

eARTinED Handbook Output 3





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eARTinED HANDBOOK

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Projektet genomförs med ekonomiskt stöd från Europeiska kommissionen. För uppgifterna i denna publikation ansvarar endast upphovsmannen. Europeiska kommissionen tar inget ansvar för hur dessa uppgifter kan komma att användas.

Handboken till e-ARTinED erbjuder ett tillförlitligt och användbart verktyg för att uppmuntra yngre barn att lära sig genom konstarterna. Handboken kan användas av grundskolelärare och kulturarbetare och den är utformad på ett sätt som gör att lärare utan någon konstnärlig bakgrund kan använda konstarter i klassrummet. Den är utformad för att göra lärande roligt genom att integrera flera konster i ämnesområdena och för att främja social integration i skolan. Handboken återspeglar projektets teoretiska och praktiska tillvägagångssätt och de erfarenheter som partnererna fått såväl under forskningsfasen som under pilot- och träningsaktiviteterna. Handbokens praktiska del innehåller ett urval bra metoder för att engagera barn i konstnärliga aktiviteter, för att främja social integration och naturkunskap genom att använda konst, musik, dans, IT samt kreativt skrivande och drama. Sektionen som redogör för de goda erfarenheterna ger praktiska exempel på testade aktiviteter. Den kan användas direkt så som aktiviteterna presenteras eller som inspiration för nya tillvägagångssätt. Handboken är fri för användning (tillgänglig som OER) för pedagoger och artister, men även för familjer och barn i hela Europa.

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INTRODUKTION

e-ARTINED är en utveckling av projektet ARTined. Såväl forskningsreferenserna som de resurser som skapades i ARTined har utökats och två nya områden har lagts till: dels social integration och dels utforskande av naturen genom konstarna. Mediekunskap har dessutom lagts till som konstform. Projektet e-ARTined har skapat en utbildning på nätet för lärare och kulturoperatörer.

Båda projekten har utformats som ett direkt svar på behoven hos lärare och elever. e-ARTined erbjuder dels undervisningsverktyg som är centrala för lärandeprocessen och dels hanteras problem som är kopplade till social utslagning t.ex. elever som slutar skolan i förtid. Barn är födda kreativa men de i flesta utbildningssystem minskar mängden estetiska ämnen i läroplanerna, ämnen som vårdar, uppbär och främjar kreativitet. Detta strider direkt mot våra framtida samhällens behov.

Projekten e-ARTined och ARTined utökar området för utbildningsforskning och utbildningspraxis genom de undersökningar som gjorts vad beträffar inläring genom estetiska upplevelser.

I det här sammanhanget ingår de föreställande konstarna (dans, drama, musik), litteratur och poesi, berättande, bildkonst samt ny mediekonst.

Kursen är inte en konstnärlig utbildning som bara handlar om estetiska uttrycksformer, utan är fokuserad på:

- hur man förbättrar lärandet genom estetiken
- hur man överför lärande i och genom konstarna till andra discipliner;
- att upptäcka och skapa förståelse för mänskligt beteende, tänkande, potential och lärande, särskilt genom noggrann observation av konstverk och olika former av deltagande i konstupplevelser,

Syftet är att stödja utveckling, dokumentation, utvärdering och spridning av innovativa läroplaner genom att stärka användningen av högkvalitativ konst inom akademien och estetik som ett kärnvetenskapligt ämne i läroplanerna. Syftet är också att förbättra elevernas akademiska prestationer, inklusive deras kunskaper i att skapa, utföra och reagera på konst.

Estetiska lärprocesser stöder utvecklingen av exakt det slags tänkande som behövs på det nya årtusendets arbetsplatser:

- ett mer komplext tänkande såsom analys, syntes, utvärdering inklusive kritisk bedömning,
- en fantasirik, kreativ, fokuserad medvetenhet om innehåll och kvalitet,
- ett försiktigt riskupptagande och experimenterande,
- ett lagarbete som bygger på problemlösning i samverkan,
- tekniska kompetenser,
- ett flexibelt tänkande och en uppskattning av mångfald samt

- självdisciplin, uthållighet och initiativförmåga.

BAKGRUND

FORSKNING OM ESTETISKA LÄRPROCESSER

Forskningsgenomgången i e-ARTINED omfattar en rad olika ämnen med syftet att hjälpa utbildare och studenter. Den hjälper till att navigera inom det komplexa området *konstarter i undervisningen*. Rapporten innehåller 94 olika delar med information om EU-finansierade projekt, forskningsprojekt, doktorsavhandlingar, webbresurser samt akademisk såväl som icke-akademisk litteratur.

e-ARTINED-arkivet är en uppdaterad och utökad version av det material som utarbetats i det tidigare ARTinED-projektet. Förutom de tidigare ämnesområdena har arkivet utökats med forskningsrapporter om (existerande exempel på) hur konst kan främja social integration och hur elever kan utforska naturen med hjälp av konstverken. Rapporten är en samling av akademisk litteratur, artiklar och pilotprojekt inom de ämnen som beskrivits ovan och de har valts ut dels genom en omfattande undersökning av de erfarenheter av konstintegrering som gjorts och görs i grundskolor i Europa och runt om i världen.



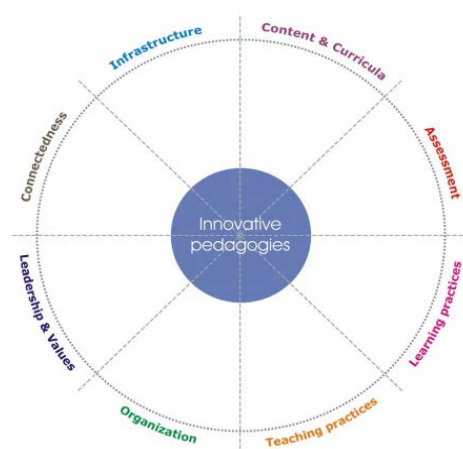
Projektet vill med hjälp av rapporten ge en användbar bakgrund till framtida didaktiska frågeställningar och ARTinED-forskning samt även visa på det utbredda intresset för estetiska läroprocesser. Litteratur och experiment inom detta fält förekommer i allt högre grad både såväl på formell som icke-formell nivå.

<http://www.e-artined.eu/o1-repository.html>

ESTETISKA LÄRPROCESSER UTVECKLAR UNDERVISNINGEN

ARTinED och e-ARTinED är två mycket innovativa projekt som försöker svara på ett antal pedagogiska och metodologiska behov för det framtida klassrummet. De överensstämmer med *Europa 2020-strategin*, som understryker behovet av en grundläggande omvandling av utbildningen, för att ta itu med de nya kompetenser som behövs om Europa vill förbli konkurrenskraftigt. Projekten ARTinED och e-ARTinED är direkt kopplade till de europeiska målen för grundläggande utbildning, såväl vad beträffar problemen med elever som lämnar skolan i förtid som nya efterfrågade färdigheter för lärarutbildningen.

Diagrammet nedan är hämtat från en europeisk studie som beställts av Europeiska unionen, kallad "Upscaling Creative Classrooms in Europe": Kreativa klassrum är innovativa lärmiljöer som kan ses som levande 'ekosystem' (Law, et al., 2011) som består av åtta sammanlänkade nyckeldimensioner. Dessa utvecklas ständigt över tid, huvudsakligen beroende på kontext och den kultur som de hänför sig till.



Den kreativa klassrumsmodellen och dess 8 dimensioner ger en komplett modell för en möjlig framtida form av utbildning, som inkluderar alla elever i en utbildning med kvalitet, från tidig ålder. Den svarar mot elevers och studenter individuella behov. Det kreativa klassrummet stöder också lärare och undervisning genom en anpassad inledande och kontinuerlig lärarutbildning, som hjälper läraren att svara på de eleverna olika behov. Modellen svarar mot behoven i ett tekniskt samhälle, där dynamisk förändring är konstant; studenterna lär sig att vara kreativa och autonoma.

Källa: Europeiska kommissionen, Gemensamma forskningsinstitutet för framtida tekniska studier, publicerade en studie om: Uppskalning av kreativa klassrum i Europa (SCALE CCR) Study <http://ipts.jrc.ec.europa.eu/publications/pub.cfm?id=5181>

Projektet e-ARTINED är, som visas nedan, kopplat till flera av dessa 8 dimensioner av lärande och undervisningspraxis. Eleverna uppmuntras att utveckla såväl sin kreativitet

som sin identitet genom att.

LÄRA ÄMNESÖVERSKRIDANDE

e-ARTINED innehåller en mängd olika undervisnings- och läromedel som uppmuntrar till "horisontell koppling" i olika ämnen och låter eleverna bygga flera perspektiv för analys och förståelse.

LÄRA GENOM ATT UNDERSÖKA

e-ARTined gör att eleverna kan utforska idéer för att förbättra sitt kritiska tänkande och sin förmåga att koppla ihop till synes orelaterade begrepp.

LÄRA GENOM ATT SKAPA

e-ARTINED är fokuserat på att aktivt uppmuntra eleverna att själva producera och skapa inom olika skolämnen. Detta göder den kreativa fantasin, innovationsförmågan och det självständiga lärandet.

LÄRA GENOM ATT LEKA

e-ARTined för in lekfullheten i läroplanen för att få med eleverna till inlärningsprocessen.

ANVÄNDA MENINGSFULLA AKTIVITETER

e-ARTined är mycket fokuserat på att fullborda verkliga mål och aktiviteter i ett autentiskt sammanhang med hjälp av estetiska lärprocesser i olika skolämnen.



ESTETISKA LÄRPROCESSER – VAD ÄR DET?

Social och kulturell inkludering:

Använd i ett samhälle eller i skolmiljön kan konsten vara en källa till styrka och social sammanhållning, den kan stödja kreativiteten i multikulturella miljöer och den kan vara inspirationskälla för lärare. Konsten kan göra lärandet roligt och öka koncentrationen samt förbättra kommunikation och samarbete.

Vad Du kan göra:

Konstupplevelser kan innebära pararbete, arbete i smågrupper, individuellt arbete och/eller arbete i helklass. Genom att spela rytminstrument eller måla en väggmålning tillsammans kan barn lära sig av varandra och uppleva glädjen i samhörighet. Om eleverna enskilt ritar sina familjer och sen i helklass delar bilderna med klasskamraterna ökar förståelsen för mångfalden i en klass. Lekar ger eleverna möjlighet att konstruera ny mening och kunskap baserad på välbekanta objekt inom meningsfulla sammanhang.

Kritiskt tänkande:

Ett tungt vägande skäl för en konstbaserad undervisning är att konsten engagerar eleverna i kreativ problemlösning och användning av ny teknik, som förbereder dem för att en värld som förändras på ofattbara sätt (Pink, 2006). Framgång handlar mer om att ha empati, ta risker och tänka innovativt än att ha höga testresultat.

Konstupplevelser ökar exakt det slags tänkande som behövs på det nya årtusendets arbetsplats. Konsten är djupt kognitiv. Ingen konst skapas eller förstås utan tänkande på en hög nivå; genom noggrann observation, mönsteruppfattning, nya perspektiv, kvalitativa bedömningar, visualisering och användning av metaforer och symboler (Eisner, 2002). Konsten tvingar oss att ta olika åsikter i beaktande tillsammans med artister, skådespelare, musiker och poeter. Deras provocerande natur får oss att reagera. För att skapa mening måste vi använda ett komplext tänkande. Elever behöver lära sig att använda kritiskt tänkande för att döma sitt eget arbete och andras. Därmed lär de sig att åsikterna är viktiga, men att de måste stödjas med bevis. Komplext tänkande är ett viktigt mål för utbildning, men det är svårt att undervisa i just det.

Vad Du kan göra:

Konstarterna utgör ett rikt sammanhang för kognitiv utveckling eftersom den frodas i ändrade synvinklar och mentala experiment. Misstag ses inte som misslyckanden; barn känner sig trygga med färg eller lera, sånger och dans för att tänka igenom problem. Eleverna älskar detaljer och mönster som förekommer i intressanta kontexter och som ger ledtrådar till meningsskapande.



Konstarterna och naturen:

I vissa länder, t.ex. Finland, USA och Storbritannien har man pedagogiska erfarenheter som är relevanta när det gäller att utforska naturen genom konst. I Sverige, men även i Finland och USA, finns en hel del erfarenhet av pedagogiskt miljöarbete. Mantere är en finsk konstpedagog som har skapat termen "arts-based environmental education" (AEE), en form av lärande för miljöförståelse och ansvar genom att använda konstnärliga metoder. Jumbo Book of Outdoor Art är ett annat exempel som kan användas av lärare för att motivera barn att komma ut och upptäcka nya vägar för att förbättra sitt personliga konstnärliga uttryck. Hilary inwoodbloggen är en blogg som utforskar relationen mellan konst och miljöfrågor.

Vad Du kan göra:

Skapa några aktiviteter för att hjälpa eleverna att få kunskap om sin lokala miljö, utveckla mångkulturella former och kulturkunskaper genom att observera naturen och använda naturliga element. Uppmuntra miljöansvar och uppmuntra elevernas personliga inställning till globala miljöfrågor. Förklara de vetenskapliga aspekterna av miljöfrågor. Håll vetenskaplig kommunikation enkel och använd dans, drama och musik för att barnen ska förstå och tillägna sig dem.



Konstarterna och IT:

Mediekunskapens roll i utbildningen är att

- göra det möjligt för studenter att förstå, analysera och delta aktivt i den moderna mediekulturen,
- utveckla färdigheter för att arbeta i en mängd former och stilar,
- konsumera, producera, reflektera över och utvärdera nya mediekonstverk samt att
- utveckla estetiska förståelse.

Mediekonst utnyttjar ny medieteknik, inklusive digital konst, datorgrafik, datoranimering, virtuell konst, internetkonst, interaktiv konst, videospel, datorrobotik, 3D-utskrift, cyborgkonst och konst som bioteknik ("New Media Arts", 2016). Lärande i mediekunskap innefattar digital teknik och många olika konstformer.

Vad Du kan göra:

Att lära sig i nya medier utvecklar konceptuell kunskap (hur medieverk byggs) och färdigheter om hur nya media kan användas för att kommunicera och berätta historier. Som konsument analyserar studenten media, deltar i den nya mediekulturen och lär sig att respektera etiska regler (upphovsrättsfrågor, creative commons m.m.).

Genom att engagera sig i mediekunskap förvärvar eleverna teknik och konstnärligt uttryck och blir mer öppna för att kommunicera idéer.



Dans:

Vad Du kan göra:

Du kan börja med att titta på läroplanens mål. Vad ska eleverna lära sig? Hur kan vi göra det genom att dansa? Titta på litteraturen i ämnet och omvandla litteraturen till handling. Under en litteraturlektion t.ex. talar du om en författare och läser texter från författarens bok. Eleverna kan sen skapa rörelser som uttrycker orden i texten för att skapa en textbaserad dans.

Skapa en dans

Introducera ett ämne och låt eleverna skapa egna danser. Introducera ämnet och fråga eleverna frågor som: Kan vi dansa det ordet, det ämnet? Hur kan vi symbolisera det ämnet med våra kroppar? Låt eleverna vara en del av processen och låt deras fantasi vara fri. Du kan behöva guida dem genom olika rörelser och dansövningar så att de kan skapa sin egen dans; dansa ämnet fritt, dansa motivet i slowmotion, dansa det väldigt snabbt och dansa ämnet på en annan nivå, hög, mellan eller låg. För att skapa en liten dansrutin kombinerar du de olika rörelserna. Ämnet dansat på normalt sätt, i slow motion, mycket snabbt och på någon annan nivå. Detta kan göras individuellt eller i små grupper.



Skapande skrivande:

Poesi och prosa i kreativt skrivande ökar barnens kommunikation, kognitiva färdigheter och kärlek till lärande. Poesi är en stor källa till glädje. Poetiska texter är mycket användbara för små barn. De kan hjälpa dem att bilda och visualisera den information som ska läras in och inläringen ökar i på ett lekfullt sätt. Det är lättare för ett barn att lära sig en dikt än en prosatext och efter att ha reciterat en dikt blir det också lättare att sen läsa den och skriva eller memorera den.

Vad Du kan göra:

Du kan skapa en gemensam skriftupplevelse där du fungerar som sekreterare medan eleverna hittar på innehållet. Så kan klassen skapa dikter eller historier som sen kan delas med familjerna eller andra klasser. Försök skapa kreativa projekt som låter eleverna arbeta tillsammans och utveckla

kamratskap. När alla har chans att ge sitt bidrag eller ge konstruktiv feedback så de ser att deras idéer värderas kan de bättre förstå vad det innebär att vara en del av samhället.



Konst

Visuell konst är särskilt relevant inom utbildningsfält som språkinläring (modersmål och andra/tredje språk), matematik, vetenskap, historia, geografi och fysik. Visuell konst är ett kraftfullt verktyg för att utveckla de så kallade "*Future Work Skills 2020*" (Phoenix Institute for the Future 2014) hos unga elever; som meningsskapande, nytänkande, flexibelt tänkande, social intelligens, tvärvetenskaplighet, tvärkulturell kompetens, kognitiv belastningshantering, beräkningstänkande och virtuellt (men inte bara) samarbete.

Visuell konst bidrar till att alla barns röster och gester hörs och ses i klassrummet, oavsett deras kulturella, nationella eller andra speciella bakgrunder och behov. Visuell konst gör också att kamrater, lärare och andra vuxna kan se och uppskatta det barnen har lärt sig och kan.

Vad Du kan göra:

Olika material kan användas för att skapa bilder och annan visuell konst; eleverna bygger självförtroende genom att ha kul och vara kreativa. Visuella konster är roliga och användbara i de flesta av läroplanens ämnen, eftersom läraren kan använda så många olika tekniker, såsom färg, modellering, pappersvikning, enkel mask, collage etc. Det blir aldrig tråkigt och ge eleverna ges möjlighet att utforska flera inlärningsstilar.



Musik

Musik i klassrummet erbjuder många fördelar, från att framkalla en samverkande och kreativ atmosfär till självmotivation. Barn vill och behöver skapa, utforska och imitera ljud. De njuter av aktiviteter som innebär att improvisera och organisera ljud i sånger och musik och att lära sig något ämne genom musik.

Lärare kan använda musik i klassrummet genom att ledas av sin egen passion och intresse för musik.

Lärare behöver inte ha en musikutbildning för att använda musik i undervisningen. Att lyssna på musik och att stödja eleverna när de skapar sina egna sånger är en bra början.

Used in a community or in the school environment art can be a source of strength and social cohesion, can underpin creative multicultural environments, and be a source of inspiration for teachers. The “arts” can fit into areas such as making learning fun, increased concentration, Better communication and cooperation.

Starting point:

You can incorporate art experiences that involve pairing or being a part of a small group such as playing rhythm instruments or painting a mural. These activities provide opportunities for children to feel good about learning from one another and to experience the pleasure of togetherness.

Another example can be to encourage children to draw their families and share the pictures with classmates to nurture further understanding of the diversity within their class setting. Play becomes a way for students to construct new meaning and knowledge based on familiar objects within meaningful contexts.



PRACTICAL IDEAS AND EXAMPLES FOR USING THE ARTS IN EDUCATION

These three selected practices are based on the children's experience and teachers' during the piloting activities of the ARTinED and e-ARTinED in different European countries.

The selected cases describe the process undertaken to arrive at good results and enhance the understanding of the Methodology created by the partner institution engaged in this project.. A section is dedicated to practices elaborated and tested by the teachers who have participated to the eARTinED on-line training course.

Three Good Examples from Sweden
using
Art in Nature
considering
Social Inclusion
as well as
Critical Thinking

Three successful practices from Viksjöfors school in Sweden, from the work with the e-ARTinED themes: Nature through the Arts, to *Experience Nature* as well as to *Protect Nature*
Author: Lotten Andersson- VIKSJÖFORSBALETTEN

THE SWEDISH OUTDOOR ACCESS RIGHTS AND THE CONVENTION OF CHILDREN'S RIGHTS

Allemansrätten & Allebarnsrätten

School Practice - Our Three Best Examples

The Swedish Outdoor Access Rights combined with the Convention of Children's Rights fit perfectly well, as can be seen in the following examples, with the Swedish Curriculum and with the two e-ARTinED themes:

*Social Inclusion and Nature through the Arts;
To Experience Nature as well as to Protect Nature.*

1:1 The Right of Public Access & Children's Rights

CURRICULAR SUBJECTS: Science/Social

Science/Art/Music ART FORM: Drama, Art and Music

WEBSITE LINK: <https://Artinedviksjofors.Webbstjarnan.Nu/Kultur/The-Swedish-Curriculum/Thematic-Studies-Temaarbeten/The-Right-Of-Public-Access-Childrens-Rights-April-2016/>, (ENG)

TEACHER'S GUIDES

- 4. The Right of Public Access - All humans' rights, English.pdf, (ENG)
- 4. Alla Barns Rätt temadag-Svenska (1).pdf, (SW)

MOVIES FROM OUR WORK WITH CHILDREN'S RIGHTS AND THE OUTDOOR ACCESS RIGHTS:

- Introduction <https://youtu.be/EUqa6sXbTho>, (ENG)
- The Right of Outdoor Access, Theoretic Work <https://youtu.be/1vyRwa15uAw>, (ENG), (SW)
- Waste sorting and Cleaning School Yard https://youtu.be/Hbvog_vg9qA, (ENG), (SW)
- The Art and Children's Rights <https://youtu.be/2-2vnWoc5Nk>, (ENG), (SW)



:2 Waste Sorting and Recycling

CURRICULAR SUBJECTS: Science/Social

Science/English/Art ART FORM: Drama, Art and Music

WEBSITE LINK: <https://artinedviksjofors.webbstjarnan.nu/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/recycling-nov-dec-2015/> (ENG) (SW)

TEACHER'S GUIDES:

- 2. Waste Sorting Thematic Studies, English.pdf, (ENG)
- 2. Källsortering, svenska.pdf, (SW)

FILMS FROM DRAMA AND SONGTRAINING IN THE WASTE SORTING PROJECT¹:

- [Cuts from the musical](#), (SW)
- [Tugga sopor. Training](#), (SW)
- [Panta mera. Training](#), (SW)
- [Batteriholken. Training](#), (SW)
- [Tänk om! Training](#), (SW)

THE WORK INCLUDES

Social Inclusion
Critical Thinking
Art in Nature
Experience Nature
Protect Nature



1:3 Sustainability and Recycled Art in Nature

CURRICULAR SUBJECTS: Science/Social Sc./English/Art/Music

ART FORM: Drama, Art and Music

WEBSITE LINK: <https://artinedviksjofors.webbstjarnan.nu/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/recycled-art-in-nature-april-2016/>

TEACHERS GUIDES

- 3. Sustainability Recycled Art in Nature, English.pdf, (ENG)
- 3. Hållbarhet - Återvinningskonst, svenska.pdf, (SW)
- 3. Paint and create using natural materials, English.pdf, (ENG)

THE WORK INCLUDES

Social Inclusion
Critical Thinking
Art in Nature
Experience
Nature Protect
Nature



2. Stone Age

CURRICULAR SUBJECTS: Science/Social Science/History/Art

ART FORM: Ceramics

WEBSITE LINK:

<https://artinedviksjofores.webbstjarnan.nu/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/stone-age-january-february-2016/>

TEACHER'S GUIDE: 1.[History.pdf](#) (ENG)

FILM FROM THE STONE AGE PROJECT: 24 HOUR STONE AGE <https://youtu.be/pOh2pnL2e4A>

THE WORK INCLUDES

Social Inclusion
Critical Thinking
Art in Nature
Experience
Nature Protect
Nature



SEE ALL TEXTS AND SONGS IN ENGLISH IN APPENDIX 2 AND 3

Example from Appendix 1:

Mini Musical about our environmental waste separation

Litter-Lisa is lethargically sitting in the middle, eating, throwing litter and mumbling amongst herself. Suddenly she hears a "Kollikock" scream that throws her off tree stump. She quickly tries to gather her belongings and run rapidly away, but doesn't make it in time before Mulle arrives at the scene and takes notice of all the garbage lingering all around Litter-Lisa.

Mulle: WHHAATT is all of this?

Litter-Lisa shrugs and looks completely innocent

Mulle: Do you really know NOTHING about what you're doing?

Litter-Lisa: I have absolutely no idea what you're implying. *(appears a bit sly/tricky)*

Example from Appendix 2

Compost worms complaining

Chewing Garbage Melody: Hooked on a
Feeling Chew, chew, chew garbage Chew,
chew, chew garbage Etc.

Chewing Garbage	Tugga sopor
Chew, chew, chew garbage Chew, chew, chew garbage Etc.	Tugga ,tugga,tugga sopor Tugga ,tugga,tugga sopor Osv.
We compost worms	Vi kompostens maskar Har ett slitsamt jobb Kåkar gammalt avfall Aldrig maskar vi
Have a back-breaking job Consume old waste	Vi krälar runt
-----	Och äter allt vi kan
We crawl around And eat all we can Living healthy is not easy, indeed AAAAAA	Att leva sunt är inte lätt minsann AAAAAA....
Here in the compost	Här i komposten Är husmannakosten Ganska måttligt fräsch Varje gång man blir mätt Mera maaat hålls ner Varje dag en ny rätt
Is some homemade food Quite moderately fresh	Genom luuckan –slängs hit ner Bränd mat får vi ofta Mjölken deen är sur
Every time one becomes full More food is poured down	Det mesta smakar kofta luktar möögel-kultur Tänk att nån gång Få saftig oxfilè File`mignon Eller fläskkarrè AAAAAA...
Every day a new meal	Här i komposten Är husmannakosten Ganska måttligt fräsch Här i kompoosten!!!!
Through the opening , thrown down here Burnt food, we often get	
The milk is sour indeed	
Most tastes like cardigan and smells like mold Imagine that someday	
Get a juicy beef tenderloin File`mignon or pork loin AAAAAA ...	
Here in the compost is some homemade food Quite moderately fresh Here in the compost	



e-ARTinED GOOD PRACTICE Appendix n° 1

THE SWEDISH CODE OF CONDUCT (three parts)

Waste Sorting and Recycling

The *Swedish Outdoor Access Rights* combined with the Convention of Children's Rights fit perfectly well, as can be seen in our three connected best examples, with the Swedish Curriculum and with the two e-ARTinED themes: *Social Inclusion* **and** *Nature through the Arts*; to Experience Nature as well as to Protect Nature.

Project Partner	Viksjöforsbaletten, Sweden
School involved in piloting	Viksjöfors School
Venue(s)	School
Date/s and time	December 2015
Art form	Drama, Art and Music
Names of the teachers and the artists involved in piloting	Anki Waltersson, Elisabeth Guthu, Gunnel Nilsson, Wictoria Kastemyr, Sofie Widarsson, Niclas Wahlén, Yohannes Zera and Josefin Torp.
Students' age	6-13
Number of students	60
Duration of the piloting	18 hours total (15 hours invested on drama/theatre) out of a piloting period of 14 months.
Teaching Aids	<ul style="list-style-type: none"> • Computer with internet • Society-orientated subject book (grades 1-3) (SO boken Boken om SO 1-3) written by Annica Hedin and Elisabeth Ivansson • <i>Sälles skräpbok: workbook for students</i> can be found in the link provided: https://www.youtube.com/watch?v=IEplyIHIm0I • Garbage: in order to sort and craft with. • Drama teacher • Music teacher

The school: Viksjöfors School

Previous similar experiences: The ARTinED project.

Prerequisite Student Knowledge: None

Procedure:

- 1) Try assorting diverse varieties of garbage (plastic, metal, glass, batteries, newspapers, paper packages, recyclable bottles) in separate garbage bags to grasp an understand on how much the students know about how to correctly sort and distinguish different waste products.
- 2) Watch film and discuss different materials:
 - a) Introduction: Watch "[Sortera avfall med Söpan](https://www.youtube.com/watch?v=gpvGIItMAPv0)"¹
 - b) Begin working with how we can correctly and efficiently sort garbage. Watch film on [plastic](http://www.sopor.nu/) as well as film on [chemistry](https://urskola.se/Produkter/160049-Kemi-nasta-Plast).²
 - c) Newspaper film
 - d) Paper-packaging film
 - e) Film on metal
 - f) Film on glass
 - g) Recyclable bottles, film 1, film 2 and film 3
 - h) Film on batteries and learning materials on battery recycling
- 3) Arts and crafts using material usually recycled otherwise
 - Milk cap = magnets
 - Can/Jar + wallpaper = Pen holder
 - Decorate glass jars = Hyacinth glass
 - Plastic strips from postal packages = wristband
- 4) **With help from the drama teacher all students ranging from grades 1-6 played a role in a production based on recycling and garbage. The scripts can be found in [Appendix 1](#). We made theaterprops for the school production together.**
 - a) The five songs that are included in the production can be found in [Appendix 2](#).
 - b) Links to the songs can be found below:
 - Smaklösa sopor ([Tasteless garbage](#)) and our traing video: [Tuqqa sopor](#). (1:42 min.)³
 - Pantamera låten ([Recycle more](#)) and our traing video: [Panta mera](#). (0:46 min.)⁴
 - Batterilåten ([Battery song](#)) and our training video: [Batteriholken](#). (1:10 min.)⁵
 - Tänk om ([What if](#)) and our training video: [Tänk om!](#) (1:39 min.)⁶
- 5) Click [the link to see the whole drama production](#)⁷

Outcomes:

Through this practice all students

- Comprehend the concept of waste sorting and
- Understand the importance of it as well as

¹ Introduction: Watch "Sortera avfall med Söpan" <https://www.youtube.com/watch?v=gpvGIItMAPv0>

² Watch film on plastic <http://www.sopor.nu/> as well as film on chemistry <https://urskola.se/Produkter/160049-Kemi-nasta-Plast> This film demonstrates precisely what plastic is.

³ Tasteless garbage <https://www.youtube.com/watch?v=aoA9zJaoMwE>
Our version <https://youtu.be/q7d0ciwk0tY>

⁴ Recycle more: <http://pantamera.nu/pressmedia/kampanjer/>
Our version: <https://youtu.be/pTEJSkxfCJ4>

⁵ Battery song: <https://www.youtube.com/watch?v=IEpIyIHIm0I>
Our version: <http://youtu.be/Bi1v1GIEFhE>

⁶ What if!: <https://www.youtube.com/watch?v=TfJ6zYVMIEE>
Our version: <http://youtu.be/0ChHcDMzDq8>

⁷ Cuts from the musical: <http://youtu.be/AtyuDCf9MmY>

- Grasp an understanding on how one recycles and separates waste in order to
- Correctly take care of the environment to the best of their ability.

Observations

Notes based on [interviews with the students](#)⁸ after [tidying the school yard](#)⁹ later, in spring

- [Reflections from the students](#):
- Reflections from the teachers: **Mission fulfilled!**

Findings and conclusion

Waste Sorting and Recycling is the first out of three connected education projects i Viksjöfors school on *the Swedish Code of Conduct*.¹⁰

We have chosen *the Swedish Code of Conduct* and it's subproject *Waste Sorting and Recycling* as one of our Best Practices. If you look at *the procedures*, *the outcomes* and *the observations* above you can see why!

Visit this [link to the community of practices](#)¹¹ to see piloting videos, photos, teacher's guides and other resources!



e-ARTinED GOOD PRACTICE Appendix n° 2

⁸ This discussion comes a bit in the film [Evaluation](#), Allemansrätten, hela temadagen (2:47 min.) at 0:19 to 1:05

⁹ [Waste Sorting in Viksjöfors school](#) (3:45 min.)

¹⁰ *the Outdoor Access Rights* in combination with *the Convention of Children's Rights*

¹¹ Link to the community: <https://artinedviksjofors.webbstjarnan.nu/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/recycling-nov-dec-2015/>

THE SWEDISH CODE OF CONDUCT (three parts)

2. The Outdoor Access Rights and the Convention of Children's Rights

The *Swedish Outdoor Access Rights* in combination with *the Convention of Children's Rights* fit perfectly well, as can be seen in our three connected best examples, with the Swedish Curriculum as well as with the two e-ARTinED themes: **Social Inclusion and Nature through the Arts**.

Project Partner	Viksjöforsbaletten, Sweden
School involved in piloting	Viksjöfors School
Venue(s)	School and School yard
Date/s and time	April 2017: 1 school day, 5 hours
Art form	Drama, Art and Music
Names of the teachers and the artists involved in piloting	Anki Waltersson, Elisabeth Guthu, Wictoria Kastemyr, Sofie Widarsson, Helena Ehrstrand, Emil Skoogh, Niclas Wahlén, Yohannes Zera and Josefin Torp.
Students' age	6-13
Number of students	60
Duration of the piloting	1 school day, 5 hours (out of 14 months of piloting)
Teaching Aids	<ul style="list-style-type: none"> o Memory game about The Right of Public Access o Film about the Children's Convention o Material to make the friendship stones (old newspapers, water, paint and brushes) o Garbage to sort out in the schoolyard and magic glasses. o Professional musician

The school: Viksjöfors School

Previous similar experiences: The ARTinED

Prerequisite Student Knowledge: They learned about waste sorting when setting up the [Recycling Musical](#) three month before.¹²

Procedure:

The Theme Day about the "Right of Public Access and all Humans Rights" started with an [Introduction speech](#).¹³

The pupils were divided in 6 groups with 10-15 in each and with pupils from different grades. The pupils visited 7 different stations about the theme. They stayed for 30 minutes at each station.

¹² Link to musical: <http://artinedviksjofors.se/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/recycling-nov-dec-2015/>

¹³ Introduction speech: <https://youtu.be/DfrKOHEkjFA>

1. [Right of public access.](#)¹⁴

The pupils played a memory game about *the Right of Public Access* and then discussed the meaning and the function of it.

2. [Friendship stones of papier maché – recycling](#)¹⁵

The pupils made stones of papier maché. The stones were supposed to be symbols of friendship and were called friendship stones.

3. [Child Convention](#)¹⁶

The pupils watched an interactive book about the Children's Convention called *All Children's Rights* made by Pernilla Stalfelt.

Together the students then discussed the content and compared it with the environment pupils live in and how children live in other parts of the world. [The classroom discussion.](#)¹⁷

4. [Justice - Injustice](#)¹⁸

The students were divided into two groups. One group got scissors, but the other group got no tools at all. They were all given the task to make certain shapes from a paper.

The discussion about justice appeared quite quickly due to the distribution of the scissors. This led to an opportunity for the teacher and the pupils to debate and think about what justice really is. An important aspect in this task was to get the students to understand that things can be done in different ways, but also about communicating and sharing.

5. [Music – a language](#)¹⁹

The pupils got the opportunity to meet a professional musician who plays contrabass. The musician told the pupils about the instrument, how it works and appears.

The musician and the pupils talked about how music is a language of its own, which can express different things.

The pupils learned part of a song that doesn't include normal words, it is just rhythm. The song is made by Luis Moholo and is called "*You ain't gonna know me 'cos you think you know me*".

The pupils chose different rhythm instruments; they played and sang together with the musician and the contrabass.

6. [Waste sorting and recycling](#)²⁰

The pupils got a short information about waste sorting and how important that is for the society. The pupils searched for and collected garbage in the schoolyard and sorted it in the right place. The pupils could choose if they wanted to use the magic glasses. Those glasses can motivate young pupils and make it fun to search for garbage.

7. [An Outdoor Fantasy](#)³

The student practiced the Outdoor Access Rights and where supposed to pick material from the forest and create new things from the material. They could only pick what you are allowed to pick.

8. [Evaluation](#)¹⁰

There was an evaluation at the end of the day at all last station.

¹⁴ Memory game about the Swedish Outdoor Access Rights: <https://youtu.be/1vyRwal5uAw>

¹⁵ See pictures here: <https://artinedviksjofors.webbstjarnan.nu/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/the-right-of-public-access-childrens-rights-april-2016/#jp-carousel-9762>

¹⁶ The Convention of Children's Rights, an iPad app: <https://youtu.be/IDWelFPqqvc>

¹⁷ A classroom discussion after seeing the above app: <https://youtu.be/m7k0lVmoWCM>

¹⁸ Different Conditions: <https://youtu.be/Iinq6qK0ea0>

¹⁹ Music – language for everyone: <https://youtu.be/EZKLz8ZonIo>

²⁰ Waste sorting: https://youtu.be/Hbvoq_vg9gA

Six weeks later the children made a dance performance with their views on Human Rights.

[Dance.](#)²¹

Outcomes:

Through this practice, the students got

1. Knowledge and understanding of all human's equal value.
2. Knowledge and understanding of the valuable Swedish Right of Public Access
3. Knowledge about waste sorting and recycling.
4. Experience in different ways to communicate.

Observations:

Notes based on interviews with students and teachers:

Reflections from the students: [Evaluation video.](#)²²

Reflections from the teachers:

All in all the theme day was successful:

- *The students were in mixed age groups so the fellowship between the pupils was strengthened.*
- *The school is a multicultural school and we had many newly arrived pupils at this time.*
- *This day was a great opportunity to tell and work with values of which the Swedish school and society depends.*
- *The station with the musician was appreciated among the newly arrived pupils, because the language was not a barrier, the pupils could meet in the music.*

Findings and conclusion

Children's Rights and the Right of Public Access is the second out of three connected education projects i Viksjöfors school on *the Swedish Code of Conduct.*²³

We have chosen this part of the e-ARTinEd project, a full day with various stations about *Children's Rights and the Right of Public Access*, as one of our Best Practices. If you look at *the procedures, the outcomes and the observations* above you can see why!

Visit this [link to the community of practice](#)²⁴ for piloting videos, photos, teacher's guides and other resources.



e-ARTinED GOOD PRACTICE REPORT Appendix n°3

²¹ Performing Children's Rights in Dance: <https://youtu.be/2-2vnWOc5Nk>

²² Evaluation video.: <https://youtu.be/TyZrKQgt23A>

²³ *The Outdoor Access Rights* in combination with *the Convention of Children's Rights*

²⁴ Link to the community: <http://artinedviksjofors.se/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/the-right-of-public-access-childrens-rights-april-2016/>

THE SWEDISH CODE OF CONDUCT (three parts)

3. Sustainability and Recycled Art in Nature

The *Swedish Outdoor Access Rights* combined with the *Convention of Children's Rights* fit perfectly well, as can be seen in our three connected best examples, with the Swedish Curriculum and with the two e-ARTinED themes: *Social Inclusion* and *Nature through the Arts*; to Experience Nature as well as to Protect Nature.

Project Partner	Viksjöforsbaletten, Sweden
School involved in piloting	Viksjöfors School
Venue(s)	School and School yard
Date/s and time	April-May 2016
Art form	Drama, Art and Music
Names of the teachers and the artists involved in piloting	Maria Bergstrand, Anki Waltersson, Elisabeth Guthu, Wictoria Kastemyr, Sofie Widarsson, Helena Ehrstrand, Niclas Wahlén and Yohannes Zeray.
Students' age	6-13
Number of students	60
Duration of the piloting	4 x (30-45 minutes)
Teaching Aids	<ul style="list-style-type: none"> • Computer with internet connection, and links to film connected to the television. • Poster with pictures and captions relation to "The Right of Public Access." • Garbage, tree forks (as seen in photo), sandpaper, brushes, paint, caps, hammer, nails, wire, yardstick, nippers, paper and pencil.

The school: Viksjöfors School

Previous similar experiences: The Art in Ed project.

Prerequisite Student Knowledge: [Recycling Musical](#)²⁵ and a [Theme Day about the Right of Public Access](#)²⁶

Procedure:

First lesson (30 minutes)

1. Lead-in discussion (introduction) to awake children's interests and previous knowledge before giving them a good understanding on the concept being taught.
2. We took part of and discussed a poster with the thirteen different points incorporated in [The Right of Public Access' code of conduct](#)²⁷.
3. Watched film on [The Right of Public Access](#)²⁸

²⁵ Link to musical: <http://artinedviksjofors.se/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/recycling-nov-dec-2015/>

²⁶ Link to theme day: <http://artinedviksjofors.se/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/the-right-of-public-access-childrens-rights-april-2016/>

²⁷ Link: http://www.hsr.se/sites/default/files/styles/hsr_content_media/public/allemanratten-affisch-nytt.jpg?itok=-E1W8Vql

Second lesson (45 minutes)

1. **Watched film about [hazardous litter in natural environments and habitats](#).²⁹**
2. **We went to the woods where the class took part in a drama prepared by two teachers that were already equipped and in place:**

Litter-Lisa and Maria are the main characters. "Litter-Lisa" throws litter everywhere and doesn't seem to understand the importance of keeping a clean environment, and "Maria" with help from the class shows "Litter-Lisa" the importance of keeping a clean environment by cleaning up after "Litter-Lisa."

3. We also brought caps and other garbage from the woods, as well as tree forks found on the ground to create instruments.

Third lesson (30 minutes)

1. **Students made instruments using caps, tree forks and wire.**
2. **Students polished, painted, measured made holes and put together their instruments.**

Fourth and final lesson (30 minutes)

1. We sang and played with handmade instruments.
2. We wrote our own environmental themed lyrics to an existing melody, and all children participated and contributed ideas.

Outcomes:

Through this practice, on completion of work, students grasped the following concepts:

1. How people's everyday choices can contribute to a sustainable environment.
2. The right of public access' rights and obligations.
3. Building and constructing with help of different materials, tools as well as techniques.

Observations

Reflections from the teachers:

These were our teaching goals:

- *Promote student's understanding of the "Right of Public Access" (Allemansrätten).*
- *Encourage students to take responsibility for nature and wildlife and to not disturb nor destroy natural habitats.*

And this is what we noticed:

- *Students had greater knowledge and understanding regarding EVERYONE'S rights and responsibilities when in the wild.*
- *Students showed a willingness to show consideration for not only the environment and different natural habitats, but also for other people.*
- *Students are capable of articulating/expressing themselves through drama, art and music.*

Findings and conclusion

Sustainability and Recycled Art in Nature is the third out of three connected education projects in Viksjöfors school on the Swedish Code of Conduct.³⁰

²⁸ Link: <http://urskola.se/Produkter/155112-Barr-och-Pinne-raddar-varlden-Allemansratten>

²⁹ Link: <http://urskola.se/Produkter/155110-Barr-och-Pinne-raddar-varlden-Farligt-skrap-i-naturen>

³⁰ *The Outdoor Access Rights* in combination with *the Convention of Children's Rights*

We have chosen this part of the e-ARTinEd project, *Sustainability and Recycled Art in Nature* as one of our Best Practices. If you check all three parts, with their *procedures, outcomes* and *observations* you can see why!

Visit link to [the community of practices](https://artinedviksjofors.webbstjarnan.nu/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/recycled-art-in-nature-april-2016/)³¹ to see piloting videos, photos, teacher's guides and resources!

³¹ Link to the community: <https://artinedviksjofors.webbstjarnan.nu/kultur/the-swedish-curriculum/thematic-studies-temaarbeten/recycled-art-in-nature-april-2016/>

THE MOSAIC ART AND SOUND LTD, INTERNATIONAL YEHUDI
MENUHIN FOUNDATION, FONDAZIONE NAZIONALE CARLO COLLODI
TECHNICAL UNIVERSITY OF
CRETE

Good Examples from United Kingdom, Belgium, Italy and Greece

using
Music, Literature, Media Arts
considering
Social Inclusion
as well as
Critical Thinking and Nature





e-ARTinED GOOD PRACTICE REPORT

Learning about the water cycle (science curriculum) through music making

The activity answers the need to explain a science subject such as the water cycle and help children retain the knowledge of the various steps of its process. This is possible because children translate the water cycle steps into a music act. Music captures attention and sustains concentration because it provokes interest. It makes learning concrete, especially for young and struggling learners. Students experience the inherent joys of acquiring knowledge and retaining learnt contents through their own music creativity. Through their music making, and therefore through an aesthetic experience, they concentrate on water as ice, as a liquid and a gas.

The practice was experimented within the framework of the piloting of the ARTinED project.

Project Partner	<i>The Mosaic Art Sound Ltd.</i>
School Involved in the piloting	<i>Poplar Primary School</i>
Venue	<i>Classroom and gym at Poplar Rd, Merton Park, London SW19 3JZ, UK</i>
Date/s and Time	<i>September October 2012</i>
Art Form	<i>Music</i>
Names of the teachers and the artists involved in the piloting	Teachers: Miss Jackie Schneider Artists: Mick Sands (singer, flute and guitar player) and Rick Perrins (singer, piano player)
Students' age	7-8
Number of students	60 (two classes)
Duration of the piloting	4 Sessions of 120 minutes At the end a show for other teachers, school authorities, students and parents was organized at the end of the piloting.
Teaching Aids	<ul style="list-style-type: none"> • Music instruments available in the classroom • Paper materials used for the brainstorming sessions to assess the level of knowledge on the topic. • Clothes materials to improvise drama • Piano to support music creativity • Guitar to support music creativity

- CD Player to support music creativity

Resources connected to the practice:

Lyrics and music score of the song “Water changes” (created within this good practice at Poplar school): Annex 1

Lyrics and music score of the song “We all need water” (created within this good practice at Poplar school): Annex 1

Water changes on YouTube:

<https://www.youtube.com/watch?v=EAqandsuyrA>

The show at Poplar School:

<http://www.youtube.com/watch?v=KDvyEUYSPPY>

The school: Poplar Primary School, Poplar Rd, Merton Park, London SW19 3JZ, UK

Previous similar experiences: Not required. Musicians were involved, but teachers can perform the activity also without the involvement of musicians.

Prerequisite student knowledge: No prerequisites required.

Procedure:

1) Pre-activities:

The teacher asks children about what they know about water. They stimulate critical thinking by posing questions to children and by asking them to make their own questions. The teacher explains the water cycle.

- 2) Musicians and teacher work in the classroom to assess the children’s knowledge on the subject. Children can use papers and draw pictures to explain what they know. Children are invited to dramatize the different stages of the water cycle and make sounds using their voice to represent water (ice, liquid and gas).



‘We worked very hard thinking about what we already knew about water. Then we played a game and discovered that it is much harder to freeze and be still than it is to act like water vapour and swirl around!’ (Piloting students).

- 3) Creating lyrics for songs on the water cycle: in smaller groups of 5, children write down words and sentences on the water cycle. They have about 20 minutes to complete the task. The teachers and the musicians collect the papers from the children and, together with them, they build up possible lyrics for the songs.
- 4) Creating music for water cycle songs: the musicians try to sing the lyrics by using a well known melody. Then, they start to improvise melodies and ask children to do the same, by using one or more lines of the words of the song. The musicians decide along with the children on the melody (arisen from the improvisations) they want to use.
“Great fun singing the water in so many different ways!” (Piloting students).
- 5) Children sing together their songs. Musicians help them to sing in a balanced choir.
- 6) A show at the school, performed by the children, followed the practice.

Outcomes:

- Acquisition of detailed knowledge of the water cycle
- Use of critical thinking
- Team work experience
- Development of confidence and courage to take risks and experiment through the arts (music)
- Learning a science subject with concentration and fun
- Enhancement of collaborative problem solving
- Development of creativity
- Increased music skills

Observations:

Reflections from the students: all children agreed that the science topic they had learnt was very interesting and they felt that by the end of the activity they knew it thoroughly. They had a lot of fun by creating melody and trying to ‘sing the subject’. They felt at ease by creating lyrics on the water and found very natural to learn a subject through the use of the arts. Children found the practice quite a joyful experience and wanted very much to use music in their learning of other subjects.

Reflections from the teachers: the science subject was perfectly acquired by all children. The practice had given the teachers the opportunity to reflect on the value of integrating the arts in the curriculum and they wanted to develop further skills to manage the arts to teach curricular subjects. They noticed that the transversal skills, developed while learning through creative music making on the curriculum topic, were actually skills necessary to all children. They noticed that

children were very focused and disciplined. They were aware that the children were pleased to have created songs that helped them to understand science and remind them of the scientific knowledge they had acquired.

The parents and family members were extremely impressed and proud of their children.

The teachers were very positive about the involvement of artists in the educational process and encouraged by the quality of the work produced by the children.

Findings and conclusion: Overall, a learning experience that pleased all participants. Teachers could be aware of valuable ways of increasing their teaching strategy to enable all children to learn through the sensory stimuli and the emotions that the arts convey. They perceived the art integration as a way to train their students for the challenges of the 21st century that imply acquisition of creative problem solving, critical thinking, courage of taking risks and collaborative work. Learning through the arts has all these components and transforms schools into happier places.

Annex 1

Water Changes.

Mick Sands

Mick Sands

hip hop rhythm.

Drum Set

Voice

7

Wat er is Vap our in cloud and steam. Wat er's

13

liq uid in lake and stream. Wa ter's so lid in ice and

snow. Wa ter chang es, this I know.

We all need water.

Taiko Drum

Wood Block

Voice

The el e phant and the fly, All

4

Taiko D.

W.B.

creat ures_low and high, We all need wat er Or we will die. We

7

Taiko D.

W.B.

all need wat er To keep us a live Some good, clean wat er and

10

Taiko D.

W.B.

we will thrive. Poll u tion it is called, When

13

Taiko D.

W.B.

in to the wa ter falls Lit ter and waste and na sty stuff, Po llu tion it is called. We

2

10


Taiko D.


W.B.

in to the wa ter falls Lit ter and waste and na sty stuff, Po llu tion it is called. We

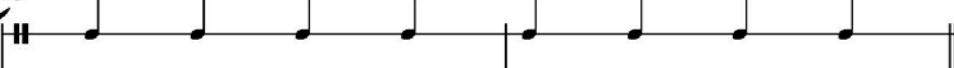
16


Taiko D. 

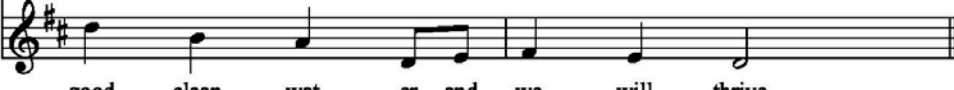
W.B. 


 all need wat er To keep us a live Some

18

Taiko D. 

W.B. 


 good, clean wat er and we will thrive.



e-ARTinED GOOD PRACTICE REPORT

Social Inclusion of Roma Children through Art: creation of musical instruments with recycled materials.

Art and Social Inclusion is an important mission of the International Yehudi Menuhin Foundation that cares for the recognition and inclusion of cultural minorities in the society. The construction of handmade musical instruments using recycled materials is a process to learn about Romani music and culture and provide basic information about the physical properties of the recycled materials. It provides a valuable experience for social inclusion of a minority culture and scientific curricular subjects combined with respect for the environment.

Project Partners	International Yehudi Menuhin Foundation
School Involved in the piloting	Schools and cultural centers in Italy and Slovakia involved in the EU funded Music4Rom project.
Venue	Community Center in Podsadek, Stará Ľubovňa, Slovakia, Alpi Levi School, Naples, Italy
Date/s and Time	During the school year 2015-2016
Art Form	Music
Names of the teachers and the artists involved in the piloting	Lenka Orságová (ETP Slovakia), Maria Rosaria Rinaldi and Edoarda Pirò (Alpi Levi School, Scampia, Naples Italy) and the artists: David Benkő, Štefan Turanský, Antonino Talamo, Gabriella Rinaldi.
Students' age	7-14
Number of students	86
Duration of the piloting	Two –three lessons of 45' each
Teaching Aids	Glue stick, scissors, stapler, paper and hammer and nails, garden hose, rice. Waste materials: small cardboard, plastic dishes and metallic cans

(aluminum cans –soda- and steel cans –soup and vegetables , metal bottle caps.

Materials found in nature: wooden sticks, cane of bamboo or similar, straw, small stones etc.

Teaching resources:

Romani Musical Instruments and instruction to build musical instruments using recycled materials with links to other resources:

http://www.music4rom.com/wp-content/uploads/2016/03/Annex-26.1_M4R_DLV-25_-En_Kit-for-building-musical-instruments.pdf

Learning paths target to different curricula subjects are available at

http://www.music4rom.com/wp-content/uploads/2016/03/Annex-25.1-M4R_-DLV24- En_Creation-of-LP_Proofread1.pdf

The school/cultural center: Classroom and lab in Podsadek, Stará Ľubovňa (SK) and Alpi Levi School in Scampia Naples (IT)

Previous similar experiences: Art4Rom, MUS-E in Naples and Music4Rom

Prerequisite Student Knowledge: No prerequisites, however it is important to work in a multicultural class/environment

Procedure:

- 1) Select from the you tube channel some videos of Romani Music <http://www.music4rom.com/repository-3/1-listening-and-learning-romani-music/2-romani-music-videos/> and show to the children the booklet with traditional Romani Music and the examples of musical instruments built by their peers at http://www.music4rom.com/wp-content/uploads/2016/03/Annex-26.1_M4R_DLV-25_-En_Kit-for-building-musical-instruments.pdf
- 2) Discuss with the children the possibility to use these resources as inspiring model for representing their different musical cultures and musical instruments.
- 3) Ask the children to collect and bring to school some materials from the list in the section: Teaching aids- together with some pictures/photos of musical instruments characteristic of their culture of origin. (this practice can be used for Romani children and adapted to other minorities/migrants' cultures ³²) If possible ask them to check on internet some examples of music played with the selected musical instruments and bring them at school. For Romani music available resources can be found at: http://www.music4rom.com/wp-content/uploads/2016/03/Annex-26.1_M4R_DLV-25_-En_Kit-for-building-musical-instruments.pdf

³² For traditional African musical instruments: <https://answersafrica.com/african-musical-instruments.html> (last retrieved 07.06.2017)

For Ethnic Music from Africa <https://www.youtube.com/watch?v=IVPLluBy9CY>

3.4 For Arabic Musical Instruments: <http://www.maqamworld.com/instruments.html> (last retrieved 07.06.2017)

3.5 For Asian traditional musical instruments

<https://www.google.be/search?q=Asian+traditional+musical+instruments&safe=off&tbn=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiC7ummyqTVAhXSKIaKHc01CMAQsAQImAI&biw=914&bih=412> (last retrieved 07.06.2017)

content/uploads/2016/03/Annex-26.1_M4R_DLV-25_-En_Kit-for-building-musical-instruments.pdf (last retrieved 27.07.2017)
and: <http://www.music4rom.com/11-didactic-tools/> (last retrieved 27.07.2017)

and dedicated Romani Music You-tube channel
https://www.youtube.com/channel/UCNhretK9_C24guR0XCUNDOQ (last retrieved 27.07.2017)

- 4) During the second session recap what has been done during the first one. Use brainstorming as common practice to encourage the children to express their opinions and find out their interests.
- 5) Ask the children to show to their peer the pictures or the photos of the instruments and the materials collected at home
- 6) Show simple techniques for the creation of musical instruments using if necessary some examples from the Music4Rom project resources: see the links at point 3 and introduce some leading questions about the scientific curricula subject related to their class program

-How can different plastics, or different metals, be distinguished from each other?

-In what way the different recyclable materials are different from each other?

- 7) Divide the children in groups taking into consideration their interests and distribute the materials they have collected..
- 8) Ask the children to experiment the different materials for building their musical instruments
- 9) Each group chose to reproduce a different instrument. In pair, each child have the responsibility for a particular task in a given assignment.
- 10) Handmade musical instruments can be exhibited at a final event in the school and it is also possible y to create a small band and enjoy to play several ethnic rhythms.

Outcomes:

Through these practices the students:

- Gain new information and knowledge in various disciplines including science and history/geography (history/geography can be introduced using the origin of the musical instruments)
- Develop artistic skills and creativity
- Increase awareness about minorities culture and traditions
- Improve their self-esteem
- Gain skills in creative thinking and self-expression
- Develop and enhance learning capacity
- Develop social competences and team work
- Enhance awareness about protection of environment and nature



Observations:

Notes based on the pre and post evaluation questionnaire for students and interviews with the teachers

- Reflections from the students: children and youths attending the workshop have reported that they have improved their knowledge and are more aware of their culture. They enjoyed this kind of activities and demonstrated lot of curiosity during the activities and show interest to participate in similar workshops.
- Reflections from the teachers and the artists: teachers and artists leading the workshops assessed that the learning materials are useful. They piloting activities have helped them to reinforce relationships with children and youngsters, as well as to improve their attention in class and love to learn. According to them there is a need of more activities targeting to involve the parents of the children at school.

Findings and conclusion:

The work and activities have produced a better school environment and have allowed a better understanding of different cultures. As results these activities have facilitated social integration, improvement of the self-esteem and promote love for learning and exploring the world. Children have learned with joy.

Here are some quotes from the teachers and cultural operators involved in the activities:

“ Music workshops has enhanced among the children involved in the activities the richness of Romani cultura, and helped participants realize the uniqueness of their Romani origin, find a way of developing their distinctive talent and, despite their difficult life situation, benefit from and be proud of being born a Roma. “ Lenka Orságová, Cultural operators

“ Constructing a music and art project in such way has as result the improving socialization, emotional world and creativity in an atmosphere of mutual cooperation and a more inclusive social attitudes” Giuseppe Parente, Artist

<https://www.youtube.com/watch?v=tXdF1UErAJo>

<https://www.youtube.com/watch?v=g5vXQPWuMFA>

https://www.youtube.com/watch?v=s4OuTX_cbTk&t=6s



e-ARTinED GOOD PRACTICE REPORT

Discovering the soil through creative writing and drama

Inspiring young people to develop social and emotional intelligence through creative writing practices and drama experiences enhances social inclusion and contributes to learn and memorize curricular subjects (i.e. natural science). The Fondazione Nazionale Carlo Collodi has selected this best practice among the practices piloted during the previous ARTinED project carried out in Italy. One of the most important reasons for the selection of this practice is that it has improved the opportunity to learn through peer to peer learning activities.

Sharing of knowledge, ideas and experience between the participants has been effective for promoting students retention, self-esteem, and it has been extremely valuable in the context of social inclusion and integration. Such activities have provided opportunities for facilitating the integration in the class of marginalized and underprivileged students.

Project Partner	Fondazione Nazionale Carlo Collodi
School Involved in the piloting	School Simonetti Pescia (IT)
Venue	School Simonetti 4A and 4B – Via Angelo Simonetti, 4, 51017 Pescia PT Italy
Date/s and Time	2016
Art Form	Literature and drama
Names of the teachers and the artists involved in the piloting	Teachers: Debora Filippelli and Maria Cristina Serafini Artist: Julio Monteiro Martins (writer and storyteller)
Students' age	8-9
Number of students	48 (two classes)
Duration of the piloting	Three sessions of 45' each
Teaching Aids	Illustrated Books, Videos, pc and internet connection, paper A4 and A3, pens, crayons, post-it of different colors. Teaching resources:

Video of the students of the school Simonetti piloting the soil:
<https://www.youtube.com/watch?v=pOpewbR-jFw>
(last retrieved July 17th 2017)

Other teaching resources:

https://www.youtube.com/watch?v=hUTz_x-AHU4&feature=related

<https://www.youtube.com/watch?v=mcSeg9Mlqww&feature=related>

<https://www.youtube.com/watch?v=Ego6LI-ljbY>

Kid's Thesaurus: <http://www.kidthesaurus.com/>

The school: Classrooms 4A and 4B - Scuola Simonetti Pescia Via Angelo Simonetti, 4, 51017 Pescia PT (IT)

Previous similar experiences: No previous experiences required. However it is important to involve a storyteller who will create a story for this specific activity. If it is not possible to involve a storyteller then the teacher can act as storyteller.

Prerequisite Student Knowledge: No prerequisites required

Procedure:

- 7) **Pre-activities:** The teacher motivates the students and enhances their participation. In case that a storyteller /creative writing expert is involved in this activity he/she should support and orient the teacher. The role of the storyteller is to stimulate creativity, promote the creation and the narrative flow among the students and at the end analyze the results with the teacher. The teacher shows the students an introductory video on basic notions about soil and its importance for life using the videos or illustrated books selected from the school library or from internet (see the links reported at the teaching aids section of this good practices). The main challenge for the teacher and the artist is to create the right atmosphere and promote motivation and a good team work that will inspire students to learn, share information and promote mutual respect.
- 8) **Telling the story:** The teacher introduces the storyteller to the students and the storyteller tells the story he/she has created for this activity. Then he/she will promote a class discussion trying to involve all the children and at the end of the exercise he/she will invite the children to create their own story.

- 9) Creating own stories: Children are split in 3-4 groups and each group starts working together for creating a story.

The teacher/storyteller will provide the creative hints to produce the story and explains the basic steps for the creation of the story:

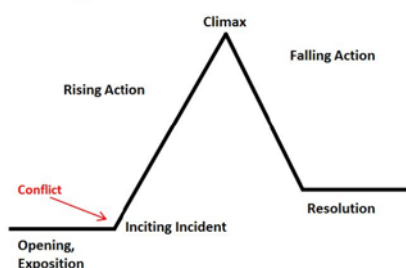
- a. **Brainstorming for characters' ideas** and create a list of characters, and a list of names to name the character. Then select the name you would like to use and write your final idea down. Following the same process the children will create the characteristics of the character.
 - b. **Plan what will happen** in the story using the shape of a mountain onto the A4 paper. The bottom is the start, the top is the climax and the other bottom is the end³³. Draw lines down from where you want to write what will happen in your story.
 - c. **Expand the vocabulary**: use a thesaurus to make your story more interesting. Words like 'good' can be transformed into amazing or great! This will make your story very intriguing.
 - d. **Finalize the story**: start writing the first draft. Then read it again, and add the necessary notes and prepare the final story, adding also drawings if some of the children like to do them. The story and the illustration are now ready for the dramatization.
- 10) Collecting and sharing: Each group will present the story to the other groups or to the students belonging to a class of a similar grade. The students can get feedback using a peer feedback process and improve the stories even more. The final version of all the stories created during this activity will be gathered together by the teacher.
- 11) Performing: the teacher can decide to organize a performance involving all the children and using parts of all the stories created by the children's groups to create a new story. This can be done as class exercise.

Outcomes:

Through these practices the students will have:

- Learnt what soil consists of, its types and layers
- Increased their awareness and understanding of the importance of soil for life
- Gained a better understanding of the causes of erosion, the ways to stop it, causes and effects of air pollution
- Improved writing and reading skills,
- Developed a better oral communication, self-management, and leadership skills

Basic Plot Diagram



- Increased retention, self-esteem, and responsibility
- Increased in understanding of diverse perspectives and respect for the others

Observations:

Notes based on the interviews and questionnaires with students and interviews with teachers

- Reflections from the students: from the pre and post evaluation questionnaire distributed to the students appear that the students have learnt to work together and have enhance love for learning scientific subject. Generally speaking the students involved in the piloting have express a high appreciation in preparing the story with the peers, creating on the stories and presenting them to the peers.
- Reflections from the teachers: The teachers' general comment is that are very satisfied with the piloting activities, their initial expectations were met and for some of them the results have overcome the feeling of initial hesitation to work with an artist in the class.

Findings and conclusion:

The teachers involved in this activity have found it very interesting and challenging especially for motivating the students. The background materials have been very positively evaluated by the teachers and considered appropriate for reaching the expected results also with other curricular subjects and an helpful tool for reflection.

During the peer to peer learning activities the students have learnt difficult concepts in an easy way due to a friendly and more relaxing working environment in the class.

Link to the video of the activities with the children

<https://www.youtube.com/watch?v=pOpewbR-jFw>



e-ARTinED GOOD PRACTICE REPORT

Animating Stories with e-Shadow

This case study has been realized in collaboration with the Theodoropoulos Private School in Chania, Greece. It demonstrates how technology can be effectively used in combination with arts to inspire students, cultivate their creativity and awareness of important social issues, develop social and emotional intelligence through the creation of engaging digital stories incorporating drama techniques and using a variety of software tools.

The case study has been selected by the Technical University of Crete among several pilot activities implemented in Greece as it clearly demonstrates the potential of New Media Arts combining digital technologies with arts. It is also a representative good example of several similar activities organized with local schools. For a survey of these similar activities in schools and a detailed presentation of the corresponding pedagogical framework please refer to the paper entitled: “Playful creation of digital stories with eShadow” that can be found at <http://ieeexplore.ieee.org/document/7753399/>

Project Partners	Technical University of Crete – Laboratory of Distributed Multimedia Information Systems and Applications
School Involved in the piloting	Theodoropoulos Schools (http://theodoropoulou.gr/)
Venue	Theodoropoulos Schools, Korakies, Akrotiri Chania 73142, GREECE
Date/s and Time	Spring 2015, Chania, Greece (initial implementation) Spring 2017, Chania, Greece (second implementation)
Art Form	New Media Arts, Drama
Names of the teachers and the artists involved in the piloting	2 Artists: Yiannis Sifakis (New Media Arts and Music) Maria Archontaki (Drama) 2 Teachers: Yiannis Sifakis (computer science teacher) Maria Archontaki (arts teacher and psychologist)
Students' age	12-13
Number of students	12

Duration of the piloting	Four sessions (45 min each)
Teaching Aids	<ul style="list-style-type: none"> • eShadow for the recording of the scenes of the digital story (in Greek): http://www.eshadow.gr/ • Movie Maker for the editing of the video - http://www.windows-movie-maker.org/ • Safer Internet Contest site (in Greek): http://saferinternet4edu.blogspot.gr

The school: The objective of this activity was to develop an original story addressing related to the safe use of Internet to participate in a local contest. Theodoropoulos Schools are highly active in local, national and EU-wide contests and projects to promote interdisciplinary learning experiences and use of innovative learning approaches. The core idea of the plot of the story created is that the children of the traditional protagonist in Greek Shadow Theatre (Karagiozis) start to use social media. This makes their father sceptical. Very soon, rumours are circulated in facebook that Kopritis, one of Karagiozis children, is in love with a girl. Her father threatens Karagiozis and he is shocked as he has very little knowledge of the Internet and he is worried for his family...

Previous similar experiences: Theodoropoulos schools has successfully used eShadow in other activities as well ranging from short creativity sessions with student improvisations to development for digital stories for school events, and interdisciplinary projects in all grades of primary school, Gymnasium and Lyceum.

Prerequisite Student Knowledge: Students should be able to use a computer, find and store files in the computer secondary memory.

Procedure:

After presenting the theme of the story (safer internet contest) the student discuss important lead-in questions:

- What are the main functions of social media and how we should use them?
- What are the dangers when you publish information in social media?
- How we can protect our privacy online?

Following this preparation activities, the teaching procedure is organized in four sessions (45 minutes each). The 4 sessions and the subsequent presentation of the creation of the students are the following in chronological order:

1. (1 session) Scenario development:
 - The students identify the main characters of the story and its plot.
 - The story is separated into scenes.
 - The students work in groups to create the scenario part for each scene of the story.
 - The students, with the help of their teacher, combine the scenes into a coherent final scenario.
2. (1 session) Pre-production phase to create the elements of the digital story:

- Select the figures from the available ones in eShadow to animate the story.
 - Put figures in each one of the scenes of the story to get ready for the recordings.
3. (1 session) Production phase to make the actual recording of the scenes using eShadow and the figures they have created:
- Each student adopts a certain character of the play in the scene assigned to his/her group.
 - The students use eShadow to record each scene possibly in combination with special recording software like BSR Screen Recorder.
 - The movement of digital puppets and the sound recording are stored in different files. This is a very important thing as it provides the flexibility for making further processing before compiling the final video of the animated story.
4. (1 session) Post-production phase to edit the recordings made and synthesize the final video:
- The students, with the help of their teachers, use an appropriate video processing software (Windows Movie Maker) to produce the final video of the animated story.

Outcomes:

Through this practices the students are able:

- To understand what are the dangers when using the Internet
- To adopt a responsible use of the Internet
- To understand and use the typical structure of a dramatized story organized in separate scenes and the importance of a plot in order to engage the audience and transmit a certain message.
- To collaborate in groups undertaking multiple roles, discuss and resolve issues and organize their work.
- To create a digital video using appropriate software.
- To dramatize a story using alternative art forms.

Observations:

- Reflection from the students: The students were very enthusiastic with the use of the eShadow platform and very much liked the fact that their creation was used in a school contest. The strong point of this activity was the use of the eShadow platform. The platform makes it very easy to create a dramatized story and offers the possibility to use software tools to process videos. Yet another strong point that during the creation of the scenario the students had the time to reflect on their own behavior in social media and draw important lessons on how to protect their privacy and the privacy of other people.
- Reflections from the teachers: Feedback was collected from discussions with the participating teachers and artists. The general view of the teachers and artists was that the activity was very successful in engaging students and creating a learning atmosphere that allowed for in-depth discussion in issues like social media and how we should use them in a way that protects our privacy and the privacy of other people thus promoting their critical thinking. Issues related to social discrimination and racism were also discussed taking into account that in many cases social media are used to make racist comments or promote racist behaviors.

Findings and conclusion:

The activity was an extension of the "Animating a dialogue" practice in the New Media Arts Report. The extension is mainly due to the longest period of implementation in order to give to the students the necessary time to create their own story plot and characters instead of using ready-made ones. The selected topic of the story, connected to a school contest in Greece, gave to the students the opportunity to reflect on a significant social issue (safe use of the Internet).

All initially set aims were achieved. The availability of teaching aids was ensured by appropriate preparatory activities of the involved teachers. The workflow of activities were implemented during school hours exploiting the corresponding school subjects (Computer Science and Arts).

A list of resources related to the dissemination of information regarding this case study follows:

1. Article for the project in the Student Newspaper of the Theodoropoulos Schools.
2. Indicative scene of the story with digital puppets and sceneries based on original creations of Mr. Nikos Blazakis, a professional puppeteer.

3. Link to the youtube video with the animated story: <https://youtu.be/JoKpfMzTPtM>
4. More information about the project can be found (in Greek) in the repository of Student Creativity Festival Projects: <http://festman.schoolab.gr/project/240>
5. The project is also published at the Safer Internet Contest site: http://saferinternet4edu.blogspot.gr/2015/03/blog-post_26.html

e-ARTinED PARTNERS

Viksjöförsbaletten, Viksjöfors, Sweden

The Mosaic Art and Sound Ltd London, United Kingdom

Fondazione Nazionale Carlo Collodi, Italy

International Yehudi Menuhin Foundation, Brussels, Belgium

Technical University of Crete, Greece

