



IMAG

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InSEA ART Education VISUAL Journal IMAG intends to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational settings. IMAG is an international, online, Open Access and peer-reviewed e-publication for the identification, publication and dissemination of art education theories and practices through visual methods and media.

Guest Editors: Tarja Karlsson Häikiö & Annika Hellman

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Visual Arts Education in Sweden

Introduction

This special IMAG issue, Traces – Visual Arts Education in Sweden, is published by members of InSEA Sweden, and include 20 visual essays and articles. The aim of this publication is to map the field of Swedish visual arts education by describing, exemplifying and discussing some of the issues relevant in current visual arts education, also of interest to the international art educational field. The InSEA members who are contributing with their work are visual arts teachers in elementary and secondary school, art pedagogues in preschools and museums, doctoral students and researchers in universities, from the far north to the south of Sweden.

In this issue of IMAG the content and the current national visual knowledge field is divided into five themes: Environment & Sustainability, Educational projects, Art & Museums, Gender perspectives and Teacher Education. Through the themes, the reader meets different practices and theoretical perspectives on visual arts education. The visual essays and articles give examples of discusses educational contexts and situations involving children and pupils, as well as visual arts teacher students work, through a combination of drawings, paintings, photographs and texts.

With this contribution – with an aim to trace and depict the Swedish visual arts educational situation on an international map – we wish the reader a pleasant and informative reading.

March 2020

The editors,
Tarja Karlsson Häikiö & Annika Hellman

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Presentation of themes and contributions



Photograph from visual essay Dissolving views, Anna Ramberg

Theme ENVIRONMENT & SUSTAINABILITY

In the first essay, *Art-based Environmental Education and Ecological Literacy as a Foundation for Sustainable Thinking and Acting*, Margaretha Häggström present a study with an attempt to explain the phases of ecological literacy in relation to art-based environmental education based on a life-world phenomenological perspective. This visual essay give examples of how teachers and pupils experience and use the aesthetic values of plants and natural environments. The study is an action-research study that includes

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video-taped, participative observations and interviews, where art-based environmental education is used in order to achieve sustainable sensibility and plant awareness. The results of the study contribute with knowledge about ecological literacy development.

The unexpected, risk-taking and creative actions are core pedagogic concepts in a second-year module in a visual arts teacher BA course at a university in southern Sweden. In the article *From Non-site to Sustainable Design Challenged by Material Transformations and Oral Receptions*, Helena Malm present and discuss the work processes of three second-year visual arts teacher students. The students' processes are about sustainable site-specific design through visual and ethnographic methods which includes documentation and sketching processes in different materials. During the process, the students challenge each other through oral reception analysis, inspired by social constructivist semiotic analysis. This pedagogic design is based on interweaving theory and practice, and the idea that students should develop knowledge in, about, and through images.

Theme SCHOOL PROJECTS

Oskar Lindvall's contribution is a visual essay called *Notes on lifting art - A creative school project*, that describes a collaborative project between a compulsory school in Sweden and two artists, focusing on strengthening the arts curriculum in secondary school. In the project pupils in school year 9 and the artists, with experience of working with collaborative site-specific street art projects, creates art works in the school environment. The project, that was financed with money from the Swedish Arts Council, was part of Creative school, a national investment in art in schools by the Swedish government. The art project is based on the curriculum for the subject visual arts for years 7-9, where the learning goals encompasses directives on meaning-making through art in society.

The authors of the article *Additional Adjustments in Visual Arts Education*, Lisa Öhman and Barbro Johansson, reports from an ongoing participatory project carried out in an upper secondary school in an Art program in visual arts. The two researchers and a

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visual arts teacher have jointly developed professional knowledge about additional adjustments in visual arts education. The overall aim for the project is to investigate how different additional adjustments can develop the didactic design in the classroom of visual arts. The documentation gathered in the study offers critical reflections on how the teacher can reorganise and provide new and different support structures for learning.

In the article *Performing Otherwise - The Classroom as a Nomadic, Material Space*, Paul Resch and Ulla Lind engages in what the production of differences can mean for pedagogy in knowledge-generation, meaning-making and educational creativity. The aim is to exemplify how open-ended ambiguousness can cross boundaries, propose newness, and unfold knowledge as something playful. An assignment involving an imaginative story used to introduce a Sloyd (Handicraft) classroom assignment for 10 year-olds. The authors argue that by engaging with classroom experience as nomadic, material and performative, we gain intriguing passages into learning where the unexpected, uncertain and ambiguous have the potential to un-fold learning activities in relation to everyday life.

The research by Elin Låby involves the phenomena of how child art intervene with different ideals of schooling and childhood in a historical Swedish context. Her article is called *Interventions of Time – Child Art Competitions in the 20th Century*. It starts with a discussion on the phenomena of child art competitions, where the images from the 1940's to late 1970's are analysed. In the end of the article, the author also discuss how children in the municipality in the city of Eskilstuna worked together with artists in an art project in 2017, creating a sculpture together.

Ulla Lind and Annika Hellman writes about young people's visual and verbal becomings through fabulations, in their article called *Visual Fabulations and a Thousand Becomings in Media and Art Education*. The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. They contribute with knowledge about the potentials of visual arts and media education to fabulate, speculate and thus generate future becomings, that might be realised. By analysing

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pupil's fabrications, the potentiality of visual arts and media education becomes visible; for example unleashing creativity through experimental and open ended learning processes.

Malena Wallin and Charlotta Gavelin present a study called *Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon*, with the purpose to investigate how visual representations of identity are created and perceived by future leisure-time center teachers. In the leisure-time center there are opportunities to focus on interdisciplinary, value-based work, not least through aesthetic and creative processes through use of storyline. Through using storyline as a method, the students dared to experiment with other inputs than the ones in traditional teaching. The storyline method helped the students to approach and deal with problems like how to take up difficult subjects in the teaching activities.

Theme ART & MUSEUMS

In the visual essay *Children and young people meet the art at Moderna Museet*, Maria Taube, Ylva Hillström and Pernilla Stalfeldt writes about young people's encounters with art, and methods for children and young people to meet art. Moderna Museet was one of the first modern museums in Sweden to set up a workshop where children and young people could paint and draw inspired by what they saw at the museum. Since then, the pedagogical activity has developed further. Here three recent projects are presented, based on the museum's exhibitions on climate change, photography and guided art tours for parents with babies.

The visual essay *Project at Svandammsskolan Involving the Artist Marie-Louise Ekman* is written by Margareta Abenius Eriksson. The essay consists of images made by pupils in school years 3-6, as paraphrases on the expressive and colourful art by the Swedish artist Marie-Louise Ekman. In the autumn of 2017 the art project started from an exhibition with the artist at Moderna Museet in Stockholm. Some of the pupils were acquainted with her art works, but for some of them the art by Ekman was intriguing. With inspiration from the painting *Lonely lady*, the pupils talked about what the artist – but

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also themselves – could long for. As a comment to the visit at the museum the pupils painted pictures of what one can long for, which were presented in a school gallery.

Bitte Fossbo writes about a school project with two high school classes in the visual essay *Learn from the Artist!* In the project, the students followed a guided tour at the art museum Moderna Muséet in Stockholm. The students participated in art talks and worked with the museum's collection of 20th century art. The visual essay describes how artistic expressions can be used for creating an understanding of what the world was like in the time when the artists were living. In this way the art talks also functioned as an example of visual arts educational activities outside of school, where the museum functions as a societal arena for knowledge acquisition.

In the article *Acts of Performance - as Research Method and Entangled Ethics*, Camilla Johansson Bäcklund explore how specific processes of art-based research can be described as method using concepts from posthuman theory. She explores boundaries between acting and performing that also grapples with wider ethical aspects produced from, and connected to, artistic practice. She discusses the act of performance in relation to the role of artist, but also as a way to approach the role of teacher through "research led-practice". This, claiming art to be useful within the usually text-dominated context of educational science, and as a comment to how teachers can approach roles, frameworks and learning spaces through Deleuze and Guattari's philosophical theory.

Author Anna Ramberg explore and present the course of events of children performing as guides at guided tours at an annual visual arts degree exhibition in Stockholm. In her visual essay *Dissolving Views - Re-Visualizing the Art Exhibition* the participants made paper fortune tellers to guide visitors through the exhibition. The aim of the essay is to show how both gallery exhibitions and guided tours can be re-visualized, thinking with children. Magic Lanterns, contemporary art, researchers and paper fortune tellers enabled dissolving views and creative ways of looking and learning. The study shows that art is not only about the artefacts; it is about the continuous making of the space, becoming together with the art

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and other visitors.

In this article, *Art Pedagogy – Contemporary Visual Art Studies*, the authors Anna Widén and Hans Örtengren describe a collaboration between a university and an art museum. The Contemporary Art Museum in Umeå in northern Sweden is one of Sweden's largest art galleries for contemporary art. The collaboration involves a course called Art Pedagogy, where an art-pedagogical project is planned, conducted and presented. Two projects collected in the spring of 2018 were selected for analysis. The result show that a win-win situation may occur when actors with different competences and resources participate in a project. For this to happen the schools and teachers need to have an interest in, and be prepared for a project, with an initial understanding.

Theme GENDER PERSPECTIVES

An image says more than a thousand words, but what does these words mean? Katarina Jansson Hydén gives examples of how art works can be analysed in upper secondary school, with and without a norm-critical perspective. Her essay *See more queer! to enable a broader perspective on existence through a norm-critical analytical thinking*, concerns notions pre-conceiving knowledge and the need of developing understanding through norm-critical image analysis in relation to a social gender context. Through examples with young people, the author discusses how image analysis is colored by normative pre-conceptions, often perceived and staged by gestures or choice of clothing, as well as glances of positioning, gender and spatiality.

The article *Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education* is written by Lova Palmér, and is centered around conditions for creating equivalence in assessment in the school subject visual arts. The study is informed by a socio-cultural perspective on learning, and the material presented is based on tasks in Palmér's own visual arts classroom from the study year 2017-2018 in the school years 7-9 in compulsory school. One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence. According to previous studies, the

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subject visual arts has a strong female connotation, and according to national evaluations in Sweden girls have better average grades than boys in the subject. The aim of the study was to test and improve teaching practice, pupils' activities and assignments, and to improve the professional skills of the teacher.

Theme TEACHER EDUCATION

In the visual essay *What happens to image teacher students who work with conceptual contemporary art methods and processes?*, Ewa Berg describes the use of conceptual, contemporary art methods in visual arts teacher education. She shows how visual arts teacher students' critical thinking and active agencies has been developed and empowered by working with contemporary conceptual artistic methods. Equally important is the presenting of students' art work in public spaces. The author further argues that since art-teacher-student inevitably will re-enact their experiences to pupils in secondary school, and thus are able to also carry over processes of empowerment to these pupils, it is of a vital importance to provide well thought-through learning process in higher education.

In the visual essay *Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects*, Anneli Martin describes sketching as a part of the learning process in different kinds of teaching contexts with university students at three different faculties and programs in higher education. In the essay, case studies are presented from design courses, teacher education and engineering courses at three universities. Pen and paper, as well as charcoal and coloured crayons, were introduced to the students as analogue tools for sketching and presenting ideas. The essay is a summary of a five-year long study where results are presented of the similarity and difference on use of sketching and drawing as means for thinking and expression in different kind of studies.

Maria Stam discusses the possibility of using artistic role models as a way of understanding Modernism in visual arts teaching in her visual essay *Modernism - Historical Perspectives in Visual Arts Teacher Education*. The author shows examples from several students' duplications and paraphrases of art work from famous

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artists. The visual essay is a narrative description of how modernistic art works can be used as tools in visual arts teacher education to create understanding of how artistic trends affects the society and the ways of seeing in society, creating an insight of art historic, artistic and educational knowledge through the students' art work and pedagogical reflection.

In the article *A/r/tography in Visual Arts Teacher Training Program Examination*, Annika Hellman and Tarja Karlsson Häikiö discusses degree projects in visual arts teacher education. Through the concept a/r/tography the authors aim to reflect and discuss the positions as artist, researcher and teacher, that are interlaced in the future position as, and becoming a visual arts teacher. One student's visual and textual degree project is selected to investigate the exams from artistic, research-based and teaching practice perspectives. The authors highlight and discuss the benefits and limitations of merging these three positions, and what implications these processes might have for visual arts education in general.

TEACHER EDUCATION

Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects

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Abstract

This visual essay is a summary of a five year long study from sketching and drawing sessions with university students in three different faculties and programs. Text and visuals are integrated in order to illustrate how sketching and drawing was used in different situations, and learnings. Mainly analogue tools, such as pen and paper, charcoal and colored crayons were introduced and used for sketching.

In all about 200 students from different programs have participated in lessons, workshops, lectures and mentoring during the five years. Some courses have been international and run in Germany, Poland, Switzerland, Holland (NL) and Sweden. The most recent project/course was held at Saxion University, NL 2018. It shows that the majority of students have experienced sketching and drawing to be useful and handy to learn, even as beginners, especially for documentation, new inventions, and experimenting in projects and showing ideas. Sketching had been a fast way to communicate, even though it took some time to master at first. The students expressed how they enjoyed to play with lines and develop their ability to draw shapes, and forms during the sketching sessions.

Keywords: Drawing, sketching, prototyping, presenting, international, visual communication, creativity, visualize



Image 1: Sketching for ideas in colour, animation students.

Background

To explain an idea with a sketch is quick. In my own artistic practice, I always sketch and have filled several books with documentation of artistic processes and memorized ideas. Sketching can be useful in different learning situations and working out ideas, and this is why I have promoted sketching and drawing in several university courses. Over the years, in my teaching, I saw that neither the students, nor their teachers at used, pen and paper and analogue tools. Instead, I noticed a trend by students and learners to describe ideas by showing already existing pictures, such as templates, or pictures from the internet rather than their own hand drawn sketches.

As Ching (1990) explains, sketching and drawing stimulates creativity, and the process itself seems to be in a space between the real and the imaginary. Drawing requires thoughtfulness and understanding. Furthermore, just as thoughts can be explained in written language, thoughts can be presented as sketches. This in turn, develops our visual

ability, and imagination more clearly (Ching, 1990).

In problem-solving a sketch can be outstanding, and quick, compared to for instance computers, that are far too slow at this early stage of producing ideas. The ability to sketch quickly and reasonably clear may also support our creative process. The time it takes to put data in a computer is considerable, whilst a quick sketch can be done fast and is more direct. Ideas need to be made quickly or our recipients may loose interest (Clay, 2009). Then naturally, not to forget teacher training students and their own creative explorations and learnings, to use pen and paper to sketch and draw to explain ideas. Another example is storytelling and how sketching could be used by teacher training students to serve as an important link between the visual and the verbal, for instance when creating manga, blogs, productions and architectural systems.

Aim of study

The aim is to discuss and show the relevance of sketching and drawing as part of the idea-generation and learning process for university students or pupils in school, and how sketching processes can vary in different learnings. - Sketch or not to sketch? That is the question.



Figure 2: Pen and paper... teacher training...



Figure 3: Pen and paper, forms and objects..



Figure 4: Summary and still lives...

Study and method

This visual essay is based on interviews, chats, and discussions with students from three different university programs over a period of five years (2014 - 2018). The main focus has been towards developing the art of quick sketching and drawing using analogue tools such as pen and paper, charcoal and crayons. Photographs from workshops, students sketchbooks, prototypes and "dummy posters" are part of the essay. This is a brief comparative essay where I have looked at how students have handled sketching and drawing in different programs and projects as part of their learning situations, and listened to their impressions and outcome of this process. More precisely seven individual interviews were made with international engineering students at the IP-summer school program in Buchs University in Switzerland 2015. Informal interviews and chats with a group of five students were made at the international IP-summer school at University West in Sweden 2017. Five interviews were made with teacher training students, all at different times between 2014-2017. All interviews were recorded, and I continually made notes from chats and discussions with the students, sometimes during the lessons and sometimes after a whole course. Over the years, I have had many general chats and discussions in class, and also after a class with animation-students, and at my courses in media design (2014-2017). I made a point of gathering students after a course for discussions and a summary and having reflection-time together, where I took notes. The questions discussed concerned their approach to sketching as part of their learning process, but also about how they experienced this part of the learning. What was their experience of visualizing ideas by sketching or prototyping? How and when could sketching possibly be useful in future situations? How could the teacher training students use their knowledge in class with their pupils?

This whole study is a brief summary, and it is a collection of my notes, students' reflections, and pictures from workshops. It also shows examples of students' sketches, drawings, prototypes, projects. This is finally brought together, and presented for, this InSEA-publication.

What is a sketch?

A quick sketch or a drawing can be produced differently in purpose to explain ideas, memorize something or document a process. It can be drawn with a pencil on paper, drawn digitally on a drawing board, or made in a 3D-program and perhaps include sound effects. Let us call it mixed media, or with other words a combination of many different tools. Prototypes and dummies can be a little more complex as they represent a series of sketches, or are made into 3D-models, and may show a whole plan of a project. I still refer to them as sketches. When an idea or a plan has been visualized as a sketch, it communicates graphically and describes its idea quite fast for the recipient. Sometimes it is important to memorize something and when drawn, or sketched, it has been documented. An idea may be kept as a quick sketch for a long time and later be worked on again. Whatever, this can be explained as an ongoing process where visuals, words, objects and perhaps even sound interacts in a sketch. Referring to Birgerstam (2000) we cannot give a step-by-step advise in how to work, and in what order, as sketching may be produced in many different ways and does not need to follow a certain order and time flow. A short sketch could be done at the beginning of a project, it can also be done during the process, or afterwards to clarify, or explain part of the work or perhaps a new idea developed from the present project. Pedagogically and manually sketching may be a way for the student, or pupil, to perform and explain his/her world and to make themselves understood. Theories can be performed and visualized in this concrete practical work, as well as in writing.



Figure 5: Faces and expressions I, speed...



Figure 6: Mixed materials



Figure 7: Faces and expressions II, speed draw...

Sketching as part of the learning process in three different faculties and university programs

Sketching and drawing have been used in various ways depending on the subject matter and content of each course and faculty in my work. Generally, the exercises I introduce are quite different each time. Still in all programs we have practiced fast sketching in purpose to show ideas as part of the process, and this has been repeated in lessons and exercises over and over again. In the final discussion, I will give a brief summary of the students' reflections and evaluations, and also my own reflections towards my study from these five years. Although the study will continue, this essay presents the work in action, and shows sketching and drawing as part of the learning process.

Teacher training programs, and visual communication

(pre-school - high school)

In teacher training programs we use sketching and drawing in a number of ways, at times as prototyping, using different materials to explain ideas, but also sketching and using digital boards for drawing. The students often produces individual fine art projects beside other exercises. In such projects I often introduce fast sketching by using pen and paper, and use materials near to hand. In individual projects sketching and drawing becomes part of illustrating and writing books, hand-made and bound books. These books were sometimes hand-colored, or printed in colour, or black and white. We actually combine sketching, illustrating, book design, and bookbinding. The sketching process could be done in a quite free way, and therefore became easy to handle and to reflect on the learning process. As a continuation, and development of sketching and book projects in class, several students introduced similar projects to young pupils in school-year 1-4. Themes and projects such as writing and illustrating your own book (called My book, as a portfolio of the own process), explain your idea through using pen and paper, sketching and drawing your ideas, or making a storyboard for a cartoon, or given tasks, were used by the teacher training students for the young pupils in school.



Figure 8: Poster presentation, "dare to see".

Figure 9: Sketching in 3D....

Figure 10: Mixed objects, Visual room, teacher training...



Animation and media programs

In animation and media programs I introduce sketching differently to the other programs. We focus on sketching giving 2-5 minutes to each sketch through a kind of "Speed Drawing", a warm-up by using pen and paper. Sometimes we sketch from a live model, still objects, or from memory. We discuss the work afterwards in order to alter or add something, not to compare or follow a template, just simply to develop and practice. To make a quickly drawn story-board is often a common exercise I use in animation and media programs, and often followed by detailed hand-drawn story-board in color and explaining words. Quite often, the students choose to design posters, or illustrate books. Many book-projects are finished off by binding a book of their own. This becomes a complete design project from idea to a finished book with text, illustrations, layout, design, and craft. As Lindström (2004) explains, learning is about looking at the process itself, a way of going deeply into the work, taking risks, trying out new solutions and learning from others.

Also to be able to value what you've produced, and be able to interpret and work independently. Nowadays there seem to be a focus on knowledge, and not learning. The schools need to release the fixation of results and student's finished products, and instead look at the process itself.



Figure 11: Sketch for animation for media and design...



Figure 12: Colored sketch for a poster...



Figure 13: Life drawing, sketching the model.... Animation students

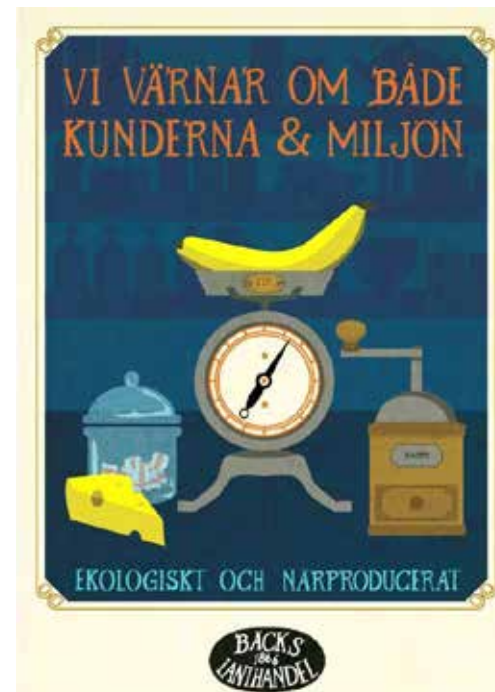
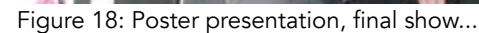
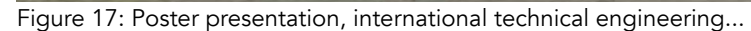
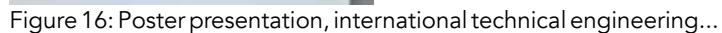


Figure 14: Poster presentation, mixed media....



Figure 15: Poster presentation, mixed media...

The work I show from the technical and engineering programs in this essay are from international intensive summer school programs (IP:s), with technical students, professors and teachers from six European universities and countries. On the whole, the engineering students were new to mixing soft skills like sketching and drawing in their daily theoretical studies. I introduced sketching and prototyping together as a mixed media to research new ideas, develop solutions and solve problems. This could also be a first step to a final poster presentation, or to make a "dummy poster"/a first draft, but also to practice sketching, lay-out and design. Some students had produced posters before from templates with set orders for text and color and lay-out. As the students were beginners in using and mixing these materials, I started by using colored post-it notes to write ideas on, draw quickly. The post-its were later to be placed on a larger sheet of paper, or board, kind of "Speed Geeking" to quickly produce ideas, play, and present it for the group or a team. They could also make prototypes to go back and forth to in order to come up with new ideas. This work process could be done in any order, there was no pre-set way of conduct. Important was to focus on the actual process itself, with other words, a way of going deeply into the task, taking risks, and trying out new solutions, as well as learning from others, as Lindström have described (2004).



Discussion

With reference to Clay (2009), who promotes the use of pencil and paper being a fast way for designers to show and discuss ideas or a concept, I want to discuss the method below. Clay means that sketching is often much quicker than operating a computer. In my study I have experienced how learning, and practicing sketching was beneficial for the students, and may be used at different times to explore, or describe an idea. The examples given and visualized here are meant to show different ways to sketching and drawing, and how it may be used for researching, discovering and finding new ways in projects and inventions in different study programs at university. Molander (1996) describes how an idea can be presented with simple lines, and how the purpose of the sketch becomes clearer to the viewer when it is simple, and not too complicated. Wretling et al. (2014) discusses sketching as pupil's ways to describe his/her own reality and world, but also how sketching and writing can be complementary subjects in school. In my interviews and chats with the students, a common response was how the actual drawing and sketching process had opened new ways to communicate ideas, and being brave to draw simple lines by hand. The new knowledge had also encouraged them to use, and promote sketching in schools for young learners, or in design processes, and in technical problem-solving, and presenting ideas. That "I can draw" seemed an eye-opener for most students. Over the years and having met many teacher training students, animation and media students and technical engineering students, I noticed that few had seldom, or never used pen and paper to draw and sketch before. When starting to sketch they became interested to practice more, and eager to learn the basics, and traditional drawing practices, such as proportions, depth and perspective. I think going deeply into the work, trying out new solutions, but also learning from others can be well-defined, as Lindström (2004) explains. Still, I often receive the question: "Why have we not learned to sketch in school before, or in our university training?" There is of course not one answer to this. One answer may be, these parts are not often taught or used in learning situations today. We have digital resources, photographs, already existing shapes and forms, and they are easy to find on the internet, in newspapers, magazines, and they are also quick and handy to copy and paste into one's own work.

Although we have copyright-laws to follow, it is still common to use or simply take existing images for own purpose.

Finally, everyone can learn to sketch, and letting it be a daily way to memorize and communicate ideas. I see sketching as a useful way to communicate and visualize an idea. Sketches could also be turned into a story-board and communicate graphically. With a sketch we are able to describe something fast for our recipients, and perhaps not to forget, as Ching (1990) explained, the process of drawing by hand stimulates our creativity and imagination.

In short – here are some findings:

- Sketching and researching - using pen and paper to explore and find out.
- Visualizing and explain ideas with sketches, or a drawings.
- Everyone can sketch and draw - there is no set way to what a sketch may be.
- You cannot go wrong - just draw or make another one.
- Sketching and drawing are skills we can practice and use all throughout life.
- Sketching stimulates our creative ability and imagination.



Figure 19-20: Charcoal sketch "at the little angel theater" London (Anneli Martin)



Figure 21: Charcoal sketch "at the little angel theater" London (Anneli Martin)

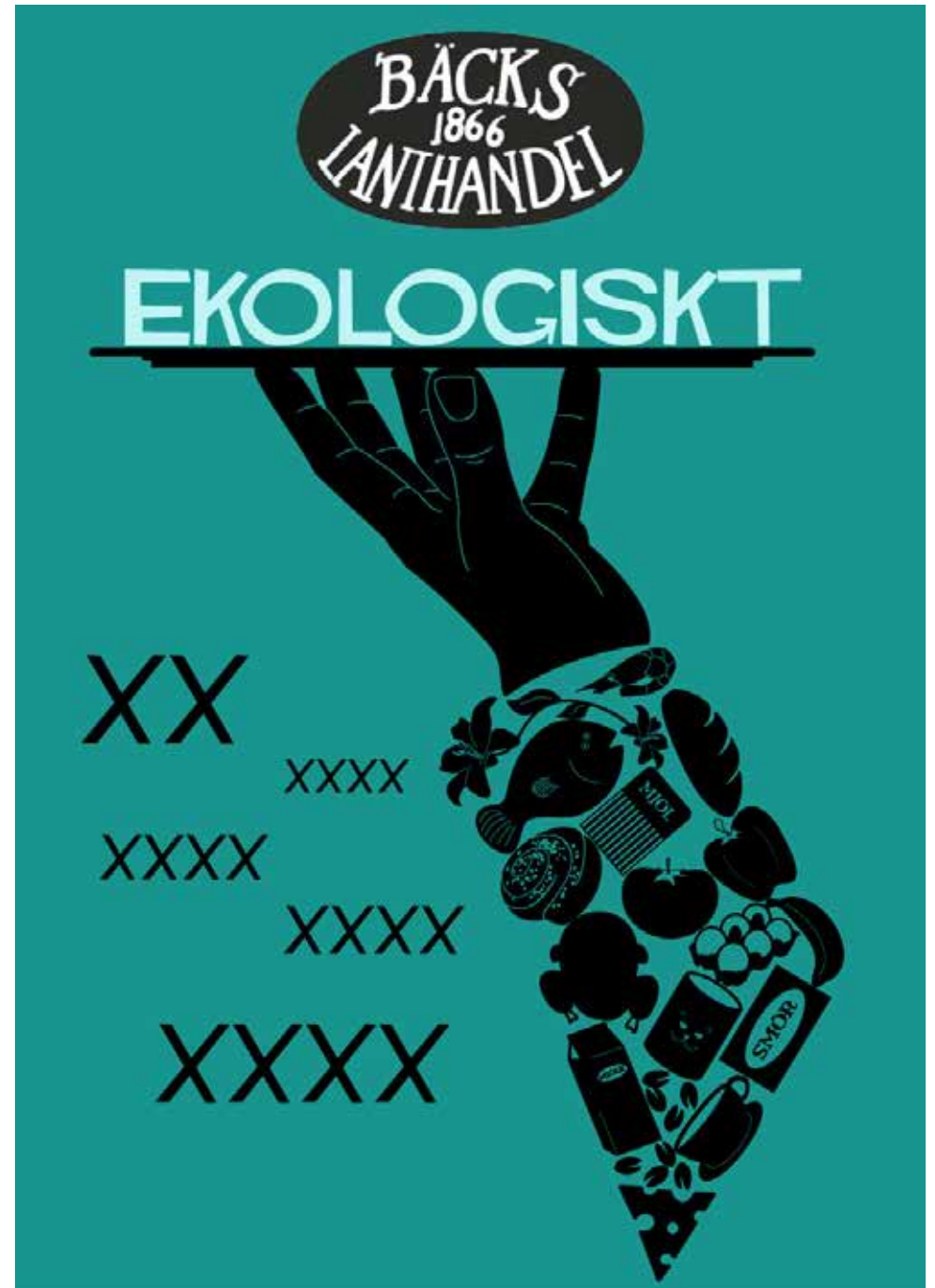


Figure 22: Unfinished digital poster sketch by media design student

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