



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

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
PUBLICATIONS



First published 2022
by InSEA Publications

The content of the texts is
the sole responsibility of
(the) authors. Reproduction is
permitted, as long as the full
original source is cited:
InSEA: International Society
for Education through Art
<http://www.insea.org>

All rights reserved

Publisher
InSEA Publications
Quinta da Cruz
Estrada de Sao Salvador,
3510-784 Viseu, Portugal

www.insea.org

ISBN: 978-989-53600-2-4
DOI: 10.24981/2022-LTA3

Art Direction & Design Layout
Maira Douranou

Cover photo
David Bachelor
'Plato's Disco #2' 2015
© The Whitworth,
the University of Manchester
© Gemma Cowburn

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



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
---	-----

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.
Email: patakyella@gmail.com
ORCID: 0000-0002-2917-9134



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.
Email: jsilverman@smcvt.edu
ORCID: 0000-0002-4399-1233



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.
Email: lywang@cc.ncue.edu.tw
ORCID: 0000-0003-3081-5094



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.
Email: ireneh1220@mail.naer.edu.tw
ORCID: 0000-0001-8208-8197



Sunah Kim

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.
Email: sakim22@hanyang.ac.kr
ORCID: 0000-0002-7887-244



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.
Email: moiradouranou@gmail.com



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).
Email: glen.coutts@ulapland.fi
ORCID: 0000-0001-8541-4701

Sunah Kim – 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.
sakim22@hanyang.ac.kr
ORCID Number: 0000-0002-7887-244

“
He loves the lessons with them and he is very proud of the newcomers.

These young people who have experienced more injustice, suffering and violence than he himself will ever do.

Overview

In the era of creativity, the ability for children to think *outside of the box* is perhaps the most demanded attribute within art and beyond. For some children, however, the established *boxes* do not apply. In fact, the unique perspective and awareness of the world that these children possess often run counterintuitively to the established boxes. Categorizing these children as ‘in need’ fails to account for the unique and irreplaceable perspectives they possess in seeing the world outside of the box. As one author of essay 4 explains, “Art is a means to see the ‘big picture’ - art becomes a medium by which children explore nature, interact with their community, and explore the identities that define self. Based on this definition, art education and educators must empower a more inclusive and sustainable approach to ensure that physical, social and cultural differences are understood as a shining part of diversity. This essay represents the learners so called children with Asperger’s Syndrome, Autism Spectrum Disorder or intellectual and developmental disorder, homeschooled children and senior in long-term healthcare facilities, and young refugees from political and religious war zone. They might be associated with vulnerability, but their artworks illustrated in this essay are inspiring and enlightening.

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

This is me! Visual Art as a Means to Identify Self and the “Bigger Picture”

Margaretha Häggström holds a PhD in Educational Practice at the University of Gothenburg, and is a senior lecturer at the Faculty of Education, with an orientation towards multimodal and aesthetic perspectives on education and eco-pedagogy. She is involved in the Teacher Education Programs at the University, and currently involved in research on sustainability and resilience in preschool education. Her special field concern aesthetics as didactical tools, participation and communication, and inclusive pedagogical methods, as well as multimodality in education. Her research interests concern aesthetic experiences, outdoor pedagogy and transformative learning. University of Gothenburg, Sweden / Department of Pedagogy, Curricular and professional studies.

margareta.haggstrom@gu.se

ORCID Number: 0000-0001-9744-6532

This essay describes a case study of a series of lessons within visual art with twelve young students, aged 16-17, diagnosed with Asperger’s syndrome (AS). Students diagnosed with AS have difficulty assimilating concepts, connecting ideas and thoughts, and identifying the “bigger picture” (Elkis-Abuhof, 2008). Rather, they tend to comprehend the world through their subjective experiences, literal and factual interpretations, and learned procedures. Aesthetics and visual art can be a foundation for creating the bigger picture.

Creative activities open the way for a nonverbal, inclusive, multimodal, sensitive and expressive language. Employing a strategy combining visual, textual and verbal expressions can be incorporated into the student’s new ways of learning, and can, according to Martinovich (2003), even lead to transformed behaviour.

These lessons were carried out in secondary school, in a special programme designed to support adolescents with AS in Sweden. However, the content of the school subjects was the same as in other national secondary school programmes. The Swedish curriculum allows teachers to interpret syllabuses and to use a range of teaching and learning methods, as long as aims and required central content are fulfilled at the end of the course.

The theme of the lessons presented in this essay was: *This is me*. From my position as teacher and researcher, I describe the students’ learning process through the six-week-long theme, which involved working with self-portraits and explorations of students’ identity formation.

The process

The theme was conducted through three main phases. First, the students made a sketch, depicting themselves, without looking in a mirror or a photograph, with their current drawing skills, a simple drawing based on memory and reflections.



Figure 1: Examples of the first phase. © Margaretha Häggström

Overview

This essay shows art-works of young students diagnosed with Asperger’s syndrome. Through a six-week long theme, the students worked with self-portraits, through three phases. First, they made a sketch without any special instructions. Second, they used a grid-method. Third, they created personal, innovative, and original images. The grid method was a way to meet the AS students’ needs for clear instructions. The third phase was quite challenging for the student. However, when they overcame the obstacles, they made creative and personal portraits. It was crucial for the students to start in the known before entering the unknown.

Second, I introduced the traditional grid method. The students brought a photo, on which they drew a grid. They also drew a grid on a paper surface, then focused on one square at the time, and slowly copied the photo. At a concrete level, the two first phases aimed at developing the students' drawing skills. Surprisingly to me, this kind of work proved to be quite a new experience to most of the students. They had not come across this kind of material previously, and did not know how to start. Therefore, we started to identify light and shadow, and then tried to transform coloured things into black and white. I put together different white objects as a still-life composition to help the students to find different grey tones.



Figure 2: White still-life, highlights, tonal values and shadows.
© Margaretha Häggström

The students tried out the eraser to create highlights and produce detailed work, and the stomp to smudge and blend marks and make gradations and half tones. When the students saw that they could create an illusion of a three-dimensional object, they were encouraged to make the portraits.



Figure 3: Before and after the grid method. This student chose to make a portrait of another person, not a self-portrait.
© Margaretha Häggström

These drawings turned out to be consistent with the photo, to the students' surprise and satisfaction.

It was only when the students had proven themselves to be able to produce such a drawing that they could move on to the third phase, to create personal, innovative, and original images (although inspired by artists). They used copies of their portraits to explore different ideas.

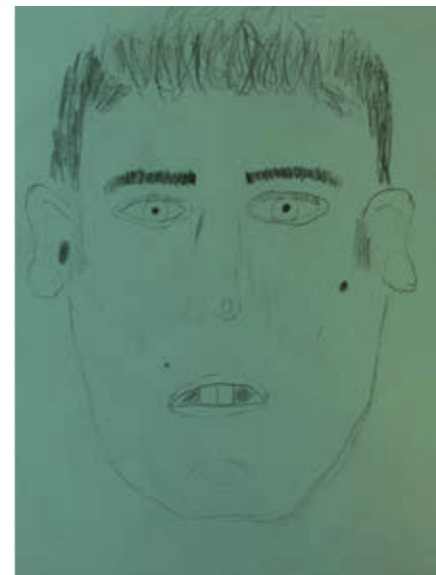


Figure 4: Examples of Phases 2 and 3, and the result of finding highlights and different values.
© Margaretha Häggström



Figure 5: Examples of one student's explorative images. This student struggled a lot before she dared to put the first piece of coloured paper on the portrait. When the first piece was placed, she became more and more creative. These examples are from a series of 14 images. © Margaretha Haggström



For some students, it was challenging to move on and continue after the second phase. They did not see the point of carrying on and changing the portrait. After all, they had already achieved what they had striven for: a portrait that looked like the original picture (of themselves or another person). I gave a mini lecture on portraits in art history, and in particular, we studied expressionism, cubism, surrealism and pop art. The students were fascinated by the images and how the artists used dreamlike visions, the unconscious mind and hallucinatory qualities in their paintings. They were also interested in how surrealist and pop artists mixed the natural world with those of fantasy, cartoons and commercials. The students understood that artists can express themselves in many different ways, and that if the students are to expand their artistic skills, they have to try new approaches.



Figure 6: Examples of another student's continuing work. This student had a feeling of flow and created 33 different images very fast. He tried different colours and patterns, and used magazines, commercials and artworks from various artists. © Margaretha Haggström



The students did not take much notice of each other's creations, which students in my other classes often do, but were emerged in their own work. They seldom commented on one another's work, but turned to me to discuss their own achievement. Their explorations were playful, direct and determined. When they talked about the theme, they expressed amazement, pride and joy.

Drawing oneself is often a helpful way to learn about sketching, shading and proportions. It is also a good start in learning how to see in a new way, to observe the surroundings. In addition, making self-portraits will not only improve students' drawing and art skills, it can enhance students' knowledge about themselves. This is important for most adolescents, but will be even more significant for students diagnosed with AS. Supporting these students was a way to ensure social sustainability, i.e. reducing disadvantages for the students and meeting the needs of each student. In addition, such an inclusive approach promotes understanding and acceptance within the broader community of diverse backgrounds and the students' life circumstances. In turn, this can help the students to develop a sense of belonging in the broader community and increase participation in social activities. Furthermore, as this theme showed, it improved the students' skills, by providing

training and development opportunities for this group of students.

Concluding remarks

This theme went well, which might have been the result of the way in which the lessons were planned and applied. Using the grid method was a way to meet the AS students' needs for clear instructions and order, and helped them to concentrate on one piece at a time. As soon they felt comfortable with the first phase, they were able to enter the second phase. After that, they became more confident when being challenged in Phase 3. In addition, they seemed to find more joy in the playful and creative activities than I had expected. They needed some time to grasp the idea of making portraits that expressed something more than realistic, but when they did, they were lively and committed to the task. However, some of them did not see the point of deconstructing and reconstructing their portraits at all, and they did not like the portraits by different artists that were shown, unless they were realistic paintings.

Based on my experiences, I think the students would have objected if this theme had started with Phase 3. It can be difficult as a teacher to achieve a balance in each assignment between on the one hand a clear and systematic planned activity, and on the other hand a challenging and creative activity. I wanted to make the

students feel good about the situation, to find something that could catch their interest, and to help them move forward and develop new skills. This balancing act was challenging for me, but I learned a lot through the theme that helped me take on new teaching experiments and create new themes. One conclusion when working with these students is that it can help to start in the known before entering the unknown.

Ethical considerations

After a discussion with the students, I decided to ask two students to make portraits similar to their self-portraits, and it is these that are shown in Figures 4-5, in order to protect the students' identities. Therefore, the images are not self-portraits, but still show the process. The images are based on one photograph of me and one of my son, when we were 16 years old. The students who made the images in Figures 2 and 3 have agreed to participate, and are informed of the research context.

References

- Elkis-Abuhof, D.L. (2008). "Art therapy applied to an adolescent with Asperger's syndrome". *The Arts in Psychotherapy*, (35): 262-270.
- Martinovich, J. (2003). *Creative expressive activities and Asperger's syndrome: Social and emotional skills and positive life goals for adolescents and young adults*. London: Jessica Kingsley Publishers.

Collaborative Drawing with Children with Autism Spectrum Disorder

Phivi Antoniou is an artist and educator based in Cyprus. For the last 10 years she works as an elementary school teacher and as a part-time faculty member at the University of Nicosia. She is the president of the Cyprus Society for Education through the Arts (CySEA).
phivi.antoniou@hotmail.com
ORCID Number: 0000-0001-6180-9012

Nefi Charalambous-Darden is a special education teacher for 21 years. She is a research fellow at the University of Northampton. She has worked as a SENCO and as a training and research associate at the Cyprus Pedagogical Institute and the Cyprus University of Technology. Her doctoral dissertation and her research interests and publications revolve around autism.
nefi_jessy@yahoo.com
ORCID Number: 0000-0002-7375-9160

Overview

This essay is an overview of the practice of the two authors with their students with Autism Spectrum Disorder (ASD). For the last few years, we have been utilizing collaborative drawing as an educational approach to develop communication and social skills for the students with ASD. Over time, it has developed into a more structured method with positive responses from the students with ASD.

Το ακόλουθο κεφάλαιο αποτελεί ανασκόπηση της εκπαιδευτικής πρακτικής των δύο συγγραφέων, οι οποίοι εργάζονται με μαθητές με Διαταραχές Αυτιστικού Φάσματος (ΔΑΦ). Τα τελευταία χρόνια χρησιμοποιούμε το συνεργατικό σχέδιο ως παιδαγωγική προσέγγιση που αξιοποιεί την τέχνη με σκοπό την ανάπτυξη επικοινωνιακών και κοινωνικών δεξιοτήτων των ατόμων με ΔΑΦ. Με την πάροδο του χρόνου, η προσέγγιση αυτή έχει εξελιχθεί σε μια πιο δομημένη μέθοδο με ιδιαίτερα θετική ανταπόκριση από τους μαθητές με ΔΑΦ.

#communication #socialization

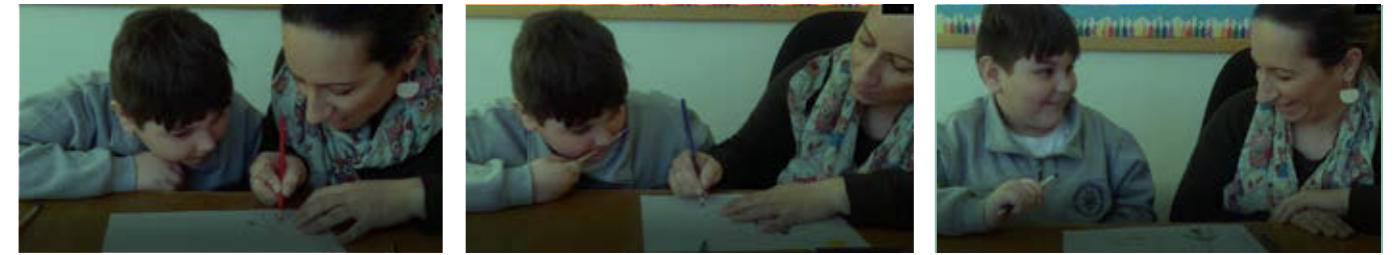


Figure 1a, 1b, 1c: Introducing collaborative drawing. © Nefi Charalambous-Darden

Children with Autism Spectrum Disorder in Cyprus have their daily school schedule divided between lessons in Special Education Units (SEU), which operate within mainstream schools, and mainstream classrooms. Their daily schedule is individualized. Their teachers have the autonomy to apply any method they consider appropriate to achieve the goals set and meet their educational needs. The main focus is often on the development of social and communication skills.

A few years ago, while looking at the spontaneous and non-spontaneous production of sketches by our students with ASD, we noticed signs of unforced peer learning that occurred naturally, alongside the conventional class learning context. This led to a small-scale research project, which provided evidence that the use of drawing in the SEU classroom context and practice can foster the interaction among children and teachers and serve as a tool of communication (Antoniou & Charalambous-Darden, 2017).

By joining forces, we started applying the Collaborative Drawing Method (CDM) and using it as a communication tool with children with average/severe ASD and with limited or absent verbal speech. CDM is an interactive drawing method, where children and adults draw together on the same surface (Kouvou, 2016). CDM has been adjusted according to the needs of children with ASD and has been incorporated into their weekly schedule, in the form of one-to-one sessions.



Figure 2: One-to-one sessions. © Nefi Charalambous-Darden



Figure 3a, 3b: Space and materials. © Nefi Charalambous-Darden

Each session starts with the preparation of the space and the materials. The children are provided with pieces of paper and a variety of materials to work with. These include crayons, pens and markers of several widths. The children freely choose the materials they prefer. Then, the two partners commence sketching either in alternate turns or simultaneously on a piece of paper. Verbal communication is encouraged through the teacher's loud thinking or through questions posed to the child.

When drawing collaboratively with young people with ASD, it is important to consider:

- Working with children with ASD will require an understanding of their needs and behaviors but will additionally give the teacher a sense of reward and satisfaction; working with amazingly bright children, who with a few adjustments to the “working” area may give beautiful results.
- Set aside a special workspace. Most children with ASD prefer their tables to have a little more space from their peers; therefore, before initiating the work, the “working” table needs to be established in a suitable space.



Figure 4a, 4b, 4c: Understanding needs and behaviours. © Nefi Charalambous-Darden

- Children with ASD need time to adjust to new things. Keeping the collaborative drawing time as part of their daily or weekly routine, achieves optimal results.
- Children with ASD are fixated on specific topics; it is a good idea to give them the opportunity in the beginning to start with topics that they are truly interested in and then slowly start suggesting topics that the teacher would like them to “talk” about through drawing.
- Children with ASD often use stimming as a means to help them deal with stimulations that are overwhelming to them. This series of repetitive behaviors may include rocking, tapping, flapping, echolalia or swinging. It is important to accept their stimming, as they are not doing it to be rude or disrespectful. Children with ASD may behave differently from other students.

Figure 5a, 5b, 5c, 5d, 5e, 5f: Work in progress. © Nefi Charalambous-Darden





Figure 6: Expression. © Nefi Charalambous-Darden

Since the beginning of the application of the Collaborative Drawing Method, there have been significant improvements in our interaction with the children, as we have discovered and developed a mutual communication code. Through this practice, we are able to interact and exchange information, experiences and emotions.

At the same time, collaborative drawing helps the children practice their drawing skills, explore the dynamics of graphic exchange, find their voice and enrich their visual and verbal vocabulary. It provides autonomy and reinforces self-expression, imagination and creativity.

Even children who were not interested in drawing and never chose to draw on their own began to draw at home, pleasantly surprising both their teachers and parents. One of them even stated that he wants to become an artist when he grows up.

We have found the use of collaborative drawing with our students both overwhelming and exhilarating. Overwhelming, since there is little theoretical background to support this practice for the specific population; exhilarating, because of the multidimensional benefits for both the children and their educators (Antoniou, Charalambous-Darden & Kouvou, 2019).

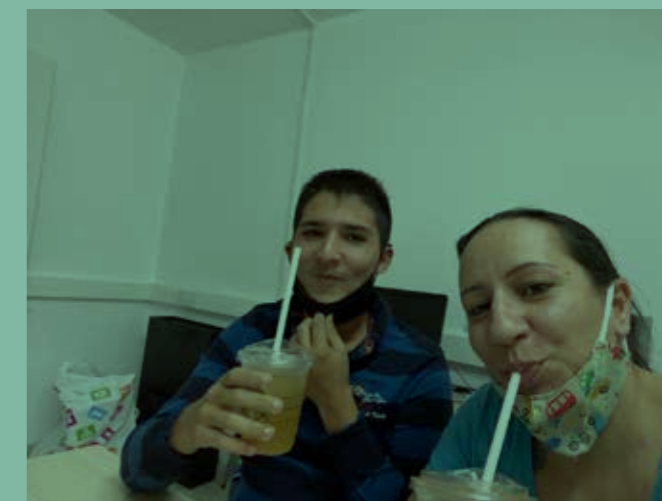


Figure 7a, 7b: Triumph. © Nefi Charalambous-Darden

The Collaborative Drawing Method is an excellent approach for students with ASD because it is inherently supportive; it makes them feel happy, relieves their stress and boosts their self-confidence by creating works of art.

A special thanks goes to Edward Daniel Charalambous and Alexandros Achilleos for the beautiful photos.

References

Antoniou, P., Charalambous-Darden, N. & Kouvou, O. (2019). Drawing with autistic children: an investigation of collaborative drawing's potential to enhance interaction and communication to a cognitive and emotional level. In *12th Autism-Europe International Congress: A new dynamic for change and inclusion* (p.135-136). Nice: Autism-Europe.

Antoniou, P., & Charalambous-Darden, N. (2017). Autistic children's drawings as evidence of visual communication and learning. In *9th International Conference of the Faculty of Education and Rehabilitation Sciences* (p.30). Zagreb: University of Zagreb.

Kouvou, O. (2016). Drawing with Children: An Experiment in Assisted Creativity, *International Journal of Art & Design Education*, 35(2), pp. 275-290.

Colorful Flower Window

MengTing Ou - Master student in Art Education, Department of Fine Arts. She is also a teacher in the studio. The background of the University's Department of Social Work and her observations and experience in art teaching make her pay special attention to students with special needs. Expect to try and discover more art education possibilities for students with special needs.

grudgeangel@gmail.com

ORCID Number: 0000-0003-1962-5003

Overview

The author leads a program designed for students with autism and intellectual and developmental disabilities (IDDs) at the Taiwan Mennonite New Dawn Educare Center, which consists of two parts: interaction with nature and creative process. The different behavioral manifestations of students with autism and IDDs can be seen. It is found that in teaching, teachers should be sensitive enough to be aware of various learning opportunities, and give students enough time to try, feel, practice.

摘要

作者於台灣花蓮黎明教養院中，帶領為自閉症與智能障礙學生所設計的教案，包含了兩大部分：與大自然的互動及創作過程。從中能看見自閉症與智能障礙學生不同的行為表現。發現在教學上，教師要有足夠地敏感度去覺察各種學習機會，並且給予學生足夠的時間讓嘗試、感受、練習。

#intellectual and developmental disabilities



Figure 1,2: The view from the flower window. © Mengting Ou, 2019

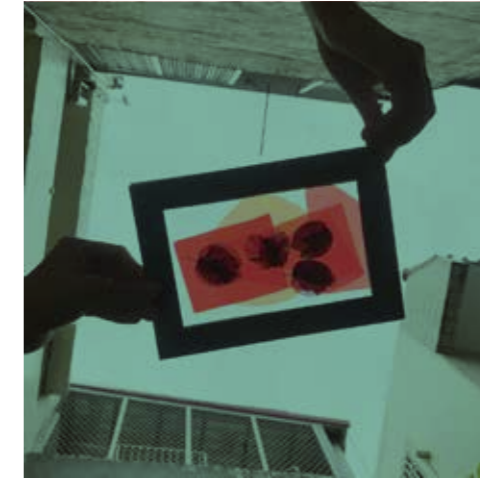


Figure 3: Colorful flower window. © Mengting Ou, 2019

My partner and I are graduate students in art education, and I have had experience interacting with students with autism and mental disorders in the past. This time we went to institutions with disabilities in Taiwan to carry out artistic activities. At Taiwan Mennonite New Dawn educare center, we lead a total of 5 students with autism and multiple disabilities. Autistic students' behavior performance and individual differences are very large, it takes a long time to get along and interact with each other in order to develop a tacit understanding. Teachers need to adjust their lessons according to their students' different abilities.

Considering that we have never been in contact with our students, we first read books and information during the

design art activities phase and designed courses on different topics and media. And then there's the part that I think is very important. We pay great attention to the opinions of the Mennonite New Dawn educare center because they spend more time with autistic students than we do. So we spent a lot of time communicating with the organization and revising the course back and forth. Filter out the best course for this group of children - colorful flower windows. Another point is that we don't lead art events at the first touch. It's about a week before you get along and do the art. Give each other enough time to get to know each other. We divided the course into two days.



Figure 4: Autistic students practice crossing the road hand in hand. © Mengting Ou, 2019



Figure 5: Autistic students are trying to touch the touch of leaves. © Mengting Ou, 2019

Day 1 - Go outside together - Pick up fallen leaves, leaves, and flowers

Starting with preparing the medium to pick up the leaves, we hope that the students who take the art course will be able to participate in the preparation of materials to observe and touch the leaves, leaves and flowers that are normally less exposed. Meet the media with the students. Not only hope that students can get out of the institution and nature contact, but also cherish every opportunity they can learn. In addition to me and my partner, I was accompanied by two institutional teachers.

This activity takes approximately 1hr. In the process, every step of the way that autistic students do requires step-by-step guidance, leadership and companionship. Includes holding hands, following the teacher, walking to the side, crossing the road. Students need to reach out and touch

and pick up flowers, leaves and deciduous leaves.

Teachers can demonstrate how to pick leaves and other actions, or take the hands of students together to complete the action. I've observed that some students take the initiative to find different leaves and touch the touch of different leaves over and over again. Some students smile happily as they try to touch the leaves and pull them out. After this day's activities, it is natural and relaxing to find autistic students in contact with nature. I would like to hope that in the future, when designing courses for autistic students, the courses will allow for the inclusion of parts that interact with nature.



Figure 6: Full collection of results. © Mengting Ou, 2019

Day 2 - we'll do it together - make plant flower windows

The class time is about 40 minutes. At the beginning of the course, we let the students appreciate the completion and attract their attention. One student took the initiative to pick up the finished work to watch, while the other watched the finished work on the positive and negative side. Unlike past teaching experience, we are used to using language to explain. However, teaching autistic students is particularly important in action.

We are used to the teaching process is: put their favorite plants and cellophane on the laminating film, the teacher laminated works, and then attach the cardboard photo picture frame, complete the work. The difference is that when teaching autistic students, "all" the details must be demonstrated, followed by one-on-one



Figure 7: The teacher is demonstrating how to pull up plants. © Mengting Ou, 2019

instruction. The teacher to break down a series of steps into a single action, each action must be briefly and repeatedly explained by the teacher. As a result, the teaching steps can look trivial. For example: the demonstration of the action how to open the back cover, how to put plants. Simplification of language: Please choose a plant on a table → choose a flower → flower, one → one (with the action of picking up flowers) You may be confused about one-on-one teaching, what about the other students? While the teacher is assisting the students, other students can also learn to wait and observe the media in their hands. This is what we learned after observing the interaction between the teacher and the student before the activity. Usually we may not feel special movements, autistic students need to go through repeated practice to learn, because pay more attention to each opportunity to learn.



Figure 8: The teacher use concise statements to teach autistic students with actions. © Mengting Ou, 2019

There are many details of what autistic students can learn and try. For example: receive messages, wait, touch different textures of media, etc. Be able to discover that students will actively touch plants and start observing the leaves and flowers on their hands. It is normal for autistic students to tear and rub media. Teachers don't have to panic, you can decide how to deal with it, and not everything needs to be stopped. Even broken leaves can be another artistic effect, without deliberately pursuing complete beauty. As long as they are given a little more time and timely assistance, the finished work can also show unique beauty.

After teacher laminated works, students will be curious when they see the finished product, touch it and look over. I was particularly impressed by the way one of the students happily presented the results to his teacher after completing his work,



Figure 9: An autistic student is picking his favorite plants. © Mengting Ou, 2019

and we still remember clearly his satisfied smile. We let him finish one more piece of work for his collection.

At the end of this course, we also try to lead about 15 students with intellectual and developmental disabilities. Because of the different groups of students with intelligent disorders, we are demonstrating on stage, not one-on-one. Students with intellectual developmental disorder complete two works per person for approximately 60 minutes of class time. I think the goal of this course for students with intellectual and developmental disabilities is to build self-confidence.

Different texture of the media arrangement combination, there is no correct answer. It can let students play freely. After completing the first flower window work, students find that they can also complete the beautiful window. Therefore, the second



Figure 10: An autistic student is looking at cellophane. © Mengting Ou, 2019



Figure 11: An autistic student is smelling at cellophane. © Mengting Ou, 2019



Figure 12: An autistic student is putting cellophane where he likes it © Mengting Ou, 2019



Figure 13: An autistic student is touching a flower window. © Mengting Ou, 2019



Figure 14: An autistic student is looking at the window happily. © Mengting Ou, 2019

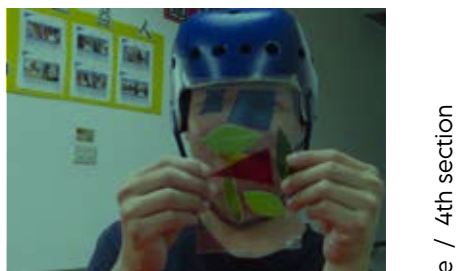


Figure 15: An autistic student is looking at me through a flower window. © Mengting Ou, 2019

work is done more actively. When students with intellectual and developmental disabilities finished their work, they told us they want to give the finished product to their families. Colorful flower windows can be clamped in windows or corridors. Light can blend with the environment through plant flower windows to enrich the visual experience.

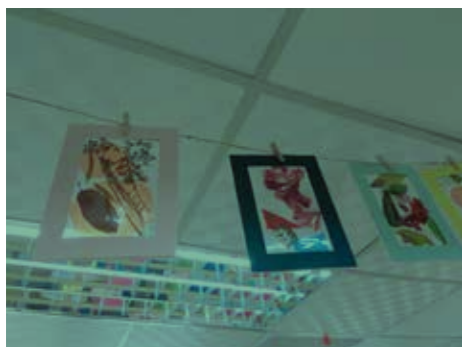
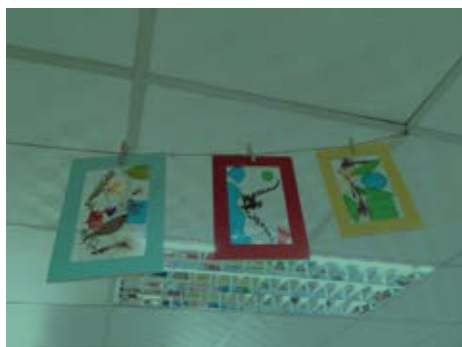


Figure 16,17,18: Hanging from the flower window of the classroom. © Mengting Ou, 2019



Figure 19: An autistic student is happily showing me his flower window. © Mengting Ou, 2019



Figure 20: An autistic student is watching a flower window with his teacher. © Mengting Ou, 2019



Figure 21,22,23: Colorful flower windows. © Mengting Ou, 2019

In the course of teaching, teachers may worry about blank time or the goal of completing their work as a course. Please remember that waiting is not just a student's subject, teachers must also learn to train to slow down, waiting for students to understand, practice, complete the action. The learning experience of the art teaching process is far more important than the completion of the work.

Cross-hatching: The Transferability of a Drawing Technique Across Different Topics

Ranae Lee-Nasir - I am a female Singapore-based visual arts educator with a Bachelor in Printmaking (Fine Arts) and a Master of Education (Special Education). Currently, I am an adjunct lecturer for Centre of Lifelong Education (NAFA) and the School of Humanities and Social Science (Ngee Ann Polytechnic). The Covid-19 pandemic brought on unexpected new thinking, habits and practises towards visual arts making and education that I have never envisioned could work.
teacher.ranae@gmail.com
 ORCID Number: 0000-0002-7022-6625



Figure 1: Paintings done by TR, YQ and HL © 2020 Ranae (TR, YQ & HL)

In 2020, Singapore was locked down between April to July. To support and to stay in touch with its members, ART:DIS SINGAPORE¹ rolled out different home-based learning workshops. In May and June, I developed and conducted six 2.0 hours sessions for three learners with Autism Spectrum Disorder (ASD) under ART:DIS Artist-in-training (A-I-T) program. The sessions were held on Saturday mornings through Zoom. I conducted the sessions in English because it is the main language used in Singapore, hence there was no language and learning barrier. In the group, there was one Indian, TR, aged 16 who loves animal-mutant creatures. Two Chinese, HL, aged 15, who is a Math whiz with a love for trains in tunnels. And YQ, aged 20, who is strong with computers and their systems.

The online sessions are new to us, as the facilitator, my concerns were: (1) how to ensure the learning is engaging and stress-free for the learners, (2) how

to communicate the objective of the lesson effectively, (3) how will I be able to simultaneously demonstrate and check-in on the learner's progress. Before we started, the administrator organised a test session on Zoom to familiarise parents who will support their child at home. At the same time, WhatsApp was used to communicate and to record good quality images after each session. To remove waiting time on the part of the host, I set-up two devices (Fig. 3) and two zoom accounts to make myself available to speak during demonstration.

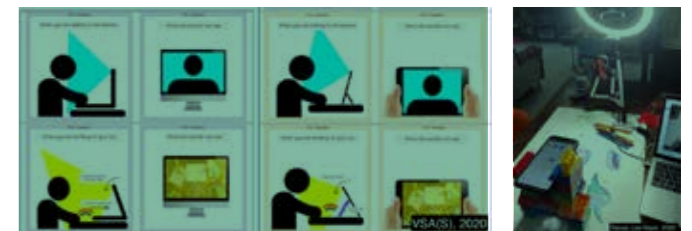


Figure 2, 3: Diagram to support the use of a laptop or device © 2020 Ranae (ART:DIS)

Overview

During the lockdown, a home-based visual art workshop for my visual arts students with Autism Spectrum Disorder. There were five topics carried out during six 2.0 hours sessions to emphasize on observational skills with the application of the Colour rendering and Cross-hatching technique. The technique was scaffolded in the following order (1) Colour Rendering: Light and Dark (2) Colour rendering/Tonal Values: Light, medium and dark (3) Cross-Hatching with three range tonal value (4) Cylinders and rings (5) Cross-hatching with purposeful use of the direction of lines (5) A mix of Colour Rendering and Cross-Hatching.

#Home-based learning #Observation drawing and Cross hatching

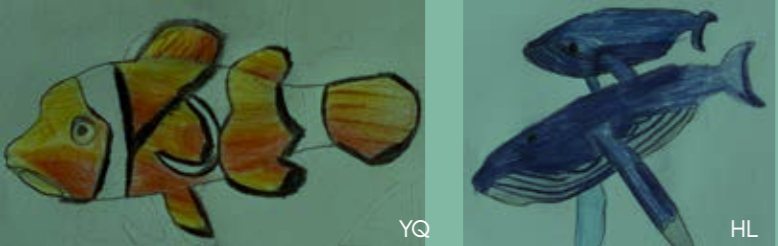


Figure 4: Paintings done by YQ and HL © Ranae (YQ & HL)

The overarching objective of A-I-T is to provide formal visual arts training through constant practice in art thinking with art making proficiency: the understanding and application of tonal value is one of the goals. I found that it is important to emphasise transferability of any technique across different topics to reduce any rigidity in our learners with ASD, in this case, the topics ranged from sea creatures to still-life observation. Project 1 is on sea-creatures, a simple warm-up activity, the learners researched online and shared about their selection through the *Share Screen* function as well as showing the group at the end. This provided one of the many teachable moment to practice speaking about their choices. In the same session, we tried out the function, such as pin, spotlight, mute/unmute and for the learners to inform me when I am unclear.

Project 2 took a closer look at the details of a subject and to use light, medium and dark colours of the same colour family to practise colour-combination for rendering. Colours are used to explain this because colours are more obvious than grey tones. A major gap surfaced during this session because I was not able to provide direct

support or to view the steps as the learners drew. At this stage, it was important to catch the strokes before the drawing was done. Hence, the learners had two devices so I can look on as they draw (Fig. 5). This allowed be to rectify instantly. In order to not to disrupt the flow of the session, I used WhatApps to communicate with an individual on their specific steps by sending photographs of key stages (Fig.6). The photographs on WhatsApp were clearer than the screen as it allowed me to capture close-up shots. It was also easier for the learner to refer on the mobile phone than the screen.

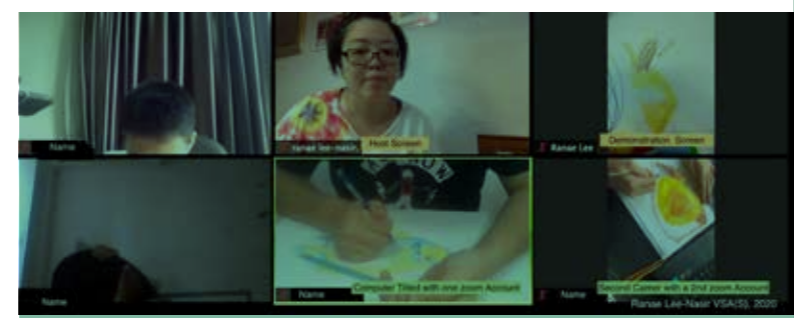


Figure 5: Two devices for learners and facilitator © Ranae Lee-Nasir

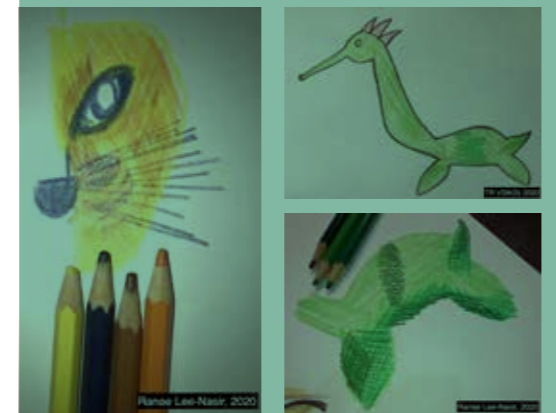


Figure 6: Close-up of technique with sample of colours used © 2020 Ranae (TR)

Project 3 focused on light, medium and dark tones in pencil, cross-hatching technique. We had the standard four labelled boxes to show the result of cross-hatching. A photograph sourced online with sections labelled with alphabet and a tonal-value chart to show how to match a value to an alphabet.



Figure 7: Example of labelled sections with alphabet © 2020 Ranae Lee-Nasir

Project 4 used “Donuts” to explain (1) three-dimensional form: a cylinder and (2) how to apply the cross-hatching technique and tonal-value in pencil and colour pencils. Figure 8 shows studies drawn on a folded piece of paper to make it possible for each learner to recall the previous step to remove the dependency on the facilitator. The folded paper set a total target of eight drawings. It also allowed us to focus on one aspect at a time. A time limit was set so each learner will know how long they have to draw one aspect or when they are quicker, how long more they have to wait before we start on the next drawing.

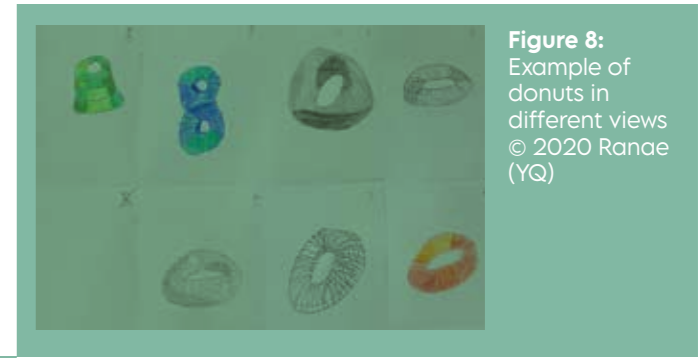


Figure 8: Example of donuts in different views © 2020 Ranae (YQ)

Project 5 used cross-hatching with the focus on diagonal lines and grids to add value to an observational of a building in three-dimensional form in form, from a photograph. Ion Orchard was chosen because of the structure and façade contained grids and cylinders. Unlike the previous projects, it was important to guide each student on the section to work on within their art piece itself.

The solution was to use the digital drawing function on WhatsApp to make direct indications on photographs of the drawing sent by student such as the one in Figure 9. Figure 10 shows the result of the project which I considered successful because each learner understood the objective, they were able to capture the tones, applied the cross-hatching technique and were confident to tackle a demanding topic.

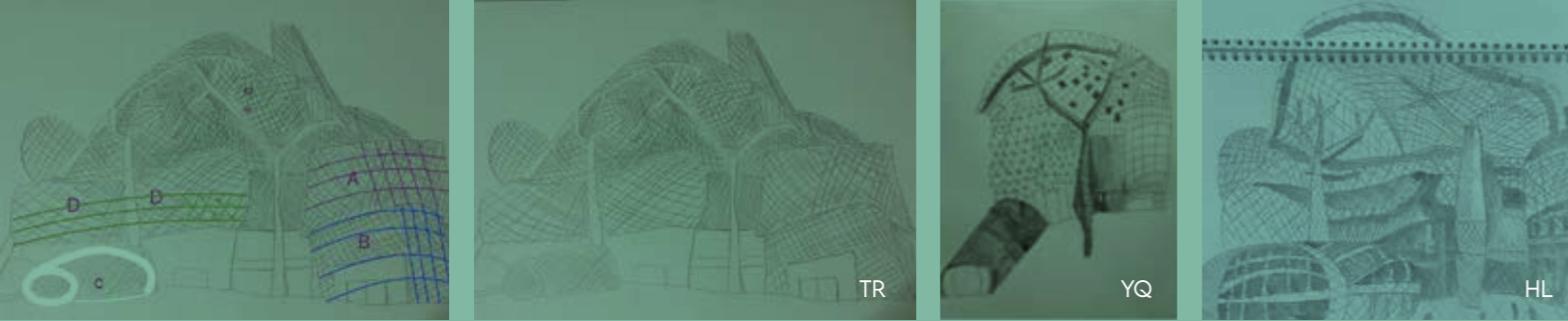


Figure 9: Labelled section on a drawing done by TR © 2020 Ranae (TR) **Figure 10:** Diverse drawing style between each learner © 2020 Ranae (TR, YQ & HL)

The final project was a still-life drawing with a mix of colour-rendering and cross-hatching. The focus was to transfer the understanding and observation skills done from a photograph into a drawing of objects placed in front of each learner. The criterion of selection of objects from

the learner was (1) one object is a cylinder (2) one object is the smallest (3) one object is the largest. First, draw the three-dimensional form and cross-hatching of the objects in their position (Fig. 11). Then, add colours of the objects (Fig.12).



Figure 11: Still-life study in pencil of a can, an avocado and a bottle of hand-sanitizer by YQ © 2020 Ranae (YQ) **Figure 12:** Still-life studies with colour added after cross-hatching in pencil © 2020 Ranae (TR, YQ & HL)

This contribution had given me a chance to reflect on an uncanny experience because our interaction with each other was new. YQ summed up that “*The (online) lessons let me be social when I cannot go out. It helped me to understand how to draw better and it was a good thing to learn*

to occupy my time. I still prefer to go to class because I can focus better. When I am at home, I am distracted with the use of the phone or I want to relax on the couch”. His classmates and I shared the same sentiments as YQ’s that when lock-down started, it was a removal of

physical communities, such as the studio because an art studio provided a time, a function and a purpose. We had to make do with materials we had at home and also considered the amount of clean-up after each session. We adjusted to the new-norm.

During the course, I observed that the young men gave the unexpected situation a heartfelt try. For the online sessions, they showed their willingness to join even on days when the topic perceived was difficult or on mornings when they felt like sleeping in. Again, not being in a physical class hindered communication. There were three incidents where one learner disappeared from the screen and we had to call the parents to check-in and to find out how the learner was coping, was the view clear on his end or was he facing some technical issues such as low WIFI connection. An affirmation arrived in the late morning after session three ended. I received a heartfelt text from HL to say “I like my drawing”. It was about a piece he had done on his own and we noticed how he took the initiative to apply a tonal-value chart to match his pencil drawing of a zebra. These four words speak volumes because it informed me of his motivation to learn and the positive views on his own artistic development. I have always wondered after a class or a course on how much a student understood the project. In December 2020, TR and



Figure 13: Before and After of a Zebra by HL © 2020 Ranae (HL)

HL shared with me their drawings that provided relief that the project and approach worked. The learners were able to apply what they had learnt into projects they had established for themselves. The pandemic brought forward an urgency to look into effective ways to conduct visual arts through an online platform. The pedagogy towards learner’s engagement and artistic development are elements to visit in the A-I-T framework from 2021 as we stand-by for any closure in our programme.

Note: Shared with me by TR’s father before the start of class on 28th November 2020. TR’s mother shared that the night before, TR was inspired by what he read.

Note: A WhatsApp text from HL’s mother sharing an activity HL participated in. HL’s ability to apply the learning into a drawing from a Bust using four range of tonal value and the cross-hatching technique.

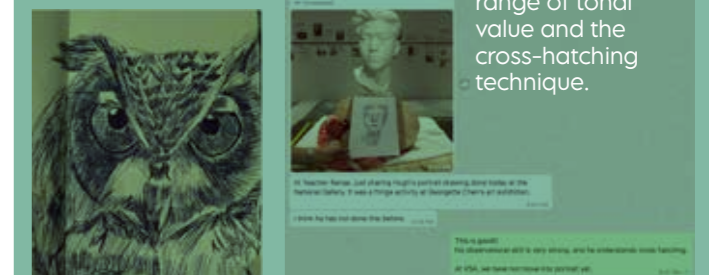


Figure 14: An owl by TR © 2020 TR **Figure 15:** A drawing of Bust by HL © 2020 HL

Painting by Ice, Share Online

Kirita Keisuke is a Joint Researcher, Sophia University. Kirita majored in philosophy of arts education and curriculum research. He contributed a text for artistic play activities (called Zoukei-Asobi) in *The Palgrave Handbook of Global Arts Education* (Barton & Baguley, 2017). He is currently representative of YOHAKU.

keisuke.kirita@gmail.com

ORCID Number: 0000-0002-2283-7448

Overview

During the COVID-19 pandemic, six children aged 6-12 years, including children with special needs, produced their own artwork in collaboration with two social welfare facilities and a family in three prefectures in Japan (Yamaguchi, Kanagawa, and Tokyo). The collaboration was accomplished by connecting virtually the children and members of the voluntary organization that provides support through art to people. Members of “Hana-Uta Zukou-Shitsu” (Hana-Uta means humming and Zukou-Shitsu means arts and craft rooms) are primarily people in the medical and welfare fields. Through facilitation by these members, we provided the facilities and the families with the following teaching materials so that each child could create a “painting by ice.”

Covid-19 パンデミックのなか、医療・福祉領域でのアートを通じた支援活動を行う任意団体「はなうた図工室」メンバーが日本国内の3つの都県（山口県、神奈川県、東京都）にある2つの社会福祉施設、1つの家庭をオンラインでつなぎ、メンバーによるファシリテーションを介しながら、各施設のスタッフ、家庭にいる保護者との協働によって、スペシャルニーズを持つ子どもを含む6歳～12歳の6人の子どもたちと「氷で描く絵画」を制作した。



Figure 1: Image of melting ice on a member's screen

1 Hana-Uta Zukou-Shitsu

Hana-Uta Zukou-Shitsu provides opportunities for people with and without special needs to create universal design-oriented art (called universal art) and creates a place for children's facilities to connect. Essential to the organization's vision is support for children of diverse backgrounds through art. This philosophy is shared by members as varied as occupational therapists, community nurses, speech therapists, teachers at special-needs schools, families of people with special needs, and arts education researchers, all working together across industries and positions.

2 #Painting by Ice Workshop

We asked each facility and household to prepare a PC/tablet device to run an online video conferencing app (Zoom), watercolors, paintbrushes, drawing paper, Kent paper, ice, ice containers, ice-placement utensils (e.g., spoons), newspapers, and plastic sheets.

The workshop began with the opening of the video conferencing application room (15:30). This was followed by introductions by the members of the Hana-uta Zukou-shitsu and by the viewing of Creative Commons' YouTube video materials (“Kyou-no-Atelier,” which means today's Atelier) (15:35).

Next, we asked the children to start working on their projects at their homes and institutions (15:45). Each child placed an ice cube on a piece of paper, chose their favorite paint, and dripped it on ice.



Figure 2: Social welfare facilities in Yamaguchi (up) and Kanagawa (below)



Figure 3: Viewing the video on Zoom



Figure 4: Art-making in Kanagawa

The children were told that they could wait and watch the ice while it melted and that they could spread the paint with a paintbrush, adding color to the ice. They enjoyed applying paint with the brush, moving the ice, watching it melt, and watching the abstract images expand. Afterward, Hana-Uta Zukou-Shitsu members created various works by placing ice on a paper bag and by placing ice on a canvas and sticking it on Styrofoam. These creations were shown on the screen to help children expand their imagination.

It was challenging for children in Yamaguchi with particular physical needs to, on their own, place the ice, choose the paint, or drop color on the ice. Therefore, a staff member held the paint and asked which color was the best choice for the staff member to place on the ice. We discovered and utilized new perspectives such as “choosing colors” and “choosing the number of ice cubes” that allowed the children to draw pictures just by communicating with our supporters.

One child with special needs in Tokyo seemed to recognize ice only as something to be sipped in a drink. She appeared to be looking at the ice curiously, wondering what was about to start. For her, it seemed to be challenging to move the ice while using the brush, so the child touched the ice directly and moved the ice with her hands. She kept touching the ice, and when she



Figure 5: Art-making in Yamaguchi

felt cold, she picked up a brush and used it to extend the melted colored water. When she got bored with the brush, she lifted one side of the drawing paper and noticed the water movement, and she seemed to enjoy watching the colored water flow.

Finally, we asked the children to show their work on the screen. We shared their impressions with members.

However, it was challenging to share the images of the children in Yamaguchi.

They were satisfied with their work and moved on to the next activity. At the end of the workshop, the members shared their impressions of the children’s artwork, submitted the online gallery created by the Hana-Uta Zukou-Shitsu, and told the children who wished to post their work to add the art to the gallery (16:25-16:30).

Figure 6: Showing works on the screen from Tokyo (left) and Kanagawa (right)

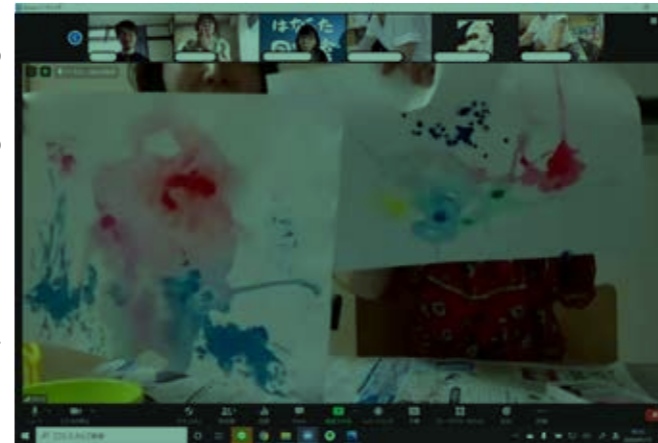




Figure 7: Art-making in Kanagawa



Figure 8: Artwork uploaded to our online gallery from Kanagawa



Figure 9: Artwork uploaded to our online gallery from Tokyo



Figure 10: Diverting an ice painting into a design for the facility's annual fair



The activity itself was short, lasting about one hour. However, the facility in Kanagawa later collaborated with other children who did not participate in the first event, converting an ice painting into a design for the facility's annual fair. It became clear that making universal art with the children would also help them enrich their surroundings.

Some children enjoyed moving the ice and the colored water flow, while others enjoyed adding more colors; it was interesting to see the differences in personalities. The Hana-Uta Zukou-Shitsu organization learned the importance of providing universal art by creating a peaceful space that respected the location and the interests of the unique children with whom they worked online. We see the potential for placemaking through art-making and collaborating with online services to support the independence of people with special needs. By creating a space like that, supporters of children with special needs may gain a new perspective on support options.

Acknowledgement

We would like to thank Editage (www.editage.com) for English language editing.

References

¹ Kirita, K. [Kyou-no-Atelier]. (2020, May 14). [Online Arts & Crafts Time] Today's Atelier #1 "Painting with Ice" [Video]. YouTube. https://youtu.be/z_LDTV8rCHM

Recounting Losses and Reconnecting the Future Through Creative Arts Engagements

John Oyewole Adenle Ph.D Department of Creative Arts, University of Lagos Adenle, had his BA. Ed from Obafemi Awolowo University. (Adeyemi College of Education) Ondo, while his 2nd and 3rd degrees are from University of Nigeria Nsukka. Dr. Adenle lectured in the Department of Fine and Applied Arts, Federal College of Education Osiele, Abeokuta from 1996-2016, Currently, he is the Unit Head, Visual Arts, Department of Creative Arts, University of Lagos, Akoka, Lagos Nigeria. Adenle is a Sculptor and Art educator, as Sculptor, he is a multi- media artist who embraces GOING-GREEN, exploring and researching into solid (degradable and non-degradable) materials, redirecting them into artistic spectacles.

He masters the art of reusing, recycling and redirecting waste to reduce environmental health hazards. His research focuses on how the victims of such ethno-religious crises especially children who are either orphans or have lost one of their parents, would respond through creative activities using art media. Investigation on the level of adherence of the fostering institutions to the child right acts in caring for child-victim of communal violence in the society. He also worked on roles of art therapy in reducing trauma, depression, anger, stress, or other emotional related cases and effects of art therapy on their academic performance. He is a Fellow, of Arts in Medicine. He picked up interest in Origami as a sculptor during 2020 AIM fellowship and had since then participated in Origami Therapy Challenge, World Mental Health Day commemoration Origami workshop for Patients and Caregivers at Grace Cottage Clinic.

Some of his latest research works center on “Oriigami Therapy Challenge, Impact on Children and Youths”, “Developing Coping Mechanism During Covid 19 Lockdown Through The Art of Paper Folding” and “The Artists in Pandemic, Pandemic in Arts: Artistic Responses to the Ripples of Covid-19 in Nigeria”.
adenlejohn2000@gmail.com

Overview

Political grievances, ethnic disputes, religious intolerance occur every other day uncontrolled in Nigeria. The rapid succession of violence, ethnic-religious crises have led to losses of lives and properties worth of billions of naira, surviving family members were left to bear the pain and count their woes. In the recent years the crisis has snowballed into ethnic cleansing, kidnapping for huge ransom and Fulani herdsmen and farmers clashes. These led to many survivors fleeing their ancient homes some relocated to live with distant family, some in refugee camps while others were evacuated to a safe place by religious or philanthropic organizations.

#creative #expression

Stephens Children Home is a centre where vulnerable children are taken care of. These activities were carried by the children of the Family of Martyrs (FOM) who have lost one or both parents as a result of constant religious riots in northern Nigeria. These children are being provided with education and every other basic amenities at no cost. This was ascertained by the participants that there is provision of food accommodation and portable water. They live in boarding house, given medical attention when sick, live in clean comfortable environment, treated equally with other children, have contact with relations and do spend holidays with them.

A population of 50 participants (boys and girls ages 12- 18) from Junior Secondary classes I-III and Senior Secondary classes I-II were selected to participate in the creative activities 2hour contact in the evenings of Monday to Friday for 14 weeks (a school term in Nigeria). The method adopted was, Practical Creative Expressions called Practical Process Measuring test (PPMT) through a series of drawings, paintings, modelings, cut and paste and mixed media by the respondents.

During the sessions, the participants were engaged in creative processes, they interacted with varieties of art materials (poster colours, crayon wax, paper, colour pencil, coloured paper and clay) based on



Figure 1: Stage 1. © Adenle 2012

predetermined themes like: free expressions by drawing and painting of whatever comes to mind, recounting painful incidents they witnessed not too long, frightful moments, Love and forgiveness, my family, my wish for my country, my memorable day, my anticipated birthday, hope and my wishes in life.



Figure 2: Stage 2. © Adenle 2012

Works exhibited according to numbers of code given to each participant. Discussion session was done with each participant both during the creative session and exhibition week. Although this may not be valid or reliable on a larger scale, however, it was the most useful intervention to help during that period.



Figure 3, 4, 5, 6: The founder of the centre attended a creative session in one of the evenings. © Adenle 2012



Figure 7, 8: Stage 3 - Some of the Participants creating works based on the themes. Their creative works were later mounted in a hall for discussion and interaction. Each participant was allocated a space to mount his or her work starting from the first THEME. © Adenle 2012



Figure 9, 10, 11: Above is the hopeful aspirations that are clearly expressed by participants, wishing to become a graduate, a doctor having a private hospitals to care for the less privileged. A pilot, being able to travel to other countries, as indicated by air craft above and ultimately getting married. © Adenle 2012



Figure 12-19: Stage 4.- Some of the participants identifying and pointing at one of their creative works selected for photo collage. © Adenle 2012

Conclusion

During the engagements, it was an opportunity for the researcher to be closer to the participants who in the past have been traumatized and in order to assure them that they are in safe hands. For example Pix 1 explains the move to gain their confidence and the confirmation that the adoptive institution adhere to human rights provisions on the right of children such as meeting the basic needs of food, sleep housing, medical concerns, safe environment, financial security social support and protection from the abuser.

It was also found out that the creative works provided information that reflects the experience of the participants at that point in time, help to gain insight into their thought process, strengths, weaknesses and aspirations. It was also found out that the creative exercise provided safe environment to bring to clarity personal issues and they were able to engage in problem solving skills through a given a theme

Conclusively, the responses to arts and through arts by these children provided a kind of resilience and spark enthusiasm, and ray of hope which is reflected in the illustrations of stages of how/who/what they wish to become in the nearest future. As participants provided briefs of their wishes into the drawing as seen in Pix 9-11. If engagements like this are embarked upon



Figure 20: Participants posing with the collage of some selected creative works. © Adenle 2012

by victims of socio-political and ethno-religious crises most especially in refugee camps, the exercise would help provide visual trajectories of the past experiences and narratives about the present, and equally tell about their future intentions. Creative art activities with patients, or victims of crises during political, religious, and natural disasters in concentration camps would provide humanity face to address their emotional and psychological needs.

Rural Intergenerational Artmaking in Southwest Saskatchewan, Canada

Maria Enns is an Artist and an Arts Education classroom teacher. She is a fan of upcycling to create fabric and paper items. She has her own small business called New Leaf Handmade where she sells her art products that are inspired by the prairie hills in which she lives.
cm.enns@me.com

Valerie Triggs is an Associate Professor in the Faculty of Education at the University of Regina. She teaches in the areas of Curriculum Studies and Visual Art Education. Her research is focused on initial art teacher education in relation to the ecological impact of art and aesthetic practice.
valerie.triggs@uregina.ca

Michele Sorensen is an Assistant Professor in the Faculty of Social Work at the University of Regina. Situated in the field of new materialist philosophy Sorensen studies the work of decolonization, Indigenization, and reconciliation in postsecondary teaching. She is currently studying the potential of aesthetic events for their relational invitation to awareness of a broader sociality.
michele.sorensen@uregina.ca



Figure 1: Main Street in Herbert, SK. © Maria Enns, 2018

Overview

This essay reports on a weekly rural intergenerational artmaking project that took place over the course of a year. University researchers committed time to volunteering with an artist and classroom teacher to address the learning vulnerabilities in the rural lives of senior residents at a long term care facility and homeschooled children. Photographs are included and the aesthetic benefits for both young and old are considered.

#limited hand mobility #dementia #hearing loss

Since 2018, an art gallery in Swift Current, a small town in southwest Saskatchewan, has had a pilot artmaking project underway in association with the provincial public healthcare system in various long-term care facilities for senior adults, including those in nearby small communities.

In 2019, Maria Enns, an artist and supply teacher for the local school division was hired to teach residents in a long-term care facility in Herbert, a farming community of about 800 residents. Valerie Triggs, and Michele Sorensen from the University of Regina, volunteered to assist.

Figure 2: Maria Enns working with seniors and students. © Maria Enns, 2018



Maria is experienced in teaching art in school classrooms, as well as with local homeschooled groups. The art gallery agreed children could be included, offering an intergenerational artmaking experience between homeschooled children, ages 4-11 and senior adults. Homeschooled children did not attend every week but there were often at least a few in attendance.

Neither Maria, Michele nor Valerie had previous experience in teaching art to seniors. It took a few classes to adapt lessons and materials to specific needs connected to limited hand mobility, dementia, hearing loss, as well as overall lethargy and drowsiness. Care-workers were helpful in rousing the senior residents from the sitting room or their beds, pushing their wheelchairs into the lounge, and up to the artmaking table. Initially residents were slumped over and disengaged. Rather than addressing the group as a whole, we worked individually, lifting hands from laps to wrap them around brushes inserted into tennis balls for easier grip, or helping them select other particular materials.

We spent time with each resident, assisting them in getting started and always using their names when we talked. Most needed encouragement and sometimes only continued the making with one-on-one assistance.

Figure 3, 4: Brush in tennis ball for better handgrip © Maria Enns, 2018



Eventually, upon entering the artmaking room, the energy felt different and over months, the seniors began to reach out on their own for materials set on the tables. Samples of what might be expected of the various projects were placed on the table to help guide both students and residents. We found that ideas for teaching art to seniors with limited capacities are not readily available. To assist others, we've added a list at the end of this essay, come some of the projects that were used.

While the public school in the town of Herbert serves 250 students from Kindergarten to Grade 12, some parents choose to homeschool their children for a variety of reasons. A few want to convey particular Christian values and influences; others believe as Philip Jackson (1968/1990) that children waste too much time in school: curriculum content can be taught more efficiently in shorter periods of time leaving more opportunity for both play and household/farm responsibilities. Some hope that homeschooling will shield children from negative relationships, while others simply realize the shortness of childhood. It is stay-at-home mothers who do the homeschooling in this geographic area and many welcome the extra involvement in their children's lives.

Many of the reasons for homeschooling, listed above, reflect families who consider their children vulnerable to the everyday

contexts of public schooling. However, homeschooled children may also be susceptible to vulnerability for some of the very reasons that they are kept at home, such as missing the opportunity to daily rub shoulders with difference (Dewey, 1896/1901/2001). In this regard, the project offered a useful opportunity for students to interact with something larger than their own learning and their own family relations.

Although in very different situations, seniors also suffer vulnerabilities: once relocated to care homes, they run the risk of becoming vulnerable learners due to health, age, and institutional living. Access to ongoing learning, artmaking or art appreciation, time with friends, or other activities that serve to remind them of a wider world and their worth and ongoing contribution within it, is limited. Stereotypical thinking that assumes the insignificance of this population compounds this situation and leads to further isolation of this population.

It is difficult to determine exactly what aesthetic benefits might have been provided by this project for seniors beyond their willingness to return each week and to participate in the artmaking. In some instances we were delighted to notice they used the art materials and examples simply as inspiration for some intensely focused artistic decision-making of their own. Sometimes we observed that they lingered in their wheelchairs after class, to look at



Figure 5: Michele Sorensen assisting with artmaking. © Maria Enns, 2018

the photographs of completed art hanging in the hallways or at the art they made, set up in the meeting room, but we do not know exactly what connections they were able to make in these moments.

Regardless, our weekly gatherings were fueled with variety and change from daily routines. While artmaking, one senior sang songs from his youth; others talked about their childhoods, dozed, played with art materials, or focused on artmaking. Some did not talk at all. One required assistance in using the scissors and once her hands were reminded of how to cut (given her lifetime of experience with sewing), she enthusiastically cut up part of her shirt. This was one of many reminders of the joy and necessity for everyone, of continuing to evoke some kind of change in the world—and how artmaking offers that opportunity. Over time, we noticed that there were a few instances in which the seniors actually engaged in conversation and laughter with one another.

At one point we began the practice of washing residents' hands with warm wet cloths after the art lesson. This act of warmth and touch seemed to elicit strong

Figure 6: Painting branches: then glued to wood backing for hanging. © Maria Enns, 2018



Figure 7: Homeschooled students working alongside senior residents. © Maria Enns, 2018

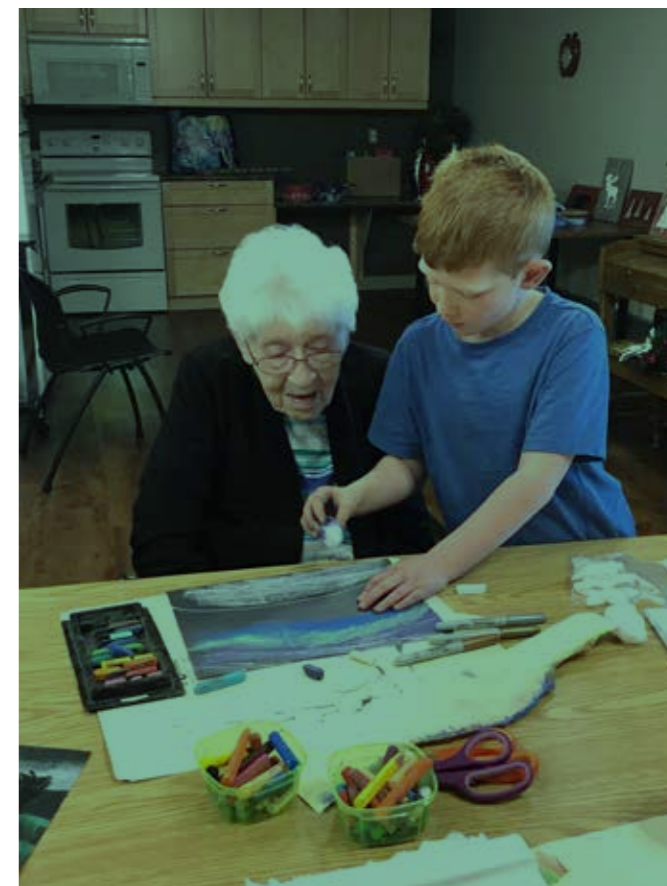
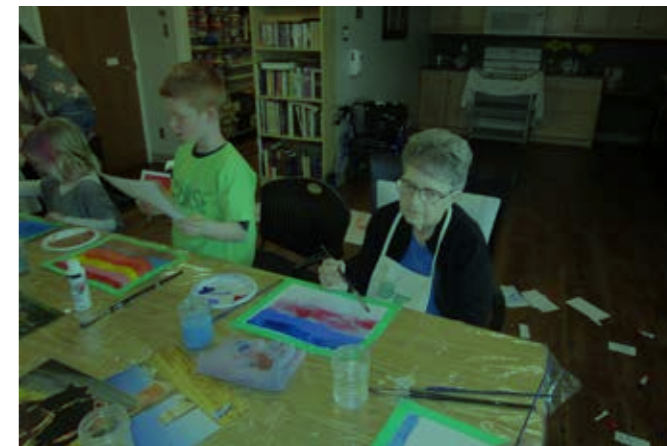
reactions of appreciation or perhaps a kind of awakening or remembrance of care and love of the past. An eight-year-old homeschooled student also began to assume this responsibility for washing the seniors' hands after the artmaking and this extended kindness seemed to be as rewarding for him as it was for the residents.

When standing, students were often at just the right height to speak directly into seniors' ears which was necessary because of the residents' loss of hearing. The homeschool students often sat beside one resident; some worked quietly on their own art while others interacted more often with the residents.

While many students enjoyed the details of the set up and clean-up of materials, others were concerned with ensuring the residents had all of the materials that they might need, even being overly helpful by painting directly into the art that the seniors were making.

After interacting with the same seniors over the duration of several weeks, some students who were initially self-conscious or

Figure 8: Helpful homeschooler working directly on resident's artwork. © Maria Enns, 2018



shy, developed a bit of a rapport with them. Parents of involved students expressed appreciation regarding opportunity for their homeschooled children to feel enthusiasm about listening to seniors and making art with and alongside them, as well as for their feeling a part of something in the community beyond their own family circle. In our observation we noted students became more discerning in their artistic choices regarding their artmaking, as well



as in helping seniors in their choices. We felt there was a strong pedagogic component for the children as they experienced the event of learning new forms of artmaking while simultaneously assisting others in that learning. Most importantly, we began to appreciate the analytical concept of vulnerability to include more than its standard association with negative outcomes. In this particular art teaching experience, we considered the mutual vulnerability of both senior and homeschool rural populations as that which provided openings for our engagement with them.

Vulnerability offered the opportunity for art to do its interminate work of generating forms of time and place in which people relate to one another and themselves in new and different ways

Figure 9: Over time students developed some ease in interacting with residents. © Maria Enns, 2018

List of art projects for seniors/children:

1. Bingo Dabbers & Chalk Pastel
2. Acrylic Paint -Colour Mixing (analogous colours with tape resist)
3. Intro to Clay: Pinch Pots
4. Texture Plate Rubbing with Chalk Pastel
5. Clay: Slab Cups
6. Tempera Painting: Still Life with Flowers & Fruit
7. Paper Collage
8. Big Cardboard Birds
9. Fabric Wall Hangings: Painted Fabric
10. Cardboard House Shapes: Paper & Picture Collage
11. Acrylic Painting
12. Canada Flags
13. Watercolour: Salt
14. Weaving: Bookmarks
15. Clay: Slab Monograms
16. Tissue Paper Collage: Sun-catchers on Embroidery Hoops
17. Acrylic Painting on Canvas Bunting
18. Painting on Sticks: Arranging Sticks & Painting with Acrylics
19. Painting on Real Mini Pumpkins
20. Tissue Paper on Glass: Luminaries
21. Salt Dough Christmas Ornaments
22. Fabric Bowls
23. Weaving on Big Looms: Collaborative
24. Printmaking with Styrofoam Trays

References

Dewey, J. (1896/1901/2001). *The school and society & the child and the curriculum*. Dover.

Jackson, Philip W. (1968/1990). *Life in classrooms*. Teachers College Press

The Perfect Museum of Me

Helen Garbett and **Bill Laybourne** run Workshop 24, a Community Interest Company located in the West Midlands of England. Intensely focused on the local, their social art practice builds relationships with and between participants often over months or years, exploring issues around isolation, exclusion and marginalisation to help realise personal and social change.
limpetwoman@gmail.com
 ORCID Number: 0000-0002-1741-4002



Figure 1: Projections of self.

Overview

Helen Garbett and Bill Laybourne run Workshop 24, located in Stourbridge, England. We specialise in social art practice where local people are invited to collaborate with us, the artworks created often having equal or less importance than the collective act of making them.

The Perfect Museum of Me enabled an exploration of personal identity through a series of five, ten-week courses which ran between 2018 and 2020. In 2019 we worked with a group of six young people aged 17 to 19 years old and their teachers from Pens Meadow Special School. The pupils have learning disabilities and autism.

The project aimed to help the young people find a voice, express themselves and share their often overlooked strengths, abilities and skills with others. We provided a relaxed, non-classroom-like environment within which we focused on getting to know each other, developing trusting relationships and experiential learning. Each session started with activities specifically structured around a large table in our studio where we began with a drink, chat and catching up with each other between sessions.

A range of materials were freely available and participants moved around the studio as they wished. Whilst we had a programme of planned activities these were also very flexible. This was to accommodate the needs of individuals but also to enable improvisation, experimentation and agency within the group.

One session in particular proved to be the turning point for the project and brought about as much learning for the artists as it did for the pupils and teachers. We presented a slide-show to the group showing various artworks as inspiration. Unexpectedly several of the young people began to interact with the projected images, making shapes and gestures with their bodies and singing.

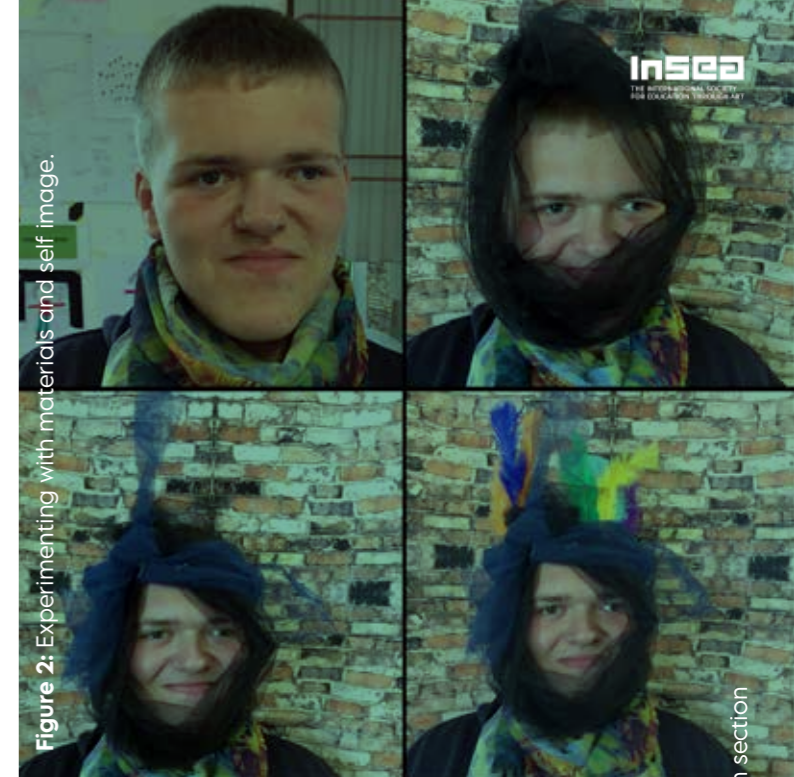


Figure 2: Experimenting with materials and self image.



Figure 3: Interacting with the slideshow and singing.



We acknowledged, accepted and encouraged these impromptu actions, helping the group realise their contribution, in whatever form was valid and appreciated. This developed everyone's confidence and led the way for further experimentation.

As artists we began to learn that a whole range of bodily expression was possible through walking and engaging with the local landscape. This included shadow-dancing, echo making beneath bridges and trailing found objects in the water of a local canal.

Recording the local soundscape and our voices became an important part of the work and featured in a video entitled I'm Warming Up my Voice which we made to represent the project. Bill showed us how to use audio equipment and we discovered the joys of deep listening together.

One participant became particularly interested in fingerprints and identity, using graphite and sticky tape to take impressions of our fingertips. He used these to make ID badges.



Figure 6: The soundscape and voices.



Figure 4: Exploring the potential of a museum object.



Figure 5: Engaging with place.



We had no specific expectations or learning outcomes, rather we enjoyed being in each creative moment, the groups natural curiosity, wide ranging conversation and a sense of adventure. At the end of the course we put on an exhibition of our work and the video we made was shown to other pupils, parents and teachers at a school assembly.



Figure 7: Identity through fingerprints.

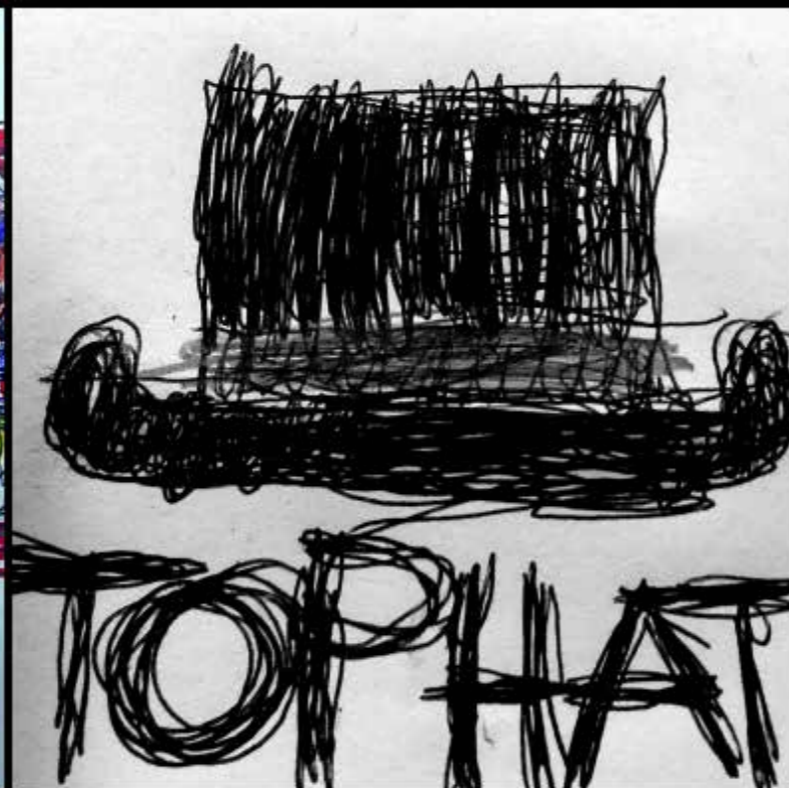
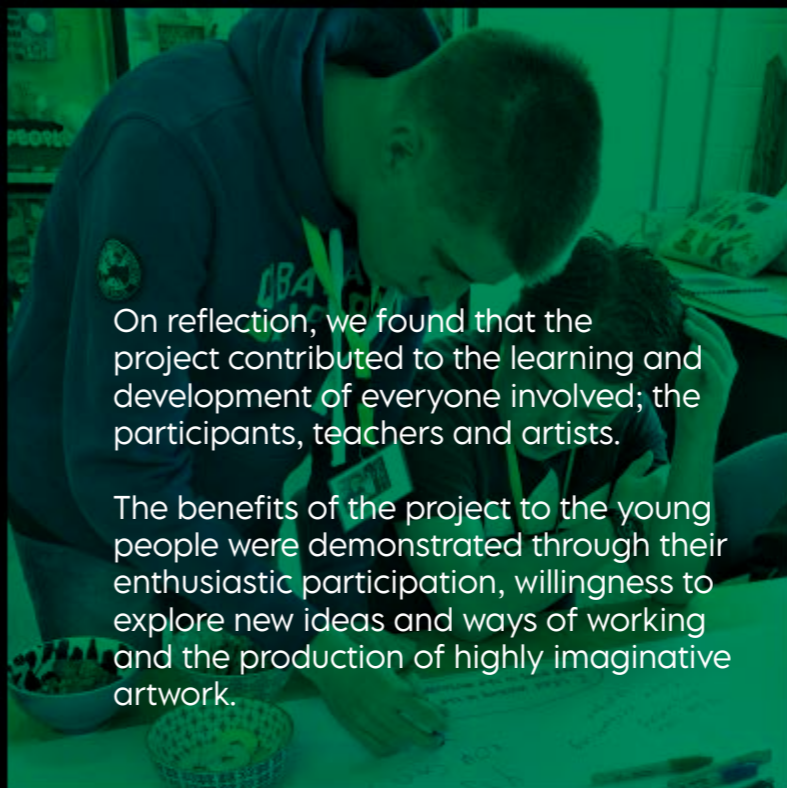
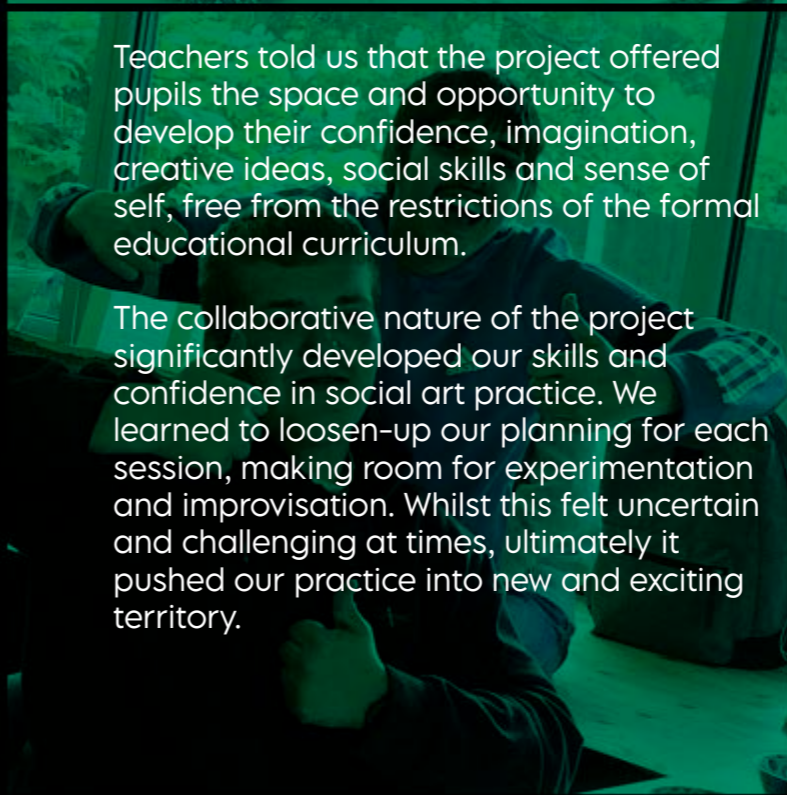


Figure 8: Examples of artwork produced.



On reflection, we found that the project contributed to the learning and development of everyone involved; the participants, teachers and artists.

The benefits of the project to the young people were demonstrated through their enthusiastic participation, willingness to explore new ideas and ways of working and the production of highly imaginative artwork.



Teachers told us that the project offered pupils the space and opportunity to develop their confidence, imagination, creative ideas, social skills and sense of self, free from the restrictions of the formal educational curriculum.

The collaborative nature of the project significantly developed our skills and confidence in social art practice. We learned to loosen-up our planning for each session, making room for experimentation and improvisation. Whilst this felt uncertain and challenging at times, ultimately it pushed our practice into new and exciting territory.

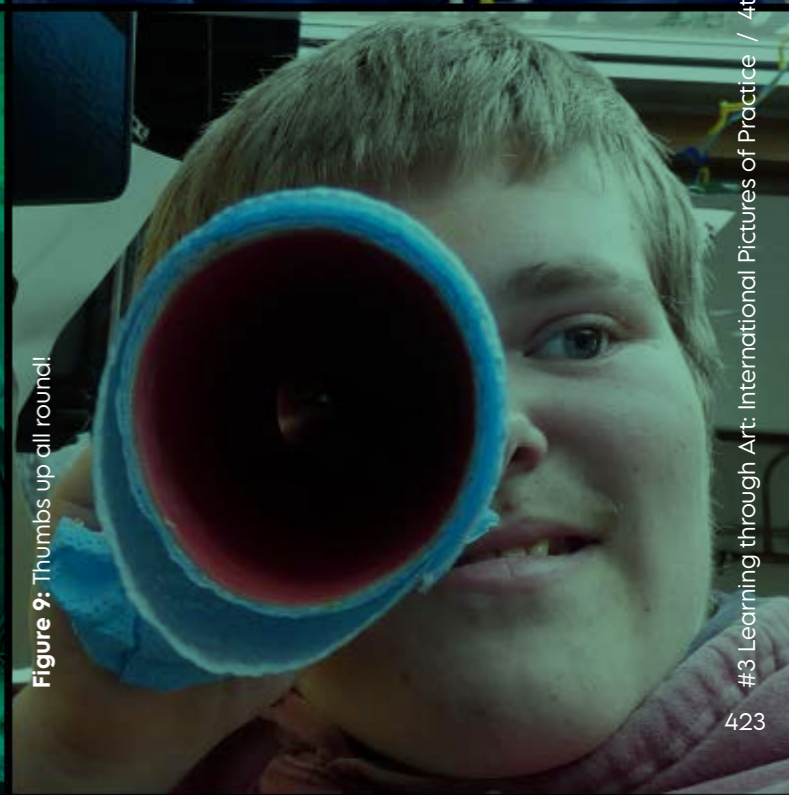


Figure 9: Thumbs up all round!

Wohin des Weges? (Where to go?): Short Stage Play on Arts and Culture in Education

Wilfried Swoboda - Artist. Educational philosopher. Art mediator. Teaching degree for inclusion and computer science. Board of Education for Vienna /Austria (European Education Project Management). Cultural Education Forum Vienna /Austria (Head Management). Developer of the Theory of Immergence.
www.landschaffen.at

Overview

The short stage play on artistic-cultural education takes place in December 2016 in the schoolyard of a school in Vienna, Austria, Europe. Three teachers are talking about the product of a school project, the graffiti sign 'Wohin des Weges?' on the wall. The learners are all from the Syrian war zone. The name tagging describes their difficult path of orientation: their way out of the refugee situation as well as their situation of being arrived. In the process, they worked on expanding their cultural and symbolic range of movement and gained new perspectives for their personal orientation through artistic-aesthetic immersion.

Das kurze Bühnenstück zur künstlerisch-kulturellen Bildung spielt im Dezember 2016 im Pausenhof einer Schule in Wien, Österreich, Europa. Dabei unterhalten sich drei Lehrkräfte über das Produkt einer schulischen Projektarbeit, den Graffiti-Schriftzug 'Wohin des Weges?' an der Wand des Schulhofes. Die Lernenden im Projekt stammen alle aus dem syrischen Kriegsgebiet. Das Namens-Tagging umschreibt ihren schweren Weg der Orientierung: ihren Weg aus der Flucht genauso wie ihre Situation des Angekommen-Seins. Dabei arbeiteten an der Erweiterung ihres kulturellen und symbolischen Bewegungsraumes und erhielten durch den künstlerisch-ästhetischen Eintauchprozess neue Blickwinkel für ihre persönliche Orientierung.



The story is set in Vienna, Austria, Europe. It is December 2016 and we are in the schoolyard of a school in the second district of Vienna. The Inclusive and Special Education Center "Holzhausergasse" is a school for young students with learning difficulties. The location has a total of about 100 students, who are placed in departments depending on their age and learning needs. The school development program Arts Education develops new learning strategies through art and culture education. Due to its catchment area, the school has many students with different native languages and migration origins. The transcultural structures of the school broadened dramatically in 2015 (in the year of the great refugee movement to

Europe mostly from the war zone of Syria) by opening "New-in-Vienna"-classes, in which refugee youths aged 14 - 15 years could experience first cultural and linguistic knowledge.

The following dialogue and its actors are freely invented in the sense of a literary review of a real story. The project "Where to go?" was awarded as example of good practice in the European Erasmus+ Programme. The project dealt with orientation from a cultural and aesthetic perspective. It included the joint planning, design and production of a graffiti sign in the schoolyard. The participatory process along with the learners was at the center of the project. A graffiti with the inscription



“Wohin des Weges” (Where to go) was produced as an artistic-installation spatial concept. The author was the initiator and organizer of the action. Special thanks go to Eduard Ofcarovic and his class for the operative implementation.

So here we are in the schoolyard, the students have already finished their lessons. Teacher Al Ofzkovic is looking at a wall of the courtyard, or to be more precise, he is looking at a graffiti lettering on this wall his students did during class. His class is one of these “New-in-Vienna”-classes. He loves the lessons with them and he is very proud of the newcomers. These young people who have experienced more injustice, suffering and violence than he himself will ever do.

Now his colleague Matt from the class next door also enters the yard and silently stands next to Al. Matt admires the painting. A short time later a colleague from the vocational preparation department, Mrs. Huber, joins them and interrupts the silence of the two men. “Well, the graffiti on the wall there in the schoolyard, I don’t quite understand that”, she says sceptically, “Not that it’s all that bad, but that’s what young people are doing everywhere and illegally anyway.” “Exactly, illegal”, says Al offhand. It was not the first discussion of this kind. After all, he had to get an official permission to place the graffiti on the schoolyard wall. “And



© Wilfried Swoboda, 2016

besides, it is an accepted art. See Banksy.” “Aesthetic research”, interjects colleague Matt, and he quotes his pedagogical specialty “Taking aesthetic parts in learning and research processes seriously means paying attention to the *How* of producing, finding out and collecting and incorporating associations, memories and feelings into the work process (Leuschner & Knoke, 2012). This approach is innovative in the sense of supporting the Pictorial Knowledge as a component of cultural education in the sense of an enculturation of the learners.” “But actually”, now Al interrupts him, because he knows that Matt could also talk for hours about the topic.

Al wants to respond to the critical remark of Mrs. Huber, “But actually the message was important to my students. This is no ordinary name tagging as you find it on the street.” “So one question”, replied Mrs. Huber, “What does the name tag actually mean?” “Wohin des Weges (Where to go)”, says Al. “Yes, I can read it myself! Surely it should respond to the new living situation of the refugees. Poor youngsters. Most of them from Syria. Everything lost in the war. And now stranded here.”, Mrs. Huber tries to give an answer herself. “And often not very welcome, that’s something to keep in mind”, Matt interjects. “You also have to look at it in a historical context”, says Al. “You mean the history of these young people? Just: poor youngsters.”, Mrs. Huber again answers a question mainly asked for

a more or less rhetoric purpose. “For me, they are humans like you and me!”, states Matt. “And they are also young people who often have something else on their minds besides learning. I actually only intended to teach art classes with a focus on “street art” and the aesthetic baselines of graffiti. I never imagined that the kids would jump at it like that.”, Al tries to shed some light on the discussion of how, what and why. “It has become a small project,” Ms. Huber throws in. “Small?” replies Al, “Days of project work. I had to postpone some other activities. After all, I’m happy when the young people are so keen to work on a subject. It has also become quite a political topic. Because a graffiti has a symbolic meaning for the Syrian people, that’s where I am with the historical context from before. In 2011 a wall graffiti on a school wall in the Syrian city of Daraa is said to have started the revolution in Syria (Tarabay, 2018). Better said, it was the reaction of the regime at that time that prompted the young people to be arrested. And this was the starting point for everything.”

“Fascinating, fascinating!”, replies colleague Huber. “But I’m proud of them, they did a good job developing, designing and working out the writing.”, continues Al, “We worked out the phrase in a dialogical process. Matt was supporting me, he has a lot of theoretical knowledge about it. But don’t forget the realization! The students had to practice for some time to be able

paint the graffiti technically. After all, the schoolyard wall does not allow one single mistake in the end.” “Fascinating! I am interested in the interpretation of the message ‘Where to go?’. Could it indicate the way out of their nightmare?”, Mrs. Huber opens another question. “Maybe, but also their actual situation of having finally arrived! New paths are opening up in this country too. They must identify them in order to be able to live in our society.”, Al replies. “But that is true for nearly all kids at this school. They all have their disadvantages and problems. All of them must be supported in a special way, carefully but consistently, to find their own future,” adds Mrs. Huber delighted. The conversation has made it much clearer for her to understand the writing on the wall.

Al responds with an inviting gesture: “Are you going to come to the presentation at the parents’ evening tomorrow? We have planned a small performance. The school authorities, district governor and the local newspaper have also confirmed their arrival.” “We want to create a kind of artistic immersion space. I was allowed to support Al!”, Matt joins in. “Another intellectual field of mine: *the theory of immergence* (Swoboda, 2020. Swoboda, 2019). This theory presents the aspect of *deep thinking*. In this graffiti we can see the practical implementation: the whole project deals with the topic of orientation in a cultural *and* aesthetic perspective.

It includes the planning, design and production of the graffiti in the schoolyard. Theory and practice on the topics *symbolism in art, street art and performative staging* were developed in advance. In small steps important areas of artistic aesthetics, choice of colour and artistic impressions were elaborated together with the learners. Their work with symbols and letters turned out to be a language and cultural bridge that promotes cooperation.” “Anyway”, Al interrupts, he has already heard lectures of this kind from Matt several times. He is grateful for Matt’s support, but sometimes his discourses are just too academic. “Anyway, the students will perform their self-written poems in this graffiti immersion room. They have worked on them in their German classes.” Mrs. Huber summarizes, “Cross-curricular! So the graffiti covered not only art lessons, but also history, mathematical construction exercises and German language.” – *Silence* –

Al enjoys the short silence of his two colleagues a short while. He interrupts with the words, “My dear colleagues, I have to...!” He points at the spray cans on the floor, which he immediately begins to collect, while Mrs. Huber and Matt busily look at their watch, say goodbye and leave the yard.



© Wilfried Swoboda, 2016



© Wilfried Swoboda, 2016

References

Leuschner, C., & Knoke, A. (2012). *Selbst entdecken ist die Kunst. Ästhetische Forschung in der Schule*. [Self-Discovery is Art. Aesthetic Research in Schools.]. München: Kopaed.

Swoboda, Wilfried (2019). *Immergenz. Immersion im didaktischen Spiegel*. [Immersion. Immersion in the didactic reflection.]. Jena. <https://doi.org/10.22032/dbt.40428>

Swoboda, Wilfried (2020). *The Theory of Immergence and its relation to education Studies on the Theory of Immergence Part A*. <https://www.researchgate.net/project/Immergenz-immerrgence>

Tarabay, Jamie (2018). *For many Syrians, the story of the war began with graffiti in Dara'a*. CNN. <https://edition.cnn.com/2018/03/15/middleeast/daraq-syria-seven-years-on-intl/index.html>

Learning Through Collaboration: A Mural Project with Disability Students

Dr. Ahran Koo is an Assistant Professor at California State University, Fresno. Dr. Koo received PhD in Arts Administration, Education and Policy from The Ohio State University, USA; MA in Art Education from University of Florida, USA; MFA and BFA in painting from Ewha Womans University in Seoul, Korea.
ahrankoo@gmail.com

Overview

This collaborative mural project was conducted at Hankuk Woojin School, Seoul, South Korea, a K-12 school for students with disabilities. The participants involved the K-12 students with disability, their teachers, and college students from a local university. Based on their inputs, combination of ideas, interests and desires, we created three murals which reflect their voices and expressions. The project was a unique opportunity for them to learn from one another through art. The disability and college students shared their own stories, memories and dreams, making the experience meaningful. Art connected people with different backgrounds and proved to be an effective tool for collaborating and sharing a positive experience.

이 협동벽화 프로젝트는 서울에 위치하고 있는 국립 지체장애 특수학교인 한국우진학교에서 진행되었다. 해당 학교 학생들과 교사들, 지역 미술 대학 학생들이 함께 참여하였다. 한국우진학교 학생들과 교원들의 조언, 아이디어, 흥미, 소망들이 반영된 세개의 벽화는 참여자들의 관심사를 잘 대변해주었다. 해당 프로젝트는 참여자들에게 미술 활동을 통해 서로에게 배울 수 있는 독특한 기회를 제공해주었다. 장애우 친구들과 대학생 참여자들은 서로의 이야기, 추억들과 꿈을 함께 나눴고, 이 과정은 참여자들에게 의미있는 경험이 되었다. 이 프로젝트에서 미술은 서로 다른 배경을 가지고 있는 개인들을 연결시켜주는 역할을 하였고, 협업과 긍정적 경험을 공유할 수 있는 효과적인 도구임을

입증하였다. **#mural project #students with disability**

Context of the Project

Conducted in Seoul, South Korea, this mural project was a collaboration between two communities: 1) Hankuk Woojin School, National School for Special Education for K-12 students, and 2) a student council at a local university. Hankuk Woojin School was the site of the project, and twelve K-12 students with disability (age ranging from twelve to eighteen years old) and four teachers from the school participated in the project. Also, twenty-six college students (age ranging from eighteen to twenty-three years old) majoring in art and design from the local university volunteered for this art project. The K-12 students with disability experienced some brain disorder or developmental disorder such as autism with combinations of some physical disabilities which require the students to use a wheelchair. As for the college students, their backgrounds were varied within art and design majors, including students from graphic design, industrial design, fashion design, environmental design, drawing, painting, sculpture, ceramic and crafts majors. The project was organized by the author and was proposed to and supported by one of the Korean's major corporations, which vision supported socially engaged activities and volunteerism.

Design Process

The goal of the mural project was to create three mural paintings which best represented the Hankuk Woojin School teachers and students, their needs and desires. After consulting with them, theme parks and bamboo forests were selected as the main themes of the project. Among the three mural paintings, two designs aimed to bring the lively atmosphere of theme parks where the students with disability always desired to go to but could not due to their disabilities. Because the school was located in an urban city where they could not access to nature easily, the teachers wanted to have a relaxing space or a scenery to look at, which prompted the decision to include a natural landscape for the last mural to induce a better school environment.

The locations of the murals were also carefully chosen through discussions with the students and teachers at Hankuk Woojin School. The students wanted to see the murals as often as they could, so the main entrance corridor of the school was selected for the two murals with the theme park design. Similarly, the teachers wanted to have the forest image where they could see it easily while working. Thus, the location of the painting was chosen to be installed in front of the teachers' office window, so that they could feel relaxed whenever they looked at the mural.



Figure 1: Design process. © Ahran Koo

The college students agreed with those ideas and developed the details of the images (see Figure 1). They tried to present the students' desires and wish lists on the sketch and included positive vibe as much as possible. A castle, blue sky, colorful flowers, pretty clouds, balloons, and a variety of rides were included as design elements. During the design process, the college students revisited the excitement that they had in a theme park and shared their memories and emotions with the students with disability.



Figure 2, 3: Working on the mural as teams. © Ahran Koo

Collaboration

The disability and college students created teams of two or three people and everyone participated in the mural project (see Figure 2 & 3). Some students with disability could hold a paintbrush by themselves, so minimum support was required from their teammate college students whereas others needed additional support by using wheelchairs or assistance by holding the brush together to paint the mural (see Figure 4).

Both groups of students shared various stories and experiences while working together. Ongoing conversations occurred throughout the project. The students with disability asked multiple questions to the college students including how their school life looks like, whether they have been in a theme park before, and/or how their experiences in a theme park were.



Figure 5: Enjoying the collaboration. © Ahran Koo

Figure 4: Painting process. © Ahran Koo

Figure 6: Process of the mural project. © Ahran Koo

The college students also shared their own expertise as art and design majoring students. They taught the students with disability how to mix colors, use a paint brush, and/or fill the space with various colors using specific skills and techniques. During the collaboration, both student groups shared their thoughts and opinions about the shared topics and learned new things from one another which they would never had a chance to learn in their own daily environment. Sometimes they were serious in the learning processes, but often times they chatted loudly, laughed, and enjoyed the collaboration process itself (see Figure 5 & 6).



Outcomes and Implications

The three mural paintings were completed and displayed on the school's main walls (see Figure 7, 8, & 9). The figures in the first mural, representing the students with disability, were smiling and enjoying a ride with friends and families while exploring many different parts of the theme park (see Figure 7). The second mural included all the students' wish lists, a castle, a blue sky, a train ride, flowers, and colorful balloons (see Figure 8). The bamboo forest in the third mural provided the teachers and administrators of the school with opportunities to enjoy the greenery scene/ space while working in their office (see Figure 9).



Figure 7: Students at a theme park. © Ahran Koo

participating in this project was an eye-opening experience to change their mindset about painting and art in general.

The school teachers expressed their gratitude for both providing this opportunity for their students and creating a mural which directly impacted their "well-beings" (Teacher Participant A). The teachers stated that the mural relieved their stress and made them feel "being in nature" (Teacher Participant B). At the same time, they revealed their concerns towards the students with disability who might miss the college students and the shared experience, and also about the relationship



Figure 8: An image of the theme park © Ahran Koo

which "might not be maintained" the same, once the project period ended (Teacher Participant A).

The college students reflected on the potential and possibilities of using their artistic talent, skills, and abilities. This project opened their viewpoint about art and artmaking. This experience was entirely new to most of them who used to create artworks in a studio space individually. They saw and practiced the power of collaboration and community engagement. Many of them indicated that they felt very "proud of being able to contribute to a disadvantaged community with their own

talent and knowledge" (College Participant A). They also expressed that they would keep participating in these community art projects.

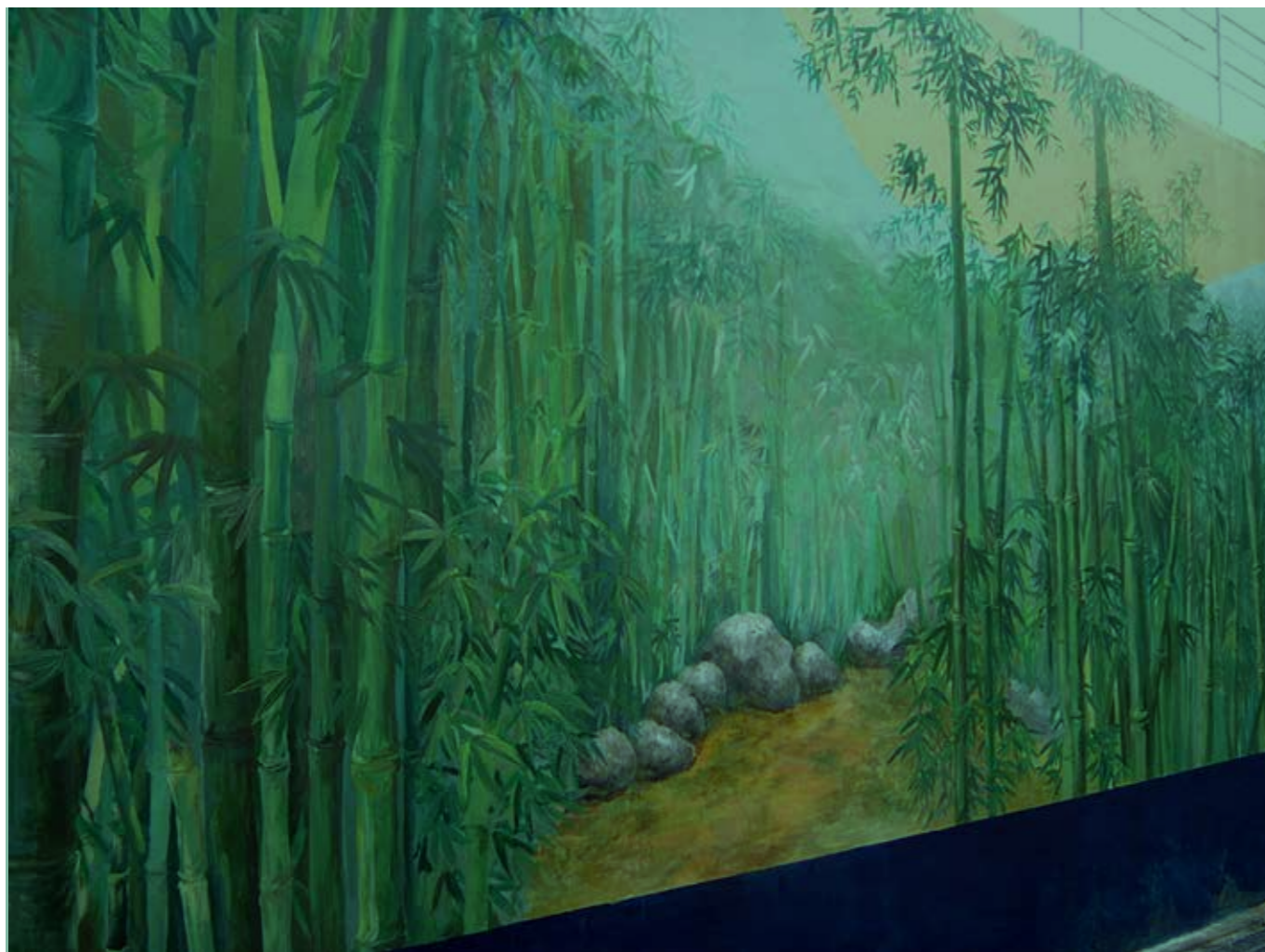


Figure 9: A bamboo forest.. © Ahran Koo

Artmaking is more than the end result of self-achievement or self-expression. It is also a process which has the power to bridge people with different backgrounds together. Many individuals lack opportunities to participate in learning activities which connect people and encourage them to learn from a community (Buffington, 2007; Claus & Ogden, 1999; McAleavey, 1995). The students with disability never had an opportunity to paint on a wall and to collaborate with college students, which amplified the joy of participating in this art project despite their difficulties in painting and learning. When the participants collaborated to make decisions, executed plans, enjoyed the process of working together, and appreciated the outcomes of the collaboration, the art project became a genuine experience of learning and sharing with other people. The new context of utilizing art as a collaborative learning environment for the underrepresented group opens possibilities of learning through art and art education in diverse settings.

This mural project could be further developed and included in a long-term art project/workshop. The scope of this art project had limitations both in time and space. The one-time event may not have been enough to build sustainable relationships among participants. If the project were part of a long-term art

collaboration between the communities, the positive impact could be maintained and even expanded. In addition, conducting a follow-up study analyzing the long-term effects of the mural project on the participants, both the disability and college students, would help legitimize the benefits of this collaborative art project. Therefore, laying down the foundations for future collaboration should be an important aspect of any art community projects.

References

- Buffington, M. (2007). The big idea: Service-learning and art education. *Art Education*, 60(6), 40-45.
- Claus, J. & Ogden, C. (1999). *Service learning for youth empowerment and social change*. Peter Lang Publishing Group.
- McAleavey, S. (1995). *A theory of human behavior and service learning*. Campus Compact/The Education Commission of the States.

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.