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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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TRACES

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TRACES

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



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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 Stafeldt 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.

SCHOOL PROJECT

Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon

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Abstract

The purpose of this study is to investigate how visual representations of identity are created and perceived by future leisure-time center teachers. In the leisure-time center there are still good opportunities to focus on interdisciplinary and joint work on value-based work, not least through aesthetic and creative processes. We have tried to develop tasks that challenge our teacher students to work exploratory with the concept *Tweenies as a phenomenon* through work with Storyline as a tool for a narrative, a way of working where aesthetics and image didactics have been used as didactic tools.

The assumption that we make from the work with the university course is that the teacher students themselves need to experience the importance of working aesthetically with Storyline to understand the basis of the concept. What has been a crucial perspective for us is that the students are given the opportunity to learn through art and not just about art (Lindström, 2011) in the aesthetic learning processes. In our interviews we have been able to see that the task is perceived as both fun and demanding. The work with storyline made the students involved and they dared to experiment with other inputs than the ones in traditional teaching, which helped them to approach and deal with problems like how to take up difficult subjects in the teaching activities.

Keywords: aesthetic learning processes, tweenies, visual representation of identity, leisure-time center teachers

Background, starting-points and theoretical framing

International as well as Swedish national research shows that the aesthetic subjects play a crucial role in the well-being, participation and meaning of pupils in elementary school (Bamford 2006; Marner & Örtégren 2003; Lindstrand & Selander 2013; Häggström 2017). According to researchers Hetland (2013), work with aesthetic subjects enables a specific set of thinking skills that are rarely dealt with elsewhere in school practice. Such skills include visual spatial abilities, reflection, self-criticism, and willingness to experiment and learn from mistakes. Both of us, the authors of this text, are visual art teacher educators on university level where social semiotic and multimodal perspectives on teaching has influenced our teaching, and is therefore the basis of the disposition of this visual essay and the analysis of the material (Kress & van Leeuwen, 2001). The analysis also includes socio-cultural theories (Vygotskij, 1999; Säljö, 2000) with a particular focus on the importance of scaffolding of learning processes in visual arts.

A multimodal approach means that aesthetic expressions have a more prominent role than they are usually attributed (Selander & Kress, 2012).



It also refers to the teacher's way of designing and engineering communication and learning situations. In our storyline task for the teacher students we have worked with image, film, sound and music. Since we are both visual art teachers, Lindström's (2008) model of four aspects of learning with art and media plays a major role in our structure and in analyzing our work. Lindström has developed a theory of learning based on aesthetics that can be seen as a framework of thought to identify important aspects of aesthetic learning (2009). Learning about can mean that pupils / students, for example, learn basic knowledge, such as how techniques and materials are called. Learning in refers to the pupil's / student's activities in action.



Learning with is a coordination of expression subjects, and finally learning through refers to overall competencies, such as problem-solving and creativity. The model also includes convergent and divergent aspects, as well as media-specific and media-neutral aspects in teaching visual arts. Where convergence is aimed at, for the pupil in advance known goals and with divergence, is meant an applicant for several possible interpretations.

Method

We have chosen to present material from group interviews with teacher students and becoming leisure-time center leaders in grade 1-3, primary school, focusing on young girls, tweenies, between the ages 11-13 as a target group in our study. In the leisure-time center, in our opinion, there are good opportunities to focus on interdisciplinary and collaborative work encompassing value-based activities through aesthetic and creative processes. We have tried to develop tasks for the leisure-time teacher students that challenge them to work with core values that have inclusion as a crucial perspective. The work is applied with multimodal and cultural tools (Säljö, 2010, Vygotskij, 1995) where specifically storyline is used as a didactic tool. The tasks have been carried out in a university course in teacher education with focus on language and learning processes.



The teacher education for students with leisure-time center leading as a focus in their studies is carried out in a 4-year program in Sweden. In this visual essay we present one of these tasks from the course, our thoughts behind the task as teacher educators, as well as the students' experiences of the task. The course presented here is part of second university year, in the studies.

The leisure-time center

In Sweden, the leisure-time center is an educational group activity for pupils from the age they attend pre-school class through the spring term they turn 13 years of age. According to the curriculum Läraplan för grundskolan, förskoleklassen och fritidshemmet, Lgr11 (2011, revised 2018) the leisure-time education aims at stimulating the pupils' development and learning, and offer them meaningful leisure-time and recreation in connection to school activities.

Furthermore, the education is based on a holistic view of the pupil and the pupils's needs and supplement the education in preschool class and elementary school (Lgr11). Based on the central content of the curriculum, there is described among other things, that the education aims at developing skills and the ability to use digital techniques and materials, both from aesthetic and communicative perspectives as well as in different media and digital contexts (Lgr11). These skills includes the ability to handle words and concepts ant the ability to express needs, feelings and knowledge. Ideas on how communication, information and messages can be perceived and influence the pupil and other peers lie as a basis of the central content (Lgr11).

Storyline background

Storyline is a teaching method that rests on a scientific basis and has a constructivist view of knowledge and learning (Hägström, 2013). In the process of using storyline as a tool for learning the narrative is a driving force for continually progressing forwards. Bell, Harkness & White (2006) are foreground figures who, based on the purpose of portraying emotions, combined respect and structure with a meaningful context for learning, and created storyline as a method (Moreau & Wretman, 2001). Broadly speaking, the teaching starts as a method based on a story which fits the narrative form that the storyline represents. The structure utilizes the opportunity to link the school subjects to interdisciplinary work where the students are co-creators. By working experience-based, with the every-day life of the pupils and their reality, they are given the opportunity to visualize their experiences in a visual performance. An important result of this method is the point that the pupils become aware that their creative thinking and argumentative skills are empowered and valued in this process (Falkenberg & Håkansson, 2004). This in its turn creates meaningfulness in learning, participation and self-confidence that are recurring points when describing the effects of use of aesthetics in educational situations (Hägström, 2013).

Result

With a starting-point in value-based work, we have wanted to implement storyline in the teacher education at the University of Gothenburg. Based on the teacher students' understanding and reality, the term "tweenies" was discussed in the course. Through storyline, the students get to work with different exercises to investigate the concept in an exploratory and experimental way. A permissive climate with cross-border and inclusive working methods has been crucial for the work. In a storyline, the teacher determines the main content of the story.

The term "tweenies" refers to a certain age that is defined as being "between" a child and a youngster. This is a neologism based on the English word; "Pre-teen" combined with the English word "be-tween".



Tweenie is defined according to sources on the Internet as the age group 7-12 years, which is precisely the age at which pupils come into contact with the leisure-time center. The tweenie concept was chosen to give the teacher students an opportunity to play with different roles and to approach their future target group as teachers. A storyline usually follows a special structure and is created based on key issues and designs. The one we did in the language and the learning process course looked as follows:

Key question 1: What is a "tweenie"? A collaborative debriefing is made on for instance a white board in the form of a mind map. Result: A common wordbank is created in the student group. All students gets a common framework on how we associate and perceive the concept.

Key Question 2: Create a tweenie in the form of a character. A two-dimensional paper doll is created. Result: Everyone in the group gets their own tweenie character in the form of a doll.

Key question 3: What do we want to know about tweenies and about the other characters? All students formulate one or more questions individually. Then a summary of the questions are made in the whole group. Result: Character description. A model for character description is produced. On the basis of the questions, the students get a position and relate to the questions based on their created tweenie character.



The questions that the teacher students formulated to their tweenie characters were about; dreams, fears, recreational activities, conditions in various forms such as weekends, playtime, sports activities. What they follow on social media, what makes them happy, sad? Etc.

Key question 4: How does a tweenie-room look like? Result: The students built a three-dimensional model of a tweenie-room with mixed media. In the room was included personal belongings, information on important memories, artifacts for the character and so forth.

Key question 5: What is the worst thing someone could say to your tweenie? The students had to discuss this in smaller groups. What are the comments that come up in a dialogue with at tweenie, and how can they be addressed? As a teacher? As a classmate? The students made a short film that dealt with and portrayed this issue. The groups showed their films to each other, followed by a discussion in the classroom. Result: The discussions, the film and the creation of a common model, a large painting, or a film created a "collective-community-feeling". It was with pride that the students presented their work (Falkenberg & Håkansson, 2004).

Didactic implications - Reflections

Since our teacher students, after their studies, have to go out and interpret and relate to the central content in the curriculum as a directive, it is essential that they have the ability to try different forms of expressions in their forthcoming teaching practice. It is essential that they develop their own understanding of the importance of aesthetic experiences and work with aesthetic tools and how these can be used to understand the context of different educational settings (Häggström, 2017). The assumption that we make from the work with the university course is that the teacher students themselves need to experience the importance of working aesthetically with storyline to understand the basis of the concept. What has been a crucial perspective for us is that the students are given the opportunity to learn through art and not just about art (Lindström, 2011) in the aesthetic learning processes. In other words to meet theories in practice, and not only to understand the connection between theoretical perspectives and practical school activities (Dewey 1997; Selander & Kress, 2012). A process-oriented work method where the students transform facts and information with different aesthetic tools is part of creating an experience as a becoming teacher, so that the studies not only stops at a memorandum (Marner & Örtegren, 2003).



Conclusion

In our interviews we have seen that work with storyline is perceived as both pleasuring and demanding by the teacher students. Their experience was that storyline supported process-based learning and that it was easier to test new materials and tools. The work with storyline made the students involved and they dared to experiment with other inputs than the ones in traditional teaching, which helped them to approach and deal with problems like how to take up difficult subjects in the teaching activities.

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