



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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Table of Contents

Preface	10
Editorial Team	14
Section 1 // Edited by Gabriella Pataky // DOI:10.24981/2022-LTA3_1	16
1.1 Drawing-sound choreographies by Sylvia Kind	18
1.2 PLAY Studio at the Whitworth Art Gallery by Lucy Turner	28
1.3 Through the Sands by Luiza Americano Grill and Jéssica Oliveira Barros	38
1.4 How 5- to 6-Year-Old Children Master the Challenges of Drawing Animals by Anja Morawietz	50
1.5 We are Part of Nature: Discovering Glaciers Through Play by Jelena Bjeletic	58
1.6 The Drawing Garden by Andri Savva, Valentina Erakleous and Sophia Rossidou	66
1.7 Romare Bearden Neighborhood Collages by Emily Higgins	76
1.8 Contemporary Sculpture as a Creative Practice for the Little Ones by Rut Martinez	82
1.9 A Study of Awareness and Empathy: Where did all the Yellow go? by Gigi Yu & Mary Bliss	90
1.10 Drawing That Photograph you Hear by Noemí Peña Sánchez	102
1.11 Trees & Animals : Art and English as a Foreign Language by Mirjana Tomasevic Dancevic	110

Section 2 // Edited by Jonathan Silverman // DOI:10.24981/2022-LTA3_2	118
2.1 Nature Art by Parnian Mahmoudzadeh Tussi	120
2.2 Learning Art Through Nature by Hui-Min Lin	128
2.3 Invisible Rivers by Eraldo Leandro Moraes Junior	136
2.4 How Many Ways? by Sharon Fortowsky	146
2.5 Lost Places, New Spaces by Gemma Comber	158
2.6 Beirut Museum: Artist in Residency by Maya Hage	170
2.7 "School of Designers: Schools of Tomorrow !" - Creative Leadership for Better Education in Tunisia by Sarah Belkhamsa	186
2.8 Children as Designers by Kerri Sellens	200
2.9 My Genre Box by Maria Broderick	210
2.10 History Appreciation: Outdoor Painting by Samia Elshaikh	218
2.11 Art Education for Wildlife Conservation Awareness by Priyasri Promchinda	226
2.12 Masks in Culture by Pingyen Lee	236

Section 3 // Edited by LiYan Wang & Yungshan Hung // DOI:10.24981/2022-LTA3_3		244
3.1	Collage Self-Portraits by Ivana Karlovcan	246
3.2	“Wow! It’s me”: Creating the Hidden Self through Pottery by Man Ti Huang	256
3.3	Art Time: Pause for Subjective Collections by Maria José Braga Falcão	262
3.4	Translucent and Opaque by M. Mercedes Sánchez	274
3.5	Colorful Pictures: Creative Plant Dyeing by Chung Feng Ma	280
3.6	Improving the Aesthetic Deliciousness of School Lunch through Food Plating by Min-Fang Chiu	286
3.7	Basic Elements of Design: Re-creating “Las Meninas” by Blanca M ^a González Crespán	292
3.8	Our Puzzle of the Past: A Family History Printmaking & Mixed Media Project by Ellen Wright & Vanessa Vanclief	298
3.9	The Heart of the City: A Collagraph Mural Project by Agnieszka Chalas	310
3.10	Discovering the NORTH by Aldona Kaczmarczyk-Kolucka	316
3.11	Using Technology to Cultivate Students’ Sense of Ecological Aesthetics Through Experiential Learning by Yuchun Chen	326
3.12	A Message in a Bottle by Rhian Foley	334
3.13	De Lixo a Bicho Project: Art Education for Sustainability by Rita Inês Petrykowski Peixe	342
3.14	The Interdependence Hexagon Project: Art into Action by Beth Burkhauser, Dr. Andrea Nerozzi, Robert Hughes, Lisa Temples	352

3.15	How Are You Connected to Nature? 9th Grade Students’ Visual Responses to Climate Issues by Leticia Balzi	362
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Section 4 // Edited by Sunah Kim // DOI:10.24981/2022-LTA3_4		368
4.1	This is me! Visual Art as a Means to Identify Self and the “Bigger Picture” by Margaretha Häggström	370
4.2	Collaborative Drawing with Children with Autism Spectrum Disorder by Phivi Antoniou & Nefi Charalambous-Darden	378
4.3	Colorful Flower Window by Ou Meng Ting	384
4.4	Cross-hatching: The Transferability of a Drawing Technique Across Different Topics by Ranae Lee-Nasir	392
4.5	Painting by Ice, Share Online by Kirita Keisuke	398
4.6	Recounting Losses and Reconnecting the Future Through Creative Arts Engagements by John Oyewole Adenle Ph.D	404
4.7	Rural Intergenerational Artmaking in Southwest Saskatchewan, Canada by Maria Enns, Valerie Triggs & Michele Sorensen	410
4.8	The Perfect Museum of Me by Helen Garbett and Bill Laybourne	418
4.9	Wohin des Weges? (Where to go?): Short Stage Play on Arts and Culture in Education by Wilfried Swoboda	424
4.10	Learning Through Collaboration: A Mural Project with Disability Students by Ahran Koo	432

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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LiYan Wang

I am a professor and department chair of the Department of Fine Arts at National Changhua University of Education in Taiwan. I graduated from The Ohio State University. My research areas have focused on visual arts education history, narrative analysis of students' art learning, and ways to facilitate understanding and dialogue through art. I co-edited several books on the development of art education in Taiwan, served as an

International Society for Education through Art (InSEA) World Council member (2011 – 2014), and secretary of InSEA Asia Regional Council (2019 – 2022). I initiated an art learning group "Let's Art 藝起來" in 2013, and I am an editorial board member of several art education journals.
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Yungshan Hung

is the Associate Research Fellow of the Center for Curriculum and Instruction, National Academy for Educational Research, Taiwan(R.O.C.) Additionally, since 2015, as the Main Investigator of Asia-Pacific Office for Aesthetic Education, Yungshan has been engaged in long-term research of aesthetic education, built the national and international academic practice network, including signed MOU with InSEA. Yungshan would like to bring forward my experience in Art education research and practice and connecting and co-making LTA effort with InSEA community.
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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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Moira Douranou

I am a multidisciplinary designer and visual artist. I hold a master's degree in arctic art & design from the University of Lapland, Finland, and a bachelor's degree in interior architecture, decorative arts & design from TEI of Athens, Greece. I have been participating in cross-

disciplinary research projects on socially engaged practices (Common ground, ArtGear, Utopia Ltd.) since 2016 and I am working in networking organisations since 2018. My interest lies on the tangible and intangible, human and non-human structures. I believe in people and networking in order to evoke and achieve social change.
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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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Jonathan Silverman is a Professor Emeritus from Saint Michael's College in Vermont, USA where he coordinated and taught in the arts education program. He has published articles and led numerous workshops on innovative and interdisciplinary curriculum, replenishing artistic identity for teachers, aesthetic and holistic learning, environmental art, and school transformation. He maintains his artistic identity through ceramics and watercolors.
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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?**

- 2.1. Nature Art,
by **Parnian Mahmoudzadeh Tussi - p.120**
- 2.2. Learning Art Through Nature,
by **Hui-Min Lin - p.128**
- 2.3. Invisible Rivers,
by **Eraldo Leandro Moraes Junior - p.136**
- 2.4. How Many Ways,
by **Sharon Fortowsky - p.146**
- 2.5. Lost Places, New Spaces,
by **Gemma Comber - p.158**
- 2.6. Beirut Museum: Artist in Residency,
by **Maya Hage - p.170**
- 2.7. "School of Designers: Schools of Tomorrow !"
- Creative Leadership for Better Education in Tunisia,
by **Sarah Belkhamza - p.186**
- 2.8. Children as Designers,
by **Kerri Sellens - p.200**
- 2.9. My Genre Box,
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- 2.11. Art Education for Wildlife Conservation Awareness,
by **Priyasri Promchinda - p.226**
- 2.12. Masks in Culture,
by **Pingyen Lee - p.236**

Nature Art

Parnian Mahmoudzadeh Tussi (MSc in Biodiversity) is a teacher interested in conducting research at the intersection of Art and Science. She enjoys creating artwork with natural elements, teaching Eco-art to young people and building peace through Nature and 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 1: Green garlic as paintbrush



Figure 2: Natural Dyes

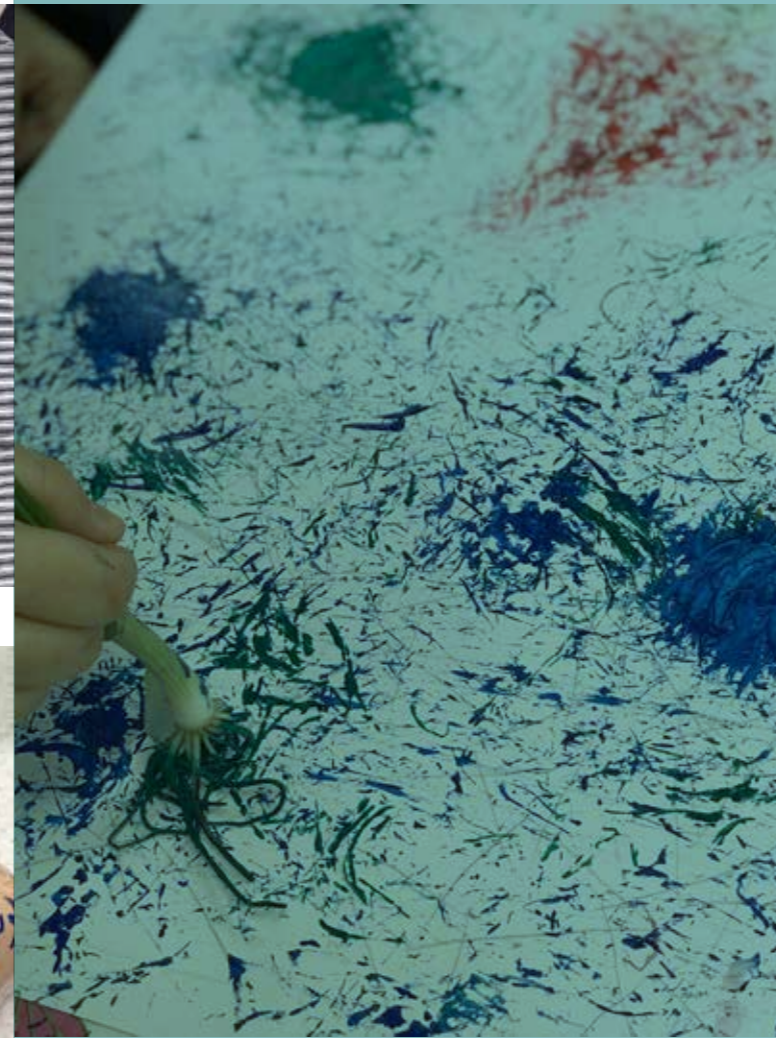


Figure 3: Painting with green garlic

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

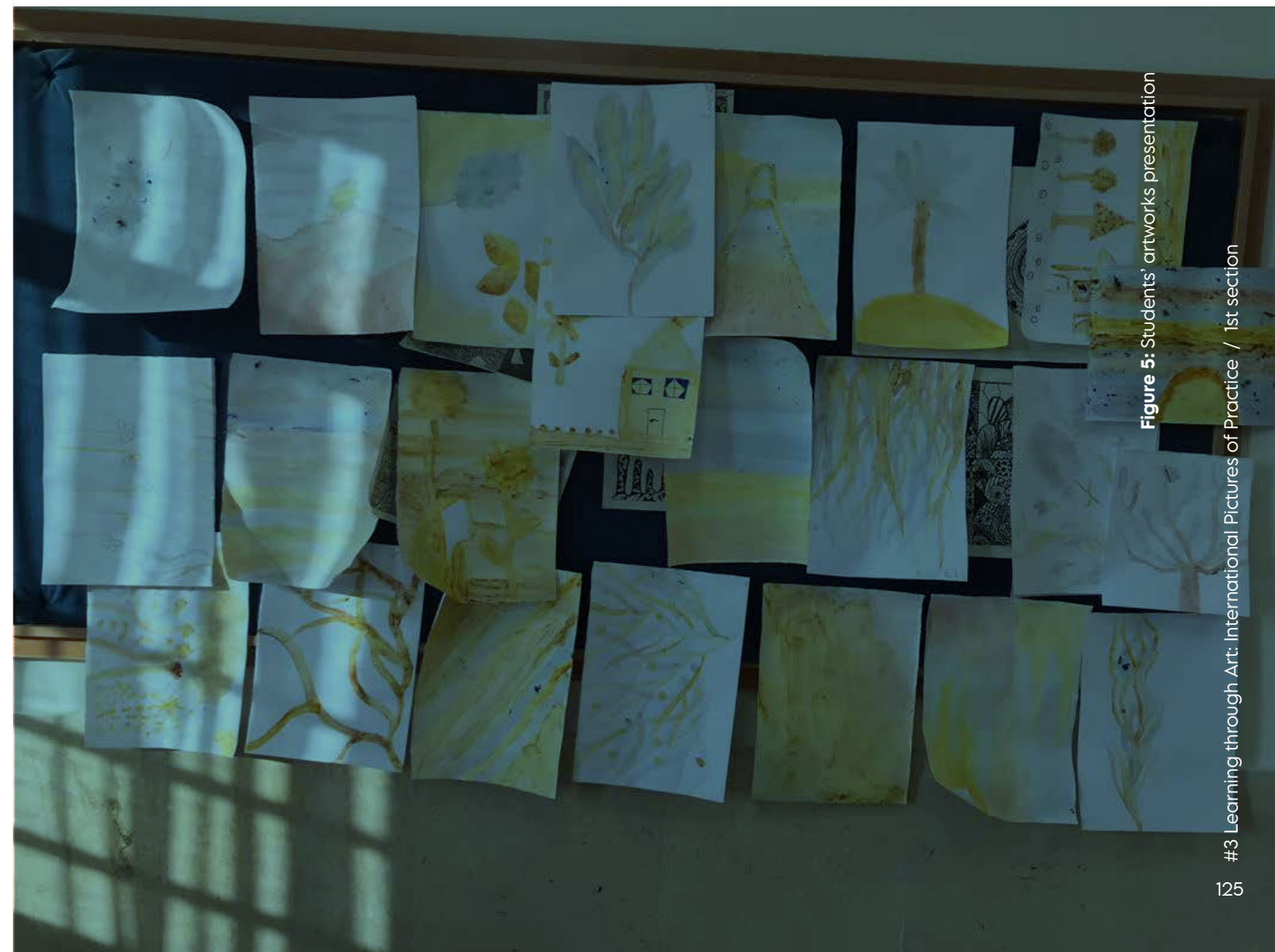


Figure 5: Students' artworks presentation

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.

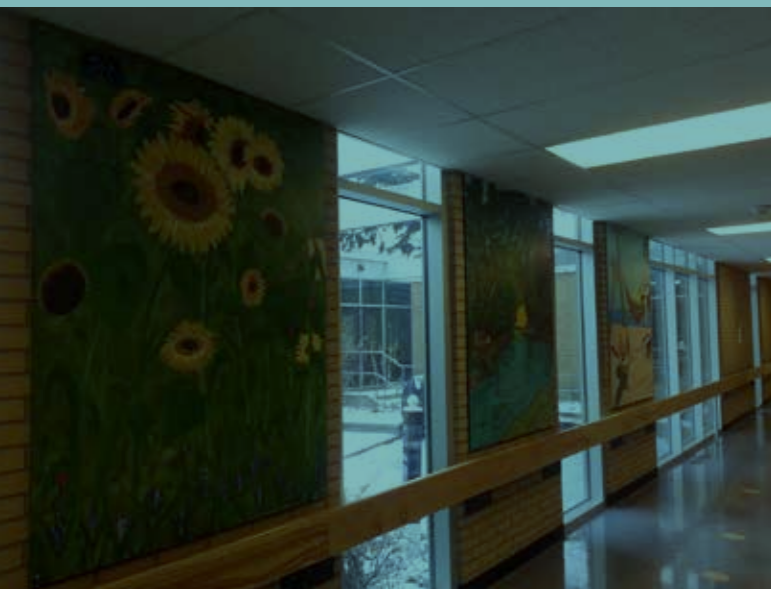
Most elementary schools (ages 4.5 to 10/12) in this school district do not have art rooms or art specialists. At this level, teachers are generalists and stay with the same age homogenous group of students throughout

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.

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

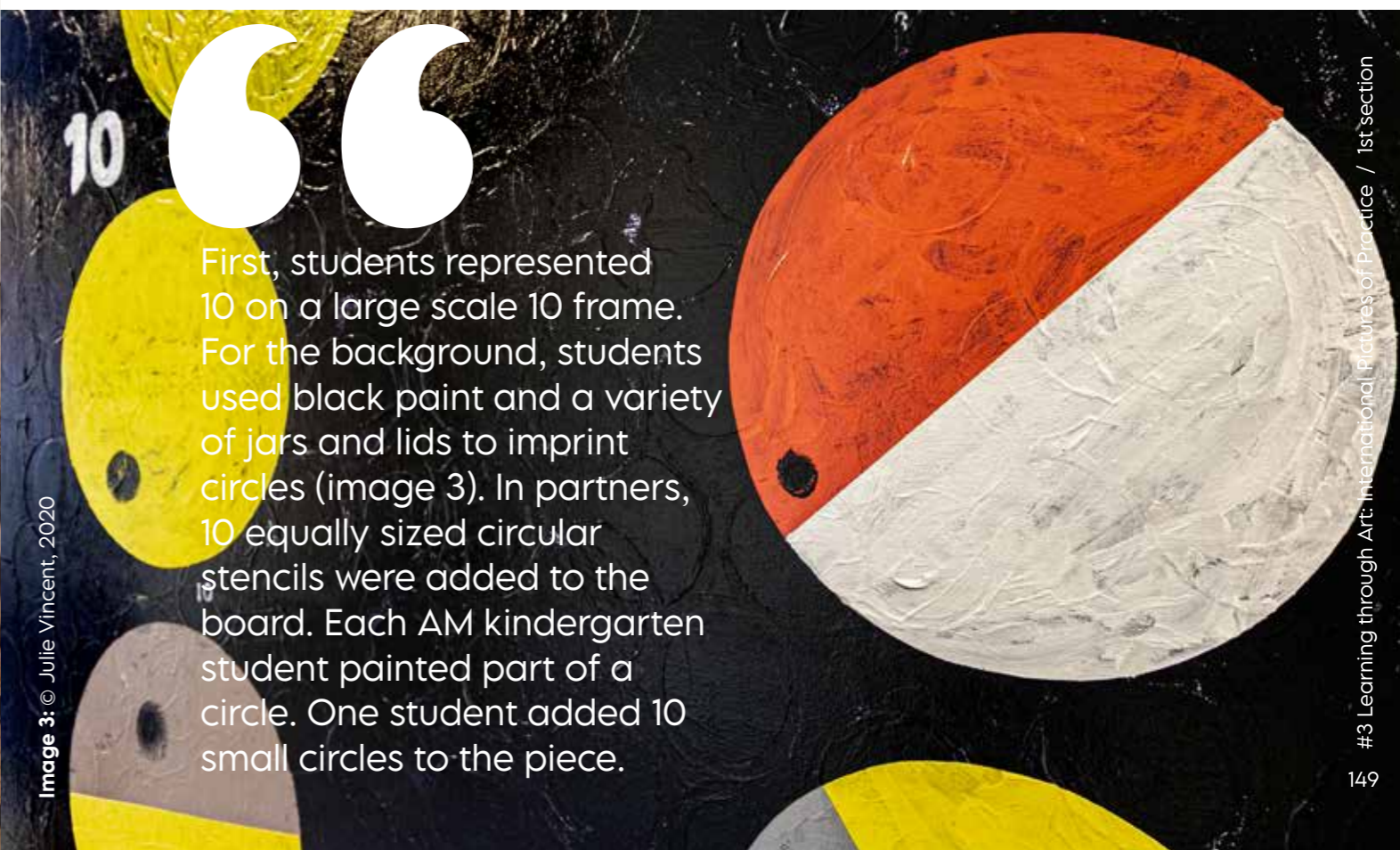
murals representing ten, one hundred, one thousand and one larger mural representing ten thousand (images 1 and 2).

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

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



Image 3: © Julie Vincent, 2020



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 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

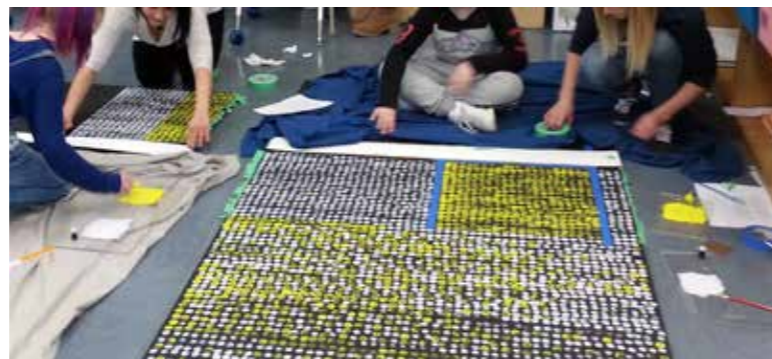
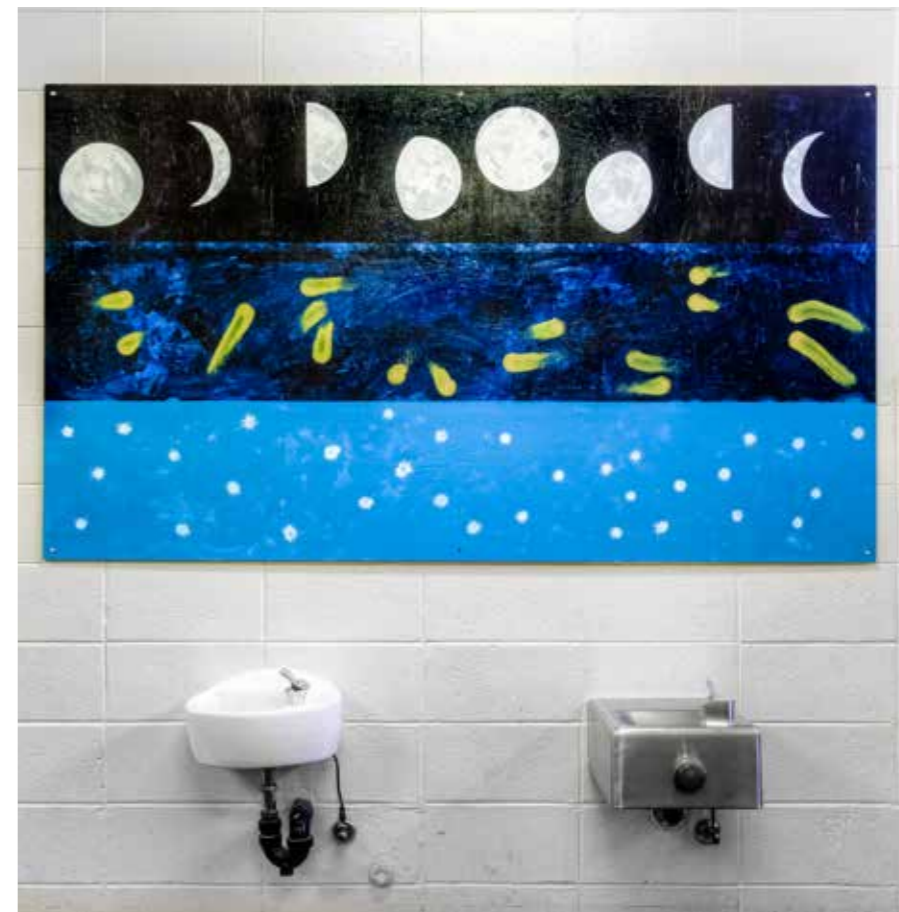


Image 10: Previous mural
© Sharon Fortowsky, 2019



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

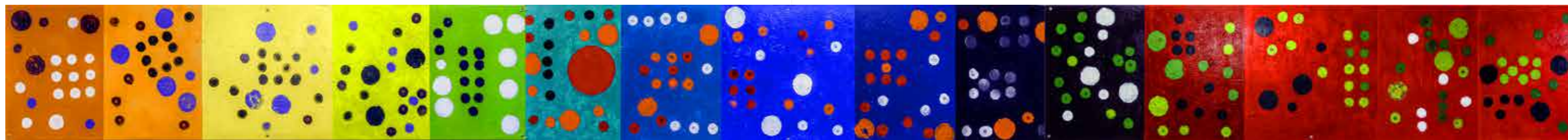
They added the following questions, “Can you create addition and subtraction sentences using the colour or size of the dots? Can you subitize (recognize at a glance) groups of dots? How many dots are on all 3 panels?”

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.

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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



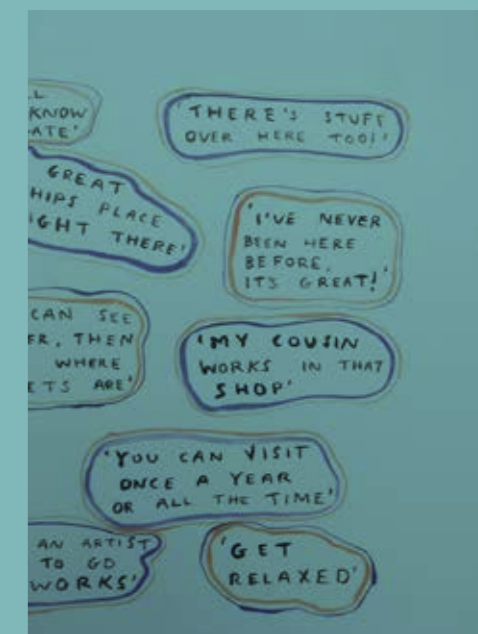
Image 20: Our Young Art Leaders celebrate their artistic success!

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

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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 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 9



Image 10

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 16

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



Image 17



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

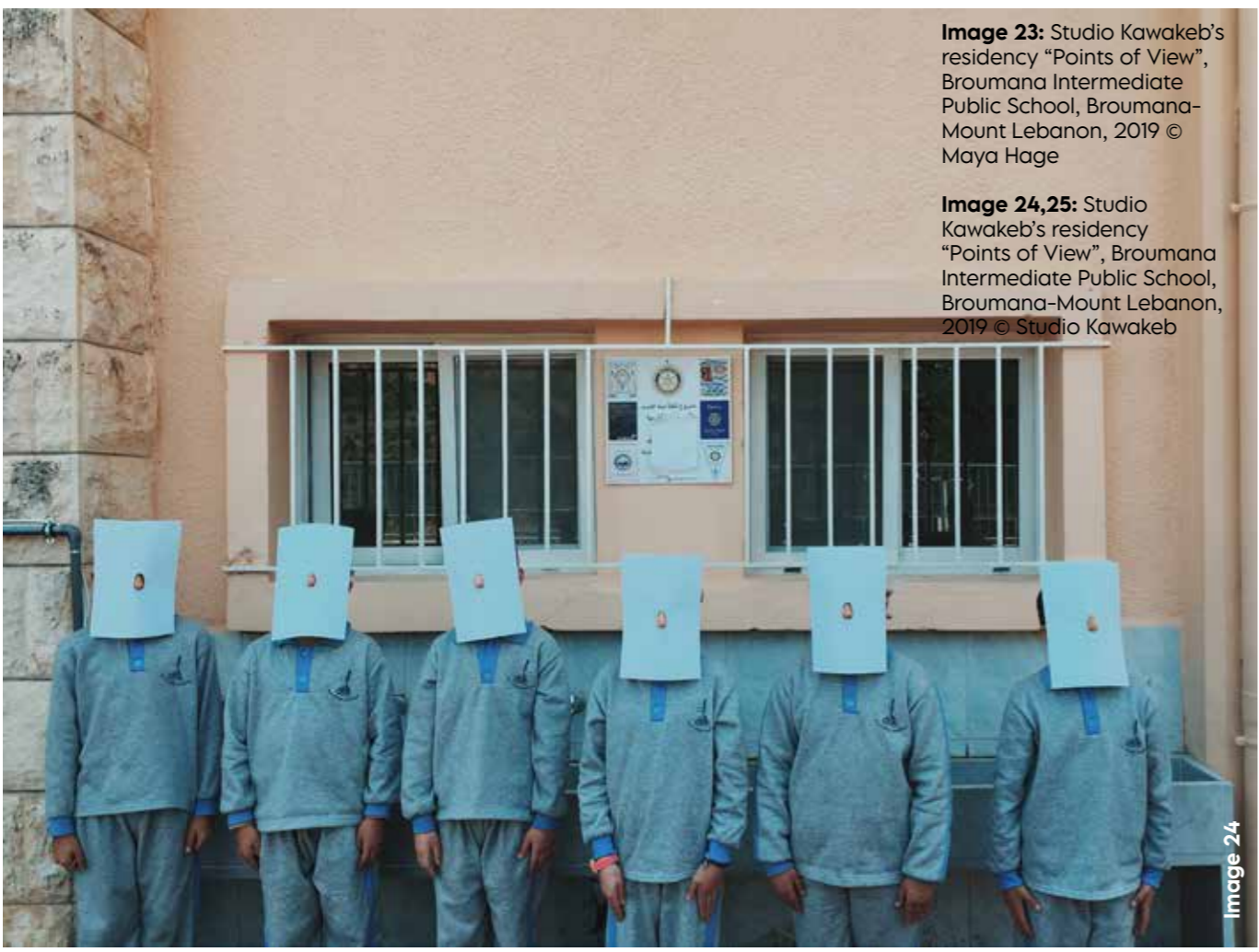


Image 23: Studio Kawakeb's residency "Points of View", Broumana Intermediate Public School, Broumana-Mount Lebanon, 2019 © Maya Hage

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

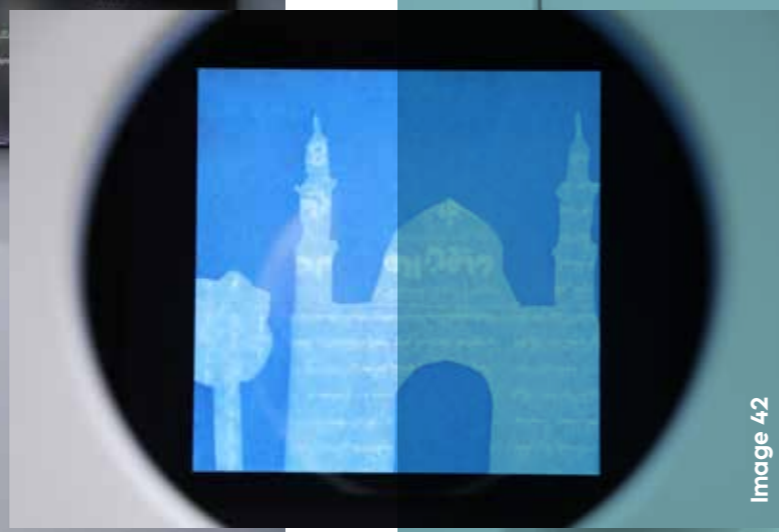


Image 42

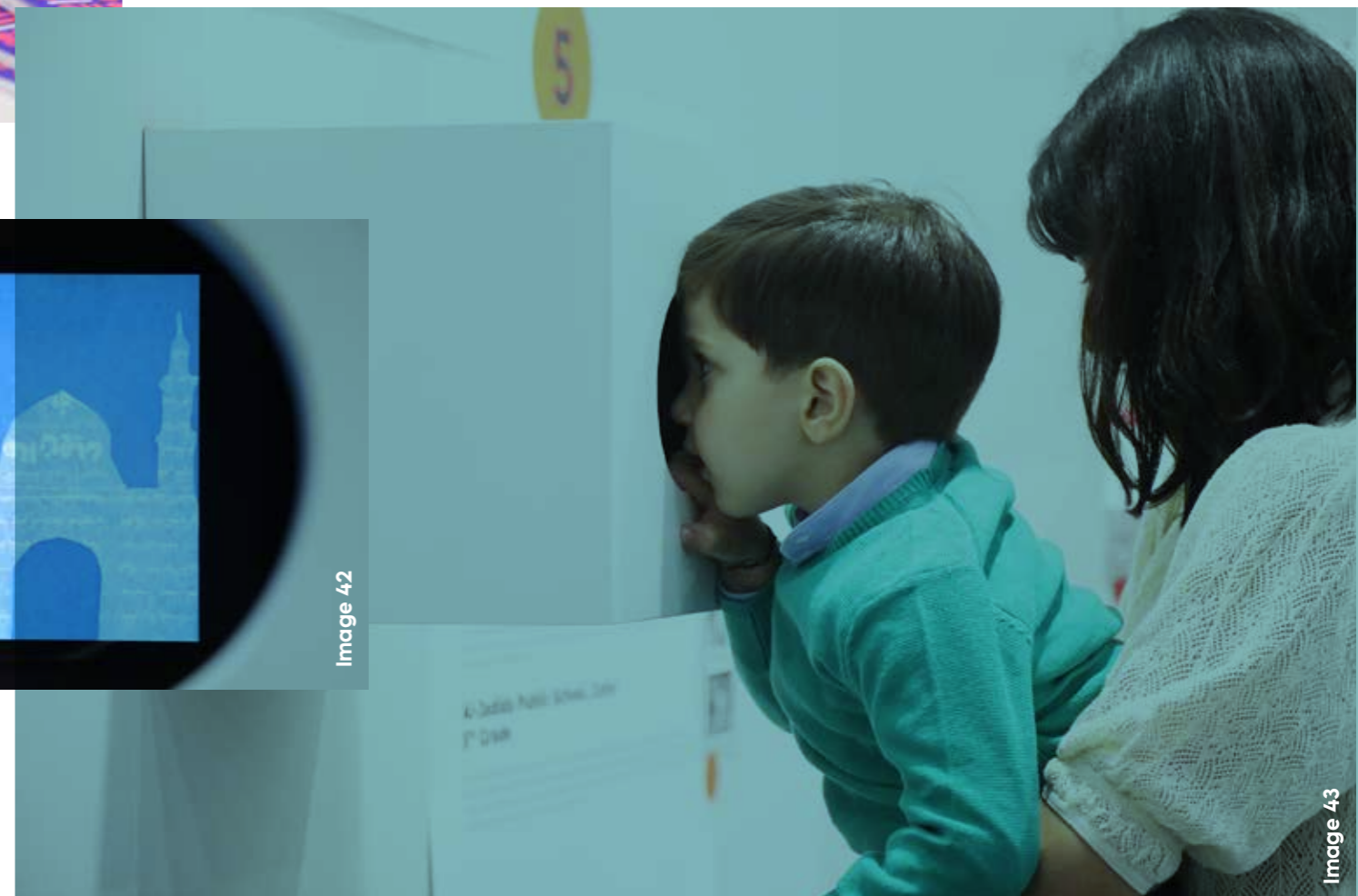


Image 43

“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.
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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
Nehous Ben Shakh: Trainee in industrial design
Sofien Souidi: 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.

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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

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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;

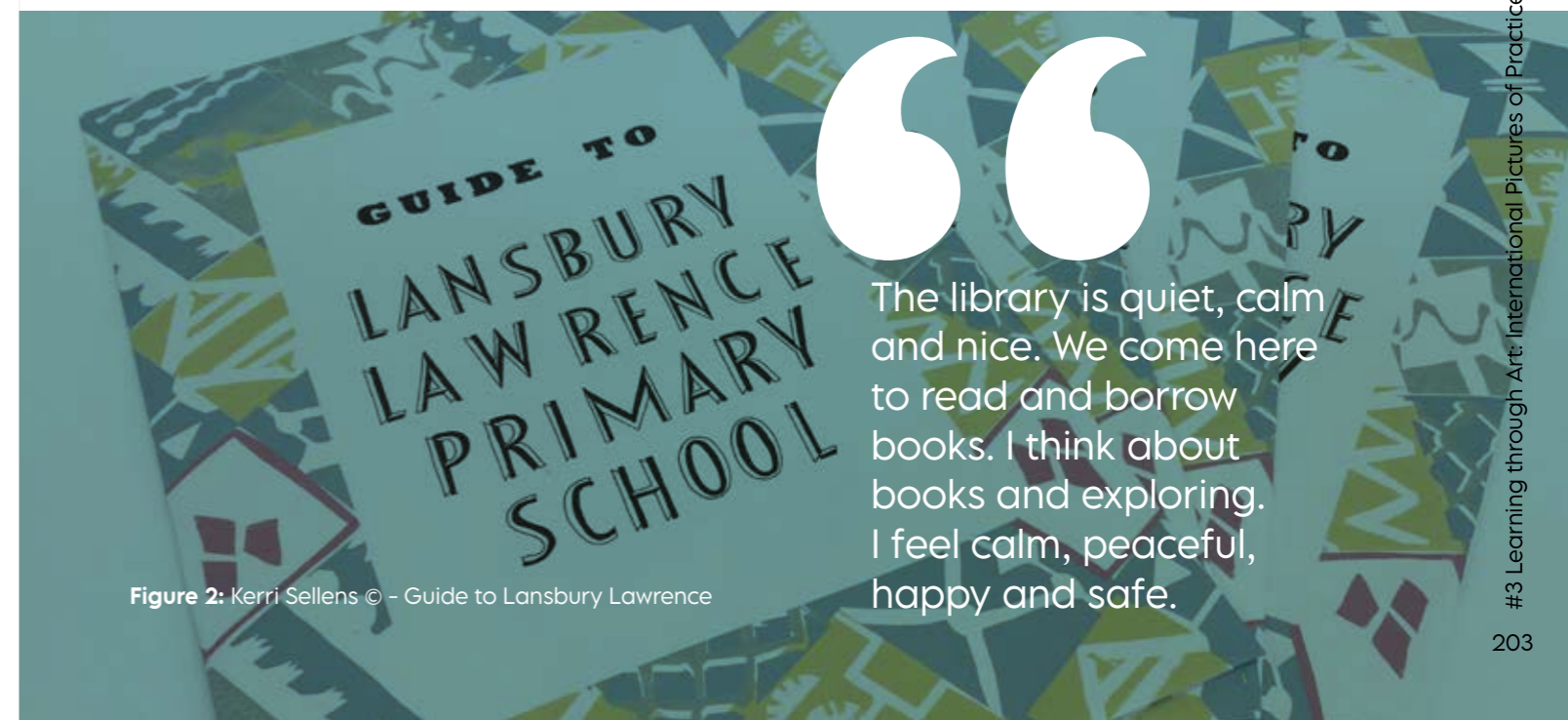


Figure 2: Kerri Sellens © - Guide to Lansbury Lawrence

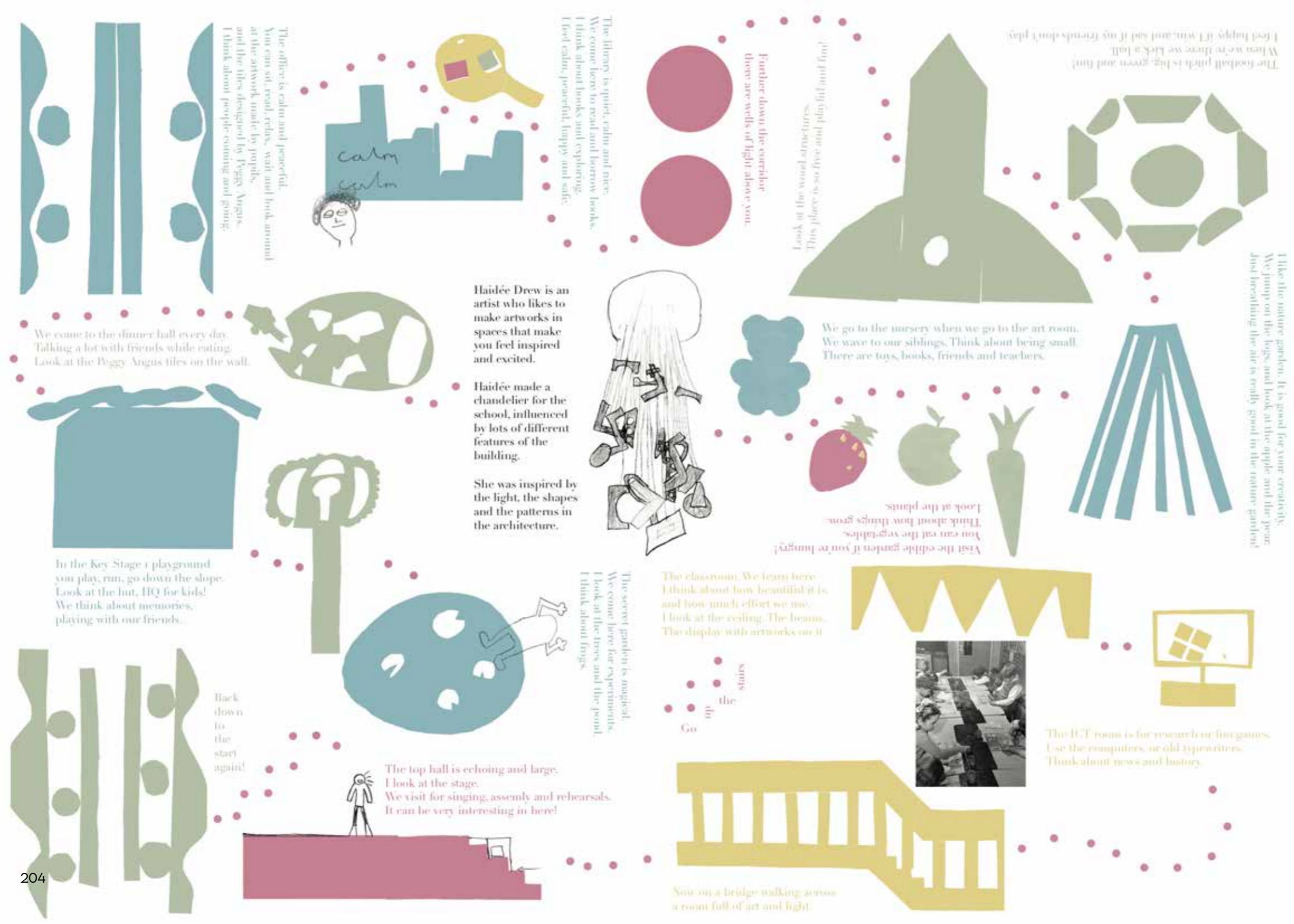
“

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.

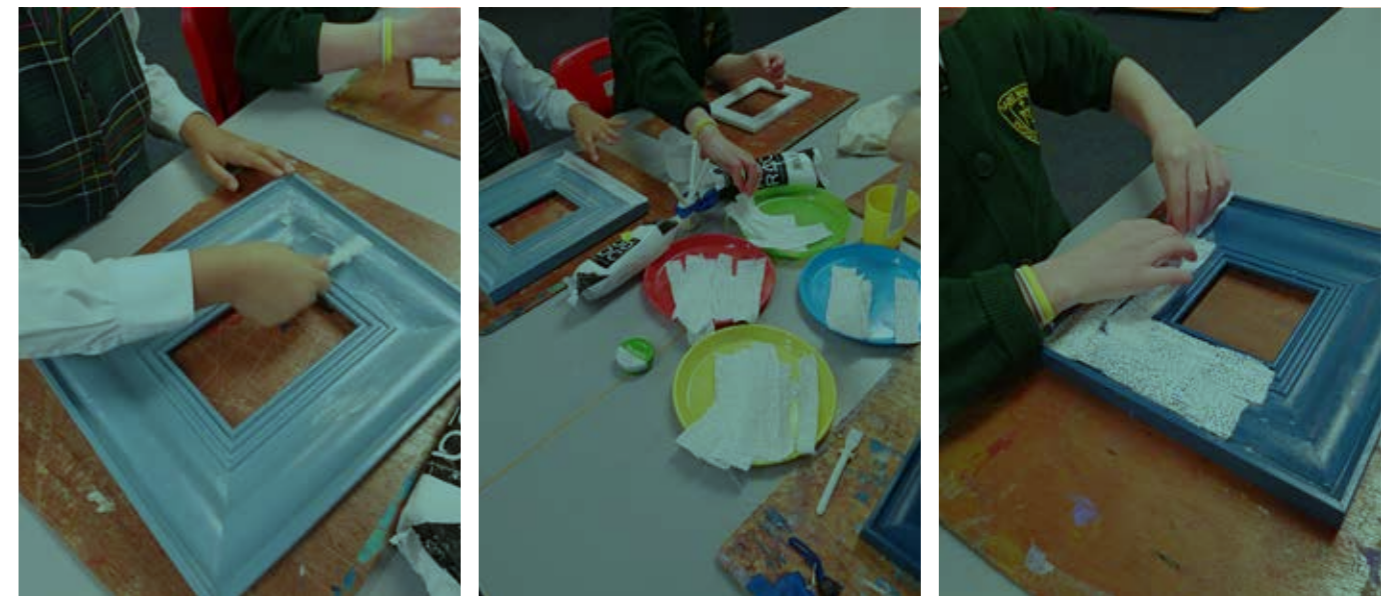
Frames of Gold!

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.



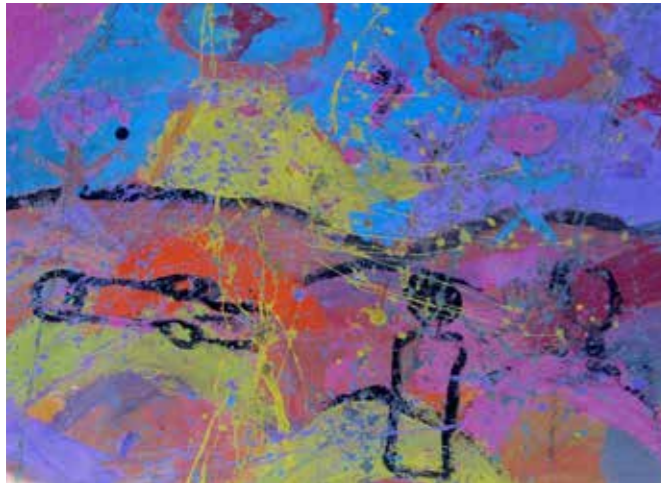


Image 12,13,14: Paintings by students. Palm trees, and the most important thing that happened to them, the bus riding on the right photo.

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).

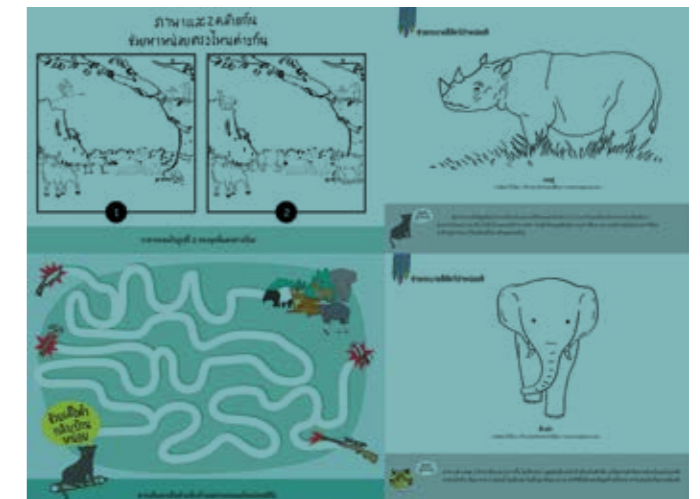
This report mainly focuses on ways in which visual arts can raise wildlife conservation awareness. I am defining “wildlife” as local animals within natural living habitats, not including domesticated animals.

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
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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

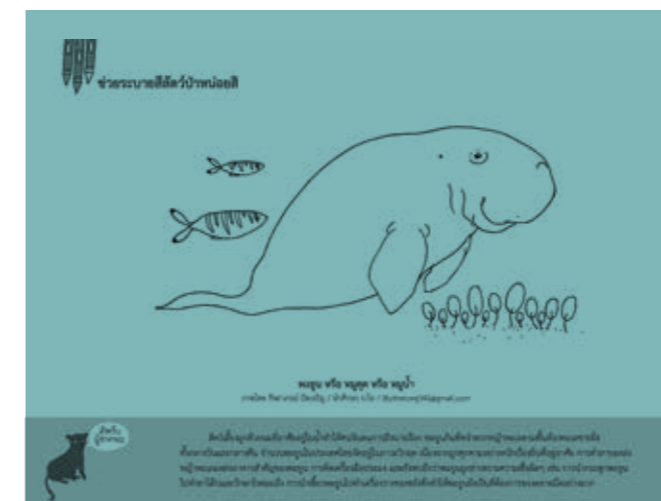


Illustration 9: Children Dugong Drawings © Priyasri Promchinda, 2020



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.

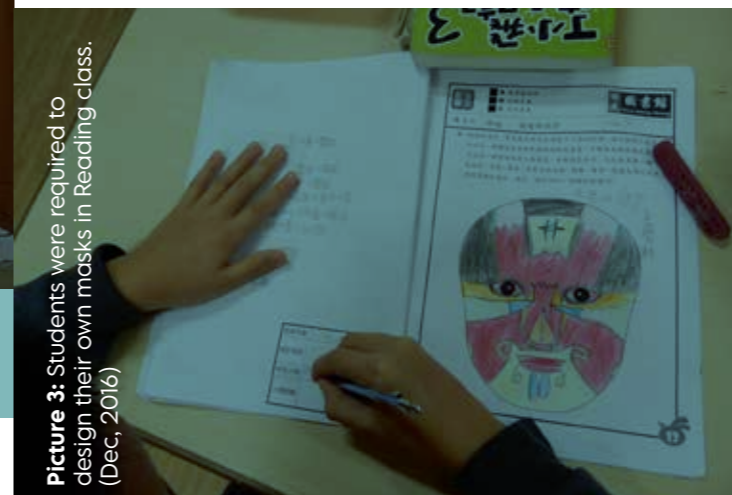
Making a real mask, be part of the play.

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.

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.