Task 6

A second farm visit enabled the children to develop an emotional tie to other farm animals. After the excursion, the children were asked to sketch various farmyard animals.

The final task consisted of creating farmyard scenes with a cow on corrugated cardboard. The children were given stiff paper, cardboard, wood remnants, fabrics, natural material, wax crayons, colored pencils, scissors, PVA glue and hot glue.

The task was completed on a voluntary basis in the context of free play.



Figure 6: Communal drawing on one format is not always easy. © Anja Morawietz 2019



Findings from the research: How children master the challenges of drawing animals

The exploratory study on how children act in the learning setting presented above (Morawietz 2020) demonstrated that the 5 to 6-year-olds often enthusiastically got involved with the drawing processes.

On one hand this was detected in scenes, in which the children worked on their depictions cheerfully and with good humor. On the other hand interest in the challenges of drawing was determined, when children focused to annoyed grappling to get the depicted animal's shape "right". Active efforts to overcome difficulties during the drawing process were also visible when they repeatedly stepped back from their drawing to appraise it from afar, or when they got irritated if the mental picture failed to match the depiction on paper. The children were often observed to express their depiction problems and potential solutions in words in conversations with peers as well as by talking to themselves.

Further, it became clear that social interaction was crucial to solving pictorial problems. For example, there were loose conversations, during which the children reassured themselves that they were not alone. Further, the children employed mimesis and mimicry in order to gather information about the drawing.

In close collaboration, consisting of suggestions, questions and associations, the children progressed their drawings together. (Cf. Morawietz 2020: 337-356)

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We are Part of Nature: Discovering Glaciers Through Play

Jelena Bjeletic, preschool teacher; I love Nature, arts and I stand for Education for Sustainable Development. This is enough per se, to be and stay creative. As a preschool teacher, I put an accent on performing art (happening), which is a method of teaching, learning and creating.
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Overview

The paper presents a part of the emergence of an eighteen-month-long kindergarten project focused on exploring the beauty of the glaciers and how climate change has affected them. The project is conducted by four- and five-years old children in Sæborg, Reykjavík. It is based on The National Curriculum which emphasises sustainability, creativity, interdisciplinarity. Thus, highlighting art activities that nurture children's relationship with nature. They got to discover magnificence of nature through experimenting with varied materials and embodied learning in creative environment. The children expressed their opinions and made their voices heard in society as defenders of nature and artists.

Í þessari grein er kynntur liður af upphafsáfangna átján mánaða leikskólaverkefni um fegurð jökla og áhrif loftslagsbreytinga á jökla á Íslandi. Verkefnið er unnið með 4–5 ára börnum á leikskólanum Sæborg í Reykjavík. Það er byggt á aðalnámskrá leikskóla sem leggur áherslu á sjálfbærni, sköpun, þverfagleg vinnubrögð. Þannig er lögð áhersla á listsköpun í því skyni að efla tengsl og samband barna við náttúruna. Verkfaeri fagurfræðilegrar upplifunar á náttúrufyrirbærum eru tilraunir og innlifað nám í skapandi umhverfi. Börnin upplifðu sína eigin rödd og stöðu í samfélaginu sem listamenn og verndarar náttúrunnar.

Рад представља почетне кораке у развоју осамнаестомесечног вртићког пројекта фокусираног на истраживање лепота глечера и утицаја климатских промена. Пројекат спроводе деца узраста четири и пет година у вртићу Sæborg, Рејкјавик. Пројекат је заснован на Националном оквирном курикулуму који подржава развој образовања за одрживост кроз креативно и интердисциплинарно образовање и васпитање. Акценат се ставља на уметност као медиј за неговање дечјих веза и односа са природом. Кроз експериментисање различитим материјалима и „учење кроз тело“ у креативном социјалном окружењу, деци су пружене осмишљене прилике за откривање величанствености природе. Деца су доживела сопствени глас и положај у заједници као уметници и заштитници природе.

58 #performance #embodiment learning

On January 8th 2020, many of my students came to school scared. They were tired and overly excited because on that day the forecast predicted a severe storm and dangerous weather. This meant that all the work had to be done indoors. I tried to create the atmosphere which dealt with what the children were thinking and make them understand their thoughts through the body. On that day I saw the opportunity to explore with children how nature affected us and how we could experience nature with creative energy, not fear.

We started working with different energy as we worked with our stance on weather and nature. We discussed that we needed to be careful and at the same time to welcome nature with open arms. I wondered how I could teach the children to actively participate in the realm of life, do something about it and enjoy all

the phenomena in nature as much as possible. That included the storm which could be a funny subject like darkness. We discussed what effect nature had on us; we commented that we could not exist without nature, and that nature could exist without us; therefore, we need to protect it. The National Curriculum in Iceland is focused on strengthening our relationship with nature.

We imitated wind and its wonders using a fan and paper. Coincidentally, pieces of “wind paper” landed on the light-table. “Look, there is a glacier on the light-table”, said one child. “It looks like Snæfellsjökull”, said one of them.

Through spontaneous play the children were sensing the joy of being part of nature and the world. We did experiments with paper, stones, sand, and various materials on a light-

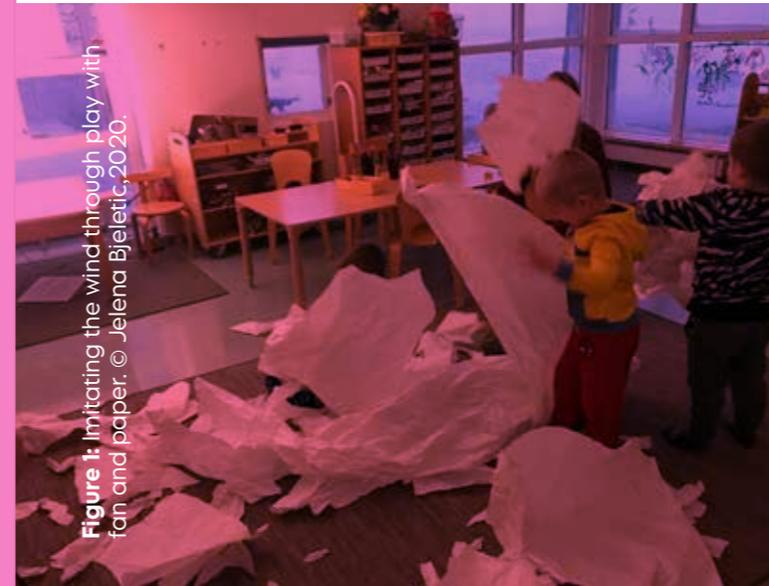


Figure 1: Imitating the wind through play with fan and paper. © Jelena Bjeletic, 2020.



Figure 2: The very first glacier on the light table. © Jelena Bjeletic, 2020.

Figure 3: Boys installation -paper, stones, dust.
© Jelena Bjeletic,2020.



table. This gave the children a chance to experience shape, colors, and movements of the glaciers. The children changed the form of glaciers and their details, and fixed the paper with sticky threads, cut it out and moved to other places to make new lines and forms: breaks, hollows, holes, caves, and peaks. I allowed the children to follow their interests as the curriculum emphasized student driven initiatives.



Figure 4: Girls insatallation -paper, textiles, wool.
© Jelena Bjeletic,2020.

While most of the boys used paper, sand and stones, girls continuously added materials such as textile, wool and shining paper. The boys were concentrated on cracks and borders of the sculpture, the girls were preoccupied with its texture and had the need to decorate it as much as possible.

In the next phase the children took close-up photographs of the paper installation and we made a stop motion film “The performance of the glaciers” that was exhibited at the Children Cultural Art Festival at Reykjavik City Art Museum. The children become participants of The Reykjavik City project Artistic Call to Nature wich is the part of its The Strategy for Education 2030.

The installation was alive for three months, changing every day. The teachers were observing the group and how the children connected with installation. They have diverse cultural backgrounds, have lived through different experiences and some of them speak more than one language. This has resulted in every child developing a personal style and sense of creativity.

Why did the children long to experience glaciers? What did they want to know and feel? I wondered how I could help the children to find and discover their answers and to preserve the joy of discovery and creativity.



Figure 5: Stills from video. © Jelena Bjeletic,2020.



Figure 6: Dancing on the top of the glacier.
© Jelena Bjeletic, 2020.



Figure 7: Producing the sound of glacier.
© Jelena Bjeletic, 2020.

“I have big questions because the glaciers are big. I want to know many things”, said one girl.

Experimenting for a long time and “socializing” with the installation resulted in the creation of personal connection with glaciers. Exchange of information and experience within peer groups and with teachers strengthened this connection. Teachers learnt a lot about each student, creative learning process and glaciers.

We also approached the phenomenon of glaciers with a theoretical viewpoint where the phenomenon was experienced through dance and movement, recorded, and projected on a big screen.

We created movements that mimicked the shape, lines and changes that were taking place on melting glaciers in Iceland due

to climate change. When we projected the video of glaciers on a large screen, the children wanted to show various weather conditions on the canvas. The children from Africa in our kindergarten performed African dances on the tops of glaciers, and their mates from Europe connected African drum music and dance with ice melting. *“Are there glaciers in Afrika like we have in Iceland?”* wondered children.

The children also produced the sounds of glaciers using their bodies and movements. This kind of embodied experience was especially important. I see embodiment as a root of learning process, where the movement is a tool of embodiment.

Our visit to Reykjavík Art Museum where we went to see an art installation by the influential artist Olafur Eliasson was informative and empowering for us. In the installation he showed photographs of melting glaciers in Iceland. During their visit, the children made many philosophical statements related to global warming. In the hall of Museum, we gave a live performance. Every child and their teachers were playing the glacier getting bigger and smaller. One of the boys said

that he wishes the glaciers “glacier love”. It is especially important to teach children to use their voices in connection to developing values.

We worked on topics from the existence of wind to the existence of glaciers. We worked on problems in the community that we tried to solve in preschool. We reflected on issues from reality through creation and performance.

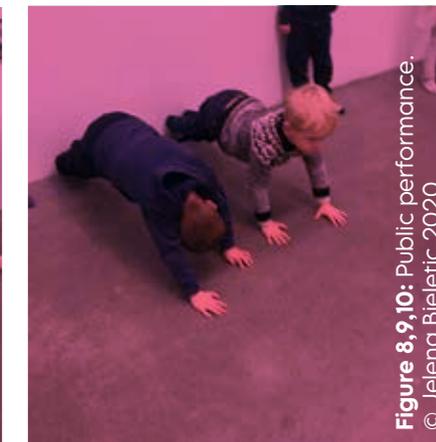
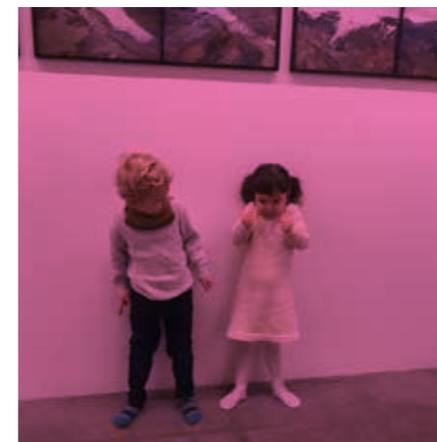


Figure 8,9,10: Public performance.
© Jelena Bjeletic, 2020.

We also worked with dance and theatrical expression, which we are still working on today. The children titled the performance: *“Is the Sun Coming?”*. They performed transformations of glaciers caused by climate change.

“I’m Vatnajökull about to explode... I’m troll-glacier formed from a flowering-glacier... I’m a sibilings-glacier... I’m a dangerous crawling-glacier on my way to the village... I

am white water with rocks and puddles... I’m a glittering-glacier... I’m big and move to the side... I’m like a shell, going inside myself... I can grow and shrink... A hole formed on my top... I have big pieces falling off me... I’m an ice cave... I am just one line.”, expressed themselves living glacier sculptures.



Figure 11,12: Glacier living sculptures. © Jelena Bjeletic,2020.

We worked with mythical stories about trolls that lived in a glacier. The children learned poems about the Troll and learned to sing it in an old, traditional way.

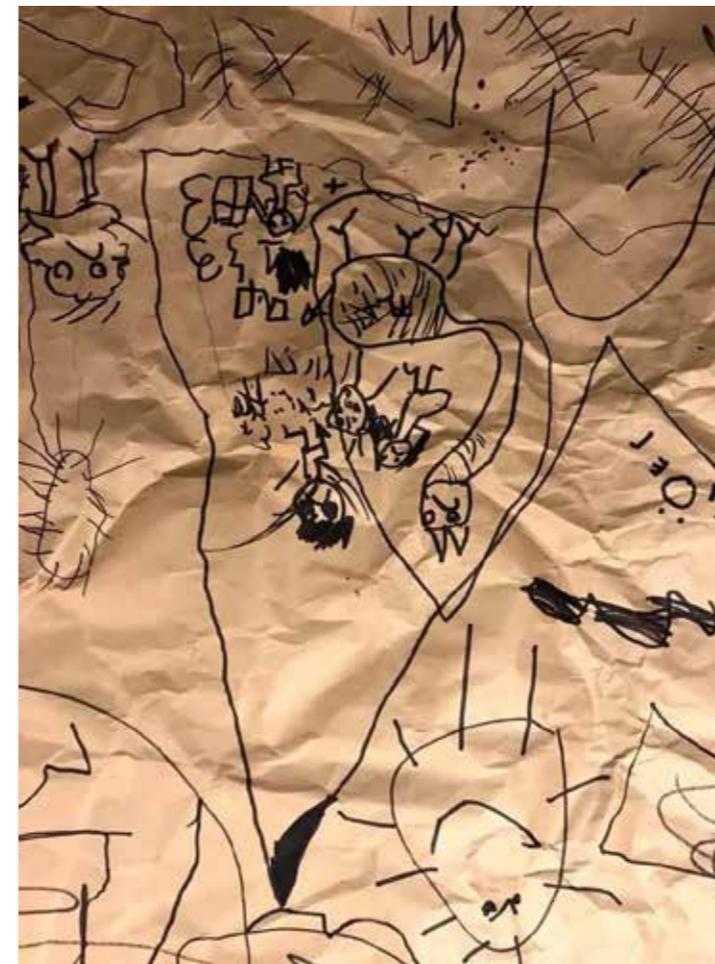


Figure 13: Fairytale world. © Jelena Bjeletic,2020.



Figure 14: Story from the sagas. © Jelena Bjeletic,2020.

Most of the children believe that “The Earth will be saved” because “The Earth has power to protect herself”. I believe that it is important to foster respect for nature and other people through play and creativity.

The Drawing Garden

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Overview

The *drawing garden* is a play – based project, designed and implemented collaboratively by university-based researchers and two teachers, to encourage participatory art activities. The art project took place in two early year public schools (Nicosia, Cyprus), involving forty-six young children (aged 4-6). The design of the project consisted of three phases: 1) observation and exploration of place 2) creating an art center (the drawing garden) and 3) the elaboration of exploratory play in the drawing garden. The *drawing garden* emphasizes practices that are more open and playful and includes observations, installations, ephemeral and collaborative drawing, as well as other multimodal ways of art learning.

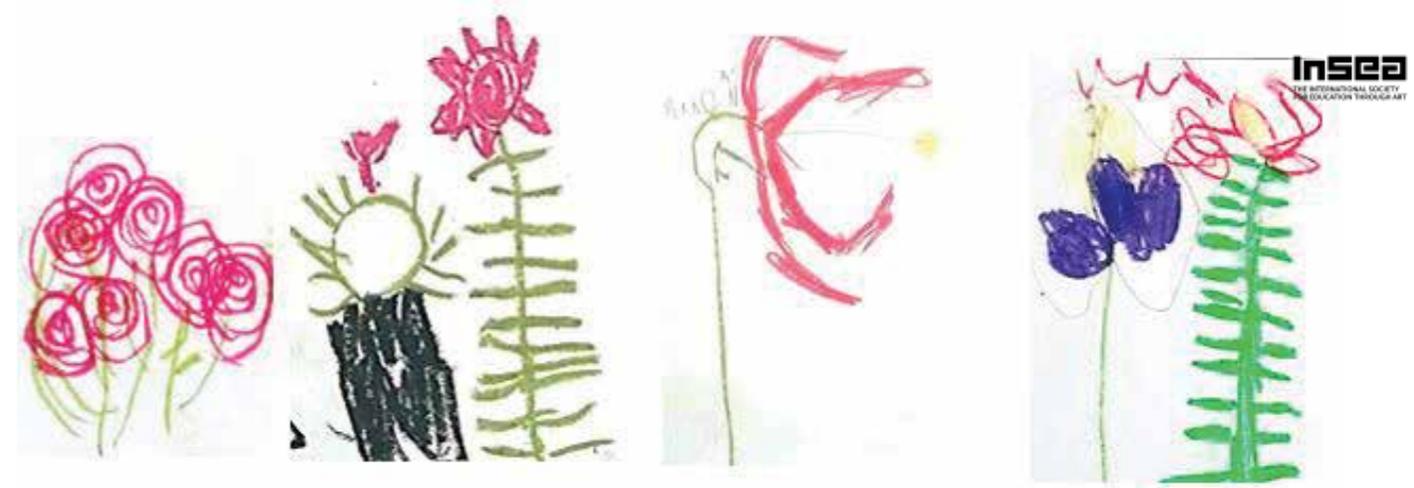


Figure 1: Children's drawings of the flowers in the garden. © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.

Ο 'Ζωγραφικός Κήπος' αφορά στις εφαρμογές εικαστικών δραστηριοτήτων μέσα από μία θεματική ενότητα, α) οι οποίες σχεδιάστηκαν και υλοποιήθηκαν με τη συνεργασία δύο ερευνητριών του Πανεπιστημίου Κύπρου και δύο νηπιαγωγών, β) έλαβαν χώρα σε δύο δημόσια νηπιαγωγεία της επαρχίας Λευκωσίας με τη συμμετοχή σαράντα – έξι (N=46) παιδιών, ηλικίας 4 -6 χρόνων.

Οι δραστηριότητες επικεντρώνονται σε συμμετοχικές πρακτικές και στο παιχνίδι και πραγματοποιήθηκαν μέσα από το σχεδιασμό τριών φάσεων: Α Φάση: Παρατήρηση και εξερεύνηση χώρου, Β Φάση: Δημιουργία κέντρου μάθησης στα Εικαστικά (Ζωγραφικός Κήπος), Γ Φάση: Η εξέλιξη του εικαστικού παιχνιδιού στον Ζωγραφικό Κήπο. Η πραγμάτωση των δραστηριοτήτων μέσα από τις τρεις φάσεις αναδεικνύουν μία πολυτροπική προσέγγιση του εικαστικού παιχνιδιού η οποία εμβαθύνει σε ανοικτού τύπου, παιχνιδιάρικες δραστηριότητες και περιλαμβάνει την παρατήρηση, την εγκατάσταση στο χώρο, και το εφήμερο και συνεργατικό σχέδιο.

#παιχνίδι #συμμετοχική τέχνη #προσχολική αγωγή

Inspirations

What does playful learning and teaching look like in a school space? The early years classroom is organized into learning centers (separate spaces), where children are free to make choices and explore materials individually or collectively (Bottini & Grossman). The centers allow children to construct their own knowledge while teacher acts as a collaborative member of a group, helping through scaffolding. The Drawing Garden is an example of how playful ways of making and viewing art can develop learning in an art center in early childhood settings. The process is based on authentic, participatory, and place-based art leaning (Savva & Erakleous, 2018) and employs methods of action participatory research (Baker & Davila, 2018).

The *drawing garden* is a project inspired by art play books (e.g. Herve Tullet) and Anna Bruder interactive installations (see <http://www.annabruder.com/about/biog/>), and is designed by teachers and researchers to encourage children to experience drawing as a transformative practice. The following narration is based on our visual evidence and incidents throughout the learning process.

The beginning of the story: an authentic garden

This is a story about a garden. The garden is outside the school. We do not know what is inside that garden. Today is a good day. It is a garden day. The teachers invited children to take a walk: “*Let’s visit the garden... put on your explorers’ hats and go and see, smell and touch*”. After the walk the teachers suggested: “*And now it is time to draw: the different shapes, sizes and textures. The round flowers and the big cactuses, the tall and the tiny flowers. Take a look*” (see Figure 1).

The garden inside our classroom

Researchers and teachers thought that in order to enhance children’s interest, they needed to create an observatory learning center about the flowers. Mrs. Flower (the researcher) and the teachers installed an overhead projector in the classroom and introduced to the children an observational drawing activity (see Figures 2 & 3).

Today, Mrs. Flower is playing with us ... She brought many flowers to us. “Oh! the light of the projector makes the flowers look bigger and bigger. Placing and tracing the flowers is fun!”



Figure 2,3: Flowers projected with Overhead Projector. © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.

Tracing organic shapes initiated an artistic dialogue that was enriched and inspired by the artist Herve Tullet (see <https://www.youtube.com/watch?v=RWdv-REoylo>) who draws his own organic shapes called “Blops”.

Sometimes, his blops are transformed into beautiful butterflies, and other times blops are transformed into big flowers. Children viewed the artist’s transformations, listened to the sounds of shapes, and created their own blops (see example in Figure 4).

Figure 4: The children’s blops © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.



Mrs. Flower (the researcher) holds a surprise box and asks:

- *What is inside this box?*

“Oh, inside there are some shapes, our shapes, the flowers, the shapes we traced yesterday, the shadow shapes, the organic shapes. And now listen to the sound ... something like: blop, blop, bloppppp!”

- *What does this shape remind you of?*

The teacher transforms a shape ... “Lets transform our shapes, our blops “Oh, this blob is transformed to a wonderful butterfly with a big smile”

The white space and the blobs (the art center in the school)

A white space, with flowers in pots and blobs emerged in the school. The space is covered with magic whiteboard paper to allow all the participants to draw, erase and draw again.

In Figure 5 Mrs. Flower draws a giant shape. Then the children draw many other blob-shapes, creating and recreating stories in the garden.

Mrs. Flower invited children to play inside the white space:

“Look, the giant blob is here. Is it a giant flower or something else? Can we draw inside that space? What would happen if this space transformed into a drawing garden?”

Let’s draw ...”.



Figure 5: The blops in the art center (space in the school). © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.

Drawing and installing blops in the drawing garden

Children decided that their garden needed more colors and many other things and thus the teachers along with the researchers organized more collaborative painting activities (see Figure 6).

The story goes like this:

“The next day, Mrs. Flower visited our school bringing colorful markers, tempera paint and pots with flowers and started drawing with the children. She invited children to take a closer look at the flowers...and asked them: How about making everything bigger?... Just like that Now, we can play together and draw big and colorful shapes of flowers...”



Figure 6: Teachers, Mrs Flower and the children collaborate to draw big flowers. © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.



Figure 7,8: Installation of objects in the drawing garden (art center) © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.

Figure 9,10: . In children's own words: «We will probably need some more soil to plant our flowers. We need a car to carry all these ...» © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.

The flowers, butterflies and different shapes were installed in the “drawing garden”. The garden was coming to life. (see Figures 7&8). The space, objects and drawing activities stimulated the imagination and play in the drawing garden. The children responded by creating stories.

Stories emerging in the Drawing Garden

Stories emerged during the play and dialogues occurred between the children. The first story was about planting more flowers in the garden (Figures 9,10). The second story was about taking care of the plants in the garden (Figure 11) and the third story referred to a picnic taking place in the drawing garden (Figure 12).



Figure 11: The second story: Flowers and plants needed water. © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.

A dialogue between the children (Figure 11):

- *We need water. Let's draw a faucet so that we can have plenty.*

- *We will also need watering cans and hoes in order to take care of our garden. It is a lot of work, but we can do it!*



Figure 12: A picnic in the drawing garden. © Savva, A., Erakleous, V., Rossidou, S. and Vasiliou, C.

A Dialogue between the teacher and the children (Figure 12):

Teacher: *Now, let's all enjoy what we have created.*

Child: *How about a picnic? We will need a table cloth, some plates, glasses and cutlery.*

Teacher: *The weather is so good*

End of story... and the beginning of a new one!

The children thought to extend their play by inviting others: “*You know what? Our parents and other children in the school may enjoy playing in our drawing garden. We should invite them*”. The learning process on how the drawing garden was created, was documented and presented to others. Visitors were invited to play in the garden to contribute with new ideas to the children’s stories and let to the closing phase of the project.

Reflections

The children’s creative and artistic outcomes (ephemeral and permanent) were made and presented through embodied connections with the materials, objects and the space/place. Learning was reinforced by using senses, possibilities and processes (e.g. transformations, elaboration, visualization), and meanings were constructed through multiple interactions with others (children, teachers, researchers). The project reinforces the view of those who insist that for young children, as for many artists, art and play are integrally connected.

Acknowledgments

We would like to express our special thanks of gratitude to the teacher Constantia Vasiliou for her exceptional efforts to collaborate with us, and all those children who offered us such a joy and creative moments. This paper and the research behind it would not have been possible without the support of the schools and the Cyprus Ministry of Education, Culture, Sport and Youth.

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Romare Bearden Neighborhood Collages

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Overview

Community Pictured Through Collage brings you into a Brooklyn, NY elementary art classroom as students learn about native New York artist Romare Bearden and explore the art of collage. In this lesson, students reflect on their community while simultaneously building a stronger classroom environment through shared materials and peer-to-peer feedback. Students work to complete their artwork over the course of 3 weeks, and the culminating critique at the end allows for students to see each other's art as well as talk with their peers to gain a deeper understanding of each individual's unique community.

In the lesson I present here, children ages 4-7 in a diverse Brooklyn, New York school created neighborhood collages inspired by the African American artist Romare Bearden. These young students who descend from Ghana, Jamaica, Haiti, and Guiana amongst other places, learned to share materials with peers and work together to create artwork in creating a healthy and sustainable learning community. Previously, students learned about the elements of art: shape, line and color, and they will now be incorporating these elements into the new art form of collage.

To begin, I introduced scholars to Romare Bearden and his collage work. For my younger students, this was the first time they learned about an artist and his work, and then created their own art based off of what they learned.

I chose Romare Bearden because he was an African American Artist and I wanted to teach my children about artists who look like them. I also chose to study him because he grew up in Harlem, New York, not far from where many of my students live, and similar to the communities they are growing up in. Since this was their introduction to collages I showed students different examples of collage to better their understanding. We then looked at Romare Bearden's neighborhood artworks to give them a context for their work. I

prompted students to talk with each other about their thoughts of Romare Bearden's collages, discussing what they noticed in his work and drawing comparisons between their communities and the ones Bearden depicted.

When engaging in discussion, students were encouraged to build off each other's ideas and explain their reactions. For example, if a student looking at Bearden's collage pointed out that they noticed he included a lot of people on the street, I might prompt another student to build on this observation. For example: *"From what we know of our own neighborhood and community, and knowing Bearden also lived in New York City, why do you think he included a lot of people on the street?"* *"What does that tell us about where he lived?"*

After engaging in these questions students began the creation process of their own neighborhood collages. This project spanned a total of three weeks, with one forty minute class per week. It is broken up into four parts: background, buildings, finishing details and a final class critique. For the background, students used oil pastels. They were given free reign to color the background as they would like, however, they needed to fill the background completely. Older students were also given the option to create a pattern for their background. (See Figure 1)



Figure 1: A first grade student chose to create a striped background. © Emily Higgins, 2020

On the second work day, students looked at pictures of our school community and identified shapes that they saw in the buildings pictured, such as rectangles and squares. Students learned about shapes in both art and math class, and so when talking about shapes they were able to identify shapes based on the number of sides/corners, along with the length.

For example, if a student shares out that they see a building that looks like a rectangle, I would ask them how they know, and students would be able to say, “I know because it has 4 sides, two short sides and two long sides.” Students transferred this recognition when selecting and cutting-out papers on a shared table. They then pasted these cut outs to build background that formed their neighborhood. (See Figure 2)



Figure 2: Kindergarten students working to cut out shapes to add to their collage. © Emily Higgins, 2020

Throughout this process, students learned to share materials such as paper, glue sticks, scissors and oil pastels and make use of paper that may have already been used by other students. Sharing the same paper and reusing materials is a new concept for some children; many think that once a paper is cut into and used by someone else, it is no longer a feasible option for them to use that same paper for their work. However, students learned to share materials, be inspired by others, and use and reuse paper. On the third and final day, students were encouraged to add finishing details to their collage such as windows and doors to buildings, plants, and other various pieces that might give the viewer a better sense of the student’s neighborhood. (See Figure 3)

Before jumping into work time, students look at some pictures of our school neighborhood and pull out the details that they notice, and which they believe they can add to their own art. Some examples of these details are cars on the street, trees, signs on buildings, etc. I noticed that students found purpose for even the smallest pieces.

On the board I recorded student collective responses to capture a list of potential details students could add to their work and that they could refer to and pull from during work time.



Figure 3: First grade student added details to their collage by cutting out flowers and adding windows and doors to the buildings. © Emily Higgins, 2020

Students returned to their seats to finish their collage. (See Figure 4)

Figure 4: A kindergarten student works to add the finishing details to their collage. © Emily Higgins, 2020.



Once a student guessed correctly we spent a minute looking at the chosen artwork, discussing its features and continued with the game. Students enjoyed this process to look at artwork as it gave each of them an individual voice and broadened their ability to talk about art. Students learned to use descriptive language; through talking about each other's artwork they were able to gain new perspectives, and learn from their peers about the different art making decisions and skills that were used.

For example, during the critique a student might say, "I spy a collage with a striped sky and seven tall buildings." The remainder of the class would then search for that work of art, and once it was found and the creator had been identified, the artist had the opportunity to share out more about their neighborhood and why they may have chosen to create a striped sky and seven tall buildings.

This time also allowed for students to resonate with each other, and pull out similarities between each other, for example, another student might also live in an area with tall buildings lining their street, or a community garden next to their apartment.

At the end of class, students engaged in a group observation game where the artwork was spread out on the floor and students observed and talked about each other's work. (See Figures 5 and 6) I led them through a reflective process game called I Spy. I started by saying, "I spy an artwork with...." and then list 3 details I see on a particular piece. If students knew who's work I was talking about they raised their hand for me to call on them to take a guess.



Figure 5: Finished student works are laid out on the carpet for a whole class critique. © Emily Higgins, 2020



Figure 6: Student's participate in I spy game to talk about and comment on peer work. © Emily Higgins, 2020

The various steps to this project created a sense of community in the classroom where students learned to show compassion and empathy to one another through their discussions about the artwork and the constructive feedback they give each other.

Contemporary Sculpture as a Creative Practice for the Little Ones

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Overview

Creative development has been the main theme of this artistic education project entitled “Contemporary sculpture as a creative practice for the little ones”. It was carried out in the non-formal artistic education school Lapis de Buxo (Vigo-Spain) with a total of 20 organized boys and girls of 3 and 7 years of age. The objective has been to promote creative thinking skills through the work of Niki de Saint Phalle, Takashi Murakami, Juan Muñoz and Julio González. The results had great potential for learning through artistic inquiry. Participants were able to recreate their own narratives through the work of these artists.

El desarrollo creativo ha sido el tema principal de este proyecto artístico de educación que lleva por título “La escultura contemporánea como práctica creativa para los más pequeños”. Se ha realizado en la escuela de educación artística no formal Lápis de Buxo (Vigo-España) con un total de 20 niños y niñas organizados de 3 y 7 años de edad. El objetivo ha sido promover las habilidades de pensamiento creativo a través del trabajo de Niki de Saint Phalle, Takashi Murakami, Juan Muñoz y Julio González. Los resultados tuvieron gran potencial de aprendizaje a través de la indagación artística. Los participantes pudieron recrear sus propias narrativas a través del trabajo de estos artistas.

In school there is a general trend towards normative learning with a series of objectives and competencies that must be met. A predominant artistic approach in early childhood education where art is sometimes limited to pictorial and drawing processes through reproduction parameters, traditional skills and practical applications that invite little reflection. This hegemonic trend in children’s artistic education becomes a grammar of manual skills and abilities that, at times, have a superficial and decontextualized exercise. The work presented tries to imagine another way of approaching art and learning from the experiential and artistic

creativity. The project challenges us to go beyond established teaching and learning processes looking for other formulas to approach art.

The work project presented is entitled “Contemporary sculpture as creative practice for the little ones.” It was held in the non-formal artistic education school Lapis de Buxo located in Vigo (Spain) for approximately three months in the 2015-2016 academic year. The project was carried out with a total of 20 boys and girls organized in groups of different ages between 3 and 7 years.

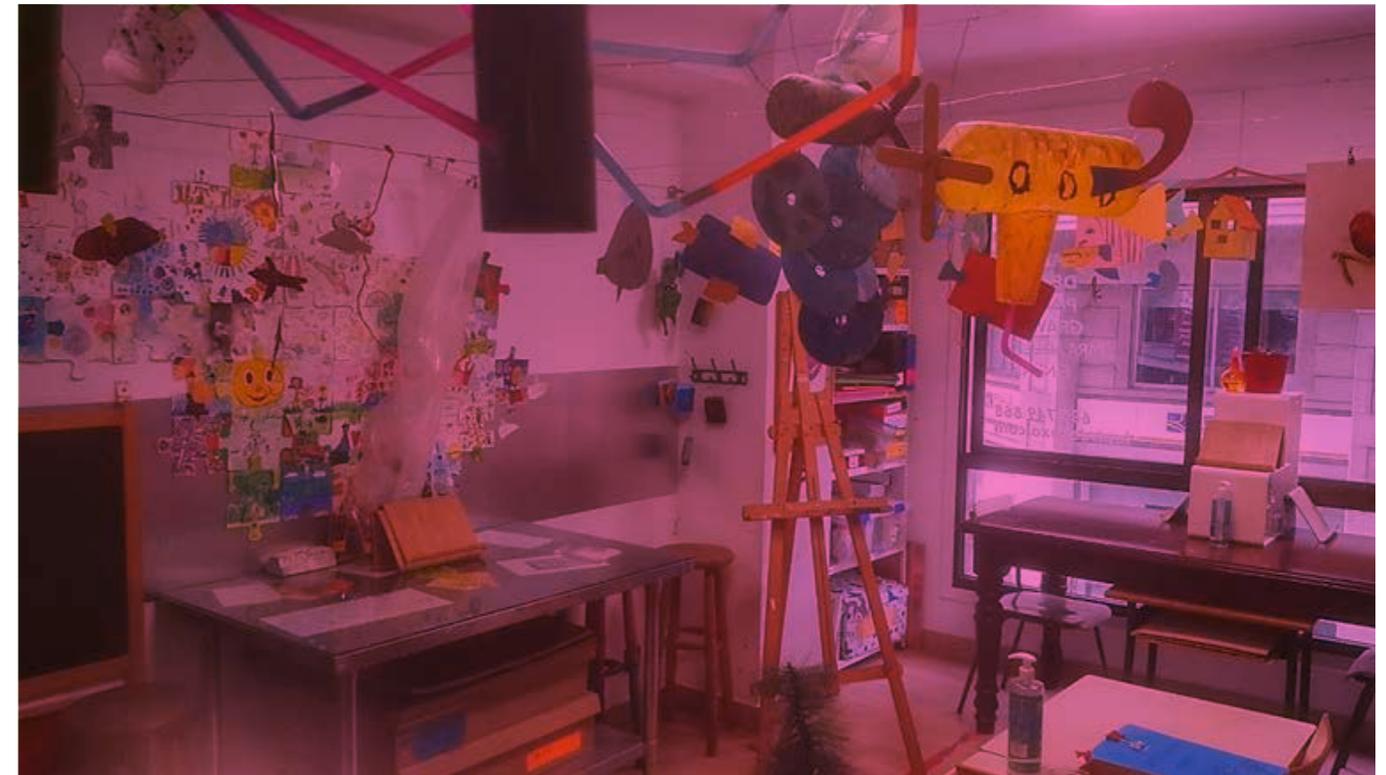


Figure 1: Class of Lapis de Buxo (Vigo-Spain).

The context of this school has an impact on promoting active, personalized and affective learning of teaching, in a way that allows students to learn-enjoying artistic practice. Something that is more or less easy for teachers when parents and students are looking for this type of alternative teaching-learning of creative leisure.

The work experience takes as a starting point the need of the little ones to expand their knowledge of art, sculptors and their works.

The project begins by opening a conversation between the students and the teacher. A conversation where dialogue becomes a mediator of learning and reflection. In this beginning, motivations and prior knowledge about art and sculpture are perceived. In addition, it serves the teacher to ask the students about how sculptors create different works. This question will help us to raise the main idea of the project, the notion of artist and creativity to understand that there is no single art, but many arts and different ways of approaching sculpture. For this, the sculptors Niki de Saint Phalle, Takashi Murakami, Juan Muñoz and Julio González were selected, all of them good examples of what diversity of views and openness to new creative discourses means.

The initial question - how sculptors create different works - is posed as a sharing where girls and boys can express their feelings and ideas around sculptural works. These ideas are collected in writing, arranged and grouped by subject: styles and techniques, current and past sculptors, and creative expression. Based on these themes, students are asked to look for images of the works of these sculptors and to select an image to explain to others.

The presentations of the works guarantee that the boys and girls express with their language, the most significant.

The following activity emphasized the differences and similarities between the sculptors' works, helping us with explanations and video films to better understand the sense of authorship, the representations and the artistic techniques used.

These initial activities of pedagogical dialogue in the classroom were complemented by artistic creation activities. Now was the time for boys and girls to act like artists. The challenge was to sculpturally capture what was learned and investigate the creative possibilities of sculptural procedures.



Figure 2: Student sculpture "Nana".

For this reason, we opted for each girl and boy to have the freedom to give meaning to their experience, without imposing a specific time or sculptural project. The goal was to enable pleasant and emotionally significant aesthetic experiences.

From this premise, the artistic process acquires importance not only from the formal perspective of creation, but also from what it embodies at the identity level. We wanted the students to be the ones to lead the exploration process and to create sculptural works inspired by two of the proposed sculptors. The role of the teacher was of mediator and agitator of possibilities.

The part of artistic design started from the realization of pencil sketches on paper where the ideas were given abstract or figurative form, and the sculptural materials and procedures were studied. Here, doubts and questions arose about the size of the sculptures, about how the sculptures would be on all sides or what techniques would be more suitable for each design.

The processes of sculptural creation had a great potential for learning through the investigation of techniques with recycled material, the creation of papier-mâché, assembly or painting on volume. In addition, the participants experimented with three-dimensional creation by

combining basic shapes, sizes, and textures. The key point that we observed and that illustrates the idea of learning were the actions of exploration and expressive and conceptual search carried out by the boys and girls.

The sculptures of the “Nanas” by the artist Niki de Saint Phalle (1930-2002) and Takashi Murakami (1962-) were the most successful among the students. Many chose these works motivated by their marked playful expressiveness and emotionality. The lullaby sculptures made by the girls and boys are simple structures created with recycled material where an attempt was made to shape the notion of femininity and body canons outside the normative frameworks.

At a technical level, the figures were built with cardboard and papier-mâché (Figure 2) covered with gesso, and on top, they were painted with acrylic paint.

The figures inspired by Takashi (Figure 3 and 4) were invented showing certain characteristics related to Japanese popular culture and manga and anime images. These figures were made with clay and the use of color as an expressive complement.

The sculptures based on the work of Julio González (Figures 5^o and 6^o) used flat cardboard structures assembled and painted with acrylic paint imitating metal.

Figure 3,4: Student sculpture “dragon”.



These approaches were aimed at a representation of complex and imaginative forms made to be seen from different points of view and try to achieve what González calls “drawing in space.”

The results were unique experiences for many girls and boys who were able to recreate their own narratives through the work of these artists.

Thus, the creative process constituted a learning process in action (Atkinson: 2012) that implied a transition from information to sculptural production, allowing to experience different artistic stories and to confront these representations with their own.

Figure 5.6: Student sculpture “structure” and “Bird”.



In short, the project has been a creative learning process that tried to expand the ways of seeing, speaking and doing about art and life. We begin by facing the question of the diversity of languages and we continue to explore in search of answers and meanings through artistic research.

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A Study of Awareness and Empathy: Where did all the Yellow go?

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Mary Bliss, MA, Early Childhood Education, has taught art and science together in New Mexico preschools for 30 years. Inspired by the Reggio Emilia pedagogical approach, she studies inquiry, creativity, imagination, and expression. She documents to teach and collaborate with others.

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Overview

Where did all the yellow go? An art based inquiry into a singular color created an opportunity to promote awareness and empathy within the everyday lives of young children. Public-school art educator, Gigi Yu, and early childhood classroom educator, Mary Bliss, located in Albuquerque, New Mexico, United States collaborated with preschool children (4-5 year-olds) on an emergent study of yellow as a transformative color. To structure the emergent study, the phases of a reflective planning cycle were employed. Throughout the process, the concept of empathy emerged. Visual art materials were foundational to children’s thinking, theories, and socially constructed knowledge.

Drawing attention to a singular color created an opportunity to promote feelings of empathy and caring within the everyday lives of young children. A public-school art educator, Gigi Yu, and early childhood classroom educator, Mary Bliss, located in Albuquerque, New Mexico, United States collaborated with preschool children (4-5 year-olds) on an emergent study of the color yellow in their environment. The study emerged over 5 months, giving time for the children to develop an awareness of yellow by exploring in-depth its attributes, qualities, and contributions to the classroom.

To structure the emergent study, the phases of a reflective planning cycle were employed: *observation, documentation, collaborative reflection, planning, and relaunching*. The educators worked together to create suggestions, possibilities, and encounters with materials and ideas. These initial choices were not fixed determinations of what would happen. Rather, the children’s unique responses informed the next steps, taking us to places we never imagined.

Heightened observations through visual arts experiences called attention to yellow’s unique qualities, identity, and connections to our world. The children and educators developed a sense of empathy towards yellow as a color that represents change and transformation.

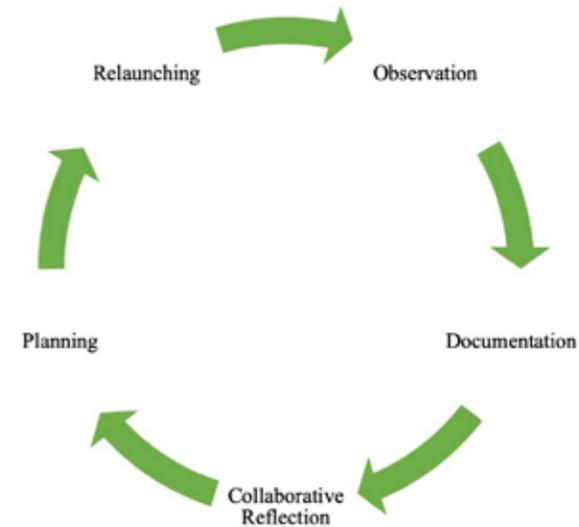


Figure 1: Reflective Planning Cycle. © Gigi Yu and Mary Bliss

How the inquiry began: Where did yellow go?

Within the first few weeks of the 2017 school year, Mary noticed that the children’s paintings were absent of the color yellow. In addition, the yellow watercolor and tempera paints seemed to have disappeared. Yellow was used the most in comparison to the other colors. In addition, yellow was mixed in with other colors, losing its own identity in the process. Mary brought this to the children’s attention, asking:

“Where did all of the yellow go?”



Figure 2: Yellow found in the school garden.
© Gigi Yu and Mary Bliss



Figure 3: Walking the yellow line.
© Gigi Yu and Mary Bliss



Figure 4: Yellow composition from classroom objects. © Gigi Yu and Mary Bliss

The question contributed to a deeper investigation into yellow's disappearance. Mary decided to take the children on a yellow hunt, noticing all the places yellow existed within the school environment.

Next, the children searched within the classroom for objects that were yellow. Compositions were created of found yellow objects. When only looking for one color, other colors also became more noticeable.

Mary shared the observations with Gigi, the visual art educator who visited the classroom weekly. Together, they constructed a research question that was also shared with the children and informed the next steps of the study:

How can we further explore yellow's identity?



Figure 5: Children's observational photographs of the color yellow. © Gigi Yu and Mary Bliss

Relaunching new ideas: Studying yellow's identity

Next, Gigi organized an opportunity for a small group of children to explore the identity of yellow through a range of mark making materials in the art studio, including oils pastels, colored pencils, chalk, and watercolors.

Figure 6: A provocation with yellow materials in the studio.
© Gigi Yu and Mary Bliss



As children encountered the materials, they began to create their own understanding of yellow's unique qualities and potentials.

Figure 7: Investigating the unique qualities of yellow mark making materials. © Gigi Yu and Mary Bliss



Figure 8: Comparing and contrasting yellow mark making materials. © Gigi Yu and Mary Bliss



Lily: *The chalk is fuzzy. It makes a lot of yellow. It is foggy. This one is so light.*

Devin: *It gets all over my hand. The chalk is light. The oil pastel is dark.*

Andrew: *If you paint over the markers, it turns yellow. You should try this!*

Each material highlighted yellow's distinct attributes. By comparing and contrasting, we soon discovered that no two yellows were the same.

Collaboration: Bringing together two colors

Mary organized a small group experience inviting the children to paint with yellow tempera paint and a large piece of paper. The children began by working alongside each other, yet individually.

Each child developed a relationship with the color yellow. Yellow brought to life the children's individuality and imaginations through representation of their favorite subject matters.



Figure 9: Painting with yellow. © Gigi Yu and Mary Bliss

Ana: *I made Minnie Mouse.*

Chloe: *I'm making a rainbow.*

Ronald: *It's a dinosaur.*

Hannah: *It's a person.*

Jay: *I make yellow.*



Figure 10: Children's representations with yellow paint. © Gigi Yu and Mary Bliss



Figure 12: Child paints with yellow and orange. © Gigi Yu and Mary Bliss

Ana: *Yellow and orange and white. It turned into a very pretty color. It turns to orange now. It is back to orange. Ice cream cone yellow. It is smooth.*

Soon the children covered the whole paper, working collaboratively to fill all the spaces with the new color combination. As the children mixed the paint, they discovered that yellow changes orange and orange changes yellow. Together the colors worked together to create something new.

As a surprise, Mary introduced another color to the children's work. What would happen if orange joined yellow on the paper?



Figure 11: Orange joins yellow. © Gigi Yu and Mary Bliss



Figure 13: Yellow changes orange. Orange changes yellow. © Gigi Yu and Mary Bliss

Relaunching a new idea: Yellow in transformation

We wondered about the transformative properties of yellow. What happens when yellow changes and transforms? For our next encounter with yellow, Gigi brought a small group of children outside to gather and investigate natural yellow materials from the environment. It was a warm fall day and there were lots of leaves that had fallen to the ground as the seasons were changing.

Using their hands, the children explored the textures of yellow. They tore, crushed, and manipulated the materials on a large sheet of paper. The large paper allowed them to notice the subtle and striking differences in the textures and variations in colors.



Figure 14: Exploring the texture of yellow leaves. © Gigi Yu and Mary Bliss



Figure 15: Corn silk yellow from the garden. © Gigi Yu and Mary Bliss



Figure 16: A composition of yellow natural materials. © Gigi Yu and Mary Bliss

Reflection: Bringing the outdoor experience inside

The outdoor experience was very exciting. The children wanted to share their work with the other children in the class. We projected the images taken outdoors on a large screen so that the group could revisit the experience together.

Mary and Gigi worked collaboratively to support a 45-minute large group discussion that revealed the children's theories and interpretations regarding the transformation of yellow.



Figure 17: Reflection on the transformation of yellow. © Gigi Yu and Mary Bliss

“what do you notice about the different yellows?” while Mary recorded the conversation.

Carl: Cause they're dying. The brown ones are dying. When they're brown they die. I learned that in my magazine. When they're brown they are super dead. Yellow is almost dying.

Maria: They were a different green in the trees before they got red.

Carl: That leaf looks different than on there (pointing from the screen to the paper). It goes darker, darker, darker.

Kami: This one turned light to orange.

Lily: They change color because of the sun. The sun makes the leaves turn yellow and the wind makes the leaves die at night.

Terry: They grow step by step.

Jane: The leaves are light. Those leaves are dark.

Gigi: How do you think the light changed to dark?

Lily: They changed. That is how God made it in this world.

Ana: They changed color but they are the same one.

Tim: Jesus was changing them out of colors.

Maria: Like the lizards change colors.

Roger: *Lizards change colors because some of them camouflage.*

Tim: *All of the colors are mixing. They are getting yellow to yellow to yellow. The leaves are falling into the sky and then they are dying.*

Roger: *The leaves are falling down and dying. They are going back to heaven and then they have to come back to fix them.*

Lily: *The leaves are going to turn yellow. I have a ladybug at my house and the leaves turn yellow.*

Laura: (turns to Lilly), *I like what you said.*

Vana: *The yellow leaves are so beautiful and I touched them softly.*

Dominic: *They go to heaven and they grow new.*

Collaborative documentation and display

A collaborative documentation panel was displayed in the classroom highlighting the many and varied experiences and wide range of materials used throughout the entire study. The documentation panel was like a living document. We witnessed yellow's natural transformation over time as the leaves attached to the collage gradually changed from yellow to brown before our eyes.

For all of us, the study of yellow brought about a sense of empathy, a heightened awareness of the potential that exists within one color.

NOTE: Pseudonyms are used for names



Figure 18: Documentation Panel: Where Did All the Yellow Go? © Gigi Yu and Mary Bliss

Drawing That Photograph you Hear

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Overview

We introduce an educational experience in a bilingual teaching context in which visual creation fosters the integration of contents and promotes languages as a way of communication and expression. This engaging proposal pursues a collaborative visual representation by enhancing the visual imagery through the sense of listening, and also encouraging children to express themselves orally and with gestures. The photographs of Chema Madoz were chosen as cultural references as well as for their simplicity and symbolism. The results shown the importance of fostering interdisciplinary approach from artistic practice.

Presentamos una experiencia educativa en un contexto de enseñanza bilingüe en la que la creación visual integra contenidos y fomenta los lenguajes como vía de comunicación y de expresión. Esta atractiva propuesta consiste en una representación visual colaborativa potenciando el imaginario visual a través del sentido de la escucha, al tiempo que promueve la expresión verbal y gestual de los y las niñas. Las imágenes de Chema Madoz fueron elegidas cómo referentes culturales, por su simplicidad y simbolismo. Los resultados evidencian la importancia de favorecer practicas interdisciplinarias desde la creación visual.

#dibujo colaborativo #diversidad cultural #interdisciplinarietàad

#lenguajes #sentidos

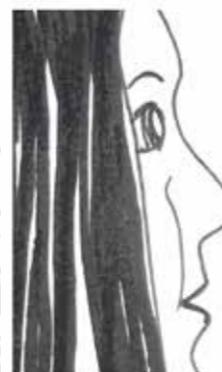


This practice was developed with 1st grade students from Harry C. Withers Elementary School of Dallas Independent School District of Texas (United States). These children were enrolled in the Dual Language Program (DLP), a bilingual initiative of the District in which each grade level has two general teachers, one for each language and the classrooms were organized in such a way that half of the students were Spanish native speakers, and the other half were English native speakers who really wanted to learn Spanish. All of this offered a multicultural landscape enriched by languages, by the cultural roots of the families themselves, who came from Latin American countries and also by my own Spanish culture that I taught as a bilingual teacher from Spain.

The group of students and language of instruction vary depending on the subject taught. According with DLP, Science and Social Studies are always taught in Spanish, so children who are English speakers are being helped by their Spanish partners. Regarding Art as a subject always is taught in English and outside the general classroom by an Art educator. However, as a bilingual teacher I firmly believe in art as a powerful visual language of expression which can be easily integrated into any other subjects from an interdisciplinary approach.

Under these assumptions we integrated artistic practices into our lessons introducing art thinking in the learning process integrated with content required to be taught. Particularly this experience was initially designed for a Science class trying to foster observation reinforcing our senses while using the vocabulary learnt in our weekly lesson plan about the weather. Among all pictures, we selected those from Chema Madoz's artwork, because of their simplicity and narrative quality, which also contained visual elements about the weather. By choosing a contemporary Spanish artist in our lessons, we were also relating content in Spanish to contemporary art cultural references, expanding the notion of culture to language and art.

Let us begin by giving details about the session and the characteristics of our participants. Children had been grouped in bilingual pairs, which were integrated by an English and a Spanish native speaker. These bilingual pairs had worked together during a six-week period, so one could easily perceive how they knew each other quite well by that point.



Based on that pairing, then we should be clear enough giving instructions about the role each kid plays during this art practice, either as an illustrator or as an observer. Observers would be placed facing the screen while the illustrators would be sitting back to that projection, but both together and one in front of each other. On the one hand, the role of observers is crucial because it involves describing what they are seeing in the projection image using all the vocabulary learnt and making any gestures needed in order to make themselves understood. This means being able to read pictures and to express the main features of those images in Spanish. On the other hand, illustrators give their back to the screen and are not allowed to look at the projected images. That way, they should prick up their ears to enhance their sense of listening. Illustrators may ask any question to their partners

and all these queries help observers to be more precise in describing the image. Thus, there is a close relationship between languages and expressions, whether oral or visual. An image is transformed into an oral expression to be later drawn as a visual representation. By using words from our newly acquire Spanish vocabulary they build a visual description and develop oral skills as questioning to get a deeper description of the image.

Figure 1: Drawings by the author inspired by selected photographs of Chema Madoz.



Figure 2: The observer is looking at and reading a picture (left) and the illustrator is drawing through listening (right). Drawing by the author.

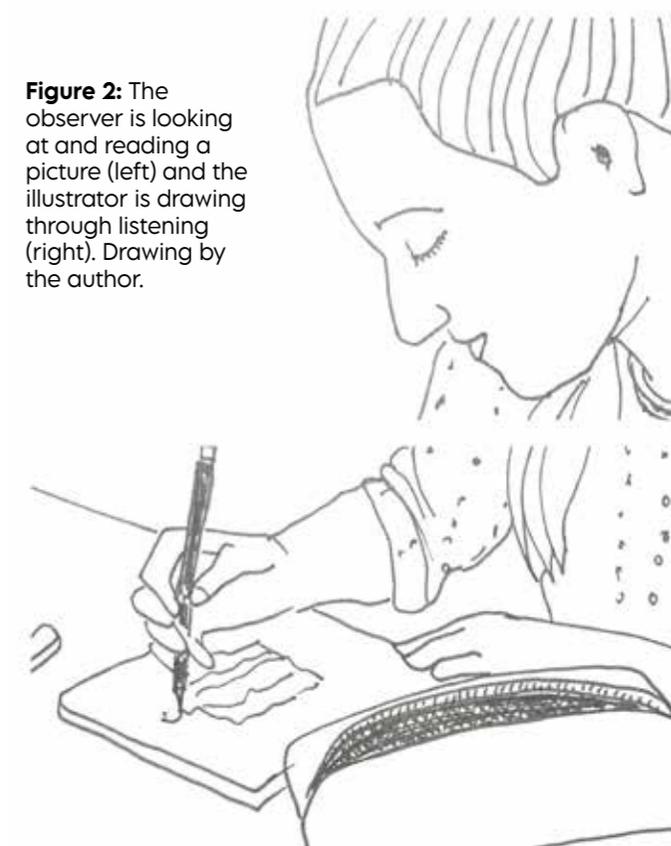
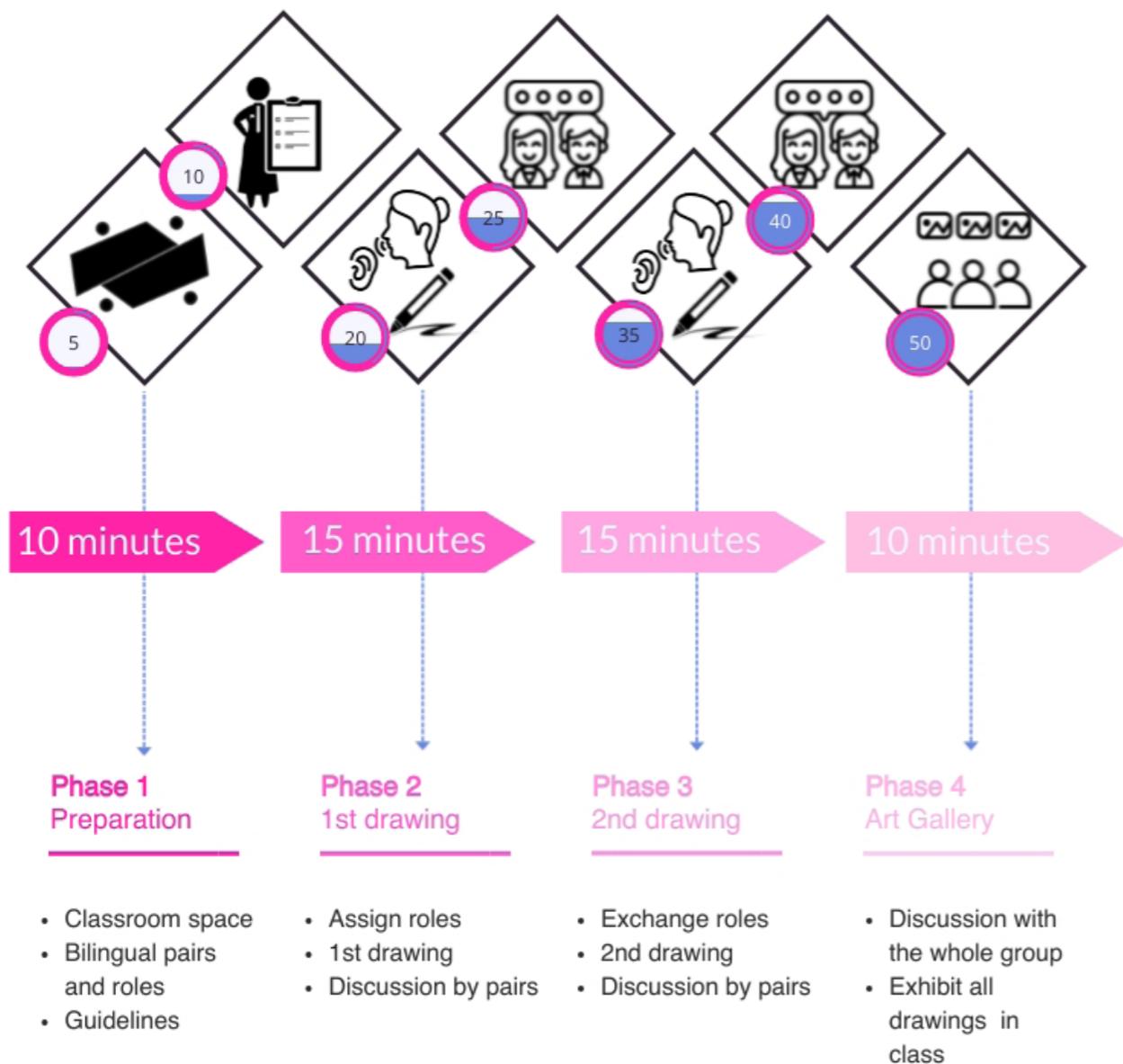


Figure 3: Timeline of our artistic practice in four phases.



Once students have learnt what their roles are, we would start by giving them certain guidelines like the drawing is based on the description given by the observers, keeping in mind that illustrators were not able to turn around to look at the projection, and observers were not allowed to draw anything either. We also encouraged those students who play the role of illustrators to ask questions for those details missing on the description given. The estimated time to make the drawing you hear was approximately ten minutes, although each pairing of children needs their own time (see details of the full practice in figure 3). Thus, it seems appropriate to emphasize the importance of an active collaboration in this practice because no matter who is drawing, both are creators of the same piece.

The teacher should show an enthusiastic attitude to get the children involved and maintain their interest throughout the activity. When all the children's eyes are caught, that means it is time to start. The photograph is projected on the screen and observers begin to describe what they are seeing, while illustrators carefully listen to them and start their drawings. During all this process, as educators we should encourage questioning as a strategy for solving issues and completing missing information on their drawings. For instance: *What is the weather like? What is the color of the sky? Where is the cage hanging*

from? *How big is this cloud?* Practicing new vocabulary using those questions and looking for words posted on our class' word wall are recommendations we might suggest to our students. During all this process we realized how engaged children were, since illustrators were very attentive to the description given by observers.

As educators, we must take advantage of these moments to observe how children communicate with each other by expressing themselves through words and gestures. We should also pay attention to drawings and how illustrators were able to transform that description into a graphic representation. I realized that most of the visual descriptions were focused on giving a mimetic representation of what they observed, without paying attention to the visual connotations of the artwork. Although we used a regular pencil to draw, some children were really interested in giving the precise color details. Once children finish their drawings, they might look, compare and discuss their drawings while looking at the screen for about five minutes. The excitement is palpable in the atmosphere and curiously we observed how children use visual comparison as an intuitive strategy to appreciate the quality of their drawings. Those conversations among both children are really smart because they check by themselves those easily observable details that were previously described with so much difficulty.



Figure 4: Children's drawings (right) from a photograph by Chema Madoz, represented by means of a drawing by the author (left).



After that, children exchanged positions so that each one played the other's role. This way, everyone experienced being an observer and illustrator in order to understand the challenge of both roles. Another picture is selected for this second turn and we followed the same procedure we did with the first picture. Once all children shared their thoughts with their peers, we let children discuss the full experience with the whole class. Finally, we created an Art gallery in our class showing all the drawings made by all children, so they felt more than proud when their drawings were being exhibited.

Talking about the challenge of being either an observer or illustrator open up possibilities for our teaching practice and helped us realize which abilities and skills need to be reinforced for future practices. This one, as an interdisciplinary lesson, shows how art could interrelated with other subjects such as Spanish language and Science. However, thanks to its versatility, it would fit in any other subject matter. This engaging practice pursues a collaborative visual representation by enhancing the visual imagery through the sense of listening.



Figure 5: Children's drawings (left). Drawings by the author inspired by Chema Madoz (right).



Trees & Animals : Art and English as a Foreign Language

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Overview

Trees & Animals is a sub-project of an early years education project of English as a Foreign Language (EFL) and Art, carried out in Zagreb, Croatia. Besides the appropriate strategies and methods of EFL learning-teaching to very young learners, used in the first 45 minutes in each workshop, I have used suitable methods and strategies in teaching Art in the last 15 minutes of each class. The purpose of the Art Time for the children, besides repeating and consolidating the acquired FL content through a relaxing activity, is to adopt some elements of visual language and to enjoy the very act of creativity and collaborative socializing when drawing in groups.

Stabla i životinje, podprojekt je projekta *Rano učenje engleskog jezika i likovna kultura*, kao kraćeg programa odgojno-obrazovnog rada s djecom predškolske dobi, koji sam provodila u englesko-likovnim radionicama u dječjem vrtiću „Potočnica” u Zagrebu. U radu s djecom, u cilju dječjega primjerenog usvajanja jezičnih sadržaja, u uobičajenom vremenu od 45 minuta predviđenom za „engleski” koristila sam sadržaje i odgovarajuće metode i strategije ranog učenja stranog jezika, a u dodatnom vremenu od 15 minuta nadovezala sam likovne aktivnosti, uz prikladne metode rada. „Vrijeme za likovni“, uz aktivno ponavljanje i usvajanje sadržaja engleskog jezika u opuštajućoj aktivnosti, ima svrhu usvajanja elemenata vizualnog jezika i uživanja u samome likovnom stvaranju te u druženju pri grupnom radu.

#cross-curricular teaching #group artwork #early years education

I held my “English & Art” workshops with groups of kindergarten children in “Potočnica” (Forget-Me-Not), an early years education centre in Zagreb, Croatia. My project *English & Art for Children* was partly based on the national *Early Learning of English as a Foreign Language* (English as a Foreign Language – EFL) school program, and included in the optional educational programs of the Centre.

The one-month long subproject *Trees & Animals* was carried out from February to March 2014, organized in 60 minutes workshops, twice a week, for 14 children (coincidentally, only girls) aged 3 years 11 months to 6 years 5 months.

Since children at that young age have no ability of abstract thinking, I have used the appropriate teaching strategies and methods of EFL learning/teaching: play-based learning, role play, songs and rhymes, and storytelling, with an emphasis on three most specific methods – Responding through doing, Learning through doing, and Total Physical Response (TPR). However, I have put a strong accent on a less usual, yet my favorite method, a cross-curricular one, Learning EFL through Art.

The first 45 minutes in each workshop were spent in various short term activities with the aim of acquiring EFL vocabulary. So, short animal rhymes were learned or revised (*Two Little Birds; Little Bear, Little Bear, Turn Around; Rat-a-tat-tat! Who is that?; Baa, Baa, Black Sheep; Mary Had a Little Lamb*). Also, games were played, for example, *Pretend to be a...* (plant/animal) or a guessing game based on animal shaped mini biscuits, gladly consumed afterwards ...

Other teaching materials – picture books (with visually appealing illustrations!) – were read (*Good-Night, Owl!*; *The Enormous Turnip*²) or just revised through discussing the inspiring illustrations (*The Three Bears*³; *Jack and the Beanstalk*⁴).

The last 15 minutes of each workshop were exclusively planned for art activities (whereas in EFL teaching they are usually used only as short follow-up activities). The purpose of the Art Time was to repeat, consolidate, adopt and solidify the acquired language content through an appropriate relaxing activity, to adopt some elements of visual language, and finally, to enjoy the very act of creativity and collaborative socializing when drawing in groups.



Figure 1



Figure 3



Figure 6



Figure 5

Figure 1: Children drawing, Group 1, phase 1, age 3 years 11 months – 6 years 5 months
Figure 2: Group 1 children's collective drawing, phase 1
Figure 3: Children drawing, Group 1, phase 2
Figure 4: Group 1 children's collective drawing, phase 3
Figure 5, 6: Two girls drawing, Group 1, phase 3
© Mirjana Tomašević Dančević

In their group drawing activities, the children were divided into two groups of 4 – 5 (Fig. 1 – 6) and 7 – 8 children (Fig. 12, 13). The drawing materials they used were colored felt-tip pens and two large scale heavy-weight white papers, approximately B2 and B1 size, placed on the floor, while the children sat, kneeled or lay on the rubber puzzle mats, so they could enjoy the freedom of movement and had a new experience of drawing and expressing themselves.



Figure 2



Figure 4



Figure 12



Figure 13

Figure 12, 13: Group 2 children's collective drawing, phases 2 and 4, age 4 years 5 months – 6 years 4 months
© Mirjana Tomašević Dančević

One of the girls first organized the space of the future picture by drawing two straight border lines for herself and her friend (Fig. 1), while the majority of other participants, the girls in both groups, created their personal image space spontaneously and unrestrictedly (Fig. 2, 12, 13). Later on, another border line appeared in Group 1 when a girl was coloring the background yellow (Fig. 4).

Unfortunately, our spacious workshop room was unexpectedly occupied as many as three times for some official kindergarten events, so we had to organize the activities in a very small room with tables and chairs. On these occasions, the children made individual pencil drawings on white or tinted/pink A4 papers, ordinarily placed on tables. The topics were, for example, an early-blooming tree in the kindergarten yard – drawn from observation, as viewed through the window, or a tree inspired by a picture book they had just read (Fig. 7 – 11). Another disadvantage for the planned group art activities was that several girls were occasionally absent from the workshops.

Regardless of that, each time we made a small exhibition, either on the rubber mats on the floor or on the tables joined together.

Figure 7-11: Early-blooming/Tree, individual pencil drawings on white/pink A4 paper, age 5 years 9 months – 6 years 5 months
© Mirjana Tomašević Dančević



Figure 7

In the end, the two big drawings were not entirely finished. However they could show the way of children’s visual thinking and the process of creating an artwork, their paper space organization as well as the cooperation with peers, and after all, their fun and enjoyment in art activities, especially when drawing freely in an informal body position, on unusual, large paper formats with thick felt-tip pens. The advantage of drawing in such conditions is that it allows unhindered movements and experimenting with naturally flowing bold lines, big and non-stereotyped, fresh shapes, and intense colors.

Both children participating in the EFL & Art workshops and their parents expressed their wish to take their drawings home, especially the big ones, to share them



Figure 8



Figure 9



Figure 10



Figure 11

with the rest of the family, put them on the wall, and preserve them as keepsakes. Instead, I was very happy to remind them successfully of the earlier agreement about our monitoring and praising the artistic progress, i.e. about the following procedure:

During the Art Time, I tried to take the photos of most interesting scenes, that is the characteristic moments in the phases of the children’s individual or group artworks; each time we made an exhibition to celebrate the diversity of artistic expressions; if desired, the parents could take photos of their child’s exhibited artwork. After everyone had left, I regularly photo-documented the exhibition as a whole as well as photographed or scanned all or only the selected individual drawings which could show the specific artistic development of a particular child; I also photographed the phases of the group artworks in progress. At the end of the school year, each child got a folder with the whole collection of his/her individual artworks, the cut out individual segments of the group drawings (which were sometimes impossible to recognize or separate precisely!), a CD with all digital photographs and scans with relevant data, and a printed diploma with a decorative border of scaled-down most distinctive images.

The children felt very proud because of the quantity, size, and quality of the artworks from their final collection, which they could only now fully self-evaluate, show off and enjoy.

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“
**All around the world,
people undertake
journeys, often in
extreme circumstances.
There isn't always time to
say goodbye. Places are
lost and new spaces are
found.**

Overview

What is a water's journey to get to our homes? What patterns of nature exist in our own lives? What would we take with us if we had to leave a place? What do we wish for future generations to know about us? How do we conserve wildlife? What is a mask? In this section of visual essays, you will witness how children ages 8-11 were empowered through art and the creative process to respond to such provocative questions and, as author Maya Hage notes, assume “a better understanding of the complexities of the world” (p.184). Linking tradition with contemporary perspective; building a child's self-confidence while working in collaboration; addressing global issues like climate change and social inequity while focusing on the aesthetics in one's school environment; linking emotional well-being with artistic inquiry and imagination; and embracing an interdisciplinary approach in understanding science, math, literature, and history for example, while maintaining the integrity of the arts discipline are all shared common themes from the stories in this section. Though representing different cultures from throughout the world and using a variety of medium from recycled materials to seashore pine leaves to collage and murals, these essays all demonstrate how the visual arts and aesthetic experience make a difference in the lives of children and their communities. I hope they will inspire you as they have me in offering us hope for the future.

**What would you take
with you? How would you
travel? Where would you
go?**

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Nature Art

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پرنیان محمودزاده طوسی (کارشناس ارشد تنوع زیستی) مدرس علاقه مند به اجرای تحقیق در فصل مشترک هنر و علم می باشد. پرنیان عاشق کارهای هنری دست ساز از جنس طبیعت، علاقه مند به تدریس اکوآرت به کودکان و برقراری صلح از طریق طبیعت و هنر است.

Overview

In 2019, exploring an interdisciplinary research in completing a master thesis on Ecological Art (Eco-art) education to children, I began my work as a teacher-researcher at two primary schools. As the project involved three areas of focus were utilized to form bonds between different areas of specializations: education, nature and art, and collaboration. I invited an interdisciplinary artist with whom I shared the same interest in environmental issues to participate in the project as well as another artist educator with a special focus on poetry who showed interest in uniting with the group. They believed that citizen participation will not go ahead unless there is a comprehensive inclusion, a plan that captivates children as well as adults. Arts, on the other hand, have the power to engage more audiences since it nurtures heart and mind. Those involved in the project believed that art integration with science generates better outcomes and improves individual awareness on environmental issues. Each member of the group was well-versed in child caring and had a passion to work with children.

Most schools in Iran are in favor of traditional art education; to introduce innovative methods and performing interdisciplinary topics was a challenge. Primary school managers usually were skeptical about it or insisted on classic approaches rather than risking their funds into something unknown. So, the first stage of the project was to convince them of benefits of Nature Art Education.

The second stage began when two principals from two very different primary schools agreed on accepting our offer (the first primary school Manzoomeh Kherad was private with high-quality education system and the second one Ayin Mehr was rather poor). So, in terms of teaching Ayin School with narrow resources, it was more challenging because there were constraints such as financial aid, time frame, and lack of a suitable art room.

Two other points to consider for both schools: 1) as the students have Islamic uniform in all classrooms, precautions must be taken while working with art and nature material and 2) the students are restricted to school area and there is not much chance of examples of environmental art in outdoor spaces.

Here, I summarize the story of Ayin School to illustrate the challenges and possibilities which could be inspiring for art educators. Kherad School helped us with preparing

requirements, providing some learning opportunity by trial and error or, making a side-by-side comparison for our reflection.

Ayin School enrolled all students from low-income families. So, it was not possible to make a long list of materials for parents to supply for an art class. However, by sharing all needed objects and motivating the students to cooperate with each other, we succeeded promoting teamwork and the message of peace in practice. With all strengths and weaknesses at Ayin School, we moved to the third phase for one academic year. Then, to open the dialogue about nature, we focused on plant life, with our twelve-year-old learners. We used a cooperative learning approach which intended to engage students to provide active learning for every each of them.

Art is a great help to invite students to participate. The teaching content included plant organs namely roots, stems, seed, and flowers which were practiced indirectly, in an indoor context. We decided to start the second session with “roots” (having in mind how important it is to be rooted in a place). The teaching team consisted of two artists and an ecologist. One of the artists had a special interest in literature and poetry. She harmonized the teaching theme with poetic words.

The method allowed individuals to gain an understanding of Nature and Art by

sensing, feeling and empathizing with nature.

After an ice-breaking session, we began to introduce roots to 12-year-olds. As they were studying in 5th grade, they already knew basic facts about roots, what they do, and why most of them are located under the ground. So, a brief warm-up was conducted, and then, they were introduced to roots as an innovative type of brush! We considered some edible and medicinal herbs' roots such as green garlic and peppermint as new alternatives for paintbrush. There were two types of media used to introduce color: 1. Gouache 2. Traditional colors which are used to dye fabric and carpet and children had never worked with them before like: Henna (*Lawsonia inermis*), common madder (*Rubia tinctorum*), turmeric (*Curcuma longa*), and Lapis powder were colors offered to our young learners.

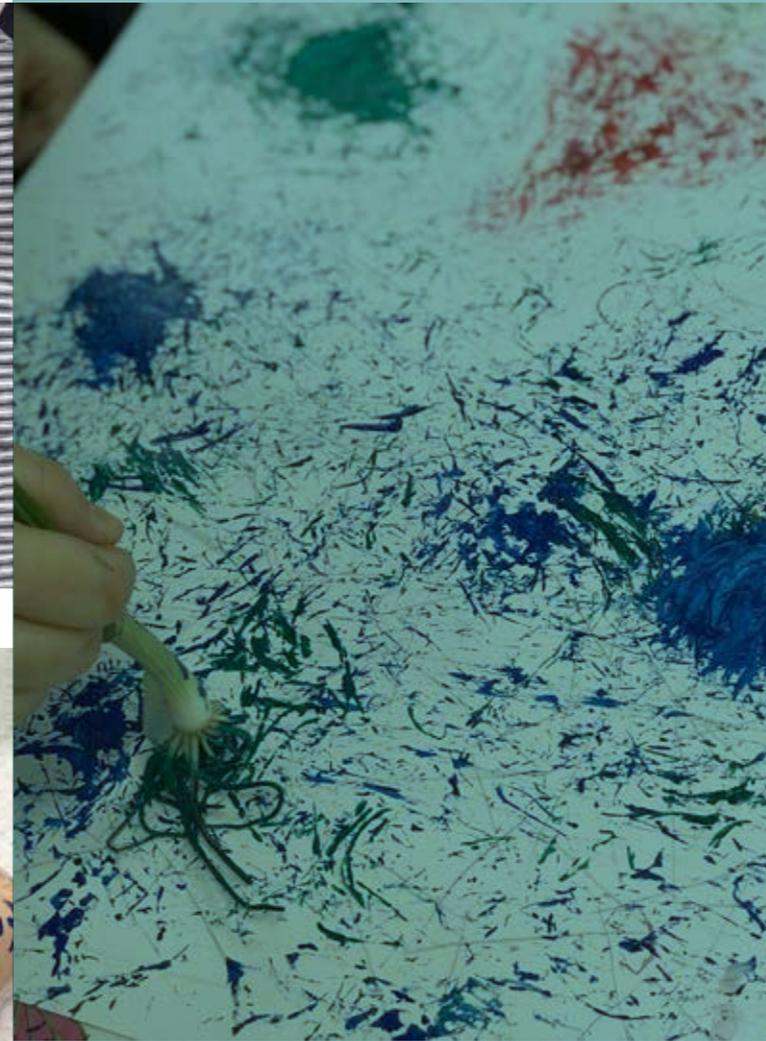
Figure 2: Natural Dyes



Figure 1: Green garlic as paintbrush



Figure 3: Painting with green garlic



First, they had no idea what they were going to do, what they wanted to do, or how it felt. They picked their new brushes cautiously and began to touch them or smell them. Then, they needed to make some colors. The natural colors and gouache, both must be mixed with some water. So, they watchfully stirred the colors and water. After that, they picked their brushes and started to create different shapes and forms freely and by their intrinsic sense. But with the presence of the artists, young learners found their way into abstract art and non-figurative art. They enjoyed freely to express themselves with no fear of making mistakes. They found their canvas paper full and would search for more painting surfaces!

When they figured out how it worked, girls would carry out new experiences like producing a new color. Their “Eureka” could be heard here and there. We gave no instruction or direction. We moved around to observe students or welcome their questions. Sometimes they shared their findings with each other and encouraged their peers to collaborate and recreate their successful experience. Often, they would shout “share!!!” as a sign of interest and a response to our call to do so.



Figure 4: Artwork by natural dye

They also would try various papers to make a comparison between different textures. No follow up activity could be to provide students with many other colors or surfaces. But as there was a time limit (one hour for the entire procedure) and considering class management, we gradually prepared them to tidy up.

To understand what young learners felt about the process, we asked them to reflect and describe their feelings and thoughts on the activity in the classroom. Their

feedback was fascinating. Some of them said that in the future they would be willing to try other natural elements. Some said it provoked the same feeling of spending time in nature and some wouldn't leave the class for a break intending to continue their discoveries. All of their reflections were valuable to us in thinking about how to design this curriculum in the future.

Moreover, the collections of their artwork were all unrepeated. It was obvious that each learner had a unique experience with

the whole process. Meanwhile, some could go beyond what we generally expected and could develop the activity by finding some mysterious shapes among the lines or even could improvise a story for what they created.

In addition, some subject matters were taught collaboratively and with an integrative approach to learning. Subject matters like "Forest" were introduced to students and then practiced in different ways. For instance, Science teacher

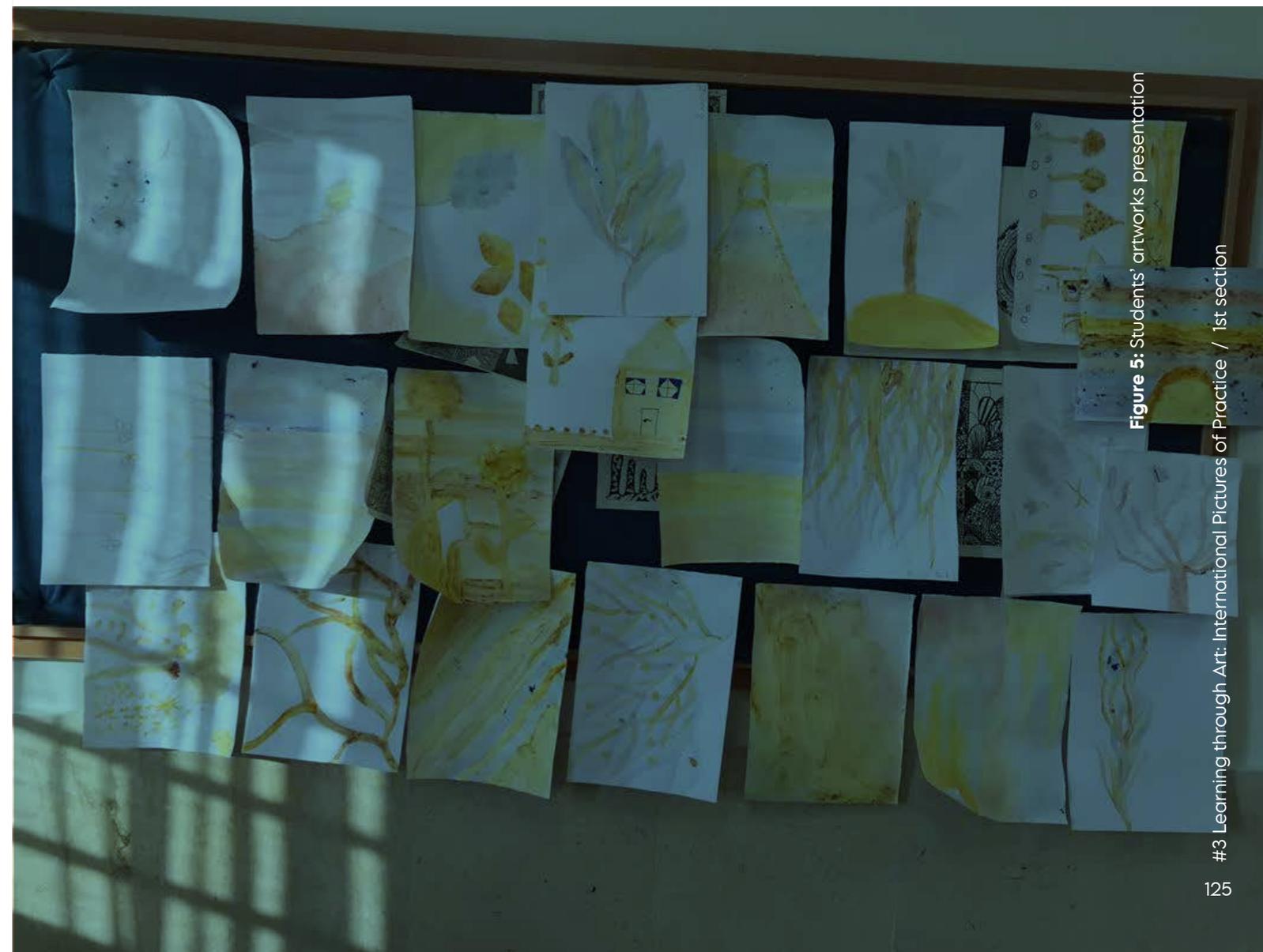


Figure 5: Students' artworks presentation

presented the topic, then Reading teacher asked students to write an essay about forests. After that, we followed the subject with a relevant Nature Art activity. The practice was highly appreciated by Reading and Science teachers and students better comprehended the scientific concepts.

Indirect nature contact has the potential to increase the students' level of engagement with the natural environment and the scope of Science teaching can be widened by allowing room for more experience and art-based activities. Such a change may deepen and expand the learners' insights in natural phenomena, which in turn might foster or enhance an attitude of care-taking for the natural environment.

As facilitators of this journey, we were very fortunate to have their attentiveness and curiosity and made us all hopeful and much more motivated for the upcoming sessions.

As a partial fulfillment for the requirements of Master Degree in Biodiversity Studies, I researched the following: “*Effect of Iran's Plant Diversity Education through Eco-art in Primary School Children (A case study: Fifth-grade Students in Tehran city)*”. Student discoveries from this Nature Art project further demonstrates the importance of having students engage in an active curriculum rather than a traditional curriculum¹.

¹ <http://thesis.iut.ac.ir/effect-irans-plant-diversity-education-through-eco-art-primary-school-children-case-study>



Figure 6 left-to-right: 1. Parnian Mahmoudzadeh Tussi (Teacher-researcher) 2. Negar Frajiani (Artist)

Learning Art Through Nature

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Overview

The cultivation of aesthetic literacy and how aesthetics has been implemented in daily life have recently become popular discussions in Taiwan. With rapid advances in technology, products 3C and visual images are flooded everywhere. It is important to foster students to have better perception to interpret the surroundings. Outdoor education is the one of the hottest issues in Taiwan's educational reform, but it still lacks high-quality curriculum design. This essay proposes a number of suggestions on applying aesthetic course in outdoor education for the visual arts educators to design related courses.

近年來美學運動興起，在臺灣熱烈討論美感素養的培養以及美感如何應用在日常生活中。隨著科技的進步，三C產品及視覺影像隨處可見，強化學生有較佳的眼力去詮釋周遭環境是很重要的。戶外教育也是在臺灣教改中的熱門議題，但它仍缺乏高品質的課程設計，本文為視覺藝術教育者設計戶外課程中的審美課程提出了一些建議。

The cultivation of aesthetic literacy and how aesthetics has been implemented in daily life have recently become popular discussions in Taiwan. With the progress in technology, electronic devices and visual images are flooded everywhere. However, some people often confuse virtual world with real life so that this may let them make mistakes easily.

Opening perception to awake to the world, understanding the beauty of the earth in this natural environment, and discovering the existence of aesthetics in our life are important competencies for students to broaden their horizon and learn to interpret the surroundings. Outdoor education is one of the hottest issues in Taiwan's educational reform, but it still lacks high-quality curriculum design. How to apply an aesthetic course with outdoor education is a worthy challenge for educators.

Dewey (2008) has pointed out education as a necessity of life. Life was a self-renewing process through action upon the environment. In other words, learning was by doing, and was related to life experience. The outdoor education, which was interdisciplinary, encouraged students to learn outside the box of traditional learning. It also provided learners with integrated learning experiences, multi-faceted learning efficiency through performance.

Dewey (1980) emphasized that art as experience should not be divorced from work and detached from nature, especially from the personal life experience. He believed that the continuity and interaction of experience, emphasizing the interaction between people and the environment, was a measured tool for the standards and values of education. Art experience was a complete experience with aesthetic properties, such as perception experience of doing and undergoing. Art experience could be an initiative of the act of production and passive feeling for each other. For Dewey (1980), art experience was not something isolated and available to the minority. Art should give all the activities of life for the ultimate meaning to make it perfect.

I designed an aesthetic course in outdoor education—"learning art through nature", which was a 3 period course. The participants were an intact group of 28 3rd-grade students, including 16 boys and 12 girls at the Kuo-Kuang Elementary School in Taichung City, Taiwan.

The concepts of this course were as follows: 1) it combined the ecology teaching of school-based curriculum with artistic visual aesthetic experience, 2) it strengthened students' aesthetic visual forms perception and the abilities to practice, and 3) it cultivated students' natural observation and good moral character to care for the environment.

Lesson one was “Observing and experiencing aesthetic in the school environment” through worksheets and group activities. During aesthetic experiential learning activities, students used their eyes, ears, and hands with their cooperation team to solve the questions in the worksheet. The students’ worksheets presented their aesthetic experience of the process on the Maple Boulevard at school.

Firstly, students used color pens and collage methods to present what they have observed, such as stones, plants, leaves, fruit and branches. They wrote down the colors they saw on maple leaves, such as yellow, green and yellow-green. A few of the students also observed red ants (Red Imported Fire Ants) in the soil. A group of students found an artifact, Confucius statue, at the campus corner. Student art work showed that they used artistic eyes to observe their surroundings, finding not only natural art but also artificial art.



Figure 1: “Fruit cake”—we liked to eat cake. We used leaves as fruit. The arrangement of stones looked like a cake.
© Hui-Min Lin, 2018.

Secondly, some students used the lines to show the rhythm of what they heard in the worksheets. Furthermore, students wrote the words to express their feelings. For example, they felt comfortable and romantic when maple leaves fall. The sounds from the bus on the road outside the campus are sharp and noisy. Other students drew the images of what they heard. For example, when students heard the voice from the bus, they drew the bus images on the worksheets. It showed that students were aware of environment with their artistic ears, and depicted the feelings

of the sound, including not only natural voice but also artificial voice.

Finally, students observed that the shape of the leaves are love-shaped or star-shaped; maple leaves are reticulated veins; leaves’ margins are serrated and sharp; the cortices are rough and hard. The leaves students touched were slippery which made them feel fresh and special. By using artistic hands to touch the maple trees, students also observed the sharps of the plants and described clearly what they felt in words.

Figure 2: “Natural fire”—the red flowers in This artwork looked like fire.
© Hui-Min Lin, 2018.



Lesson two was “Understanding ecological art.” I told two stories about the nest of owls to link up with students’ experiences at school. Furthermore, I introduced two famous ecological artists- Lynne Hull and Andy Goldsworthy, and their art works to children. I used slides to introduce their ecological art works, and let students discuss and express their views on ecological art. Students thought that this method of artistic innovation is very novel and unique.

Lesson three was” Creating art works in the school environment.” The learners created their aesthetic art works in collaboration within the campus environment. There were twenty-eight students who were divided into six groups and each group consisted of four to six people. Students in the creative process demonstrated how to use the elements of nature, such as stones, leaves, branches, flowers, fruit, water, soil, and light. Without teacher’s guidance, students used two elements of the curriculum design: “flowers” and “light.” The results showed that students under the proper guidance of teacher discovered their aesthetic creativity had infinite potential.



Figure 3: “Nest”-the stones looked like eggs. We used the soil and leaves to build a nest. When the sun shine was on the eggs, the nest was very beautiful. © Hui-Min Lin, 2018.



Figure 4: “Barbecue”-because the moon festival was coming, we would like to have Barbecue with our family. © Hui-Min Lin, 2018.

Figure 3: “Travel around the world”-we hoped we can travel around the world. These were Hawaii volcano and house. We hoped we can visit there one day. . © Hui-Min Lin, 2018.



It was a special experience for children to creative outdoor aesthetic work in the school environment. After the students completed their artworks, one of the students asked worriedly to me “What if the wind blows up? Will it be destroyed?” I replied to her, “Let it go. They originally belonged to nature, but they just returned to their homes. So don’t worry!” After school, the student was very excited to take her mother back to share with her creative aesthetic work. At this time, her mother asked her the same question, the student calmly replied to her mother the same word what I said to her. The outdoor education aesthetics course not only nurtured the aesthetic quality of school children, but also improved their environmental awareness.

According to the students' feedback questionnaires for curriculum implementation, I found that "explored and experiential" curriculum designs were particularly students' favorite. Further, students had more learning motivation in the school environment as the aesthetic teaching field of the outdoor education. About seventy-five percent of all respondents preferred the teaching methods of the outdoor education aesthetic activities. More than half of the students liked teaching methods of aesthetic course, including creating art works, observing and experiencing, and group discussion. When integrating aesthetic and outdoor education I suggest teaching strategies to include the skills of questioning, good use of outdoor learning worksheets, and group cooperative learning.

Main benefits participating students obtained from the course were learning happily, increasing the artistic knowledge through understanding ecological art, and refining students' communicated competencies of cooperation. Aesthetic courses in the outdoor education can enhance peer friendship and cultivate students' commitment to protect the natural environment.



Figure 6: "Ship"-the shape of branches looked like a ship. We used water to present the sea.
© Hui-Min Lin, 2018.

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(IN)VISIBLE RIVERS: Where do Belo Horizonte city waters flow?

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Overview

This essay emerges from an experience report of a study developed with a group of children in Belo Horizonte city, in Brazil. Considering the challenges of a contemporary society, this project aims to discuss art and its potentiality in a direct dialogue with the place where students live. In this sense, the children understood that the city infrastructure was planned without considering its watercourses. Through the exposition (In)Visible Rivers, students had the chance to broaden social and artistic discussions with the whole school community, revealing the importance of an art education aware of these issues.

Esse artigo é oriundo de um relato de experiência que foi desenvolvido juntamente com 320 crianças da cidade de Belo Horizonte, no Brasil. Levando-se em consideração os desafios da sociedade contemporânea, o projeto elaborado teve como objetivo discutir a potencialidade da arte em diálogo direto com o lugar que os estudantes habitam. Nesse sentido, os alunos compreenderam que a infraestrutura de sua cidade foi planejada desconsiderando os percursos d’água. Através da exposição “Rios(In)visíveis” os estudantes ampliaram discussões sociais e artísticas com toda a comunidade escolar, desvelando a importância de uma educação em arte que esteja atenta à essas questões.



Figure 1: Eraldo Leandro, 2019



Between June and July of 2019, approximately 320 children at ages of 8 and 9 years, divided into seven groups of third grade classes, investigated during the Art classes the watercourses that cross Belo Horizonte's territory. These children are students at Colégio Loyola, a private primary and secondary school located in Belo Horizonte, the capital city of the state of Minas Gerais, Southeastern Brazil.

This work was developed in partnership with two other institutional projects. The first entitled "Belo Horizonte, a new sight over the city" is developed annually along the school year. In all third-grade subjects, pupils are stimulated to ponder and to perceive the city where they live, as to view its everyday landscapes through different perspectives. The second one includes the "Culture, Art, and Literature Week", which consists of a public event open to roundtable discussions and debates, exhibitions and art interventions, music performances, poetry slam, and book fairs. The students spend weeks reflecting on the theme as well as developing ways to engage their family and community members in their impressions.

In 2019, the event "Minas: our waters, our lives, why and for whom our rivers run?" took place. The choice of this theme emerged due to the tragedy in Brumadinho where a mining dam collapsed on January 25th of that year. This episode

in Brumadinho, which is located near Belo Horizonte, was one of worst man-made environmental disasters in Brazil's history and it had left the entire nation moaning. By incorporating the project theme about Belo Horizonte to the preparation of the "Culture, Art, and Literature Week", the 3rd grade students were immersed in the invisible rivers of Belo Horizonte. Consisting of a range of activities, the children created an art exhibition called "(In)visible Rivers" and this project was developed during five lessons of 45 minutes.

In the first lesson, we had a roundtable discussion over three major questions. The first one was "Do you know how Belo Horizonte was founded?". Most of the students took part on the discussion actively, showing their knowledge about our city, which was planned to become the capital of Minas Gerais state. The second question was "Have you ever wondered what lies beneath Belo Horizonte?". After remaining silent for a while, some children replied that it could be the soil, worms, dinosaur, and human bones. After that, I presented two images of the same area of the city, an old fashioned displaying a river and a recent one revealing a busy avenue. Then, holding both images, I asked the last question "Do these pictures represent the same place? Why?" Some students identified the location of the recent picture. However, all of them said that both pictures could not have been taken at the same

spot since the former illustrated a river while the latter presented an avenue.

I discussed with students about Belo Horizonte being a city that was planned without considering its watercourses. According to the survey conducted in 2011, by the Capital Development Superintendence (CDS) [*Superintendência de Desenvolvimento da Capital - SUDECAP*], Belo Horizonte has rivers running for 654 km of extension and approximately 165 km of them have been buried under concrete. Rivers flow beneath Belo Horizonte's streets and avenues, although the population are not aware of what is hidden in the city's underground.

The second lesson was divided into three moments. In the first one, I required children to remember what we had discussed in our previous class. Then I asked them "What is the water journey till it gets in your home?". As to answer this question, children were gathered into groups of six students. Each group received a map entitled "Map of Waters" which presented the three water supplies of Belo Horizonte Metropolitan Area. In the meantime, I added the questions "What is the shape of the water in this map?" and "How is the colour of the water pictured in the map?". Students remained focused replying the questions as they used their fingers to follow the water courses on the images.

In the second moment, I mentioned that contemporary artists are concerned and developing works on water, however, map is also an artist thing. In order to illustrate that, I presented the artworks "A Gente Xingu, A Gente Doce, A Gente Paraná" [*The People Xingu, The People Doce, The People Paraná*] by artist Carolina Caycedo (2016), "Overspill: Universal Map" by artist Rikke Luther (2016) and some pictures of Às Margens' works, which is an art collective run by artists from Belo Horizonte. Finally, I told students that the musician Marco Scarassatti captured the sounds of Belo Horizonte's covered and now underground rivers. His work consists of an edition of sound recordings made in the city's several underground water streams positioning the recording device in the metal grids. Then I asked the group whether they would like to hear the invisible rivers. Cheerfully, everybody replied "yes", "of course", and "right now". While the sound was being performed, in all the seven classes, the students remained completely silent. In the end, the children linked the sound of the rivers with the sound of rain. Afterwards, the homework assignment was the reflection on how the invisible rivers would look like.

Together with the pupils, we started the third lesson by looking back on everything we had already talked about in our previous two classes. The students said that they had walked on streets and avenues



Figure 2: Colégio Loyola, 2019



Figure 3: Colégio Loyola, 2019

which hide underground rivers. They had also said that their parents were not aware of those rivers. I reported to the children that in my search for the images of the invisible rivers I had only found sounds and maps related to this topic. Thus, bearing in mind the end of our last lesson, in which I had requested students to imagine the invisible rivers, children started to materialise their own ideas through their drawings. Enthusiastically, many students created several watercourses. They had drawn rivers using colours and shapes different from the conventional maps and illustrations on this issue. When all the drawings were ready, I suggested students to use transparent plastic bottles to hold each one's river drawings. Therefore, rivers that are invisible would become visible to the public in an exhibition during the "Culture, Art, and Literature Week". They agreed on the proposition and, immediately, many of them started to plan how they would create their paintings.

During the third and fourth lessons, the children took their empty plastic bottles, which several co-workers and I had cut out later. The central part of the bottle was used as a support for painting and the leftovers had been used as paint palettes. The fourth lesson was fully dedicated to painting the rivers, which had already been drawn in the third lesson. Using acrylic paints of assorted colours and clothes peg to hold the piece of the bottle, each

student could choose either to paint with the brush or with their fingers. The children signed their works with permanent markers. In the last class, students put the finishing touches on their paintings and helped me to tie the nylon strings on the paintings, getting everything ready for exhibition. Everyone was excited and happy for having been part of almost the whole process of setting up an exhibition. Nevertheless, I counted on the technical staff of the school to assemble the works on the ceiling of the exhibition room.

The exhibition "(In)Visible Rivers" was launched from the 1 to 6 July 2019. At the time, the artists of the art collective *Às Margens* visited the third-grade pupils. Together, children and artists played games related to Belo Horizonte's invisible rivers. On the last day of the exhibition, the visitors, including children's relatives and the school community, had their visit mediated by students who shared their knowledge about the city's rivers and the process of creating the installation. The visitors, in the great majority adults, were surprised to realise how the rivers were buried and revealed their excitement by asking questions to students and teachers during the visitation.

In January 2020, heavy rains provoked major flooding in Belo Horizonte, devastating the city and affecting many inhabitants and its causes were largely

debated on the media outlets. One of the reasons for such floods might involve diverse rivers that run throughout the city of Belo Horizonte. Despite that, the watercourses have been choked by urbanization process in the capital. Once the project had been developed in Art classes, 3rd grade students of Colégio Loyola were prepared to engage in discussions concerned the theme. Many students related that recalled the Art classes after watching the event on TV, instigating them to talk to their family members about the invisible rivers. Thus, this project demonstrates the importance of an artistic education committed to everyday issues and the challenges of contemporary society.

Acknowledgments

My gratitude goes to Sabrina Melo who has contributed to the English version of this paper; Amanda Moreira, Colégio Loyola Art Counsellor; Virginia Coeli, Colégio Loyola Third Grade Coordinator; Rachel Vianna and Camila Luna for her contributions and encouragement.

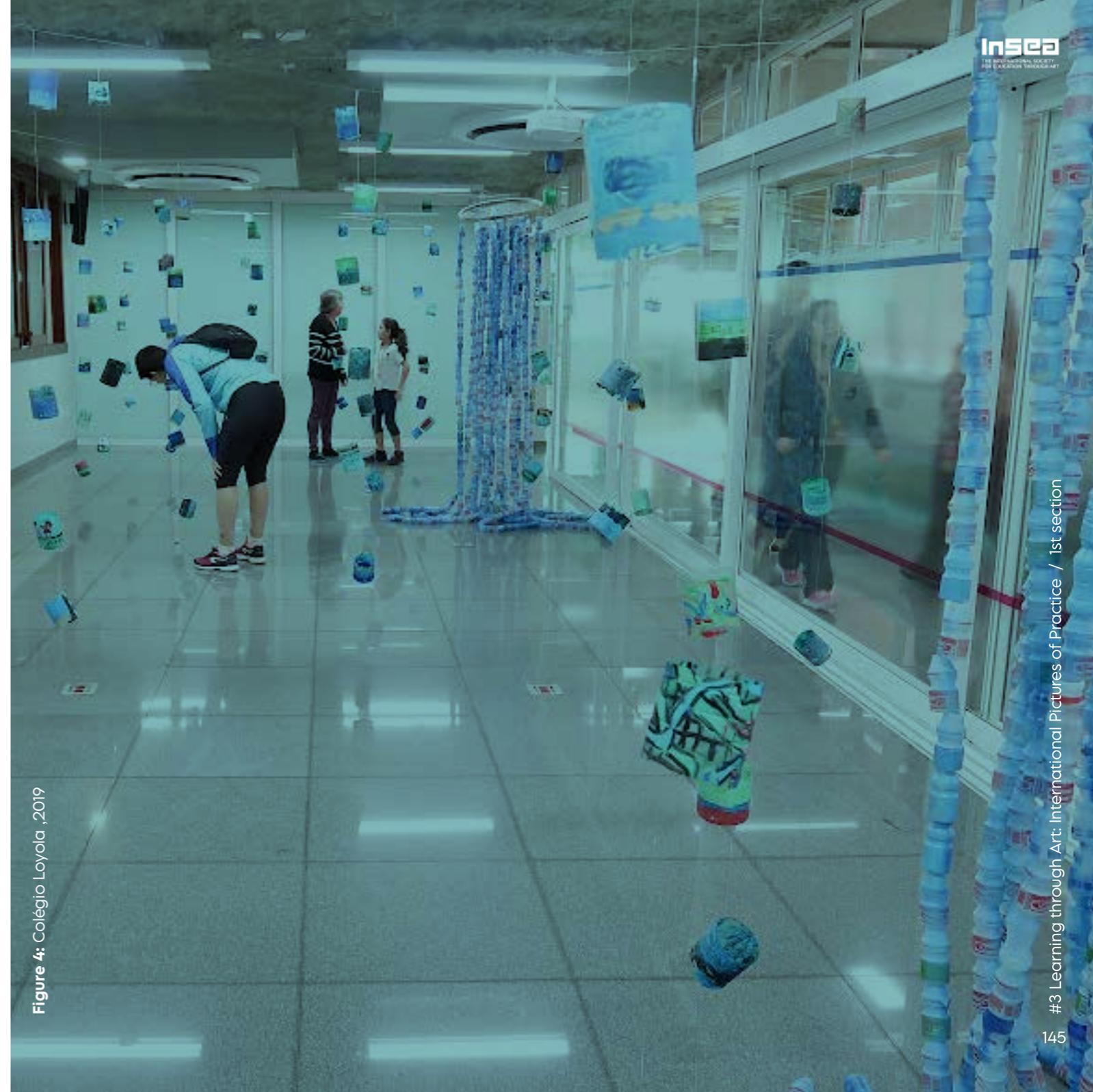


Figure 4: Colégio Loyola ,2019

How Many Ways?

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Overview

The opportunity to work with students on a whole school project is always exciting as it allows for the building of a concept across age groups and through the continuum of graded curricula. It also allows each student's work to become part of a larger whole which builds a sense of ownership and belonging in the school environment. Through intentional design, the use of common language, and mark-making tools/techniques that were approachable to all ages, students were successful in contributing to the representation of mathematical concepts on murals throughout their school.

#artist-in-residence #collaborative murals

In January, 2019, in sixteen classrooms at Acadia School, a neighbourhood public school in Calgary, Alberta, Canada, students painted the walls.

The administration brought me on to create a legacy project by having the current students repaint thirteen-year-old murals on panels on the school's walls. The old paintings had little relevance to the current staff and student population. The staff provided examples of mathematical concepts that students often needed concrete, visual support to solidify their understandings. Using this feedback, I designed, and students created, murals based on topics in the mathematical curriculums across grades to provide visual "third teachers" in the school environment: a Reggio Emilia philosophy (Reggio Children Srl, 2020).

The project engaged the whole school student population: approximately 315 students, aged 4.5 to 12 years, with English Language Learners (another language as their first language) and those with exceptional emotional, behavioural, physical and learning needs integrated into all classes.

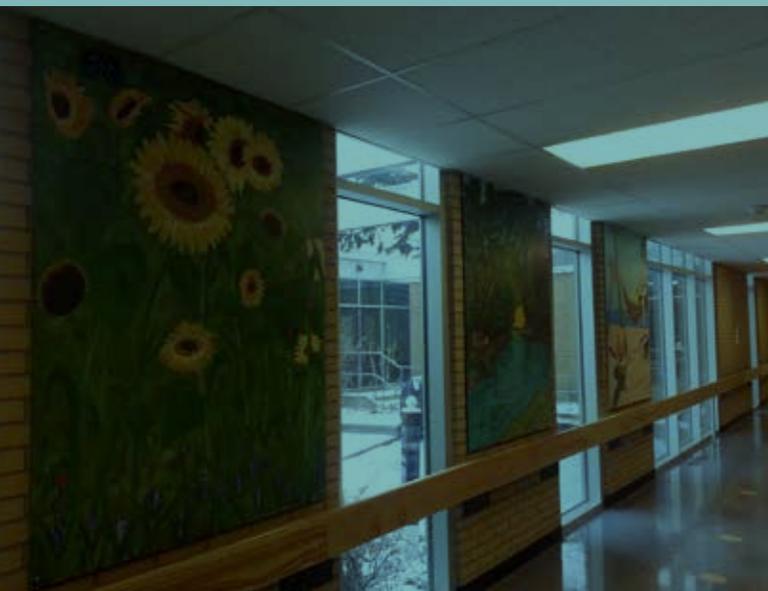
Most elementary schools (ages 4.5 to 10/12) in this school district do not have art rooms or art specialists. At this level, teachers are generalists and stay with the same age homogenous group of students throughout

the day. This creates opportunities for the art curriculum to be taught by teachers as separate lessons or as integrated work across curriculums. I am an independent contract artist/educator who was hired by the school, funded by parent fundraising efforts, to support student learning by teaching inter-curricular topics through the arts.

I am often brought into schools to support staff and students in the creation of large scale projects such as this. I had previously worked in this school, and while some relationships had already been built, I made sure to check in frequently with staff, clearly communicate next steps, and adjust the work and schedule in response to teacher and administration feedback.

I sanded down the paint on the old murals, primed and painted the background colours on the panels and marked off appropriate grids. I worked in a small storage area off the library, and then transported the panels into individual classrooms to work with students during two 2-hour sessions. Since there wasn't space for all students in the room to work on the panels at once, I started with a large group discussion about the process, tools being used, and technique for acrylic paint application on the panels. Small groups of students then rotated through my station to paint the murals.

Image 1: Previous mural
© Sharon Fortowsky, 2019



After student painting was complete, I added text, referents, and symbols to some of the murals. I applied a sealer coat and the murals were re-hung in their previous locations. Classroom teachers and students wrote documents to explain the murals and prompt students from other classes to interact with the mural content.

The following examples demonstrate the work of several classes in three different areas of the school.

Image 2: Completed panels L to R: 1000, 100, 10
© Julie Vincent, 2020

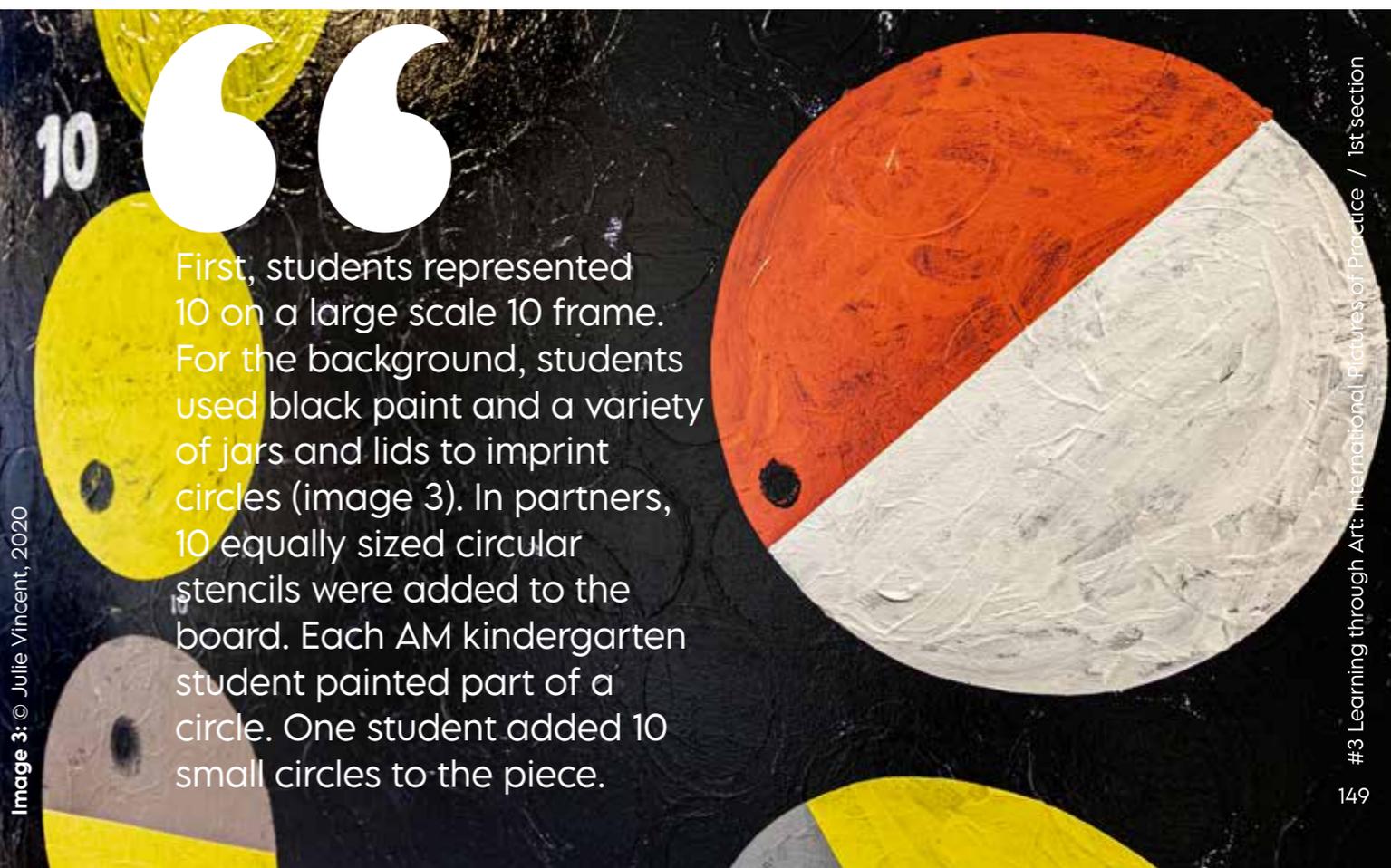


The explanations, presented with each example, describe the process and product in the students' and teachers' own words. These statements are posted on the school walls beside the murals to prompt interaction with the paintings.

One hallway presented the opportunity for the development of three smaller

murals representing ten, one hundred, one thousand and one larger mural representing ten thousand (images 1 and 2).

The classroom responsible for the panel representing the quantity of ten described their process as,



First, students represented 10 on a large scale 10 frame. For the background, students used black paint and a variety of jars and lids to imprint circles (image 3). In partners, 10 equally sized circular stencils were added to the board. Each AM kindergarten student painted part of a circle. One student added 10 small circles to the piece.

Image 3: © Julie Vincent, 2020



Image 4: Students worked together to decide which shapes, colours and textures they would use on each row
© Sharon Fortowsky, 2019



Image 5: © Sharon Fortowsky, 2019

They added the following questions, “How many circles have yellow on them? Red? White? Blue? Light Grey? Dark Grey? What percentage of circles are Blue? Yellow? Red? White? Light Grey? Dark Grey? What fraction of circles are 1 colour? 2 colours?”

The classroom responsible for the panel representing the quantity of one hundred (images 4 and 5) described their process as, “This piece is part of a group representing place values of 10, 100, 1000 and even 10, 000 (image 9). In each panel,

40% of the dots/circles are yellow, making counting easier. In our 100s panel, there is a referent of 10. This piece represents the amount of 100 in many ways: numerical, pictorial and words, using squares, right triangles and rectangles.”

They added the following prompts, “When looking at it, can you: Estimate how many circles, triangles and/or rectangles there are? Estimate how many shapes are yellow? How many shapes are other colors? Identify a fraction that represents the number of

circles? Triangles? Rectangles?”

The classroom responsible for the panel (images 6 and 7) representing the quantity of ten thousand described their process, “For this project, students chose how to organize the dots using sponge dabbers and acrylic paint (image 8). In the beginning, they placed the yellow and white dots randomly. Later, they began to organize. Twenty yellow dots per row makes up 40% of the board. The purple circle is just a playful connection to other pieces. This piece took about 5 days to create.”

They added the following questions, “How did we count to 10,000? How can you represent 40% in fractions or decimals? What mathematical equation shows there are 5,000 dots on each board?”

In another hallway the murals represent different mathematical content (images 10 and 12).

Image 9: Hallway view of 4 murals © Julie Vincent, 2020

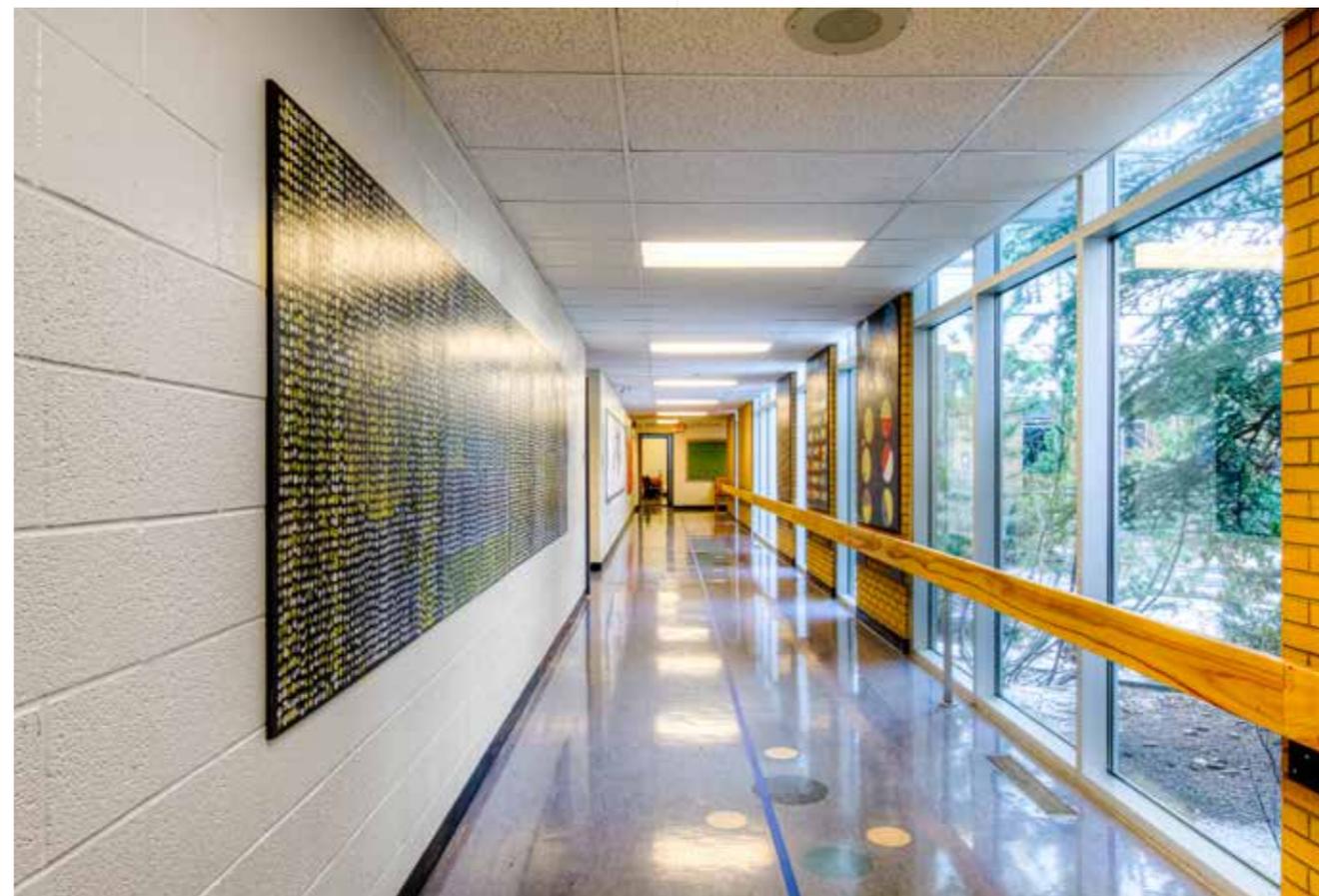


Image 6: Previous mural
© Sharon Fortowsky, 2019



Image 7: © Sharon Fortowsky, 2019



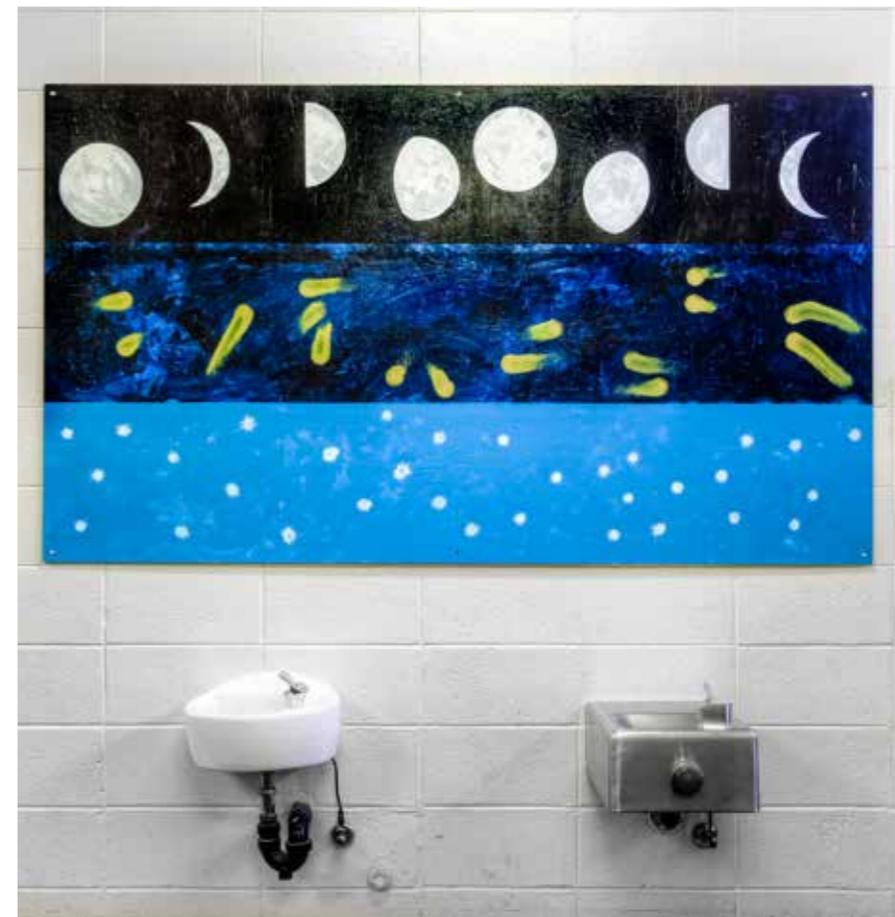
Image 8: After my initial sessions with students, parent volunteers supported students in the mural completion
© Sharon Fortowsky, 2019



Image 10: Previous mural
© Sharon Fortowsky, 2019



Image 12: Other panels incorporated increasing (including Fibonacci), decreasing, seasonal and repeating patterns
© Sharon Fortowsky, 2019



The classroom responsible for the panel representing equivalent fractions and patterns described their process as,

“Our mural showcases patterns in nature, like the cyclical pattern of the moon. Our panel is divided into 3 horizontal sections and 8 vertical sections. We used different textures in each of the 3 sections, which also creates a color gradient from dark to light. We used wooden dowels and circular sponges to create the stars and meteors (image 11).

They added the following questions, “Can you think of any patterns in your own life? Can you see an increasing pattern in this picture? What kinds of math ideas or learning might astronauts need and use when exploring and working in space?”



Image 11: Work in progress on Moon, Stars and Meteors mural
© Sharon Fortowsky, 2019

I based initial planning around the placement of the murals in the school. For example, the previous grouping of 4 murals in a coatroom was a perfect fit to demonstrate fractions, both with the boards (2 on 1 side of the room/2 on the other, 1 board half the size of the other) and with the design (each board divided into 3, 4, 6 or 12 sections).

I created visual congruency through-out the school by using circles on every mural. As part of our large group discussions,

students learned about real-world connections to contemporary artists Yayoi Kusama and Alex Janvier, who base their work on circles. Using the same paint tools and techniques, such as stamping with sponges, masking shapes to create hard edges and using texturing tools such as toothpicks, combs, and forks, also contributed to a related process and product by all the students. In a different hallway three more murals were developed (image 13).



Image 13: Previous murals © Sharon Fortowsky, 2019



Image 15: Students used pieces of paper to help them plan the size, colour and position of the circles
© Sharon Fortowsky, 2019

The classrooms responsible for the panels presenting potential algebraic equations described their process as,



The grade one students created these colour wheel inspired art panels (image 16). The three panels are divided into 5 sections, which follow the flow of a colour wheel. The students rolled double sided beans to create number combinations to subitize (image 15). Using complimentary paint colours the students stamped 20 dots in each section (image 14).



Image 14: Complete panels
© Julie Vincent, 2020

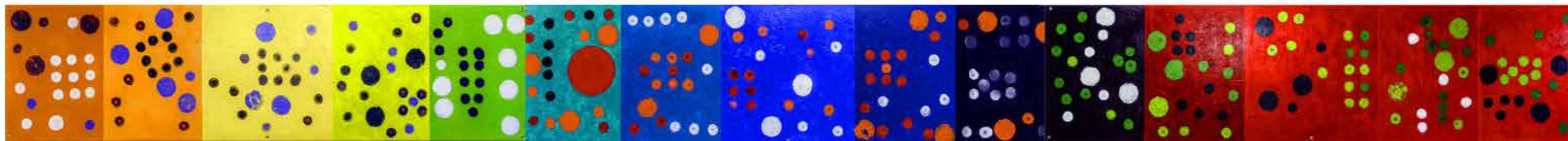
They added the following questions, “Can you create addition and subtraction sentences using the colour or size of the dots? Can you subitize (recognize at a glance) groups of dots? How many dots are on all 3 panels?”

Teachers have expressed that these murals have been used in subsequent years as learning tools by their classes. Because these murals are in common areas, students are often standing in front of them as they move to another area of the school so that unstructured, self-initiated interaction with these murals is constantly occurring.

References

Reggio Children Srl. (2020). *Reggio Emilia Approach*. <https://www.reggiochildren.it/en/reggio-emilia-approach/>

Image 16: The three completed panels with the colour wheel sequence © Julie Vincent, 2020



Lost Places, New Spaces

Gemma Comber works at Drapers Mills Primary school Margate UK, as the Art Teacher and Creative Lead. Follow our school's creative journey @ArtDrapers. greentea53@hotmail.com

Drapers Mills Primary Academy is a large, coastal primary school in Margate, Kent, England. Art is taught to children aged 5-11 as a stand alone subject. As a specialist art and design teacher I am very lucky to have my own art room, which is used by each class, once a week, for an hour. The theme Lost Places; New spaces was taken from the Turner Contemporary's prestigious Portfolio competition. Portfolio is Turner Contemporary and Canterbury Christ Church University's annual art competition for pupils, students, teachers and community groups across Kent and Medway.

Explore, enjoy, play!

The school kicked off our Lost Places; New Spaces project with a field trip led by artist educator Sam Ayre and Learning Engagement Manager Jen Scott from the Turner Contemporary gallery. We are exceptionally lucky to have such an amazing gallery on our doorstep and take every opportunity to visit their high-quality exhibitions or have them visit us.

#collaborative art project #mapping

Overview

A collaborative art project working with the Young Art Leaders (YALs) from *Drapers Mills Primary* school, *Turner Contemporary* gallery and artist Sam Ayre as part of the *Margate NOW* festival, celebrating the Turner Prize coming to Margate for the 2019 edition.

The YALs worked with Sam to identify places of interest and offer a guide to the town from their perspective. Their map plotted a range of places, from where to eat and be entertained, as well as playful and seemingly strange points of interest.

The YALs then worked alongside the whole school on a Lost Places; New Spaces art project.

Image 1: Our Young Art Leaders at Turner Contemporary gallery with artist Sam Ayre and Learning Engagement Manager Jen Scott



#3 Learning Through Art: International Pictures of Practice / 2nd section



Image 2: Visiting The Joke Shop in Margate town centre

Pupils were introduced to the theme with a ‘Mapping Margate’ activity by Sam, who specializes in participatory projects with groups of young people. This was a collaborative project working with our Young Art Leaders and *Turner Contemporary* as part of the *Margate NOW* festival, celebrating the Turner Prize coming to Margate for the 2019 edition.

We walked, talked and laughed as we wandered about the town; children first, adults trailing after. We explored places that were important to the children, such as The Joke Shop, Margate main sands, and Turner Contemporary Gallery, and then some more obscure places including ‘a nice bench to sit and read on’, ‘bouncy

seaweed’, and ‘my cousin works here, nice fish’!

Stories were shared, memories were made and everyone left feeling as though they had contributed their personal experiences and opinions of their hometown.

Teaching skills and techniques

If at all possible, I allow the children to learn skills and techniques from the experts in that medium. I often arrange visits to our local pottery or print studio or invite artists in to share their wealth of knowledge, even if it’s just for a quick demonstration. We were very lucky to be joined once again by artist Sam Ayre to teach us all about cartography - the study and making of maps.



Image 3: xPupils interacting with The Welcome Chorus - a sound, sculpture and artificial intelligence (AI) outdoor installation by artist Yuri Suzuki

Image 4,5: Mapping our journeys to school with artist Sam Ayre



We mapped our journeys to school and even mapped our own bedrooms! We learnt about map keys and how to make our maps personal to us. We then discussed which categories were important to include in our map of Margate, based on our previous field trip. Sam then took all of our ideas away and created Our Margate Now Map, which would be shared with visitors to the Margate Now! Festival.

Generating ideas and exploring relevant artists

Our Young Art Leaders, a group of 17 children chosen for their confidence, resilience and creative flair, were next tasked with the challenge of leading and inspiring our other pupils back at school, by presenting the work they had created and describing their experience of Mapping Margate.



Image 6: Natural disasters such as earthquakes inspired pupils artwork

Alongside this, we began exploring artists related to the theme of lost places, new spaces and created mind maps, had conversations and started generating ideas in our sketchbooks with our own personal responses to the theme.

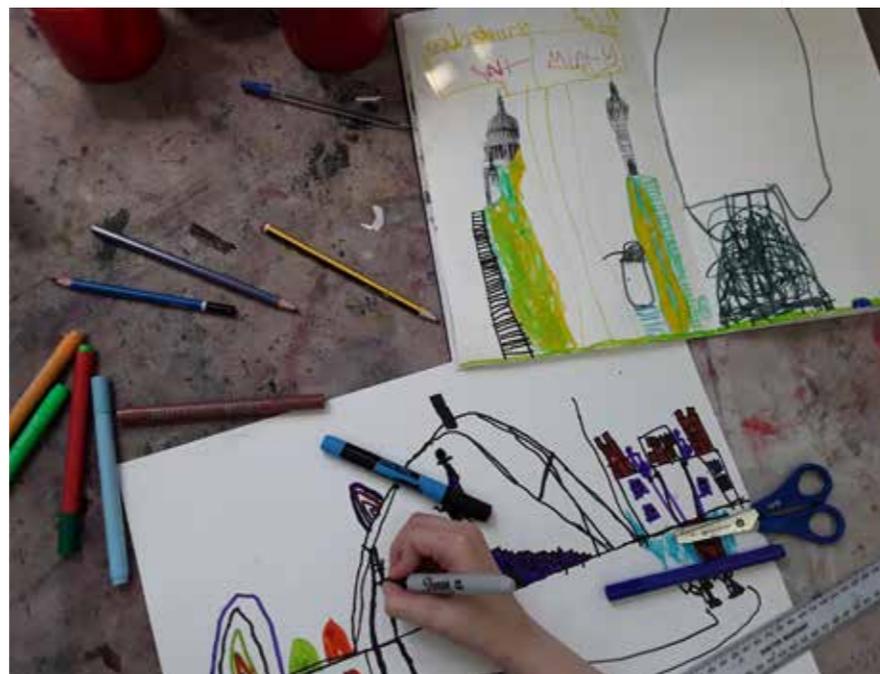


Image 7: Natural disasters such as earthquakes inspired pupils artwork

We also read books such as 'Iggy Peck Architect' and 'The Lost Words' and watched news stories from around the world which included natural disasters and space rocket launches. The children then began cutting, sticking, collaging, drawing and note making in their sketchbooks.



Image 8: Natural disasters such as earthquakes inspired pupils artwork

I didn't cap the number of sketchbook pages the children used and allowed them to choose their own layout, in a way they were most comfortable with – as all artists do! We sorted artwork by artists Minty Sainsbury, Van Gogh, Chris Kenny and photographer Sandra Jordan, and chose our favorite pieces and the ones we detested.

The importance of preparatory work and resources

Once the children were familiar with the work of relevant artists and understood the theme, I ensured that alongside our continuous provision such as pens, paper, scissors, glue and tape, we also had a collection of more unusual resources to help inspire interesting paths of thought.



Image 9: No medium was off limits when exploring and creating!

String, junk modelling, acetate, frames, wool, fabric, lego, jars and postcards were all freely available. I felt it was important to give the children time to explore their own ideas and interests, with gentle references back to the theme. There's always a tidal wave of resources and a mountain of mess and magic!

I found walking around the room, chatting to each child individually and coming up with a working title or keywords relating to their work, really helped focus them on the direction of their work and what they were trying to achieve. We had sculptures, paintings, collages, prints, drawings and installations all being explored and created! The buzz in the art room was extraordinary!

Image 10: Children work collaboratively in a small group to create something together using Lego



Image 11,12: 3D sculptures are often a popular choice amongst all age groups



Creating exciting, original final pieces

Next the children began working on their final pieces. Although their idea of a final piece may be different from the norm, I love to foster a free flowing, creative, safe environment, where risks are encouraged and mistakes embraced.



Image 14: Margate under my Bed - Storing and unpacking memories of a place

I found this helped them to consider the purpose of their piece and give them something concrete to work towards and a motivation. Some of the works weren't completely finished; however, I believe it's more about the creative journey than the finished product.



Image 13: Charlie's Desk - Exploring personal spaces and how to represent objects

With gentle guidance, I discussed with them what a final piece might look like when completed. I asked whether they wanted it to be something that could be displayed in an art gallery, on the side of a building, somewhere in school or on their bedroom wall.



Image 15: A New Perspective - Exploring new ways of seeing using mirrors

Some of their pieces were an extension of something they'd started to make during their prep work, others were an improved/modified version of an idea in their sketchbook, whilst a few worked on a new piece altogether. Some themes that were explored further included shelter, homelessness, new perspectives, the Titanic's final resting place and Margate in the past, present and future.



Image 16: Shelter - Exploring homelessness, protection, security and seclusion

Evaluating, displaying and celebrating our artwork

Some truly inspired works of art were created, but we then had to decide what to do next with them. Firstly, we gathered all of the pieces together. We then discussed each piece's title, identified who or what had inspired the piece and considered any thoughts/questions surrounding the work. I also encouraged the children to write a short statement blurb about their piece. The children were genuinely interested and excited by each and every creation and really engaged with their unique qualities.

We then discussed how each piece should be displayed. As we had previously agreed to enter the artwork into the Portfolio competition, all work was photographed and uploaded to the Turner contemporary website for judging. Three of our pupils were shortlisted into the final 100 from almost 800 entries, which is a huge achievement! One of our pupils then went on to be awarded Highly Commended in his age category! He had filled an old suitcase with hand drawn objects that a person might take with them on an unplanned journey. He supported his piece with this short statement "All around the world, people undertake journeys, often in extreme circumstances. There isn't always time to say goodbye. Places are lost and new spaces are found. What would you take with you? How would you travel? Where

would you go?" The judges feedback on his piece titled 'Places are Lost; New Spaces are Found' was as follows - "We thought this was a highly creative and original response to the brief, that had a mature, powerful and current message behind it."



Image 18: Places are Lost; New space are Found - Awarded Highly Commended in the Turner Contemporary's Portfolio competition



Image 17: A - Z of Lost Places - Exploring the process of extracting elements from photographs

Social media was seen as a powerful tool for sharing the work as far and wide as possible, especially as the current Covid situation stopped us from sharing our work in a more physical manner, such as an in-school exhibition for parents. We also displayed the artwork on our school website and contacted the local press as well as other national and international organizations to share and discuss the artwork and how it was created.



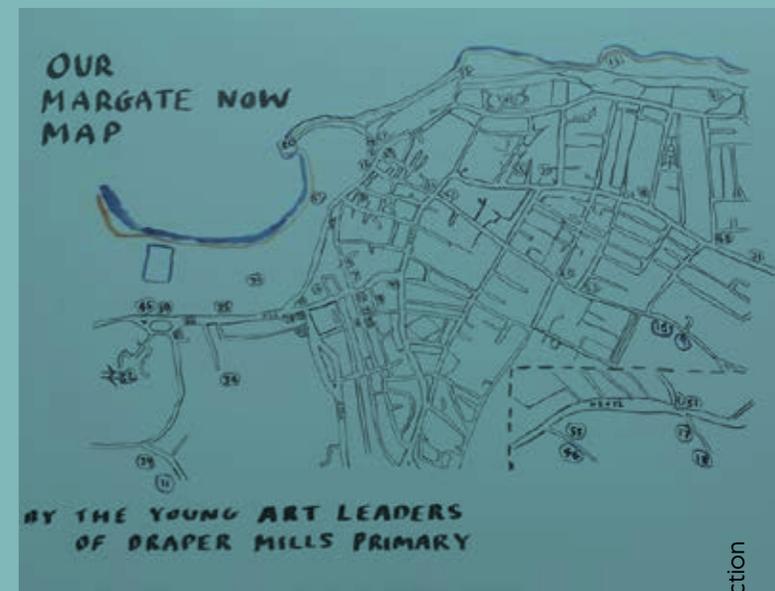
Image 19: Our Young Art Leaders visiting their Mapping Margate artwork at the Margate Now! Festival



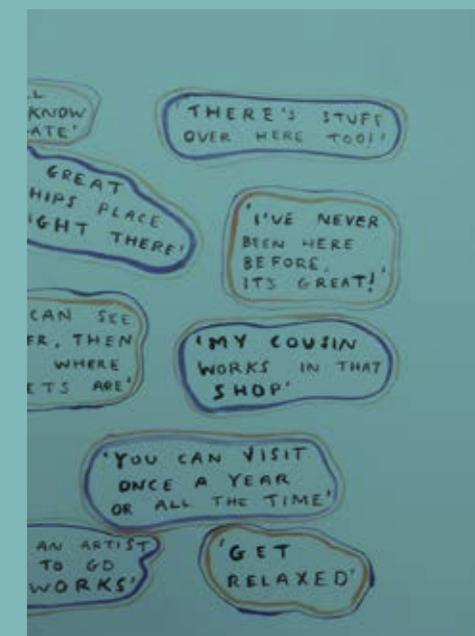
Image 20: Our Young Art Leaders celebrate their artistic success!

Our alternative map of Margate, to be used by visitors to the Margate Now! Festival went ahead and was put on display throughout the duration of the Turner Prize 2019 on the gallery terrace, in the gallery guide, as postcards, and as posters throughout the town.

The map plotted places of interest, where to eat, shop and be entertained as well as playful and seemingly strange points of interest. Everything was recorded in the children's own words and offered a guide to the town from their perspective. The children couldn't believe their eyes when they saw their map displayed for all to see!



- ENTERTAINMENT AND PLAYFUL**
- 32 SKIM STONES
 - 33 WRITE IN THE SAND
 - 34 BOUNCY SEAWEED
 - 35 SANDHILLS
 - 36 DREAMLAND
 - 37 THE FLAMINGO
 - 38 CLUB WORLD
 - 39 OLLIES WORLD
 - 40 KARAOKE PUB FOR THE FAMILY
 - 41 PIRATE PARK
 - 42 INDOOR ISLAND GOLF
 - 43 WINTER GARDENS



Beirut Museum: Artist in Residency

Maya Hage is a Lebanese artist, teacher and curator working from Lebanon and Portugal. She is an Education and Programming Consultant for Beirut Museum of Art (BeMA), heads the Curatorial Development Department at Nadim Karam Studio, and teaches in Université Saint Joseph's (USJ) Master's program in Art Criticism and Curatorial Studies.
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Overview

The Artists in Residency in the Lebanese Public School System is a program created, developed, and implemented by Beirut Museum of Art (BeMA) since 2017.

The program targets the Lebanese public schools primarily located in the outskirts of main cities whose pupils have little exposure to the arts. It consists of tailor-made residencies conceived and carried out for every school by young artists. The purpose of the residencies is to develop soft skills that have a relevancy in real-life experiences and emphasize the ability for the arts to stimulate a better understanding of the complexities of the world.

Beirut Museum of Art (BeMA) has created and developed The Artists in Residency Program in the Lebanese Public School System, a project implemented in partnership with the Lebanese Ministry of Education and Higher Education.

Since 2017, the Artists in Residency Program offers students, from different social and geographical backgrounds, opportunities for developing diverse artistic skills and broadening their horizons by interacting and working with artists. The program targets the Lebanese public schools' network, specifically the schools located on the outskirts of main Lebanese cities, as well as children from low-income families with little exposure to the arts or the cultural scene.

The program focuses mostly on the 4th, 5th and 6th grades and consists of an immersive series of classroom sessions directed by an artist for a period of 6 to 8 weeks, at a frequency of one to two times a week that coincides with the scheduled art period in the curriculum.

Tailor-made residencies are conceived and carried out for specific schools. Selected artists implement the programs that are chosen from a wide range of art forms, namely: the performing and the visual arts, film, video art, amongst others. These selected artists lead the students with the support of the art teacher in a creative process, including debate and

personal expression, ultimately culminating in a collective outcome that the children produce.

The starting point of the residencies is a unified yearly theme developed by BeMA's team, triggered by social concerns of the local or international context. Artists bring their own input with a specific perspective to the subject by developing a subtheme and a particular program. The themes typically tackle topics that are relevant to the arts as much as they are for the social sphere. Rather than disconnecting with contemporary realities, these themes help lead participants to reflect and become effective agents of change with creative means. The art residencies are inherently based on the idea of collaboration and constitute a space for intensive interaction and dialogue. They promote social and societal value of the arts as they encourage participation in a shared project and nurture a sense of belonging to a larger community. The residencies thus enhance the traditional educational knowledge and enrich the classroom experience by allowing students to experiment through different mediums, while promoting multidisciplinary learning.

The purpose of the residency goes beyond the transmission of technical aptitudes; it aims to develop soft skills, such as emotional intelligence, which are relevant in real-life experiences and emphasizes

the ability for the arts to stimulate a better understanding of the complexities of the world.

A collective exhibition featuring the works produced by the students is planned at the end of every school year. This exhibition brings together the school community, the participating students, their families as well as BeMA's team and the artists involved in the program.

The experience is equally enriching and engaging for the children, the teachers, the artists involved and BeMA's team, as it transforms the way we look at otherness. It was also received with great enthusiasm by the Lebanese Ministry of Education and Higher Education and described by the Minister as a "breakthrough" in the Lebanese public education system, which led the Ministry to extend the program for another 10 years. It is anticipated that the number of participating schools will increase over the duration of 10 years at a rate of 3-4 schools each year.

This allows the program to achieve sustainable dynamics seeing that the collective behaviors initiated during the residency program would enable the classroom experience to resonate in a larger context, specifically in the social realm.

Since its inception, Beirut Museum of Art has strived to develop as an efficient actor

in the civil sphere. Its mission is rooted in the belief that the relevancy of an art institution today resides in its capacity of being a catalyst of social inclusion. If art is woven into our social fabric through projects that influence the public realm, then it can strengthen the balance of the Lebanese multifaceted social configuration by allowing to rethink social issues in a non-conflictual manner. Art not only echoes the essential concerns of its context, but it is also a critical tool that shapes a cohesive and resourceful civil society.

I. SNAPSHOT OF YEAR I: 2017-2018

Under the theme of *Shared Imaginaries*, the Artists in Residency Program for the Lebanese Public Schools in its pilot year 2017-2018 was rolled out in 7 schools, spanning from the north to the south of Lebanon, including the Bekaa, and Beirut.

Shared imaginaries reflected on BeMA's mission to be at the forefront of social engagement by creating synergies within the educational field: the artists involved in the project have led the young participants through a process that brought out shared affinities, hopes, values, and thus ultimately helped imagine innovative common perspectives and create counter stories. Through the residencies, they created and implemented, they confronted, together with the students, shared experiences that outlined our common aspirations, and narrated their dialogue in a collective artwork, using various media to express the transformative process that they had gone through.

Image 1: Studio Kawakeb's residency, "The Adjacent Space", Emir Chakib Erslan Public School- Verdun, Beirut, 2017 © Maya Hage



Image 2: Studio Kawakeb's residency, "The Adjacent Space", Emir Chakib Erslan Public School- Verdun, Beirut, 2018 © Maya Hage

Image 3: Studio Kawakeb's residency, "The Adjacent Space", Public School « Al Oula », Jbeil-Byblos, 2018 © Maya Hage





Image 4



Image 7



Image 9



Image 10



Image 5

Image 4,5,6: Studio Kawakeb's residency, "The Adjacent Space", Public School « Al Oula », Jbeil-Byblos, 2018 © Maya Hage



Image 6



Image 8

Image 7,8,9,10: Soraya Ghezlbash's residency, "Beyond words: Narrative Textile", Tyre's Public School for Girls- Tyre, 2017 © Maya Hage



Image 11

Image 11,12: Collectif Kahraba's residency, "Puppetry and Video", Al-Jadida Public School Zahlé, Bekaa, 2018 © Maya Hage



Image 12

Image 13,14: Collectif Kahraba's residency, "Puppetry and Video", Kamal Jumblatt Public School-Mokhtara, Chouf, 2018 © Maya Hage



Image 13



Image 14



Image 15



Image 17



Image 16

Image 15,16,17,18: Chantale Fahmi's residency, "Hadikati", Rachel Eddé Public School- Sebeel, North Governorate, 2018 © Maya Hage



Image 18



Image 19

Image 19,20: End of year Exhibition, Beit Beirut, Beirut, 2018 © Chantale Fahmi



Image 20

II. SNAPSHOT OF YEAR II : 2018-2019

In 2018-2019, under the theme of *Shaping Common Spaces*, three additional schools joined the program, and the residencies were rolled out in 3 new regions.

This specific theme aimed at rethinking shared spaces; the artists have indeed focused on raising socially and nationally relevant challenges and concerns by considering one's understanding of otherness in relation to the public sphere. Through a participatory art practice, the pupils, together with the artists, reflected on the idea of space by developing and shaping a common vision of collectivity and its shared places, whether physical or intellectual.



Image 21,22: Studio Kawakeb's residency "Points of View", Kamal Jumblatt Public School- Mokhtara, Chouf, 2019 © Maya Hage

Image 22



Image 21

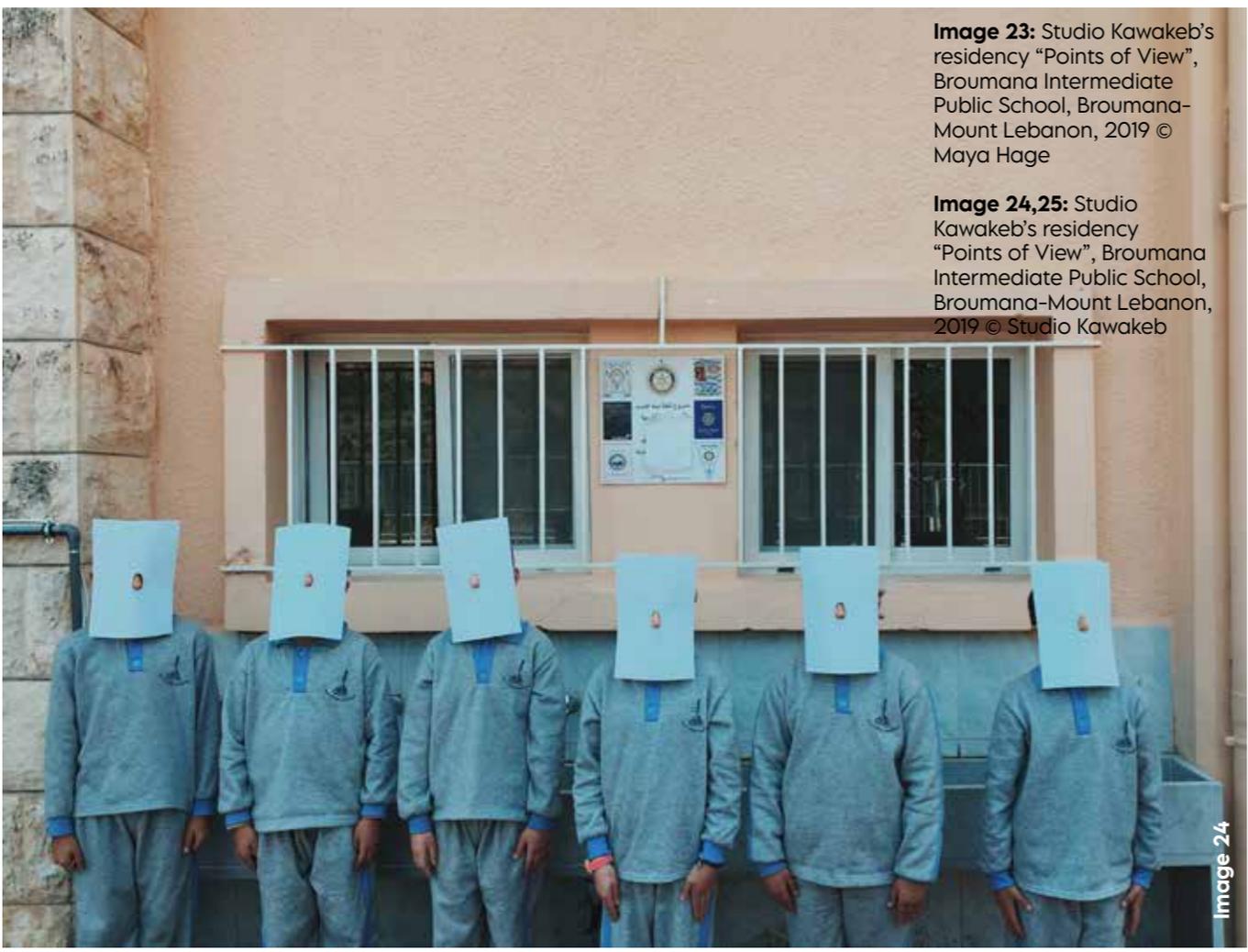


Image 23: Studio Kawakeb's residency "Points of View", Broumana Intermediate Public School, Broumana-Mount Lebanon, 2019 © Maya Hage

Image 24,25: Studio Kawakeb's residency "Points of View", Broumana Intermediate Public School, Broumana-Mount Lebanon, 2019 © Studio Kawakeb

Image 24



Image 25



Image 23



Image 26



Image 27

Image 26,27: Chantale Fahmi's residency "Magic Box", Al-Jadida Public School Zahlé, Bekaa, 2019 © Chantale Fahmi



Image 28

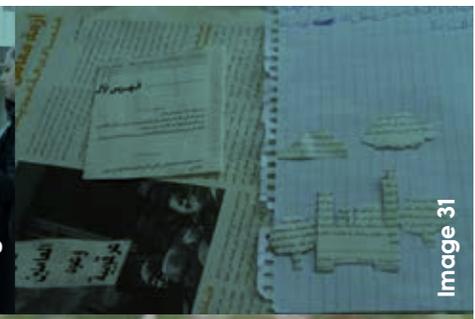


Image 31

Image 28,29,30,31: Chantale Fahmi's residency "Magic Box", Al-Daoura Mixed-Gender Public School, Doura-Akkar, 2019 © Chantale Fahmi



Image 30

Image 32,33: Ghaleb Hawila's residency, "Shaping Common Spaces", Tyre's Public School for Girls- Tyre, 2019 © Maya Hage



Image 32



Image 33



Image 38

Image 38,39: Lena Merhej and Samandal Collective's residency "Me, My Home and my Neighborhood", Public School « Al Oula», Jbeil, 2019 © Maya Hage



Image 36

Image 35,36: Soraya Ghezlbash's residency, "Performing the Ritual of Gathering", Mixed-gender School of Damour- Chouf, 2018-2019 © Maya Hage

Image 37: Soraya Ghezlbash's residency, "Performing the Ritual of Gathering", Mixed-gender School of Damour- Chouf, 2018-2019 © Joe Abboud



Image 37



Image 35



Image 39

Image 40,41,42: End of year Exhibition, BAF (Beirut Art Fair), 2019 © Chantale Fahmi

Image 43: End of year Exhibition, BAF (Beirut Art Fair), 2019 © Rudy Nassif



Image 41



Image 40

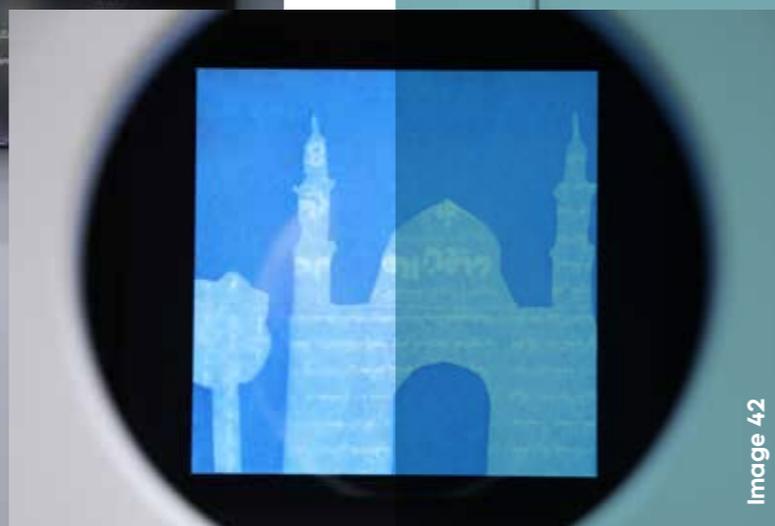


Image 42

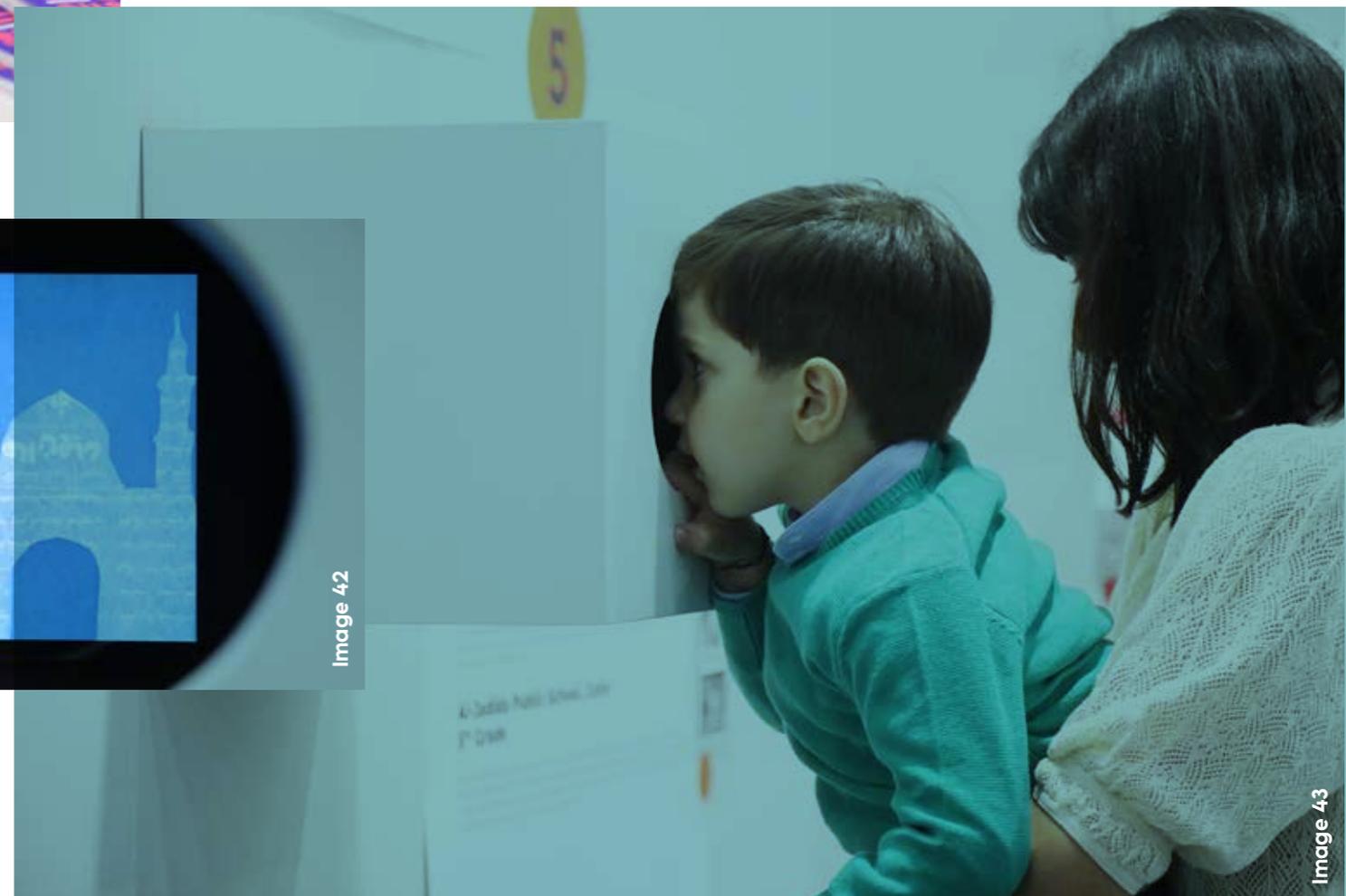


Image 43

”School of Designers: Schools of Tomorrow !” - Creative Leadership for Better Education in Tunisia

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¹ The title is a play on words that refers both to Dewey’s book “Schools of Tomorrow” (1915), and to the theme chosen for the students. Dewey, J., & Dewey, E. (1915). *Schools of To-Morrow*. New York: W. P. Dutton & Co., Inc.

Overview

In this visual essay, I present a pedagogical experiment conducted by a contemporary art center in Tunisia and more precisely in the rural locality on the border of Tunis called Sidi Thabet, between 2017 and 2019. This project was conceived as a pilot program in agreement with the Tunisian Ministry of Education with the collaboration of the regional delegations, and funded by the European Union within the project of the Tunisian Ministry of Cultural Affairs PACT through Tfanen creative project¹. Embedded into two township schools with 18 children, this project was conceived as a process of developing leadership skills in students, with the aim to create change in their school through design methodology.

The school is the first place for children to socialise and integrate social norms. It is also one of the most important places for the acquisition of the necessary knowledge for future self-realization. The “experience” of school is therefore a determining factor in building the citizens of tomorrow. No one, can talk about school, for one reason or another, without personal memories being summoned. I myself have vivid memories of the early years spent in school, some of them were happy, others were not. As my favourite research field, I naturally came back, when I was asked to write this project on behalf of *B’chira Art Center*², in response to the call for projects “Local Cultural Commitment Fund” launched by the support programme for the strengthening of the cultural sector in Tunisia called “*Tfanen-Creative Tunisia* .”

Immersed on pragmatic paradigms of Dewey, Peirce and James, I couldn’t imagine teaching children from 9 to 11 years old, anything without it being intimately linked to a reality that they practice, know and of which they are experts: The School! It is with their expertise and knowledge that we chose to introduce the design methodology as a generative solution process.

Our aim is to teach them how to identify and solve problems through design steps and how to use their knowledge by being goal oriented. Furthermore, this pedagogical experiment seeks to show the

central role of creative thinking³ in project-based pedagogy.

Inspired by the work of John Dewey⁴ (1952), this experiment adds a small stone to this edifice by trying to demonstrate that creative thinking has necessary approaches and tools for hands-on learning. I thus defend the idea that the disciplines of art and design, far from being marginal pedagogical vocations, are central to transforming thought into action and to build new generations capable of facing complex challenges. I advocate that design methodology strengthens their capacities in terms of communication, empathy, creativity, and autonomy, what we call “creative leadership” skills.

So a group of eighteen children, at their 5th year of primary Tunisian educational system were selected from two schools situated in a very marginalized zone in suburbs of Tunis: *Jabess* village school and *Sabelet Ben Ammar* village school⁵. Having received prior agreement from their institutions and their parents, these children were invited to follow a training course in B’chira Art Center under the supervision of the main coach. Depending on the expertise needed, speakers were invited to help improve children’s ideas. We gave them workspace, tools, materials and mobility to hear their insights and to pay attention to their feelings and knowledge.

At the beginning of October 2017, we started five months training and scheduled one workshop every fortnight. The “School of Designers” team⁶ set up 13 workshops, during which children were introduced to a work process inspired by design thinking⁷.

The subject was about re-thinking the tomorrow’s school. In order to develop “creative leadership,” each workshop was organised to play a dual role. On the one hand, to assess the practical progress of the projects according to a well thought-out working methodology of design and, on the other hand, to help children improve their personal skills (such as self-confidence, a spirit of sharing, a sense of listening, empathy, communication, etc.). The main objective was to help them collaborate, in a very effective way.

Three main stages are clearly operational in the proposed educational dispositive: the analysis stage, the ideation stage, and the prototyping/solution stage.

At the analysis stage, four workshops were scheduled, during which a coach and experts tried to cover the following objectives: ice breaking communication with children, introducing the subject to them, providing them art methods and practices that will help them understand what they were asked: “Dreaming about tomorrow’s school.”

This will allow them to analyse all the elements of the context on which they are going to act.

In the first workshop, after an ice-breaking game, children were invited to work on a printed map of their own school in mixed groups. Each group had to show what they wanted to add in their school. By using various media (pencils, paint, collage), they naturally drew monsters, play areas, and some fictional objects as spaceships in their proposals. With a lot of shyness, they presented their ideas to the audience. (see photos 1, 2 and 3). Four groups worked together to explore and express in a very early stage a vision or a dream of what they want in their schools.

In the second workshop, we tried to understand through persona⁸, how and which personalities inspire them and assist them in analysing their perception of leadership. Persona costumes were cut and represented in real size with physical and emotional characteristics. Then, the children were invited to wear these costumes to embody and play the role of their character. This game, which mixes character design technique with theatre, was created to help them express a vision of their future. Surprisingly, some of them want to be police agents and others saw themselves as robbers! (see photo 4 and 5).



Photo 1: 1st workshop day – school of design 2017-2019



Photo 2: 1st workshop day – words for school – school of design 2017-2019



Photo 4: 2nd workshop day – Persona characters- school of design 2017-2019



Photo 3: 1st workshop day – Mapping their schools - school of design 2017-19



Photo 5: 2nd workshop day – Playing characters - school of design 2017-2019

Once this positive and transformative vision of the school and of themselves had been materialised by different mediums and displayed to coaches, a third workshop was held for them to prepare questions that they would ask their school friends. The idea was to introduce children to an important quality of a project leader, which is “empathy.” They were asked to collect data by making playful cards and by distributing them to the other children in their respective schools.



Photo 6: 4th workshop day – Prototyping friends Ideas-school f design 2017-2019

In the last workshop of the first stage, the children behaviour moves from simple learners to an elected representative of their peers, who collect information in a very friendly manner. Invited to a discussion and participating in the “sensemaking”⁹ session, the children were very excited about their discoveries. They opened the greeting cards, read them aloud, and distributed them in various boxes according to pre-defined categories. This idea of clustering was done with the help of colourful bubble games (see photo 6).

In fine, 180 proposals were thus collected and distributed according to several themes, organized into four categories. Using votes, according to their feelings, the children were divided into four teams related to their closeness with the question that was addressed. Four young designers teams were elected and identified by colors.

- Renovating canteen was blue team.
- Introducing new technologies in school was yellow team.
- Reinventing methods and re-tooling school was green team.
- Reinventing new games at school was red team.

At the end of this first stage, students were transformed from very shy learners to active environment shapers and proactive pedagogic thinkers. They move step by step to a status of a leader in their community by collecting insights from their friends and their professors. Finally, they learned how to use this data to understand their potential by using sensemaking, as a tool.

In the second stage and during the 5th workshop, the teams started to make small, and quick models of all the collected insights. This “quick and dirty” prototype using Lego® and modelling clay was adopted to materialize ideas. (see photos

7 and 8). The main coach explained to the children that through this workshop, they have completed the project context analysis stage, and that from this session only the ideation stage prevails as a second stage of design thinking process.

During the holidays, the children followed two prototyping workshops. Asked to build a large life-size model, young designers voted for one of the collected ideas to be promoted and exhibited to the others.

Here is the group’s choice: The red group developed a playground in school; the green group imagined a physical game to learn maths and French. The yellow group chose to develop a time capsule cylinder to visualize a history lesson. Finally, the blue group chose to create modules that can be used as tables and chairs. (see photos 9,10,11 and 12) Once the models were finalized, it was time to represent them into pictures, which was the main activity of the 9th and 10th workshop.

Accompanied by a communication expert, the young designers were asked to reflect on the insertion of their product in appropriate contexts. The aim was to give a visual identity to these works, by naming and writing their concepts. (see photo 15)



Photo 7: 4th workshop day – Prototyping friends Ideas-school f design 2017-2019



Photo 8: 4th workshop day – Ideation school f design 2017-2019



Photo 9,10,11: Games and product prototype - school of design 2017-2019



Photo 12: Games and product prototype - school of design 2017-2019



Photo 15: Identity and logo-school of design 2017-2019

Through the 11th and 12th Workshop, the third and the last stage of the project was about the final exhibition scenography. This stage follows the communication development around each project. With the help of the coach and the experts, the pupils have selected the works to be presented, each

time designing the appropriate exhibition set-up. This stage gave the project a new lease of life, as the idea of showing their work to a new audience was a great motivation for the young designers. (see photos 13, 14 and 16)



Photo 13: Games and product prototype - school of design 2017-2019



Photo 14: Identity and logo-school of design 2017-2019



Photo 16: Describing steps from Ideas to Product - school of design 2017-2019

During an open preview at the B'chira Art Center and after five months since the first workshop, the children proudly presented their ingenious ideas to their parents, brothers, and classmates, as great speakers and project leaders. A gift distribution ceremony was held in their honour in front of the audience to thank them for all their investment and to underline all the qualities they have shown in the path proposed by the project. (see photo 16)

Once the project "school of designers" was realized, through feedback from parents, their main teacher, and through observation, it was proved that the students became more autonomous, learned to take more initiative, integrated the notion of sharing and, above all, showed themselves to be more creative and responsible. (see photos 17 and 18 quotes)

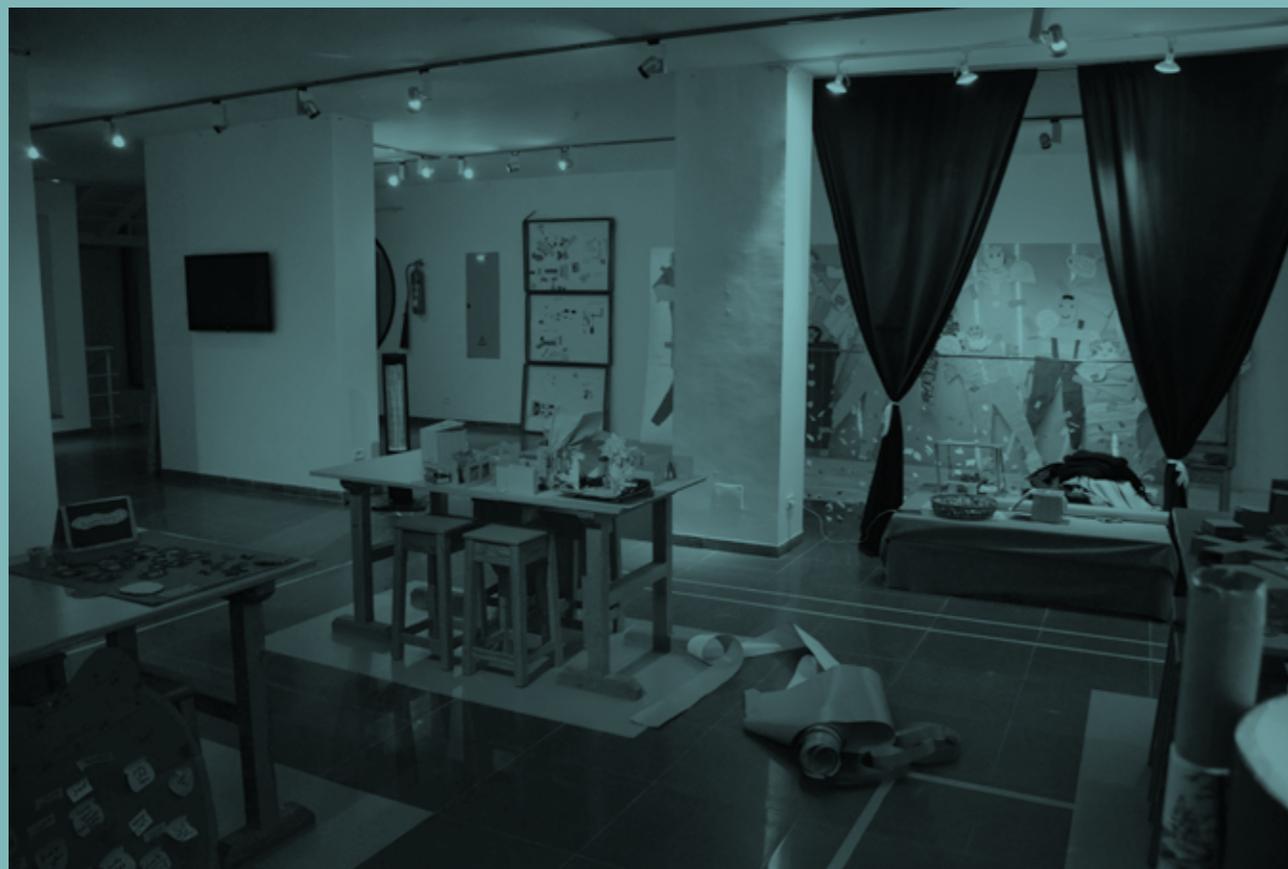


Photo 17: Exhibition - school of design 2017-2019

Our project was designed to be duplicated. As it inspired the audience, we were allowed to repeat the adventure thanks to the Goethe Institute¹⁰ which permitted us to bring one of the children's idea into reality. In fact, in 2019 a real playground initially imagined by our young designer team was built in the proximity of Jabbes school.

Not only did we promote a school led by design methodology and used art tools to help apply project led pedagogy, we helped children think about another way of doing school. At the end of this experiment, we checked if our methodology provided results that will help restore the children's vision of the "school of tomorrow." Through the reproduction of these experiments, this dynamic loop will result in building a solid methodology to introducing creative thinking for hands-on learning. We imagined schools created to focus on children's concerns.

Many organisms, practitioners and researchers are advocating to introduce art in schools but without having a strong proof of its effectiveness. Through this artistic, creative, and human experience, I sought to verify how a design capacity as a methodology could build an effective pedagogical project that contributes to social change. I also wanted to find out whether it was possible for children aged 9 and 11 to work together to find solutions. The results obtained during this human experience speaks for itself.

Design as a methodology was easily accessible for these children. It awakened them and made them aware of their potential by offering the opportunity to act on their environment, friends, and life and to become actors of change in their communities.

Photo 18: Quotes from Learners - school of design 2017-2019

Quotes from learners

- Is this experience in line with what you had in mind before attending the centre?

- I was surprised, when I arrived here, when I knew that it was all about making things up. At first I was very shy, then I gradually got used to the atmosphere. »

- What's the thing that got you?

- Dance, memories, and my new friends »

- Do you think your friends would benefit a lot if they were in your shoes? - "Yes, certainly!- Madrasset el Moussamimine" in one word? - invention! ».

Ali, 9 years old.

- How did you live this experience?

- For me, it's above all the social side: an emotional bond has been created with the whole team".

- What did you learn

- I have learned to respect.

- Tell us a little about - "The theme we have school". We have created it in different ways".

again during this project?

in the opinion of the other, listen to the other when he

Tasnime, 9 years old.

speaks *
your project.

The topic is "how to eat together with adjustable chairs to sit on".

- Do you advise children like you to come to "Madrasset el Moussamimine"?

- Yes, to learn new things and meet other friends.

- How did you live this experience?

- For me, it's above all the social side: an emotional bond has been created with the whole team".

- What did you learn

- I have learned to respect.

- Tell us a little about - "The theme we have school". We have created it in different ways".

again during this project?

in the opinion of the other, listen to the other when he

Mohamed, 9 years old.

speaks *
your project.

The topic is "how to eat together with adjustable chairs to sit on".

- Do you advise children like you to come to "Madrasset el Moussamimine"?

- Yes, to learn new things and meet other friends.

With the credit © 2017 - Zeineb Zgonda
Photography.

The Bchira Art Center Team

Sarah Belkhamis: Project manager and Copyright.

Aicha Ben salah : Main programme Coach

Emna ben rajeb (peeka) : Expert speaker in theatre and mime

Aymen trigi : Expert in mock-up and prototyping

Anise ben ammar : Expert / Branch manager and communicator

Manna Jamal:Expert Scenographer and Designer

Neirouz ben sheikh :Trainee in industrial design

Syrin ouididi: Trainee in industrial design

Yosra turki : Trainee in industrial design

Marwa el fehrî : Vistaprint expert and design professor.



Photo 1



Photo 2



Photo 3



Photo 4



Photo 5

Quotes form Parents

Parent of Louz: "I noticed a great change in his moral behaviour, especially on the psychological level. She is becoming calmer, serene and enthusiastic.
Parent of Oussama: "Thanks to this experience, Oussama becomes more autonomous and more independent. He is more creative these days (he creates various objects with the means at hand) and develops a desire to withdraw from time to time to meditate. Also, I have noticed lately that he takes more initiative in his everyday life. His games are no longer the same, at the moment he likes to talk more...
Mohamed's parent: "Mohamed has become more disciplined and serene in his daily behaviour".



Photo 6

Dreaming to-morrow's school

Only 13 workshops to transform their school



Photo 7



Photo 15



Photo 8



Photo 9-10-11



Photo 16-17



Photo 12



Photo 13



Photo 14

Quotes form learners

- Is this experience in line with what you had in mind before attending the centre?
- I was surprised, when I arrived here, when I knew that it was all about making things up. As that I was very shy, then I gradually got used to the atmosphere.
- What's the thing that got you?
- Dance, memories, and my new friends.
- Do you think your friends would benefit a lot if they were in your shoes? - "Yes, certainly! - Madrasat Moussaminiya in one word! - Invention".

Ahl, 9 years old.

- How did you live this experience?
- For me, it's above all the social side: an emotional bond has been created with the whole team.
- What did you learn?
- I have learned to respect.
- Tell us a little about - "The theme we have school". We have created it in different ways.
- Again during this project?
- In the opinion of the other, listen to the other when he speaks".

Tazhira, 9 years old.

- How did you live this experience?
- For me, it's above all the social side: an emotional bond has been created with the whole team.
- What did you learn?
- I have learned to respect.
- Tell us a little about - "The theme we have school". We have created it in different ways.
- Again during this project?
- In the opinion of the other, listen to the other when he speaks".

- How did you live this experience?
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- In the opinion of the other, listen to the other when he speaks".

Tazhira, 9 years old.

- How did you live this experience?
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- Again during this project?
- In the opinion of the other, listen to the other when he speaks".

With the credit © 2017 - Zineb Zagora Photography

The Bchira Art Center Team
Sarah Bellhama: Project manager, fundraiser and copywriter of the program.
Abla Ben Salah: Main Coach
Omra Ben Njeb (pencil): Expert speaker in theatre and mime
Ayman Hguel: Expert in mood-up and prototyping
Abla Ben Ammer: Expert / Branch manager and communicator
Menna Jemal: Expert Scenographer and designer
Nahoua Ben Shakh: Trainee in industrial design
Sofia Soudi: Trainee in industrial design
Younis Haddad: Trainee in industrial design
Manuela Alkhatib: Expert design art and craft.

From this project, I strongly advocate two ideas:

Integrating the design methodology for project structuring and problem solving is an essential prerequisite for "reinventing tomorrow's schools" because it allows children to sort/prioritise, understand how things are constructed, analyse complex things, invent new and original solutions and, above all, to give meaning to the action.

Using the power of creative thinking or what we have called in this project "creative leadership" to give children the possibility to anticipate changes and transform them into opportunities. Creative thinking helps students know how to lock their regional, national and cultural identity and to know how to make choices based on positive values.

Through the combined means of accumulated and structured creative knowledge in design, children can become citizens and actors to create a better tomorrow.

Quotes from Parents

Parent of Loua: "I noticed a great change in his moral behaviour, especially on the psychological level. She is becoming calmer, serene and enthusiastic.

Parent of Oussama: " Thanks to this experience, Oussama becomes more autonomous and more independent. He is more creative these days (he creates various objects with the means at hand!) and develops a desire to withdraw from time to time to meditate. Also, I have noticed lately that he takes more initiative in his everyday life. His games are no longer the same, at the moment he likes to talk more... »

Mohamed's parent: "Mohamed has become more disciplined and serene in his daily behaviour".

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Notes

¹ Legal reserves: the contents of this article are the whole responsibility of its author and can in no way be taken to reflect the official position of the European Union.

² The latter tries to work on culture and its promotion in this rural region that is Sidi-thabet, but also in all Tunisia and the Arab World. Link to go further: <https://www.facebook.com/BACARTCENTER>

³ By Creative thinking we refer to all generative process used in design and in art for ideational fluency (Guilford, 1950). As it's mentioned in ACER 2020 report, it stand in three steps with seven aspects wich are : Generation of ideas, experimentation and quality of idea. It' adresses on divergent thinking and shifting perspective to generate out of the boxe solution and systemic overview of the problems. See Ramalingam, D., Anderson, P., Duckworth, D., Scoular, C., & Heard, J. (2020). *Creative Thinking: Definition and Structure*. Australian Council for Educational Research. https://research.acer.edu.au/ar_misc/43 Guilford, J. P. (1950). *Creativity*. *American Psychologist*, 5, p. 444–454 ;810. Guilford, J. P. (1968). *Creativity, intelligence and their educational implications*. San Diego, CA: EDITS=Knapp. Guilford, J. P., & Hoepfner, R. (1971). *The analysis of intelligence*. New York, NY: McGraw-Hill.

⁴ Dewey, J. (1907). *The School and Society*. Chicago. University of Chicago Press, 19–44. Dewey, J., & Dewey, E. (1915). *Schools of Tomorrow*. New York: W. P. Dutton & Co., Inc. Dewey, J. (1938). *Experience and Education*. New York: The MacMillan Company. Dewey, J. (1910). *How We Think*. Boston, New York, Chicago: D. C. Heath & Co., Publishers.

⁵ The villages of Sabelet Ben Ammar and Jabbes being part of the commune of Sidi Thabet which are targeted by this project. The commune of Sidi Thabet is part of the governorate of Ariana of the city of Tunis in Tunisia.

⁶ The Bchira Art Center Team

- Bchira Triki : owner and co-funder of the center
- Sarah Belkhamsa: Project manager, fundraiser and Copyrighter of the program.
- Aicha Ben salah : Main Coach
- Emna ben rajeb (peeka) : Expert speaker in theatre and mime
- Aymen trigui : Expert in mock-up and prototyping
- Anise ben ammar : Expert / Branch manager and communicator
- Manna Jamal : Expert Scenographer and designer
- Neirouz ben sheikh : Trainee in industrial design
- Syrin ouldidi: Trainee in industrial design
- Yosra turki : Trainee in industrial design
- Marwa el fehri : Expert design/ art and craft.

⁷ Linking Art thinking to design thinking aims to promote on different manar to generate ideas based on stimulating curiosity and divergeant thinking to process a flow of ideas.

⁸ « Personas are fictional characters, which you create based upon your research in order to represent the different user types that might use your service, product, site, or brand in a similar way. ». Dam Friis, R & Siang, Y.T. (2021, September). *Personas-A simple Introduction*. In, *Interaction-desing.org*. <https://www.interaction-design.org/literature/article/personas-why-and-how-you-should-use-them>.

⁹ Sensemaking or sense-making is a Karl Edward Weick key concept that describes the process by which people give meaning to their collective experiences. Weick, K., Sutcliffe, K. M., & Obstfeld, D. (2005). *Organizing and the process of sensemaking*. *Organization Science*, 16(4) : 409–421

¹⁰ This project was conducted by Hédi Khalil as an executive manager with experts. Special thanks to him for he was very loyal to the project philosophy. To see more about this project please goe to this link <https://www.goethe.de/ins/tn/fr/index.html>

Children as Designers

Kerri Sellens is Assistant Headteacher at Lansbury Lawrence Primary School in East London, UK, and is a specialist teacher of primary art and design. She has worked at the school for 6 years, and is responsible for the wider curriculum. In 2021, Lansbury Lawrence was shortlisted for the TES Creative School of the Year. kerri.sellens@lansburylawrence.org

Overview

Lansbury Lawrence Primary School is located in Poplar, London, England. Poplar is an area of high social and economic deprivation in the London borough of Tower Hamlets. Our pupils are aged between 3-11 years old, with over 92% from minority ethnic backgrounds. We place huge importance on teaching the arts and working with cultural organisations, as we know some of our pupils will not have those opportunities outside of school. We ensure our curriculum inspires creativity and enables equity of access.

We have planned several successful arts projects that have taught our pupils how professional practitioners work and empowered them as young designers. All of the projects have had the same starting point; the architecture of our school. Using what we have around us as inspiration is purposeful and instils a sense of appreciation and pride.

Figure 1: Kerri Sellens © - Peggy Angus tile murals within Lansbury Lawrence Primary School, London.

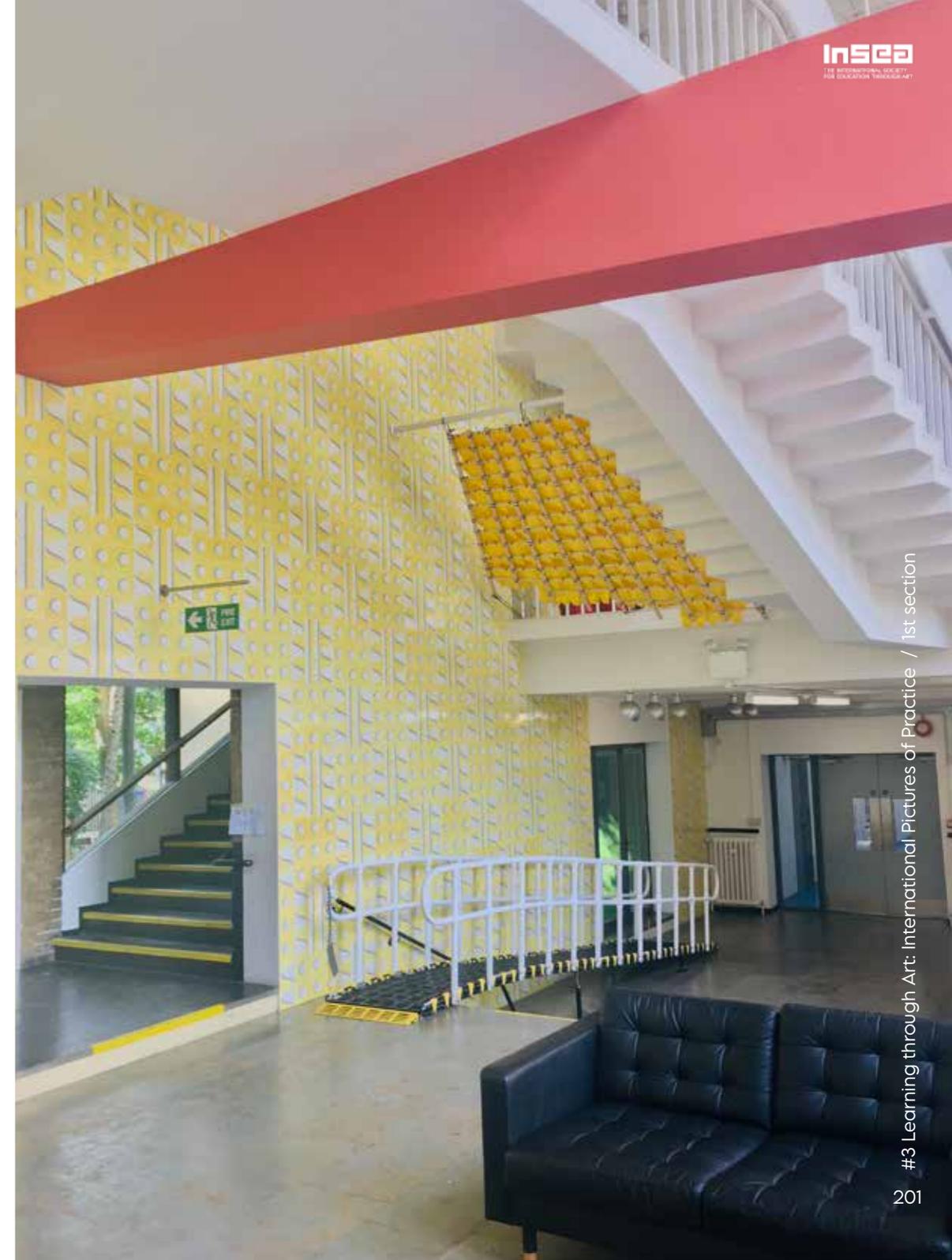




Figure 1: Kerri Sellens © - Peggy Angus tile murals within Lansbury Lawrence Primary School, London.

Our school was built as part of The Festival of Britain in 1951; it has interesting original architectural features and generous outside spaces. There is lots of natural light within the building, and there are several Peggy Angus tile murals throughout. The colours and patterns of our Peggy Angus tiles are often evident in project outcomes, making the link between our history and today.

We have developed good relationships with local arts organisations, including Bow Arts and the Whitechapel Art Gallery, who have helped realise our vision for pupil-led design and leadership through partnering us with practising designers.

One project organised through Bow Arts was designing a Guide to Lansbury Lawrence with illustrator, Joe Lyward and printmaker, Eleanor Lines. A class of thirty 10-11 year olds illustrated their favourite areas of the school and designed a tour around the building. These were the areas the pupils wanted you to see; a child-led tour with what they felt was important. They learned what an illustrator and printmaker was, and the different kinds of jobs they could do. They learned to illustrate their own ideas and that their thoughts and designs were important.

The tour takes you inside and outside the school, alongside a commentary designed by the pupils;

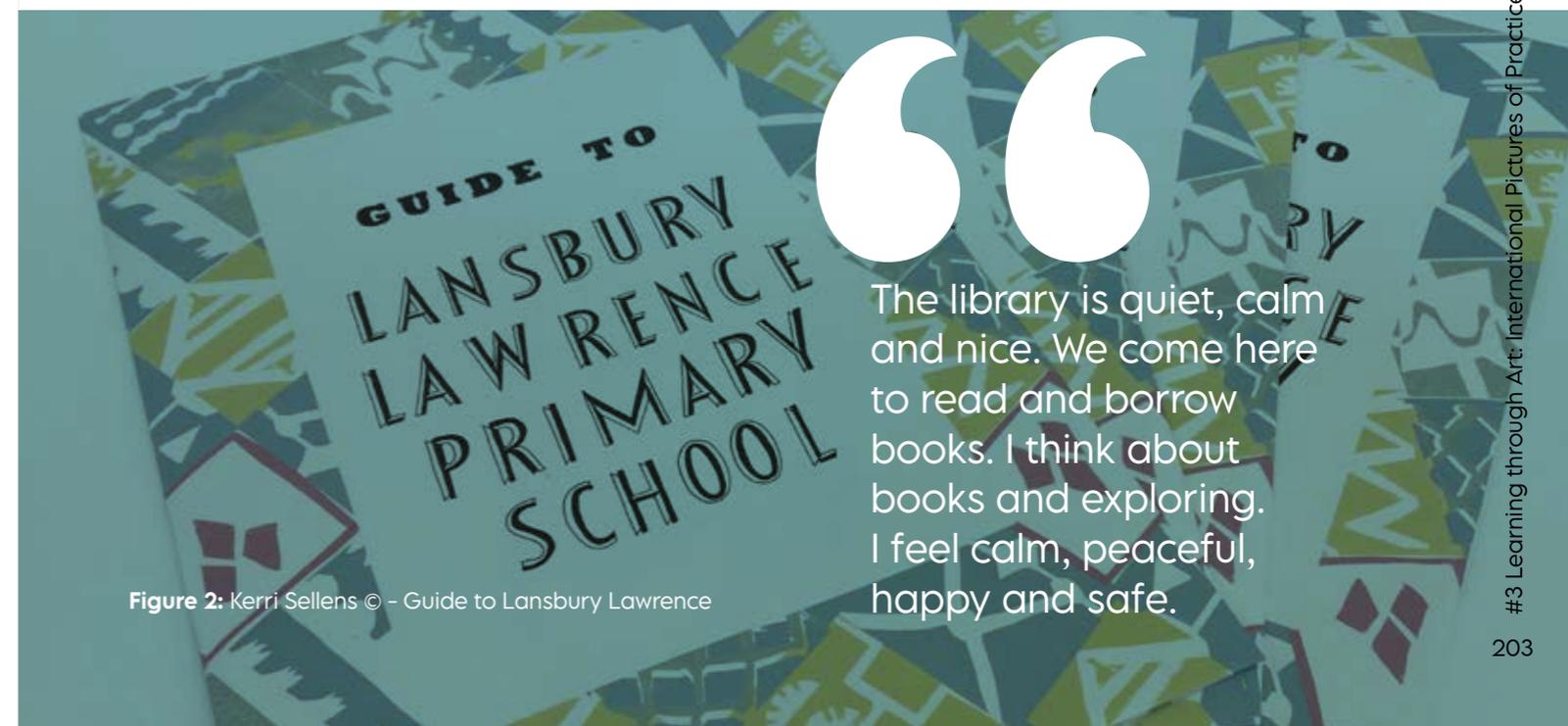


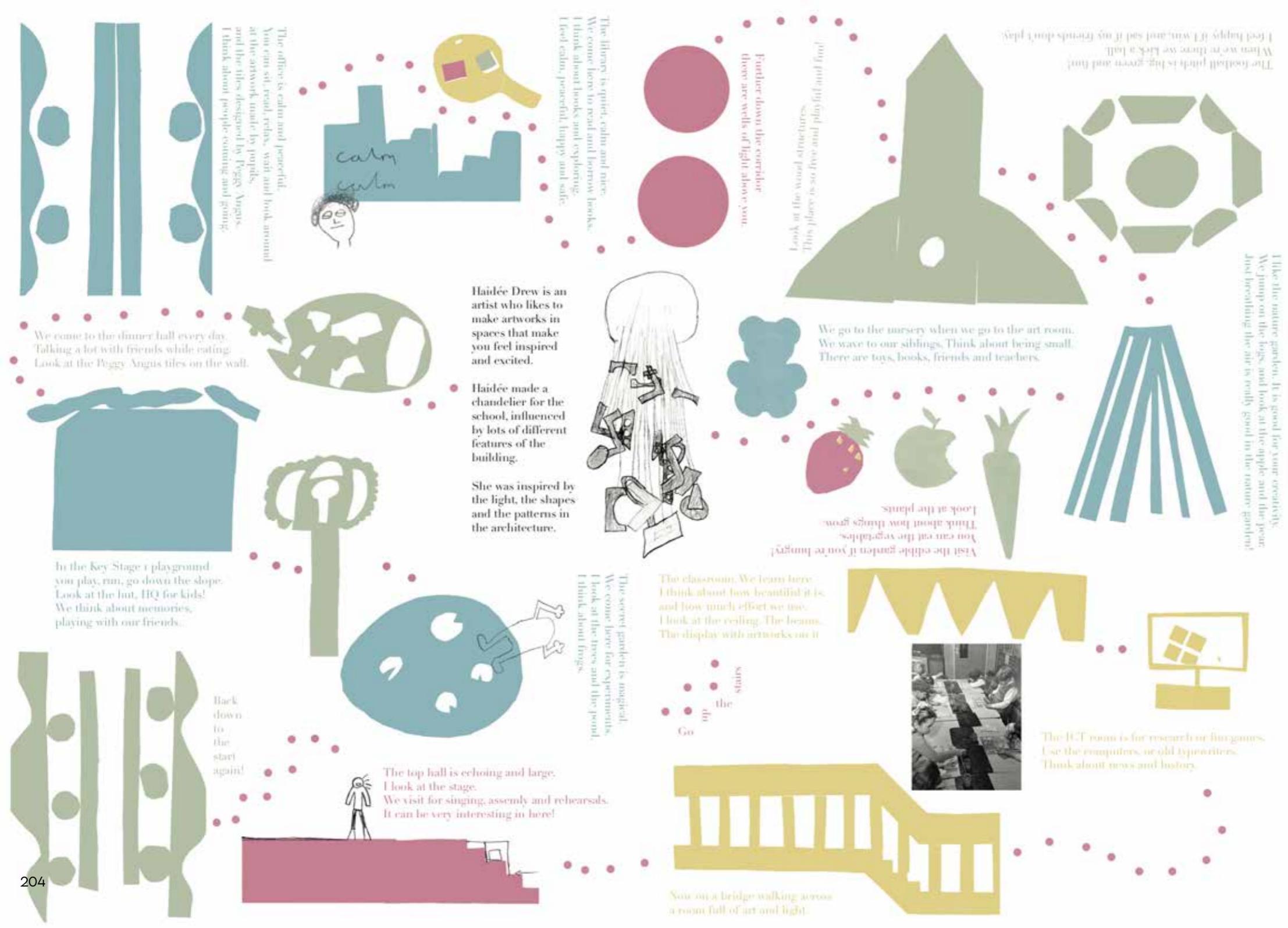
Figure 2: Kerri Sellens © - Guide to Lansbury Lawrence

The library is quiet, calm and nice. We come here to read and borrow books. I think about books and exploring. I feel calm, peaceful, happy and safe.

Another recent Bow Arts project with the Lansbury Lawrence Arts Council, a group of twelve pupils between the ages 8-11 years, was designing a Curiosity Cart for our younger pupils to use. The Arts Council worked with designers, Make:Good to evaluate the needs of our infant pupils, then designed and created a mobile creative station.

Following the design process of researching, designing, making models, and building the finished design alongside professional designers, was inspiring for everyone. Together we designed and made an actual working and useful object that continues to provide opportunities for creativity. There were also the additional skills of teamwork, collaboration and communication that were essential to make the project a success. The pupils visited Make:Good in their studio to watch the final build of the Curiosity Cart, watching their ideas and designs become a reality. They learnt that design can take time, that building something takes lots of different skills and machinery. They learnt how something goes from an initial sketch to a final product. The project took 2-3 months from start to finish, with weekly lessons timetabled.

Figure 3: Lansbury Lawrence © - Inside of Guide to Lansbury Lawrence



Alongside celebrating the outcome of the Curiosity Cart, reflection at the end of the project was an important element of the process. Was the design fit for purpose? Evaluating the strengths and weaknesses of a project encourages critical reflection and helps shape future projects. We thought the cart was successful as it was a fun and useful resource for young children to learn through, but there was some risk of a child hanging off the handle and unbalancing it. This observation informed the instructions written on how to use the cart, and that it should be supervised by an adult due to the intended users young age. These were sophisticated discussions, that highlighted the role of designer and enabled solutions to be found from any potential problems.

The instructions for how to use the Curiosity Cart were written by the children. They evaluated the different components, named them, and explained how they should be used. There is a sound blaster, surprise holes, and a spy cam! Inside is full of junk modelling materials for endless creative opportunities. A perfect resource to be moved around our Early Years setting.



Figure 5: Make:Good © - The finished Curiosity Cart



Figure 6: Kerri Sellens © - Pupils working on the Curiosity Cart in the Make:Good studio.

One of our most ambitious recent projects was the Room for Art, organised through the Whitechapel Art Gallery, with architects Matt&Fiona. A class of thirty 10-11 year olds became architects of their own environment, through designing a much-needed art room for the school. Like the previous two examples, this was design with a real purpose.

Pupils were inspired working alongside Matt and Fiona, making considered design decisions and producing very professional outcomes. They had to think about what the room would be used for, what it would need, alongside scale and appearance. They also had to think about where it would be located and access.



Figure 7: Rob Harris © - introducing the design process

The project concluded with an exhibition at the Whitechapel Art Gallery, which the pupils helped to install, where hundreds of visitors saw the pupil's design process and architectural model for the art room. After the project, several of the pupils said they wanted to be an architect when they grew up.

What all of these projects achieved was legacy. Even after the project has finished, the outcome continues to inspire future pupils at Lansbury Lawrence. The guide is given to all visitors to Lansbury Lawrence. The Curiosity Cart is used for exploring creative play with 4-5 year olds, and the Room for Art has planning permission for realisation, should we raise the necessary funds. Enabling children as designers makes Lansbury Lawrence a child-led environment, and inspires the next generation of creative thinkers and makers.



Figure 8: Rob Harris © - The Room for Art exhibition at the Whitechapel Art Gallery

My Genre Box

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Overview

In 2017, the exhibition '*Vermeer and the Masters of Genre Painting*' visited The National Gallery of Ireland. As an art educator, I was acutely aware that this event was special and offered the rare opportunity to witness ten works by Vermeer as well as works by other Dutch Masters brought together in this one exhibition.

This essay documents the creative journey experienced by a group of nine and ten-year-old Primary school pupils from South Co. Dublin. From visiting and engaging with an art exhibition, the creative responses which followed and culminating with the curation of their own exhibition, this essay aims to underpin the merits to be gained from an Arts centred education.

#Making Art #Cross Curricular Integration

St. Mary's Woodside N.S. Sandyford, is a co-educational, vertical primary school situated at the foot of the Three Rock Mountain in South County Dublin, Ireland. It is a Catholic school of 263 pupils and over 35 different nationalities. This international intake has truly brought a great vibrancy to the life of the school community.

In 2016 as part of (SSE) School Self Evaluation, we identified a number of targets we wished to improve within the Visual Arts. These targets included exposing the children to a broader sense of art and artists, teaching a visual literacy, giving the children the appropriate language to describe art works, and introducing an art diary. This was to allow the children to document new visual literacy, record ideas through sketches, and describe processes of new techniques acquired. The opportunity to visit the temporary exhibition, '*Vermeer and the Masters of Genre Painting*' at the National Gallery of Ireland offered a wonderful opportunity to implement these targets in a meaningful way.

In September 2017, a group of very excited children boarded the bus to the National Gallery of Ireland armed with their art diaries.

The exhibition certainly provided rich opportunities to discuss and acquire new vocabulary. Back in the classroom, we discussed new terms recorded in their diaries including; *genre painting*, *painting within a painting*, *camera obscura*, *vanishing point* and *perspective*.



Figure 1: Meet the Artists!
The National Gallery of Ireland, 2017.



Figure 2: Sketching in the gallery's creative space after visiting the exhibition.
The National Gallery of Ireland, 2017.

The children were deeply captivated by the miniature worlds depicted within these Dutch paintings and the clarity of detail achieved by the oils. Wonderful conversation ensued. We discussed what these paintings could teach us about 17th century life in Holland. I then posed the questions, ‘What would a modern genre painting look like?’ ‘What would we wish future generations to know about us?’ These questions provided the starting point for a creative response.

The first stage involved the children illustrating on paper what their design would look like. The setting of the bedroom, study, play room were all selected by the children as the worlds they wished to depict. The challenge for the children was to then transform their 2D sketch of a 21st century genre scene into a 3D model and to include elements from Vermeer’s 17th century Dutch genre scenes.

Once the designs were ready, the children began to select suitable materials from a box of junk art. Materials were sourced from a local social enterprise, ‘ReCreate’. This facility encourages recycling of objects for creative purposes. Materials included fabrics such as hessian, lace, wool, net, felt and ribbon. Other materials included bubble wrap, corrugated card, lollipop sticks, match sticks, cardboard boxes and so on. The children each selected a

box as a base and suitable materials to furnish their scenes. Much collaboration and sharing of ideas ensued. One child had the clever idea of choosing a CD cover to act as a window into their scene. This was admired and replicated by a number of other students. The children had great fun being creative with the details of their scenes including making shelves, furniture, curtains with tiebacks and so on.

Figure 3,4,5: Junk art laid out in the classroom for project work.



Figure 7: ‘Genre Boxes’ School Exhibition 2018, mixed media.



Figure 8: ‘Genre Boxes’ School Exhibition 2018, mixed media.



Figure 8: 'Genre Boxes' School Exhibition 2018, mixed media.



“ This model depicts one child’s bedroom. Included are motifs associated with Vermeer’s work including the curtain drawn back to invite us the viewer into the work, the chequered floor and the theme of letter writing.

Figure 9: 'Genre Boxes' School Exhibition 2018, mixed media.



“ This model depicts a child’s study. It features motifs associated with Vermeer’s work including the curtain drawn back to invite the spectator into the work, the theme of letter writing and the painting within a painting.

Frames of Gold!

A second project arose from our discussions around our visit to the exhibition. A number of children had questions about the frames. They were impressed by some of the more ornate frames we saw adorning the French Impressionist works. The children wondered if they could make ‘fancy’ frames for these Dutch paintings as they thought the frames of the Dutch works were too plain! Some of the children purchased postcards of their favourite paintings in the exhibition from the gallery’s gift shop so we decided we would make ‘fancy’ frames to fit these postcards.

To make our frames, Vaseline was applied over the surface of a frame. Strips of plaster of Paris were then dipped into water and the excess brushed off. Three layers were applied and in some cases, the children got inventive and built up motifs on their frames using plaster of Paris. Pasta pieces were also attached to the frames and held into place by fashioning the wet plaster.

Once the frames had set, we lifted them off and allowed them to dry for a few days. Once completely dried, they were sprayed with gold paint. An acetate sheet was then placed over each postcard to give the illusion of glass. Finally, the frames were secured in place.

Figure 10,11,12: These photographs document the process. Vaseline is applied to the surface of the frame. Water is added to strips of plaster of Paris and these are then applied to the frame. The children use their hands to manipulate the wet plaster of Paris to take the form of the frame and to fashion it to their own desired outcome.



This project affirmed for me the rich learning experiences afforded through engagement with the Visual Arts. Visiting this exhibition provided wonderful stimulus for *Making Art* and opportunities for meaningful discussion and higher order thinking through *Looking and Responding*. Art's ambiguous nature provides the perfect media through which to explore various points of view.

Engaging with the artworks in this exhibition provided rich opportunities for integration in curricular subjects including History and Religious Studies. These beautiful genre paintings opened a window into the life of 17th century Holland, their clothing and household furnishings. One of the topics we discussed in the classroom was *artists' intent*. Where were these paintings intended for? They were intended to hang in people's homes and not in an art gallery. This required the children to use their imaginations in order to visualise how these works would have appeared in a typical Dutch home.

Some of these paintings were also designed to teach morals, the dangers of vanity, idleness and wealth for example. Vermeer often included a '*painting within a painting*.' This miniature painting often highlighted a moral and acted as a spiritual reminder to live a good life. The acquisition of new rich vocabulary was another wonderful learning outcome.

We discussed notes recorded by the children in their art diaries and new words/terms we could add to our visual literacy thereby empowering the children to have the appropriate vocabulary to 'read an artwork'.

A wonderful culture of collaboration evolved during the making art sessions. The exchange of ideas, advice on construction of furnishings and a generosity in sharing were all in evidence.

The exhibition of the children's work took place in the school's entrance foyer. The setting was chosen due to its space, natural light and its' visibility. The children were so proud to see their work displayed in such a public place where it was visible to the whole school community. Parents were invited to come and admire the exhibition too. Not only did the exhibition empower and support the children's confidence but it also had a positive impact on the whole school community brightening up its' corridors and stimulating the imagination of all spectators. Many of the children who took part in this project have since visited the gallery with their parents as they recognised the positive impact the gallery visit had been in their child's learning experience.

In future projects, I think it would be interesting to document the process and to display preparatory studies as art works in

themselves. As we know, the process is just as important as the product. It can often be a very inspiring exercise to study these sketches and observe visually the creative mind at work.



Figure 13: 'Frames of Gold' School Exhibition 2018. plaster of Paris, pasta pieces, acetate, postcards.

History Appreciation: Outdoor Painting

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Overview

The Egyptian environment offers a rich and creative context of creative energy: geographically, historically and spiritually. Schools deserve attention because it is the future of the homeland in all its dimensions. Reconsidering the creative subjects of music, performance, and theater throughout education in Egypt weaves a popular creative audience. There is a need for creative people to come to schools through seminars, concerts, films and art workshops. In this essay the impact of students experiencing their environments and their history in an open area for education through arts is discussed.

The visual thinking is realized when students see, observe, record, compose, search, find, practice, and produce. Each stage leads to a next stage.

It is ideal to align two perspectives for students' experiences, one theoretical, namely cultural ecology, and the other methodological, namely a/r/tography to create art connected to the local environment. The cultural ecology perspective places significance on interaction between people and their environments in the context of everyday experiences, while a/r/tography is a methodology that places significance on process as living inquiry.

This art education project is done by an artist who dedicated his work to the children in the poor societies. Mohamed Kamal is a painter who believes that art can solve the most complicated society's problems. His residence and studio in - Kafr El Sheikh Governorate Egypt gave him a chance to live with a special cultural society. He aimed to teach primary students how to respect their society and their surrounding through painting.

This concept was highlighted through practical experience with students of different social groups through a project entitled "Heaven of creativity." In this case, students were living in an area where there is a Mosque beside a church, an

agriculture field with historical monuments, a manufacture complex, and a mixed environment create a special personality.

Outdoor learning has a positive effect on developing children's skills. With fewer children's chances of spending time outdoors, childhood features change dramatically; deprivation of exposure to the natural environment may have negative long-term consequences.

The main benefits for children who adopt this method of education are a healthy body and a sound mind, the creation of a social and self-confident personality, and the ability to innovate and participate in society. "Susan penned a case study and summarizes: The focus was on encouraging students to actively engage with their local environment through sharing stories about a significant tree. Participating students recalled environmental, science-based, and artistic learning.

A trip to Tal Al- Farai'n

The project started early in the morning at Al-Gomhoria Elementary School in a city called Fuwa, which is affiliated with the Fuwa Educational Administration.

The work team, consisting of four artists, held a symposium under the title *The Spring of Egypt, Old and New* where knowledge was presented on the ancient and modern history of Egypt and its relationship to the current reality, (Images 1,2).

Students were excited about the history of their city. They were inspired to use their imagination about their history. They asked many questions. Why are we doing this? Is there a grade to be added to our school assessment? Will you be our new art teacher? I am excited to go outside

Image 1,2: The morning queue



but why is my drawing is not good? All those questions were sensitive to answer because, these children had a new experience and were affected with good or bad impression of art projects.

Students took the bus with us to the Bhutto area (Tal Al-Farai'n) near the city of Desouk. Tal al-Fara'in was the capital of Egypt in the pre-dynastic era. It was considered the only source to legitimize the Egyptian rule of kings; kings had to go to Bhutto to make offerings to the goddess "Waget", the goddess of Tell Al-Fara'in, the giver of authority. It contained the cemetery of "Bhutto the Great", in which there were thousands of barrel-shaped and human coffins as well. The scarcity inscribed with inscriptions explained the ritual burial of the dead among the ancient Egyptians, in

addition to a group of amulets and jewelry. This story was told to students on the bus. By going to the site they showed their curiosity and wonder.

We set up a technical workshop in drawing and photography to complete the applied aspect and match theoretical and visual learning that was done in the school. Students were creative while participating in a patriotic activity that honored more than 5,200 years of the original Egyptian civilization. (Images 3,4)

The whole activity motivated young artists to produce more than 45 paintings that expressed both time and space. Their curiosities were reflected in their paintings.



Image 3,4: Ancient statues from Tal Al-Fara'in " It could be for the king " Basmatik" © Mohamed Kamal

Image 5: Tal Al Fara'in © Mohamed Kamal





Image 6: Students with the project team sharing the story of the place with Mohamed Kamal and team. The most important question: Why do not we go out for art trip always? Can we see more places? Egypt is old! Would Egypt be great again?



Image 7: Students starting to learn about materials. It is so confusing, those cups! What we are going to do with it? What kind of colors are we using?



Image 8: A group of 45 students with their paintings.

The workshop information

Title: History appreciation, Outdoor painting.

The workshop is part of workshop program between Ministry of culture and Ministry of education.

Group age: Elementary school, different grades from 8 to 11 years old.

Country: Egypt /Elementary school / location: Kafr Al sheikh governorate.

Materials used: Pastel and water colors

Trip field to the historical area in the neighborhood called Tal Al Farai'n

Method: outdoor learning:

Students participated in an open-air painting workshop that stimulated students' imaginations by using story telling about history of the place and linking past identity and the environment to the present. Freedom of expression was promoted by students choosing colors and shapes without direction.

Image 9,10,11: Paintings by students. It shows expression of Holographic writing and the king statue.



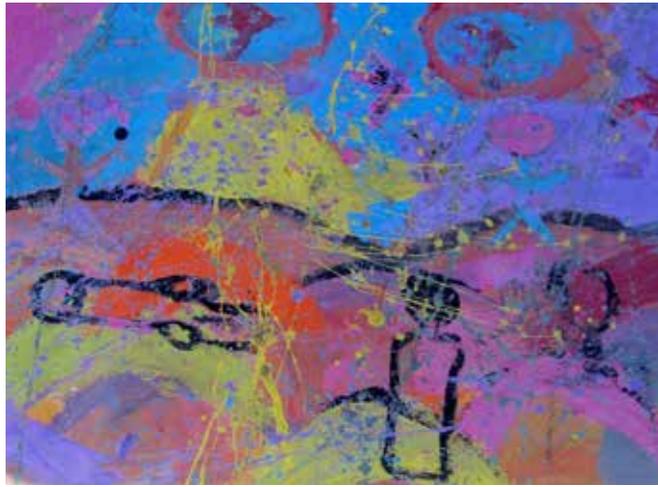


Image 12,13,14: Paintings by students. Palm trees, and the most important thing that happened to them, the bus riding on the right photo.

By the end of the trip, more questions needed more answers. Children now have a lot in their mind, more stories that they can share with their parents.

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Art Education for Wildlife Conservation Awareness

Priyasri Promchinda I strongly believe that art education has a strategic role in preserving and cultivating environment and local wisdom. I am also a volunteer art teacher in a remote area. Moreover, I am currently pursuing the PhD in Art Education at the Faculty of Education, Chulalongkorn University, Thailand.
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Volunteering as an art teacher beyond traditional education system, I am committed to leveraging arts in driving both Thailand's public awareness on youths and improvement in art-related activities.

As part of such initiative and financial sponsorship secured, I published 2,000 copies of the Fun Wildlife Photobooks, which included two sections (see Illustration 1-2).

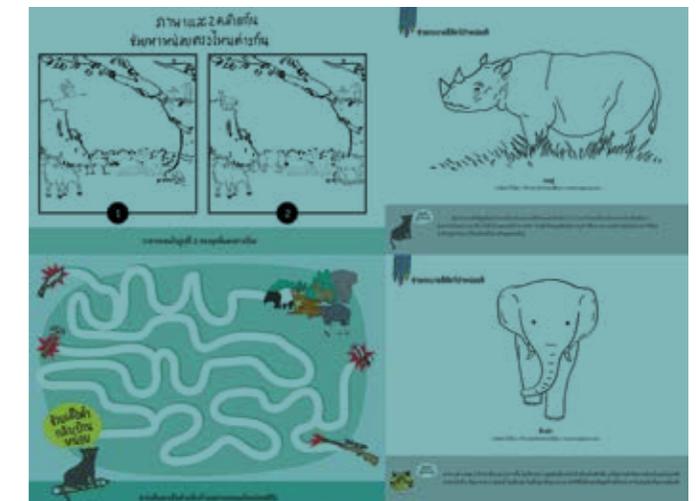
This report mainly focuses on ways in which visual arts can raise wildlife conservation awareness. I am defining "wildlife" as local animals within natural living habitats, not including domesticated animals.

The first section covered black and white illustrations of wildlife including those conserved, protected, and threatened. Detailed descriptions of the different species characteristics, areas of residence, living environment, and remaining population were provided for youths to paint on and create collages. Stories of the animals were narrated by designated adults.

The project, "Having Fun with Wildlife," seeks to educate children about the current wildlife situation and its significance to humanity. Under the Thai legal system, endangered species are strictly protected.

The second section included an activity where youths could draw wildlife, fold

Illustration 1-2: Fun Wildlife Photobook – Sponsored and distributed for children
© Priyasri Promchinda, 2020



Overview

If our goal is to conserve wildlife effectively and sustainably, how should we go about doing so? Most will suggest planting the seeds of "awareness" in the hearts of younger generations. If so, what concrete actions can we take? This study found integrative arts activities highly effective: children understand the importance and interconnectedness of wildlife and the ecosystem, and children are motivated to participate in solving these issues. It is now our responsibility as community leaders, educators, and parents, to leverage arts as a tool to tackling this issue heads on.

origami, and play spotting-the-difference game. These photobooks were distributed to elementary schools in remote areas including those within national reserves and regions with serious wildlife encroachment problems. Generally, such schools in remote areas do not have sufficient manpower for arts education.

From personal experience with children, I find connecting the linkages between important issue statements and activity design extremely helpful. This holistic flow and integration of art, science, and community effectively communicated key messages to children and supported them in expressing their perspectives accordingly.

Activities will generally follow, where local tools were selected and supplemented by the photobooks.

I would now like to share a case study on how arts promoted social and environmental sustainability within the Duhun community, located in Sikao district, Trang province (see Illustration 3). This is home to many Thai Muslims living in the southern part of Thailand, renown for abundant natural resources and beautiful landscape.

Illustration 3: Duhun Community Mosque – Center of religious and educational activities
© Priyasri Promchinda, 2020

Mosques are community centers where families gather for religious and educational activities. These families live farming lifestyle centered around the sufficiency economy concept.

The community has continued its century-old handicraft heritage of seashore screw pine leaves which contributed to additional income streams. Women, mostly elderly or retired, are major contributors of such handicraft (see Illustration 4-5). Hence, the community leader is extremely concerned about the continuity of such handicraft heritage.

Illustration 4: Community Heritage – Elderly weaving seashore screw pine leaves © Priyasri Promchinda, 2020







Illustration 6: Fun Wildlife Photobook Activities – Children learning about wildlife and endangered species while participating in arts-related tasks
© Priyasri Promchinda, 2020

Children are educated at a nearby community school but must commute several kilometers away to pursue higher education. Besides general education classes, children are not taught seashore screw pine handicraft in school. On weekends, they prefer playing outside with their peers. Meeting all these children is possible after their religious study at the mosque (see Illustration 6). Following my survey, I found that most children were not enthusiastic on learning the seashore screw pine handicraft and rarely got involved. This supported the concern of the community leader stated earlier.

As I handed out my photobooks at the Masjid School, children became very excited about the wildlife pictures and activities (see Illustration 7). I further leveraged their interests, linking it to wildlife conversation.



Illustration 7: Fun Wildlife Photobook Activities – Children playing “Save-the-animal-from-danger” game © Priyasri Promchinda, 2020

The children were particularly interested in the dugong, a local animal mostly found along the island of Trang (see Illustration 8-9). I then moved from a teaching role to one of listening as these children started talking about their experiences. For example, a boy shared his encounter with a little dugong whose death was caused by plastic consumption.

The discussion quickly escalated among the children which led to the conclusion that seagrass should have been the dugong’s diet. Another girl promptly commented that her grandmother collected the seashore screw pine leaves near the

seagrass area. The children then drew and painted dugongs out of recollection. They started to understand the relationships and codependences within the ecosystem. Linkages were deduced through making arts and brainstorming: mangrove forests as homes to seagrass and seashore screw pine, seagrass as food source for dugong, and seashore screw pine as raw materials for family income.

Upon completion, some children handed in drawings as memorable gifts and some wanted to share their Fun Wildlife Photobook with their parents.

Illustration 8: Dugong Illustration from the “Having Fun with Wildlife” photobook © Priyasri Promchinda, 2020

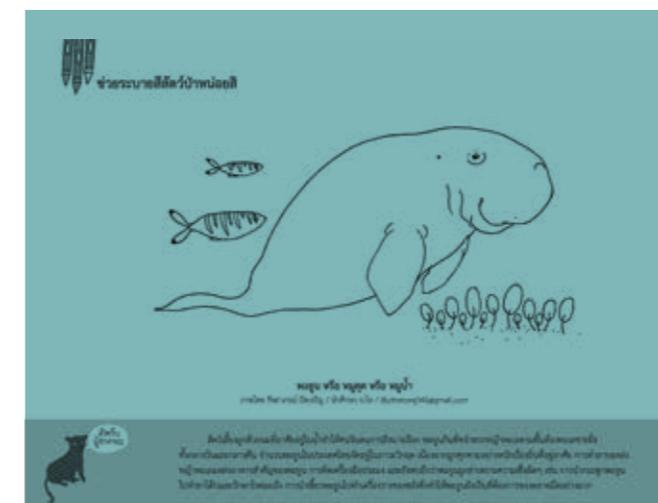


Illustration 9: Children Dugong Drawings © Priyasri Promchinda, 2020



This activity did not intentionally enhance artistic skills though they allowed for exploration of making marks on a page, and discoveries through line, design, space, composition. It merely utilized arts as a tool to building environmental awareness. The activity was extremely well-received, with children asking for more. I strongly believe that concrete results will not immediately manifest today. However, the feelings this activity triggered among children are significant and powerful, influencing interests and concerns down the road.

Prior to my departure, the community leader thanked me and informed me of how excited he was to witness the enthusiasm throughout the activity. He hoped that the children will now be more cautious about the impact of plastic waste on dugongs, and more interested in participating in the seashore screw pine heritage.

Such art-based activities were held across Thailand with varying details pertaining to particular community problems. Examples include children's' lack of motivation and access to nature.

Through an integrative approach, I remain hopeful about the potential of such study vessel as a fun and practical learning tool for children education both indoor and outdoor.

Masks in Cultures

Pingyen Lee The art of life is to seek common ground and reserve differences. Step out of boundaries, let your heart lead you toward the world of creativity.
A director of Academic and Student affairs in Sing Long Elementary School, Miaoli, Taiwan
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Overview

Traditional masks have been bestowed with cultural identification and aesthetic. They are used as an approach to express our own beliefs, revealing the viewpoints of the world. All teachers designed a series of school-based curricula together, helping students to experience traditional treasures and compare those worldwide. Through the course, students designed unique masks with their own ideas, linking cultures together. They made plaster gauze masks, exploring their real personality. Making masks with local materials completed the course. This course helped students to be aware that tradition is part of their lives.

Do you really know, “mask”?

There are some masks painted on pieces of wooden board hanging on each side of the main hallway of the school. Coming from a town well-known for wood carving and wooden crafts, it is too easy for students not to “notice” them.

In a Reading class for fifth graders, we were talking about how local industries relate to regional features. A question came into my mind: “Do you know where the masks in school are?” I asked. Some students nodded, while others started to chat. I saw the confusion on their faces.

I asked a second question: “What is a mask?” After a few seconds of silence, one boy replied, “A face painting.” I realized that they might know what a mask is without understanding its full meaning. Art is not only the exhibited object itself, but concerns the relationship between people and their daily life. I then made up my mind to involve my students in the world of masks. Masks are actually one of the local products which are a part of their lives.

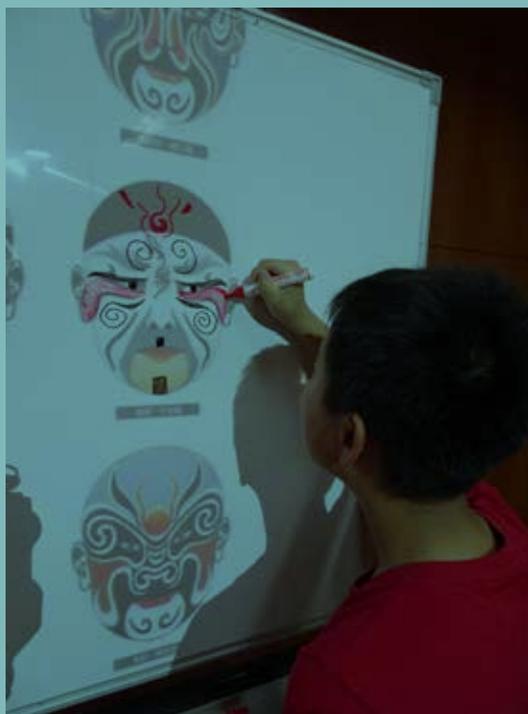
Reading through masks with tradition.

Traditional masks are mainly derived from Chinese opera, which used them as a way to show performers’ characteristics. We got started by reading a summary of this history, and how it related to our cultural

beliefs. Much to their surprise, the various patterns and colors are embedded with cultural meanings.

After reading several texts, I projected pictures of traditional facial masks onto the white board. The students were eager to copy the patterns and follow those curved lines on the board. It was perhaps the first time they had gazed at those patterns rather than the mask. Then, they were invited to stand in front of the board, with the patterns projected directly onto their face. This made them look like they had really painted the mask on their face. It was an interesting learning experience for students; the masks were no longer decorations but a link between the students and the culture.

In addition, the students found that the design of the masks had a perfect symmetry. The concept of symmetry echoes our religious belief in keeping balance for our life. This directed their attention from the art itself to religion, and further on to the content they learned in Math.



Picture 1: Students copied the patterns and followed the curved lines on the board. (May, 2016)



Picture 2: A traditional mask was projected directly onto the student's face. (May, 2016)

other to survive. These were their authentic reactions when facing the same problems of the characters in the stories. We spent a whole semester getting to understand all about masks. The journey began by exploring the culture, but finally ended with self-exploration.

I wish I could link those ideas embedded with cultural elements back to their life, making masks a part of themselves. They might notice the different ways the masks we made, while the similar belief we inherited from generation to generation.

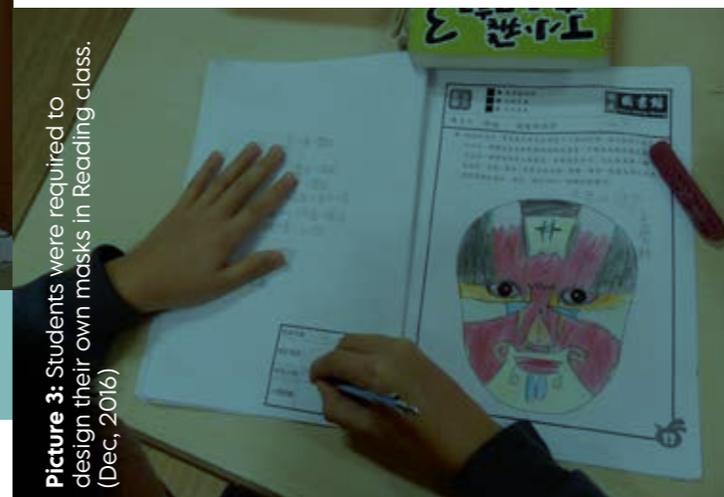
Making a real mask, be part of the play.

A theme project wouldn't be perfect without help from other subject teachers. Our Art teacher advised us to make plaster gauze masks instead of wooden ones, as it would be easier and time-saving.

In Art class, the students were asked to make a mask called 'Me.' Students sketched out the design they wished to create on a worksheet, and then chose several colors which represented their own characteristics.

After molding their mask, they colored the patterns on it. The process helped them to clarify the relationship of colors and the real 'Me.'

I used the prompt: "How about performing a play with 'me'?" The students were divided into groups. They chose a story they were familiar with, but they performed it in their real personality instead. We then saw a kind wolf and three little pigs, helping each



Picture 3: Students were required to design their own masks in Reading class. (Dec, 2016)



Picture 4: Making plaster gauze masks in Art class. (Jan, 2017) (2016)



Picture 5: Mask Performance. (Jan, 2017)



Picture 6: Students performed the play with the real "Me" mask. (Jan, 2017)

The exchange project led us to read through the world

I met Miss Dim Jayatunga, a teacher from Sri Lanka, on the website, epal. Epal is a platform, which gives teachers an opportunity to have mutual exchange between courses. We decided to have further cooperation in the project which led our students to learn more about foreign masks. For student Ciayo Huang: “This was the first time I had encountered the country, Sri Lanka.”

Sri Lanka is very far away from the students’ lives, not only in distance but culturally. With this in mind, the students started to identify the differences between our masks and those of Sri Lanka. Raksha masks were firstly introduced to students as they are so unique to Sri Lankan people.

After studying the video and the materials provided by Miss Dim Jayatunga, we learned that the masks are worn mainly in festival and cultural dances. At this point, students were able to understand that all masks have their specific cultural meanings and elements. As student We-sheng Ku said “People created masks to represent animals, and they wanted to have the same power as the animal on the mask.” Ciayo Huang learned: “Masks can be used not only in a play: they can also be used for protection.”

I showed Raksha masks one by one to the students, and the students were allowed to spend one minute noting down what elements they found on each mask. Finally, students circled and marked those elements which appeared frequently. From the students’ perspective, Raksha masks have protruding eyes, a big mouth with sharp teeth, a sticking-out tongue, and are colored; and these elements make it a unique mask. “Masks from foreign countries are really different, and these all reveal their cultural elements” remarked student Yu-yan Chen.

By comparing the masks between the two countries, we could see that our facial masks focus on patterns and colors, while Raksha masks have more exaggerated decorations extended out around the head. At the end of the class, students tried to integrate all the elements they found with new ideas to draw a Raksha mask. “I’d like to create a mask with a slightly different concept,” (student, We-sheng Ku).

Through the project, we compared the masks of our own and those in other parts of the world, exchanging ideas with foreign students. This gave students an opportunity to understand the possibilities and varieties of masks in cultures.



Picture 7,8,9,10: Students designed Raksha Masks integrating new concepts into Sri Lankan tradition. (July, 2017)

Linking back to their life

Transferring to the new school, Sing Long Elementary school, I activated my mask course again with our Art teacher, Hui-Ping Liu. There was still one more step to complete the course: making masks with local materials. The school is located in a more rural area with plenty of agricultural fields around. In addition, there is an eight hundred years old camphor tree growing in the center of the school, stretching out branches with dense leaves. Seeds, flowers and tree branches were likely to be good materials for students to apply in the course. We finished masks with local materials.

For the future, students had ideas on how to share these artworks to our new foreign friends:

“Use various materials to make a mask help me to be calm and think about their cultural meanings.”

(Student, Li-ting Lu)



Picture 11: The mask was made with camphor tree seeds and soy beans.

“Black represents Impartiality and yellow is cruel, I use black camphor tree seeds and yellow soy bean to make a mask.

(Student, Yen-Wei Peng)



Picture 12: The mask was made with camphor tree seeds and chrysanthemums.

“Our town is famous for chrysanthemum, I use chrysanthemum to make a mask, and our foreign friends will see our culture as well as our local products.

(Student, Bo- Xun Zhang)

Across the world, masks in particular have been bestowed with cultural identification and aesthetic.

The masks are used as an approach to express people’s beliefs, revealing their viewpoints of the world. We led students to reflect ideas, images and symbols embedded in culture through the course, accompanying them to experience a period of cultural exploration. Furthermore, we brought local industry into the course to present the concepts of our tradition with new materials.

The journey will be continued.

Picture 13: Students were required to design masks with local materials.



Acknowledgments

Thanks to those teachers in the project: Dim Jayatunga, Jin-Hua Huang, Wan-Rong Jheng, Hui-Ping Liu.

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Overview

Section three includes 15 essays from Argentina, Brazil, Canada, Ireland, Poland, Spain, Taiwan, Thailand, and USA. Teachers' narratives along with rich visuals showing the diverse approaches and important roles that art can play in students' lives and in foreseeing a more balanced, eco-friendly and sustainable future. The students included in this section are aged approximately 12 - 18 years. Some projects take place in the art classroom while others were conducted outside school with strong school and community connections. There are also examples of art projects that started years ago and continue to this day. With many examples of experiential learning, this section illustrates how teachers raise students' awareness and cultivate imagination. Students and teachers form learning communities together to explore everyday aesthetics; discuss life-centered issues and show their skills and creativity using different media. Through this collection of visual essays, we celebrate the amazing works created by students and art educators in different parts of the world. We invite you to explore ways of creating meaningful art learning experiences, and perhaps share your stories of learning through art.

“
My family comes from
five different countries:
India, Sri Lanka,
Singapore, Thailand
and now Canada.

So, I'm not sure what
I am. I'm a bit of
everything.

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Collage Self-Portraits

Ivana Karlovcan, is currently employed as a secondary school art teacher at Satit Kasetsart University Laboratory School, International Program, in Bangkok, Thailand. Ivana's creativity is manifest through insatiable curiosity and eagerness to learn, and a desire to inspire students to find their purpose and passion.

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Overview

Grade 9 students created portraits of themselves out of magazine paper inspired by the works of the artists' Sandhi Schimmel Gold and Patrick Bremer. Upon completing the project, students became aware of how different art styles and the use of art elements and principles create an effect and convey the artist's ideas. The project was divided into these three tasks: learning about collage through history to the present day, testing and experimenting with the collage techniques, and producing the final piece. Through collage self-portraits, students expressed their personal identity based on the individual style, qualities, personality, expressions and interests.

SCHOOL CONTEXT

As part of the portraiture and identity unit, students made their self-portraits out of magazine paper. The lesson was executed with grade 9 students, aged 14, at Kasetsart University Laboratory School, International Program in Bangkok, Thailand. Kasetsart University Laboratory School, sometimes known as Satit Kaset IP is the public co-educational school which offers two programs: the regular program with classes held in Thai language and the International Program with English used as the main language in class. The school has a population of approximately 4800 students of which around 400 attend the International Program. At Satit Kaset IP, there are currently 27 Thai teachers, 41 foreign teachers and 39 non-teaching staff. The class size averages per class are 20 students in preschool, 30 students in grades 1 to 9, and 22 students in grades 10 to 12. The school's average socioeconomic status (SES) is high. Regarding the student cultural backgrounds, all of the grade 9 students were born in Thailand with the parents originating from the same country.

TEACHING METHOD

In the introductory lesson, the length of one 50-minute period, students were asked to discuss the meaning of identity and how identity can be expressed through art. They

were encouraged to explore the factors that determine a particular way a person behaves, individual beliefs, attitudes and values that a person holds, what a person thinks, feels, et cetera. This led them to a better understanding of themselves and their identity makeup which they, then, through the self-discovery expressed in their artworks. Students were introduced to collages by the American artist Sandhi Schimmel Gold and the English artist Patrick Bremer. We closely looked at art styles of these artists and what makes them similar and different from each other based on the type of paper they used, the way they cut the paper, and the shapes and size of the cut-outs and collages. We discussed elements of art (colour, shape, form, texture, space and value), and principles of design (emphasis, movement, variety, and harmony) and how they were utilised in each of the artworks.

For the warm-up activity, students were instructed to experiment with the paper collage technique by cutting the magazine paper into strips, regular/irregular shapes or tear it while focusing on the details, namely features of their face: eyes, nose and lips using a mirror. As a result, they were able to observe and discuss different texture effects that each of the paper cuts creates. Students flipped through the magazines to find the matching tones of the skin, and decided on the preferred method of cutting. While



Figure 1: Eye study, 2020 © Ivana Karlovcan

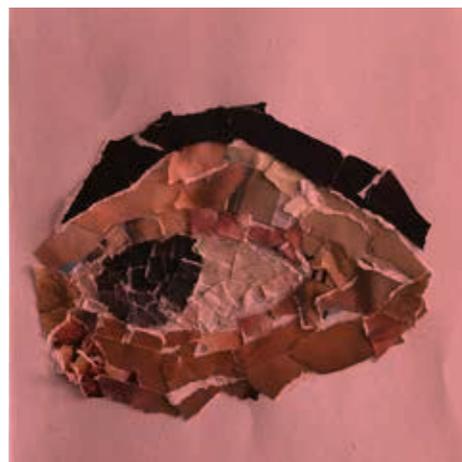


Figure 3: Lips study, 2020 © Ivana Karlovcan

varying the size of the cut-outs, they were able to make delicate collage areas in different tones around the facial parts. During this lesson, students learnt about the anatomy of the eye, nose and lips to become aware of the number of elements these parts consist. Later on, students were not only able to name them, but draw them accurately from memory.

The final activity was a self-portrait in paper collage. Students worked in collage to create a work of art that expresses their individual style and identity. They used HB pencils, erasers, drawing paper, magazine paper, scissors, glue sticks and printed photos of themselves.

The activity was completed in five 50-minute periods. Except for finding the magazine content with the right colours and tones, students included the words and

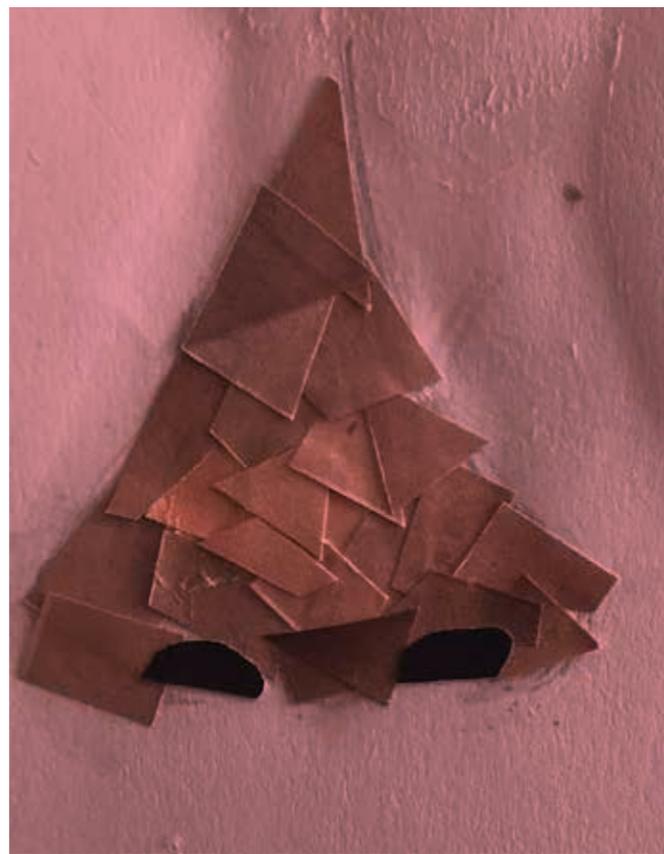


Figure 2: Nose study, 2020 © Ivana Karlovcan

pictures that describe them, the things they like, their personality, i.e., their identity.

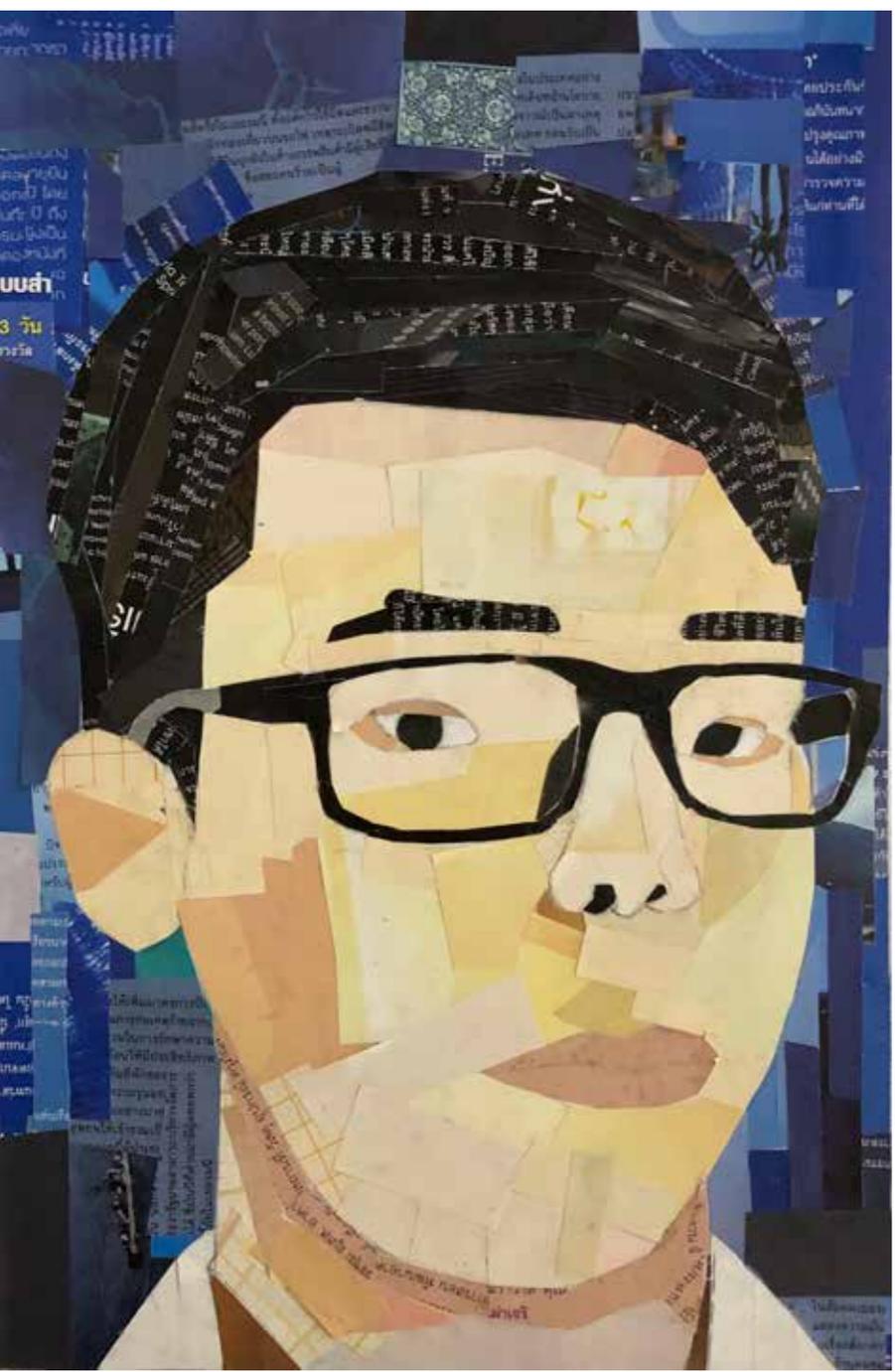
They first started with sketching their portraits with HB pencil, ensuring that the size of the head covers most of the space and that proportions are correct. They then started preparing their collages by cutting or tearing pieces of the paper into the appropriate shapes and sizes and gluing them to the drawing paper, making sure the cut-outs overlap, hence, there are no white gaps between them. They started working on the details of the face moving to the larger areas, such as the hair, neck and shoulders. The final step was to choose the background colour, the one that goes well with the portrait, and to add the images and words that describe students' identity.

We are currently living in the times of the COVID-19 pandemic, which affected peoples' lives worldwide in many ways; from school closures, stay-at-home orders, losses in national and international businesses, to wearing masks in public.

This project was executed after the lockdown restrictions were eased in Thailand, and when the school introduced the hybrid learning model. Students have not been communicated the option of creating their self-portraits with the protective masks on their faces, yet some of them included them.



Figure 4: Saran, aged 14, Thailand, 2020 © Ivana Karlovcan



Just like the artists throughout history made the works of art that reflect the era's socioeconomic and political challenges and ideas, students' masked self-portraits communicate the way they manage their thoughts and emotions, and document the time in their history.

Figure 5: Chayanat, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 6: Panirat, aged 14, Thailand, 2020
© Ivana Karlovcan

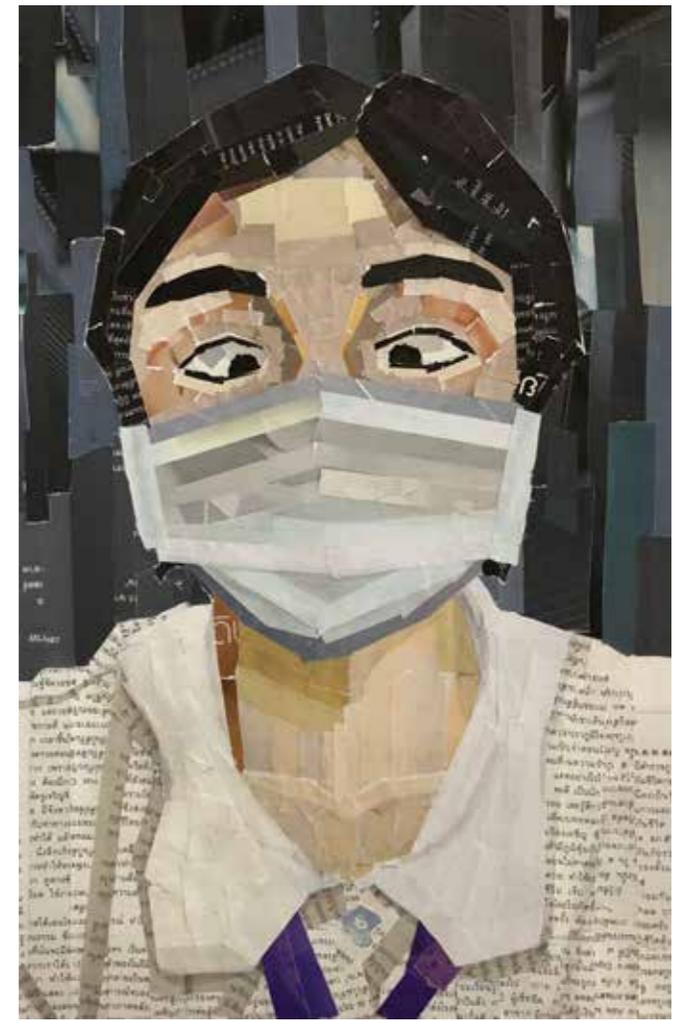


Figure 7: Parisa, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 8: Praj, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 9: Pobfun, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 10: Piyanee, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 11: Tean, aged 14, Thailand, 2020
© Ivana Karlovcan

“Wow! It’s me”: Creating the Hidden Self Through Pottery

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Overview

The story tells how the students in their last year of high school, under tremendous pressure from the college entrance examination, discover and reflect on themselves through making pottery and feeling liberated. This activity corresponds to two core competency of Taiwan’s Curriculum Guidelines of 12-Year Basic Education – “Spontaneity” and “Communication and Interaction”.

這是一個透過陶創作的療癒故事。一群在升學壓力下的高三生，在創作中探索、反思自己，獲得在現實生活的解放。這部分也呼應了臺灣十二年國民基本教育課程綱要中的自主學習和溝通互動兩大核心素養。

Figure 1: Yue Ting Tsai, the student and his pottery work. © Man Ti Huang 2019



Figure 2: Chian Wen Tung, montage and personal art description. © Man Ti Huang 2019



I planned a 12-week course. For me, working with clay and the process of creating pottery bring healing power that helps to improve one’s mentality. Building upon my personal experience, I also noticed that some students in Taiwan suffered from high pressure brought by the educational system’s competitiveness. Students faced the challenge of self-integration during the stage of adolescence. Through this project, I helped to deepen students’ self-understanding, guide them to explore the inner and external self, and aid them to reach self-integration.

Making potteries helped students improve self-awareness and boost their self-confidence. When the potteries were set,

students took their most bothersome or proudest inner personalities or outer traits as a guide for exaggeration and highlight. By using transforming, dimensionalizing, or trimming methods they fortified their characteristics. For example, one student who had been troubled by how she looked used the clay to exaggerate and enlarge her double chins and her body figure. Instead of being suffered from their people’s bias to her, she found the process funny and comical. Through the creation, the interpretation of double chins is no longer a negative symbol but a significant feature that presents her playful personality.

Figure 3: Yi Feng Huang, the student's pottery work based on her photo.
© Man Ti Huang 2019



I hoped students could accept and recognize themselves more in a genuine way through creating the works that triggered self-reflection. Via the transformation from the works, it removed the worrisome feelings coming from their physical or emotional features and allowed them to proudly tell everyone “Hey! This is me!”

After students’ exploration and presentation decisions, I provided them with slab building techniques such as cutting shapes, coloring concave and convex. They then decided how to add or remove clay to highlight specific features of their faces. Students then carefully added details, inspected the clay structure, and learned how to package and handle their creations with care before sending students’ work to kiln.

When the clay was glazed and fired, I designed a series of extended activities. First, the students carved fruit to express their understanding of the elements and principles of art and their creative thinking. Through such process, they learned how different art principles could present different feelings. Second, they had to package the products and to design personal logos. At last, we held an exhibition at the school anniversary celebration. I was deeply moved when one student told me that he never imagined that he could work with clay, examine his own identity, and show his work at an art exhibition.

The process of the 12-week project and samples of students’ works are illustrated below.



Figure 4: Chia Shiu Tu, using apples carving on pottery work. © Man Ti Huang 2019



Figure 5: Zhi Yu Lin, Xiao Zhu Fu, Xu Chong Wang (from left to right), using apples carving on pottery works. © Man Ti Huang 2019



Figure 7: Yi Feng Huang, logo design.
© Man Ti Huang 2019

Figure 8: Yi Feng Huang, product packaging.
© Man Ti Huang 2019

Figure 9: students from class 601, exhibition layout and planning.
© Man Ti Huang 2019



Figure 6: Yi Feng Huang, Yue Ting Tsai (from left to right), the principle of art and thinking out of box.
© Man Ti Huang 2019



Figure 10: Cai Hua Lin. montage and personal art description. © Man Ti Huang 2019



Figure 11: Yue Ting Tsai. montage and personal art description. © Man Ti Huang 2019



Figure 12: Chin Chia Hsu. the student and his work. © Man Ti Huang 2019



Figure 13: Hui Zhen Li. montage and personal art statement. © Man Ti Huang 2019



Figure 14: Bin Yu Wang. the student and his pottery work. © Man Ti Huang 2019

One student mentioned: *“Through pottery making, I feel like I can mold myself. I imitated Einstein’s face. I wanted to rationalize my madness in order to relieve myself from my oppressed life at that time”*. Another said: *“I wanted to take pottery making as an opportunity to represent another version of myself—an enthusiastic and passionate self. I put on a golden necklace and sunglasses to look fashionable, showing the part of myself that I dared not to let people see”*. And another student commended: *“I happened to be allergic when the picture was taken. I didn’t want to beautify myself. I thought it was funny to keep the mask on and the toilet paper stuffed in my nostrils.”*

The most common feedbacks that I got from students were that clay treated you the way you treated it. Even when

some pottery broke a little despite being attentive during the making process, students were still glad that they could have a usable plate made by themselves. Whenever I saw students show great enthusiasm and being positive with the results of their works, I was assured of the reason why I chose pottery as a medium. It was a precious opportunity for students to slow down and to bond with the material in this rapid digital era.

Moreover, I also held the curricula as workshops for art teachers and general public. To me, the promotion of art education is not only limited to school setting, but also outside of the school. I am glad to make people sense the healing power of pottery by seeing, touching and feeling.



Figure 15: . Chen Hua Yang, Ceramic plates created by the Yeh family(George, Li-Yan, Jason & Justin), Yu Fei Cheng, Yi Hsuan Lin, Ji Syuan Lin, Ya Chi Liu. (from left to right, top to bottom). © Jia Hong Gao2019

Acknowledgement

Special thanks to Mr. Lin Shi-Zhe’s assistance to develop the concept map of the curriculum.

Art Time: Pause for Subjective Collections

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Overview

Art Time is the time that I try to understand from the study and experience with students in the daily life of Public Schools. The *Art Time project: Pause for Subjective Collections*, part of this study presented itself as a possibility to offer students in the 6th year of Elementary School at Escola Estadual Adherbal de Paula Ferreira in Itapetininga, time in its qualitative aspect, based on contemporary art, especially in the poetics of Brígida Baltar and Bill Viola. Feeding on subjectivities, the project embraced the objective portion that involves the history of art and the life of students considered in Learning Situations, as a network of exchange, creation, sharing that affirms the experience of making, enjoying and knowing art.

Tempo de Arte é o tempo que procuro entender a partir de estudo e na experiência com alunos no cotidiano de Escola Pública. O projeto Tempo de Arte: pausa para coletas subjetivas, parte deste estudo apresentou-se enquanto possibilidade de oferecer aos estudantes do 6º ano do Ensino Fundamental da Escola Estadual Adherbal de Paula Ferreira em Itapetininga o tempo em seu aspecto qualitativo, fundamentado na Arte Contemporânea, especialmente nas poéticas de Brígida Baltar e Bill Viola. Nutrindo-se de subjetividades o projeto acolheu a parcela objetiva que envolve a história da arte e a vida dos estudantes consideradas nas Situações de Aprendizagem, como uma rede de troca, criação e compartilhamento que afirma a experiência do fazer, fruir e conhecer Arte.



Figure 1: Reservation box for Creation: Place to keep fragments – papers, figures, surfaces, pebbles, dry leaves, beads, seeds, small things to compose the tiny collection jars.
© Maria Jose Braga Falcão, 2021

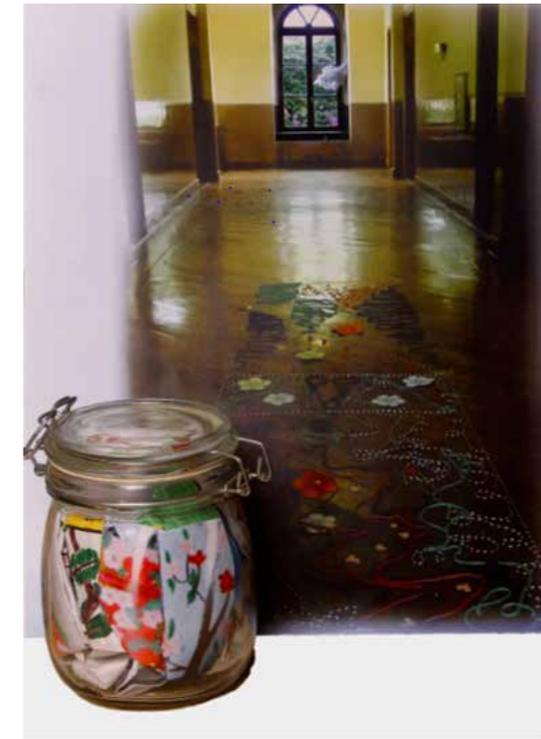


Figure 2: Monument Window: Designed by Ramos de Azevedo the Monument in question is the Architectural Ensemble composed of the Adherbal de Paula Ferreira State Schools; Peixoto Gomide and Fernando Prestes located in the city of Itapetininga, São Paulo, Brazil. © Maria Jose Braga Falcão, 2021.

Contemplating is not a waste of time! The window of the Adherbal de Paula Ferreira School encourages this procedure. Beautiful window! School Window Monument designed by Ramos de Azevedo. The look from the inside sees the square and the flowery spring.

The window became the center of interest for the look, the trace and the composition,

when the students settled down in the corridor to translate that enchantment into lines, shapes and colors. *Flowers in the Window*, now drawings were shared on the Wheel of Appreciation. The experience lasted four 50-minute class times, ending with an exposure.

In São Paulo State Schools, the time established for Art classes is two periods

of 50 minutes, once a week. Time controls our life at school as well. It is in this time, the time of clocks, accelerated and shallow, that contemporary society produces hasty ways of being and being in the world.

The time of art is the time that I try to understand from the study and experience with students from State Public Schools in the interior of São Paulo. Contemporary art underlies this process. Contemporary artists build territories of recreation and reordering of existence. Bill Viola, faced with the tremendous acceleration, proposes to us: less information in more time.

Brígida Baltar offers us expanded time by transforming everyday experiences of nature with an affective look. In this expanded time, the fog, the dew and the sea air are transformed and stored in small receptacles, which the artist calls symbols of an extended time in memory.

An affective look at everyday experiences allows us to make the experience of past classes last. *The Flowers in the Window* drawings were collected one by one and placed in tiny glasses. This procedure presented issues related to image composition: space, two- and three-dimensional shapes, transparency. The original drawings were preserved to provoke attentive eyes in other classes.



Figure 3: Flowers in the Window: in this Learning Situation, the drawing was considered for its quality of register that defies disappearance. In dialogue with the collage, the drawings *Flores na Janela* motivated other images, making past classes last among the students of the 6th grade C. © Maria Jose Braga Falcão, 2021



Figure 4: Collections of sunny Sundays: In the Wheel of Appreciation, we share sunny Sundays. The next task consisted of collecting offal, shapes and bright spots for representation. Remembering the moments at her grandmother's house, the girl collected flowers and wrote the word HAPPY on the label of her souvenir jar. © Maria Jose Braga Falcão, 2021

I requested a close look at the 6th B students accommodated in the video room. The images of Brígida Baltar have hidden details revealed when the artist leaves the house with a kind of backpack on her back to collect fog and dew. Curious faces watched the tiny glasses that the artist uses in her collections. Time was short for so many questions. The conversation continued into the next class.

The same sun on Sunday shone on Monday. "Teacher! Shall we go outside?" After this question came an endless row of chairs. Imagine the confusion! 36 kids walking down stairs, walking down the halls carrying chairs! Better stop! There was a procedure that made that gesture possible: Slow down! Carry the chair in such a way as not to cause damage. The thoughtful gesture perceives the space and sees the other.

In the *Appreciation Wheel* I asked: "What did you do on sunny Sunday?" Everyone spoke at the same time: "I took care of the sheep with my father and I felt tired and happy"; "I went to my grandmother's place and stayed in the room all day. I'm so bored!"; "Happy." "Watching TV all day with my dad." Tiredness...Joy... Boredom... Happiness! "How to represent these feelings?" The answers confirmed the importance of appreciating and reading Brígida Baltar's images in the video room.

In the following part of the class, the students explored the patio finds with the intention of finding small things to represent the sensations of a sunny Sunday.

According to Manoel de Barros (2003), *founding places* were holes that the Dutch, in their hasty flight from Brazil, made in their backyards to hide their treasures. And they are still treasures, the shiny pebbles, pieces of colored paper, flower petals, dry leaves found to represent tiredness, joy, boredom, the happiness of a sunny Sunday.

A student, Ana, showed us what she found: a piece of cellophane; the color of her grandmother's kiss.



Figure 5: Appreciation Wheel: Delimiting a field, the Appreciation Wheel is an orderly place that welcomes teacher and students. Mediated by art, the Wheel of Appreciation can reveal important questions for the trajectory of the Tempo de Arte project: pause for subjective collections. © Maria Jose Braga Falcão, 2021

She wrote the word happy on the label of her keepsake receptacle.

The collection of *Silence* began on the Wheel of Appreciation. A sheet of bond paper was passed around and gradually silence enveloped the environment. And is the silence noisy? John Cage responded with his work 4'33" (four minutes and thirty-three seconds). The students followed its performance in the video room. The musicians don't play a single note. Only the noises of the audience were heard.



Figure 6: Finds: These are places that remind us of backyards, where childhood hides its treasures. "According to Manoel de Barros (2003) 'Finds' remind us of the holes that the Dutch, in their hasty flight from Brazil, made in their backyards to hide their gold coins." © Maria Jose Braga Falcão, 2021

The silence of the instruments lasts from the conductor's entrance to the applause: 4'33".

At the end of the concert by John Cage Abner, a 6°B student introduced us to his favorite object: the saxophone. Luan, his colleague held the score. Earlier, João demonstrated on the board what he had learned in music class. Proudly, João drew on the blackboard: the pentagram, treble clefs, F and C and the main notes.

Experiences leave traces. In addition to the records, the memories of the class were kept in small glasses.

The next class, in 6th C, started at 4:45 pm. I observed the profusion of voices and gestures. A mess! I distributed the material. The children's agitation continued until their hands touched the clay. The modeled figures referred to the painting 'A Caminho da Festa' by José Antônio da Silva.

The *Learning Situation* of collection called *Minimum Monuments* involved 6th grade students in the process of collecting clay figures made in the previous class. The modeled figures, some colored with gouache, were placed in tiny glasses along the traces of the experience of artistic work in contact with shared materials and knowledge. And how did all this fit in such a small glass?



Figure 7: Collection time: Collection time is the time of desire: going to the patio where the sun shines and ants walk on the white sheets of the notebooks. Also, under the sun, the students saw bright spots in the yards, which, when seen closer, turned into seeds or colored pebbles. © Maria Jose Braga Falcão, 2021



Figure 8: Collections of Silence: The experience begins when the classroom is filled with silence. In this silence it is possible to hear the sounds of butterfly wings, birds jumping in trees, a delicate sound of the wind... © Maria Jose Braga Falcão, 2021

On March 27th, one of our colleagues played the sax, several songs, and taught everyone how the important parts work and the care that we have to be and how to clean and how the sax works. other important things

(JOSÉ, student. 6th A, on 03/27/2013)

Miniaturization and the microcosm interest the child by the mystery, by the unexpected, unknown and dark. Small things establish a relationship of intimacy and belonging with the child. In some school contexts, small formats meet an eminently practical issue that is recurrent in the teaching of art at school and which consists of two opposing pairs. Which are: number of students and amount of material available; number of students and spaces available to accommodate the results of the proposed learning situations.

In the *Art Time* project: pause for subjective collections, miniaturization is considered in some Learning Situations. Small notebooks

On this day we had the opportunity to meet the great artist José Antônio da Silva who is a painter and writer. But for me the best of all was when we created stories watching the painting called: On the way to the party. Unfortunately we only had one class for that.

(MARCOS, student. 6th C, on 06/14/2012)

are invented to draw, paste figures, color, record stories and events. Precious records shared on the *Wheel of Appreciation*.

The creative process can modify the time of experience in everyday life. In view of what was presented, it is worth saying that I always considered it necessary to reflect on the questions that emerged from the practice with the students: Could the collections start from an inventory of ideas on a certain topic? How to think of possible ways to reveal the nostalgia, sadness, joy and silence collected? How to build thoughts considering residues, traces, and small things? How to welcome Insignificances that look at us and summon us to think?

Flowers in the Window; Sunny Sunday; Silences; Past Classes; Minimum Monuments, Feelings, among others, consist of *Learning Situations* of collections developed in the extended time of the experience, a way of interfering in the time established for Art classes at school. Resorting to the contemporary poetics of Bill Viola and Brígida Baltar, among other artists, aimed



Figure 9: Miniaturization: Small Formats are easy to store and hide and promote care with what you are doing. Small formats summon a body attitude that implies the calm necessary for restrained and attentive movements. © Maria Jose Braga Falcão, 2021

at the significant presence of the student in the *Learning Situations* developed in the space and time of the school routine.

By cultivating the time for art, we cultivate creation as an occupation of the sensitive, an attitude in line with the unfinished and the desire to become and vibrate again and again. There is at this time something of the active and present life in the child's attitude: a constant and irrepressible joy.



Figure 10: Past Lessons: Collecting past lessons consists of collecting traces of a past that pulsed looked with the hope of being transformed into something new. Residues of pencils, erasers, candy wrappers, colored pencils, anger, fears, mess, hidden things. Traces that reveal themselves as possibilities for creation. © Maria Jose Braga Falcão, 2021

I'll tell you how we started the class. The first thing we did was create images with our feelings. The teacher asked what bothered her the most and what made her angry. I said it was my curly hair.

(NOEMI, student. 6th B, on 04/03/2013)

This collecting glass expresses the feeling. Feeling is love and passion, these flowers were picked in the school garden, the color red expresses love and the flowers are delicate, the love agent made in honor of two people in our room. But I won't say it because it's a secret.

(CLARA student. 6^oC, on 11/6/2013)



Figure 11: Modelling with Clay: The intentional slowness in learning situations in Art is evident in the miniature works. Handling small-sized objects requires a different body attitude, and calls for other modes of expression. Working with clay, resizing the size of the modeled shape, poses other questions when making art. © Maria Jose Braga Falcão, 2021



Figure 12: On the way to the Festival: Shared experience: "Today we went outside to do the Appreciation Wheel". In the center of the circle was the image of José Antônio da Silva that showed the painting of A Caminho da festa. © Maria Jose Braga Falcão, 2021



Figure 13: Minimum monuments: Miniaturization and the microcosm inhabit the child's thoughts and it is related to the taste for the mysterious, the unexpected, the unknown and the dark. For everything that lurks but cannot be seen and indicates a mysterious relationship with objects. © Maria Jose Braga Falcão, 2021



Figure 14: Small notebook: In the Tempo de Arte project: pause for subjective collections, miniaturization is considered in some Learning Situations. Small notebooks are invented to draw, paste figures, color, record stories and events. Precious records shared on the Wheel of Appreciation. © Maria Jose Braga Falcão, 2021



Figure 15: Small Stories: The encounter between drawing and collage makes the event last. The Learning Situation is completed in writing. Following fragments of Short Stories invented from the events of the July vacation. © Maria Jose Braga Falcão, 2021



Figure 18: - Mess in the Room: Traces of a before that pulsed are seen with hopes of being turned into something new. After class, we collected memories in a context impregnated with marks of the experience: pencil residues, chalk dust, candy wrappers, colored pencils, mess, harmony and joy. Insignificances provoking the careful look. © Maria Jose Braga Falcão, 2021



Figure 17: Collects of Feelings: To represent. lightness, joy, passion, pain.. The students used fragments captured in the Breeding Reserves boxes and in the yards. On one of the labels is written: "Happiness... on a March day making a flower rug in the school hallway." © Maria Jose Braga Falcão, 2021



Figure 16: Collections of little angers: In the feelings that emerge from the reports in the Appreciation Wheel, the corporeal dimension of the experience has a physical character, of experimentation. Sharing feelings is to make each other participate in this sharing. It corresponds to what Jacques Rancière (2005) calls the Sharing of the Sensitive. © Maria Jose Braga Falcão, 2021



Figure 19: Collection: leak in Guilherme's wallet. These small collection bottles are, in a way, reports. Include inscriptions. They can be interpreted in the same way as speech and drawing. An enlarged and careful look can perceive the pulsating imagination of the child inscribed in these tiny collection bottles. © Maria Jose Braga Falcão, 2021



Figure 22: Self Portrait: 6th degree Students of Elementary School Adherbal de Paula Ferreira School Itapetininga -São Paulo – Brazil © Maria Jose Braga Falcão, 2021



Figure 20: Box of Secrets: Space for the fruition and creation of the sensible. The importance of these collections is in the dialogue between the people involved, in this case the 6th year students, when touched by the subjective and unique experience. Immersed in the experience, students can attribute their meanings. © Maria Jose Braga Falcão, 2021



Figure 21: Collections of Hidden Stuff: Inventing enlarges the world! Luana's special lens was needed for that: [...] In this binocular, there's a photo of the play Clara quer a lua, which we staged last year". The play tells the story of a princess who got sick because she wanted the moon. The memory of the piece stayed inside this glass. (LUANA, student 6º C, on 06/15/2013). © Maria Jose Braga Falcão, 2021



Figure 23: Sensitive collection Portfolio: Document Containing records, fruits of the dialogue between the makers of history: an art teacher and her students in the 6th year of Elementary School at a State Public School in São Paulo. Inserted in time, cultivating ideas interested in joy and invention, to achieve what remains today in the content, in the form, in the color and in the ways of making the delicate memory receptacles, which live and resonate inside this dream-keeper object. © Maria Jose Braga Falcão, 2021

Translucent and Opaque

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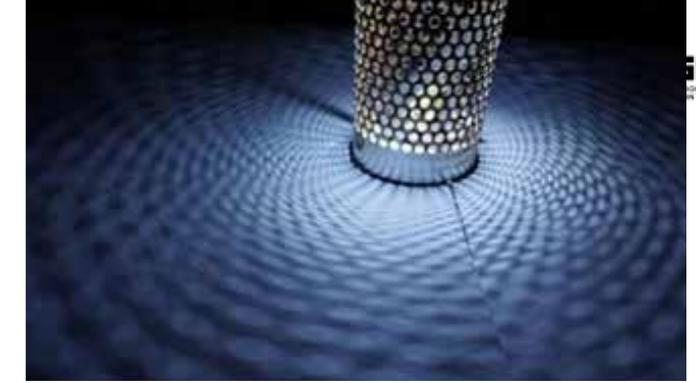
Overview

We are all a little translucent and a little opaque. In our workshop at the Municipal Institute for Education through Arts (www.imepa.edu.ar), Buenos Aires-Argentina, we have a subject called Media and Social Expression where we work a lot with light and the way in which it passes through objects. Through shadows, we detect colors and textures. In this exploration task, the participants learn –and play– to look and be looked at, to share their exploration and learn from one another. We are exploring the desire to enlighten, expose, or hide ourselves a little.

Todos somos un poco translúcidos y un poco opacos. En el taller del Instituto Municipal de Educación por el Arte (www.imepa.edu.ar), en el área de Medios de Comunicación y Expresión Social, trabajamos mucho con la luz y su modo de atravesar los objetos. A través de las sombras, detectamos colores y texturas. En esa tarea de exploración que se vuelve sensible, también juegan los participantes a mirar y ser mirados, a compartir su exploración y aprender del otro, vamos indagando en el deseo de iluminarse, exponerse, o esconderse un poco.

#video-installation

Figure 1,2: Exploration of openwork objects
 © Mercedes Sánchez, 2019



We rehearse ways of creating art in groups with teenagers (age 12-17), which is not easy in a world that celebrates individualism. It is our aim to generate a new, unique image, full of diverse contributions and fix it steadily on a surface. This surface takes us to the history of the media, of the records.

It is all about learning to tell a story ourselves without it being told by others. This is a photographic or audio-visual story that becomes the identity of a group at a certain moment and in a particular space. It is an expressive search that enables us to access other forms of communication, when words are not enough or escape us. From the role of teacher, it is about accompanying these processes, fostering the development of autonomy, creating conditions of safety and appropriation, which together, allow participants to be a little more permeable to light, discovering their own shadow.

We work from observation and experimentation with light and shadow, which seems central to the development

of different techniques that can be approached from our field. With the appropriate complexity in each case, groups of children and young students participate in various projects that result from the mix of their curiosity and diagnosis. Each exercise can take 3 or 4 encounters.

The images refer to the different activities carried out in our institution and in our workspace, which consist of a large classroom with laboratory equipment. The laboratory has a photographic enlarger, red light, chemicals and trays. Moreover, on several occasions, we enjoy working in an integrated way with other creative areas such as art, theater or music. Proposals and ideas are coordinated with the team of each area that accompanies and helps in development of such proposals, both conceptual and material. These activities correspond to different moments of a larger sequence or project that can lead to various products.

Stop Motion

From the exploratory stage, we move on to the production of an idea. On some occasions, as these images show, we work on backlight tables with colored cellophane paper and opaque black cardboard. We generate abstract and figurative images, as well as silhouettes.

We design a sequence of photographs to later produce a stop motion animation. This allows us to add time, movement and probably sound. In

addition, the process of the audiovisual fosters group organization through the assignment of tasks that will result in a product in which each one must do their part, thinking of others, in a coordinated way. Cooperation is key. The contribution not only of each area (sound, recording, lighting, animation), but each individual perspective, each creative contribution, returns in a unique experience, a new product resulting from the encounter. The process of learning with others is worthier than any result.

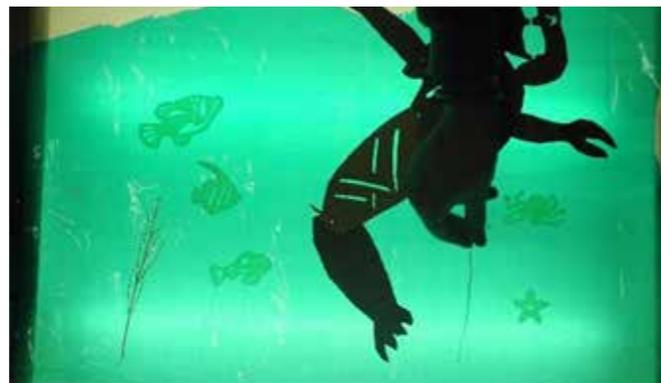


Figure 3, 4, 5, 6: Backlight tables stop motion
© Mercedes Sánchez, 2019

Photogram

Another possible –and deeply magical– outcome is the making of photograms. Departing from the recognition of the effects of light, we put together an image on a photosensitive paper. Each colored material is translated into a level of gray within the frame; in this way the opaque, the translucent, and the textures and densities of objects are shown.

Objects leave their mark due to the chemical reaction resulting from the contact of paper with liquids. In the laboratory, intimate, with red light, the image appears as a ghost on the paper. The photographic image is developed, washed and fixed. The astonished eyes, the open mouths... The surprised reactions never ever fail.



Figure 7, 8, 9, 10: Working with photosensitive paper in the laboratory
© Mercedes Sánchez, 2019

Video Installation

We aim to think of other projection devices that are different from the usual ones. Images pass through, and have an impact on, the body and the space. They flood our senses.

It is about involving the body in the audiovisual, its mark, its contour or the layout for display. The fabrics multiply

the screen and provide habitable spaces. A narrative account is not expected in this situation; however, it is not eliminated. Rather, it is important to generate experiences that are treasured in a reservoir, ripe for articulation with future ideas.



Figure 11, 12, 13, 14: Audiovisual projection over body and fabric
© Mercedes Sánchez, 2019

Conclusion

Experimenting with light and shadow is a basic observation exercise. The complexity and availability of materials to approach this observation are endless. What happens in the classroom cannot be repeated. Each group, through the contributions of each individual, transforms the task into a different experience that cannot be replicated. Teachers are involved and play a part as well. They wait, watch, propose and watch again.

The collective work promotes different experiences and products as well as caters for the possibility to see another partner in action and learn from them. Maybe the challenge is to take this practice and apply it to everyday life. In the learning process the participants deepen their understanding of the use of light as an expressive element and can recognize the impact of light and shadow in their own environment.

At the end, the light slowly turns on; sometimes there are students making a round, sometimes not. Words try to translate the visual and bodily experiences. Someone may not say anything. There are also those who, that night, before going to sleep, observe the light that enters through the window or, in the morning, the shadow on the curtain. And they cannot stop doing it.

Colorful Pictures: Creative Plant Dyeing

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Overview

Plant dyeing, also known as “vegetable dyeing” or “natural dyeing”, is a handicraft technique that involves a series of processes from plant collection, extraction of dyes to coloring. Grade 9 students learn about dye-able substances (such as cloth, paper, food, etc.), plant dyes (such as plant roots, stems, fruits, peels, flowers, leaves, etc.) and dyeing methods (such as painting, boiling, cold dyeing, etc.). They extract dyes from plants, and hand-dyed cloth. The process of plant dyeing is complicated and requires a long wait so it helps to cultivate students’ patience and perseverance in craft creation. During the hands-on and fun process, students learn to explore, observe, work together, and share their creations with others. With an eco-friendly attitude, students apply aesthetics in life, develop new ideas, and appreciate the charm of plant dyeing.

植物染，亦稱作「草木染」或「天然染」，從植物採集、萃取染料到上色等一系列工序將被染物進行染色的手工藝技術。九年級的學生透過認識可以染色的物質(如布料、紙張、食物等)、植物染材(如植物的根、莖、果實、果皮、花、葉等)和染色方法(如塗染法、煮染、冷染等)，從植物提煉萃取染料，進行手作染布實作。植物染製作過程繁複，需長時間等待，藉此培養學生對於工藝創作的耐心與毅力。實作歷程中學生學習探索與觀察的能力，大家一同合作學習完成作品並相互分享獲得樂趣。以友善環境的態度，學習生活美學之運用，展現植物染工藝文化新意與魅力。

My school places great importance in humanities and arts education. In order to encourage students and make them more willing to participate in art creation, the school has exhibited students’ works in many places on campus.

This curriculum was designed for the ninth grade students. The interest in learning plant dyeing was triggered by the discovery of dyed plants. To beautify the environment, the school asked workers to trim the trees on campus. And the branches and green leaves left behind were cleaned up by the students.

While students were cleaning up the pruned branches and leaves, one asked “*What else could we do with these branches and leaves, instead of burning them and causing more air pollution?*” Students responded with various answers: “*Let’s make a slingshot!*” “*Tie into balls!*” Suddenly one student asked: “*Teacher, there is red juice from the crushed fruits over there. Could the juice be washed off if it was stained on the clothes?*” After thinking for a while, I asked them “*Have you ever heard of plant dyeing?*” Immediately they said yes. Students responded: “*I did DIY plant dyeing while traveling with my family.*” Students asked: “*How to dye?*” It was obvious that students were very interested in learning more about plant dyeing. Therefore, I came to realize this could turn into a fantastic learning experience because they were so curious and motivated.



Figure 1: Students entered the school celebration venue with their unique plant dyeing works. © Chung Feng Ma, 2020

In the end, 460 ninth grade students participated in the plant dyeing activity and shared their final results at school. This curriculum guided students to learn life aesthetics, be eco-friendly, develop new ideas, and appreciate the charm of plant dyeing craft culture. The curriculum also taught students how to transform garbage into artworks. Because they learned the concept of symmetry and geometric composition in previous lessons, they also applied prior knowledge in their dyeing works. Overall, students not only express enthusiasm for art creation but show respect while appreciating art works.

Their motivation to learn and enthusiasm for the creation and plant dyeing were evident. (Figure 1)

There were 17 classes involved in the project. In my visual art class, students discussed and decided the dyeing color for each class. (Figure 2) Students worked hard to research the internet and shared related information about plant dyeing in groups.

To create a wonderful experience for students, I used what I learned in the dyeing workshops and consulted dyeing

experts with regard to the process and techniques of blue dyeing and plant dyeing. I also worked with teachers of other subjects before teaching, such as asking the history teacher about the history and origin of early plant dyeing in Taiwan. In addition, I also learned about acid-base neutralization, oxidation, reduction and other related knowledge of plant dyeing with teachers of physics and chemistry so that students can clearly understand the process and principle of plant dyeing. (Figure 3)



Figure 2: Students decided the dyeing color.
© Chung Feng Ma, 2020



Figure 3: The teacher showed the plant dyes examples to the students. © Chung Feng Ma, 2020



Figure 4: Teacher explained the processes of plant dyeing with the chain-boiled square hanging at the back of the classroom. © Chung Feng Ma, 2020

In class, I introduced Xunzi (荀子), who was a well-known thinker in ancient China.

- “Xunzi pointed out that cyan comes from blue, but better than blue.”
- “What does cyan mean?”
- “What does blue mean?”
- “Nature offers the best natural pigment. What are the examples of daily utensils or food made by natural dyes?”

From this curriculum, students came to realize that mother nature offers the best natural pigments. Our ancestors learned to use it for food, utensils, and all kinds of handicrafts. (Figure 4)

In the art class, students used natural materials to soak, boil, and soften the raw materials. They used natural flowers, grass, trees, stems, leaves, fruits, seeds etc. They also used mordant, creatively tied, cooked the cloth (Figure 5) or applied cold dyeing method (Figure 6). Students discussed how to use the pruned branches and leaves for plant dyeing by observing plants that can be found everywhere. Students combined their life experiences, understood the meaning of cultural heritage, appreciate art innovation and the sustainable usages of environmental resources. (Figure 7) Plant dyeing is a creative way to connect the nature and environment. (Figure 8)



Figure 5: Students boiled and dyed square towels with plant dye solution. © Chung Feng Ma, 2020

Figure 7: Group photo after finishing plant dyeing works. © Chung Feng Ma, 2020

Figure 8: Students were dancing into the school celebration venue with the scarf they made. © Chung Feng Ma, 2020



Figure 6: Students put the square towel soaked in blue dye solution to fully redox layer by layer. © Chung Feng Ma, 2020



In the process of artistic creation, communication and coordination, students helped each other and developed teamwork skills. (Figure 9) After the class, students were interested in searching for even more related information on the internet. And they utilized the binding skills and tried to do plant dyeing using the plants found in the kitchen or at the backyard etc. They applied and practiced what they learned in class, and showed their aesthetic awareness and literacy in life (Figure 10).

A student shared with me after the course: I appreciate students' feedback. What they shared encouraged me to continue working on this job.

“Teacher, I saw a handful of sweet potato leaves at home after the class. I did a plant dyeing with my mother. Wow! Sweet potato leaves could also be a material of plant dyeing!”

Figure 9: Students learned from each other. © Chung Feng Ma, 2020



Figure 10: Students are amazed and delighted by their work! © Chung Feng Ma, 2020



Improving the Aesthetic Deliciousness of School Lunch Through Food Plating

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Overview

Taiwan has dedicated to the promotion of the aesthetic and design curriculum innovation program for years. The aesthetic education program is intended to cultivate students' aesthetic literacy in daily life. On this account, this curriculum aims to cultivate students' aesthetics even during lunchtime since Taiwan's students are offered a school lunch every day, but there is less aesthetic literacy regarding the food taking and arrangement on the plate. The teacher has pondered whether it is possible to enhance the aesthetic of the food through the aesthetic plating purposefully and appropriately for students to perceive the importance of the plating.

臺灣近六年致力推行美感與設計課程創新計畫，期能建立學生的生活美感素養。本課程設計的教學動機，緣起於學生每天在校食用營養午餐，但是普遍缺乏取餐擺盤的生活美感素養，教師思考是否能透過合目的及合宜的美感擺盤方式，提升飲食的美味好感，讓學生覺知擺盤美感的重要性。

Taiwan has been dedicated to the promotion of the aesthetic and design curriculum innovation program for years. Through aesthetics education, the following six major elements and principles of design have been emphasized including color, proportion, composition, texture, structure and construction, and the aesthetic education program is intended to cultivate students' aesthetic literacy in daily life.

Unlike traditional art education, the new aesthetic education has introduced the “*flipped teaching*” method into the classroom, hoping to guide students to not only spontaneously discover the aesthetic issues in their living environment, but also find the solutions through analysis and surmise that can further help improve their own lives and beautify their environments.

On this account, this course is motivated to cultivate students' aesthetic literacy even during lunchtime since Taiwan's students are offered a school lunch every day, but there is little aesthetic awareness regarding the food taking and plating. I have pondered whether it is possible to enhance the aesthetic of the food through the aesthetic plating purposefully and appropriately for students to perceive the importance of the plating.

Food culture involves an aesthetic heritage, which is based on the accumulation of life experience. From utensils containing

food to the dining environment, all of the small and big details are a presentation of aesthetics. Therefore, the core concept of this curriculum is: “*How do we make school lunch more aesthetic through food plating?*” Through the analysis and integration of aesthetic elements of food plating, students are guided to establish the connection between food plating design and aesthetic facets, and internalize the acquired aesthetic literacy into habits and implement them into their daily lives.

This course is designed for 14-year-old second-year junior high school students. The teacher prepared briefings, study sheets, photo cards of school lunch, whiteboards for group discussions, drawing paper, paint utensils, and feedback sheets before class.

This course structure was divided into six elements and principles of design:

- (1) “*Is It an Aesthetic Structure*” introduced the lunch of different elementary and junior high schools and guided students to analyze the aesthetic elements of three-dimensional compositions.
- (2) “*Why is it an Aesthetic Structure or not*” used cards of food ingredients for students to analyze food plating and guided them to analyze the characteristics of food ingredients and aesthetic elements.

(3) “How to Improve the Aesthetic Structure” guided students to think about and discuss how to enhance the aesthetic deliciousness of school lunch through food plating.

(4) “Aesthetic Analysis of Good Compositions” invited students to draw a sketch of the school lunch plating with design thinking concept.



Figure 1: The students discussed and analyzed the aesthetic elements of three-dimensional compositions. They explored the mistakes that led to an ugly composition and also the arrangements that made a beautiful composition, which helped them to understand the host-guest relationship of a good three-dimensional composition. © Chiu Min Fang, 2019

(5) “Practice School Lunch Plating” allowed students to practice how to plate real food ingredients with school lunch.

(6) “Aesthetic School Lunch” enabled students to do different ways of school lunch plating for five days and share their aesthetic experience with others.

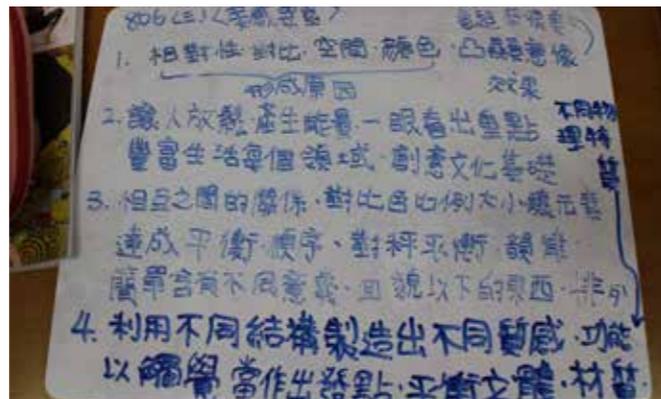


Figure 2: By analyzing the cases of school lunch plating through the organization, classification, and summarization of food plating, students explored the principles and techniques of plating. They understand the aesthetic sense of the three-dimensional composition. They further drew the grids of the plate in red pen and wrote the color distribution of their plating. © Chiu Min Fang, 2019



Figure 3: Students were encouraged to explore the relationship between the aesthetic sense of the food and its proportion, structure, color, composition and texture. They summarized the design principle of point, line and generalized the relationship between plating and deliciousness. © Chiu Min Fang, 2019



Figure 4: Students composed commentary as special correspondents for school lunch, using design thinking to draw the sketch of school lunch and share the food ingredients and the connection with aesthetic plating. © Chiu Min Fang, 2019



Figure 5: Students were reminded that the use of different food utensils could also improve the level of plating aesthetics. They were asked to take the challenge of using different pattern for school lunch plating for five consecutive days.
© Chiu Min Fang, 2019



Figure 6: By using the ORID Method (Objective, Reflective, Interpretive and Decisional), students reflected on their learning process and shared their aesthetic experience of food plating with others.
© Chiu Min Fang, 2019

From the students' feedback, it can be confirmed that this course helps them establish the aesthetic literacy of food taking and plating in daily life.

One student stated that in the past, he always stacked the food randomly and even messily on the plate. Through the learning process of this course, he realized that the first step to making school lunch look delicious was to arrange the order of the plating grids. One student said that from the learning sheet of "*Being Hungry for the Deliciousness*" and the unboxing of food ingredients, he learned the color matching of food ingredients and the good composition and proportion of food ingredients on the plate, gradually figuring out the principle and method of food plating.

In another student's feedback, he mentioned that the aesthetic plating

method learned from the course could be used in future different occasions, such as camping, picnic, eating at home, or taking a beautiful photo during afternoon tea.

One student said that as plating could affect appetite, it was important to make school lunch looks delicious with a higher value through food plating. There was another student who also stressed that he would share what he learned from the course with others, especially his mother, making food look more delicious through plating.

From students reflected on their learning process and shared their aesthetic experience of food plating with others. They were expected to internalize the acquired aesthetic literacy into actual habits and implement them into their daily lives in the future.

Basic Elements of Design: Re-creating “Las Meninas”

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Overview

“Las Meninas”, the famous Velázquez painting, was the principal backbone of this art work. Points, lines, forms, textures...were the basic elements of the design language that we used to re-create the master piece. Groups about four/five kids interpreted the different characters of the painting (Velázquez, Meninas,...) using points, lines, textures,... They worked with concepts as composition, scale and so on. They also investigated about Velázquez to understand the author, the period and the painting and also designed baroque costume's inspired on the period. The results were fantastic.

“Las Meninas”, el famoso cuadro de Velázquez, es el elemento vertebrador de este trabajo. Los elementos básicos del lenguaje visual (punto, línea, plano,...) se utilizaron para recrear la obra. En grupos de 4/5 alumnos interpretaron los distintos personajes del cuadro (Velázquez, Meninas,...) usando los puntos, las líneas, las texturas, ... Se trabajó la composición, la escala, etc. Investigaron sobre Velázquez para entender al autor, el periodo y el cuadro. También diseñaron vestuario de inspiración barroca. Los resultados fueron fantásticos.

“Las Meninas”, by the famous Spanish painter Diego Velázquez (1599-1660), is the backbone of this art activity, titled *Basic elements of design: re-creating “Las Meninas”*. The project was developed during the first term of academic year 2011-2012 at a public high school in Mos, a rural area close to Vigo, one of the big cities of Galicia in North West Spain.

At that time, we could classify the area as disadvantaged due to the lack of good public transport to facilitate mobility and access and to the socioeconomic background of a significant portion of student population with low income, living in monoparental families, migrants (mainly from South America, China and Morocco) and different levels of ability.

Sometimes, as formal education teachers we have to deal with problems related to the lack of interest from some of the student body, specially those with a history of academic failure, that find the official curriculum boring and far from their interest.

In that particular academic year I taught Arts in two different groups of 15/16 year-old teenagers (4th year of Secondary School in Spain, equivalent to 10th grade in the US system); and “different” was indeed the appropriate adjective to describe both. One of them was curious and industrious, the other one was apathetic and some of



Figure 1: Infanta Margarita © González Crespán, 2020

these students showed a lack of interest about academic skills. These two different attitudes to the same subject concerned me. So I started to look for alternative solutions: my goal was to be able to involve both groups in the activity and encourage them.

One of the corresponding units in the Arts curriculum is “Basic elements of design: point, line, form and texture”. For me, this was a good starting point to try to stimulate students by explaining these foundation concepts for the study, appreciation and analysis of art; however, in the process of teaching, I could feel some of the students disconnected during the theory classes so I had to do something to activate them again.

I was told by a colleague there was an interesting education tool called *Webquest* so I started to investigate about that. *Webquest* promotes students to look for information about a subject or task using the internet. This can be a powerful tool that, at least at the beginning, should be guided by the teacher by providing them with appropriate pre-selected addresses to gather the information from.

Because of my interest in art and also in art history and my belief in the benefits of combining both for the learning of art basics, I thought a good way to hook all of the student’s attention could be to create a *Webquest*. A painter or an art work could be the channel to start practice with those basic elements of design while they could also learn something about art history.

Unfortunately, working with *Webquest* demanded a learning time I did not have so I decided to work concurrently the



Figure 2: Velázquez 1 and Velázquez 2 © González Crespán, 2020



Figure 3: Dog © González Crespán, 2020

theory and practice using the resources I had close at hand: a powerpoint presentation inspired by the notion of *Webquest*.

In that presentation, my teenage students were given the opportunity to become detectives since they had to solve a mystery. I applied the *Webquest* “searching mode” to a powerpoint style, combining perfectly the artistic concepts with the history of art.

Following the model of Sherlock Holmes, my students turned detectives were given a series of simple questions to answer: Who was Velázquez? When did he live? Who were “Las Meninas”? Who commissioned the art work? What were the influences in this painting? How did it influence and inspire other artists? I also suggested links for them to find information.

The learning process was divided into several different sections, combining group and individual activities as well as varied assessment systems: murals, test, written essay and, as a wrap-up, the design of wardrobe inspired in the Baroque period; as detailed below:

- Mural: This was a team activity with groups comprising four or five students. Each team had to solve the mystery and then interpret the different characters in the painting (Velázquez, the Meninas,

Mari Bárbola, Infanta Margarita, the Dog, ...) using points, lines, textures,... after all this was an Art class and they had to apply the basic design elements explained. We had to adapt the space of the class every 50-minute session: to assemble tables to room the supports we were working on, to prepare the materials, to work on the art pieces and before the bell rang, to tidy everything up for the next group.

The first issue they had to deal with was the scale of the figures (each group one character): we were working in a big cardboard support (the pieces measuring about 2x1 metres) that had been previously glued, covered with newspaper and partially painted. They drew a squared grid on the supports where they translated the figure selected by drawing lots. Once they had the figure they started to paint using the basics.

They experimented with a lot of materials: cardboard, charcoal, felt pens, tempera paint, acrylic paint, chalk, newspaper, paper, tippex, foam. The composition had a premise: they had to apply all the concepts about design we had learnt: points/dots, all kinds of lines, forms and of course the textures that could be obtained by mixing all of them. They had to experiment with multiple possibilities.

They painted, drew, made collage,...and combined different techniques to make their portraits.

- Test and essay about Velázquez and “Las Meninas”: They also took a test about basic elements of the design work and they had to write an essay answering questions about the painter and the painting (Who, When, Where,...).
- And finally, they were assigned an individual activity to present and discuss Baroque wardrobe inspired by the clothing in the painting. At this stage they designed costumes on the Baroque period using materials to paint them such as waxes, watercolour pencils, graphite pencils, felt pens,...



Figure 4: Isabel de Velasco © González Crespán, 2020



Figure 5: María Agustina Sarmiento © González Crespán, 2020



Figure 6: Mari Bárbola 1 © González Crespán, 2020



Figure 7: Mari Bárbola 2 © González Crespán, 2020

The results were fantastic and they worked with concepts as composition, scale and design to place the figures on the background.

The theory part made them investigate about Velázquez and “Las Meninas” in order to understand the author, the period and the painting. I was very pleased with the results and so were they.

And it was indeed stimulating, even for those showing less involvement and interest at the beginning.

Actually, the work was so impressive that the Head of the School decided to place the results in the walls of the High School, where they still are nowadays, almost 10 years after.

The students felt their work was appreciated and this feeling reinforced their self-esteem. Years later, I met one of these students who told me she still remembered the information she had collected about Velázquez and “Las Meninas”.

I had reached my goal!

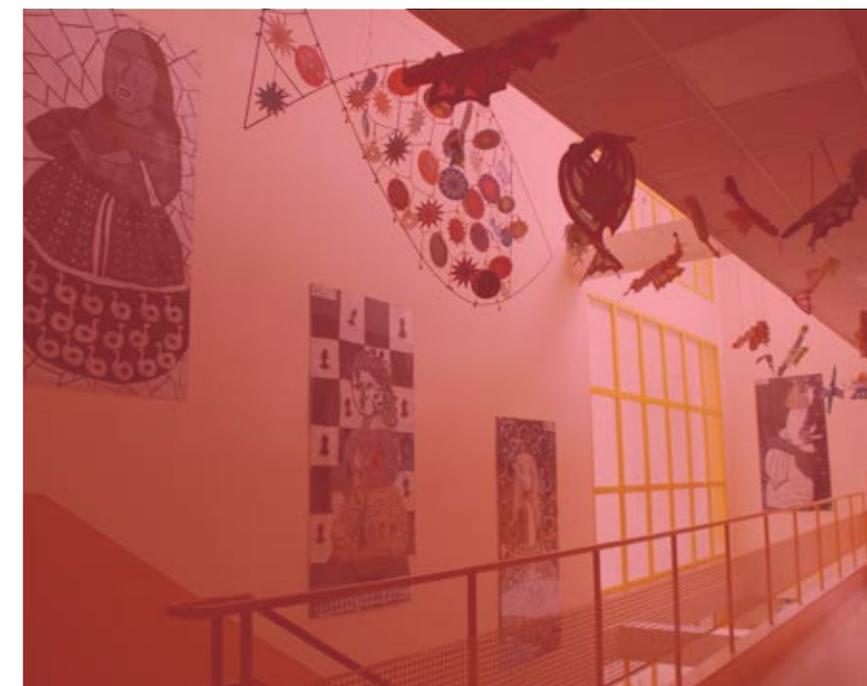


Figure 11: General view stairs © González Crespán, 2020

Figure 8, 9, 10: Baroque wradrobe 1, 2, 3 © González Crespán, 2017



Our Puzzle of the Past: A Family History Printmaking & Mixed Media Project

Ellen Wright, PhD As a teacher with newcomer English Language learners, and of Visual Art over 36 years I appreciate that teaching is a creative practice. My PhD followed a pedagogy of making in studio art practice research where rubbings represented sensual biographies of place in relation to memory, the senses and home.
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Vanessa Vanclief, MEd In my 25 years as a Middle and Senior School teacher, I have taught many subjects but my true passion is history. My goal is for young people to develop the skills and desire to personally connect and actively engage with their own family's history and with our collective past.
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All photos courtesy of Ellen Wright.

Overview

This Middle School teacher collaboration connects students to their families through History and Visual Art. Students research their family through primary source documents and an oral history interview with an older relative. This personal research reveals stories about the diversity and array of experiences of family members. Students compose an original poem which is inspirational for drawing and then carve Softoleum to produce a portfolio of monoprints in a variety of printmaking techniques. The poem and monoprints are shared with families at the Exhibition of Learning, where students teach family members to print with the student's own carved image.

Figure 1: "Dear Far Away Friends." This monoprint incorporates the salutation used in letters sent home from a great grandparent during the Second World War.



Sometimes our personal lives sneak into our working lives. I inherited a box of family photos and a relative's teen photo album. I shared the photo album with my grade 8 class of girls, at the independent single gender school where I work in an urban Canadian center. We noted the similarity of poses in these 65+ year old photos to the ones they now take with their friends.

I wondered what photos students could gather from their families, what stories they might have. I was not prepared for the enormity of the request and all that would cascade forth from it. There were stories of love, loyalty, invention and survival, plus stories of deceit, fear, difficult choices and horrifying events.

“
My great grandparents lost everything they owned – property, money, business – before they came to Canada.

“
My family came to Canada when I was a child to escape the war in my home country.

“
My grandmother cried when she told me the story of her mother’s life.

“
We thought with this project, it was time to tell our daughter the story of her family’s past.



Figure 2: “I Will Not Bow.”



Figure 3: “Mask of Words.”



Figure 4 “Word Whirlpool” & Figure 5 “Home”: Monprints by the same student.

“
I am from medicine, from Rexall and books. I am from St. John’s, Iraq, Arabic and English, and Atlantic Ocean. I am from rice and stew, the walking to Iran and smuggled on a boat. From ‘don’t play with fire’ and ‘curiosity killed the cat’...

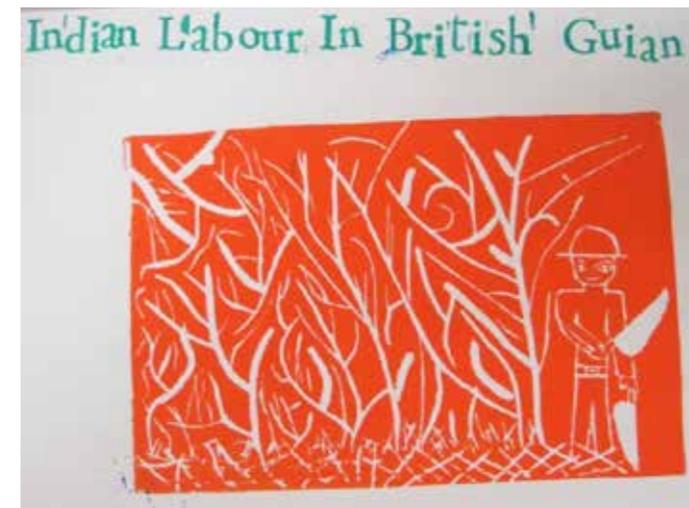
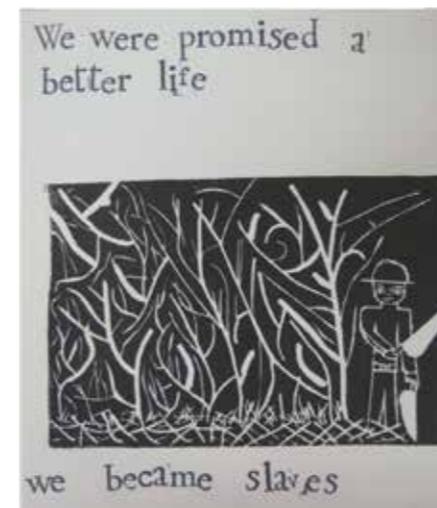


Figure 6 “We were promised a better life. We became slaves: Cane Field.” & Figure 7 “Indian Labour in British Guiana: Cane Field.”: Monprints by the same student.

The first year I developed this project, students used acrylic painting and mixed media with family photos, documents, maps and found objects. As a group, students incorporated eight different languages, returned to their elders to ask for more information, more photos, and in the process, were amazed by the unfolding of unheard stories. I was overwhelmed by the responses from students.

We looked at the memory boxes of Joseph Cornell and the mixed media artworks of Jane Ash Poitras, a contemporary Canadian Indigenous woman who critically incorporates historical and personal photos, children's school documents, legal documents and found objects in her paintings, prints and installations.

It became evident that family stories are spectacularly unique yet speak of the shared larger historical events of the time.

Acrylic on canvas. A student from China searched online and found a photo of an "old Chinese home from before" that was similar to her Grandmother's home. She said that her Grandma had been forced to sell her house by the authorities. Her Grandma, her mother and she had all grown up in that house. She was taking the painting home to give to her Grandma.

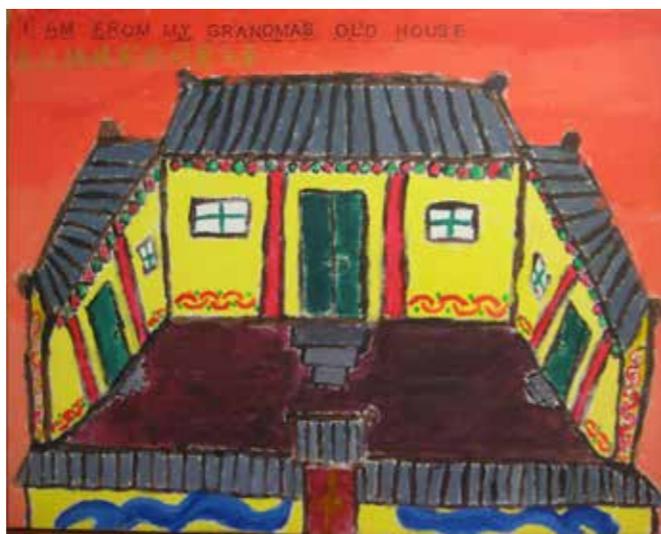


Figure 9: "I am from My Grandma's Old House."



Figure 8: "Grandma age 11. Neno means Grandmother and Avoca means child in Gaelic." Mixed media.



Figure 10: Students bring their primary source documents to school.

This is the message, the enduring understanding that we teachers hope these 12 and 13 year old grade 8 students will appreciate in this interdisciplinary project, "Our Puzzle of the Past: A Family History Printmaking & Mixed Media Project."

This first time doing the project, students excitedly declared they had already studied old photos in Social Studies with their History teacher, Vanessa Vanclief. After sharing this project, to my great fortune, she suggested we work together. Over the ensuing 8 years, Vanessa has used 9-10 classes in the fall to teach the students to think and work as historians, to distinguish and analyse primary sources, and to examine the specifics in order to make broader conclusions about the time period

and context in which the sources were produced.

Students bring in to class an assortment of pertinent objects belonging to previous generations: copies of family photos (everyday "action" shots preferred over formal portraits); copies of family documents (diary entries, letters, immigration papers, soldier records, wedding announcements, report cards); and maps showing geographical origin and travel paths of various family members. Students then conduct and record an oral history interview with an older family member to take a deeper dive into their family's history.

The research done in their history class is the foundation for artmaking for the next two to four months. The family research is creatively interpreted into a poem following George Ella Lyon's, "Where I'm From," and shared in small and class group choral reading. Students then draw a composite image with reference to photos, stories, family heirlooms, careers, hobbies, clothing, food and homes of their family ancestors and relatives.



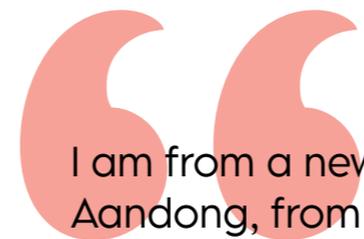
I am from jades & gold,
given annually from
the day I was made,
& many lost.

I'm from Lo Heng, birthday
peach breads & dumplings.
From the farm where my
great & grandfather hearted
and the sea he swam across
to escape.

I am from the secret
base, a temple,
Where everything is kept
as history.



Figure 11: "Creation of Life."



I am from a new home and
Aandong, from leaving your
comfort zone, from accepting
change and risk, from not
knowing what comes next,
making decisions that need to
be made.

From deciding to leave a sister
behind, but not being able
to stand her cry, and the day
my grandfather walked home
and his family was gone, for
reasons unknown that still wait
to be discovered.

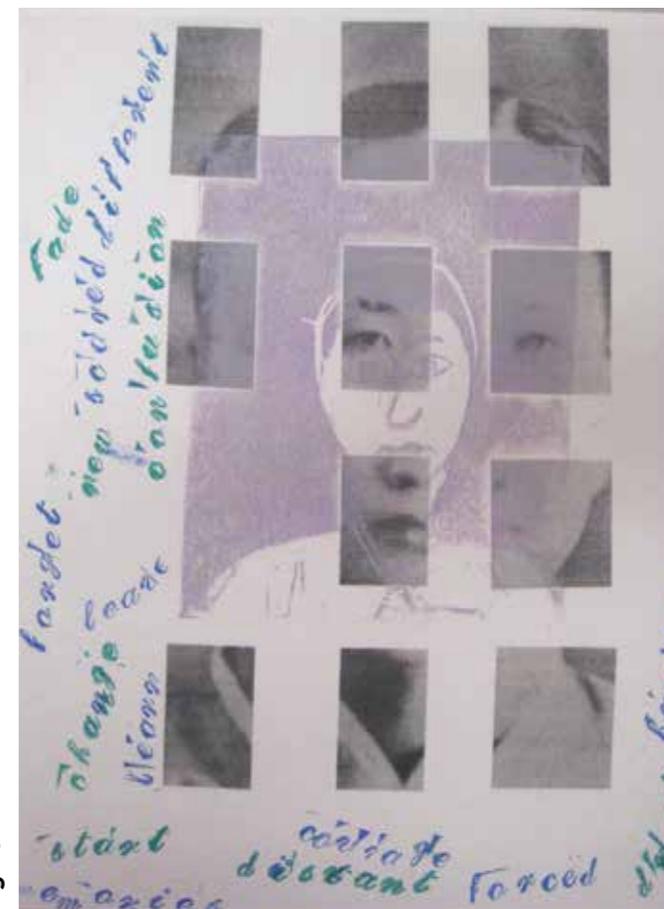


Figure 12



Figure 13: “The Beginning of the Escape.”

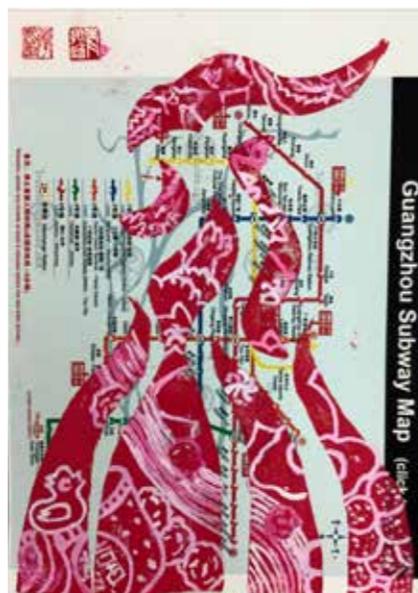


Figure 14: “Fond Transport.”



Figure 14: “Showing Through.” Three transparent maps, of each of Africa, India and Ireland are layered on top of each other, then printed on in blue ink.

Printmaking became the medium of choice, emphasizing positive and negative shapes as students carve into rubber Softoleum. Using the carved rubber block and a checklist, they work at their own pace to create a portfolio of Monoprints applying printmaking techniques of layering, multiples, and rainbow rolls, collaged with the family photos, documents, and maps as well as hand-stamped text quoted from their interview and their poem.

“My family comes from five different countries: India, Sri Lanka, Singapore, Thailand and now Canada. So, I’m not sure what I am. I’m a bit of everything.”

“What role do maps play in our lives? How do they define us, remind us, or involve aspects of our identity? Could the students use maps from the time period of their relatives’ migration?”



Figure 16: “Spool of Life.”

By virtue of being a method of creating multiples, making monoprints invites experimentation and variation with elements within an image and with the emphasis of the image, as can be seen left, with the photo collaged frame, “Spool of Life,” contrasted with another version, “A Stitch in Time,” wrapped in string, right. Student artists reflect individually, then with



Figure 17: “A Stitch in Time.”

peers, gradually forming a community of artists where they spontaneously critique and praise prints, share research and become story tellers.

At the end of year Exhibition of Learning students shared with their family their “Where I’m From” poems, their portfolios of monoprints, and then they taught family

members to make a print using their own carved block image.

This project is an invitation to learn about history, politics, immigration, cultures, languages, technology, economics, geography as well as the personalities that shaped their families. Students researched: digital and paper atlases to find old maps; the dates of wars; Bills of Lading and Shipping Rights; 70-year old newspaper articles; the history of fashion in different cultures, wedding dresses and shoes; they drew historical models of cars, trolleys, boats and architecture; and searched for musical instruments and song lyrics; sought a person or device to translate words, scribbles on the backs of photos, and personal letters.

The prints below, “Traditional Naija” left, and “Iranian Summer” right, were made after students researched clothing and household items from their and their family members’ countries of origin.



Figure 19: “Traditional Naija”



Figure 20: “Iranian Summer”



Figure 18: “House of Gold.”
Photographs of two homes from different sides of the family were cut into strips and woven together in this mixed media monoprint.



Figure 21: “Piece by Piece.”

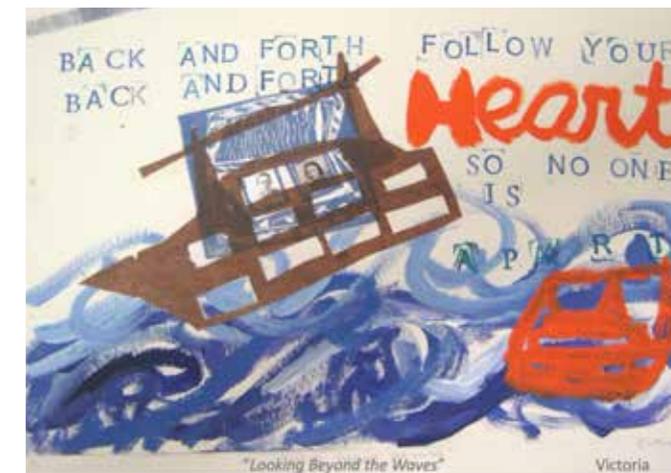


Figure 22: “Looking Beyond the Waves.”

I cut my family photo into jigsaw puzzle shapes. Before this project, I never understood my whole family history. A jigsaw puzzle represents my understanding of my family: small pieces will eventually become a full picture if all pieces are found and put together carefully. I didn't put all of the shapes that I cut from my photo because there are still missing pieces.

Families are motivated to share personal history with their young people in an authentic research project. Students form a community of artists. Academically, the beauty of this project is that it fosters a porous relationship between disciplines. But more significantly, it cultivates an appreciation for the complexity and scope of diversity within an individual family, such as their own, and hopefully, this appreciation can then extend to the lives of others. As this middle school teacher collaboration evolves, it exemplifies how an interdisciplinary project that integrates History and Visual Art curricula can meet and exceed educational standards while promoting student voice and choice, and through the process, build community.

The Heart of the City: A Collagraph Mural Project

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Collagraphy is usually new to students and yields impressive results while requiring the same skills as collage.

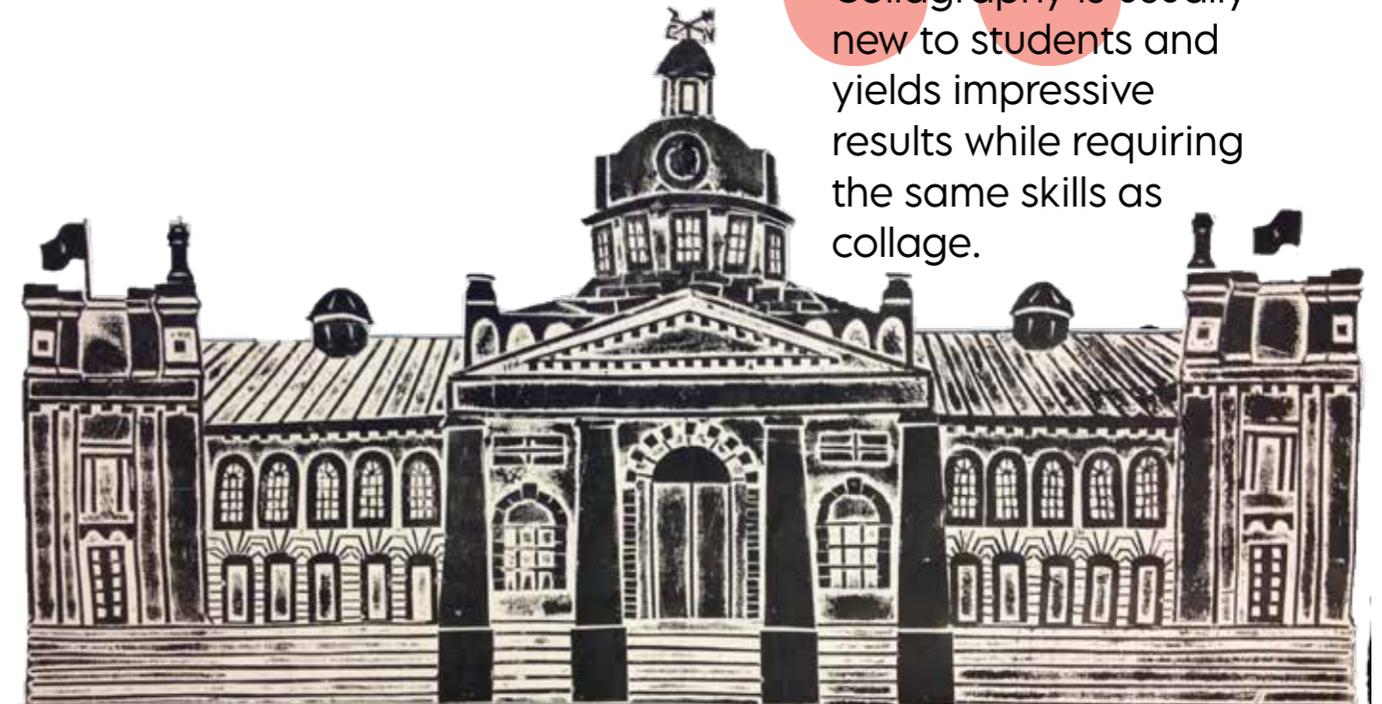


Figure 1: Collagraph mural detail (Kingston City Hall) © Agnieszka Chalas, 2019

Overview

In this essay, I present a collagraphy project that engaged Grade 8/9 visual art students at Lehurst College in Kingston, Ontario, Canada in creating a collaborative panoramic mural comprised of collagraphs of the buildings that flank the city’s historic Public Square. Collagraphy — a relief printmaking technique in which different materials are glued to a flat surface — is usually new to students and yields impressive results while requiring the same skills as collage. In sharing this project, I hope to inspire other art educators to introduce their own students to collagraphy and hope that they will find the techniques and examples presented useful to their own teaching practice.

Nestled in the inner harbour of Kingston, Ontario, Canada at the eastern edge of Lake Ontario, Lehurst College — a not-for-profit, co-educational day school for students in grades 5–12 — occupies the ground floor of a beautifully restored textile mill. During the 2019 school year, I facilitated a collagraphy project in my Grade 8/9 visual art class at Lehurst which focused on learning about and commemorating Kingston’s Public Square.

Located in the heart of downtown Kingston, the Square is one of the foremost urban

open spaces of its kind in Canada. Surrounded by heritage buildings dating from the early 19th century, including Kingston’s City Hall, the Square is a year-round community gathering space and a site of a historic marketplace that dates to 1801.

The purpose of the project was to deepen my students’ understandings of the Public Square’s 200-year history and teach them a brand-new printmaking technique — one that is particularly well suited to depicting architectural details.

After overviewing the purpose of the project and introducing my students to collagraphy, I took my class on a neighbourhood walk to Kingston's Public Square where students sketched, from direct observation, the façade of a building that they had previously drawn randomly. The students were likewise tasked with rendering one other item (e.g., a bench, a tree, a lamp post, the fountain in the square, etc.) to contribute to the collaborative mural.

Back in the classroom, students conducted research into both the history of the public square and their chosen buildings and, following a hands-on collage demonstration, began making their individual collagraph plates.

The first step in this process required students to reference their sketches to create detailed enlarged drawings of their building façades on a piece of white cartridge paper. Most drawings measured around 11 inches by 14 inches with the exception of the drawing of Kingston City Hall, which was significantly larger (i.e., 22" x 28") due to the fact that it occupies an entire city block.

Because images get reversed in the printing process, students needed to compensate for this by creating a plate whose image was the reverse of their actual prints.

This was especially important in the case of buildings with signage. To achieve a reversed image, students first traced their drawings using tracing paper and pencils. Next, they flipped the tracing paper over onto a piece of paperboard (i.e., so that the side they drew on was facing down) and used their pencils once again to transfer the traced drawing onto the surface below. They then added 1-3 layers of additional paperboard to this surface to create a kind of 'raised collage.'

Namely, after cutting out key architectural features from a separate piece of paperboard, students glued them over top of where they appeared in the transferred drawing on their paperboard surface.

Many students found it helpful to re-use their tracing paper at this stage, particularly in the case of repeating architectural features such as windows. Transferring such features onto paperboard multiple times before cutting them out and subsequently gluing them down not only saved students time but also ensured that these features were both consistent with one another and to scale with their drawings.

Once their collagraph plates were complete, students placed the plates face up on a piece of newspaper and applied a water-soluble block printing ink to them

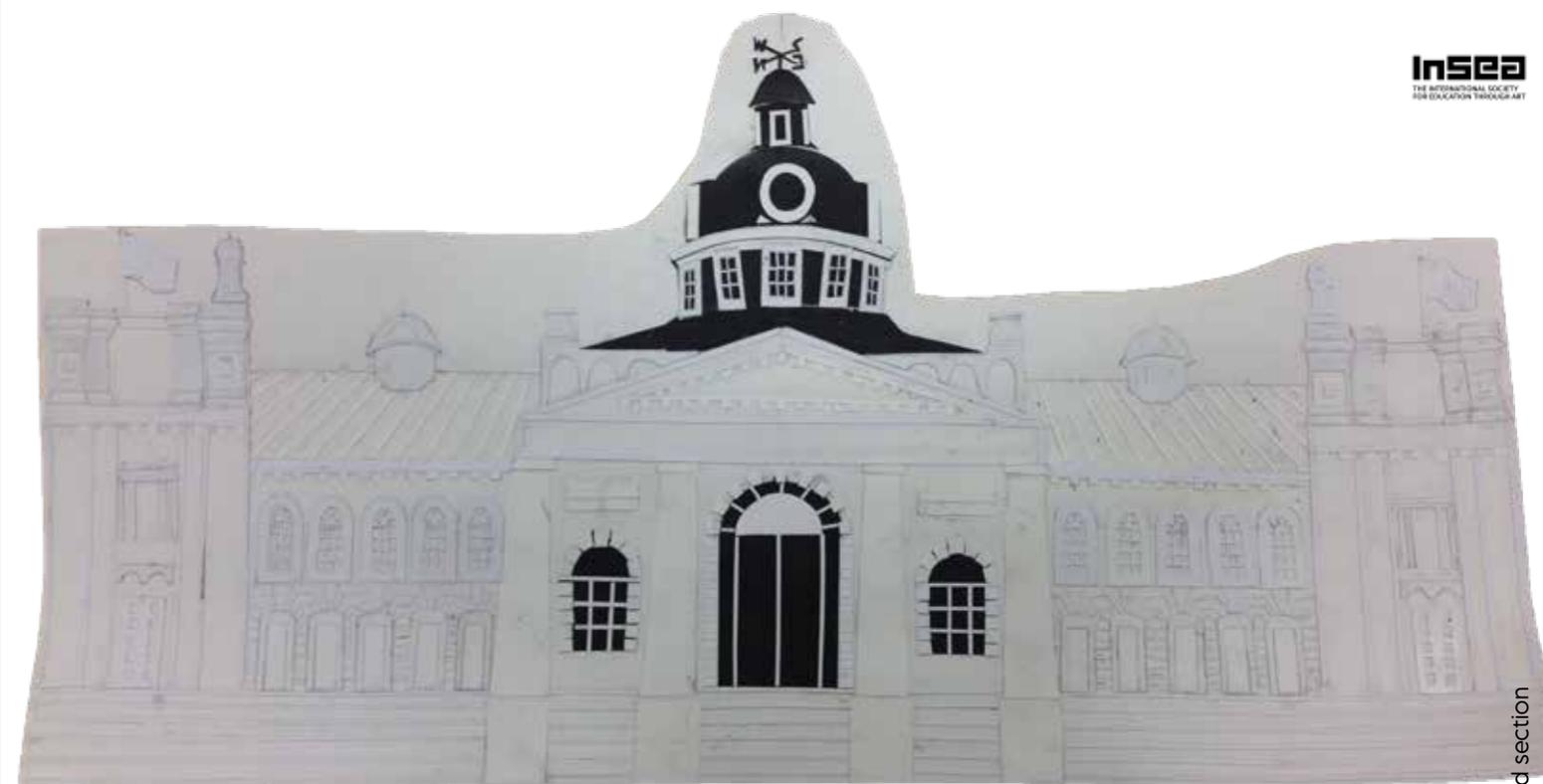


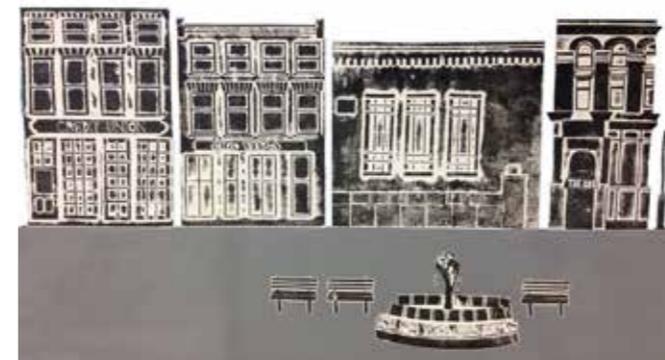
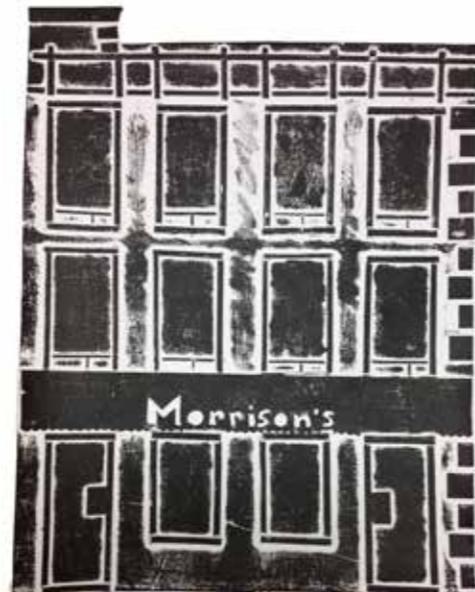
Figure 2: Collagraph plate (Kingston City Hall) © Agnieszka Chalas, 2019

with a brayer. Students then moved their inked plates to a piece of newsprint, lay a sheet of white cartridge paper on top of them, and rolled over the paper with a clean brayer. They likewise used their fingertips to rub the paper down into any recessed areas.

This final step in the inking process helps to ensure that ink rubs off surfaces at edges and at lower points, creating a crisper and more detailed image.

Next, the paper was pulled off of the plate and allowed to dry after which the resulting collagraphs were 'outlined' with a craft knife in order to remove any un-inked paper that may have surrounded each building.

The students in my class pulled several collagraphs from their plates, practicing getting the ink just right, before selecting the best in their edition for inclusion in the mural.



Students gained a new appreciation for why the public square is commonly referred to as the “heart of Kingston.”

Figure 6, 7, 8, 9: Collagraph mural detail
© Agnieszka Chalas, 2019



Figure 3: Collagraph before the removal of unwanted paper © Agnieszka Chalas, 2019

Figure 4, 5: Collagraph after the removal of unwanted paper © Agnieszka Chalas, 2019

Ultimately, the collagraphs were glued onto a pre-painted ten-meter by one-meter roll of canvass in the order that they appear in the public square with Kingston City Hall placed in the center of the canvass. At the completion of the mural, which was hung in our school’s foyer for permanent display, I invited the students in my class to participate in a critique where they discussed the final product and reflected back on the art making process. Some of the questions that I posed to my students at this time included: “*What did you learn about collagraphy?*” “*Which collage techniques did you use to create details in your print?*” and, “*What stories does the mural convey about our city?*”

Overall, this very successful project enabled my students to both gain a new appreciation for why the Public Square is a focal point for the City of Kingston, learn a relief printmaking technique that they may not have been previously exposed to, and demonstrate their understandings of collagraphy materials, tools, and processes. Specifically, by engaging in the collagraph mural project, the students in my class learned, among other things, that reversal in printmaking requires careful thinking and planning in advance and that collage techniques such as layering can be used to build up different surface levels (elevations) in a collagraph plate, resulting in a detailed and textured print.

Discovering the NORTH

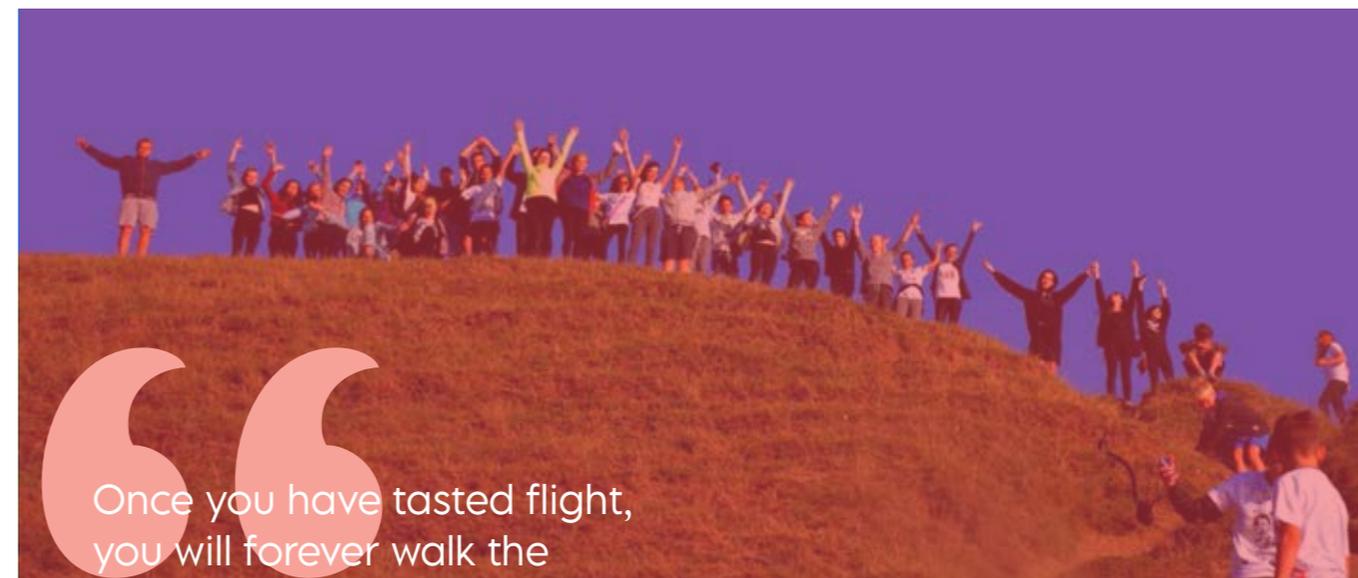
Aldona Kaczmarczyk-Kolucka - Art Educator, Art Historian & Artist / Founder and leader of art studio *Creatio* MDK, Rybnik, Poland / Executive Board member of Polish Committee InSEA / Advisory Board member of ICAF
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Overview

Art studio is a magic place for children and youth. I show the possibilities posed by non-formal education focused on creative ways discovering the world. Studio *Creatio* provides a creative atmosphere for students to experiment and experience Art Education and Education through Art - both during workshops and the journeys through Europe. Art and adventure become the essential luggage on life's journey for my students.

Pracownia plastyczna to magiczne miejsce dla dzieci i młodzieży. Chcę pokazać możliwości, jakie daje edukacja nieformalna nastawiona na twórcze odkrywanie świata. Pracownia *Creatio* zapewnia wychowankom kreatywną atmosferę do eksperymentowania i doświadczania edukacji artystycznej i wychowania przez sztukę. Dzieje się to zarówno podczas warsztatów jak i podróży kulturowych po Europie. Sztuka i przygoda stają się dla moich młodych artystów niezbędnym bagażem na życiową podróż.

#Cultural Journey #North



Once you have tasted flight,
 you will forever walk the
 earth with your eyes turned
 skyward, for there you have
 been, and there you will
 always long to return.

Figure 1: Art Studio *Creatio*, Sweden © Aldona Kaczmarczyk-Kolucka, 2017

This saying attributed to Leonardo da Vinci fully applies to what I have always wanted to do. I am lucky that I was able to combine my passion with my work. I checked that if you taste the unusual ways of discovering a world – you'll be bored with the traditional education forms. Also from my childhood I knew that education cannot be boring, that's why I took up non-formal ways of learning, which give me a wide range of possibilities in creation and a lot of freedom in my work.

In 1996 I opened a private art studio *Creatio* for children and youth. Since then I have been working with students aged 5 to 25. After a few years, my studio changed from private to a public one, associated with Municipality Youth Centre, but learning ideas and the students remained the same. Art education in our case is a long-term process because most of them stay with me for years and I am able to observe their changing needs, expectations, thinking and their relations with art.

It often happens that people equate an art studio with an art school. In fact, these are two very different places. I do not pursue any specific or pre-imposed school curricula. I create them myself, flexibly depending on the needs of my pupils or my own interests. *Creatio* is a studio where each young person with passion or interest in art, can come and join. I do not judge or test their skill or talent. I don't hold exams. I let them spread their wings in close contact with art.

Our activities include both, art education and education through art. Art is way of discovering and experiencing a life, it gives them not only educational value but also a lot of fun, joy and practical concepts. I must admit that over time, the artistic activities in the studio become more professional and advanced, and thus the knowledge and skills of students in this field develop. This is the natural process, but not the main goal of our learning.

In the future, I would like each of them, regardless of whether they are professionally related to art or not, to be able to creatively go through life using the experience acquired in the studio. I also believe that their sensitivity and the courage of unusual solutions will be greater after so many colorful years together in *Creatio*.

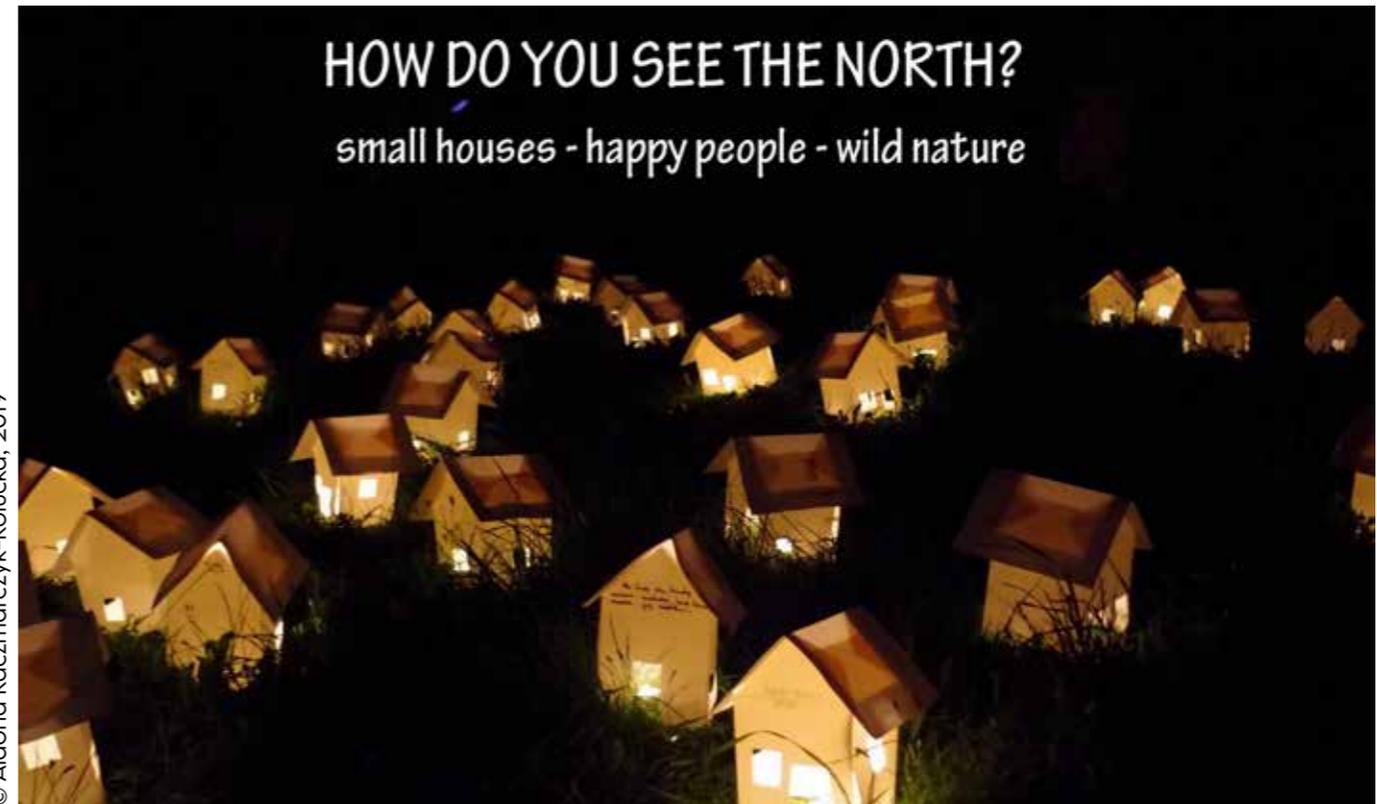
As a child, I discovered not only Leonardo's quotes and a love of free creative expression, but also my interest in the north. I am not sure why it was so interesting for me. When my friends liked hot holiday places with palms, sand and sun I was dreaming about huge lonely space, snow, white silence and northern landscapes. With time it became like my *idée fixe*.

The North, which at the beginning was a geographical place, slowly expanded in my mind, to the NORTH, which is a broad cultural, artistic, natural, mental and visual concept. For many years this is how I think and talk about her.

Working with young people for a long time, I have passed this fascination on to my students and so for many years my young artists and me discover the NORTH, we learn the NORTH and we feel the NORTH. I suppose that we touched only the surface of a broad issue but it's good beginning.

Apart from Leonardo, creative freedom and the north, there is one more very important thing for me - travelling. Polish reporter Ryszard Kapuściński (2004) wrote: *"In fact, there is such a thing as a travel infection and such a disease is in fact incurable."* I fully agree with his saying and I dreamed of combining travelling with my work. Thus, from the start of the studio's existence I have organized cultural

Figure 2: Workshop "Feeling the North", Norway
© Aldona Kaczmarczyk-Kolucka, 2019



tours around Europe for my art groups. These are two-week creative journeys, somewhat reminiscent of painting open-air, but based on cross-disciplinary artistic activities. Children and teenagers love them, and me too. The vast majority of our art-based workshops and games are created at this time. In culture journeys young artists participate from *Creatio* from ages 10 till 25. Some of them, after a few years of travelling, become young leaders and act as volunteers helping me to organize new ventures. Creating in close contact with nature brings amazing results.

Among the many European countries we have visited, we most often return to the Scandinavian countries. It is there that we are most fully successful in realizing our dreams discovering the north.

Sometimes we use art to learn the NORTH, sometimes the NORTH creates opportunity to learn the art. Creative activities refer to nature, climate, art, culture, customs, history, space and coloration of the NORTH.

Kalevala

From the beginning a trip to Finland I had a plan to introduce my children to Kalevala Finnish national epic poem. Every evening we were collectively reading one chapter of this poem and successive group received the task to prepare performance of dance,

music, lights and drama. They could use the natural environment for their performance and next presented it for the rest of studio, locals and other tourists. We made a film documentation which we were able to show in our country.

Figure 3, 4, 5: Kalevala , Finnish national poem – performance, Finland © Aldona Kaczmarczyk-Kolucka, 2018



Joik

This activity helped us in understanding cultural diversity and identity of the northern area. During a trip to Sweden I recorded and played to my students some Joik pieces. After listening they were discussing about the meaning and the connotation of Joik for them. Next step was making the visualization of these sounds by photography or printing.

In print arts they needed to use only natural elements finding in the nearest surrounding area and to show the rhythm or the repeatability. Thereby, the children through other perceptions of these lands created new art works and also became the response and interaction to traditional joiks. Their most often question during these workshops was “What is it?”



Figure 6, 7: Music and printing workshop “Feeling the Joik”, Sweden © Aldona Kaczmarczyk-Kolucka, 2017

Snow I

Here, the snow was educational tool for printing art. I used it for teaching about linocut technique. It was long - few weeks/ months creation process. First phase was looking for the snow, finding different shades of snow, taking photos of various conditions of snow for some time. Second part was creativity workshops with water & ink painting, showing snow as abstract image with using many shades of pale, grey and white.

Next I cut the painted pictures into some small pieces. Each of them became a design for linocut work. Students tried to find own way of showing the grey colour in linocut. They needed to understand that in linocut we create greyness only with black and white colours. They learned how, by different cutting, they receive the wanted graphic effects. The final results was printing the art works and making the exhibition.

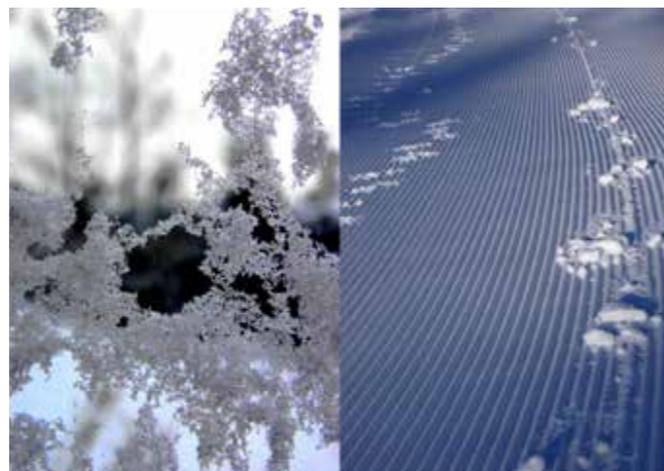
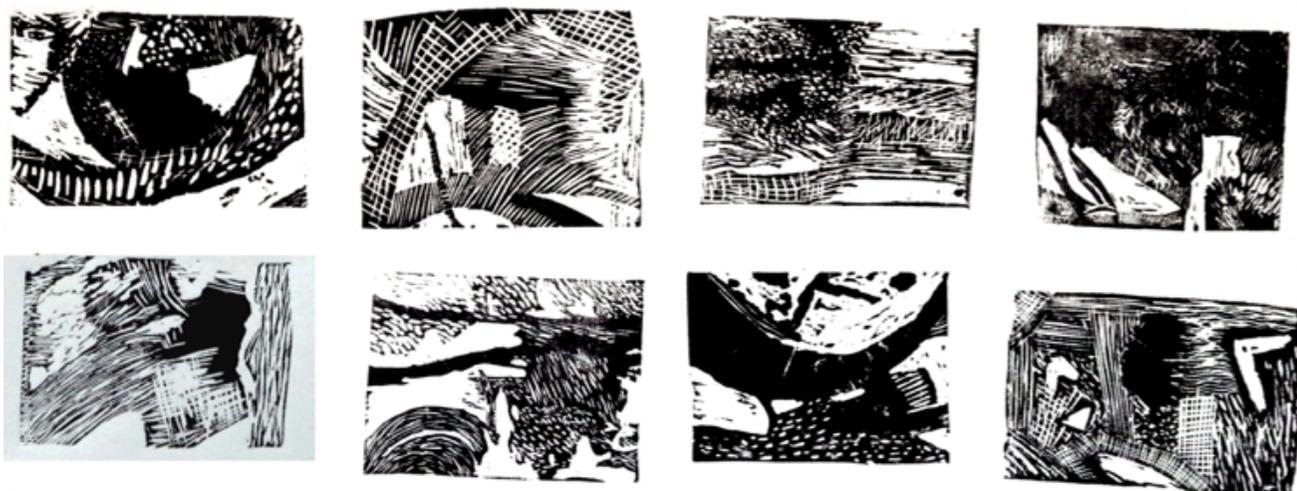


Figure 8, 9, 10: : Photo and Linocut printing workshop "Snow I", Poland © Aldona Kaczmarczyk-Kolucka, 2020



Snow II

This art activity had similar purpose as the previous one. The snow was the starting point for learning about texture, form and rhythm. We used big format of paper in referring to massive space of Norwegian fjords where we lived. This task was the lesson of patience for many participants.

Finally, we made a show in the outdoor space where each creator walked like a model on the catwalk, presenting a handmade snow creation on himself. The hosts of the accommodation place were delighted and their children had a wonderful time.



Figure 11, 12, 13, 14: Texture paper art workshop "Snow II", Norway © Aldona Kaczmarczyk-Kolucka, 2019





Figure 15: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019

Figure 16: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019



Figure 17: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019

Figure 18: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019

Landscapes of Lapland

Even though my eternal dream is Lapland, I have never managed to organize a trip there for my whole art group. During the open-air workshops in Norway and Denmark, I told them about Lapland, showed them photographs and films presenting the beauty of nature in this region. Then each of the groups got a picture of the landscape, which became an inspiration for the costume. The only material that the students could use for this was white cardboard, rope, pieces of foil and mesh.

The conclusion was an extremely wonderful fashion show, with Joik as the soundtrack. I am a creative person myself, I also know the creative possibilities of my students, but

what they created on this project amazed me. The costumes were incredibly beautiful and inventive and brilliantly reflected the spirit of the Lappish landscapes.

The idea that children need creative (the best outdoor) space to fully develop is clear to me. And that means that working with students in our studio is still a big adventure and a challenge, the same for my students and for me. I believe that Creatio’s people will forever walk the earth with your eyes turned skyward and I know that the NORTH is still waiting for us.



Figure 19: Working with students in studio © Wojciech Kolucki, 2020

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Using Technology to Cultivate Students' Sense of Ecological Aesthetics Through Experiential Learning

Yuchun Chen I am a visual arts and research teacher at Jieshou Junior High School in Taipei city of Taiwan. I always stay focused on aesthetic education and social issues integrated instruction. It's my wish that students will be able to make good use of technology and become a person with a sense of beauty.
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Overview

Interdisciplinary learning educators in Taipei are considering how to deal with this issue: Where does the feeling come from if the student doesn't feel it? How to build a connection between students and the real world? How to take ecological aesthetics as one of the core competencies and develop a thematic curriculum? How to effectively integrate learning with technology for these Touch-Screen Generation children? We hope that our students can become people who can make good use of technology and aesthetic perception to live a good life. Therefore, we designed a course combined with digital learning, which emphasizes an aesthetic concept of engaging the five senses, to explore the relationship between "people and the land", starting from the campus to community and getting closer and closer to the land.

我們思考著：如果學生無感如何產生感觸？我們該如何打開學生和真實世界的連結？如何以生態美學作為課程的核心並發展主題式課程？該如何為《滑世代》的學子們有效的整合學習與科技？我們期望我們學生能成為善用科技與美感知覺的數位美感生活家。因此，我們強調五感體驗的美感理念，結合數位學習，設計一系列探討「人與土地」關係的課程，從校園出發，走進社區並親近土地。

#man-land relationship

Our students, who grow up in the center of Taipei metropolitan area, are surrounded by the concrete jungle and swamped with tight schedules. Therefore, our team, a group of teachers from my school, wants to guide students to think about "the relationship between people and the land" to understand where they grew up, and to appreciate the land of Taiwan. The core concept of this course is ecological aesthetics which emphasizes the unity of nature and human derives from the oriental aesthetics, and also the symbiosis and common good relationships in the ecosystem.

Our team members have received countless positive feedback from students and their parents. For example, student's parents shared that their kid, who is silent at home most of the time, started a conversation on the history and the beauty of their neighborhood, and even shared the experience of walking barefoot on earth and doing farming.

This course, which is designed for seventh-graders in the center of Taipei metropolitan area, consists of eight classes and one-day field trip in Yilan, which is a county in the northeastern Taiwan. Five topics are included in this course: *Telling Stories of Images I Took*, *Communities I Have Heard*, *Smart Learning Challenge*, *Close to Our Land*, and *Virtual Exhibition*.

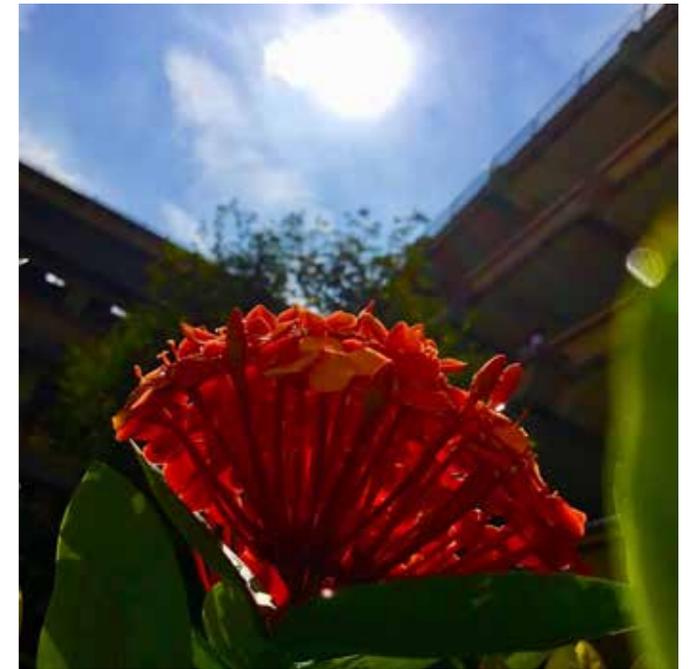


Figure 1: Campus photo taken by students.

"Slow down, open your senses, feel life" is an important idea we want to convey to students. This expectation of this course is that students can sense the campus where they study and the community where they live. Students observe, feel, experience and understand their living environment. They can also record the history and the context of where they grew up by images and texts.

Figure 2: Students use photo to express their friendship.



Figure 3: Write a description of the photo.



Figure 4: Share photos and narratives.



Figure 5: Record the voice of the community.



Figure 6: Overlapping maps of different periods.



First of all, we guided the students to observe and discover the beauty of our campus and kept the moment through photography. For example, in Figure 1, the original unremarkable red flower stood out after being photographed at an elevation angle, contrasting the blue sky and high buildings, and the photo showed the beautiful discoveries from the environment. Figure 2 presented the interaction between people and the land from students' perspectives. Another group of students took a picture of the shadows of their group members with bird's-eye view shot to express their firm friendship. After the shooting, the students went back to the classroom and wrote down the description of their pictures with five senses. This practice trained students' ability of telling stories (Fig. 3 - 4).

The next step was to move toward the community. The students learned more about their living places by listening to the sounds in the neighborhood. For example, the sound of airplane, bus, bird singing,

and noise from stirring pan where the most famous pan-fried bun is. The activity urged students to understand the community via hearing (Fig. 5). Such activities not only activated the auditory senses that students seldom use for observation but guided them to calm down to listen to the place in which they reside.

We overlapped and compared the century old historical maps with the current Google Map to reveal the change of the community (Fig. 6). The students discovered that the straight road next to the school turned out to be the third runway of Taipei Songshan Airport in the 1960s. Even their parents, who grew up in the community, did not know about this. Finally, students choose their favorite sceneries, took pictures of the beautiful or meaningful views, and upload them to Padlet to share with others.

To engage the students, we set a competition in real-time feedback on digital devices. Students actively searched

information and answered questions.

This activity allowed students to learn the culture, history, the architectural beauty of the Lanyang Museum and organic farming in an independent and joyful atmosphere (Fig.7 - 8). At this stage, students not only learned the history of Taiwan but considered the questions about the relationship between land and people - who is the owner, and who is the guest?

These inquiries led students to acknowledge the reciprocity between human beings and nature. Human beings, as the passing travelers in the tides of time, must treat Mother Nature with love and respect for environmental sustainability.

Figure 8: Use group competitions to activate the learning atmosphere.



Figure 7: Students use the instant feedback system to answer.



Figure 9: Urban children feel the temperature of the land..



Figure 10: Students learn rice milling.



Figure 11: Students learn rice milling.



Figure 12: Students visit Lanyang Museum.



Figure 13: Students use line@ app for instant feedback.



For many urban children, it might be an unprecedented experience to plant rice barefoot and feel the softness and temperature of the soil in the paddy field (Fig. 9). The one-day outdoor activities led students to become more intimate with the land through visiting rice warehouses, learning rice milling, and making traditional rice dishes (Fig.10 - 11).

While visiting the Lanyang Museum students could perceive the architectural beauty and historical atmosphere that emphasizes the relationship between humans and land (Fig. 12). To encourage the students to study attentively in the museum, they would answer the questions that the teacher set on line@app at the end of each phase of the tour (Fig. 13).

For the final summative assessment, we picked outstanding works from the photos that were taken by the students on campus, community and Yilan, etc., to hold a virtual exhibition. Students could also choose a 360-degree panoramic

view from different scenery of the campus to generate a Virtual Reality setting for display. Through the process, they learned to do programming and conducted virtual exhibitions with an earnest attitude (Fig. 14 - 15).

The virtual space is programmed to be interactive. Students designed the movements of the virtual characters and introduced their creative ideas by inserting text into virtual exhibitions (Fig. 16).

Figure 14: The students are very serious in learning.



Figure 15: Use VR glasses to watch the work.



Figure 16: Students design actions and instructions through programming.



The viewers could click on icons in virtual space to grasp the concepts of students' work. The virtual space allowed students to bring all kinds of imagination and creativity without limitation. Student could also efficiently share their work with others (Fig. 17).

Figure 17: Students' works in virtual space.



This feedback is from one of the students showed the essential connotation of this curriculum. Aesthetic literacy is developing and being cultivated in the process as we guide students to observe, perceive, and think about the environment and encounters. It is also a path to arouse their five senses through experiencing, creating, practicing and reflecting.

For example, the students visualized their feeling of hopelessness with a missed basketball shot through a campus photo and a short poem (Fig. 18). They captured the moment and expressed their emotions with a looking-up angle and pure colors.

We take ecological aesthetics as the theoretical foundation of this curriculum. Learning through art carries cross-domain concepts, such as creativity, human and nature interaction, and cultural change. In addition to art learning, the various digital technology devices are integrated into the course content and play a significant role in learning tools, teaching strategies, and evaluation methods. Holding a presentation with virtual reality makes what was hard to manageable in a traditional arts course becomes another valuable feature of this course. This curriculum is not only an enjoyable and rich approach for teaching and learning but also broadens the horizon of current visual art education.

“This course allowed me to experience the hard work of farming, the beauty of the community, and a profound feeling of the intimate relationship between people and the land.

Furthermore, I learned how to code and create a virtual space for exhibitions to display creations that were impossible in real space”.

All photos courtesy of Yuchun Chen, 2019.



Hopeless
A dark red ball, just a few centimeters away,
Missed, gone, over!
All the bright hopes disappeared in a blink of an eye, without a trace. The heart is more empty than the basket.

A Message in a Bottle

Rhian Foley – I am a secondary school art teacher and printmaker from County Wexford, Ireland. I currently teach art in St Mary's C.B.S, Enniscorthy and I am also undertaking a Ph.D. in Art & Design Education, in the School of Education, N.C.A.D.

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Overview

'A message in a bottle', was a development education project through the medium of art. The aim of the project was to research and respond to the theme of 'displacement' as part of a group, in an artistic and visual manner. The project was aimed at thirteen to fourteen-year-old art students, in a mainstream post-primary school. This essay outlines the development, content, artistic journey and reflective process that the students took part in, during the course of the project. This essay is interwoven with students' comments, observations and reactions to the project along with photographic samples of their visual art responses.

#art installation #group experiential learning through art



Figure 1: The Change Lab © Tony Murphy, 2017

This teaching methodology is based on the development education module (understanding global issues) that I undertook during the first year of my Professional Master of Education (PME) programme, in the National College of Art and Design. It is now firmly embedded in my teaching practice, as it was so rewarding for both my students and

myself. As part of this programme (a two year course to become an art teacher), I completed a group development education project, one in which we decided to focus on internal displacement for the 'The Change Lab' exhibition. It was a large scale installation of paper bags with a hard hitting message.

When I began teaching, I wanted to put this development education module into practice as an art educator, as I believed it was beneficial and crucial for my own students to engage with its developmental path. This message in a bottle project, that I completed with my students, is a way of putting a university module into something accessible for students studying art at secondary school.

A Message in a Bottle is a development education art project, which I have taught and facilitated to first year students, who were between thirteen and fourteen years old. There were thirty female students in the art class; students with special educational needs, students of varying artistic and mixed ability (strong, average and weak), which I catered for, by using various methods of differentiation, in order to make the project accessible to everyone.

The students were from different backgrounds, religions and countries, but all living in or around the town of Enniscorthy, which is situated in County Wexford, Ireland. The groups of four/five were decided prior to the project, taking into consideration the interests, skills, strengths and weaknesses of each student so that everyone would be able to bring something different to the project and learn from one another.

Figure 2: Eva, Peter and Rhian, 'Displacement' Group © Tony Murphy, 2017



Each group came up with group rules that they would adhere to over the course of the project, which ultimately got them used to group work. One group agreed that, 'everyone should have a voice, be respected and listened to', while another agreed, 'nobody should feel left out or like their opinions don't matter'.

It was a four week project, consisting of four eighty minute classes. The aim of the project was to research and respond to the theme of 'Displacement', in order to map out their artistic/visual responses as part of a group in the form of 'A Message in a Bottle', and thus raise awareness for their chosen aspect of displacement, whilst establishing initial skills in painting, drawing and mark-making through the use of key art elements and design principles.

Figure 3: Bottle Ideas © Rhian Foley, 2018



Each group of four was encouraged to respond to the theme of displacement on a personal, local, national or international level. This depended on the groups' interests and abilities.

For example, one group chose to research homelessness on a national level while another focused on geographical disasters on a global scale, both of which led to the displacement of people. Each group was given a sketchbook in which to work, which was to get them used to this format for the new junior cycle specification for visual art, which was replacing the old junior certificate art, craft and design programme in Ireland.

Cross-curricular links to other subjects were planned, such as elements of Civic, Social, Political Education, where we looked at aspects of development education throughout each class.

Figure 4: Students Experimenting © Rhian Foley, 2018



Some of the groups looked at historical, or geographical instances where displacement may have occurred so this provided a link with subjects like geography and history.

Literacy and numeracy were also evident as students undertook artistic and visual cultural research, investigated their chosen area of displacement, problem solving as a group took place and took things like scale and composition into consideration, when working on their final display.

The final artwork, as suggested by the title, was a small scale group installation of glass bottles containing messages, both inside and out, which were each individual group's visual responses to their chosen area of displacement.



Students were encouraged to express their own ideas, feelings, reactions and responses to their research of displacement. It was a very active few weeks and the art room was full of energy and various activities. Some groups used photography, others painting/drawing, calligraphy and mixed media materials. Discovery and experiential learning underpinned this entire project and student autonomy, 'learner voice' were crucial aspects to each lesson while experiencing group work and peer evaluation.

Some of my students responded on a personal level, explaining how they have felt displaced due to bullying, because of their sexuality within the school community and represented this in their letters inside their bottles and by using pride colours on the outside, see above.

One group responded by exploring how environmental reasons can cause displacement and their letters were addressed to the people of the world, while they focused on painting natural disasters such as a tornado on the outside of their bottles, see below.



Figure 10: Homelessness Displacement © Rhian Foley, 2018



Figure 11: Animal Cruelty Displacement © Rhian Foley, 2018



Another group of students looked at national displacement in Ireland, with a focus on the homeless crisis in our capital city, Dublin. This group addressed their bottles to local politicians and chose to focus on having dark street scenes with glimpses of light on their bottles to represent hope in a sometimes hopeless situation.

A different group looked at animal displacement and visited the local shelter to get more information as part of their research and to ask how they could highlight the problem of animal abuse and stray pets in our local area.

We displayed the groups' artwork outside in the school courtyard so that the rest of the school community could see their work and take notice of the issues that they were raising awareness for, as a class. The students loved seeing their work outside, with one student commenting,



It is nice to show the rest of the school what art is about, they all think it is about drawing pretty pictures, when in fact it is not, it is much more than that.

Figure 12: Student Reflection © Rhian Foley, 2018

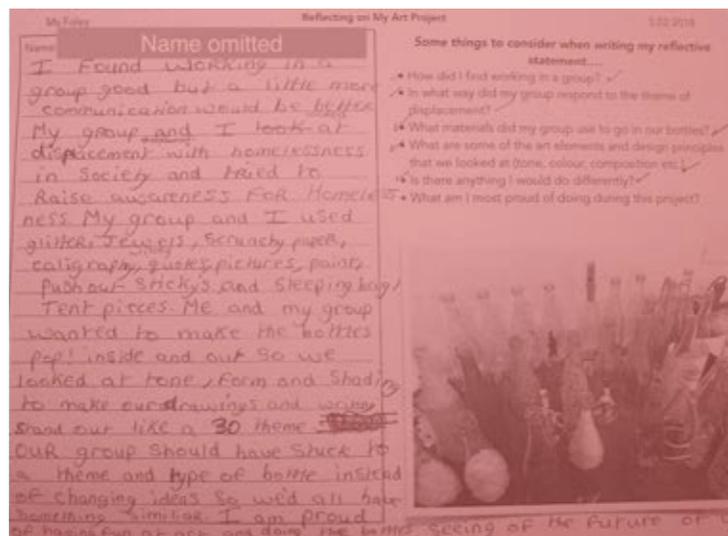
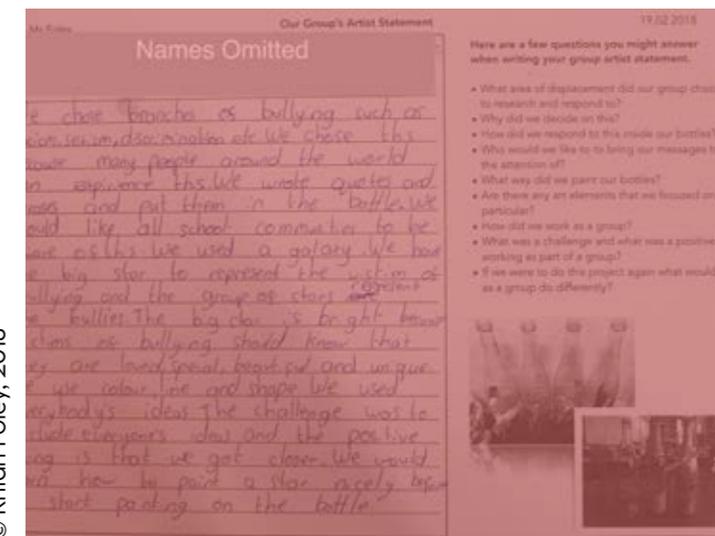


Figure 13: A Message in a Bottle Installation © Rhian Foley, 2018



Figure 14: Group Artist Statement © Rhian Foley, 2018



Collectively, the class felt they had achieved something and what they produced mattered, with one student stating, 'I am proud of having fun at art and doing the bottles, seeing the future of what art could be'. Communication between students became a strong element of their four week journey. The student path was different for all of them with some students benefitting all round from the group element, some from the artistic process and some from the problem solving element. Seeing their meaningful responses and what they accomplished made me very proud to be an art teacher.

As part of the reflection process, I had the class take part in a walking debate with questions such as; 'group work and peer learning are both important to me' and 'art

is an important tool to raise awareness for issues like displacement'. The students had to walk towards a sign that said agree, disagree or stay in the middle of the room. The students loved the walking debate and they were well able to voice their various opinions about this development education project. One student was adamant, 'that group work was terrible because you had to rely on other people' which wasn't her cup of tea while another student said that, 'everyone could benefit from more group work, as a balance is needed in the school'. The class felt 'our school could do more to include people'. They all felt that the staff could maybe show more respect towards their ideas and opinions, as in this project, where they got to make decisions.

Each group reflected on their work, both individually and as a group. They completed artist statements to go with their work, commenting on what went well, what didn't and what they would do differently. Some suggested that they would have chosen a different type of displacement, while others would have changed the artistic aspects of their bottles.

One group said, 'Our group chose personal displacement because we wanted to know what it meant to each member of our group and how it affects everyone differently. We wrote letters to people that we felt should know how we are feeling and put their names on our bottles' labels. We painted our bottle with a window to make others aware that there is another side to everyone. We worked well as a group, even if we had

different ideas and made compromises during the project so that worked well. We decided that if we were to do this project again we would use more materials inside our bottle and focus on a different colour palette on the outside that made more sense with our theme'.

Overall, I felt this project helped the students develop their artistic and problem solving skills, while learning how to navigate group work by tackling relevant, real world issues through the medium of art.

De Lixo a Bicho Project: Art Education for Sustainability

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Overview

De Lixo a Bicho is an interdisciplinary project with insertion in art education, craftsmanship, sustainable design and social and environmental actions, which brings together more than 50 teenage students from IFSC (Instituto Federal de Santa Catarina - campus Itajaí - Santa Catarina, Brazil). Through the creation of toys with clean waste discarded from industry, the knowledge and reflections around production, consumption, management and conscious disposal are encouraged and the school space becomes the ideal setting for the re-signification of learning based on playfulness.

The *Bichoruga*, a prototype of a sea turtle built by women, in a social reinsertion institution (prison), is the symbol toy of these concepts, strengthening ways of teaching and learning art and contributing to the construction of critical and reflective thinking of students.

Figure 1: Brand of the project
DE LIXO A BICHO © Rita Peixe, 2019



Figure 2: Some toys developed from clean waste from the industry © Rita Peixe, 2019



Introdução

“*De Lixo A Bicho*” é um projeto interdisciplinar com inserção em arte educação, artesanaria, design sustentável e em ações socioambientais, que reúne mais de 50 alunos adolescentes do IFSC (Instituto Federal de Santa Catarina – campus Itajaí – Santa Catarina, Brasil). Por meio da criação de brinquedos com resíduos limpos descartados da indústria, os conhecimentos e reflexões em torno da produção, consumo, gestão e descarte consciente são fomentados e o espaço escolar passa a ser o cenário ideal para ressignificação das aprendizagens baseadas no lúdico.

A *Bichoruga*, protótipo de uma tartaruga marinha construída por mulheres em uma instituição de reinserção social (presídio), é o brinquedo símbolo desses conceitos, fortalecendo formas de ensinar e aprender arte e contribuindo na construção do pensamento crítico e reflexivo dos estudantes.



Figure 4, 5: Elaboration of some prototypes from the waste © Rita Peixe, 2019



Figure 6, 7: Meetings with groups of students participating in the project © Rita Peixe, 2019



School as a Space for Art, Creativity and Protagonism

Art classes have been the motivating context for the development of a transversal project, which uses clean waste from industry (fabric, plastics, wood, among others), sewing various kinds of thread, drawings and a lot of creativity. Thus, the project *De Lixo A Bicho* (From Trash to Animal) is carried out in a Federal Institution of Integrated Technical Education, located in Itajaí, in the State of Santa Catarina (Brazil).

At the Federal Institute of Santa Catarina (IFSC), this teaching-learning, research and extension project involves the school and the community, including companies that donate the waste, several elementary schools, Non-Governmental Organisations (NGOs) and Social Reinsertion Institutions (women's work yard in a prison).

The “Collaborative Network”, which includes all these institutions, counts on the voluntary participation of approximately fifty (50) adolescent students aged between 15 and 17, who play a leading role in the project's creation processes and interventions through practices involving art, sustainable design, handicrafts and social and environmental actions.

In a critical perspective, the methodology of the *De Lixo A Bicho* project is developed through the following stages: (a) Organization of the participating team in the alignment of creative and reflective processes with theoretical studies, lectures and interactions, as well as practical experiences that meet the contexts of the project; (b) Mapping and articulation of Collaborative Networks

through partnerships with companies (from the textile area, buttons, cardboard, wood, among others) aimed at capturing the clean waste destined for the making of toys; (c) Technical visits and actions with the women from the *Todas [c] Elas* women's work site in Piraquara (Paraná/Brazil) prison for training and production of the *Bichoruga*; (d) Proposing, creating and making toy prototypes; (e) Making these playful objects from prototyping, with testing in social-environmental mediations in the region's public schools; (f) Recording and publicising the actions developed.

It is important to emphasize that the students, gathered in working groups, have been challenged to develop the projects of residual toys, intended for actions focused on socio-environmental education in

schools in the region. The initial proposal to trigger and meet the creativity challenge, in the creation of the toys, had three criteria as its principle: the playful character; the use of waste and the environmental appeal. After many meetings and a plethora of ideas, eight original toys have been created and prototyped, being named by the students as:

1. *Bichoruga*; 2. *De olho no Bicho* (Eye on the Bug); 3. *Manoches*; 4. *Detetive Ambiental* (Environmental Detective); 5. *O Jogo dos R's* (Game of R's); 6. *Todos por um Planeta* (All for One Planet); 7. *Bioinvasão Marinha* (Marine Bioinvasion); 8. *Eco-prisma* (Eco-prism).



Figure 8,9: Orientation to the students and activities in working groups © Rita Peixe, 2019



Figure 10,11: Organization of the students for the socio-environmental actions © Rita Peixe



De Lixo A Bicho Project Description: Concepts and Commitments

At the beginning there were dreams, intentions and concerns to promote relationships between the clean waste produced by partner industries, environmental issues, playful aspects and the community. Then, the search for materials and more appropriate ways of working: here, the waste fabrics from industrial waste and the skillful hands to give shape to the proposal come in. The pieces have been being cut, assembled and, finally, included details and finishes.

The result has been an institutional project where students develop active participation and awareness. The project also provides opportunities for social reinsertion and produces important effects in the community, where creativity, art, design, craftsmanship and environmental issues

become the sewing threads of all these points of life.

Coordinated by the Art area of the IFSC Itajaí, the project *De Lixo A Bicho* (From Trash to Animal) is formed by a multidisciplinary, proposing and productive team, composed by teachers from areas such as Biology, Oceanography, Chemistry and students from the Integrated Technical courses in Mechanics and Fishing Resources. This contributes significantly to reinforce the transversality of the project and its actions.

As described, the initial idea makes reference to creative, residual and sustainable aspects (reuse of clean waste from industry - here called “Trash”), for the production of games, which we named



“Animal”, taking into account the rereading of everyday games and the approach of environmental issues, which is why the project is called *De Lixo A Bicho*.

In its conceptual approaches, the project *De Lixo A Bicho* aims at fostering

experiences and actions of socio-environmental education within the school community, through the use of residual playful materials from collaborative networks, which promote the artistic/craft and relational sense among the social actors involved.

Figure 12, 13: Making of the BICHORUGA in the Todas [c] Elas space of the women's prison



Figure 14, 15: BICHORUGAS being assembled and prototype finished © Rita Peixe, 2019



Bichorugas to inspire, foster ideas of sustainability and think about artistic practices: report of an experience

One of the important toys used with the school community of the Public School System of Itajaí and the region is the toy called *Bichoruga*. It is intertwined with the history of the project *De Lixo A Bicho*, as it is the first toy created within the project. The *Bichorugas* are produced by women deprived of their freedom, in the *Todas [c] Elas*¹ (All Them/ All Cells) feminine work site, in the Piraquara Prison (PR), partner of the Project, who sew them with the use of fabric waste discarded by industries.

This toy is based on the traditional *Jogo das Cinco Marias* (Five Marys game) and redesigned in the shape of a little turtle, sewn with waste fabrics. Inside its shell, it has five little bags of fabric in the shape of jellyfish, the main natural food of a species of sea turtle.

These bags, called “aquamarines”, are filled with shredded shells, which are also waste from a local fish processing cooperative.

The *Bichoruga* is intended to address the problem of plastic consumption and its impacts on sea turtles, which confuse it with food. The design project for this product incorporates social and ecological aspects as referential elements, highlighting the artistic/artisan knowledge, playfulness, socio-environmental, historical and cultural aspects.

Thus, in the social and environmental education actions that take place in schools, students play with the *Bichoruga* and through the visual material they handle, they learn concepts related to the proper disposal of waste - especially plastic bags - and also reflect collectively about plastic consumption.

Figure 16: BICHORUGA and the Game of the five Marys, with the little bags in the shape of jellyfish © Rita Peixe, 2019



Figure 17: Leaflet developed by the students about BICHORUGA and ways to play, to be distributed in schools © Rita Peixe, 2019

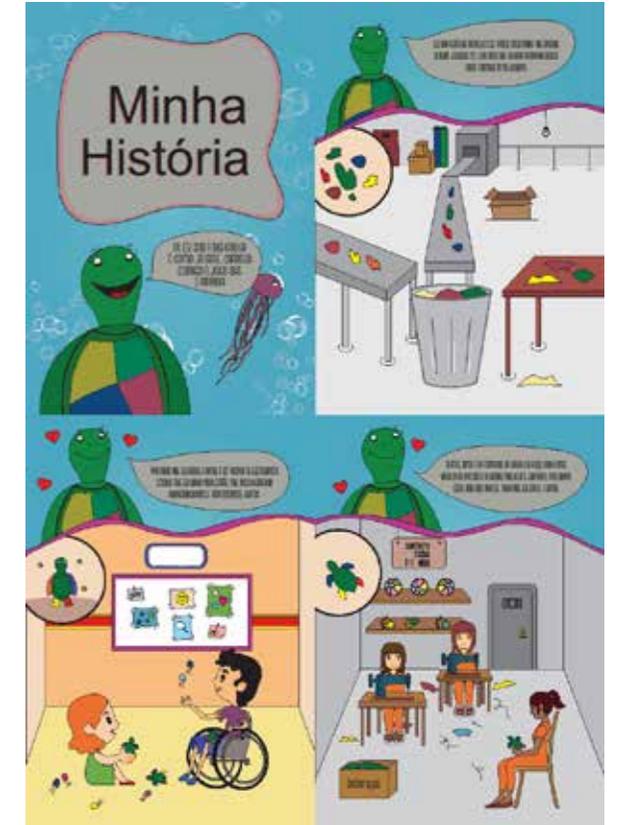


Figure 22, 23: Enthusiasm and involvement of students in the socio-environmental actions of creative practices in schools © Rita Peixe, 2019



Figure 20, 21: Participation of the project's students in social and environmental actions in schools and community © Rita Peixe, 2019



Figure 18, 19: Play to learn to play - A natural cycle of learning between students, teachers and community © Rita Peixe, 2019



Figure 25: Some participants and collaborators of the project DE LIXO A BICHO, teachers and students © Rita Peixe, 2019



Figure 24: Teenage students and teachers participating in the project DE LIXO A BICHO © Rita Peixe, 2019



It is essential to mention the importance of art as a great promoter for teaching and learning reflective actions. In this scenario, it is important to bear in mind that research and playfulness are instruments of knowledge and possible ways of improving the world. In this sense, it is vital to provide ways of learning outside the classroom, based on real problems and include other challenges, such as the socio-environmental ones.

Teaching and learning from art, craftsmanship and sustainable design can contribute to the development of knowledge, skills and various abilities, necessary for life and the world of work, so much a priority in today's educational landscape.

References

¹ In Brazilian Portuguese, the name of the project *Todas [c]Elas* has been given two meanings as *Elas* means They (the women in prison) and *Celas* means the prison cells. In this sense, the name means all women, but also all cells.

OBS.

All the images in this document are part of the Project's collection, and interventions were made on the faces to preserve the identity of the students.

The Interdependence Hexagon Project: Art into Action

Two Arts-based Projects which Illustrate Community Service and Environmental Issues

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Overview

This essay describes the Hexagon Project, its mission and exhibitions focusing on creative responses to contemporary global challenges. First, hexagons - metaphors for interconnectedness - demonstrate students' understandings about seeing ourselves as interdependent. Themes such as Empathy, Transforming Conflict and Equity are illustrated. Second, we describe two of the many creative ways teachers and students participate: (1) a collaboration between a science teacher and an environmental educator, where students help remediate mine discharge, their hexagons becoming educational tools; (2) an example of "Art into Action" facilitated by an art teacher who harnessed junior high school students' passionate responses to a social issue.

#environmental art #community partnerships



The Hexagon Project and Its History

The International Hexagon Project is a visual arts non-profit organization based in Scranton, Pennsylvania, initiated by Beth Burkhauser in 2006. It was inspired by the Interdependence Movement launched in Philadelphia in 2003, as a post 9/11 remembrance. Interdependence Day is observed every year on September 12. Our mission is to spread the idea of interdependence through school and community created hexagons.

In this project, themes of social justice, identity, peace and the environment are expressed, through the arts, in an increasingly interconnected world. The shape of a hexagon creates a composition of complex relationships, interdependent lines, like bonds of human connection. It is an architectural element in which multiples attach and strengthen one another to become an infinite network of connections.

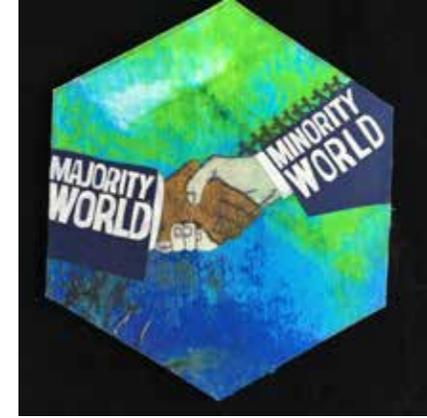


Figure 1: Cloth collage by high school student in Victoria, Australia © Beth Burkhauser



Figure 2: Collaborative Solutions Book by Middle School Students, Freeland, PA, USA © Beth Burkhauser



Figure 3: Cast Iron Hexagons from Community Iron Pour, Scranton, PA © Beth Burkhauser



Figure 4: COVID-19 by High School Student, Palpa, Nepal © Beth Burkhauser



Figure 5: Collaborative Multiples, High School, Thessaloniki, Greece © Beth Burkhauser



Figure 6: Clay Installation, Houston, Texas, USA © Beth Burkhauser

For making the hexagon artworks, there is no “formula,” no preconceived expectation nor “look” and all media are acceptable. The template or templates [no limit to number of hexagons used] is the only “creative design limitation” and collaboration is encouraged.

Teachers and community leaders are encouraged to make the Hexagon Project what they envision it to be – and take it to the degree they and their participants want to take it. It has been particularly relevant for middle school students who explore their connection to themselves and their world.

Figure 7: Hexagon Flying Pencil by Elementary Students in Nigeria, Africa © Beth Burkhauser



Figure 8: Mixed Media on Racism by Middle School Students in Taylor, PA, USA © Beth Burkhauser



Figure 9, 10, 11, 12, 13: Examples of exploration of personal identity, social and political issues © Beth Burkhauser

The most meaningful work comes from teachers who give their students freedom to choose a theme, research that theme and find a way to visualize it, take a stand on a particular social issue and make a statement – as an activist piece – that is appropriate for their developmental levels and interests. Special themes are selected each year, along with all themes of Interdependence, such as Environment, Empathy, Diversity/Equity and Technology, the Arts and Social Justice. Through our website, www.hexagonproject.org, educational materials are developed specifically for these themes such as the Transforming Conflict Workbook and the Connecting Art-Creating Solutions

Environmental Curriculum Guide. Hexagons are created throughout the school year and exhibited at a gallery space in Scranton, Pennsylvania, during the month of September. These exhibits make a powerful visual image of interdependent thought and action. The deadline for submissions is June 30 with some exceptions. The Project awards recognition, through a jurying process, to outstanding examples of creative interpretation of the yearly theme or the theme of Interdependence. In the last 16 years, we have exhibited over 12,000 hexagons from more than 100 schools across North America, Africa, Australia, Europe and Asia.

Figure 14, 15, 16: Examples of Recognition Event and Annual Exhibitions in Scranton, PA, USA © Lori Ryan & Beth Burkhauser





Figure 17,18: School-based exhibits at Girard College in Philadelphia (left) and Abington Heights High School, Clarks Summit, PA (right) © Beth Burkhauser

Examples of Practice

The examples of practice illustrated below are two of the many ways individuals are participating in the Hexagon Project in schools and communities across the globe. In “Changing Perspectives on Waterways,” a STEAM unit was generated in 2019 through the collaborative efforts of three educators: environmentalist and director of the Eastern Pennsylvania Coalition for Acid Mine Reclamation [EPCAMR], Robert Hughes, science teacher, Andrea Nerozzi and Hexagon Project director, Beth Burkhauser. They addressed the 2019 Hexagon Project theme, “Transforming Conflict.” In 2015, art educator Lisa Temples took advantage of a motivating assembly at Riverside Jr-Sr High School that set her students on a semester-long exploration that truly became “Art into Action.” Lisa has participated for many years in the Hexagon Project. Her students have created work in many media. She is an excellent example of a teacher who has incorporated the Hexagon Project and its themes into her curriculum, each year finding unique ways of engaging her students.

Figure 19: Pre-service teacher preparing materials for community event © Lori Ryan & Beth Burkhauser



Due to the COVID-19 pandemic, the 2020 exhibit was virtual on www.Artsonia.com. Our international exhibit will remain virtual, and we encourage local, regional and school-wide exhibits. Direct exposure within the communities in which the hexagons are created is of great importance. Community-building at the local level is part of our mission.

Pre-service students taking EDUC 435 Art Media and Methods have been involved with this project year after year. They have written unit plans, helped to design and install the show, worked with community and presented at art education conferences. Beth believes these students’ definitions of themselves as art educators have been enhanced by this introduction to social justice art education.

Figure 20: Mine water outfall on Solomon Creek in Hanover Township, PA © Yifei Liu



Figure 21: Robert Hughes instructing students on a field trip to a mine outfall and treatment facility © Yifei Liu



Figure 22: Students preparing paint from pigments derived from affected stream beds © Jill Snowdon



Changing Perspectives on Waterways

The Changing Perspectives on Waterways project arose from the commitment of authors Robert Hughes and Andrea Nerozzi to raising awareness about the need to remediate mine outfalls, places where large volumes of water exit from flooded, deep mine tunnels. In Pennsylvania, mine discharge affects thousands of miles of streams, significantly reducing biodiversity by drastically altering water quality and depositing thick, yellow-orange iron oxide sediments on the stream bed.

The Hexagon Project ideals and framework motivated students to create a mural for the Eastern Pennsylvania Coalition for Abandoned Mine Reclamation (EPCAMR) for use in educational outreach to highlight this problem.

Nine high school students, sophomores through seniors, volunteered for this extracurricular STEAM activity, contributing in a manner that exercised their strengths and expanded their abilities on their own terms. Andrea and Robert followed the

Hexagon structure, which emphasizes learning about an issue prior to starting the art project, by taking students on a field trip to a mine outfall and a treatment facility. The students also attended a lecture on coal spoil reclamation, meeting with a mining engineer, and investigated efforts to remediate other adverse impacts on Solomon Creek.

The students also learned how to make paints from raw materials and created their own gum Arabic-based watercolors using pigments derived from the iron oxide sediments found on affected stream beds and obtained through EPCAMR.

Those students who felt comfortable creating art, submitted work. Andrea also contributed to the mural, as this was very much a workshop-style environment, where the teacher and students worked side-by-side.

The hexagons were arranged so that the story of Solomon Creek would be told when viewed from left to right, from the pristine head waters, through an urban

Figure 23: Hexagons of an upstream site, unaffected by mine outfalls (left), and a portion of the polluted stream that passes under a bridge (right) © Andrea Nerozzi



environment, past mine outfalls, and to treatment facilities. Student understanding manifested itself in the final product, which was truly a team effort. Their work was recognized at the annual Hexagon exhibit both at an individual and community level.

The mural has already served to educate youth and the public in several venues:

exhibits, news articles, professional meetings and social media. In this community service project, art was truly used as a way to inform others about an environmental problem.

Figure 25: The vertical banner, Hexagon awards display and participants at The Kirby Center for Creative Arts exhibit on the Wyoming Seminary Upper School campus (Note: 3 students are absent from the photo) © Jill Snowdon



Figure 24: The horizontal banner that was created for EPCAMR using the student artwork © Kurt Effertz, Center City Print



Art into Action: Community Ceramic Collection Canisters for Hope

This Hexagon Project unit serves as an example of community service. During an assembly at the Riverside Junior-Senior High School, Taylor, PA, Lisa's students became aware of a local animal rescue, "Tracey's Hope", that provides care for starving, abused and neglected dogs. She took advantage of the excitement aroused by this special presentation, and her group of 18 art students enthusiastically embraced this theme for their 8th grade ceramic project. It worked perfectly with the Hexagon Project's theme of Art into Action and allowed her students to become immersed in a meaningful community-supported partnership.

Working in small groups of three or four, they created ceramic money-collection canisters to be placed in community businesses. They used a hexagon-shaped template with bottom and lid for their slab-built boxes. Each box was unique and communicated the anti-animal-abuse theme through applied clay and colorful glazing. The students worked collaboratively, facing and solving several design challenges along the way: an opening with easy access to collect coins, but small enough to discourage theft.

The boxes also had to be aesthetically inviting to attract donors. After the



Figure 26: Riverside Students with donation canisters © Lisa Temples



Figure 27: Close-up of unique, functional designs © Lisa Temples

boxes were completed, each group was responsible for engaging a community business such as a deli or bank, placing and monitoring the boxes, collecting the proceeds and donating the proceeds to Tracey's Hope.



Outcomes were positive and satisfying for all. Local businesses were recognized for supporting this worthwhile cause, as were Lisa’s students. Several seniors helped the 8th graders line up the businesses. As a result, this project served as part of their senior project volunteer hours. In addition, the students used their Facebook accounts to promote – and support – each other’s projects with a positive use of social media. Ultimately, in a few short months, several hundred dollars were raised and presented to Tracey’s Hope, and the following September, the team of students won the Hexagon Project’s annual Community Partnership Award.

As social justice art education is becoming more important in the field of art education, the Hexagon Project is becoming a more discernible strategy for incorporating social justice content and action through art-making. Although design is limited to a downloadable hexagonal template, this project has elicited startling responses from pre-school through pre-service teachers around the world, challenging and inspiring all to think about, and act upon, our need to perceive ourselves as interdependent in an interconnected global society.

Figure 28: Positive promotions on Facebook © Lisa Temples

How Are You Connected to Nature? 9th Grade Students' Visual Responses to Climate Issues

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#Climate change #digital art

Overview

During this unit, students addressed one of the most important United Nations sustainable development goals: Climate Change. They analyzed the impact of climate change in their homeland, their role as consumers and used art in order to develop a visual response answering the questions of “How are you connected to Nature?” as well as “How does Climate Change affect you?”. They learned how to use Photoshop and created digital collages and double exposure compositions. Other students decided to work with illustration and paper collage. Students also sent a postcard to the United Nations using their statements to reach a wider audience.

#international education #middle-school

During this visual art unit framed by the context of the International Baccalaureate curriculum, students aged 14 - 15 from an international school in New York city addressed and created a visual response about the issue of climate change. Because it affects each region on the planet, students were touched by this problem as they come from different countries.

The project I proposed in art as a subject in the International Baccalaureate (IB) Middle Years Program (MYP) was introduced by asking the students to discuss how they are connected to nature. Then, by mediating conversations using images from artists and news about climate change, students addressed the impact of it by connecting the issue to how it affects their homeland. The summative assessment consisted in creating an artwork aiming to express their feelings, concerns and points of views about the issue of climate change. They applied the technical skills of double exposure portrait photography, digital collage and contemporary art principles.

As a main objective, the idea of teaching a unit about this theme was connected to the United Nations Sustainable Goals to climate action. Also, as a young generation, students will have to deal with the impact that global warming will have on their daily lives.

My pedagogical motivations were rooted to guide students to understand the importance of sharing and respecting cultural diversity by cultivating a sense of internationally-minded community in the classroom and creating open spaces for a democratic dialogue. Having said that, my pedagogical methods included some disruptive practices such as the use of the body to relax the mind, control anxiety and empower creativity.

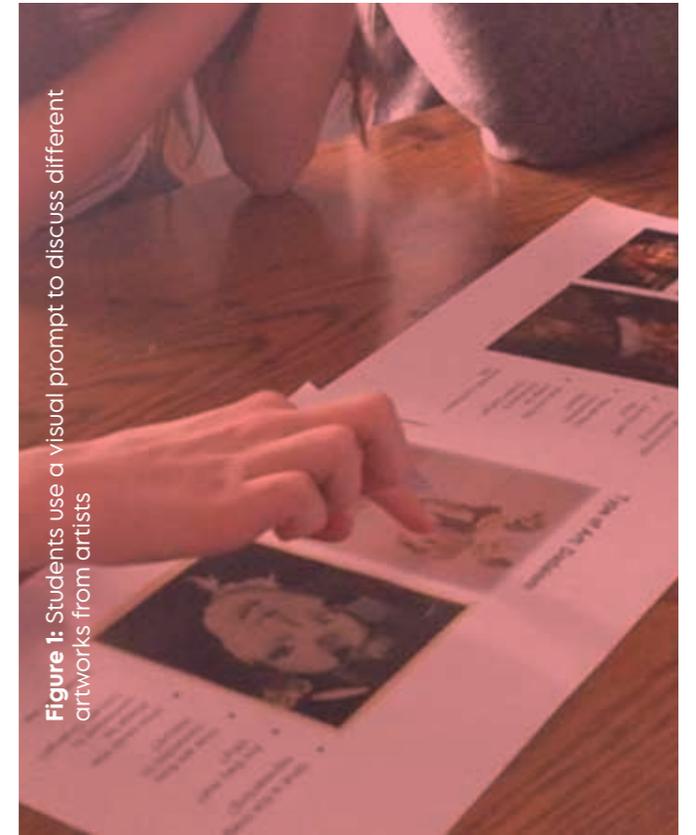


Figure 1: Students use a visual prompt to discuss different artworks from artists

To start, students analyzed and interpreted different artist's examples. The artists used as references include, Barbara Kruger, Andre de Freitas, Christoffer Relander, Rocío Montoya, Arcimboldo, Caspar David Friedrich, among others— to understand how aesthetic choices can inspire their artwork. Particularly the lesson plan had a focus on surrealism because it connected to the main theme since it can be used to express inner perspectives by releasing the creative potential of the unconscious mind.

On the other hand, paintings like 'The Spring' (Arcimboldo, 1563) and German romanticism works by Caspar David Friedrich (1808–1810) also were used to mediate the discussions about how as humans we observe and are part of Nature.

The idea of creating a visual response utilizing the media of photography and digital collage incorporating conceptual ideas from surrealist painters, was particularly inspired by the works from artists René Magritte, 'La corde sensible' (1960) and the collages of Hannah Hoch (1928) as seen in Figure 1.

It is important to mention that Surrealism and Olivia Gude's *Contemporary Principles of Design* (2004) also connect with each other because both work using the juxtaposition of images. To address the specific issue of climate change, I used students' previous knowledge, personal

experiences from their homelands and videos from National Geographic. I also introduced the students to land art by showing *Rivers and Tides* from artist Andy Goldsworthy (2001).

At the beginning of the lesson I introduced an activity called *World climate map + Greenhouse effect list + Eco-vocabulary* which posters can be seen in Figure 2. This activity consisted in a collaborative brainstorming session where students

created a mind map with connections of facts and concepts about the theme called *World Climate Map* and a *greenhouse effect list* with specific facts. In order to do this, students used a prompt for the collaborative brainstorming map consisting of the following questions: Where do you come from? What do you remember about the climate of your native country as a child? What is the climate in your native country now? The prompt for the *greenhouse effect list* included questions such as: What are the effects of Global Warming? What have you read in the news lately? What do you think has been done so far? What should be done in the future? How would you like the world to look like in 10 years?

Last, I included a poster with the title *Eco-Vocabulary* to familiarize students with key words that they found while researching about climate change. The vocabulary wall was also used to help students understand new words such as global warming, eco-friendly, greenhouse effect, biosphere, habitat, conservation, endangered species, consumerism and prey. The new vocabulary, research facts and understanding of how surrealism can be used as inspiration, was used to integrate a creative statement as part of the summative assessment. The use of worksheets as shown in Figure 3 and Figure 4 helped to guide the creative process by bringing the students' personal experiences and research together.

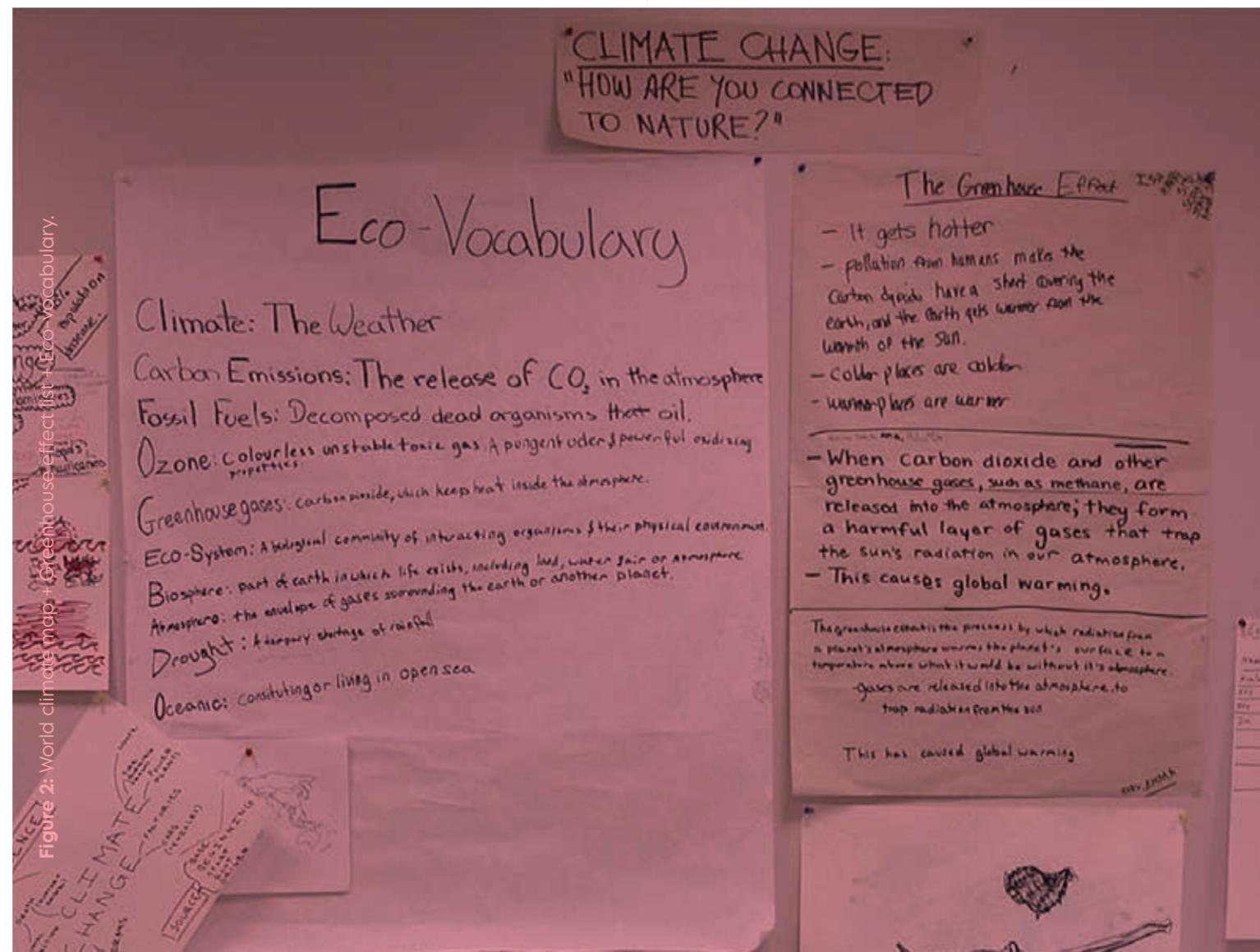
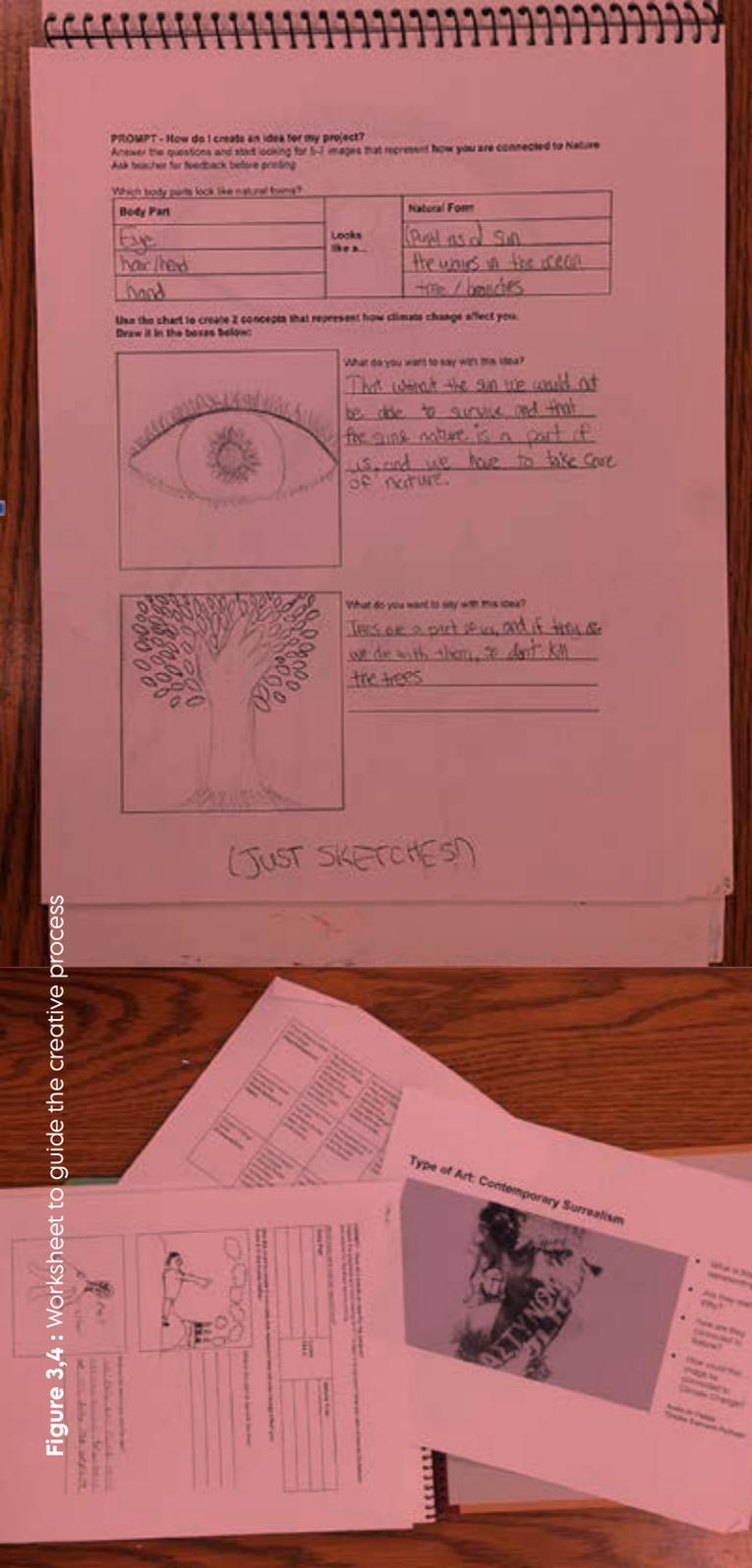


Figure 2: World climate map + greenhouse effect list + Eco-vocabulary.

Figure 3.4 : Worksheet to guide the creative process



The students in the middle-years program at the international baccalaureate have process journals that they use to record anecdotes, data, ideas, sketches, etc. In this unit, they used their sketchbooks effectively for brainstorming and drawing some thumbnail sketches. After that, a peer feedback session was used as a means to promote respectful and constructive critiques that will help students to select one idea and produce the final outcome. Regarding the technical skills, the students applied the principles of design and contemporary art movements like contemporary surrealism in photography, painting and digital arts. I taught how to use Photoshop and principles of photography. The students created double exposure portraits as shown in Figure 5, Figure 6 and Figure 7.

The goal of this unit was to foster a sense of awareness about climate justice and to host a sense of global community that encourages students to become active participants of a global society. While planning this lesson I incorporated a list of Approaches to Learning (ATL) skills which included communication, social, creative and critical thinking skills. For example, when discussing their homeland and current context, students compared and contrasted their own native countries and analyzed the intersections of environmental degradation and the racial, social, and economic inequities that climate change perpetuates. Overall, this lesson plan might fit into a broad curriculum as it touches the relevant issue of climate change that can be approached in interdisciplinary ways by bringing subjects such as science and individuals and societies.



Figure 5,6,7 : Example of student's work



Figure 8 : Students' postcards as part of delivering a message to the Secretary General of the United Nations

Among the learning objectives, students were able to use art as a form of communication without having high expectations on how the final artwork should look like but paying more attention as a teacher on the creative and thinking process. For example, during the lessons, students discussed their role as consumers to understand the impact of misusing natural resources for consumerism.

Figure 9 shows the end of the lesson where students shared their artworks with each other. At the end, most of the students showed successful solutions to presented problems in the design of the final project. At the end of the unit, students shared their artworks in class and wrote a collaborative letter and postcards to the Secretary General of the United Nations. Each student printed a small postcard with the image of their artwork and also wrote their personal point of view about the issue as shown in Figure 8. The postcards were also sent together with the letter. Even if we didn't get an answer from the Secretary General, the students brought the issue back home and I am sure that triggered interesting conversations with their families who many of them resided in New York because of diplomatic reasons. If taught again, I am curious to see how students from different socio-cultural contexts bring their experiences about climate change affecting their homelands and lives in different ways.



Figure 9 : Students in New York City share their artworks with their peers.

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“
He loves the lessons with them and he is very proud of the newcomers.

These young people who have experienced more injustice, suffering and violence than he himself will ever do.

Overview

In the era of creativity, the ability for children to think *outside of the box* is perhaps the most demanded attribute within art and beyond. For some children, however, the established *boxes* do not apply. In fact, the unique perspective and awareness of the world that these children possess often run counterintuitively to the established boxes. Categorizing these children as ‘in need’ fails to account for the unique and irreplaceable perspectives they possess in seeing the world outside of the box. As one author of essay 4 explains, “Art is a means to see the ‘big picture’ - art becomes a medium by which children explore nature, interact with their community, and explore the identities that define self. Based on this definition, art education and educators must empower a more inclusive and sustainable approach to ensure that physical, social and cultural differences are understood as a shining part of diversity. This essay represents the learners so called children with Asperger’s Syndrome, Autism Spectrum Disorder or intellectual and developmental disorder, homeschooled children and senior in long-term healthcare facilities, and young refugees from political and religious war zone. They might be associated with vulnerability, but their artworks illustrated in this essay are inspiring and enlightening.

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This is me! Visual Art as a Means to Identify Self and the “Bigger Picture”

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This essay describes a case study of a series of lessons within visual art with twelve young students, aged 16-17, diagnosed with Asperger’s syndrome (AS). Students diagnosed with AS have difficulty assimilating concepts, connecting ideas and thoughts, and identifying the “bigger picture” (Elkis-Abuhof, 2008). Rather, they tend to comprehend the world through their subjective experiences, literal and factual interpretations, and learned procedures. Aesthetics and visual art can be a foundation for creating the bigger picture.

Creative activities open the way for a nonverbal, inclusive, multimodal, sensitive and expressive language. Employing a strategy combining visual, textual and verbal expressions can be incorporated into the student’s new ways of learning, and can, according to Martinovich (2003), even lead to transformed behaviour.

These lessons were carried out in secondary school, in a special programme designed to support adolescents with AS in Sweden. However, the content of the school subjects was the same as in other national secondary school programmes. The Swedish curriculum allows teachers to interpret syllabuses and to use a range of teaching and learning methods, as long as aims and required central content are fulfilled at the end of the course.

The theme of the lessons presented in this essay was: *This is me*. From my position as teacher and researcher, I describe the students’ learning process through the six-week-long theme, which involved working with self-portraits and explorations of students’ identity formation.

The process

The theme was conducted through three main phases. First, the students made a sketch, depicting themselves, without looking in a mirror or a photograph, with their current drawing skills, a simple drawing based on memory and reflections.



Figure 1: Examples of the first phase. © Margaretha Haggström

Overview

This essay shows art-works of young students diagnosed with Asperger’s syndrome. Through a six-week long theme, the students worked with self-portraits, through three phases. First, they made a sketch without any special instructions. Second, they used a grid-method. Third, they created personal, innovative, and original images. The grid method was a way to meet the AS students’ needs for clear instructions. The third phase was quite challenging for the student. However, when they overcame the obstacles, they made creative and personal portraits. It was crucial for the students to start in the known before entering the unknown.

Second, I introduced the traditional grid method. The students brought a photo, on which they drew a grid. They also drew a grid on a paper surface, then focused on one square at the time, and slowly copied the photo. At a concrete level, the two first phases aimed at developing the students' drawing skills. Surprisingly to me, this kind of work proved to be quite a new experience to most of the students. They had not come across this kind of material previously, and did not know how to start. Therefore, we started to identify light and shadow, and then tried to transform coloured things into black and white. I put together different white objects as a still-life composition to help the students to find different grey tones.



Figure 2: White still-life, highlights, tonal values and shadows.
© Margaretha Häggström

The students tried out the eraser to create highlights and produce detailed work, and the stomp to smudge and blend marks and make gradations and half tones. When the students saw that they could create an illusion of a three-dimensional object, they were encouraged to make the portraits.



Figure 3: Before and after the grid method. This student chose to make a portrait of another person, not a self-portrait.
© Margaretha Häggström

These drawings turned out to be consistent with the photo, to the students' surprise and satisfaction.

It was only when the students had proven themselves to be able to produce such a drawing that they could move on to the third phase, to create personal, innovative, and original images (although inspired by artists). They used copies of their portraits to explore different ideas.

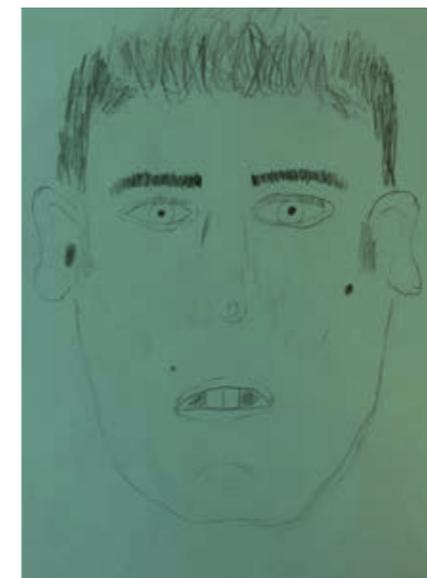


Figure 4: Examples of Phases 2 and 3, and the result of finding highlights and different values.
© Margaretha Häggström



Figure 5: Examples of one student's explorative images. This student struggled a lot before she dared to put the first piece of coloured paper on the portrait. When the first piece was placed, she became more and more creative. These examples are from a series of 14 images. © Margaretha Haggström



For some students, it was challenging to move on and continue after the second phase. They did not see the point of carrying on and changing the portrait. After all, they had already achieved what they had striven for: a portrait that looked like the original picture (of themselves or another person). I gave a mini lecture on portraits in art history, and in particular, we studied expressionism, cubism, surrealism and pop art. The students were fascinated by the images and how the artists used dreamlike visions, the unconscious mind and hallucinatory qualities in their paintings. They were also interested in how surrealist and pop artists mixed the natural world with those of fantasy, cartoons and commercials. The students understood that artists can express themselves in many different ways, and that if the students are to expand their artistic skills, they have to try new approaches.



Figure 6: Examples of another student's continuing work. This student had a feeling of flow and created 33 different images very fast. He tried different colours and patterns, and used magazines, commercials and artworks from various artists. © Margaretha Haggström

The students did not take much notice of each other's creations, which students in my other classes often do, but were emerged in their own work. They seldom commented on one another's work, but turned to me to discuss their own achievement. Their explorations were playful, direct and determined. When they talked about the theme, they expressed amazement, pride and joy.

Drawing oneself is often a helpful way to learn about sketching, shading and proportions. It is also a good start in learning how to see in a new way, to observe the surroundings. In addition, making self-portraits will not only improve students' drawing and art skills, it can enhance students' knowledge about themselves. This is important for most adolescents, but will be even more significant for students diagnosed with AS. Supporting these students was a way to ensure social sustainability, i.e. reducing disadvantages for the students and meeting the needs of each student. In addition, such an inclusive approach promotes understanding and acceptance within the broader community of diverse backgrounds and the students' life circumstances. In turn, this can help the students to develop a sense of belonging in the broader community and increase participation in social activities. Furthermore, as this theme showed, it improved the students' skills, by providing

training and development opportunities for this group of students.

Concluding remarks

This theme went well, which might have been the result of the way in which the lessons were planned and applied. Using the grid method was a way to meet the AS students' needs for clear instructions and order, and helped them to concentrate on one piece at a time. As soon they felt comfortable with the first phase, they were able to enter the second phase. After that, they became more confident when being challenged in Phase 3. In addition, they seemed to find more joy in the playful and creative activities than I had expected. They needed some time to grasp the idea of making portraits that expressed something more than realistic, but when they did, they were lively and committed to the task. However, some of them did not see the point of deconstructing and reconstructing their portraits at all, and they did not like the portraits by different artists that were shown, unless they were realistic paintings.

Based on my experiences, I think the students would have objected if this theme had started with Phase 3. It can be difficult as a teacher to achieve a balance in each assignment between on the one hand a clear and systematic planned activity, and on the other hand a challenging and creative activity. I wanted to make the

students feel good about the situation, to find something that could catch their interest, and to help them move forward and develop new skills. This balancing act was challenging for me, but I learned a lot through the theme that helped me take on new teaching experiments and create new themes. One conclusion when working with these students is that it can help to start in the known before entering the unknown.

Ethical considerations

After a discussion with the students, I decided to ask two students to make portraits similar to their self-portraits, and it is these that are shown in Figures 4-5, in order to protect the students' identities. Therefore, the images are not self-portraits, but still show the process. The images are based on one photograph of me and one of my son, when we were 16 years old. The students who made the images in Figures 2 and 3 have agreed to participate, and are informed of the research context.

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Collaborative Drawing with Children with Autism Spectrum Disorder

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Overview

This essay is an overview of the practice of the two authors with their students with Autism Spectrum Disorder (ASD). For the last few years, we have been utilizing collaborative drawing as an educational approach to develop communication and social skills for the students with ASD. Over time, it has developed into a more structured method with positive responses from the students with ASD.

Το ακόλουθο κεφάλαιο αποτελεί ανασκόπηση της εκπαιδευτικής πρακτικής των δύο συγγραφέων, οι οποίοι εργάζονται με μαθητές με Διαταραχές Αυτιστικού Φάσματος (ΔΑΦ). Τα τελευταία χρόνια χρησιμοποιούμε το συνεργατικό σχέδιο ως παιδαγωγική προσέγγιση που αξιοποιεί την τέχνη με σκοπό την ανάπτυξη επικοινωνιακών και κοινωνικών δεξιοτήτων των ατόμων με ΔΑΦ. Με την πάροδο του χρόνου, η προσέγγιση αυτή έχει εξελιχθεί σε μια πιο δομημένη μέθοδο με ιδιαίτερα θετική ανταπόκριση από τους μαθητές με ΔΑΦ.

#communication #socialization

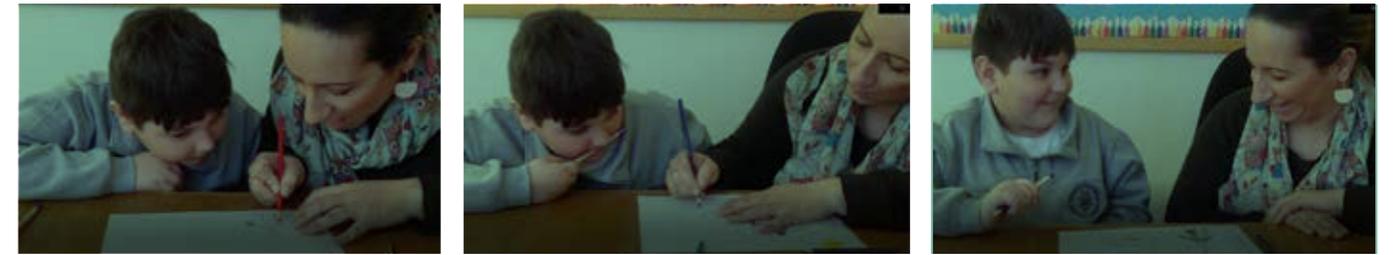


Figure 1a, 1b, 1c: Introducing collaborative drawing. © Nefi Charalambous-Darden

Children with Autism Spectrum Disorder in Cyprus have their daily school schedule divided between lessons in Special Education Units (SEU), which operate within mainstream schools, and mainstream classrooms. Their daily schedule is individualized. Their teachers have the autonomy to apply any method they consider appropriate to achieve the goals set and meet their educational needs. The main focus is often on the development of social and communication skills.

A few years ago, while looking at the spontaneous and non-spontaneous production of sketches by our students with ASD, we noticed signs of unforced peer learning that occurred naturally, alongside the conventional class learning context. This led to a small-scale research project, which provided evidence that the use of drawing in the SEU classroom context and practice can foster the interaction among children and teachers and serve as a tool of communication (Antoniou & Charalambous-Darden, 2017).

By joining forces, we started applying the Collaborative Drawing Method (CDM) and using it as a communication tool with children with average/severe ASD and with limited or absent verbal speech. CDM is an interactive drawing method, where children and adults draw together on the same surface (Kouvou, 2016). CDM has been adjusted according to the needs of children with ASD and has been incorporated into their weekly schedule, in the form of one-to-one sessions.



Figure 2: One-to-one sessions. © Nefi Charalambous-Darden



Figure 3a, 3b: Space and materials. © Nefi Charalambous-Darden

Each session starts with the preparation of the space and the materials. The children are provided with pieces of paper and a variety of materials to work with. These include crayons, pens and markers of several widths. The children freely choose the materials they prefer. Then, the two partners commence sketching either in alternate turns or simultaneously on a piece of paper. Verbal communication is encouraged through the teacher’s loud thinking or through questions posed to the child.

When drawing collaboratively with young people with ASD, it is important to consider:

- Working with children with ASD will require an understanding of their needs and behaviors but will additionally give the teacher a sense of reward and satisfaction; working with amazingly bright children, who with a few adjustments to the “working” area may give beautiful results.
- Set aside a special workspace. Most children with ASD prefer their tables to have a little more space from their peers; therefore, before initiating the work, the “working” table needs to be established in a suitable space.



Figure 4a, 4b, 4c: Understanding needs and behaviours. © Nefi Charalambous-Darden

- Children with ASD need time to adjust to new things. Keeping the collaborative drawing time as part of their daily or weekly routine, achieves optimal results.
- Children with ASD are fixated on specific topics; it is a good idea to give them the opportunity in the beginning to start with topics that they are truly interested in and then slowly start suggesting topics that the teacher would like them to “talk” about through drawing.
- Children with ASD often use stimming as a means to help them deal with stimulations that are overwhelming to them. This series of repetitive behaviors may include rocking, tapping, flapping, echolalia or swinging. It is important to accept their stimming, as they are not doing it to be rude or disrespectful. Children with ASD may behave differently from other students.

Figure 5a, 5b, 5c, 5d, 5e, 5f: Work in progress. © Nefi Charalambous-Darden





Figure 6: Expression. © Nefi Charalambous-Darden

Since the beginning of the application of the Collaborative Drawing Method, there have been significant improvements in our interaction with the children, as we have discovered and developed a mutual communication code. Through this practice, we are able to interact and exchange information, experiences and emotions.

At the same time, collaborative drawing helps the children practice their drawing skills, explore the dynamics of graphic exchange, find their voice and enrich their visual and verbal vocabulary. It provides autonomy and reinforces self-expression, imagination and creativity.

Even children who were not interested in drawing and never chose to draw on their own began to draw at home, pleasantly surprising both their teachers and parents. One of them even stated that he wants to become an artist when he grows up.

We have found the use of collaborative drawing with our students both overwhelming and exhilarating. Overwhelming, since there is little theoretical background to support this practice for the specific population; exhilarating, because of the multidimensional benefits for both the children and their educators (Antoniou, Charalambous-Darden & Kouvou, 2019).

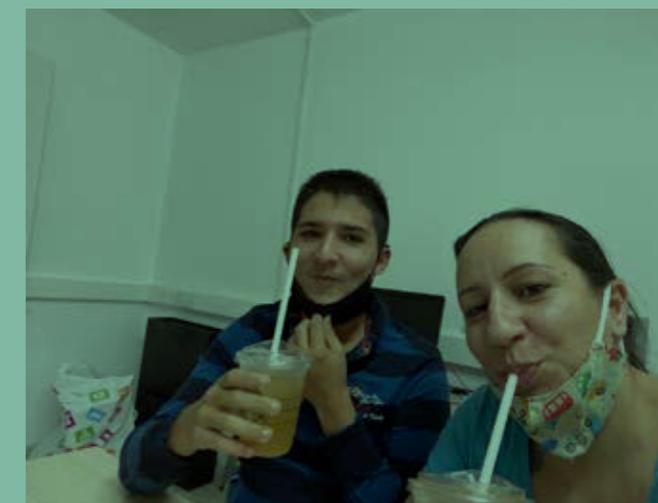


Figure 7a, 7b: Triumph. © Nefi Charalambous-Darden

The Collaborative Drawing Method is an excellent approach for students with ASD because it is inherently supportive; it makes them feel happy, relieves their stress and boosts their self-confidence by creating works of art.

A special thanks goes to Edward Daniel Charalambous and Alexandros Achilleos for the beautiful photos.

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Colorful Flower Window

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Overview

The author leads a program designed for students with autism and intellectual and developmental disabilities (IDDs) at the Taiwan Mennonite New Dawn Educare Center, which consists of two parts: interaction with nature and creative process. The different behavioral manifestations of students with autism and IDDs can be seen. It is found that in teaching, teachers should be sensitive enough to be aware of various learning opportunities, and give students enough time to try, feel, practice.

摘要

作者於台灣花蓮黎明教養院中，帶領為自閉症與智能障礙學生所設計的教案，包含了兩大部分：與大自然的互動及創作過程。從中能看見自閉症與智能障礙學生不同的行為表現。發現在教學上，教師要有足夠地敏感度去覺察各種學習機會，並且給予學生足夠的時間讓嘗試、感受、練習。

#intellectual and developmental disabilities



Figure 1,2: The view from the flower window. © Mengting Ou, 2019

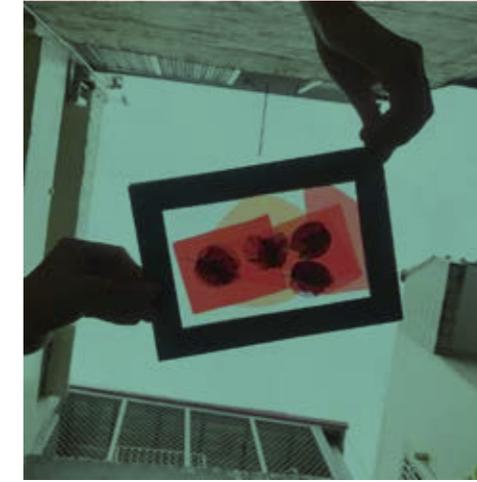


Figure 3: Colorful flower window. © Mengting Ou, 2019

My partner and I are graduate students in art education, and I have had experience interacting with students with autism and mental disorders in the past. This time we went to institutions with disabilities in Taiwan to carry out artistic activities. At Taiwan Mennonite New Dawn educare center, we lead a total of 5 students with autism and multiple disabilities. Autistic students' behavior performance and individual differences are very large, it takes a long time to get along and interact with each other in order to develop a tacit understanding. Teachers need to adjust their lessons according to their students' different abilities.

Considering that we have never been in contact with our students, we first read books and information during the

design art activities phase and designed courses on different topics and media. And then there's the part that I think is very important. We pay great attention to the opinions of the Mennonite New Dawn educare center because they spend more time with autistic students than we do. So we spent a lot of time communicating with the organization and revising the course back and forth. Filter out the best course for this group of children - colorful flower windows. Another point is that we don't lead art events at the first touch. It's about a week before you get along and do the art. Give each other enough time to get to know each other. We divided the course into two days.

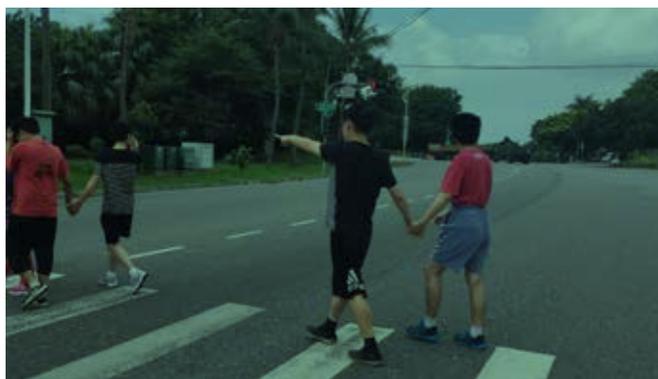


Figure 4: Autistic students practice crossing the road hand in hand. © Mengting Ou, 2019



Figure 5: Autistic students are trying to touch the touch of leaves. © Mengting Ou, 2019

Day 1 - Go outside together - Pick up fallen leaves, leaves, and flowers

Starting with preparing the medium to pick up the leaves, we hope that the students who take the art course will be able to participate in the preparation of materials to observe and touch the leaves, leaves and flowers that are normally less exposed. Meet the media with the students. Not only hope that students can get out of the institution and nature contact, but also cherish every opportunity they can learn. In addition to me and my partner, I was accompanied by two institutional teachers.

This activity takes approximately 1hr. In the process, every step of the way that autistic students do requires step-by-step guidance, leadership and companionship. Includes holding hands, following the teacher, walking to the side, crossing the road. Students need to reach out and touch

and pick up flowers, leaves and deciduous leaves.

Teachers can demonstrate how to pick leaves and other actions, or take the hands of students together to complete the action. I've observed that some students take the initiative to find different leaves and touch the touch of different leaves over and over again. Some students smile happily as they try to touch the leaves and pull them out. After this day's activities, it is natural and relaxing to find autistic students in contact with nature. I would like to hope that in the future, when designing courses for autistic students, the courses will allow for the inclusion of parts that interact with nature.



Figure 6: Full collection of results. © Mengting Ou, 2019

Day 2 - we'll do it together - make plant flower windows

The class time is about 40 minutes. At the beginning of the course, we let the students appreciate the completion and attract their attention. One student took the initiative to pick up the finished work to watch, while the other watched the finished work on the positive and negative side. Unlike past teaching experience, we are used to using language to explain. However, teaching autistic students is particularly important in action.

We are used to the teaching process is: put their favorite plants and cellophane on the laminating film, the teacher laminated works, and then attach the cardboard photo picture frame, complete the work. The difference is that when teaching autistic students, "all" the details must be demonstrated, followed by one-on-one



Figure 7: The teacher is demonstrating how to pull up plants. © Mengting Ou, 2019

instruction. The teacher to break down a series of steps into a single action, each action must be briefly and repeatedly explained by the teacher. As a result, the teaching steps can look trivial. For example: the demonstration of the action how to open the back cover, how to put plants. Simplification of language: Please choose a plant on a table → choose a flower → flower, one → one (with the action of picking up flowers) You may be confused about one-on-one teaching, what about the other students? While the teacher is assisting the students, other students can also learn to wait and observe the media in their hands. This is what we learned after observing the interaction between the teacher and the student before the activity. Usually we may not feel special movements, autistic students need to go through repeated practice to learn, because pay more attention to each opportunity to learn.



Figure 8: The teacher use concise statements to teach autistic students with actions. © Mengting Ou, 2019

There are many details of what autistic students can learn and try. For example: receive messages, wait, touch different textures of media, etc. Be able to discover that students will actively touch plants and start observing the leaves and flowers on their hands. It is normal for autistic students to tear and rub media. Teachers don't have to panic, you can decide how to deal with it, and not everything needs to be stopped. Even broken leaves can be another artistic effect, without deliberately pursuing complete beauty. As long as they are given a little more time and timely assistance, the finished work can also show unique beauty.

After teacher laminated works, students will be curious when they see the finished product, touch it and look over. I was particularly impressed by the way one of the students happily presented the results to his teacher after completing his work,



Figure 9: An autistic student is picking his favorite plants. © Mengting Ou, 2019

and we still remember clearly his satisfied smile. We let him finish one more piece of work for his collection.

At the end of this course, we also try to lead about 15 students with intellectual and developmental disabilities. Because of the different groups of students with intelligent disorders, we are demonstrating on stage, not one-on-one. Students with intellectual developmental disorder complete two works per person for approximately 60 minutes of class time. I think the goal of this course for students with intellectual and developmental disabilities is to build self-confidence.

Different texture of the media arrangement combination, there is no correct answer. It can let students play freely. After completing the first flower window work, students find that they can also complete the beautiful window. Therefore, the second



Figure 10: An autistic student is looking at cellophane. © Mengting Ou, 2019



Figure 11: An autistic student is smelling at cellophane. © Mengting Ou, 2019



Figure 12: An autistic student is putting cellophane where he likes it © Mengting Ou, 2019



Figure 13: An autistic student is touching a flower window. © Mengting Ou, 2019



Figure 14: An autistic student is looking at the window happily. © Mengting Ou, 2019



Figure 15: An autistic student is looking at me through a flower window. © Mengting Ou, 2019

work is done more actively. When students with intellectual and developmental disabilities finished their work, they told us they want to give the finished product to their families. Colorful flower windows can be clamped in windows or corridors. Light can blend with the environment through plant flower windows to enrich the visual experience.

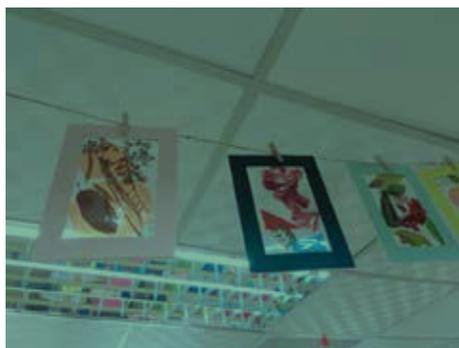


Figure 16,17,18: Hanging from the flower window of the classroom. © Mengting Ou, 2019



Figure 19: An autistic student is happily showing me his flower window. © Mengting Ou, 2019



Figure 20: An autistic student is watching a flower window with his teacher. © Mengting Ou, 2019



Figure 21,22,23: Colorful flower windows. © Mengting Ou, 2019

In the course of teaching, teachers may worry about blank time or the goal of completing their work as a course. Please remember that waiting is not just a student's subject, teachers must also learn to train to slow down, waiting for students to understand, practice, complete the action. The learning experience of the art teaching process is far more important than the completion of the work.

Cross-hatching: The Transferability of a Drawing Technique Across Different Topics

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Figure 1: Paintings done by TR, YQ and HL © 2020 Ranae (TR, YQ & HL)

In 2020, Singapore was locked down between April to July. To support and to stay in touch with its members, ART:DIS SINGAPORE¹ rolled out different home-based learning workshops. In May and June, I developed and conducted six 2.0 hours sessions for three learners with Autism Spectrum Disorder (ASD) under ART:DIS Artist-in-training (A-I-T) program. The sessions were held on Saturday mornings through Zoom. I conducted the sessions in English because it is the main language used in Singapore, hence there was no language and learning barrier. In the group, there was one Indian, TR, aged 16 who loves animal-mutant creatures. Two Chinese, HL, aged 15, who is a Math whiz with a love for trains in tunnels. And YQ, aged 20, who is strong with computers and their systems.

The online sessions are new to us, as the facilitator, my concerns were: (1) how to ensure the learning is engaging and stress-free for the learners, (2) how

to communicate the objective of the lesson effectively, (3) how will I be able to simultaneously demonstrate and check-in on the learner's progress. Before we started, the administrator organised a test session on Zoom to familiarise parents who will support their child at home. At the same time, WhatsApp was used to communicate and to record good quality images after each session. To remove waiting time on the part of the host, I set-up two devices (Fig. 3) and two zoom accounts to make myself available to speak during demonstration.



Figure 2, 3: Diagram to support the use of a laptop or device © 2020 Ranae (ART:DIS)

Overview

During the lockdown, a home-based visual art workshop for my visual arts students with Autism Spectrum Disorder. There were five topics carried out during six 2.0 hours sessions to emphasize on observational skills with the application of the Colour rendering and Cross-hatching technique. The technique was scaffolded in the following order (1) Colour Rendering: Light and Dark (2) Colour rendering/Tonal Values: Light, medium and dark (3) Cross-Hatching with three range tonal value (4) Cylinders and rings (5) Cross-hatching with purposeful use of the direction of lines (5) A mix of Colour Rendering and Cross-Hatching.

#Home-based learning #Observation drawing and Cross hatching

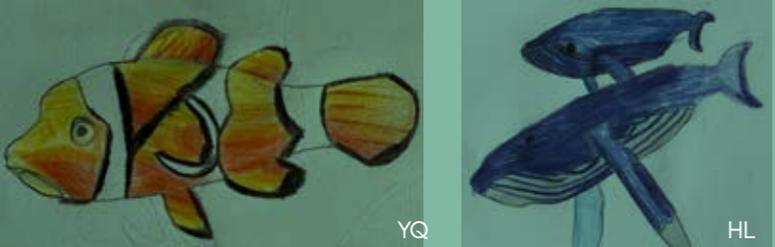


Figure 4: Paintings done by YQ and HL © Ranae (YQ & HL)

The overarching objective of A-I-T is to provide formal visual arts training through constant practice in art thinking with art making proficiency: the understanding and application of tonal value is one of the goals. I found that it is important to emphasise transferability of any technique across different topics to reduce any rigidity in our learners with ASD, in this case, the topics ranged from sea creatures to still-life observation. Project 1 is on sea-creatures, a simple warm-up activity, the learners researched online and shared about their selection through the *Share Screen* function as well as showing the group at the end. This provided one of the many teachable moment to practice speaking about their choices. In the same session, we tried out the function, such as pin, spotlight, mute/unmute and for the learners to inform me when I am unclear.

Project 2 took a closer look at the details of a subject and to use light, medium and dark colours of the same colour family to practise colour-combination for rendering. Colours are used to explain this because colours are more obvious than grey tones. A major gap surfaced during this session because I was not able to provide direct

support or to view the steps as the learners drew. At this stage, it was important to catch the strokes before the drawing was done. Hence, the learners had two devices so I can look on as they draw (Fig. 5). This allowed be to rectify instantly. In order to not to disrupt the flow of the session, I used WhatApps to communicate with an individual on their specific steps by sending photographs of key stages (Fig.6). The photographs on WhatsApp were clearer than the screen as it allowed me to capture close-up shots. It was also easier for the learner to refer on the mobile phone than the screen.



Figure 5: Two devices for learners and facilitator © Ranae Lee-Nasir



Figure 6: Close-up of technique with sample of colours used © 2020 Ranae (TR)

Project 3 focused on light, medium and dark tones in pencil, cross-hatching technique. We had the standard four labelled boxes to show the result of cross-hatching. A photograph sourced online with sections labelled with alphabet and a tonal-value chart to show how to match a value to an alphabet.

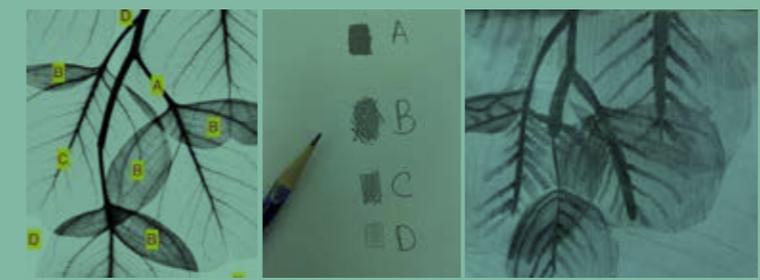


Figure 7: Example of labelled sections with alphabet © 2020 Ranae Lee-Nasir

Project 4 used “Donuts” to explain (1) three-dimensional form: a cylinder and (2) how to apply the cross-hatching technique and tonal-value in pencil and colour pencils. Figure 8 shows studies drawn on a folded piece of paper to make it possible for each learner to recall the previous step to remove the dependency on the facilitator. The folded paper set a total target of eight drawings. It also allowed us to focus on one aspect at a time. A time limit was set so each learner will know how long they have to draw one aspect or when they are quicker, how long more they have to wait before we start on the next drawing.



Figure 8: Example of donuts in different views © 2020 Ranae (YQ)

Project 5 used cross-hatching with the focus on diagonal lines and grids to add value to an observational of a building in three-dimensional form in form, from a photograph. Ion Orchard was chosen because of the structure and façade contained grids and cylinders. Unlike the previous projects, it was important to guide each student on the section to work on within their art piece itself.

The solution was to use the digital drawing function on WhatsApp to make direct indications on photographs of the drawing sent by student such as the one in Figure 9. Figure 10 shows the result of the project which I considered successful because each learner understood the objective, they were able to capture the tones, applied the cross-hatching technique and were confident to tackle a demanding topic.

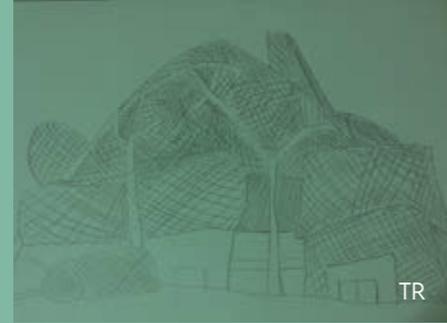
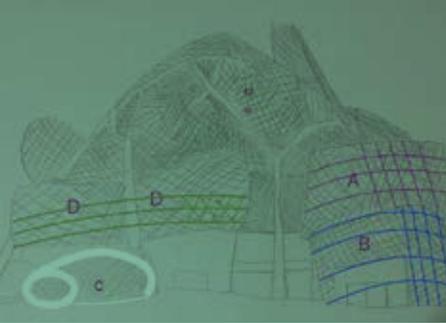


Figure 9: Labelled section on a drawing done by TR © 2020 Ranae (TR) **Figure 10:** Diverse drawing style between each learner © 2020 Ranae (TR, YQ & HL)

The final project was a still-life drawing with a mix of colour-rendering and cross-hatching. The focus was to transfer the understanding and observation skills done from a photograph into a drawing of objects placed in front of each learner. The criterion of selection of objects from

the learner was (1) one object is a cylinder (2) one object is the smallest (3) one object is the largest. First, draw the three-dimensional form and cross-hatching of the objects in their position (Fig. 11). Then, add colours of the objects (Fig.12).

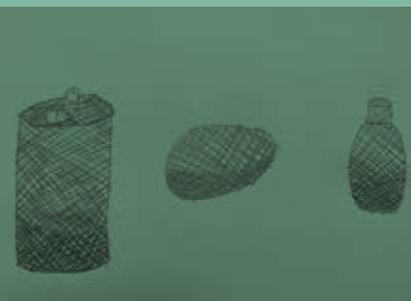


Figure 11: Still-life study in pencil of a can, an avocado and a bottle of hand-sanitizer by YQ © 2020 Ranae (YQ) **Figure 12:** Still-life studies with colour added after cross-hatching in pencil © 2020 Ranae (TR, YQ & HL)

This contribution had given me a chance to reflect on an uncanny experience because our interaction with each other was new. YQ summed up that “The (online) lessons let me be social when I cannot go out. It helped me to understand how to draw better and it was a good thing to learn

to occupy my time. I still prefer to go to class because I can focus better. When I am at home, I am distracted with the use of the phone or I want to relax on the couch”. His classmates and I shared the same sentiments as YQ’s that when lock-down started, it was a removal of

physical communities, such as the studio because an art studio provided a time, a function and a purpose. We had to make do with materials we had at home and also considered the amount of clean-up after each session. We adjusted to the new-norm.

During the course, I observed that the young men gave the unexpected situation a heartfelt try. For the online sessions, they showed their willingness to join even on days when the topic perceived was difficult or on mornings when they felt like sleeping in. Again, not being in a physical class hindered communication. There were three incidents where one learner disappeared from the screen and we had to call the parents to check-in and to find out how the learner was coping, was the view clear on his end or was he facing some technical issues such as low WIFI connection. An affirmation arrived in the late morning after session three ended. I received a heartfelt text from HL to say “I like my drawing”. It was about a piece he had done on his own and we noticed how he took the initiative to apply a tonal-value chart to match his pencil drawing of a zebra. These four words speak volumes because it informed me of his motivation to learn and the positive views on his own artistic development. I have always wondered after a class or a course on how much a student understood the project. In December 2020, TR and

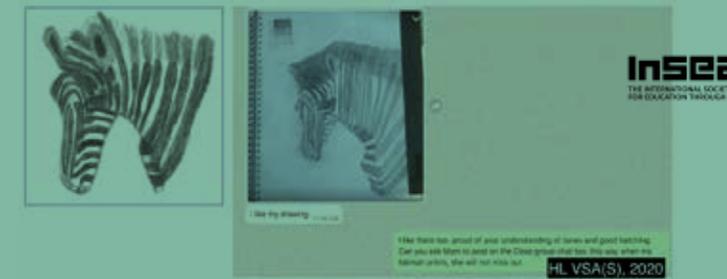


Figure 13: Before and After of a Zebra by HL © 2020 Ranae (HL)

HL shared with me their drawings that provided relief that the project and approach worked. The learners were able to apply what they had learnt into projects they had established for themselves. The pandemic brought forward an urgency to look into effective ways to conduct visual arts through an online platform. The pedagogy towards learner’s engagement and artistic development are elements to visit in the A-I-T framework from 2021 as we stand-by for any closure in our programme.

Note: Shared with me by TR’s father before the start of class on 28th November 2020. TR’s mother shared that the night before, TR was inspired by what he read.

Note: A WhatsApp text from HL’s mother sharing an activity HL participated in. HL’s ability to apply the learning into a drawing from a Bust using four range of tonal value and the cross-hatching technique.



Figure 14: An owl by TR © 2020 TR

Figure 15: A drawing of Bust by HL © 2020 HL

Painting by Ice, Share Online

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Overview

During the COVID-19 pandemic, six children aged 6-12 years, including children with special needs, produced their own artwork in collaboration with two social welfare facilities and a family in three prefectures in Japan (Yamaguchi, Kanagawa, and Tokyo). The collaboration was accomplished by connecting virtually the children and members of the voluntary organization that provides support through art to people. Members of “Hana-Uta Zukou-Shitsu” (Hana-Uta means humming and Zukou-Shitsu means arts and craft rooms) are primarily people in the medical and welfare fields. Through facilitation by these members, we provided the facilities and the families with the following teaching materials so that each child could create a “painting by ice.”

Covid-19 パンデミックのなか、医療・福祉領域でのアートを通じた支援活動を行う任意団体「はなうた図工室」メンバーが日本国内の3つの都県（山口県、神奈川県、東京都）にある2つの社会福祉施設、1つの家庭をオンラインでつなぎ、メンバーによるファシリテーションを介しながら、各施設のスタッフ、家庭にいる保護者との協働によって、スペシャルニーズを持つ子どもを含む6歳～12歳の6人の子どもたちと「氷で描く絵画」を制作した。



Figure 1: Image of melting ice on a member's screen

1 Hana-Uta Zukou-Shitsu

Hana-Uta Zukou-Shitsu provides opportunities for people with and without special needs to create universal design-oriented art (called universal art) and creates a place for children's facilities to connect. Essential to the organization's vision is support for children of diverse backgrounds through art. This philosophy is shared by members as varied as occupational therapists, community nurses, speech therapists, teachers at special-needs schools, families of people with special needs, and arts education researchers, all working together across industries and positions.

2 #Painting by Ice Workshop

We asked each facility and household to prepare a PC/tablet device to run an online video conferencing app (Zoom), watercolors, paintbrushes, drawing paper, Kent paper, ice, ice containers, ice-placement utensils (e.g., spoons), newspapers, and plastic sheets.

The workshop began with the opening of the video conferencing application room (15:30). This was followed by introductions by the members of the Hana-uta Zukou-shitsu and by the viewing of Creative Commons' YouTube video materials (“Kyou-no-Atelier,” which means today's Atelier) (15:35).

Next, we asked the children to start working on their projects at their homes and institutions (15:45). Each child placed an ice cube on a piece of paper, chose their favorite paint, and dripped it on ice.



Figure 2: Social welfare facilities in Yamaguchi (up) and Kanagawa (below)



Figure 3: Viewing the video on Zoom



Figure 4: Art-making in Kanagawa

The children were told that they could wait and watch the ice while it melted and that they could spread the paint with a paintbrush, adding color to the ice. They enjoyed applying paint with the brush, moving the ice, watching it melt, and watching the abstract images expand. Afterward, Hana-Uta Zukou-Shitsu members created various works by placing ice on a paper bag and by placing ice on a canvas and sticking it on Styrofoam. These creations were shown on the screen to help children expand their imagination.

It was challenging for children in Yamaguchi with particular physical needs to, on their own, place the ice, choose the paint, or drop color on the ice. Therefore, a staff member held the paint and asked which color was the best choice for the staff member to place on the ice. We discovered and utilized new perspectives such as “choosing colors” and “choosing the number of ice cubes” that allowed the children to draw pictures just by communicating with our supporters.

One child with special needs in Tokyo seemed to recognize ice only as something to be sipped in a drink. She appeared to be looking at the ice curiously, wondering what was about to start. For her, it seemed to be challenging to move the ice while using the brush, so the child touched the ice directly and moved the ice with her hands. She kept touching the ice, and when she



Figure 5: Art-making in Yamaguchi

felt cold, she picked up a brush and used it to extend the melted colored water. When she got bored with the brush, she lifted one side of the drawing paper and noticed the water movement, and she seemed to enjoy watching the colored water flow.

Finally, we asked the children to show their work on the screen. We shared their impressions with members.

However, it was challenging to share the images of the children in Yamaguchi.

They were satisfied with their work and moved on to the next activity. At the end of the workshop, the members shared their impressions of the children’s artwork, submitted the online gallery created by the Hana-Uta Zukou-Shitsu, and told the children who wished to post their work to add the art to the gallery (16:25-16:30).

Figure 6: Showing works on the screen from Tokyo (left) and Kanagawa (right)

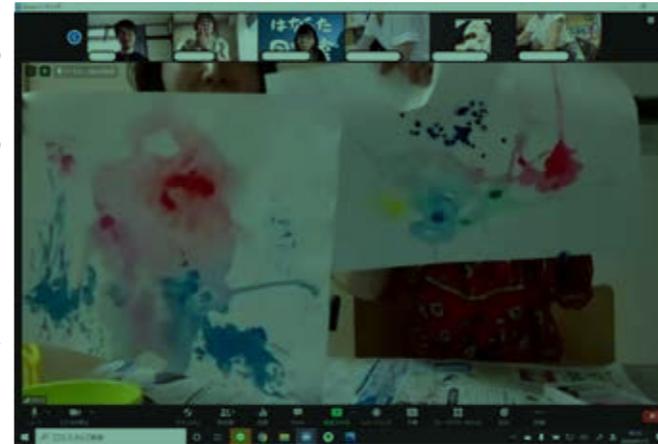




Figure 7: Art-making in Kanagawa



Figure 8: Artwork uploaded to our online gallery from Kanagawa



Figure 9: Artwork uploaded to our online gallery from Tokyo



Figure 10: Diverting an ice painting into a design for the facility's annual fair



The activity itself was short, lasting about one hour. However, the facility in Kanagawa later collaborated with other children who did not participate in the first event, converting an ice painting into a design for the facility's annual fair. It became clear that making universal art with the children would also help them enrich their surroundings.

Some children enjoyed moving the ice and the colored water flow, while others enjoyed adding more colors; it was interesting to see the differences in personalities. The Hana-Uta Zukou-Shitsu organization learned the importance of providing universal art by creating a peaceful space that respected the location and the interests of the unique children with whom they worked online. We see the potential for placemaking through art-making and collaborating with online services to support the independence of people with special needs. By creating a space like that, supporters of children with special needs may gain a new perspective on support options.

Acknowledgement

We would like to thank Editage (www.editage.com) for English language editing.

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Recounting Losses and Reconnecting the Future Through Creative Arts Engagements

John Oyewole Adenle Ph.D Department of Creative Arts, University of Lagos Adenle, had his BA. Ed from Obafemi Awolowo University. (Adeyemi College of Education) Ondo, while his 2nd and 3rd degrees are from University of Nigeria Nsukka. Dr. Adenle lectured in the Department of Fine and Applied Arts, Federal College of Education Osiele, Abeokuta from 1996-2016, Currently, he is the Unit Head, Visual Arts, Department of Creative Arts, University of Lagos, Akoka, Lagos Nigeria. Adenle is a Sculptor and Art educator, as Sculptor, he is a multi- media artist who embraces GOING-GREEN, exploring and researching into solid (degradable and non-degradable) materials, redirecting them into artistic spectacles.

He masters the art of reusing, recycling and redirecting waste to reduce environmental health hazards. His research focuses on how the victims of such ethno-religious crises especially children who are either orphans or have lost one of their parents, would respond through creative activities using art media. Investigation on the level of adherence of the fostering institutions to the child right acts in caring for child-victim of communal violence in the society. He also worked on roles of art therapy in reducing trauma, depression, anger, stress, or other emotional related cases and effects of art therapy on their academic performance. He is a Fellow, of Arts in Medicine. He picked up interest in Origami as a sculptor during 2020 AIM fellowship and had since then participated in Origami Therapy Challenge, World Mental Health Day commemoration Origami workshop for Patients and Caregivers at Grace Cottage Clinic.

Some of his latest research works center on “Oriigami Therapy Challenge, Impact on Children and Youths”, “Developing Coping Mechanism During Covid 19 Lockdown Through The Art of Paper Folding” and “The Artists in Pandemic, Pandemic in Arts: Artistic Responses to the Ripples of Covid-19 in Nigeria”.
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Overview

Political grievances, ethnic disputes, religious intolerance occur every other day uncontrolled in Nigeria. The rapid succession of violence, ethnic-religious crises have led to losses of lives and properties worth of billions of naira, surviving family members were left to bear the pain and count their woes. In the recent years the crisis has snowballed into ethnic cleansing, kidnapping for huge ransom and Fulani herdsmen and farmers clashes. These led to many survivors fleeing their ancient homes some relocated to live with distant family, some in refugee camps while others were evacuated to a safe place by religious or philanthropic organizations.

#creative #expression

Stephens Children Home is a centre where vulnerable children are taken care of. These activities were carried by the children of the Family of Martyrs (FOM) who have lost one or both parents as a result of constant religious riots in northern Nigeria. These children are being provided with education and every other basic amenities at no cost. This was ascertained by the participants that there is provision of food accommodation and portable water. They live in boarding house, given medical attention when sick, live in clean comfortable environment, treated equally with other children, have contact with relations and do spend holidays with them.

A population of 50 participants (boys and girls ages 12- 18) from Junior Secondary classes I-III and Senior Secondary classes I-II were selected to participate in the creative activities 2hour contact in the evenings of Monday to Friday for 14 weeks (a school term in Nigeria). The method adopted was, Practical Creative Expressions called Practical Process Measuring test (PPMT) through a series of drawings, paintings, modelings, cut and paste and mixed media by the respondents.

During the sessions, the participants were engaged in creative processes, they interacted with varieties of art materials (poster colours, crayon wax, paper, colour pencil, coloured paper and clay) based on



Figure 1: Stage 1. © Adenle 2012

predetermined themes like: free expressions by drawing and painting of whatever comes to mind, recounting painful incidents they witnessed not too long, frightful moments, Love and forgiveness, my family, my wish for my country, my memorable day, my anticipated birthday, hope and my wishes in life.



Figure 2: Stage 2. © Adenle 2012

Works exhibited according to numbers of code given to each participant. Discussion session was done with each participant both during the creative session and exhibition week. Although this may not be valid or reliable on a larger scale, however, it was the most useful intervention to help during that period.



Figure 3, 4, 5, 6: The founder of the centre attended a creative session in one of the evenings. © Adenle 2012



Figure 7, 8: Stage 3 - Some of the Participants creating works based on the themes. Their creative works were later mounted in a hall for discussion and interaction. Each participant was allocated a space to mount his or her work starting from the first THEME. © Adenle 2012



Figure 9, 10, 11: Above is the hopeful aspirations that are clearly expressed by participants, wishing to become a graduate, a doctor having a private hospitals to care for the less privileged. A pilot, being able to travel to other countries, as indicated by air craft above and ultimately getting married. © Adenle 2012



Figure 12-19: Stage 4.- Some of the participants identifying and pointing at one of their creative works selected for photo collage. © Adenle 2012

Conclusion

During the engagements, it was an opportunity for the researcher to be closer to the participants who in the past have been traumatized and in order to assure them that they are in safe hands. For example Pix 1 explains the move to gain their confidence and the confirmation that the adoptive institution adhere to human rights provisions on the right of children such as meeting the basic needs of food, sleep housing, medical concerns, safe environment, financial security social support and protection from the abuser.

It was also found out that the creative works provided information that reflects the experience of the participants at that point in time, help to gain insight into their thought process, strengths, weaknesses and aspirations. It was also found out that the creative exercise provided safe environment to bring to clarity personal issues and they were able to engage in problem solving skills through a given a theme

Conclusively, the responses to arts and through arts by these children provided a kind of resilience and spark enthusiasm, and ray of hope which is reflected in the illustrations of stages of how/who/what they wish to become in the nearest future. As participants provided briefs of their wishes into the drawing as seen in Pix 9-11. If engagements like this are embarked upon



Figure 20: Participants posing with the collage of some selected creative works. © Adenle 2012

by victims of socio-political and ethno-religious crises most especially in refugee camps, the exercise would help provide visual trajectories of the past experiences and narratives about the present, and equally tell about their future intentions. Creative art activities with patients, or victims of crises during political, religious, and natural disasters in concentration camps would provide humanity face to address their emotional and psychological needs.

Rural Intergenerational Artmaking in Southwest Saskatchewan, Canada

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Michele Sorensen is an Assistant Professor in the Faculty of Social Work at the University of Regina. Situated in the field of new materialist philosophy Sorensen studies the work of decolonization, Indigenization, and reconciliation in postsecondary teaching. She is currently studying the potential of aesthetic events for their relational invitation to awareness of a broader sociality.
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Figure 1: Main Street in Herbert, SK. © Maria Enns, 2018

Overview

This essay reports on a weekly rural intergenerational artmaking project that took place over the course of a year. University researchers committed time to volunteering with an artist and classroom teacher to address the learning vulnerabilities in the rural lives of senior residents at a long term care facility and homeschooled children. Photographs are included and the aesthetic benefits for both young and old are considered.

Since 2018, an art gallery in Swift Current, a small town in southwest Saskatchewan, has had a pilot artmaking project underway in association with the provincial public healthcare system in various long-term care facilities for senior adults, including those in nearby small communities.

In 2019, Maria Enns, an artist and supply teacher for the local school division was hired to teach residents in a long-term care facility in Herbert, a farming community of about 800 residents. Valerie Triggs, and Michele Sorensen from the University of Regina, volunteered to assist.

#limited hand mobility #dementia #hearing loss

Figure 2: Maria Enns working with seniors and students. © Maria Enns, 2018



Maria is experienced in teaching art in school classrooms, as well as with local homeschooled groups. The art gallery agreed children could be included, offering an intergenerational artmaking experience between homeschooled children, ages 4-11 and senior adults. Homeschooled children did not attend every week but there were often at least a few in attendance.

Neither Maria, Michele nor Valerie had previous experience in teaching art to seniors. It took a few classes to adapt lessons and materials to specific needs connected to limited hand mobility, dementia, hearing loss, as well as overall lethargy and drowsiness. Care-workers were helpful in rousing the senior residents from the sitting room or their beds, pushing their wheelchairs into the lounge, and up to the artmaking table. Initially residents were slumped over and disengaged. Rather than addressing the group as a whole, we worked individually, lifting hands from laps to wrap them around brushes inserted into tennis balls for easier grip, or helping them select other particular materials.

We spent time with each resident, assisting them in getting started and always using their names when we talked. Most needed encouragement and sometimes only continued the making with one-on-one assistance.

Figure 3, 4: Brush in tennis ball for better handgrip © Maria Enns, 2018



Eventually, upon entering the artmaking room, the energy felt different and over months, the seniors began to reach out on their own for materials set on the tables. Samples of what might be expected of the various projects were placed on the table to help guide both students and residents. We found that ideas for teaching art to seniors with limited capacities are not readily available. To assist others, we've added a list at the end of this essay, come some of the projects that were used.

While the public school in the town of Herbert serves 250 students from Kindergarten to Grade 12, some parents choose to homeschool their children for a variety of reasons. A few want to convey particular Christian values and influences; others believe as Philip Jackson (1968/1990) that children waste too much time in school: curriculum content can be taught more efficiently in shorter periods of time leaving more opportunity for both play and household/farm responsibilities. Some hope that homeschooling will shield children from negative relationships, while others simply realize the shortness of childhood. It is stay-at-home mothers who do the homeschooling in this geographic area and many welcome the extra involvement in their children's lives.

Many of the reasons for homeschooling, listed above, reflect families who consider their children vulnerable to the everyday

contexts of public schooling. However, homeschooled children may also be susceptible to vulnerability for some of the very reasons that they are kept at home, such as missing the opportunity to daily rub shoulders with difference (Dewey, 1896/1901/2001). In this regard, the project offered a useful opportunity for students to interact with something larger than their own learning and their own family relations.

Although in very different situations, seniors also suffer vulnerabilities: once relocated to care homes, they run the risk of becoming vulnerable learners due to health, age, and institutional living. Access to ongoing learning, artmaking or art appreciation, time with friends, or other activities that serve to remind them of a wider world and their worth and ongoing contribution within it, is limited. Stereotypical thinking that assumes the insignificance of this population compounds this situation and leads to further isolation of this population.

It is difficult to determine exactly what aesthetic benefits might have been provided by this project for seniors beyond their willingness to return each week and to participate in the artmaking. In some instances we were delighted to notice they used the art materials and examples simply as inspiration for some intensely focused artistic decision-making of their own. Sometimes we observed that they lingered in their wheelchairs after class, to look at



Figure 5: Michele Sorensen assisting with artmaking. © Maria Enns, 2018

the photographs of completed art hanging in the hallways or at the art they made, set up in the meeting room, but we do not know exactly what connections they were able to make in these moments.

Regardless, our weekly gatherings were fueled with variety and change from daily routines. While artmaking, one senior sang songs from his youth; others talked about their childhoods, dozed, played with art materials, or focused on artmaking. Some did not talk at all. One required assistance in using the scissors and once her hands were reminded of how to cut (given her lifetime of experience with sewing), she enthusiastically cut up part of her shirt. This was one of many reminders of the joy and necessity for everyone, of continuing to evoke some kind of change in the world—and how artmaking offers that opportunity. Over time, we noticed that there were a few instances in which the seniors actually engaged in conversation and laughter with one another.

At one point we began the practice of washing residents' hands with warm wet cloths after the art lesson. This act of warmth and touch seemed to elicit strong

Figure 6: Painting branches: then glued to wood backing for hanging. © Maria Enns, 2018



Figure 7: Homeschooled students working alongside senior residents. © Maria Enns, 2018

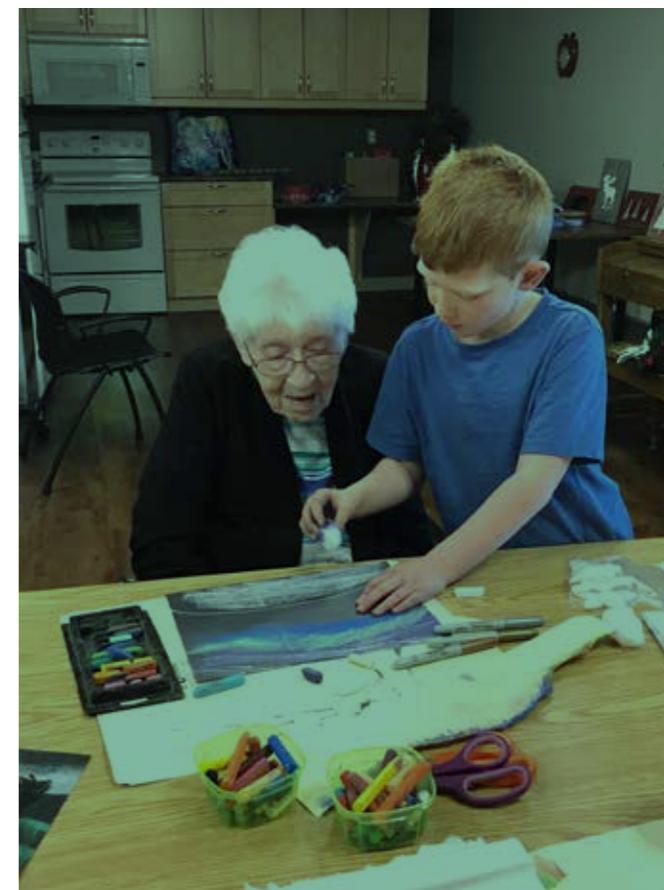
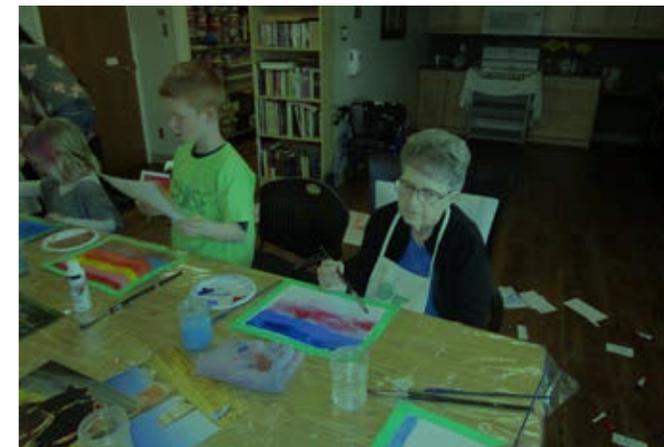
reactions of appreciation or perhaps a kind of awakening or remembrance of care and love of the past. An eight-year-old homeschooled student also began to assume this responsibility for washing the seniors' hands after the artmaking and this extended kindness seemed to be as rewarding for him as it was for the residents.

When standing, students were often at just the right height to speak directly into seniors' ears which was necessary because of the residents' loss of hearing. The homeschool students often sat beside one resident; some worked quietly on their own art while others interacted more often with the residents.

While many students enjoyed the details of the set up and clean-up of materials, others were concerned with ensuring the residents had all of the materials that they might need, even being overly helpful by painting directly into the art that the seniors were making.

After interacting with the same seniors over the duration of several weeks, some students who were initially self-conscious or

Figure 8: Helpful homeschooler working directly on resident's artwork. © Maria Enns, 2018



shy, developed a bit of a rapport with them. Parents of involved students expressed appreciation regarding opportunity for their homeschooled children to feel enthusiasm about listening to seniors and making art with and alongside them, as well as for their feeling a part of something in the community beyond their own family circle. In our observation we noted students became more discerning in their artistic choices regarding their artmaking, as well



as in helping seniors in their choices. We felt there was a strong pedagogic component for the children as they experienced the event of learning new forms of artmaking while simultaneously assisting others in that learning. Most importantly, we began to appreciate the analytical concept of vulnerability to include more than its standard association with negative outcomes. In this particular art teaching experience, we considered the mutual vulnerability of both senior and homeschool rural populations as that which provided openings for our engagement with them.

Vulnerability offered the opportunity for art to do its interminable work of generating forms of time and place in which people relate to one another and themselves in new and different ways

Figure 9: Over time students developed some ease in interacting with residents. © Maria Enns, 2018

List of art projects for seniors/children:

1. Bingo Dabbers & Chalk Pastel
2. Acrylic Paint -Colour Mixing (analogous colours with tape resist)
3. Intro to Clay: Pinch Pots
4. Texture Plate Rubbing with Chalk Pastel
5. Clay: Slab Cups
6. Tempera Painting: Still Life with Flowers & Fruit
7. Paper Collage
8. Big Cardboard Birds
9. Fabric Wall Hangings: Painted Fabric
10. Cardboard House Shapes: Paper & Picture Collage
11. Acrylic Painting
12. Canada Flags
13. Watercolour: Salt
14. Weaving: Bookmarks
15. Clay: Slab Monograms
16. Tissue Paper Collage: Sun-catchers on Embroidery Hoops
17. Acrylic Painting on Canvas Bunting
18. Painting on Sticks: Arranging Sticks & Painting with Acrylics
19. Painting on Real Mini Pumpkins
20. Tissue Paper on Glass: Luminaries
21. Salt Dough Christmas Ornaments
22. Fabric Bowls
23. Weaving on Big Looms: Collaborative
24. Printmaking with Styrofoam Trays

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The Perfect Museum of Me

Helen Garbett and **Bill Laybourne** run Workshop 24, a Community Interest Company located in the West Midlands of England. Intensely focused on the local, their social art practice builds relationships with and between participants often over months or years, exploring issues around isolation, exclusion and marginalisation to help realise personal and social change.
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Figure 1: Projections of self.

Overview

Helen Garbett and Bill Laybourne run Workshop 24, located in Stourbridge, England. We specialise in social art practice where local people are invited to collaborate with us, the artworks created often having equal or less importance than the collective act of making them.

The Perfect Museum of Me enabled an exploration of personal identity through a series of five, ten-week courses which ran between 2018 and 2020. In 2019 we worked with a group of six young people aged 17 to 19 years old and their teachers from Pens Meadow Special School. The pupils have learning disabilities and autism.

The project aimed to help the young people find a voice, express themselves and share their often overlooked strengths, abilities and skills with others. We provided a relaxed, non-classroom-like environment within which we focused on getting to know each other, developing trusting relationships and experiential learning. Each session started with activities specifically structured around a large table in our studio where we began with a drink, chat and catching up with each other between sessions.

A range of materials were freely available and participants moved around the studio as they wished. Whilst we had a programme of planned activities these were also very flexible. This was to accommodate the needs of individuals but also to enable improvisation, experimentation and agency within the group.

One session in particular proved to be the turning point for the project and brought about as much learning for the artists as it did for the pupils and teachers. We presented a slide-show to the group showing various artworks as inspiration. Unexpectedly several of the young people began to interact with the projected images, making shapes and gestures with their bodies and singing.

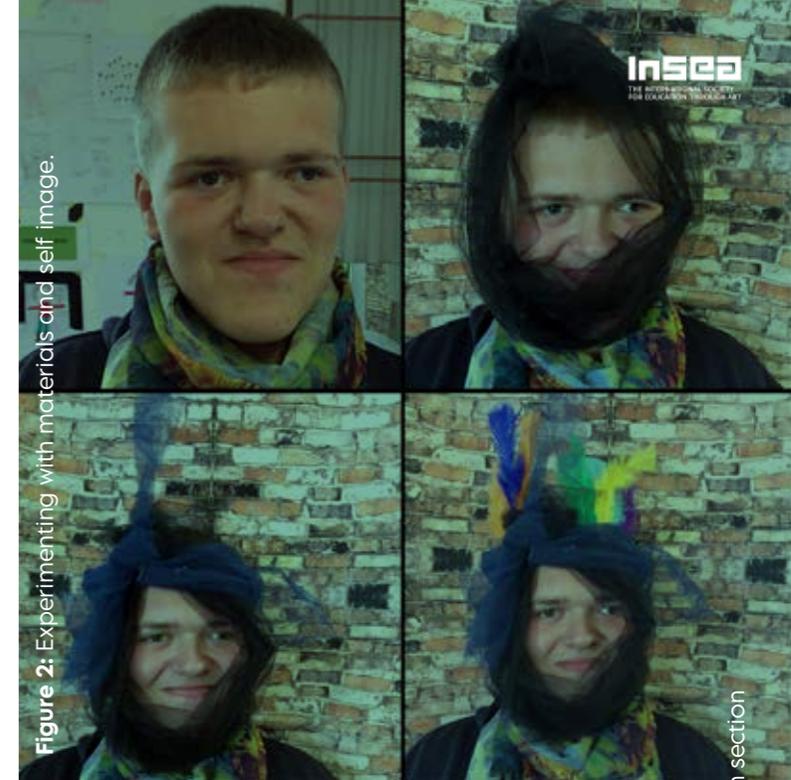


Figure 2: Experimenting with materials and self image.



Figure 3: Interacting with the slideshow and singing.



We acknowledged, accepted and encouraged these impromptu actions, helping the group realise their contribution, in whatever form was valid and appreciated. This developed everyone's confidence and led the way for further experimentation.

As artists we began to learn that a whole range of bodily expression was possible through walking and engaging with the local landscape. This included shadow-dancing, echo making beneath bridges and trailing found objects in the water of a local canal.

Recording the local soundscape and our voices became an important part of the work and featured in a video entitled I'm Warming Up my Voice which we made to represent the project. Bill showed us how to use audio equipment and we discovered the joys of deep listening together.

One participant became particularly interested in fingerprints and identity, using graphite and sticky tape to take impressions of our fingertips. He used these to make ID badges.



Figure 6: The soundscape and voices.



Figure 4: Exploring the potential of a museum object.



Figure 5: Engaging with place.



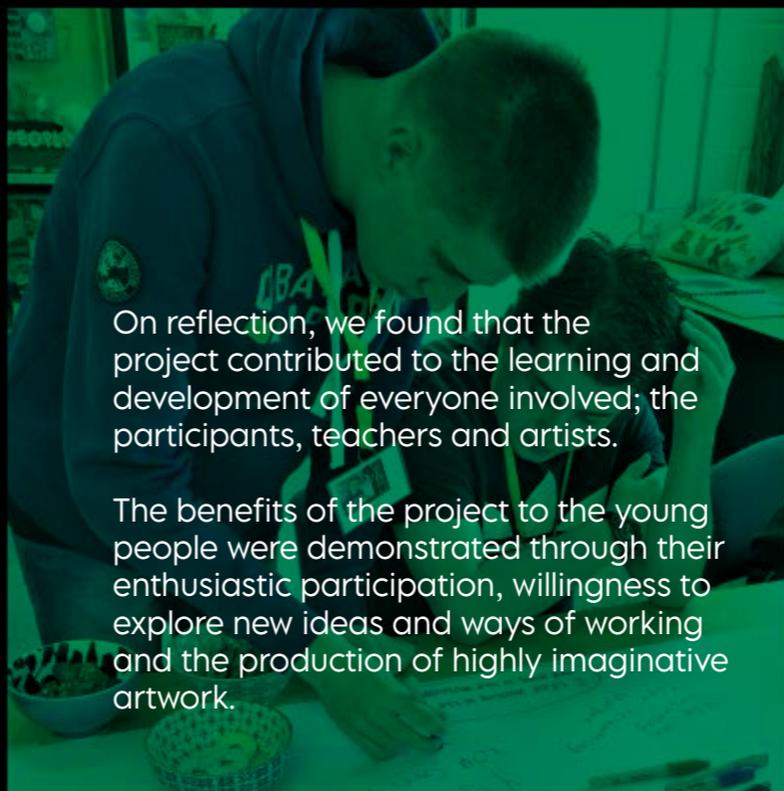
We had no specific expectations or learning outcomes, rather we enjoyed being in each creative moment, the groups natural curiosity, wide ranging conversation and a sense of adventure. At the end of the course we put on an exhibition of our work and the video we made was shown to other pupils, parents and teachers at a school assembly.



Figure 7: Identity through fingerprints.

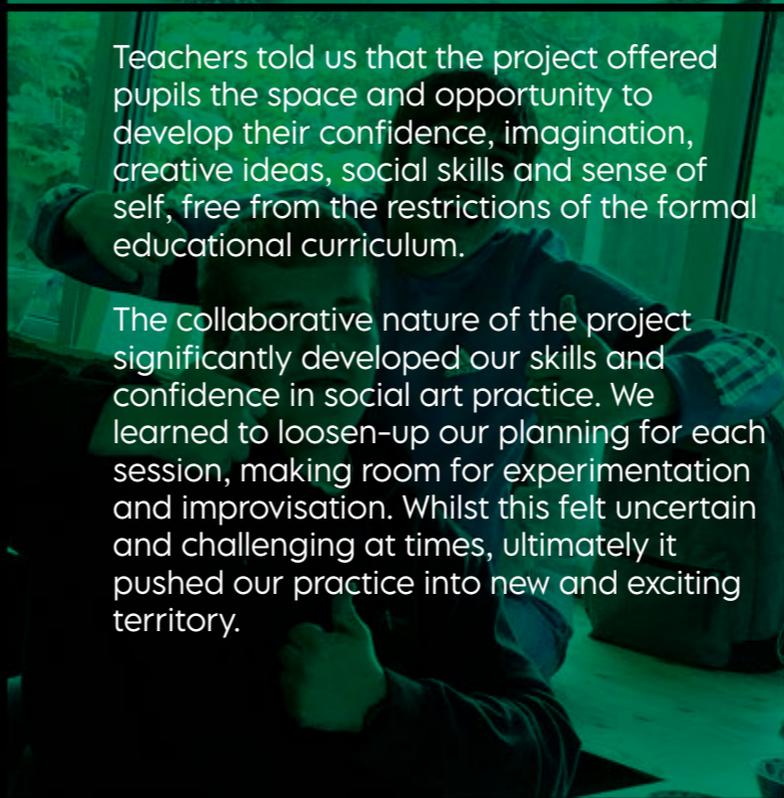


Figure 8: Examples of artwork produced.



On reflection, we found that the project contributed to the learning and development of everyone involved; the participants, teachers and artists.

The benefits of the project to the young people were demonstrated through their enthusiastic participation, willingness to explore new ideas and ways of working and the production of highly imaginative artwork.



Teachers told us that the project offered pupils the space and opportunity to develop their confidence, imagination, creative ideas, social skills and sense of self, free from the restrictions of the formal educational curriculum.

The collaborative nature of the project significantly developed our skills and confidence in social art practice. We learned to loosen-up our planning for each session, making room for experimentation and improvisation. Whilst this felt uncertain and challenging at times, ultimately it pushed our practice into new and exciting territory.

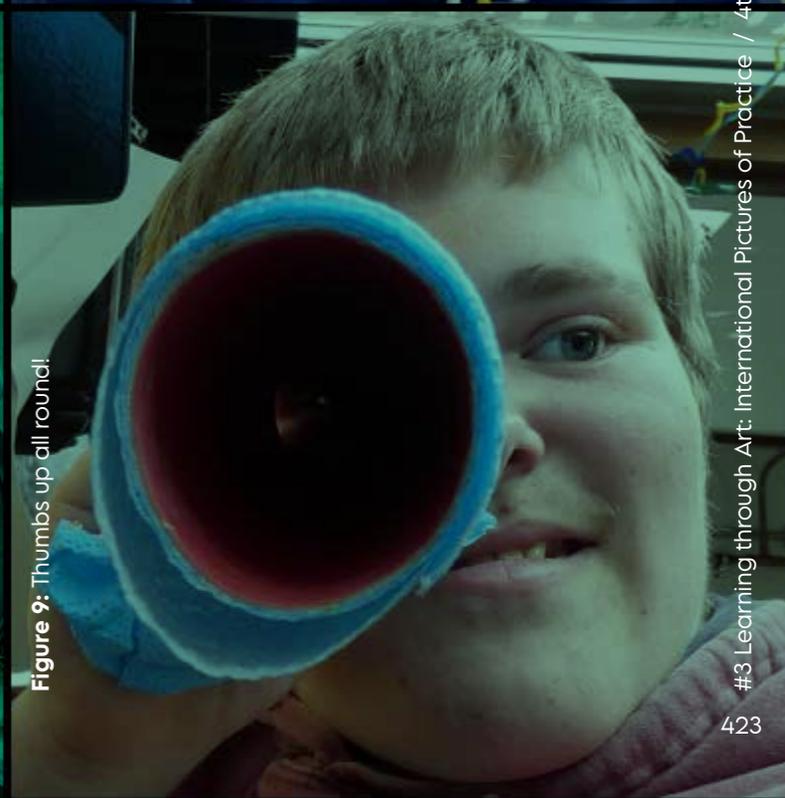


Figure 9: Thumbs up all round!

Wohin des Weges? (Where to go?): Short Stage Play on Arts and Culture in Education

Wilfried Swoboda - Artist. Educational philosopher. Art mediator. Teaching degree for inclusion and computer science. Board of Education for Vienna /Austria (European Education Project Management). Cultural Education Forum Vienna /Austria (Head Management). Developer of the Theory of Immergence.
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Overview

The short stage play on artistic-cultural education takes place in December 2016 in the schoolyard of a school in Vienna, Austria, Europe. Three teachers are talking about the product of a school project, the graffiti sign 'Wohin des Weges?' on the wall. The learners are all from the Syrian war zone. The name tagging describes their difficult path of orientation: their way out of the refugee situation as well as their situation of being arrived. In the process, they worked on expanding their cultural and symbolic range of movement and gained new perspectives for their personal orientation through artistic-aesthetic immersion.

Das kurze Bühnenstück zur künstlerisch-kulturellen Bildung spielt im Dezember 2016 im Pausenhof einer Schule in Wien, Österreich, Europa. Dabei unterhalten sich drei Lehrkräfte über das Produkt einer schulischen Projektarbeit, den Graffiti-Schriftzug ‚Wohin des Weges?‘ an der Wand des Schulhofes. Die Lernenden im Projekt stammen alle aus dem syrischen Kriegsgebiet. Das Namens-Tagging umschreibt ihren schweren Weg der Orientierung: ihren Weg aus der Flucht genauso wie ihre Situation des Angekommen-Seins. Dabei arbeiteten an der Erweiterung ihres kulturellen und symbolischen Bewegungsraumes und erhielten durch den künstlerisch-ästhetischen Eintauchprozess neue Blickwinkel für ihre persönliche Orientierung.



© Wilfried Swoboda, 2016



© Wilfried Swoboda, 2016

The story is set in Vienna, Austria, Europe. It is December 2016 and we are in the schoolyard of a school in the second district of Vienna. The Inclusive and Special Education Center "Holzhausergasse" is a school for young students with learning difficulties. The location has a total of about 100 students, who are placed in departments depending on their age and learning needs. The school development program Arts Education develops new learning strategies through art and culture education. Due to its catchment area, the school has many students with different native languages and migration origins. The transcultural structures of the school broadened dramatically in 2015 (in the year of the great refugee movement to

Europe mostly from the war zone of Syria) by opening "New-in-Vienna"-classes, in which refugee youths aged 14 - 15 years could experience first cultural and linguistic knowledge.

The following dialogue and its actors are freely invented in the sense of a literary review of a real story. The project "Where to go?" was awarded as example of good practice in the European Erasmus+ Programme. The project dealt with orientation from a cultural and aesthetic perspective. It included the joint planning, design and production of a graffiti sign in the schoolyard. The participatory process along with the learners was at the center of the project. A graffiti with the inscription

“Wohin des Weges” (Where to go) was produced as an artistic-installation spatial concept. The author was the initiator and organizer of the action. Special thanks go to Eduard Ofcarovic and his class for the operative implementation.

So here we are in the schoolyard, the students have already finished their lessons. Teacher Al Ofzkovic is looking at a wall of the courtyard, or to be more precise, he is looking at a graffiti lettering on this wall his students did during class. His class is one of these “New-in-Vienna”-classes. He loves the lessons with them and he is very proud of the newcomers. These young people who have experienced more injustice, suffering and violence than he himself will ever do.

Now his colleague Matt from the class next door also enters the yard and silently stands next to Al. Matt admires the painting. A short time later a colleague from the vocational preparation department, Mrs. Huber, joins them and interrupts the silence of the two men. “Well, the graffiti on the wall there in the schoolyard, I don’t quite understand that”, she says sceptically, “Not that it’s all that bad, but that’s what young people are doing everywhere and illegally anyway.” “Exactly, illegal”, says Al offhand. It was not the first discussion of this kind. After all, he had to get an official permission to place the graffiti on the schoolyard wall. “And



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besides, it is an accepted art. See Banksy.” “Aesthetic research”, interjects colleague Matt, and he quotes his pedagogical specialty “Taking aesthetic parts in learning and research processes seriously means paying attention to the *How* of producing, finding out and collecting and incorporating associations, memories and feelings into the work process (Leuschner & Knoke, 2012). This approach is innovative in the sense of supporting the Pictorial Knowledge as a component of cultural education in the sense of an enculturation of the learners.” “But actually”, now Al interrupts him, because he knows that Matt could also talk for hours about the topic.

Al wants to respond to the critical remark of Mrs. Huber, “But actually the message was important to my students. This is no ordinary name tagging as you find it on the street.” “So one question”, replied Mrs. Huber, “What does the name tag actually mean?” “Wohin des Weges (Where to go)”, says Al. “Yes, I can read it myself! Surely it should respond to the new living situation of the refugees. Poor youngsters. Most of them from Syria. Everything lost in the war. And now stranded here.”, Mrs. Huber tries to give an answer herself. “And often not very welcome, that’s something to keep in mind”, Matt interjects. “You also have to look at it in a historical context”, says Al. “You mean the history of these young people? Just: poor youngsters.”, Mrs. Huber again answers a question mainly asked for

a more or less rhetoric purpose. “For me, they are humans like you and me!”, states Matt. “And they are also young people who often have something else on their minds besides learning. I actually only intended to teach art classes with a focus on “street art” and the aesthetic baselines of graffiti. I never imagined that the kids would jump at it like that.”, Al tries to shed some light on the discussion of how, what and why. “It has become a small project,” Ms. Huber throws in. “Small?” replies Al, “Days of project work. I had to postpone some other activities. After all, I’m happy when the young people are so keen to work on a subject. It has also become quite a political topic. Because a graffiti has a symbolic meaning for the Syrian people, that’s where I am with the historical context from before. In 2011 a wall graffiti on a school wall in the Syrian city of Daraa is said to have started the revolution in Syria (Tarabay, 2018). Better said, it was the reaction of the regime at that time that prompted the young people to be arrested. And this was the starting point for everything.”

“Fascinating, fascinating!”, replies colleague Huber. “But I’m proud of them, they did a good job developing, designing and working out the writing.”, continues Al, “We worked out the phrase in a dialogical process. Matt was supporting me, he has a lot of theoretical knowledge about it. But don’t forget the realization! The students had to practice for some time to be able

paint the graffiti technically. After all, the schoolyard wall does not allow one single mistake in the end.” “Fascinating! I am interested in the interpretation of the message ‘Where to go?’. Could it indicate the way out of their nightmare?”, Mrs. Huber opens another question. “Maybe, but also their actual situation of having finally arrived! New paths are opening up in this country too. They must identify them in order to be able to live in our society.”, Al replies. “But that is true for nearly all kids at this school. They all have their disadvantages and problems. All of them must be supported in a special way, carefully but consistently, to find their own future,” adds Mrs. Huber delighted. The conversation has made it much clearer for her to understand the writing on the wall.

Al responds with an inviting gesture: “Are you going to come to the presentation at the parents’ evening tomorrow? We have planned a small performance. The school authorities, district governor and the local newspaper have also confirmed their arrival.” “We want to create a kind of artistic immersion space. I was allowed to support Al!”, Matt joins in. “Another intellectual field of mine: *the theory of immergence* (Swoboda, 2020. Swoboda, 2019). This theory presents the aspect of *deep thinking*. In this graffiti we can see the practical implementation: the whole project deals with the topic of orientation in a cultural *and* aesthetic perspective.

It includes the planning, design and production of the graffiti in the schoolyard. Theory and practice on the topics *symbolism in art, street art and performative staging* were developed in advance. In small steps important areas of artistic aesthetics, choice of colour and artistic impressions were elaborated together with the learners. Their work with symbols and letters turned out to be a language and cultural bridge that promotes cooperation.” “Anyway”, Al interrupts, he has already heard lectures of this kind from Matt several times. He is grateful for Matt’s support, but sometimes his discourses are just too academic. “Anyway, the students will perform their self-written poems in this graffiti immersion room. They have worked on them in their German classes.” Mrs. Huber summarizes, “Cross-curricular! So the graffiti covered not only art lessons, but also history, mathematical construction exercises and German language.” – *Silence* –

Al enjoys the short silence of his two colleagues a short while. He interrupts with the words, “My dear colleagues, I have to...!” He points at the spray cans on the floor, which he immediately begins to collect, while Mrs. Huber and Matt busily look at their watch, say goodbye and leave the yard.



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Learning Through Collaboration: A Mural Project with Disability Students

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Overview

This collaborative mural project was conducted at Hankuk Woojin School, Seoul, South Korea, a K-12 school for students with disabilities. The participants involved the K-12 students with disability, their teachers, and college students from a local university. Based on their inputs, combination of ideas, interests and desires, we created three murals which reflect their voices and expressions. The project was a unique opportunity for them to learn from one another through art. The disability and college students shared their own stories, memories and dreams, making the experience meaningful. Art connected people with different backgrounds and proved to be an effective tool for collaborating and sharing a positive experience.

이 협동벽화 프로젝트는 서울에 위치하고 있는 국립 지체장애 특수학교인 한국우진학교에서 진행되었다. 해당 학교 학생들과 교사들, 지역 미술 대학 학생들이 함께 참여하였다. 한국우진학교 학생들과 교원들의 조언, 아이디어, 흥미, 소망들이 반영된 세개의 벽화는 참여자들의 관심사를 잘 대변해주었다. 해당 프로젝트는 참여자들에게 미술 활동을 통해 서로에게 배울 수 있는 독특한 기회를 제공해주었다. 장애우 친구들과 대학생 참여자들은 서로의 이야기, 추억들과 꿈을 함께 나눴고, 이 과정은 참여자들에게 의미있는 경험이 되었다. 이 프로젝트에서 미술은 서로 다른 배경을 가지고 있는 개인들을 연결시켜주는 역할을 하였고, 협업과 긍정적 경험을 공유할 수 있는 효과적인 도구임을

입증하였다. **#mural project #students with disability**

Context of the Project

Conducted in Seoul, South Korea, this mural project was a collaboration between two communities: 1) Hankuk Woojin School, National School for Special Education for K-12 students, and 2) a student council at a local university. Hankuk Woojin School was the site of the project, and twelve K-12 students with disability (age ranging from twelve to eighteen years old) and four teachers from the school participated in the project. Also, twenty-six college students (age ranging from eighteen to twenty-three years old) majoring in art and design from the local university volunteered for this art project. The K-12 students with disability experienced some brain disorder or developmental disorder such as autism with combinations of some physical disabilities which require the students to use a wheelchair. As for the college students, their backgrounds were varied within art and design majors, including students from graphic design, industrial design, fashion design, environmental design, drawing, painting, sculpture, ceramic and crafts majors. The project was organized by the author and was proposed to and supported by one of the Korean's major corporations, which vision supported socially engaged activities and volunteerism.

Design Process

The goal of the mural project was to create three mural paintings which best represented the Hankuk Woojin School teachers and students, their needs and desires. After consulting with them, theme parks and bamboo forests were selected as the main themes of the project. Among the three mural paintings, two designs aimed to bring the lively atmosphere of theme parks where the students with disability always desired to go to but could not due to their disabilities. Because the school was located in an urban city where they could not access to nature easily, the teachers wanted to have a relaxing space or a scenery to look at, which prompted the decision to include a natural landscape for the last mural to induce a better school environment.

The locations of the murals were also carefully chosen through discussions with the students and teachers at Hankuk Woojin School. The students wanted to see the murals as often as they could, so the main entrance corridor of the school was selected for the two murals with the theme park design. Similarly, the teachers wanted to have the forest image where they could see it easily while working. Thus, the location of the painting was chosen to be installed in front of the teachers' office window, so that they could feel relaxed whenever they looked at the mural.



Figure 1: Design process. © Ahran Koo

The college students agreed with those ideas and developed the details of the images (see Figure 1). They tried to present the students' desires and wish lists on the sketch and included positive vibe as much as possible. A castle, blue sky, colorful flowers, pretty clouds, balloons, and a variety of rides were included as design elements. During the design process, the college students revisited the excitement that they had in a theme park and shared their memories and emotions with the students with disability.



Figure 2, 3: Working on the mural as teams. © Ahran Koo

Collaboration

The disability and college students created teams of two or three people and everyone participated in the mural project (see Figure 2 & 3). Some students with disability could hold a paintbrush by themselves, so minimum support was required from their teammate college students whereas others needed additional support by using wheelchairs or assistance by holding the brush together to paint the mural (see Figure 4).

Both groups of students shared various stories and experiences while working together. Ongoing conversations occurred throughout the project. The students with disability asked multiple questions to the college students including how their school life looks like, whether they have been in a theme park before, and/or how their experiences in a theme park were.



Figure 5: Enjoying the collaboration. © Ahran Koo

Figure 4: Painting process. © Ahran Koo

Figure 6: Process of the mural project. © Ahran Koo

The college students also shared their own expertise as art and design majoring students. They taught the students with disability how to mix colors, use a paint brush, and/or fill the space with various colors using specific skills and techniques. During the collaboration, both student groups shared their thoughts and opinions about the shared topics and learned new things from one another which they would never had a chance to learn in their own daily environment. Sometimes they were serious in the learning processes, but often times they chatted loudly, laughed, and enjoyed the collaboration process itself (see Figure 5 & 6).



Outcomes and Implications

The three mural paintings were completed and displayed on the school's main walls (see Figure 7, 8, & 9). The figures in the first mural, representing the students with disability, were smiling and enjoying a ride with friends and families while exploring many different parts of the theme park (see Figure 7). The second mural included all the students' wish lists, a castle, a blue sky, a train ride, flowers, and colorful balloons (see Figure 8). The bamboo forest in the third mural provided the teachers and administrators of the school with opportunities to enjoy the greenery scene/ space while working in their office (see Figure 9).



Figure 7: Students at a theme park. © Ahran Koo

The students with disability shared their reflections on the project and expressed that this experience was “*a moment that they would never forget*” (Disability Student Participant A). Some students revealed that it was their “*first-time meeting and working with college students*” (Disability Student Participants B & C). Although learning artistic skills was a valuable experience, hanging out with college students was “*the most enjoyable part of the project*” (Disability Student Participant D) for them. Other students stated that they never had an opportunity to “*use acrylic paints*” (Disability Student Participant E) and paint those “*large-scale murals*” (Disability Student Participants F, G & H). For them,

participating in this project was an eye-opening experience to change their mindset about painting and art in general.

The school teachers expressed their gratitude for both providing this opportunity for their students and creating a mural which directly impacted their “*well-beings*” (Teacher Participant A). The teachers stated that the mural relieved their stress and made them feel “*being in nature*” (Teacher Participant B). At the same time, they revealed their concerns towards the students with disability who might miss the college students and the shared experience, and also about the relationship



Figure 8: An image of the theme park © Ahran Koo

which “*might not be maintained*” the same, once the project period ended (Teacher Participant A).

The college students reflected on the potential and possibilities of using their artistic talent, skills, and abilities. This project opened their viewpoint about art and artmaking. This experience was entirely new to most of them who used to create artworks in a studio space individually. They saw and practiced the power of collaboration and community engagement. Many of them indicated that they felt very “*proud of being able to contribute to a disadvantaged community with their own*

talent and knowledge” (College Participant A). They also expressed that they would keep participating in these community art projects.



Figure 9: A bamboo forest.. © Ahran Koo

Artmaking is more than the end result of self-achievement or self-expression. It is also a process which has the power to bridge people with different backgrounds together. Many individuals lack opportunities to participate in learning activities which connect people and encourage them to learn from a community (Buffington, 2007; Claus & Ogden, 1999; McAleavey, 1995). The students with disability never had an opportunity to paint on a wall and to collaborate with college students, which amplified the joy of participating in this art project despite their difficulties in painting and learning. When the participants collaborated to make decisions, executed plans, enjoyed the process of working together, and appreciated the outcomes of the collaboration, the art project became a genuine experience of learning and sharing with other people. The new context of utilizing art as a collaborative learning environment for the underrepresented group opens possibilities of learning through art and art education in diverse settings.

This mural project could be further developed and included in a long-term art project/workshop. The scope of this art project had limitations both in time and space. The one-time event may not have been enough to build sustainable relationships among participants. If the project were part of a long-term art

collaboration between the communities, the positive impact could be maintained and even expanded. In addition, conducting a follow-up study analyzing the long-term effects of the mural project on the participants, both the disability and college students, would help legitimize the benefits of this collaborative art project. Therefore, laying down the foundations for future collaboration should be an important aspect of any art community projects.

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In this book, the third in the *Learning Through Art* series, we present 48 visual essays exploring the notion of ‘learning through art’, from the point of view of art educators working with students at all ages pre-university, in addition to a selection of essays that focus on issues of art-infused inclusive educational practices. Featuring the work of teachers, artists, museum educators and artist-educators, each contribution presents a ‘picture of practice’ that tells the story of what learning through art might mean in the classroom, studio, gallery or community.

Drawing on projects, interventions and lessons by 57 authors from 28 countries, this book truly is an international snapshot of what is going on in education through art around the world in early education, elementary, high school and inclusive education. Each visual essay has, where appropriate, an introduction in the first language of the authors. The first three sections focus on the pre-college or university years (3–7 years; 8–11 years; 12–18 years) and the final section is not linked to age groups, rather it focuses on issues of inclusive education. The contributing authors provide richly illustrated, personal and first-hand accounts of current practice. This book will be of interest to a wide audience including, for example, pre-service teacher education students, elementary and high school teachers, artists, designers, art educators and museum educators in addition to those with a general interest in art education.