



Learning through Art #3

INTERNATIONAL PICTURES
OF PRACTICE

Edited by

Section One: Gabriella Pataky

Section Two: Jonathan Silverman

Section Three: LiYan Wang & Yungshan Hung

Section Four: Sunah Kim

Executive Editor

Glen Coutts

InSEA
THE INTERNATIONAL SOCIETY
FOR EDUCATION THROUGH ART

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Preface

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

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

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

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

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

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

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

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

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

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

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

Glen Coutts
Executive Editor
On behalf of the Editorial Team

All InSEA publications are available from www.insea.org

Editorial Team



Gabriella Pataky

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

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

environmental and social justice and help schools transform from traditional curriculum to integrated arts. At Saint Michael's College, Vermont, USA I coordinated Arts Education and taught courses on aesthetics, interdisciplinary curriculum, creativity, and environmental art. As visiting professor fall 2019 at Doshisha University, Kyoto, Japan I integrated arts with holistic education. I currently co-edit InSEA's IMAG and section edit for InSEA's Learning through Art #3. I maintain my artistic identity through ceramics, watercolors, and sculpture and sanity by baking bread and climbing mountains.
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I am a professor 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

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Yungshan Hung

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

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

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Glen Coutts

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

Overview

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

- 1.1. Drawing-sound choreographies,
by **Sylvia Kind** - p.18
- 1.2. PLAY Studio at the Whitworth Art Gallery,
by **Lucy Turner** - p.28
- 1.3. Through the Sands,
by **Luiza Americano Grillo and Jéssica Oliveira Barros** - p.38
- 1.4. How 5- to 6-Year-Old Children Master the Challenges of Drawing Animals,
by **Anja Morawietz** - p.50
- 1.5. We are Part of Nature: Discovering Glaciers Through Play,
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by **Noemí Peña Sánchez** - p.102
- 1.11. Trees & Animals : Art and English as a Foreign Language,
by **Mirjana Tomasevic Dancevic** - p.110

Drawing That Photograph you Hear

Noemí Peña-Sánchez Ph.D. in Fine Arts at Universidad Complutense de Madrid where she also earned her B.A. in Fine Arts. My interests as an Art Educator are related with collaborative artistic practices in educational settings involving social issues from a cultural diversity perspective.
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Overview

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

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

#dibujo colaborativo #diversidad cultural #interdisciplinarietàad

#lenguajes #sentidos



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

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

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

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



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

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

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



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

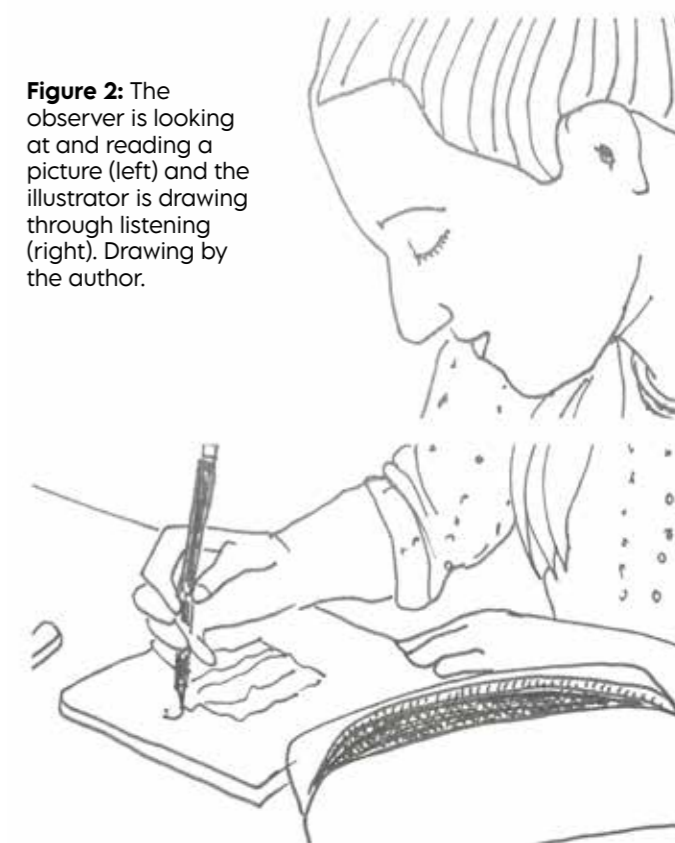
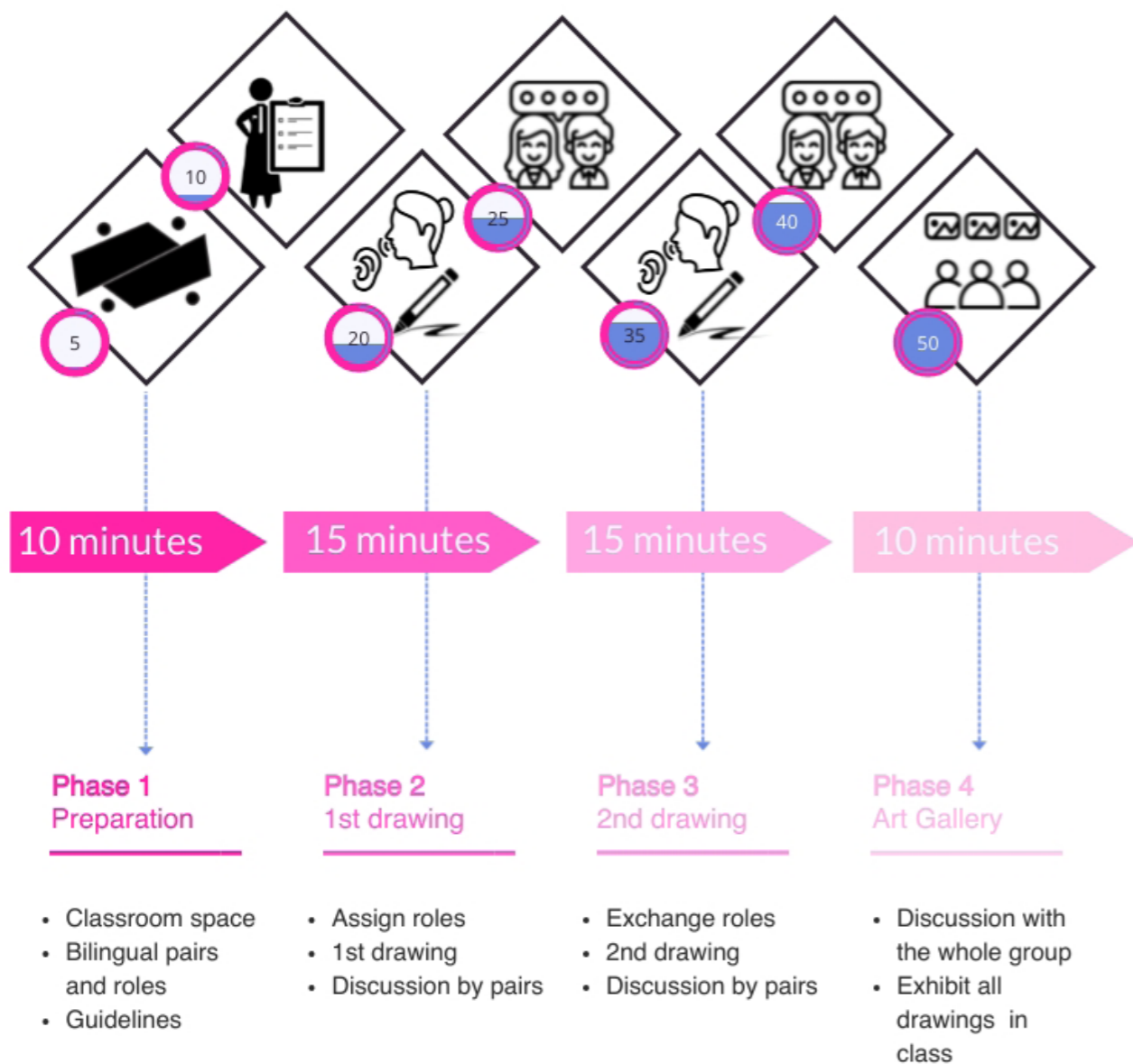


Figure 3: Timeline of our artistic practice in four phases.



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

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

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

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



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



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

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



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



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.