Pestalozzi

Education for the prevention of violence at schools (VIO)

The esthetical dimension in the school curriculum – a tool for prevention of violence in school?

by

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Last edition: October, 2012

Theme: The estethical dimension in the school curriculum – a tool for prevention of violence in school?

Expected outcome

➔ To develop understanding of the need for the curriculum to be affirmative of the individual pupil
➔ To develop understanding of a possible connection between esthetical subjects and the development of self-awareness and sensibility to others
➔ To be able to plan learning activities based on esthetical subjects aiming at creating convivenzia between for pupils in primary and secondary school.

Target group

Type of training	School level / age	Subject area
Initial and in-service training for 15-20 teacher trainers	Primary and secondary school	Esthetical subjects Art, Music and Drama

Brief description of the unit

Activity 1. Identify an emotion you can recognize. Make a painting where you are free to choose colours, structure and form that you think will visually represent your emotion.

Activity 2. While using recorded music, as a basic for working in pairs or micro groups, use arms and hands to "draw" the music following the pulse and lines of the music. The participants should take turns in leading each other in such a way that it will be possible for the partner to simultaneously imitate or "mirror" the movements.

Activity 3.

a) Working in pairs interpreting art paintings i.e. reproductions on "post –cards" following a procedure of explaining to each other in turns what can be seen on the card. The listener cannot see the card and is making a sketch on a piece of paper of what she is apprehending from the information from the other.

b) When both participants finish making sketches based on each other's descriptions of the cards, they should compare the sketch and the original painting. Eventually participants should agree upon one of the pictures to be dramatized.

Methods/techniques used

- ➢ Individual work
- ➢ Pair work
- ➢ Group work
- ➢ Role play
- ➢ Dance
- ➢ Painting

Time 3.5 hours

Activity 1: Painting	▶ 80 minutes
Activity 2: Music – movement in pair	▶ 60 minutes
Activity 3: Interpretation and dramatization	▶ 75 minutes

Preperatory reading:

- ➢ It is held by researchers that the arts are able to bring us together in a *«third space»* of new understanding. Jazz pieces plays, paintings, collages, songs, sculpture and dances act as means of releasing painful thoughts and feelings.
- ➢ Deasy, R, & R.Stevenson(2005) Third Space: *When Learning matters.* Washington, DC: Arts Education Partnership.

  As a basic for understanding the use of esthetical activities as a training resource, it may be helpful to study Howard Gardners Theory of Multiple Intelligences which demonstrates a wider concept of what intelligence is. According to his theory intelligence can be described as a combination of several competences like the logic-mathematical - verbal -etc. – and musical competence. An important aspect is also that the competences are mutually affecting each other.
- ➢ Among the different competences or intelligences which according to the theory are being affected by other competences; in this connection the musical (esthetical) competences are:

- **Interpersonal intelligence** is concerned with the capacity to understand the intentions, motivations and desires of other people. It allows people to work effectively with others. Educators, salespeople, religious and political leaders and counsellors all need a well-developed interpersonal intelligence.
- **Intrapersonal intelligence** entails the capacity to understand oneself, to appreciate one's feelings, fears and motivations. In Howard Gardner's view it involves having an effective working model of ourselves, and to be able to use such information to regulate our lives.
- Smith, Mark K. (2002, 2008) **'Howard Gardner and multiple intelligences'**, *the encyclopedia of informal education*, http://www.infed.org/thinkers/gardner.htm.

Activity 1 Painting your feelings of emotions

80 minutes

	Notes
▶ **General aim:** ➢ To develop my ability to help pupils identify and get more familiar with their emotions using painting as a visual re-presentation ➢ To know how to plan and organize esthetical learning activities to develop the pupil's self- awareness and understanding of own emotions. ➢ To have updated knowledge on cognitive development, multiple intelligences and learning styles and how teaching must accommodate them ➢ To understand the need for the curriculum to be affirmative of individual pupil and group identities ▶ **Specific aims:** ➢ To be able to plan esthetical learning activities engaging a wider register of pupils own experiences and skills ➢ To be able to plan and organize a creative task for the pupil to challenge them in visualizing emotions by pointing at the art elements colour, shape and texture ➢ To be able to use esthetical activities to spark the pupil's attention and motivation to deal with the issue of emotions and feelings ➢ To understand how esthetical activities can serve as a catalyst and mediator between a pupil's emotions and his understanding of them. ➢ To understand how artistic learning activities can become a safety valve that allow emotional catharsis through "externalizing" and re-presentations of what we feel and know.	
▶ **Methods /techniques used:** ➢ Using painting as a method of identifying and expressing emotions. ➢ Painting experimentation ➢ Individual work	

➢ Pair work
➢ Group work

▶ **Resources:**
➢ Watercolours, liquid tempera colour, primary colours type, broad brushes, sheets of paper, size 1x1
➢ Paper cups or plates for distributing paint, 50 pieces
➢ Two walls ready for posting and exposing paintings
➢ Double – sided tape, adhesive rubber e.i. to fasten paintings on the wall

▶ **Practical arrangements:**
➢ Wide tables, tables enough for 20 participants to paint on and walls for

▶ **Instructions/procedure:**

➢ Introduction:
"When we are to choose colours to express something, like painting a room to create a nicer atmosphere, or expressing emotions in a painting, we make choices based on deeply personal feelings and rooted in our own experience and culture. So we often have different tastes and traditions which are affecting our choice of colours. As an example in many Western countries white stands for purity and innocence, while it is used as symbol of mourning in Eastern countries.
➢ Artists and interior designers have long understood how colour can dramatically affect moods, feelings and emotions. Certain colours can even raise blood pressure and increase metabolism.
➢ The participants will be given the opportunity to do some research in their own colour preferences in expressing emotions and feelings. The facilitator demonstrates and clarifies the effects of different types of strokes, long, short and quick strokes, harsh and refined strokes, thin and thick strokes when painting. Show different examples of visual art expressing different emotions and feelings (anger, happiness, sorrow etc.) to the participants. Show different examples to the participants of interior and the choice of colours and their effects to motivate (10 min)
➢ Let the participant choose the colours that they want to use in to paint their feeling of *Happiness*. Ask the participants to try to imagine before they start painting what colour(s), shapes and textures will be most expressive. To find *personal* feeling of happiness, it may be helpful to think of certain situation in which you are filled with that particular feeling. Your painting can be figurative or

abstract (3 min).
- ➢ Paint and choose shapes and texture to make it "look" the way you feel and imagine it (10 min).
- ➢ Same procedure as above, new sheet of paper. Now make a painting of *Anger*. Try also to decide in which situation you feel this type of anger. What colour, shape and texture would you choose to make it represent and demonstrate your feeling through colours and painting (10 min).
- ➢ Compare the two paintings you have made and consider in what way colours, shape and texture differ. Show and explain it to your partner chosen for you by your facilitator (10 min).
- ➢ Together with your partner chosen for you by your facilitator, fasten your paintings on the exposition walls and group them in a way you find most suitable (15min).
- ➢ Together with your partner decide how to present and introduce your paintings to your group selected and organized by facilitator (20 participants should be divided into 2 groups of 10 persons) (5 min).
- ➢ Presentation of the paintings (15min).

▶ **Tips to trainers/anticipated difficulties:**
- ➢ The teacher should motivate, demonstrate and clarify the effects of different types of strokes, long, short and quick strokes, harsh and refined strokes, thin and thick strokes.
- ➢ Show different examples of visual art expressing different emotions and feelings (anger, happiness, sorrow etc.) to the participants (2 min)
- ➢ Show different examples to the participants of interior and the choice of colours and their effects to motivate (5 min)

▶ **Debriefing/reflecting:**
- ➢ How can colours and shapes correspond with feelings and emotions?
- ➢ How can colours and painting better our understanding and managing of feelings?
- ➢ How can a painting activity help the student to recognize and identify feelings and thereby develop empathy?
- ➢ In what degree can the painting – activity be looked upon as a re-presentation of own feeling?
- ➢ Do individuals "see" different colours when painting the same feeling?
- ➢ To what extent is the learners choice of colours important or not? (5 min)

60 minutes

Activity 2 Movement to music, working in pairs and micro groups

	Notes
▶ **General aim:** ➢ To understand the need for the curriculum to be affirmative of individual pupil and identities ➢ To plan drama and music activities that can engage pupils emotionally and physically to develop self- awareness and sensibility to others ➢ To plan learning activities to extend non- verbal communication skills ➢ To develop a broader understanding of the need for the curriculum to be affirmative of individual pupil and group identities ➢ To develop a deeper understanding of an expected connection between esthetical experiences and the development of self- awareness and sensibility to others ▶ **Specific aims:** ➢ To develop competence in using esthetical learning strategies in developing *convivencia* ➢ Learn to plan learning activities engaging a wider register of pupils own experiences and skills ➢ Learn to plan learning activities improve listening skills in music ➢ A developed non-verbal competence in using hand and body movements to music using listening skills and eye contact	
▶ **Methods /techniques used:** ➢ This exercise is to train your ability to do a non-verbal "multi-task" together in pairs, i.e. listening to the music and simultaneously doing movements together to " match" it ➢ Movement with music. It is important to choose adequate music which is running slow and "meditative". Facilitator demonstrates and let participants train *without* music first like walking around, feel the floor, the feet, follow the rhythm of a drum like slow or fast, soft or hard, light or heavy etc.	
▶ **Resources:**	

▶ **Practical arrangements:**

- ➢ Slow, floating meditative types of music with or without a slow and steady pulse like in *Air by J.S. Bach, Morning by E. Grieg etc.* Total amount of music for 30 minutes
- ➢ CD player with good sound quality
- ➢ Floor wide enough 20 persons to stand in pairs, front to front doing the movements, approximately 25 m2

▶ **Instructions/procedure:**

- ➢ First the facilitator gives participants some pre - training like walking around, feel the floor, the feet, follow the rhythm of a drum like slow or fast, soft or hard, light or heavy etc. (3 min).
- ➢ Work in pair. Facilitator should choose partners using methods like "counting" or drawing. In case of uneven number, group in three. Stand on the floor front to front.
- ➢ Keep eye contact and try not to look away. In this way you will be able to see the movements of the other (2 min).
- ➢ Decide who the "leader" is, to function as a "mirror" to the other person. The leader´s responsibility is to "draw" the music as he likes, by using his hands and arms *in slow* (!) movements. The movements should be as "floating" as the music, and the leader should "draw" in the air the lines of the music. At the same time he should make his movements in such a way to make it possible for this imitating partner" to i follow simultaneously his movements. Thus the leader will function as a "mirror" to his partner as long as the music sequence lasts. (4 min).
- ➢ Evaluation/Debriefing. What was easy, what are the difficulties? Discuss with each other how you can we synchronize even better? (5 min)
- ➢ Change roles, same procedure, same music (4 min)
- ➢ New challenge. Try to extend the movements to include the whole body i.e.
- ➢ Swaying and kneeling (slowly!) at the same time making it possible for your partner to follow.
- ➢ New example of music (4 min).
- ➢ Try not to lose eye contact with your partner because this will make it difficult to cooperate (5 min).
- ➢ Change partners (facilitatorr may use a system of rotation etc. to make new pairs and roles) (2 min).
- ➢ Same procedure as the first exercise, new music (4 min).
- ➢ When it is the time for change work in threes. The group decides upon leader and "followers"

➢ New example of music (5min).	

▶ **Tips to trainers/anticipated difficulties:**
  ➢ Reflect upon the challenges of the exercise:
  ➢ Participants should use no words during the activity; participants may be very different with regard to motoric skills and control, ability to keep focus, eye contact, etc.
  ➢ Consider in which way the "leader" should be motivated in paying attention and making slow and clear enough movements for the "imitator" to follow.
  ➢ Consider how to motivate the "imitator" to keep the focus and "helping" the leader by responding to her movements as accurate as possible.
  ➢ Consider the necessity of motivation and demonstration i.e. by using metaphors like 'astronauts' weightless movements on the moon-surface etc.
  ➢ Consider if this type of exercise could be explained as "talking" together without words.
  ➢ Consider the importance of starting out very simple, i.e. standing in front of each other using only arm movements (may be also only hands/fingers)
  ➢ Consider the value of the quality of the artistic expression in itself
  ➢ Consider the exercise's emotional effect and the effect on the pupils' ability to corporate without words
  ➢ Consider whether the session should end up with a performance or not

▶ **Debriefing/reflecting:**
  ➢ Evaluation/debriefing is short. What is easy, what is difficult?
  ➢ How can we synchronize better to make it work even more fluently?
  ➢ Choose among the following issues:
  ➢ What were the challenges? Why did it function well, and what happened when it did not?
  ➢ To what degree is there a relevance to improved self-awareness and empathy?
  ➢ What made this activity easy for the pupils to carry out or not?
  ➢ What were the obstacles?
  ➢ How facilitators and participants help each other to carry out this exercise?
  ➢ What are the values of transference in this activity, and what can we learn from this task about our lives and living together?

> ➢ In what degree do this learning activity make use of the pupils own experiences and skills?
> ➢ What kind of skills and experiences are challenged in this activity? (Focus, coordination, musical response, creativity, ability to give bodily expressions, ability to pay attention to others, corporative ability, empathy)
> ➢ To what extent can this activity develop good listening skills in music and thereby to other people?
> ➢ To what extent can good listening skills in general develop social skills?
> ➢ How could pupils who tend to withdraw be included in a different way? Be given other tasks like look after, watch the time of each session, administrating the CD player and music examples, helping teacher to draw new pairs etc.?
> ➢ Evaluation in plenum. What have we learned from this activity about corporation and *convivencia*? Is there any transference of knowledge and competence about (10 min).
> ➢ Written evaluation. Write comments reflecting on your experiences on this exercise (write it after the session to be handed to your facilitator) in your free-time (5 - 10 min).

75 minutes

Activity 3 Using "post card"- copies of art-paintings as a basis of verbal interpretation, drawing a sketch, verbal response, role-play and dramatization

	Notes
▶ **General aim:** ➢ To know how to plan learning activities with art paintings as a starting point of dramatization to enhance the ability of empathy and sensibility to others: ➢ To develop deeper understanding of the use artistic activity as a safety valve allowing emotional catharsis through "externalizing" what we feel and know ➢ To develop better understanding of the need for the curriculum to be affirmative of individual pupil and group identities ➢ To developed competence in developing critical thinking: encouraging debating, discussing, listening and asking questions, to build constructive assertiveness based on argumentation, coming to conclusions, finding causations ▶ **Specific aims:** ➢ To develop professional competence in creating a safe learning environment and develop self-esteem, self- worth and self- confidence through the use of role play, dramatization and art - cards ➢ To prompt the pupils′ ability to consider and discuss human relation issues, situations and emotions ➢ To learn to plan learning activities to develop pupils′ appreciation of art in paintings. ➢ To learn to use art as a tool to help make sense of the world, and how art may hold aspects of the truth; but not the whole truth…	
▶ **Methods /techniques used:** ➢ Pair work.	
▶ **Resources:** ➢ Post cards" - copies of art-paintings illustrating human relations, in different situations, moods and surroundings. ➢ One blank sheet of paper and one pencil for each participant.	

> ➢ A table and to chairs for each pair

▶ **Practical arrangements:**
  ➢ Rooms for planning and dramatized a scene or sequence based on the painting (card)
  ➢ A room for performing the scenes with audience, about 20 persons

▶ **Instructions/procedure:**

  ➢ By using of the method of counting the participants are divided in pairs (1 – 2). Each participant has an art-card and a blank sheet of paper and a pencil. The partner should not be able to see his pair's card until next activity is finished (5 min)
  ➢ Each participant looks at his card for 1 min. The one holding a card marked X on the backside should now describe to his partner what he is seeing on his card in a way that makes it possible for his partner to make a sketch on his sheet of paper, like *"... a lady is sitting at a table. On her left side is a big vase with flowers. She is reading a letter* etc..etc ". (5 min)
  ➢ Both look at the sketch and compare the original painting with the result of the sketch. Compare them and discuss what is exact, what is missing? (2 min).
  ➢ Change roles. Now the other participant describe what he/she is seeing in his/her painting (card) Same procedure as B and C. (5 min)
  ➢ Discuss and decide on which of the two cards should to be used for dramatization (5 min).
  ➢ Discuss what kind of situation is shown on your chosen card. Ex. what can you "read" from the face and body expression of the persons. Are they happy, sad, thoughtful etc.? What do you think has already happened, or is happening now and eventually will happen in the future to the persons on the picture? Improvise a situation that will fit into the scene in the chosen picture (10 min).
  ➢ Work in pairs to dramatize a situation you have agreed upon from the painting (10 min).
  ➢ Plan a short verbal introduction with reference to the picture before showing your dramatization and present it (20 min).

▶ **Tips to trainers/anticipated difficulties:** ➢ It is important to consider the choice of paintings with regard to complexity and possibility of interpretation in relation to the participants' age and maturity. ➢ Take into account alternative ways of including pupils with special needs with regard to interpretation of visual art verbalization and dramatization ➢ Consider the pupils ability in finding verbal expressions to their impressions of the picture on cards and if they will need extra help ➢ Take into consideration that the pupils impressions from the postcards may be a difficult challenge the pupils empathy because of her own background	
▶ **Debriefing/reflecting:** ➢ How and to what degree do the chosen art-cards appeal to our emotions and associations? ➢ What is the value of transference with regards to self- awareness and sensibility to others? ➢ In what way will such learning activity broaden our understanding of our own lives and our own ways of dealing with it? ➢ In what way could you recognize your own emotions or other peoples' reactions ➢ In what degree is (visual) art a motivating starting point in verbalizing on emotions, feelings and human reactions? ➢ If time enough, how you consider the possibility of letting the pupils choose and use recorded music to fit into the mood of the situation and use it as a part of the performance (10 min).	

Debriefing/ Evaluation and assessment

15 minutes

	Notes
▶ **Specific aims:** ➢ ....To have feedback on the participants thoughts about the activities	
▶ **Methods /techniques used:** ➢ Plenary	
▶ **Resources:**	
▶ **Practical arrangements:** ➢ If possible be seated in the circle with all the participants	

▶ **Instructions/procedure:**
 	
  ➢ **Oral evaluation and assessment of the 3 exercises at the end of the 3 sessions.**
  ➢ Questions:
  ➢ In what way were the activities similar/different with regard to developing self- awareness and sensibility to others?:
  ➢ a) The Painting activity ,b) The Music& Drama activity, c) The Art-card &Drama activity
  ➢ At what school-level are the 3 activities relevant?
  ➢ What are the necessary qualifications needed for the facilitator?
  ➢ In what way should the teacher do respond to the different process and products and process
  ➢ In what degree do you look upon the exercises as happenings of short lasting value?	

➢ How should the exercises be followed up to secure a lasting effect?	
▶ Tips to trainers/anticipated difficulties:	
▶ Debriefing/reflecting:	

References

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➢ Juslin & Sloboda (2003): Music and Emotions, *Theory and Research,* Chapter 4 p 86