

Art & Visual Education Teaching

at Primary School | 33648

MANUAL 2020 · 2021 | GROUP 2A

UV | Faculty of Teacher Training | Degree in Primary School Education

Department of Music, Art & Body Expression Teaching

Lecturer: PhD Matilde Portalés Raga



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Academic Course Manual for *Visual & Art Education Teaching at Primary School*

(33648) | Faculty of Teacher Training | Degree in Primary School Education |

Universitat de València | Course: 2020 · 2021

ISBN. 878-84-09-24010-4

Art & Visual
Education Teaching
at Primary School | 33648

MANUAL 2020·2021

Student data

Student ID.....

Name & surname.....

Class.....

Course | Year.....

Photo



Academic legal statement & course commitment

I declare that during the period from 14 September 2020 to 23 December 2020, I have been enrolled in a full-time course in the Universitat de València (Faculty of Teacher Training) in class 2A, to study the subject:

33648 | ART & VISUAL EDUCATION TEACHING AT PRIMARY SCHOOL

My educational organisation has informed me of the compulsory academic procedures to obtain a pass in my final grade of this subject. Therefore, I declare that I am the only and authentic author of this Art Workbook.

I am aware that there may be legal consequences of a false sworn statement and my final grade could be changed if a fraudulent statement is detected by my lecturer during this course.

Valencia, 23 December 2020.

Signature,

(Name and surname of the student + Spanish national identity number or passport number)

ART BOOK

Tutorial & work instructions

Completion date

From 23 to midnight 27 December |

Where?

Virtual Classroom

Folder: ART BOOK | TASK

How?

Digital File| PDF

File Name

Name.Surname.ART BOOK.pdf

Style & Structure

General info

The Art Book will include verbal texts and images in digital format.

Real course artworks must be stored at home by the student until the end of the course in case they are requested by the lecturer.

Cover design

Font cover design for the Art Book is not set, be creative! Just add a title + an image that summarises the course essence. You must include the UV logo + the words ART BOOK.

(*) Student personal & academic data is not necessary. This data be included on the first page of the book (Student data).

Inner pages

The aesthetics and length of the Art Book will be variable according to each student's needs. An average length could be between 40 and 50 pages.

Suggested typography: 12-point standard Times New Roman or similar (1.5 line spacing + regular 2-3 cm margins around the page). You may use other fonts. The Art Book Index must have three sections:

- A. Activities: pre-test & practices
- B. Final essay
- C. Self-assessment | Rubric

Practice work dynamics

Follow the five assigned steps in each practice. Start in **STEP 1**, and sequentially implement the following steps in a flexible way with a critical and creative exploratory mindset until reaching **STEP 5** (*My Learning Corner*). Here, students must list three items that they have learnt and also add three images of the work process carried out (beginning | development | final product). The overall organisation of the contents is not set and can be freely determined. Some references from the *Bibliography* and the *Book of Reading* can be used in citations if needed.

Final essay

Length: From 5 to 10 pages. The final essay will consist of an overall critical and creative personal reflection on the course learning itinerary and skills achieved as a future art teacher. Try to use citations from other books and authors on art education from the suggested course bibliography and Book of Readings. Remember to use images to express yourself!

CALENDAR | Course 2020.2021

Practices & activities

SEPTEMBER

Monday 14	PRE-TEST Visual Literacy
Wednesday 16	
Monday 21	
Wednesday 23	
Monday 28	P1. ART EDUCATION & CREATIVITY
Wednesday 30	

OCTOBER

Monday 5	
Wednesday 7	P2. DOT & LINE Graphisms
Wednesday 14	
Monday 19	
Wednesday 21	
Monday 26	P3. COLOUR Photo Collage
Wednesday 28	

NOVEMBER

Monday 2	
Wednesday 4	
Monday 9	P4. COLOUR Self-portrait
Wednesday 11	
Monday 16	
Wednesday 18	
Monday 23	P5. VOLUME 3D
Wednesday 25	
Wednesday 30	P6. STAGES OF DRAWING

DECEMBER

Wednesday 2	
Wednesday 9	P7. AR[T]ECTURES
Monday 14	
Wednesday 16	
Monday 21	
Wednesday 23	LAST COURSE CLASS

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33648 | Subject fundamentals

II.

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A. Preliminary: test & practices

B. Final essay

C. Self-assessment | Rubric

III.

REFERENCES

Bibliography & Book of Readings

I.

INTRODUCTION

33648 | Subject fundamentals

| The school of the 21st century

Mind change & new literacies

*We see through the frames and filters
produced by our culture and our personal stories.*

Schirato & Webb (2004)

UNESCO invited French politician Jacques Delors to chair an international commission in 1991 to reflect on education and learning for the 21st century. The commission was made up of a panel of 14 international experts from various cultural and professional circles. This International Commission on Education for the 21st Century was officially established in early 1993 and carried out an extensive study on the perspective of education in the world for the future, facing the extraordinary diversity of situations, concepts, and contemporary structures. The name of this report was Learning: the Treasure Within.

In the report, and through analysis, reflections, and proposals, it was stated, in summary, that education must be structured around four fundamental learnings, which throughout life will serve for each individual as the pillars of their knowledge and learning (lifelong learning):

- **LEARN TO KNOW:** that is, acquire the tools of understanding.
- **LEARN TO DO:** to be able to influence one's environment.
- **LEARN TO LIVE TOGETHER:** to participate and cooperate with others in all human activities.
- **LEARN TO BE:** a fundamental process that includes elements of the previous three.

A few years later, in 1999, Edgar Morin developed, also for Unesco, a report entitled *Seven Complex Lessons in Education for the Future*, which stated that there are seven complex facets of essential knowledge that the education of the future should contemplate and deal with (some being adapting to the uses and rules of each society and culture):

- An education that cures the blindness of knowledge.
- All knowledge carries the risk of error and illusion.
- An education that guarantees relevant knowledge.
- Teaches the human condition.
- Teaches the identity of the Earth.
- Teaches to face uncertainties.
- Teaches understanding.
- Teaches ethics of the human race

The demands of the EHEA (European Higher Education Area) developed since the end of the 20th century are not accidental. They are determined, both by a teaching ‘unification’ within European borders, and by a series of characteristics of our current contemporary society that must be faced: world globalisation, with all its conjunctural aspects at a social, economic and labour level; the massive use and social democratisation of computing and communication technologies; continuous and rapid changes, and therefore the need for continuous adaptation to a global context characterised as volatile, uncertain, complex, and ambiguous (a concept known as VUCA in the entrepreneurial world).

In short, we are immersed in a historical moment never before experienced at an educational level. As Bauman (2005, p. 46) says: ‘We have simply never been in a similar situation before’.

In our digital age, everything revolves around the here and now, and the immediate sense of access and consumption of information, in which the screen exercises absolute control over our time and attention. It is worth remembering the ‘continuous partial attention syndrome’ conceived at the end of the 90s by Linda Stone, and the definition of a new neural rewiring that the contemporary digital brain is experiencing due to a screened lifestyle and suggested by British neuroscientist Susan Greenfield as a ‘mind change’. These can be seen as synonyms for the climate change process that the planet is undergoing (Greenfield 2015, p. 20).

What is clear to many international experts is that with the massive and continuous incorporation of technology into our lives, the neural circuits and mechanisms that control learning in the brain of young people are changing, and so the classic learning models and processes in the educational field must also adapt to the challenges of this new environment (Small and Organ, 2015) in order to make young people literate in a new broad sociocultural sense. An expanded learning must broaden the margins of learning at school far beyond ‘learning to read and write’ so as to adopt a more comprehensive nature (Cassany, 2015). We speak of the birth of New Literacies or multiliteracies (NLG, 1996; Cope and Kalantzis, 2009; 2015; Serafini, 2014; Kress, 2010) in the primary education classroom.

| The subject [33648]. Presentation

Art & Visual Education Teaching at Primary School

Art is a verb

John Dewey (1934)

Art and Visual Education Teaching at Primary School [33648] is a core compulsory subject worth six credits, which is taught in the second year of the Degree in Primary Education Curriculum at the Faculty of Teaching Training at the Universitat de València.

As an integral part of the subjects taught at the Art Education area of the Department of Music, Art, and Body Expression Teaching, this subject is oriented to achieve three main objectives:

- Develop the expressive and creative capacities of students through the study of the basic elements and principles of art and contemporary visual culture
- Develop teaching and methodological aspects and guidelines for the analysis of children's drawing in primary education
- Foster future teachers with a cultural and social sensitivity and awareness of the world of art, as well as its teaching and educational value, and the contribution of artistic experiences in the integral education of the human being

This course manual proposes the development of the course contents through three sections that will constitute an Art Book portfolio. This book should be delivered digitally by students via the virtual classroom platform at the end of the classes. The key constitutive components of this document are:

- A. Preliminary - test & practices
- B. Final essay
- C. Self-assessment rubric

The selection of seven practices is based on the vision and principles of two of the contemporary international approaches to art education teaching, i.e.: *Education in Art* or *Art Education* (mainly understood as the development of aesthetic sensitivity and skills), and *Education through the Arts* (also called AiE| *Arts in Education Approach*) as a synonym for learning art essentials and cross-disciplinary contents through art education.

In relation to the personal prerequisites to enrol in this subject, students are required to have some basic experiential knowledge about artistic and visual language (history, materials, and techniques). In addition, two other aspects are crucial: a serious interest, attitude and commitment to the course and its academic values, and an active and curious disposition to experiment and explore with art practices and techniques (*inquiry mindset*).

| A skill-based learning

EHEA: Eight key skills for *Lifelong Learning*

In recent decades, the EHEA (European Higher Education Area) has promoted a new vision of the teaching-learning process as: ‘*a means of acquisition of life-long skills (lifelong learning) by students*’. In line with this definition, a range of personal skills such as critical thinking, creativity, entrepreneurship, leadership, and collaborative teamwork will be key to the development and implementation of this programme.



Fig. 1. Classes dynamics. 33648. DEPVEP | Universitat de València

David Perkins (2014) stated that ‘*basic reading, writing and arithmetic skills, even if they are strongly developed, are no longer sufficient*’. This American researcher and lecturer, founder of Project Zero at Harvard University, pointed out in his book *Future Wise*, that only by means of re-imagining and changing the focus of many of the aspects that we teach our contemporary students can we help them build a truly *lifeworthy* learning (i.e., with true involvement and value in real life).

Perkins (2014) claimed that it is necessary to find a novel approach and to define a new paradigm for contemporary education that enables teachers to encourage students to accept the simple mastery of the academic concepts received academically, and to realise that they can relate their learning path with the future daily life experiences from a reflective, critical, constructive, and active perspective.

At the beginning of the 21st century, it is clear that we need new skills and abilities to manage teacher training processes to be in tune to the complexities and requirements of the *digital era*. We inhabit a completely new world where any teaching environment must encourage students to achieve their fulfilment and personal development and mental and emotional growth as future critical citizens of our planet.

Keeping in mind this idea, this course programme aims to foster a new model of dynamic, inquiry-based, and flexible classroom – and emphasises the need for students to build a set of skills that include: self-management; responsibility; curiosity; innovation; and synergic teamwork. Thus, we are focused to guide students to develop the eight key skills for *lifelong learning* established and promoted by the *European Reference Framework* of the EHEA (European Higher Education Area) in 2018. Among them, the development of the EHEA 8th skill *cultural awareness and expression* will be crucial for the learning itinerary of each student.



Fig. 2. Class dynamics. 33648. DEPVEP | Universitat de València

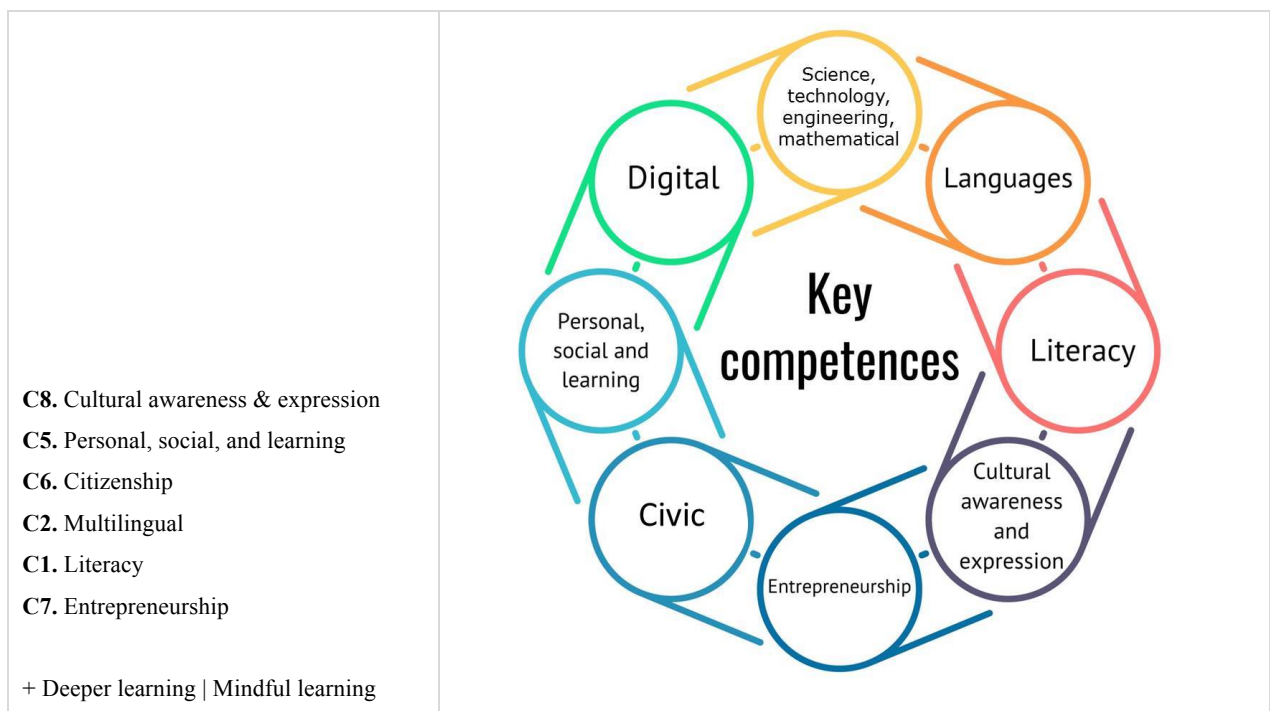


Fig. 3. The eight key skills for Lifelong Learning | EHEA

In relation to the set of skills (general and specific) to be fostered through the contents, processes, and activities of this subject at the Universitat de València, the *33648 Teaching Guide* states the following:

A | General skills

CG1. To express oneself orally and in writing correctly and adequately in the official languages of the regional state of Valencia (Comunidad Valenciana).

CG2. To use information and communication technologies as work tools.

CG3. To analyse, and critically incorporate, the most relevant issues in current society that affect family and school education: social and educational impact of audio-visual languages and screens; changes in gender and intergenerational, multicultural, and intercultural relations; discrimination and social inclusion; sustainable development; and also to promote educational actions aimed at preparing for an active and democratic citizenship that is committed to equality, especially between men and women.

CG4. To promote cooperative work, as well as individual work and effort.

CG5. To assume that teaching training dynamics must be adapted to scientific, teaching, and social changes throughout life.

CG6. Learn the interactive and communication processes implemented in a creative classroom.

CG7. Recognise each cognitive, psychomotor, communicative, social, and affective stage in children and the main characteristics.

CG8. Design, plan, and evaluate teaching and learning practices in the classroom in multicultural and coeducational contexts.

CG9. Learn to work in collaboration with other professionals from inside and outside the school to be able to care for the students, as well as to design art education units.

CG10. Understand and apply some basic educational research methodologies and techniques, and design innovation projects by identifying evaluation indicators.

CG11. Understand that systematic, slow, and close observation is a basic instrument to be able to reflect on classroom practices and real life, as well as to contribute to innovation and improvement in education.

CG12. Identify and plan problem-solving activities that help all students (no matter their skills or learning rhythm) to be socially integrated.

B| Specific skills

CE83. Appreciate the aesthetic, significant, and communicative values of works of art.

CE84. Acquire the fundamentals of plastic language.

CE85. Develop perceptual and sensory abilities.

CE86. Understand the techniques of two-dimensional and three-dimensional art expression.

CE87. Learn to use different types of art materials to design artistic proposals in class.

CE88. Learn how to schedule an agenda for art activities related to the theory of the primary curriculum.

CE89. Analyse the drawings of children from 6 to 12 years old.

CE90. Carry out a reflection, criticism, and an argumentative exposition of the topics discussed in the classroom, both orally and in writing.

CE91. Interweave art content with other disciplines of the primary curriculum so as to carry out an integral teaching-learning process in tune with our digital era.

CE92. Prepare an art education activity involved in the sociocultural environment of the student (museums, conferences, exhibitions, nearby architecture, road sculptures, etc.).

| Teaching methodologies

The 'Creative Classroom'

Classical 'instructional' systems are no longer sufficient to foster critical and creative thinking, collaborative and leadership skills, and prepare student to be future citizens and professionals of a digital era.

As Charles Leadbeater (2016) points out, a new way of teaching and learning at school is required. This author suggests creating a flexible, dynamic, and overt instruction classroom that combines a mix of theory and practice:

The shift from 'following directions' to 'solving problems' will require a much more complete shift in what students learn and how they learn it. Education should develop creative, critical thinking, and collaborative skills, and build vital attributes such as curiosity, courage, and resilience.

Furthermore, Steinbeck (2011) remarks and reminds us that 'helping students to think creatively is often one of the key goals of education'.



Fig. 4. Classes dynamics. 33648. DEPVEP | Universitat de València

In line with the key ideas reflected in *Good Morning Creativity!* (an international report edited by Fundación Botín in 2012 with the collaboration of a group of art education international experts), and a selection of international authors (including Sir Ken Robinson, David Bueno, Kiran Bir Sethy, Heike Freire, and Catherine L'Ècuyer) this academic programme stresses the need to promote children's creativity and cultural reflection skills in the educational system as a key tool for the whole development as humans:

A creative mind is a mind in action, spontaneous, wise, and socially conscious; the kind of mind the world needs more and more. Our task as educators is to discover and celebrate these examples, big or small, so that we can all improve and benefit from them. Creativity and art are not just elite enterprises. Everyone is innately creative even without external recognition. We can all create worlds in our imagination. (Clouder, 2012)

In 2012, Anne Bamford, a well-known specialist in art education, coined the concept of *Creative Classroom* to define the essence of a classroom where artistic subjects are taught. In her own words, this kind of classroom offers quality teaching programmes in artistic disciplines with a series of common measurable elements that include different approaches to learning and enhance skills such as: creativity; risk taking; collaboration; exchange and construction of high-level abstract thought.

For Bamford (clearly inspired by the premises and theoretical reflections of previous pedagogies such as the Reggio Emilia philosophy of Loris Malaguzzi, the works of Bruno Munari, or the educational methods of Maria Montessori, John Dewey, Paolo Freire, Jean Piaget, and Lev Vygotski) the creative classroom becomes an open, organic, and dynamic workshop-laboratory space where autonomous lateral and creative thinking, dialogue, as well as freedom, are encouraged together with the student's imagination.

Keeping this idea in mind, the use of different multimodal artistic disciplines such as illustration, literature, dance, or music in the classroom makes it possible to guide students to construct their own creative learning sequence through active exploration, curious engagement, and creative inquiry. As this author remarks in her article *Links in a chain: aspects that influence creative teaching* in the report *Good Morning Creativity!* (2012):

You can feel a creative classroom as soon as you walk through the door. While easily deduced from the attractive murals created by children and stimulating educational resources, you can easily sense it from the mutual respect between teacher and student, as well as the active learning that takes place.

The new concept that Bamford labels as a *Creative Classroom* constitutes a type of learning environment that promotes methodologies such as divergent thinking. Under this vision, all the other areas of the curriculum can also be addressed (Guilford, 1980), and this develops creativity and autonomy among the students. Thus, the creative classroom enhances student's personal and social development:

Creativity consists in guiding students to develop original and innovative behaviours and thoughts through an extensive and rich curriculum. This flourishes when it constitutes an essential part of learning and teaching, both in the official curriculum and in the entire school environment (Bamford, 2012).

Starting from this context, and drawing inspiration from recent international teaching methodologies that adapt to the new multimodal learning processes of contemporary students, this teaching programme is based on three broad methodological strategies:

- **Observation** (slow looking and visual thinking strategies)
- **Laboratory & creation** (maker-centred learning, learning by doing)
- **Inquiry, exploration & design thinking** (inquiry mindset and design thinking)



Fig. 5. Class dynamics. 33648. DEPVEP | Universitat de València

The renewal of teaching methodologies in university education is an indispensable and urgent element of the EHEA, and is producing relevant educational changes as a result of the need to focus the objective on the student's independent and active learning process in an environment very different from that of the 20th century.

To adapt to the new methodological demands of the EHEA, in this programme, the definition and role of the student, as a future teacher, clearly goes beyond conceiving the role as that of teacher instructor. Our aim is to focus on fostering the vision of students as a guide or counsellor. Therefore, we promote and enable students to acquire a dynamic learning in class that must be a meaningful, globalising, and inclusive. As Charles Leadbeater suggests, we are talking about the idea of learning as a personal and integral journey to become critical and creative citizens (Fig.6).

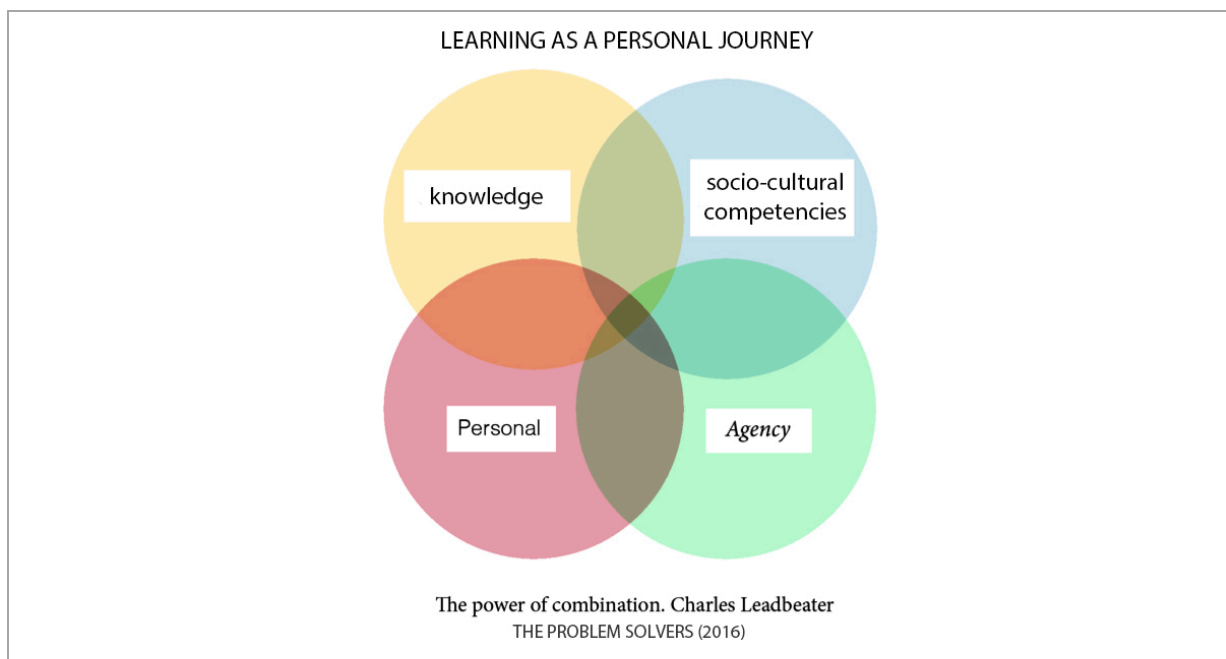


Fig. 6. Learning as a personal journey | Charles Leadbeater (2016)

Taking into account all these factors, this academic syllabus is in tune with the great trends of contemporary learning spaces based on the use of several multimodal creative resources and mainly inspired by the premises of the *Pedagogy of Multiliteracies* (NLG, 1996; Cope and Kalantzis, 2009, 2015). Therefore, we are going beyond the simple classical ‘*transmission*’ of knowledge and our aim is to add, as an essential pillar of teaching-learning, the autonomous, creative, and responsible construction of knowledge and skills by the learner (see Fig.7).

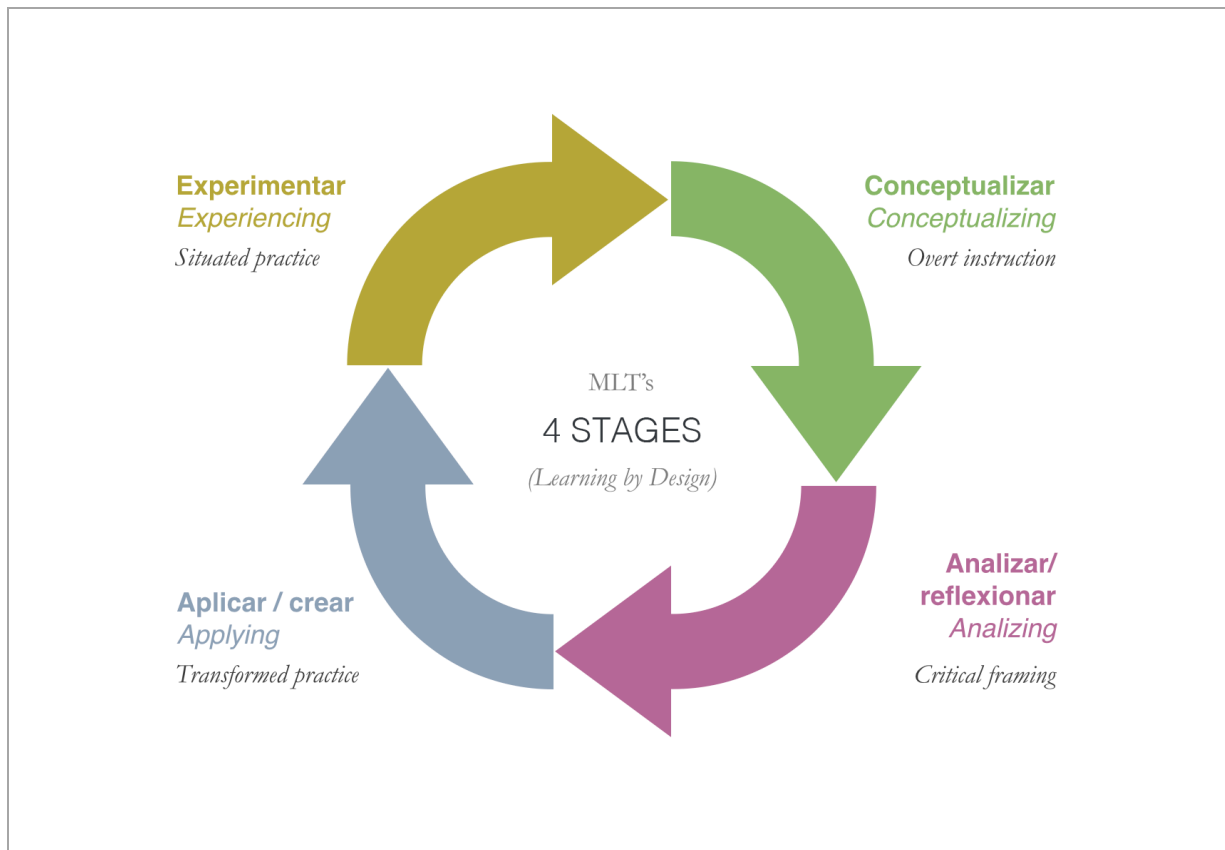


Fig. 7. Pedagogy of multiliteracies diagram: four learning stages (Portalés-Raga, 2019)

| Learning outcomes

Beyond our fundamental objective to adapt the student's creative, flexible, and critical minds to our 21st digital society, this course guide [33648] also states, as a priority, that students achieve the following learning outcomes at the end of the course:

- Understand the concepts of art education in the educational context, and feel capable and skilled as a future teacher of art and visual education.
- Understand and apply perceptual and sensory observation skills (especially slow and slow/slow looking) as a source of knowledge.
- Use art language for expressive and communicative purposes in an independent, creative, and flexible way.
- Use artistic materials and techniques, and understand their plastic and expressive qualities applied to works or productions of visual culture.
- Understand how to conceptualise and design artistic education activities with a teaching purpose relating it to the theoretical contents of the subject.
- Understand how to get involved in performing artistic and teaching work when collaborating and cooperating in small and large groups.
- Understand and analyse the drawings of children from 6 to 12 years old.
- Understand how to analyse the methodological proposals raised in the subject and be able to contrast reasoned opinions and exchange points of view with classmates regarding the topics discussed in the classroom.
- Analyse different works of art, study the teaching aspects that they transmit, understand the importance of their social projection, and be able to enjoy visits to museums and exhibitions.
- Understand how to integrate and intertwine several disciplines in relation to art education, and assimilate this knowledge in an interdisciplinary and multimodal way in line with the needs of the *Pedagogy of Multiliteracies* (images, texts, body, and music). A critical and reflective understanding, respect, and appreciation of all the 'cultural art products' created in the classroom will be encouraged among students.

II.

ART BOOK | Activities

- A. Preliminary - test & practices
- B. Final essay
- C. Self-assessment | Rubric





Preliminary - test
& practices

PRELIMINARY-TEST

| Visual literacy basics |

PRELIMINARY-TEST

| Visual literacy basics |

Looking, describing, and interpreting the world surrounding

us:

from perception to high-level cognition & critical reflection

Slow looking is a learningful behaviour

Shari Tishman (2018)

Guidelines

MATERIALS	DYNAMICS	TIME	PLACE
Laptop / Computer	Individually	From 2 to 4 sessions (4/8 hours) 14 16 21 23 September	Indoors outdoors

Step 1.

Sensory observation | **Literal message**

A PAUSE

- Let's start by just slow looking closely at the six images attached in this file.
- Look at them, calmly...
- Give the necessary time to observe them as a whole (at least for one or two minutes!)
- Repeat again (twice)

Step 2.

Selection

SELECT ONE OF THE SIX IMAGES AND ANSWER...

- Why did you choose it? Try to explain your choice beyond just saying 'I like it'.
- Make a preference list of your choices (from one to six / + to -).
- Try to explain the reason why you choose the last image. Why did you prefer it to the other five images? Reflect on why.

Step 3.

The story behind | **Abstract message**

MEMORY, NARRATIVES & CULTURAL FRAMES

- Try to write down the story behind the image you have selected.
- What do you think is represented and why did the 'creator' do it this way?
- Is it related to any of your memories or cultural influences (TV, films, theatre, books, music, etc.)
- Do you recognise any element as 'familiar'?

Step 4.

Formal elements | **Structural message**

VISUAL GRAMMAR / LITERACY

According to several international authors the use of 'categories' (such as parameters/items/elements) enables us to guide the eye like a camera 'lens of selectivity' and focus on the flow of perception (Shari Tishman, 2018 / Dondis, 1969 / Perkins, 1994). Try to make a visual analysis of your selected image by saying something about these five key categories (elements/principles) of the **VISUAL GRAMMAR or VISUAL LITERACY**:

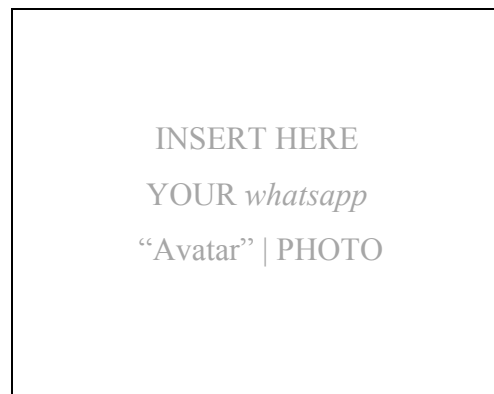
COLOUR
SHAPE
LINE
TEXTURE
SIZE
RHYTHM
COMPOSITION

- Where is the 'attentional focus'? (= What in the image immediately captures your attention?) Why do you think it happens?
- What colours do you see? Describe several.
- What shapes do you see? Describe several.
- What lines do you see? Describe several.
- What textures do you see? Describe several.
- How would you describe the whole image 'composition'? Do you know the meaning of 'image composition'? Explore and try to find out on your own!

Step 5.

Reflection | **Critical framing**

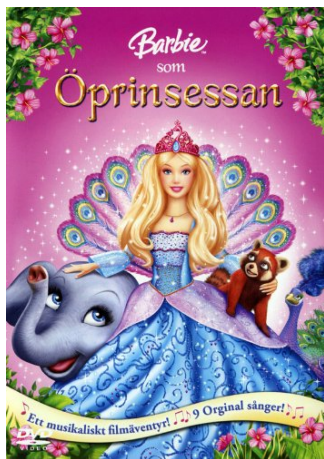
- How differently do you think people can interpret an image?
- Can you suggest any simple strategy to help students prolong their observations beyond the superficial *quick first glance* and help them learn the basic ELEMENTS and PRINCIPLES OF VISUAL GRAMMAR.
- Add a photo of your 'avatar' in WhatsApp and make a personal reflection on it.
- Why did you choose this image to represent you on the net? Reflect on the LITERAL MESSAGE / ABSTRACT MESSAGE, and STRUCTURAL MESSAGE that you think it visually communicates and expresses.



MY LEARNING corner

Write down a brief summary of the **three things** you have learnt in this activity...

| Selection of images



1

Barbie doll | publicity poster



2

Games of Thrones | publicity poster



3

Edward Hopper | Hotel Room



4

Dina Goldstein | Fallen Princesses



5

Edward Munch | The Scream



6

Mark Rothko | Untitled

PRACTICE 1

| Art education & creativity |

PRACTICE 1

| Art education & creativity |

Setting up the basis for your art trip!

Guidelines

DYNAMICS	TIME	SPACE
Individual + teamwork	Up to 3 sessions / 6h 28 30 September + 5 October	Indoors outdoors

Materials

- Laptop | computer
 - List of eight videos | 40 mins
- [BUENOS DÍAS CREATIVIDAD \(2.42'\)](#)
<https://www.youtube.com/watch?v=IN4Aw0zLkoQ>
- [ANNE BAMFORD. ESLABONES DE LA CREATIVIDAD \(3.48\)](#)
<https://www.youtube.com/watch?v=t8CEpPyx-Nc>
- [CHRISTOPHER CLOUDER. EL DESPERTAR CREATIVO \(4.10'\)](#)
<https://www.youtube.com/watch?v=qjEoOnj-O5A>
- [ANA ANGÉLICA ALBANO. BENEFICIOS DE LOS CENTROS DE ARTE \(3.46'\)](#)
<https://www.youtube.com/watch?v=AETjm8TStbo>
- [EDUCACIÓN Y DESARROLLO CREATIVO. David Brierley \(3.57'\)](#)
https://www.youtube.com/watch?v=ej_zPke7cj8
- [CHRISTOPHER CLOUDER. ARTES Y EMOCIONES QUE POTENCIAN LA CREATIVIDAD \(8.00'\)](#)
<https://www.youtube.com/watch?v=zWU5smrornU>
- [KIRAN BIN SETHI. EDUCAR EN EL YO PUEDO. APRENDEMOS JUNTOS. BBVA/EL PAÍS. \(5.55'\)](#)
<https://www.youtube.com/watch?v=3h43JLNlhyk>
- [DAVID BUENO. CADA CEREBRO ES DISTINTO. APRENDEMOS JUNTOS. BBVA/EL PAÍS. \(5.45'\)](#)



Let's go!

Step 1.

After watching the eight videos, answer these questions (individually) in your Art Book:

- What is art education?
- What is creativity?
- Which key skills are needed to be an art teacher?
- Which key skills are acquired by students in an art classroom?
- What is for you the meaning of 'error'?

Step 2.

Write down three essential ideas of the topic of the videos: *Art Education & Creativity*.

Step 3.

Design a PowerPoint presentation inspired on these three ideas (from 6 to 12 slides). Try to use few words and use mainly images to express your message!

Step 4.

Upload it in the task folder of the Virtual Classroom with the name:

PRACTICE 1 | TASK (Name. Surname.P1.pdf)

Step 5.

Reflection | **My Learning Corner**

Write down a brief summary of the **three things** you have learnt in this activity...

PHOTO GALLERY

Add three images from the practice work (beginning-development and final product created)

PRACTICE 2

| Dot & line [Graphisms] |

PRACTICE 2

| Dot & line [Graphisms] |

Dry techniques | Draw a black & white composition!

Guidelines

DYNAMICS	TIME	SPACE
Individual + teamwork	Up to 4 sessions / 8h 7 14 19 21 October	Indoors + outdoor (Botanical Garden UV)

Materials

- Laptop | computer
- Pencil & eraser
- Three black round tip markers (thin | medium | thick)
- One Canson paper 370 gr *Acuarela y Témpera BASIK* | A3 SIZE [Brand: Guarro]



Let's go!

Step 1.

Watch the **P2 | Theory** in the Virtual Classroom to see some previous examples about the potential of using black & white graphisms and textures in an artwork with a dry technique (pencil/marker).

Step 2.

- **Take 10 minutes** to carefully watch the video on an exhibition about the picture book *Plein Soleil* created by illustrator Antoine Guilloppé. Explore all the black and white graphisms, elements, and textures that appear in the video. You will also find it interesting to watch: https://www.youtube.com/watch?v=9sTPIIZ8_Rw
- **Take 10 minutes** to watch attentively the virtual exhibition *From the garden to the forest* by Victoria Chezner (held 'in reality' until 12 October at the Valencia Botanical Garden): <https://my.matterport.com/show/?m=fTJeUCS4KXW>

Calmly explore the drawings, lines, stains, contrast, light, and rhythms you can find in each exhibition and make some sketches of possible textures.

Step 3.

- Go outside and find a green environment and spend (at least) **10 minutes** strolling slowly.
- Observe the green landscape that surrounds you with attention: the colours, light, and natural elements
- Take notes about things you see, sense, and perceive visually. What were your feelings and sensations in front of the exhibition and now in the middle of real nature? What happens? Any differences or similarities.
- Select and pick up a small natural element you like from the garden floor (such as a leaf, a twig, or a fallen flower). Take a photograph of it and take the element home to study it.
- This element will be the trigger to design an artwork full of lines, points, and graphisms. Use as many different textures you can imagine. Be creative!

Step 4. Once at home...

INDIVIDUALLY:

Make some sketches and design a drawing on your own using black and white graphics and textures inspired in your chosen botanical element. You can also add a text if you wish! When finished, upload it to the virtual classroom task: **P2 | TASK** (Name.surname.P2.jpg).

OPTIONAL > COLLABORATIVELY:

You can do this practice together with some of your classmates (preferably two or four people per team).

Try to make a graphic 'modular botanical composition' with all of your drawings that match once finished. Mount them digitally using a digital image treatment program (i.e. Photoshop or similar...)

Once finished, write a title for your work on the back of the page of your creation.

Step 5.

Reflection | My Learning Corner

Write down a brief summary of the **three things** you have learnt in this activity.

PHOTO GALLERY

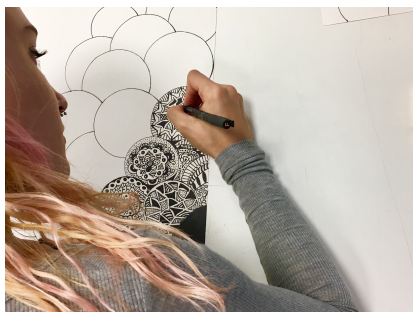
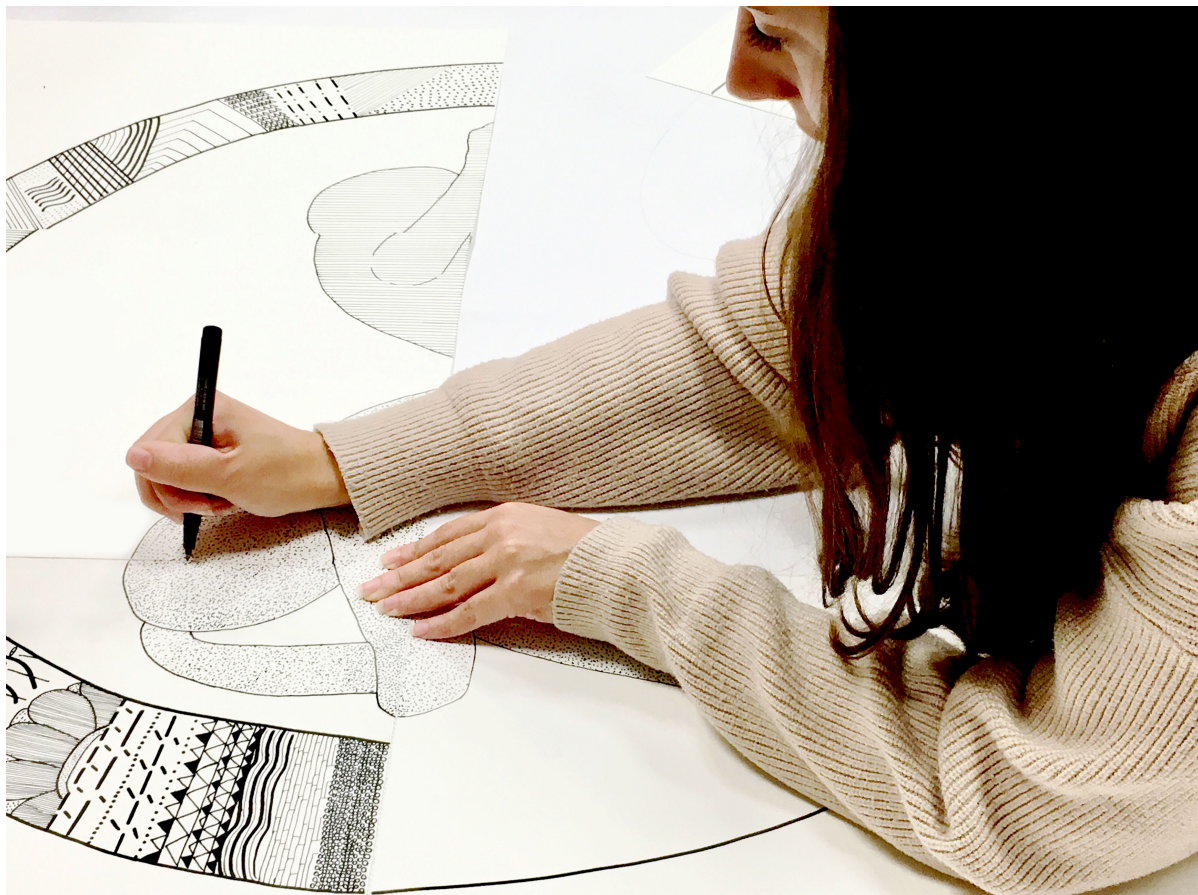
Add three images from the practice work (beginning-development and final product created)

SUGGESTION

I suggest you to try to visit the exhibition by Victoria Chezner *Del Jardí al Bosc* currently at the Botanical Garden! It will be held until 12 October and is highly interesting!

| Inspiration · References

33648 · DEPVEP · UV | Classroom photos



Art Exhibitions

From the Garden to the Forest

Drawings and paintings by Victoria Chezner



© 2020. UV Botanical Garden

Verónica Chezner | Botanical Garden | Universitat de València

Real exhibition (open until Monday 12 October, 2020)

Address: Carrer de Quart, 80, 46008 Valencia

Web: http://www.jardibotanic.org/?idioma=_eng

Virtual exhibition tour: <https://my.matterport.com/show/?m=fTJeUCS4KXW>

Plein Soleil · Le temps d'un ombre

A sound and visual immersive exhibition by Antoine Guilloppé | Picture Book



© 2020. SLPJ | Salon du Livre et de la Prèsse Jeunesse de Montreuil |
Seine-Saint Denis · Paris | 35è Édition: Éloge à la Lenteur

Plein Soleil [Picture book] | Le temps d'un ombre | Antoine Guilloppé

SLPJ. Salon du Livre et de la Prèsse Jeunesse | Paris 2019

Virtual Exhibition: https://www.youtube.com/watch?v=9sTPIIZ8_Rw

Web: <https://slpjplus.fr/salon/la-grande-exposition-du-salon/>

PRACTICE 3

| Colour · Photo collage |

PRACTICE 3

| Colour · Photo collage |

Mixed Techniques | Imagine your own photo story!

Guidelines

DYNAMICS	TIME	SPACE
Individual	Up to 4 sessions / 8h 26th 28 October + 2 4 November	Indoors + outdoors

Materials

- Laptop
- Mobile phone - photo camera - digital photographs > three colour photocopies
- A pair of scissors
- Glue stick
- 1 Canson paper 370gr for 'Acuarela y Témpera BASIK' | A3 SIZE [Brand: Guarro]
- 3 black round tip markers (thin | medium | thick)



Let's go!

Step 1.

Watch the **P3 | Theory** in the Virtual Classroom.

PHOTO REPORTAGE: Go outdoors with a camera or your mobile phone!

Find a special place that you love, or meet a special friend, and make a photo reportage.

Step 2.

Choose three of the images and print them in full colour (A4 SIZE / THICK PAPER)

Take a pair of scissors and cut the three images into pieces (big-medium shapes).

If you wish: respect some shapes of all the elements of the photograph you like most!

Step 3.

Inspired by Anne Letuffe's work in two of her photography books (*Je suis tout | Le tout petit*), and using a similar technique, try to create a new composition-collage with your own photo pieces to tell a new story (free your creativity!). Add some words with a black marker if you wish.

Step 4.

Once finished, write on the back of the page A TITLE of your artwork and a brief STORY or POEM on what you've represented with your collage and upload the photo to the Virtual Classroom: **P3 | TASK** (Name. Surname.P3.jpg).

Finally, exchange your artwork (digitally / photo of both sides of the work) with your teammate and make a visual analysis of that artwork using the vocabulary learnt about the **Elements & Principles** of the **Visual Grammar** you already know. Share your analysis with your teammates and discuss the results together. Write the analysis in your art work.

Step 5.

Reflection | **My Learning Corner**

Write down a brief summary of the **three things** you have learnt in this activity...

PHOTO GALLERY

Add three images from the practice work (beginning-development and final product created)

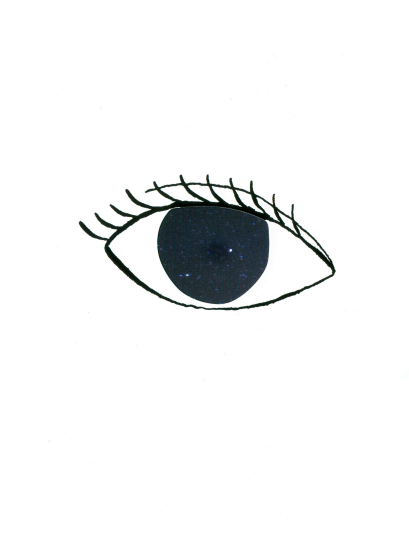
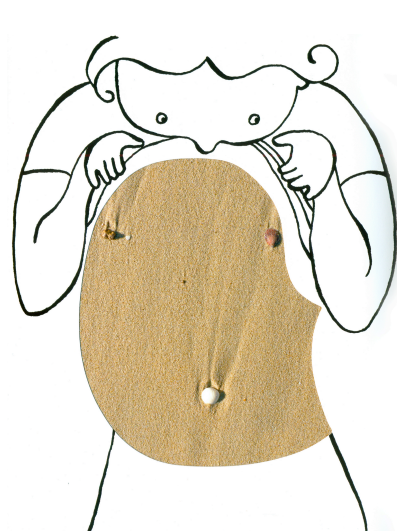
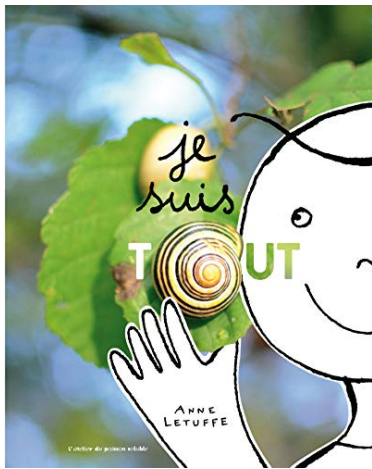
| Inspiration · References

33648 · DEPVEP · UV | Classroom photos



Picture Book Art [Illustration]:

Anne Letuffe | Photo Picture Books [Wordless Picture Book]



PRACTICE 4

| Colour · Self-portrait |

PRACTICE 4

| Colour · Self-portrait |

Mixed & water-based techniques | Transform your portrait!

Guidelines

DYNAMICS	TIME	SPACE
Individual + teamwork	Up to 4 sessions / 8h 9 11 16 18 November	Indoors + outdoors

Materials

- Laptop | computer
- Three watercolour synthetic brushes (round tip) numbers: 4-8-12 or similar (small | medium | thick).
Brands: Milan, Van Gogh, or similar medium quality.
- A set of gouache tubes of 20ml, or a set of crystal gouache bottles of 50gr: white, black, magenta, yellow, cyan [Brand: Talens]
- 1 Canson paper 370gr for 'Acuarela y Témpera BASIK' | A3 SIZE [Brand: Guarro]
- A small container (for water)
- A cotton cloth (for cleaning brushes)
- An old T-shirt to protect yourself
- A big plastic (to protect table)
- Three black round tip markers (thin | medium | thick)
- *Colour Wheel Matrix document* (to trace it on the paper) [Available in the Virtual Classroom]

Let's go!

Step 1. Watch the **P4 | Theory** (Virtual Classroom) and open the YouTube watercolour technique links. Calmly read the tip sheet for using this water-based art technique.

Step 2. To begin with...

Design your own colour wheel: primary, secondary (50% of two primaries) and tertiary (50% of a primary + 50% of a secondary). Can you do it? What happened? To trace its shape, use the *Colour Wheel Matrix document* (Virtual Classroom).



© Student Artwork. 33648 DEPVEP | UV

Step 3. Make an A3 photocopy of a photo of yourself – such as a *selfie* (it can be a childhood photo). Using some of the creative ideas shown in the **P4 | Theory**, cut your A3 photo into pieces and try to create a work of art inspired by it. Use the photo pieces you need to make a new composition, and paint with gouache other areas of your artwork so as to make a creative self-portrait using mixed techniques. You can also be inspired by a song, text, or book you love – and even add some text!

Step 4. Once finished, upload **an image of your artwork** up in the Virtual Classroom: **P4 | TASK** (Name.Surname.P4.jpg).

AS A SUGGESTION: Make a photocopy in colour of your self-portrait (size: half a page | A5) and stick it on a white or Kraft thick cardboard surface (or similar). This DIY (do-it-yourself) *postcard* could serve you as a postcard to be sent to a friend or somebody you love!



La luz de **junio** es tanta y tanta:
cuelga de las ramas, la como, me encanta.

La poesía de los meses - Giusi Quarenghi (texto) - Anna Castagnoli (ilustraciones) - A buen paso



© 2018. Anna Castagnoli . Postales para un año | Editorial: A buen paso [Picture Book Art]

Step 5.

Reflection | My Learning Corner

Write down a brief summary of the **three things** you have learnt in this activity...

PHOTO GALLERY

Add three images from the practice work (beginning-development and final product created)

| Inspiration · References

33648 · DEPVEP · UV | Classroom photos



© Treballs d'alumes. 33648 DEPVEP | UV

Picture Book Art [Illustration]:

¿En qué piensas? | Laurent Moreau

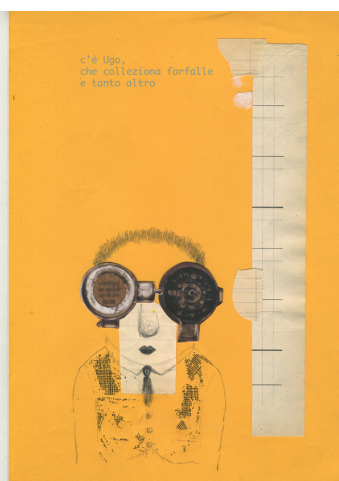
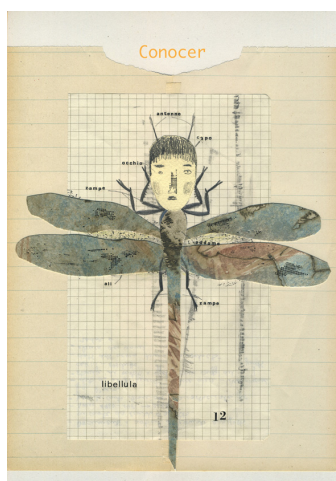
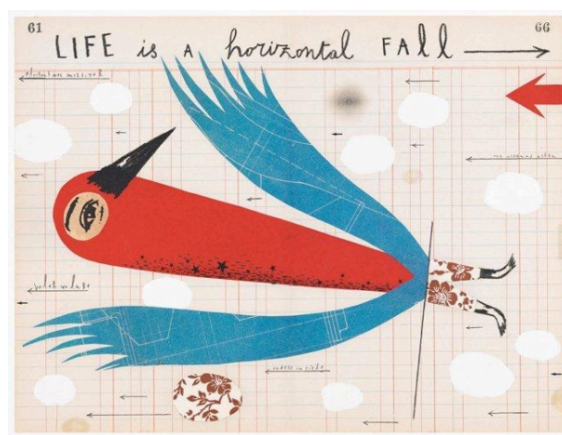
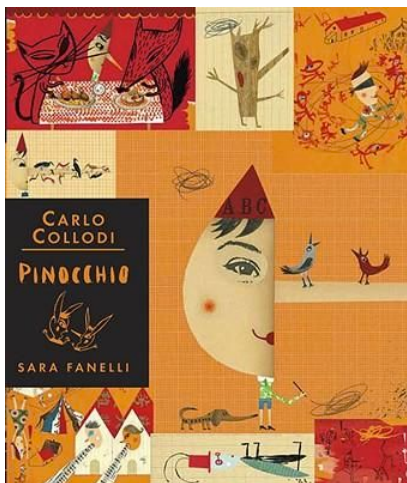


© 2011. Laurent Moreau . ¿En qué piensas? | Editorial: Kokinos

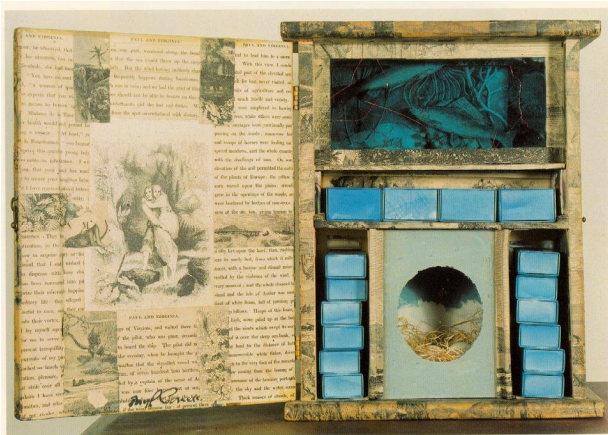
Picture Book Art [Illustration]:

Beatrice Allemagna, Manon Gauthier, Blanca Gómez, MO Gutiérrez

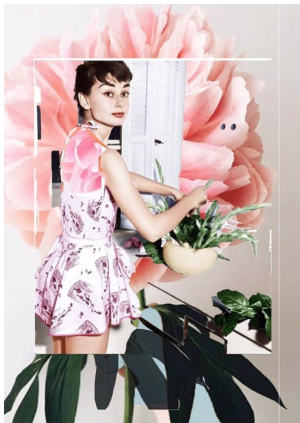
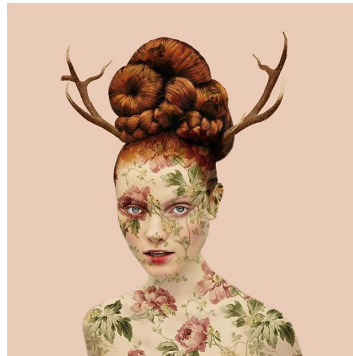
Serna, Anna Laura Cantone, Isidro Ferrer...



History of Art: Picasso, George Bracque, K. Schwitters, Richard Hamilton, Joseph Cornell...



Contemporary collage artists: Teresa Cucala, Ernesto Artillo, Alexandra Bellissimo, Damien Blottière, Marcelo Monreal, Ann Marshall, Catrin Welz Stein, Andrew McGranahan...



© Teresa Cucala | Collage Your Life.
Source: <https://www.teresacucalacollage.com/>

PRACTICE 5

| Volume · 3D |

PRACTICE 5

| Volume · 3D |

A sustainable Art Installation: *La Città Infinita*

Guidelines

DYNAMICS	TIME	SPACE
Individual + teamwork	Up to 2 sessions / 4h 23 25 November	Indoors + outdoors

Materials

- Laptop | computer
- A pack of modelling brown clay (1kg)
- An old piece of cotton cloth
- A small container (to use with water)
- Wooden skewers & wooden ice lolly sticks (> supermarket)
- Natural elements: fallen dry leaves, stones, twigs...
- Small rolling pin
- Wooden or plastic knife
- Plastic tablecloth (to protect the table)



Let's go!

Step 1. Watch the **P5 | Theory** (Virtual Classroom). Discover what is an *Art Installation* and the teaching potential of these types of artistic activities in class.

Step 2. Protect the table with the plastic tablecloth. Prepare the glass of water in front of you and the wooden skewers and ice lolly sticks. Prepare all the materials individually.

Step 3. Start using your hands to create several 3D forms: square, triangle, cylinder, cube...
Try to then join together several pieces to create a 3D kind of 'House'. Invent it!

Step 4. Once finished, take a picture of your house, and upload it to the Virtual Classroom Task:

P5 | TASK. We will make a virtual composition with all the digital images of all the students together (File: Name.Surname.P5.jpg).

Step 5.

Reflection | **My Learning Corner**

Write down a brief summary of the **three things** you have learnt in this activity...

PHOTO GALLERY

Add three images from the practice work (beginning-development and final product created)



| Inspiration · References

33648 · DEPVEP · UV | Classroom photos



Art Installation | Sustainable Art | *La città infinita*



© 2018. La città Infinita

Description

La Città Infinita is a collaborative workshop, a great game of construction and cooperation that is conceived to create and recreate sustainable artistic urban spaces, using exclusively industrial waste, mainly wood. In fact, the infinite city is a sustainable and potentially infinite event, because it respects the environment.

Art installations are an artistic genre of three-dimensional artworks that are often designed to transform the perception of a space. Generally, the term is applied to interior spaces (like a classroom), whereas exterior 'interventions' are often called public art, land art, or intervention art. However, the boundaries between these terms overlap.

Playing with art performance. Performance art is a performance presented to an audience within a fine art context, and is traditionally interdisciplinary. It can be any situation that involves four basic elements: time; space; the performer's body; or presence in a medium, and a relationship between performer and audience.

PRACTICE 6

| Stages of drawing · Analysis |

PRACTICE 6

| Stages of drawing · Analysis |

Explore children's natural way of drawing!

Guidelines

DYNAMICS	TIME	SPACE
Individual + teamwork	Up to 2 sessions / 4h 30 November + 2 December	Indoors

Materials

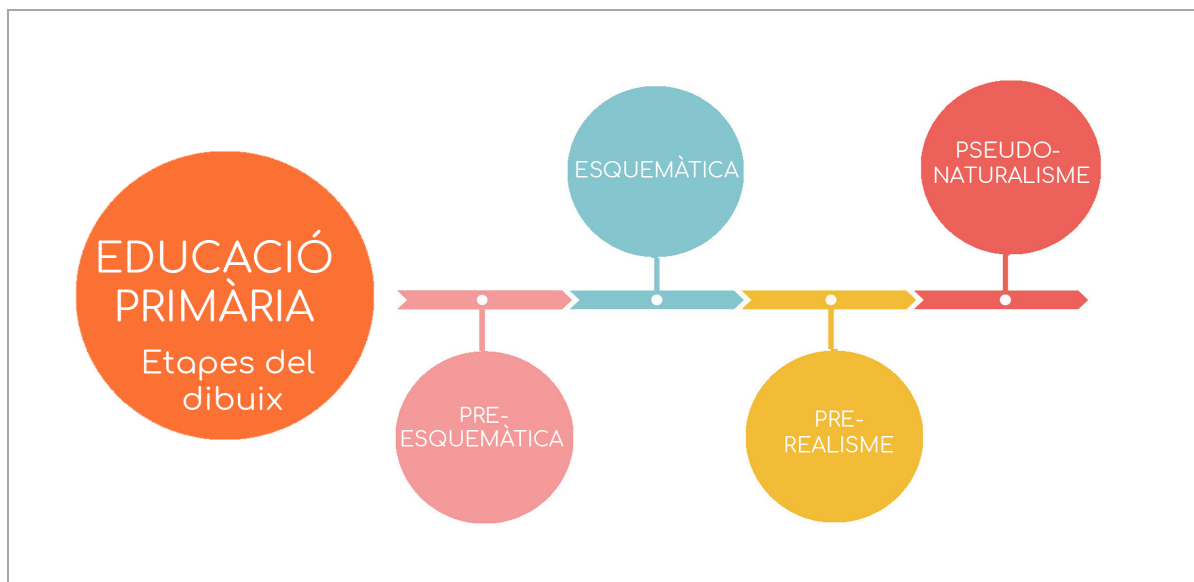
- Laptop | computer
- Four original child drawings [one for each of the developmental graphic stages in the primary education according to Viktor Lowenfeld theories]:

4-6 years | PRE-SCHEMATIC STAGE

6-8 years | SCHEMATIC STAGE

8-10 years | PRE-REALISTIC (THE GANG STAGE)

10-12 years | PSEUDO-NATURALISTIC (THE CRISIS PERIOD)



Let's go!

Step 1. Watch the **P6 | Theory** (Virtual Classroom) to explore and study the main characteristics of the natural stages of children's drawings (from 6 to 12 years old).

Step 2.

With a class teammate, digitally share the four children's drawings you've found and choose one from each stage to make an analysis in the 'Analysis sheet' you can find in the Virtual Classroom.

Make a detailed analysis by stages of each of your four drawings. Explain the main characteristics you can find for each of the developmental stages of drawings based on the PDF P5 | Theory you have visualised previously.

Step 3.

Design a voiced team presentation with your analysis (PPT)

Six slides / 10 minutes in length (the document must be saved with a MP4 extension)

Step 4. Upload it in the task. **P6 | TASK** of the Virtual Classroom.

File: Name.Surname.P6

Step 5.

Reflection | **My Learning Corner**

Write down a brief summary of the **three things** you have learnt in this activity...

PHOTO GALLERY

Add three images from the practice work (beginning-development and final product created)

PRACTICE 7

| Ar [T] ictures · Final project |

PRACTICE 7

| Ar [T] ectures · Final project |

Mixed techniques 2D + 3D | An Abecedary on Art History!

Guidelines

DYNAMICS	TIME	SPACE
Individual + teamwork	Up to five sessions / 10h 9 14 16 21 23 December	Indoors + outdoors

Materials

- Laptop | computer
- 1 Canson paper 370gr 'Acuarela y Témpera' BASIK | A3 SIZE [Brand: Guarro]
- Hexagon-shaped matrix (to be traced on the paper) | Available in the Virtual Classroom
- Three watercolour synthetic brushes (round tip) numbers: 4-8-12 or similar (small | medium | thick)
Brands: Milan, Van Gogh or similar medium quality
- A set of gouache tubes of 20ml, or a set of crystal gouache bottles of 50gr: white, black, magenta, yellow, cyan [Brand: Talens]
- A small container (for water)
- A cotton cloth (for cleaning brushes)
- An old T-shirt to protect yourself
- A big plastic tablecloth (to protect the table)
- Three black round tip markers (thin | medium | thick)
- Photocopies or decorative papers | magazine pages... (if needed)
- Glue stick
- A pair of scissors

Let's go!

Step 1. Watch **P7 | Theory** (Virtual Classroom) on the possibilities of creating an abecedary inspired by the history of art.

Step 2. Trace the hexagon-shape matrix on a Canson 'Acuarela y Témpera' 370gr Basik Paper (A3 size).

Download [from the Virtual Classroom] the hexagon-matrix shape to be traced on the paper as a frame:

P7 | HEXAGON MATRIX

Step 3. A letter of the abecedary will be assigned to you by the lecturer. Choose a visual artist from the history of art whose name begins with that letter and research the artist. Who is this artist?

Step 4. Create an artwork inspired by this artist using any art technique you need (dry, water-based, mixed, collage, and so on). Think about their style (colours, lines, shapes, and compositions) and make a personal interpretation of their work. The letter of the abecedary must appear in the composition! Once finished, draw/write on the back of the hexagon: the letter and the name of the artist + some data about her/his biography. See this example:



© 2018. SLPJ Paris | Exhibition

Finally, upload a **photo of your artwork** to the folder **A7 | TASK**. We will make a whole-class composition (like an **art puzzle**) inspired on the topic of art history. File: **Name.Surname.Artectures.PDF**

Step 5.

Reflection | **My Learning Corner**

Write down a brief summary of the **three things** you have learnt in this activity.

PHOTO GALLERY

Add three images from the practice work (beginning-development and final product created).

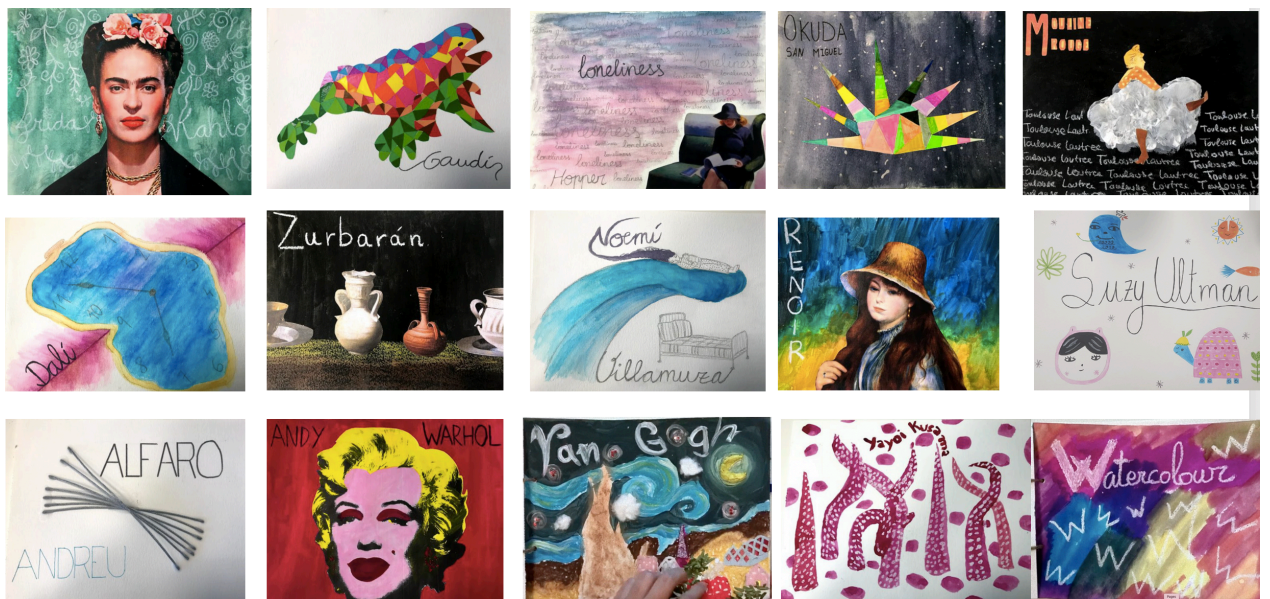
| Inspiration · References

Picture Book Art [Illustration]:

Imagier [Image Book | Wordless Picture Book] by Nathalie Choux
Modular Game | 30 visual stories to play to create new multimodal narratives
2018 · SLPJ | Paris



© 2018. SLPJ.Nathalie Choux. Source:
<https://slpplus.fr/educartistique/un-imagier-pour-jouer-a-se-raconter-des-histoires/>



Wall sound panels

© Ghent wall sound panels

From: <https://ghent.com/whiteboards-hex>



Picture book art [Illustration]:

Abecedary [words + image] inspiration



© 2017. Madalena Moniz. Today I feel. Edit. Abram Appleseed

© 2015. Manon Gauthier. Magic Little Words. Owlkids books

© 2017. An Alphabet. Oliver Jeffers. Edit. Philomel

© 2018, An Alphabet of stories. Oliver Jeffers. Edit. Philomel

B.

Final essay

Final essay

Make a final reflection on your global learning itinerary in the course. Try to think about what you have learnt as a future art teacher. Add some quotations from art education experts you have discovered through the course (APA format basic rules: <https://www.scribbr.com/apa-style/format/>).

Length: 5-10 pages.

As a starting point, read these two paragraphs. Do you agree with the author after doing this course on art education teaching?

Arts education encourages boys and girls to do their best, to develop all their talents in a safe environment, and to pose challenges that they can take on. Thus, they acquire self-confidence and the courage they need to face new situations. In addition, their communication skills improve and develop curiosity for new knowledge.

AUTHOR:

Anne Bamford (2009)

El factor ¡wau!. El papel de las artes en la educación

Art is an arena without right or wrong answers. It frees students to explore and experiment. It is also a place to introspect, and find and build personal and social meaning.

AUTHOR:

Art for Art's sake? (OECD, 2013)

C.

Self-assessment | Rubric

Self-assessment | Rubric

Fill in this course self-assessment table by briefly explaining and justifying your course grade in relation to the quality and results achieved during your learning path over these four months.

SKILLS Skills for lifelong living EHEA GUIDE 2018	My grade is...
Self-management & responsibility	
Problem solving & inquiry mindset	
Innovation & creative thinking	
Slow looking disposition / focus & attention	
Critical thinking	
Leadership & proactive collaboration (teamwork)	
Learning itinerary attained (multiliteracy)	

Explain | Justify your answers...

III.

REFERENCES |

Bibliography &
Book of Readings

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| Book of Readings |

| Reading 01 |

ARTS EDUCATION FOR THE DEVELOPMENT OF THE WHOLE CHILD

PhD Rena Upitis - Professor of Arts Education Queen's University · Canada (2014)

Definitions of Art and Arts Education

The connections between feeling, making, and learning have been espoused for centuries. We would do well to take to heart John Dewey's 1906 definition of art: To feel the meaning of what one is doing, and to rejoice in that meaning: to unite in one concurrent fact the unfolding of the inner life and the ordered development of material conditions - that is art. (Dewey, 1906/1977, p. 292). As Jackson (2002) reminds us, the first four words of Dewey's definition – “**to feel the meaning**” – imply that meaning and feeling are connected, that “meaning can be felt as well as cognized (p.168)”.

The logical positivists of Dewey's time and some cognitive psychologists of today might not be comfortable with the conjoining of meaning and feeling that Dewey heralded. But to experience something fully, one requires both understanding and feeling, and both understanding and feeling ought to characterize children's experiences in arts education (Jackson, 2002; Pessoa, 2008)...

Dewey used the phrase “what one is doing” in a way that, Jackson (2002) argues, is “not a feeling about something past, something finished or complete (p. 169)”, but rather “a form of ongoing activity ... that presumably is rather special” (p. 169). Doing is a form of consciousness (Reimer, 2004). And as Fox (2000) reminds us, it is **active engagement**, not passive response, that helps develop the brain...Jackson (2002) claims that when Dewey focuses on “rejoic[ing] in the meaning”, he is speaking not only of delight or joy in learning, but also of a sense of being deeply convinced of the importance of the activity. That is, Jackson argues that the activities of art-making are, in some sense, “felt to be right, fulfilling, and satisfying” (p. 169). Dewey also speaks of the ways that art serves to “unite”...

Dewey's reference to “the unfolding of the inner life” is also instructive. Again, Dewey does not separate thoughts, feelings, fantasies, beliefs, and aspirations from the making of art over time. Nor does he ignore the physical elements of art-making, as indicated by his use of the phrase, “the ordered development of material conditions”, in which he not only acknowledges the importance of manipulating physical entities, but also implies that there is a developmental process involved (Jackson, 2002).

Dewey's definition, then, allows for the concept of art to include pursuits that are not normally thought of as art – pursuits as broad as the ones described in the opening section of this review...it means that there is a time and a place for learning **in the arts** – that is, learning how to paint in watercolours or learning how to create a dramatic tableau...And it means that there is a time and a place for **learning through the arts** – that is, using the arts as entry points to explore other subject areas (such as deepening one's understanding of aspects of mathematical form through sculpture) or using artistic means to approach themes (such as a study of pond life or an exploration of the properties of metals).

Why do the arts matter?

Bertrand Russell was one of the greatest mathematicians and philosophers of the 20th century. In his final essay, written at the age of 95, Russell (1967) reflected that the time had come to ask whether his life's work had taught men and women "not to hate peoples other than their own". He concludes his final essay with: "There is an artist imprisoned in each one of us. Let [the artist] loose to spread joy everywhere."..Perhaps he had come to realize that the arts have formed a fundamental component of culture since the beginning of time - and that everything we think, feel, or know cannot be described by words alone.

Intrinsic Benefits of the Arts

Eisner (1991) describes imagination as "the engine of cultural and social progress" (p. 12). Experiences in the arts nurture imagination and creativity, both hallmarks of great thinkers and leaders: Many prominent scientists and inventors are also active in the arts (Zweig, 1986). But art doesn't benefit only the artist. **The arts are beneficial not only to those who create art but also to those who experience those creations.** Great works of art inspire, and the process of art-making can do the same. When a student writes a haiku poem, choreographs a dance, sketches a landscape, builds sets for a theatre performance, or improvises a piece of music with peers, the student has a chance to imagine, wonder, create, and learn. The arts provide daily opportunities for beauty and joy – for individuals in schools and in communities around the globe. Studies in, about, and through the arts help students lead fulfilled lives. Students who lack arts experiences in their schooling will emerge undernourished by the end of their education. By contrast, those students whose schooling includes the arts will benefit throughout their lives, in a multitude of ways, by the intrinsic benefits that the arts bring to the quality of our lives. Koopman (2005) provides an attractive and well-argued thesis on the importance of the arts. He claims that the arts are of fundamental value because of the "complete involvement from moment to moment when receiving, creating, or performing an art work. The arts present us with a manner of fulfilling our time" (p. 91). This notion of complete involvement from moment to moment is much like Csikszentmihalyi's (1990) notion of flow, that is, the sense of timelessness and absorption that can occur when one is deeply immersed in the process of art-making (see also Custodero, 1998). Koopman (2005) continues with the claim that fulfilling experiences are a necessary condition for leading a happy life.

Other Contributions of the Arts Towards Educating the Whole Child

Thus far, the discussion of the extra benefits of the arts has centred on the possible relation between the arts and academic achievement. Another way of looking at the contributions of the arts is through the **three-tiered model proposed by Eisner (1999)**, in which he differentiated direct outcomes from studies in the arts with ancillary outcomes – such as those associated with achievement.

By giving credence to this literature, it is not in any way to suggest that the intrinsic benefits are not important: Rather, one can take the position that it is because of the intrinsic value of arts activity that other ancillary benefits occur. The three levels or tiers proposed by Eisner (1999) are **(a) arts-based outcomes**, **(b) arts-related outcomes**, and **(c) ancillary outcomes of arts education**. Arts-based outcomes refer to the outcomes directly related to the subject matter an arts curriculum was designed to teach, such as learning to read standard musical notation, presenting a soliloquy, or critically responding to works of art (Ogden, 2008).

Arts-related outcomes require creative perception of features in the general environment in ways that respond to pattern, form, and the aesthetic aspects of the observed phenomenon (Ogden, 2008). An example would be to characterize as music the chorus of spring peepers, because of the musical elements and functions contained in their call. The ancillary outcomes pertain to the transfer of skills and learning strategies that may be evidenced in non-arts tasks; for example, one might apply the habits of reflection and questioning, developed through a study of perspective drawing, to solving a problem in geometry. Other ancillary outcomes could include development of a sense of responsibility to the community, commitment to a high level of performance standards, and development of self-esteem (Ogden, 2008). It is this latter type of ancillary outcome that is considered in the following section of the review.

Risk-taking, Social Skills, and the Development of Self-Confidence

There is mounting evidence that experiences in the arts develop self-confidence. Researchers report, for example, that arts learning fosters co-operative, focused behaviour, problem-solving, and the development of fair-minded citizens (Jensen, 2001). Others claim that arts learning develops a sense of connection with others (Davis, 2008; Noddings, 1992). Studies also show a positive relationship between studies in the arts and benefits for at-risk students (Flohr, 2010), including a reduced risk of violent behaviour and significant improvements in self-esteem (Respress & Lutfi, 2006).

Self-Regulation

Self-regulation refers to a set of mental habits that include monitoring, guiding, directing, and evaluating one's own learning (Zimmerman, 2000). A number of studies indicate that self-regulated learners may achieve better academic results than those learners who have yet to develop strong self-regulatory skills (Rogers & Swan, 2004). Self-regulated learning (SRL) is widely recognized as a core feature of metacognition. The extent to which a person recognizes what enhances his or her learning and consciously chooses strategies to learn more effectively marks the degree of self-regulation present in the learning process (Zimmerman, 2000). Reviews of research have shown that SRL skills can be taught at both elementary and secondary levels (Dignath & Buettner, 2008; Dignath, Buettner, & Langfeldt, 2008).

Memory, Motivation, and Attention

In a three-year study of young children aged two and a half through seven years, Posner, Rothbart, Sheese, and Kieras (2008) determined how training in the arts influences other self-regulatory processes through the underlying mechanism of attention. Children in the study were randomly assigned to control and experimental groups and data were collected through questionnaires for teachers and parents, along with observations of the children. The findings resulted in a general framework for describing how arts training influences cognitive processes. Posner et al. found that heightened motivation to perform or take part in an arts activity produced the sustained attention necessary to improve performance.

| Reading 02 |

ART FOR ART'S SAKE? | OECD (2013)

Arts education and skills in thinking and creativity

Everyone associates art with creativity. There are a few studies linking enhanced creativity with theatre and dance education, but the limited number of studies and statistical power of the positive evidence does not allow us to generalise this finding. Research on multi-arts education has not clearly demonstrated a causal impact on student creativity and problem solving.

One possible reason for the weak evidence on this question is the limited way in which creativity has been measured – using “domain-general” tests such as the Torrance Tests of Creativity (in which students must for example come up with original uses for common objects, or title pictures in unusual ways). Another reason for the lack of a strong demonstrated link between arts education and creativity is that anything can be taught so as to stimulate creativity and imagination, and anything can also be taught in a deadening way.

Thus, a science class – indeed, a class in any subject – can teach creativity and imagination if well-taught; and an art class can leave creativity and imagination untouched if poorly taught. It is possible that, even in art, these skills are only developed very deliberately. It is also possible that students who gain expertise in an art form develop creative abilities in that art form but that this new creativity does not spill over into other domains. Studies assessing domain-specific creativity (i.e. creative thinking in music as a function of music instruction) remain to be carried out.

Though we did not find any empirical study that aimed to assess the impact of arts education on critical thinking, such a study is called for in light of the fact that Hetland, Winner, Veenema and Sheridan (2013) showed that visual arts teachers at their best aim to promote reflection and meta-cognition. It seems highly plausible that other forms of arts education do the same if teachers expect students to evaluate their own works and those of their peers and to talk about their working process.

Arts education and social and behavioural skills

Arts education is often viewed by public policy-makers and educators as a means of getting students to enjoy school and motivate them for learning in other academic subjects. Empirical studies show that students enrolled in arts education courses display a more ambitious attitude to academic work as well as higher levels of commitment and motivation. Commitment and motivation are generally measured by higher school attendance, lower dropout rates, and observed or self-reported attitudes such as persistence, being “on task”, interest, etc. However, these studies are correlational and thus do not allow the conclusion that arts education is what motivates students.

Possible non-causal explanations exist: for example, students taking the arts may attend schools that are better all around and thus more motivating; or students who self-select into the arts may be more motivated to begin with. Experimental studies are called for. There is also no more than tentative evidence regarding the impact of arts education in its various forms on other behavioural and social skills, such as self-confidence, self-concept, skills in communication and cooperation, empathy, perspective taking and the ability to regulate one's emotions by expressing rather than suppressing them.

Initial evidence concerned with education in dramatic art appears the most promising, with a few studies revealing that drama classes enhance empathy, perspective taking, and emotion regulation – plausible findings given the nature of such education. Because motivation can have so many different drivers, and is often measured by indicators such as dropout rates or absenteeism that are distant from the arts education exposure, we must be cautious in making causal links from arts education to motivation. We do not suggest that arts education has no causal impact on student motivation. Rather, our research frameworks are too broad as of now to capture this causal impact if it exists.

Moreover, it is difficult to imagine why arts education per se would motivate students more than would other subjects. It seems more likely that students are motivated by what they enjoy, and what they enjoy differs across individuals. To the extent that arts education might be particularly motivating for all students, this effect may come from factors *associated* with arts education.

For example, particularly engaging pedagogies may be more often used in arts classes than in other subjects; infusing the arts might change the school culture and make the culture more inquiry based, which in turn could lead to better motivational outcomes; students might enjoy arts courses more than other courses because they are “low stakes,” or because they do not have right and wrong answers, and this enjoyment might eventually change their relation to schooling and school learning; or finally, students might notice that their peers value the arts, which could then raise their own engagement. All of these assumptions would be consistent with the possibility that arts education leads to heightened student motivation.

One would simply have to argue that arts education is motivating as a function of the complex bundle of factors associated with such education. Researchers will then need to unpack the complex factors and conditions under which arts education has this causal effect so that they can better understand the variability of its outcomes under different circumstances.

Should a causal link between arts education and motivation be ascertained in a given historical and socio-cultural context, decision makers could make use of this information, noting all the while that there are likely numerous factors mediating the relationship between arts education and student motivation. In short, arts education is a complex “treatment” and it is useful to know whether it leads to positive outcomes even if we do not know which of its ingredients, or which mediating factors, are actually causing the outcomes.

| Reading 03 |

THE 'GOOD SCHOOL' DOES NOT ASPHYXIATE CREATIVITY

Elisa Silió | EL PAÍS (2013)

Source: http://sociedad.elpais.com/sociedad/2013/04/05/actualidad/1365175865_448281.html

We tend to see creativity as chic, elitist, and only available to a privileged few. This is how social psychologist Howard Gardner interpreted it in 1999 in *Intelligence Reframed: Multiple Intelligences for the 21st Century*.

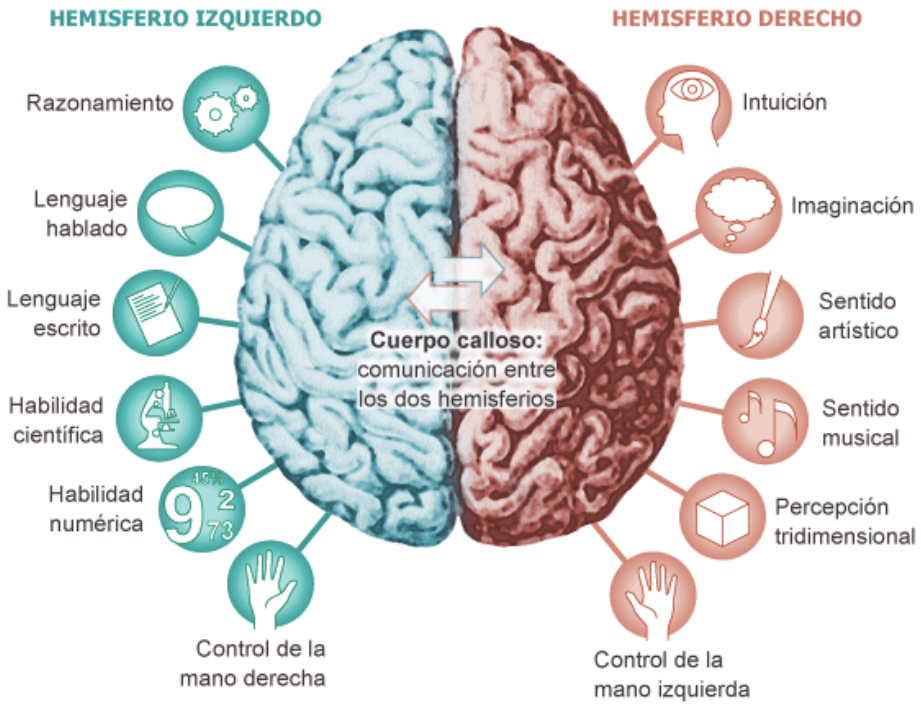
However, the democratic vision of Ken Robinson, who has become a true guru for a group of authors on teaching, has prevailed over the years. As this educator and mass lecturer remarks 'everyone is capable of being successful in some area if the right conditions are met and relevant knowledge and skills have been acquired'.

According to this vision: schools kill this creativity that does not have to be artistic, as we usually imagine, but scientific or social. Robinson states that the teacher is only interested in answering questions linked to the contents of the syllabus, which causes the frustration among those children who like to improvise. This causes them to take fewer risks and to avoid thinking differently for fear of being wrong. They have a more rigid and convergent behaviour. In the opinion of this author, this vision has its origin in a schools conceived during the industrial revolution with the birth of production-line systems. Yet, this kind of scheme fits badly with a society increasingly based on services and knowledge potential.

The Spanish philosopher José Antonio Marina presents another opinion on this subject in his blog based on the Observatory of Educational Innovation project. The correct answer cannot be discredited, as Robinson does. There is no creative solution to the multiplication table, nor can Napoleon be mixed with Harry Potter in a historical tale. Nor can divergent thinking be so praised that convergent thinking is annulled.

ESPECIALIZACIÓN DE LOS HEMISFERIOS CEREBRALES

Aunque en general las funciones cerebrales están más deslocalizadas de lo que se creía, hay unas cuantas funciones que se realizan con más intensidad en una mitad que en otra



Source:

http://sociedad.elpais.com/sociedad/2013/04/05/actualidad/1365175865_448281.html

| Reading 04 |

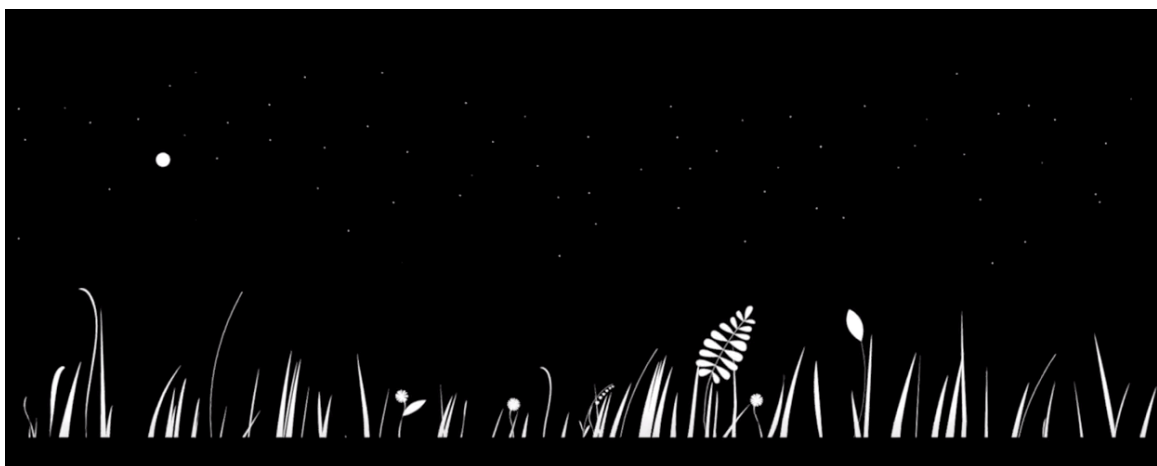
SLOW LOOKING. THE ART AND PRACTICE OF LEARNING THROUGH OBSERVATION

PhD Shari Tishman (2018)

[*slow looking*] simply means taking the time to carefully observe more than meets the eye at first glance...it's a way of gaining knowledge about the world (pag.2).

Specialists in different areas look closely at very different kinds of things. Forensic anthropologists scrutinize skeletons. Mariners observe patterns of winds and waves. Psychologists observe patterns of human behaviour. Educators look closely for signs of student Learning. Through the things they look at may vary, the basic strategies that experts use to make observations are strikingly similar across disciplines (Pag. 8).

Selective attention is a powerful force. We can select what we choose to look at, but doing so, necessarily blinds us to other things. One thing that may alter this system is **SURPRISE**. When something surprising enters our **VISUAL FIELD**, we often have the sensation of “just seeing it”, without having to shift our expectations in order to **DISCERN** it..Sometimes our **GAZE** is so fixed in looking for a certain type of thing that we can be astoundingly blind to things outside our **ATTENTIONAL FOCUS**...The categories we use to focus our attention profoundly shape what we see. They also shape what we think... (Pag.11).



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Look at the day (Picture book) | Le temps d'un déploiement | Emma Giuliani

Virtual Exhibition. Recovered from: <https://www.youtube.com/watch?v=rS51k3iJTn8>

| Reading 05 |

THOUGHTS ON ART EDUCATION

Ocasional Paper 2. The Getty Center for Education in the Arts

Dr. Rudolph Arheim (1989)

What is so valuable about perceptual dynamics as to make it the principal instrument of artistic expression?

Three of its main virtues need to be mentioned here. **FIRST**, the play of forces leads beyond any particular subject matter to what underlies them all. Psysical forces characterize the elements of wind, water and fire. They therefore convey life to the image of nature, to the clouds, the waterfalls, the storm-tossed trees. Psysical forces also animate the bodies of animals and humans perceptual dynamics, however, reaches further; it represents in addition the forces of the mind. And just as the physicist and the chemist come to understand nature by studying the behaviour of physical forces, the psychologist and the artist grasp the workings of the mind by probing its dynamics.

Perceptual dynamics serves a **SECOND** essential purpose. Since forces act the same way in all realms of existence, dynamic performance in one realm can be used to **SYMBOLIZE** that in another. From childhood on, we are accustomed spontaneously to think and speak in **METAPHORS** because the concreteness of events that can be seen serves to illustrate the dynamics of other events that are less directly visible...

A **THIRD** valuable property of perceptual dynamics derives from a psychological phenomenon that may be described as **RESONANCE**. When one looks at the imatge of a rising arch of tower in architecture or at the yielding of a tree bent by the storm, one receives moret han the information conveyed by the imatge. The Dynamics tnsmitted ty the imatge resonate in the nervous system of the reveiver. The body of the viewer reproduces the tensions of swinging and rising and bending so that one onesel matches internally the actions one sees being informed outside. And these actions are not jus physical gymnastics, they are ways of bein alive, ways of being human.

What I am saying in praise of the dynamic expression will be convincing to those who know its virtues from their own experience. But to many people such experience is rare, not because their nature is deprived of it but because a life concentrated on practical tasks and gains has supressed these **SPONTANEOUS RESPONSES**.

They may believe that even without the cultivation of artistic expression an education may be quite complete...But there comes the time when all this seems temporary and one is faced with the revelation that the only sense there is to life is the fullest and purest experience of life itself. To perceive to the fullest what it means to truly love, to care, to understand, to create, to discover, to yearn, or to hope is, by itself, the supreme value of life. Once this become clear, it is equally evident that art is the evocation of life in all its completedness, purity, and intensity. Art, therefore, is one of the most powerful instruments available to us for the fulfillment of life.

| Reading 6 |

LINDA STONE ON MAINTAINING FOCUS IN A MADDENINGLY
DISTRACTIVE WORLD | THE ATLANTIC | James Fallow (2013)

Recovered from: <https://www.theatlantic.com/national/archive/2013/05/linda-stone-on-maintaining-focus-in-a-maddeningly-distractive-world/276201/>

Kids learn empathy in part through eye contact and gaze. If kids are learning empathy through eye contact, and our eye contact is with devices, they will miss out on empathy.

JF: What you're describing sounds like a society-wide autism.

LS: In my opinion, it's more serious than autism. Many autistic kids are profoundly sensitive, and look away [from people] because full stimulation overwhelms them. What we're doing now is modeling a primary relationship with screens, and a lack of eye contact with people. It ultimately can feed the development of a kind of sociopathy and psychopathy...

JF: So people may yet find ways to "disconnect"?

LS: There is an increasingly heated conversation around "disconnecting." I'm not sure this is a helpful conversation. When we discuss disconnecting, it puts the machines at the center of everything. What if, instead, we put humans at the center of the conversation, and talk about with what or whom we want to connect? Talking about what we want to connect with gives us a direction and something positive to do. Talking about disconnecting leaves us feeling shamed and stressed. Instead of going toward something, the language is all about going away from something that we feel we don't adequately control. It's like a dieter constantly saying to him or herself, "I can't eat the cookie. I can't eat the cookie," instead of saying, "That apple looks delicious."

JF: You say that people can create a sense of relaxed presence for themselves. How?

LS: When we learn how to play a sport or an instrument; how to dance or sing; or even how to fly a plane, we learn how to breathe and how to sit or stand in a way that supports a state of relaxed presence. My hunch is that when you're flying, you're aware of everything around you, and yet you're also relaxed. When you're water-skiing, you're paying attention, and if you're too tense, you'll fall. All of these activities help us cultivate our capacity for relaxed presence. Mind and body in the same place at the same time. People have become increasingly drawn to meditation and yoga as a way to cultivate relaxed presence. Any of these activities, from self-directed play to sports and performing arts, to meditation and yoga, can contribute cultivating relaxed presence. In this state of relaxed presence, our minds and bodies are in the same place at the same time and we have a more open relationship with the world around. Another bonus comes with this state of relaxed presence. It's where we rendezvous with luck.

| Reading 07 |

AESTHETIC EXPERIENCE AND THE ART OF PARTICIPATION: PLAYFULNESS, SYMBOLS AND CELEBRATION

Dr Javier Abad Molina

Source: <https://www.oei.es/historico/artistica/articulos01.htm>

Playing is an innate tendency of mankind and represents movement and freedom as the realisation and visualisation of worlds of possibilities. Playing is an elementary function in the life of the human being. The very genesis of culture has had, and has now, playful components as a constant expression of its own existence and the visibility of all (re) invented realities. In any game we play, reason and intelligence are included and order the movements and rhythms. These actions can be repeated as many times as you want, and thus, obtain different achievements.

The viewer also participates, completing the game with an interpretation linked to a playful interior. In addition, according to various authors, play is a higher intellectual process that encourages the development of personal and social skills (both in children and adults) such as creative thinking, coordination, memory, respect, dialogue, freedom, will power, negotiation and consensus. To do this, it is necessary to 'surrender' to the pleasure of the game and leave for a moment our attitudes of vigilance, inhibition, control, etc. We are especially interested in the game as a phenomenon and cultural manifestation that transcends memory and knowledge, beyond its biological function (closer to Schiller's 'reiterative' theory that claims that the game serves for the production of various elements of individual life and culture) and as an inducer of aesthetic experience and the development of creative capacities for education through art.

Therefore, in game events that pay attention to social processes from reflection and participation, the artistic experience can be available to everyone from education because it appears linked to all human processes closely linked to life and to the inseparable experience of the everyday. According to Winnicott, in this our experience of real life: "**PLAY** must have a place and a time", in this way, the game becomes universal. The nature of play serves as a reflection tool for **ARTISTIC CREATIVITY**, as well as a **MEDIATOR** through the **METAPHOR** of intervening and therefore transforming our **REALITY**.

| Reading 08 |

KEY ART ELEMENTS & PRINCIPLES

VISUAL GRAMMAR · SCHEMA | 2020.21

DOT

LINE (TEXTURE)

SHAPE & FORM

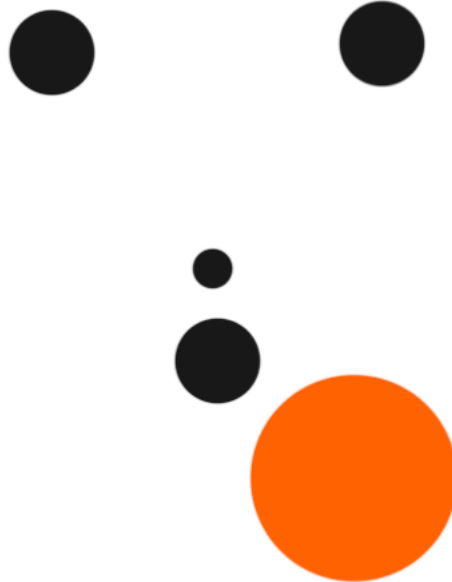
COLOUR

SPACE (COMPOSITION)

Dot & line

DOT

The dot is a key artistic element since it is the minimal visual expression. It is the smallest element in any artwork, as everything begins with just a simple dot in space that transforms into lines – and then drawings.



LINE

A line is a dot that went for a walk.

Paul Klee

A line is built with the connection of two dots and always underlines the compositive directions, movement, and rhythm in an image together with the focal points. Lines are powerful tools in art and design as they guide the viewer's eyes to where the artist wants them to go.

When speaking of lines, we can refer to concepts such as length, width, weight, texture, style, direction, the degree of curve, an all or several terms can be combined.

The basic types of lines are contour lines, continuous lines, parallel or cross-hatching lines, decoration lines, implied lines, and gesture lines.

Implied Lines in Art



[modified] *The unequal marriage*, Vasily Vladimirovich Pukirev, 1862. ([source](#))

A contour line shows the edge and the form (volume) of an object. A line is created when one shape touches another. *Contour lines* are continuous lines that define the outline of a shape. They can exist outside and inside a shape, or a figure, and are often referred to as line art.

Depending on the intention of a gesture and an expression, lines can be: thick, thin, straight, curved, long, short, solid, broken, vertical, horizontal, diagonal, light, dark, soft, sharp, jagged, or smooth.

Lines can also be repeated to make the dark area of a shadow, and they are also used to repeatedly create patterns and show textures (stripes, zig-zags, plaids, radiating and so on).

The **most common functions** of lines in art are: identification, movement, texture.

The **identification** function of a line refers to its most basic function of capturing the

essence of the subject. Meaning, our brain is able to identify a few varying lines put together in a certain way as a human or an object.

The movement function of a line refers to guiding the viewer's eyes in the desired direction, as well as showing the movement of a subject. It's often done through varying line's width, direction, or using implied lines.

The texture function of a line is using different variations of a line to imply textures. For example, smooth texture is created with straight or curved unbroken lines, messy texture can be created by using a different tool, and fur textures are created with a specific pattern.

Effective Ways to Use Lines




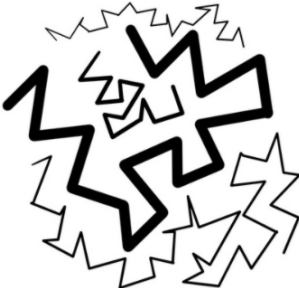

Before putting down a line, think about what your artwork is all about and choose the type and function you need, i.e.:

- In **an energetic work** of art, try using curved lines with varying width and texture.
- When working on **a peaceful work**, try the organization function and figure out big shapes, then use curved waves and minimalism.
- If working on a piece trying to convey **anxiety**, try cross-hatching, zig-zags and diagonal lines.





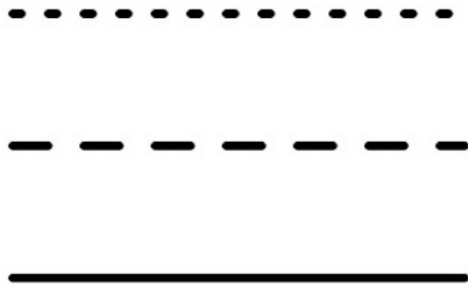
Some contents are from:

<https://yourartpath.com/types-of-line-in-art-meaning>

TYPES OF LINES | Inventory

<p>Vertical lines are straight up and down lines that are moving in space without any slant and are perpendicular to horizontal lines. They suggest height and strength because they extend towards the sky and seem unshakeable.</p>	
<p>Horizontal lines are straight lines parallel to the horizon that move from left to right. They suggest width, distance, calmness, and stability.</p>	
<p>Diagonal lines are straight lines that slant in any direction except horizontal or vertical. When in use, they suggest movement or lack of stability.</p>	
<p>Zigzag lines are a series of diagonal lines joined at ends. They can convey action and excitement, as well as restlessness and anxiety.</p>	
<p>Curved Organic, or natural lines are lines that bend and change direction gradually. They can be simply wavy or spiral. Such lines convey the feelings of comfort and ease, as well as sensual quality as they remind us of the human body.</p>	

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<p>Length in lines can be long (<i>tall, strong, far</i>) or short (<i>small, cute, close</i>).</p>	
<p>Width in lines goes from thin (<i>delicate, slim, lightweight</i>) to thick (<i>strength, weight, power</i>).</p>	
<p>Weight in lines means the continuous change of width. By varying the weight, one can capture energy, movement and even suggest when one object is in front of the other.</p>	
<p>Texture in lines defines how smooth or rough it is. Varying it can simply mean changing your working medium (<i>for example, going from marker to charcoal or changing your digital brush</i>).</p>	
<p>Style of lines refers to continuous, dotted, dashed or implied lines. Continuous or implied lines are great for leading the eye of the viewer in the direction you want them to go. Dashed or dotted lines are great for patterns, energy and calling for attention.</p>	

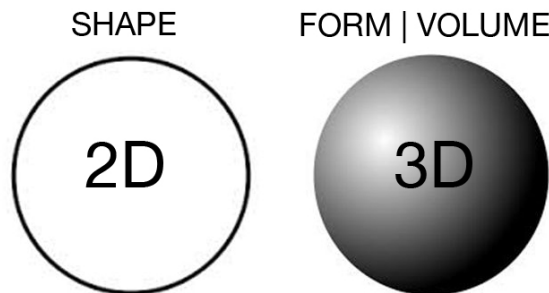
Shape & form

SHAPE

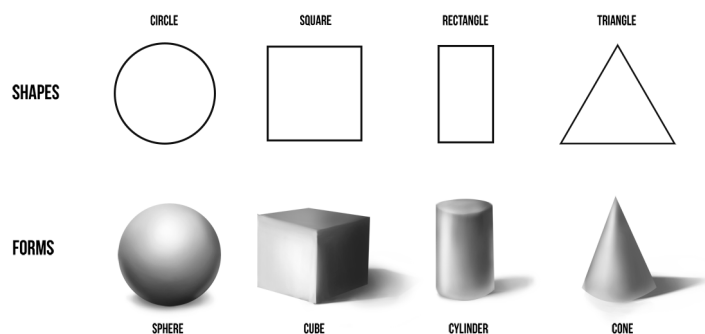
2D has two dimensions (painting/drawing) / OUTLINE, CONTOUR. Planes or surfaces are two-dimensional abstract forms

FORM

3D has three dimensions (sculpture) / VOLUME is a three-dimensional form.



There are many kinds of shapes and forms: circles, spheres, squares, cubes, hexagons, trapezoid, octagon, oval, rectangle, pentagon, triangle, and cones.

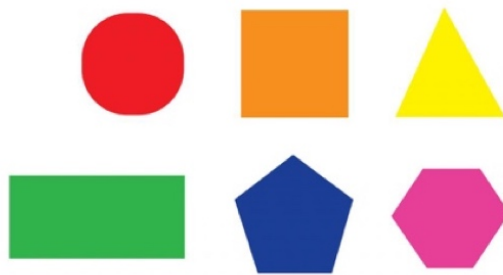


Shapes and forms can be open or closed and vary in size (large or small). They can also be regular or irregular, abstract, or documental (realistic). Abstract shapes are very schematic and simplified (like icons) and have a cultural meaning.

Families of shapes contain other shapes that are alike. Shapes can act sometimes as symbols, and when we compare two shapes or forms we are talking about 'proportion'. Light helps to see the form in volume.

The two main types of shapes are:
GEOMETRIC & ORGANIC.

A | GEOMETRIC: These have regular contours and are easily related to maths since internal and external measurements are mathematically similar in multiple directions. The three main types of geometric shapes are the circle, the polygon (square and triangle being the simplest), and the line. Circles or dots can be interpreted as either geometric or organic.



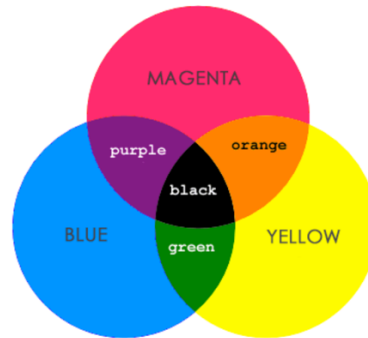
B | ORGANIC: They are shapes or forms with irregular, complex, and highly differentiated contours, as well as soft textured forms that are similar to the forms of nature and humanity: leaves, trees, clouds, flowers. They are also defined as '*free forms*' since they are unpredictable and flexible in appearance.



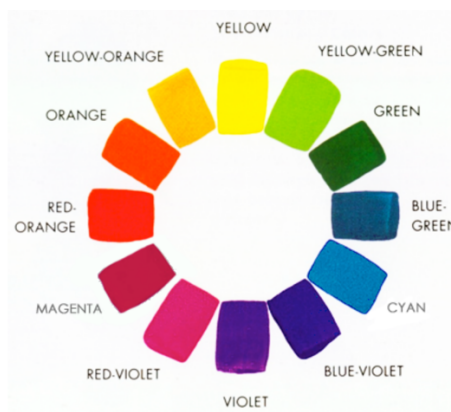
COLOUR

PRIMARY COLOURS: Magenta | Cyan & Yellow.

SECONDARY COLOURS: The result of mixing two primary colours:
purple-green-orange.



TERTIARY COLOURS: The result of mixing a primary and a secondary colour: red-orange, red-violet, yellow-orange, yellow-green, blue-violet, blue-green.



Colours opposite each other on the colour wheel are called **COMPLEMENTARY COLOURS.**

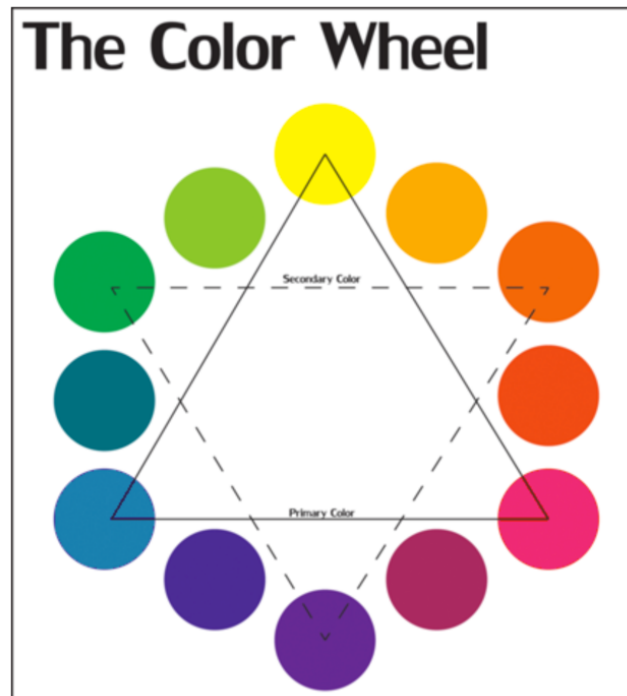
Colours can be BRIGHT or DARK, bright, or dull according to their value (referring to the tonality of an image. Values are shades of grey from black to white):

- If we add WHITE to a colour it becomes brighter.
- If we add BLACK it becomes darker (we call it 'a shade')

NEUTRALS | EARTH COLOURS = blacks, whites, greys and browns.

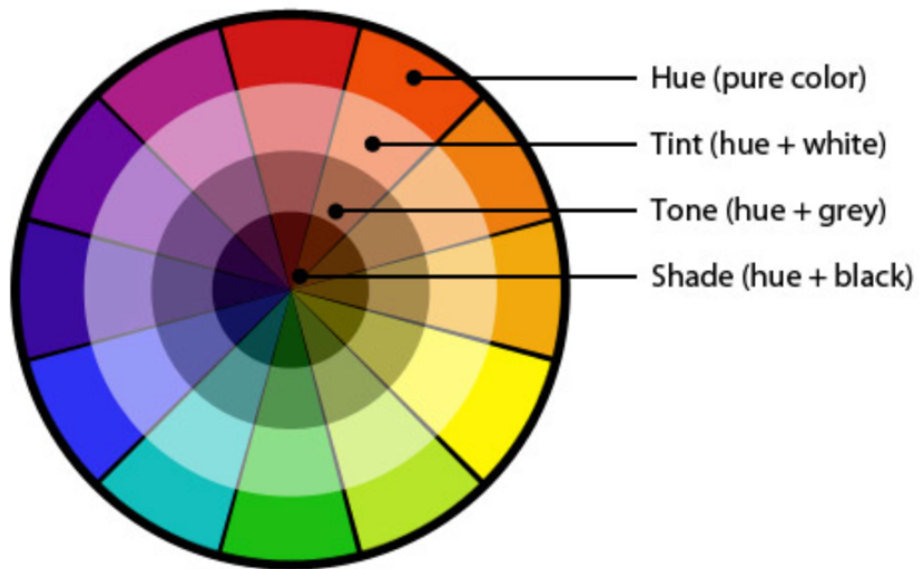
COLOUR CIRCLE | WHEEL

A *colour wheel* or *colour circle* is an abstract illustrative organisation of all the colour hues around a circle. All these combinations show the relationships between primary, secondary, and tertiary colours.



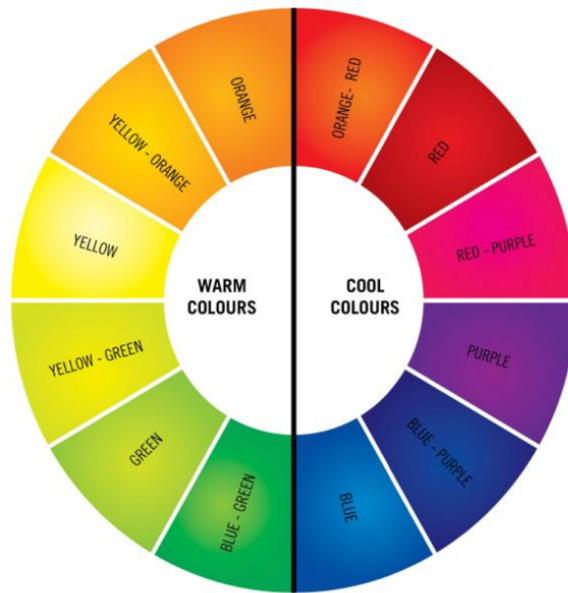
SOLID | LIGHT COLOURS

Colours can be **STRONG** or **WEAK** (intensity refers to the purity of a colour). When we use only a colour and its shades, it is called **MONOCHROME**. Colours may be **OPAQUE/SOLID** or **TRANSPARENT**.

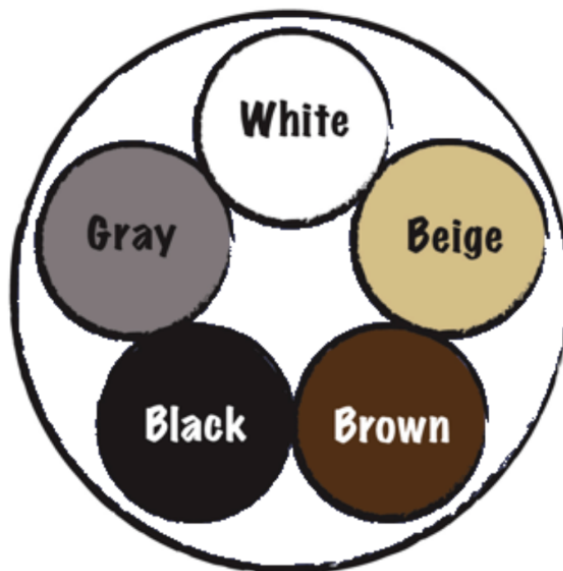


WARM COLOURS | COLD COLOURS

COLOUR FAMILIES (ORANGE, GREEN...) are made up of similar colours. Colours can be WARM or COOL, and may also be SYMBOLIC (white for purity/purple for femininity, and so on).



Colors not on the traditional Color Wheel



Neutral colors are also called 'Earth Tones'

Space & composition

SPACE

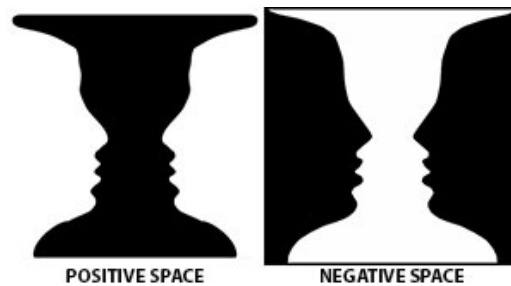
The **organisation of the space** refers to the basic global *sketch* for artwork in painting/drawing, as well as grouping elements on a page.

This is where one defines the **COMPOSITION** of art, i.e., where the **foreground, middle ground, and background** of an image lies, as well as the objects within it.

Space can be a flat, or a three-dimensional /perspective.

The perspective provides an illusion or sense of depth on the paper. When drawing, if an object is far away, the lines will be lighter and thinner than those for an object that is near (darker and thicker).

It can also be positive or negative:



The organisation of the space is where one creates the main visual scheme or structure in an image according to the basic **PRINCIPLES OF DESIGN** following the essence of the laws of the Gestalt theory (i.e.: proximity, similarity, continuity and closure).

- EMPHASIS | DOMINANCE | FOCAL AREA
- BALANCE | SYMMETRY | HARMONY
- UNITY | SIMILARITY | ALIGNMENT
- CONTRAST | VARIETY
- MOVEMENT | RHYTHM
- SCALE | PROPORTION
- PATTERN | REPETITION

| Reading 09 |

A PRIMER OF VISUAL LITERACY

Donis A. Dondis (1973) | Extracts & ideas on the book...

Our best advice for improving your visual communication is to practice looking. Pay attention to the layout of visuals and typography in space. Think about what you're seeing.

Shari Tishman | Slow Looking (2018, p.7)

As it happens in Verbal Grammar, there are key and basic elements and principles that construct a visual composition and they also follow the rules of **Visual Syntax**. When speaking on visual literacy we refer, therefore to the arrangement and order of visual elements that create as a whole a composition, expresses a conceptual idea and evokes a feeling.

According to Donis A. Dondis in her book “A primer of Visual Literacy” (1973), **Visual Communication Rules** include the basic elements of: dot, line, shape, direction, volume, scale, and movement, and by training and the continuous applied experience, students will get to master both fundamental and advanced rules of Art and Design. Few though they may be, they comprise the raw material of all visual information in selective choices and combination. The structure of the visual work is the force that determines which visual elements are present and with what emphasis (Donis, 1973, p. 39).

These basic elements are. “*the basic substance of what we see*” and they are few in number: dot, line, shape, direction, tone, color, texture, dimension, scale and movement. But there is no unique number of elements. It depends on the discipline and authors that we remark the importance and potential of ones or others (Dondis, 1973, p. 3)

We must take into account that *visual elements are manipulated with shifting emphasis by the techniques of visual communication*. The *syntactical guidelines* for Visual literacy, can also be called the **anatomy of a visual language** (Dondis, 1973 p.67) and it is the way we express and receive visual messages on three levels:

- Representationally
- Abstractly / Symbolically
- Structurally

Using the **basic visual components** as a means for knowledge and understanding of either complete categories of visual media or individual works is an excellent method for exploration of their potential and realized success in expression (p.38)

Much of what we know about the interaction and effect of **human perception on visual meaning** is drawn from the research and experimentation in **Gestalt psychology**. But Gestalt thinking has more to offer than just the relationship between psychophysiological phenomena and visual expression. Its theoretical base is the belief that an approach of understanding and analyzing all systems requires **recognizing that the system** (or object, or event, etcetera) **as a whole** is made up of the **interacting parts**, which can be isolated and viewed as completely independent and then reassembled into the whole (p.39).

Any visual event or work is an incomparable example of this thesis since it was originally devised to exist as a well-balanced and inextricably involved **TOTALITY**. You can analyze any visual work from many points of view; one of the most revealing is **to break it down into its constituent elements** to better understand the whole. This process can provide deep insights into the nature of any visual medium as well as that of the individual work and the previsualization and making of a visual statement as well as the interpretation and response to it (p. 39)

How do we see?

The answer to this question lies in a definition of *visual literacy as more than just seeing*, more than just making visual messages. **Visual Literacy implies understanding, the means for seeing and sharing meaning with some level of predictable universality**. To accomplish this requires reaching beyond the innate visual powers of the human organism, reaching beyond the intuitive capabilities programmed into us for making visual decisions on a more or less common basis, and reaching beyond personal preferences and individual taste- Beyond providing a body of shared information and experience, visual literacy holds a promise of an educated understanding of that information and experience...There is little reason to complain about the complexity of visual expression when you realize and value its richness (p.182).

To learn to read and write, you start at the base elemental level by learning an alphabet by rote. This method is reflected by a similar approach to becoming visually literate. Each of the simplest units of visual information, the elements, should be explored and learned from every point of view of their quality and character and expressive potential. The process shouldn't aim at being any faster than learning the ABC's. Because visual information is more complicated and broader in its definitions and associative in its meanings, it should, if anything, take longer to learn. At the end of the long period of involvement and exposure to the visual elements, the results should reflect what it means when we finally learn the **WHOLE ALPHABET**. There should be an intimate familiarity with the elements. We should know the terms "by heart". In other words, the recognition or use of them should be escalated to a higher plateau of knowing that incorporates them into the unconscious as well as conscious mind for almost automatic access (p.183).

It takes time. We must examine our methods with the same rigor we apply to language or mathematics or any other universally shared system that holds meaning...Educators must respond to all those who need to expand their visual literacy capability. They must bring themselves to the point of realization that visual expression is neither appropriate for custodial playtime nor esoteric, mystical, magic. Then there should be a fair chance of introducing a course of study that views all educated people as able to be as visually literate as they are verbally literate (p.184)

| Reading 10 |

WHITE SPACE IS NOT YOUR ENEMY

Golombisky & Hagen (2016)

*Visual culture is a language, and, like any language, visual culture has **rules** that make communication possible. the rules of design are equivalent to **visual culture's grammar**.*

Golombisky & Hagen (2016, p.2)

According to Golombisky & Hagen in their book *White Space is not Your Enemy*: 'Design, like visual culture and English language, is not static. It's alive!' (2016, p.8), and the crucial elements and principles of visual communication are always used creatively to **CAPTURE, CONTROL, CONVEY INFORMATION** and **EVOKE EMOTION** through the control and guidance of the eye's movement across the screen or page.

How to create a primer of art

With a focus on designing graphic communication, Golombisky and Hagen (2016) point out the key *visual basic elements* are *the basic units*. They also discuss the potential of the *design principles*, defined as *the rules of good design and effective communication* and the value of *Gestalt theories* and the laws of proximity, similarity, continuity, and closure.

In any learning environment, this familiarity with the elements, principles, and theories of design *will help students have a vocabulary to talk about what they see in visual culture* as a sort of *formal art training* and to create more effective visual messages in their daily life since they are aware of the organisation and plan of objects and elements in 'the white space' of a paper or canvas.

For these two experts on graphic design, the key idea is to teach students to '*plan*' and '*organise*' *visual data* (building blocks: visuals, symbols, icons, drawings, illustrations, photographs, and typography) *for the purpose of 'communication'* (as when using verbal literacy to make an outline speech or a research report to organise ideas in a logical and effective order).

On white space...

Imagine space as the sandbox that encourages visuals and typography to play well together. Do not think of space as immaterial or invisible, nor is this space a vacuum to be filled. **Space is real**, even when we call it 'white space' or, more properly, 'negative space' (since not all white space is white). Negative space always has weight and structure in graphic design. There is an old saying: 'white space is nice' (Golombisky & Hagen, 2016, p.7).