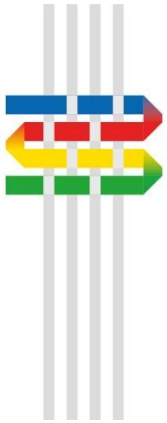
LIVE THE CULTURE! – PLAY, ARTS EDUCATION AND SCIENCE

in focus: play and children's culture

BOOK OF PROCEDDINGS



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4th ELTE WORKSHOP FOR ARTS EDUCATION

ELTE UNIVERSITY
FACULTY OF PRIMARY
AND PRE-SCHOOL EDUCATION
BUDAPEST

EDITOR
Nedda KOLOSAI

REVIEWERS
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Orsolya ENDRŐDY
Emil GAUL
Dániel GOLDEN
Andrea KÁRPÁTI
Katalin KISMARTONY
Virág KISS
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ADDRESS OF THE PUBLISHER
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ELTE TÓK Hagyományőrző Alapítvány

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6.SCIENCE AND ART

Live the Culture!
Play, Arts Education and Science – Introduction to the Conference book of 4th ELTE Workshop for Arts Education

Dear Interested Reader!

The 4th ELTE Workshop for Arts Education 2021 organized the ELTE TÓK scientific conference on May 20 and 21, 2021.
This is the fourth time that a series of conferences has been organized in cooperation with and organized by the Faculties of Eötvös Loránd University. Following ELTE TTK, BTK, BGGYK, in 2021, ELTE TÓK was given the honourable opportunity to hold the event. Speakers from 35 universities from six countries took part. There were lecturers and registered participants of each Faculty of Eötvös Loránd University. 18 lectures in English, a total of 10 hours of lectures in English were given at the conference on May 21, 2021.
Eleven of the 115 lecturers welcomed the invitation of ELTE TÓK, 104 lectures presented the results of scientific research or pedagogical good practice.

After visual culture, musical culture, theatre and drama pedagogy, the central theme of the conference was play and children's culture. Subtitle of our conference **Live the Culture! - Play, Arts Education and Science.**
The other original initiative of the conference series is to convey the approach of providing pedagogical and educational assistance to institutional and family education on an equal footing, based on facts and scientific results, in addition to cultural markets.

It is important for children's culture practitioners to see their responsibility and to support the renewal of the content of higher education, the updating of the content and approach of public education, and to connect the arenas of public education with the arenas of public education-family-higher education

through research, systematic presentation of art pedagogical practices.

I was wondering how to authentically address my dear Reader. According to Freud, someone who goes on hypnosis therapy is already in hypnosis. Anyone who takes the study volume of the 4th Art Pedagogy Conference is already committed to educating with art is at least an enthusiastic interested in art education dialogues. She/He researches what the mission of art is in education, where art has a place among the sciences, in the scientific world, in scientific thinking.

We were able to put together a very colourful, exciting conference program and volume that shows something new in every detail, because a number of dedicated professionals who systematically research art education came to our conference with valuable professional material. Thank you very much!
It is a great honour and experience to bring together such a strong professional team, to facilitate art pedagogical dialogues.

The paths of our lives run into a thousand directions, yet we stop and watch when someone or something calls. This is a celebration. It is a holiday to think together about play, education with art, traditional and new values of children's culture. Presence. Frozen moment. The conference also supports the educational development initiative of ELTE TÓK to have a master's degree, we have been working with the teachers of this TÓK for 7 years.

Prospective internships were highlighted at the conference, and higher education and public education professionals showed their good practices and research on an equal footing. In this sense, the conference also established dialogues.
Horizontally and vertically between both the faculty of the university and the professionals of higher education-public education.

The conference draws the attention of the scientific community to the importance of early childhood education and the rethinking of the work of teachers, kindergarteners and early childhood educators.

We conveyed the view that it is necessary to rethink learning, to take play seriously, and to educate creative, free thinking and constitutive children through art education.

The formation of society can be achieved through children. The experiences of the conference will be summarized in a conference book in Hungarian and English, and we will formulate it to the Minister in order to implement the content and approach renewal of higher education and public education based on research facts. We consider the sharing of knowledge between the Faculties and the dialogues initiated about our latest research and educational development results important.

As a university, the Faculty of Eötvös Loránd University, the most important initiative of the conference is to call for cooperation.

At the closing moment of the conference, we passed on the baton of the conference organization to the Eötvös Loránd University PPK.

We thank the Dean of the Eötvös Loránd University PPK, the Director of the Institute and the leaders of the research group for taking the noble cause of organizing the art pedagogy conference series forward.

Nedda KOLOSAI

Chair of the Workshop
ELTE Faculty of Primary and Pre- School Education

Budapest, 22nd May 2021

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Exploring the dilemma of planning for play in schools

RUSSEL, Wendy

Senior Lecturer in Play and Playwork at the University of Gloucestershire, United Kingdom

Keywords: planning for play, play and learning

Introduction

Play presents a dilemma for educators. The world of education is ever more outcome focused, with those outcomes becoming increasingly economic and competitive. Teachers and school leaders feel a pressure to perform well according to externally set standards. Within this context, play becomes problematic unless it can be harnessed in some way to these outcomes. This requires that the value of play be linked to something other than play. Specific kinds of play become valued for the outcomes they are thought to deliver, necessitating planning the 'right' kinds of play for the 'right' kinds of outcomes. The trouble with this is that when children are directed or controlled in this way, what they do is probably no longer playing. That is the dilemma I explore in this paper, and I do this using two conceptual tools, one from anthropology and the other from philosophy. Both are spatial theories rather than psychological ones.

Why should schools bother with play in the first place? Well, in the UK, for example, a lot of time and money goes into playtime. Given the statistics – 600 play times a year, making up 20-22% of the school day at a cost of €870m a year – perhaps it is worth thinking about playtimes a bit more. Yet there is little agreement on their purpose and value.

Research into schools that have worked to improve playtimes has found a wide range of benefits: children enjoy playtime more, they play in all sorts of different ways and with a wider group of children, they are more physically active, they don't keep asking for help from adults, they tend to report fewer accidents, there are fewer conflicts. When they go back to the

classroom, they settle more quickly and can concentrate and engage more. Generally, overall, they are happier at school (Burton et al., 2019).

Thinking straight about childhood: how measuring everything affects school life

Generally, 'thinking straight' is seen as A Good Thing: it is rational, unencumbered by untrustworthy emotions, it brings clarity, legibility and a sense of certainty. A straight line from a point of departure to one of arrival, with identified calling points along the way, allows for generalisations and an impression of control. Anthropologist Tim Ingold (2015, 2016) calls this 'transport'. This is how much of our professional lives are ordered.

We can see such transport in the straight line of child development, which has its predetermined route between points of birth, infancy, early childhood, middle childhood and adolescence to the destination of adulthood. This straight line is so pervasive that it has become accepted as common sense, difficult to argue against. Yet it is more than a neutral representation: it is performative, it does things, it influences policies and practices and affects our everyday relationships with children. Local, national and international measures of progress set standards for children's development at each stage of the journey. The task of those working with children is to ensure they reach such milestones, with additional interventions if children are judged to be at risk of not reaching their full potential.

One such measure is the OECD's worldwide Programme for International Student Assessment (PISA). Launched in 2000, it assesses 15-year-olds every three years on their readiness for the world of work, across three domains of reading, mathematics and science. This is a key influence on national and European education policy and curricula, not just at secondary but also at primary level. PISA scores feed into the EU's strategic framework, which sets benchmarks to be reached and which also informs EU funding. It is understandable how such a powerful narrative permeates school culture and affects every aspect of school life. The pressure to perform produces a focus on 'transport' towards each test.

What might such a perspective miss out? What if we think differently about lines?

Ingold contrasts 'transport' with the more ancient concept of 'wayfaring'. Wayfaring draws on collective memory, landscape, stories, histories; wayfarers inhabit, transporters seek to arrive in the most efficient manner possible. Children are wayfarers. Anyone who has ever walked down a street with a two-year-old will immediately recognise that this is how children inhabit the world: low walls are for balancing on, fallen leaves are to be picked up, cats to be stroked, slugs to be poked. The journey is what matters, not the arriving.

We can think of play as wayfaring. Not always a planned activity that happens in designated spaces and times, playing is often spontaneous and opportunistic, and players have no idea where the play is going when they begin. Process is more important than outcome. Through a wayfaring lens, we can see play erupting in small and lively ways interwoven in everyday life.

We can also imagine other benefits beyond the important ones of learning specific skills or as a break from learning. Playing offers moments where life is better, but this is more than mere indulgence. Brian Sutton-Smith (2017) suggests that it is the basis of emotional survival. From the high thrill of risk taking to moments of nonsense, fantasy, rude jokes, ghost stories, or just mucking about, children can experience the vitality of raw primary emotions (anger, fear, shock, disgust, happiness and sadness) without the consequences that such behaviour might bring in the 'real' world.

The dilemma of planning for play

The unique value of playing lies in its intrinsic nature as well as its very nonsense and triviality. Given this, predicting outcomes is not only difficult, it risks turning whatever is planned into something other than play. I suggest that we can address the dilemma of planning for play through thinking about lines and through using conceptual tools that come from theories of space. This shifts attention away from straight lines leading to outcomes and looks instead at the spatial conditions that can support play.

Space is not merely a physical surface or neutral container, it is produced through interrelations between people, material objects, landscapes, atmosphere, histories and more. Henri Lefebvre (1991) suggests that we can imagine three interdependent dimensions to this production of space:

- Conceived space is the space of planners and designers, both physical design and the policies and codes for behaviour, and this is where we see straight-line thinking.
- Perceived space (also called spatial practice) refers to how individuals mostly follow the conventions determined in conceived space.
- Lived space is where we see wayfaring: the idiosyncratic and distinctive ways that conceived space and spatial practices are disrupted a little, but not entirely. It is the space where life feels worth living. This is the space of play, which can be supported both through intentional design and through children's own disturbances of the intentions for space.

In conceived space, the playground can be designed using what we already know in terms of what works. This list of 'ingredients' of a rich play environment is useful:

- material richness and physical diversity
- loose parts and modifiable space
- spaces to hide and survey
- spaces within spaces; networking of spaces
- flexibility
- seasonality and access to nature
- the opportunity to play with the senses, identity, concepts and the elements
- an overall playful feel (Burton et al., 2019, p. 48).

The last item deserves a little more attention: this is about the culture rather than the physical design, although in terms of the production of space, these cannot be separated. Yet this is where the tension arises in Lefebvre's spatial triad. We cannot plan lived space (for that would make it conceived space); all

three dimensions are important. The overall playful feel is produced through developing a culture over time that says it is ok to play here. It can be supported by design and policies and particularly by staff attitudes. Above all, it emerges from paying attention to how children inhabit space and working to support that.

Final words

This paper has drawn on Ingold's work on lines, particularly the distinction between transport and wayfaring, in order to consider the dilemma of planning for play in schools. The production of space by more powerful adults makes assumptions about the value of space/time for children's education and for the future of national economies. Children, however, are proficient at finding space/time for playing in the cracks left behind after adult orderings. Planning for play becomes a matter of developing an awareness of children's relationship with space/time and working to support that.

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Author:
RUSSEL, Wendy
Visiting Fellow,
University of Gloucestershire,
wrussell@glos.ac.uk
ORCID ID: 0000-0002-5028-6428

The Role of Space in Playing - Supporting Freely Chosen Play

SUHAJDA, Éva Virág

Rogers Foundation for Person-Centered Education

Keywords: the loos parts play, outdoor play and learning

Freely chosen play is the most important source of joy for a child. All children are playing from the youngest age, and during playing they get in contact with the space around them, so much that actually getting in touch with their environment is the way their sense of self (the difference between me and not-me) develops.

In this article, first the process of this development is outlined, together with the concepts of internal, external, and transitional space, which all are important to think about when designing a playspace. As a next step, the main ideas behind space-design are assessed and finally the next steps of the research are discussed.

The importance of play in the development of the self

After birth a child still does not have this me and not-me feeling. A two-week-old baby turns her head to the right and looks at her straight right arm and hand. Stretches the fingers, and then closes them. We would say, the baby is playing with her hand, but from another perspective, the baby is building up her own self and identity. She sees her hand moving, but at the same time, she also feels it through her proprioceptive sensing (the sense of effort, force, and pressure). So the baby feels that if she *does* something, it *feels* this way, it *looks* this way. By stretching the fingers, she connects the muscular activity and internal senses with the sight and also with the effect: if she stretches her fingers, they touch the pillow. She also feels that the pillow is already NOT her.

These processes are unconscious: they are the very basis of the formation of the self – a self within a body, so-called "embodied" self – and formation of the feeling of agency. Stern calls this very

early period as the "emergent self" in his famous work "The Interpersonal World of the Infant" (Stern, 1985), during which the infant integrates and organizes physical experiences into a coherent one by month 2, which then through experience develops into a core self by month 8. However, says Stern, it is important to notice, that the core self is not "disappearing" after the eighth month, but the other layers of self are built on it: the subjective (recognizing our internal life that differs from others), the verbal (symbolic thinking) and the narrative (identity based on the stories of ourselves).

These movements, activities of the baby, through which she/he learns self from other, has no direct relation to survival – it's playing, but they are very important in the development of the mind and the body. The basic play activities are very physical, and are connected to the core self, while more complex play activities (like social play, role plays, rule plays) are connected to the next layers. However, next layers of play are not independent: they are built on the bodily feelings too, including the emotions, which work as a reward system.

Davis and Panksepp, neuroscientists, claim that PLAY (capital by them) is one of the primary processes of the anoetic subcortical brain emotions systems. It means that *PLAY,* together with other primary processes like *SEEKING, RAGE, FEAR, LUST* and *CARE*, are basic neural patterns that develop at the very development of the physical self-awareness (2011). They use *CAPITAL letters* to distinguish the primary processes of these emotions from the more developed and complex forms of the same actions, which they call secondary and tertiary play (with small letters already), which can be clearly connected to the Stern model of higher-layer selves.

The Pellises (2009) have proved that play is indeed subcortical. They made experiments with rats and with their plays. What they found is that even if the cortex is removed, the rat stays playful (which means motivated to play-fight). The cortex, they say, is visibly not involved in generating play, but has the role in the regulation and modulation of play behaviour according to perceived social environment (such as play in non-equal social relations), as well as in changing play behaviour and motivation according to age.

Why is it so important that play is subcortical? Because it supports that play is a biological need for humans (and also several animals). Not only an instinct: a very deeply rooted default mechanism of the brain. A basic need for children.

The role of the external and transitional spaces

Connecting to the external space (including social space) is an important source for learning about „me" and „not me. By learning that there are things outside and inside, an "internal space" develops (Stern calls it the subjective self), which contains the feelings, attitudes, thoughts of the person. This internal space is based on spatial experience. This is visible if we look at the terms that describe our feelings and connections, such as being open, overwhelmed, closed, or feeling distant - like we are "containers" of emotions.

External space has a direct impact on our internal space, our feelings. We can feel moody at a rainy day, or hurt if someone is "closed" to us. That is why through manipulating external space we can influence the internal.

However it is not only the external space that influences the internal, but also vice versa. During play the external space fills up with the subjective meanings of the child to make up a special space. This space is the transitional space, which Winnicott, child development psychologist also called "potential space" (1971). This transitional world is partly in the physical (and social) space, and partly in the fantasy of the child. A piece of material becomes a king's collar, the other child becomes the dragon. Here everything can happen; everything can be experienced without consequences to the "real", external world. Playing therefore becomes the space for trial and fail, as well as development – that is why it is a "potential space". Some toys are so much filled up with subjective meaning, that they become permanent transitional objects, as all parents can tell.

Figure 1

A sleeping animal - a transitional object. Photo by the author

Therefore, setting up well the external space of play is a great way to enrich the experiences and learning of the child. The question arises – how exactly?

The setting up of external space

Michael Follett, the founder of Outdoor Play and Learning, describes four important factors to develop the external space for good play (2017):

- creating social spaces: there need to be temporary and permanently closed, or semi-closed spaces, where children can hide, talk, socialize.

- journey: all play experience is a kind of journey, children are wayfarers, travellers. External space should provide opportunity for this. Journey can be within the body (like climbing, balancing, leaning), and moving in space, in a constant changing surround.

- affordances: as today most children live in much less diverse surroundings in cities, with less materials and colours around them than in nature, this should be somehow compensated by the play space. It means providing several different colours, materials, like many kinds of wood, plant, metal, rock, surface, textures, cultural references, objects - always finding something new, something surprising.

- loose parts, moveable materials, and objects, which can be turned into anything the child imagines, therefore are excellent catalysts of this potential space. The less the external meaning is inscribed into a material (unlike in some exact toys), the more opportunity it has to be turned to something with a

different meaning as it was described. The picture here shows some loose parts – but nearly everything can become "loose" of its meaning from a broken microwave, a pen with a whole, or pieces of nature around.

Figure 2

Loose parts used for play. Photo: courtesy of the East-Lothian Play Association

These four factors overlap in several points, but all are worth considering when we make up a playing space. By applying them, freely chosen play can be enriched to create such a potential space, where everything is possible. That is how freely chosen play becomes the basis for experiencing freedom and creativity.

Next steps

Loose parts play already has a tradition in the United Kingdom. However, in Central Europe, and especially in our schools, play is still quite looked upon as only a reward if the child behaves, and extra after learning, not as the way of learning itself. To have data supporting the positive impacts of play in school environments, the Rogers Foundation for Person-Centred Education developed a 32-month 4-country research and development project, in which we are introducing this supported kind of play into schools, and measure and assess the outcomes. Results are to be expected by the end of 2022.

Disclaimer

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Author:
SUHAJDA, Éva Virág PhD
Rogers Foundation for Person-Centered Education
executive director
virag.suhajda@rogersalapitvany.hu

About learning through play, building 21st century competencies and the GratoSfera project in Poland

MACIASZEK, Kamil

Founder of GratoSfera Project - Founder of GratoSfera Project

Keywords: free play, learning through play

Play is a fundamental element of every child's existence. In play, the child discovers the world around them and enables them to establish themselves in this universe. How is it that play influences creativity? What happens in the brain during play? Why do children learn better when they are full of enthusiasm, and why is it our role as adults to keep that enthusiasm alive in the educational process? Why should an investment in play be the foundation of every principal, parent and teacher?

About the fundamentals of play and the GratoSfera Project - Poland's first holistic program to support schools in bringing play to the school walls and changing their image in Polish education. (Figure 1)

Figure 1[1]

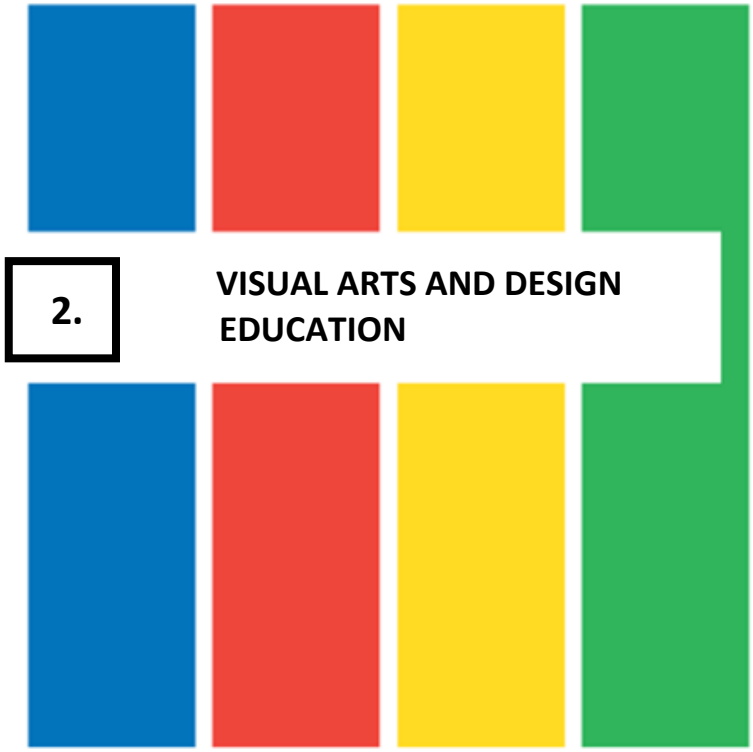
Author:
MACIASZEK, Kamil
Founder of GratoSfera Project

[1] https://www.gratosfera.pl/o-nas

Andrea KÁRPÁTI
Effects of the Moholy–Nagy Visual Modules on visual competence development

Ágnes GAUL-ÁCS
Visual ability profile of secondary student

Gábor KLIMA
The visual media module. Digital creativity development in a public education environment integrated into the curriculum of the visual culture subject



Effects of the Moholy–Nagy Visual Modules on visual competence development

KÁRPÁTI, Andrea

Corvinus University,
and MTA–Eötvös Loránd University Visual Culture Research Group

Keywords: visual competence, developmental assessment, online testing, usability study

In order to describe developmental levels of visual competences important for professional and private lives and the effects and the effects of the Moholy Nagy Visual Modules, with a special focus on visual communication, media, environmental education and teaching the language of modern art, we developed a range of new, online tests and adopted existing assessment tools as described below. Our assessment design was based on a pre– and post test, experimental versus control group model. Control groups for all age groups that match the experimental groups in social background, educational quality (good level of art education) and school infrastructure also took the pre– tests and will take the post–tests as well.

Quantitative assessment instruments

Online interactive tests developed for eDIA, the electronic diagnostic assessment system by the Research Group on Teaching Theory, Institute of Education, University of Szeged. About the system, cf. brochure on the eDIA online diagnostic system in English, about our tests, ccf publications at the end of this abstract. Online instruments included age– related Spatial Perception Tests by B. Babály, Colour Perception and Interpretation Test by A. Tóth, Visual Communication Test by A. Tóth and Combinative and Divergent Thinking Test by A. Pásztor and B. Csapó. Testing time was 90 minutes, realised in

two 45– minute sessions. Major results include detailed description of the development of perception and creation in space / with colour; major stages of symbolisation development as part of visual communication competency; correlations between spatial ability and divergent thinking and successful development of spatial and colour perception through the Visual Communication and Visual Media modules; Test for Creative Thinking (TCT–DP, standardised for 19 countries, developed by the psychologist Klaus Urban and visual artist Hans Jellen. (Cf. description of the test by Urban and Jellen, 2004 and Kárpáti, & Gyebnár (2013, cf. paper). Testing time was 20 minutes for a drawing task on paper. Major results include a correlation of creativity development and visual competency; modest correlation of visual creativity with divergent thinking; best developmental effects of the Environmental Education module on creativity development, due to the intensive use of project tasks and assignments to be solved using steps of Design Thinking.

Psychological Immune Competence Inventory (PICI)

Psychological Immune Competence Inventory (PICI) Questionnaire was developed for measuring the protective personality traits (psychological antibodies). The inventory is based on M. Csikszentmihályi's flow (1991) questionnaires and are standardised for Hungary, cf. lecture by Attila Oláh, (1999, 2005a, 2005b). The testing time was 20 minutes, and the PICI Questionnaire was made available on paper and online as well for easier use. Teachers received feedback on the status of their students, for example, in Positive Thinking, Sense of Control, Challenge orientation, Problem– solving Capacity, Goal Orientation and Emotional Control. Major results included positive effects of art education on Psychological Immune Competence and resiliency of students aged 11– 14 (Grades 5– 8) with 90 minutes of art instruction per week in the first 2 years, Grades 5– 6 and 45 minutes in Grades 7– 8. Less effects of art education were detected on students aged 15– 17 (Grades 9– 11), in secondary schools with a decreased number of art classes: 45 minutes per week.

Qualitative assessment tools

The skills structure and the assessment system is based on the European Visual Competency Framework and recent Hungarian research projects on the description and assessment of visual skills and abilities (Wagner & Schönau, 2016). Gemeinsamer Europäischer Referenzrahmen für Visual Literacy – Prototyp. Münster– New York: Waxmann Verlag, chapters and framework structure available here: http://envil.eu) The Framework includes a wide range of general competencies and attitudes that we have to consider developing and evaluating in our project, as they constitute the base of 21th century education, e. g. sensitivity for social issues, active citizenship, collaboration and openness to the cultural values of others and self– improvement.

Five members of this research group participated in the standardisation of the Visual Rubrics for Production and Reception developed by Talita Groenendijk and Folkert Haanstra and the analysis of results. The Rubrics can be adapted to different art projects and illustrate major skills and knowledge to acquire. Major results: as tools for developmental assessment, the Rubrics supported self–awareness of students and improved evaluation practices of teachers. Portfolio assessment was used in conjunction with the Rubrics. It contributed to developing a deeper understanding among students of task criteria and in general, the role of art education in their personal development. An important effect of our project on participating schools is the upscaling of visual arts in school life. Working conditions of art teachers were improved through equipment purchase, allocation of larger studios, ensuring storage space, and supporting regular exhibitions of student work – mostly as an accompanying event for local or regional in– service training programs. Our piloting schools have become local centres for the dissemination of art education innovation, and eight art educators have reached the end of their PhD training. The creation of a knowledge building community is the most important result of our experiment.

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Author:
Prof. Dr. KÁRPÁTI, Andrea
Corvinus University,
MTA–Eötvös Loránd University Visual Culture
Head of Research Group
andrea.karpati@uni-corvinus.hu

Visual ability profile of secondary student

GAUL-ÁCS, Ágnes

MTA-ELTE Visual Culture Research Group
and Doctoral School of Education, ELTE University

The highly developed skills have determinate role in the prosperity of individual. Well aware about its society expect school system to endow children with competencies leading to weal. This expectation unifying with the educational researchers' deal has led to the implementation of international assessment of competencies like PISA, TIMMS, PIRLS, and to National Assessment Competences in Hungary. These evaluations and measurements examine the level of mathematical, scientific, and interpretation of text in a certain age cohort. International assessments like the PISA of OECD, assigns to a certain rate pupils' performance in the analysed competencies of countries. The Hungarian Grand Prix of Products winner National Assessment of Competences (NAC) evaluate the level of mathematical and text interpretation in all of 6, 8, 10. form pupils. Such a way NAC fits for ranking schools and offers data regarding individual pupil's competencies.

NAC consists background questionnaires as well, so one can explore what kind of coincidences are between pupil's performances and socio-cultural background of parents, schools, and educational methods used. Without reducing these results, we should see clearly that their practical usefulness in the daily pedagogy is rare and weak.

Our question is as follows: How can we assess more or less detachedly the level of certain pupil's competences, and regard the system of competences as a whole? The answer is evident: on the basis of assessment. A recent Hungarian research focused on the most important visual abilities, diagnose and development in public education of those.

Moholy-Nagy Visual Modules - Teaching the Pictorial Language of the 21st Century

The goal of the Research Program on Educational Methodology of the Hungarian Academy of Science is to create developments proven by assessments of researchers and teachers. Between 2016 and 2020 in nineteen themes went on the exploration. One of them the 'Moholy-Nagy Visual Modules - Teaching the Pictorial Language of the 21st Century' dealt with the development of methodology of visual culture. In the everyday practice abilities of pupils are defined on the basis of their works by intuition and experiences of their art teachers. This method is quick and fruitful, but in the other side it is not always objective. The assessment of visual abilities has neither international, nor Hungarian systemic method aside from International Baccalaureate, the Hungarian National Secondary School Educational Competition in the Arts, or Complex Art Competition Budapest.

In the frame of the research four subtheme were examined and assessed in linear system. The measurement went on in spatial abilities, colour perception, visual communication, and creativity performing in drawing. The results of the pre and post measurement appeared in charts and diagrams. These data offered a lot of information for teachers about the performance and dynamic of competences of the class, or a certain pupil.

Meanwhile quite difficult for an art teacher lacking special mathematical knowledge put data on a homogenies scale, then regard the system of abilities as a whole. The idea of Visual Ability Profile had been created to solve this problem: it visualizes the outcomes, and shows a plausible pattern of visual capabilities. Art teachers can see at a glance the structure and size of giftedness of a certain pupil or class.

The sample and method of research

The goal of our empirical research in the frame of public education focused on the excellence of visual abilities, the recognition and development of them. The investigation went on in the age cohort of 5.-9. and 9.- 11. form in a longitudinal mode using data of 'Moholy-Nagy Visual Modules - Teaching the Pictorial Language of the 21st Century' research of

methodology. As we know, the come up of visual talent can be recognized in this period (Kárpáti, 2002).

In our research, we observed those pupils, who had outstanding performance and achievement in the area of visual to their classmates, but not geniuses. The sample came from the Moholy-Nagy research. The selection happened by the expert group consisting experienced art teachers. Finally, 102 provincial and metropolitan secondary schools 'talented' pupil's data gave the sample. The members of control group came from the same schools, the are those who were not selected by the experts as 'talented'. Suc a way we could avoid the distortion of teacher's factor.

In the frame of Moholy-Nagy Visual Modules classes took part in a development project. In the research the 5-9th form and 9-11th form pupils filled the Spatial Ability, the Colour Perception, the Visual Communication tests in the Electronic Diagnostic Assessment System (eDia), and in the pre and post assessment the Test for Creative Thinking – Drawing, which is a paper and pencil test. Our research focused on the visually high ability pupil's development, and the differences between their achievements, in other words how the development act on visually talented pupils and on their classmates.

Among spatial abilities spatial orientation – which is widely used in everyday life – should be augmented (Babály and Kárpáti, 2015). The level of spatial abilities slightly can be risen over the age 18, so this capability should be developed in the general education system. Though physical education and learning geometry are equally beneficial, art education offering wide variety of developments method has leading role in intensification spatial skills.

Visual ability profile (VAP)

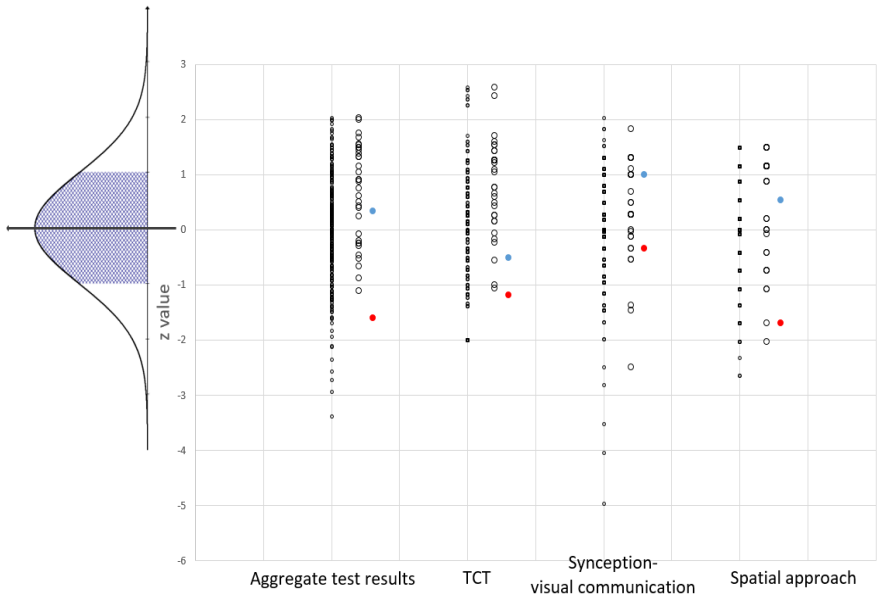
Visual capability profile is an easy using tool, which makes possible the overview at a glance the results of measurements. It offers clear picture of connections and behaviour in a group's or in a certain person's capabilities. The outcomes of different tests are commeasurable by transforming them to percent and shows it in diagrams. Such a way it records the achieved level of a given competence, and by using common scale with other

test's results, it visualizes certain pattern of the person or group.

Pupils not only get a mark as happens in everyday practice, but we get a detailed view of the level and structure of their abilities. At the same time Visual capability profile denote the standard of the sample beside of the examined person's values so they became comparable. The target of VAP to be an easy reading tool, and that it's use should not require special knowledge, and after the first cognition its meaning should be clear for all participant of education (teacher, parent, pupil). It is important, that VAP gives an objective picture about abilities of the pupil. In case new points of examinations are arises, they can be built in to the system, and so we could get a more detailed image about the state of a certain pupil's knowledge.

Figure 1.

Summarized and detailed result of a class in Visual Ability Profile



In vertical axe (the z values) shows the reached marks of certain pupil's and classes' and normal distribution. Figure 1 display results of three tests of a class. Value '0' is the mean, moving away from it we are approaching 'tails' of the normal distribution. The graph shows clearly that columns of the whole

sample is the densest at the middle, which mean that most pupil's achievement are there, and density declines towards the 'tails'.

On the vertical axis, the growth of numbers shows the growth of achievement. The first column record outcomes of certain tests in the whole sample, second column displays results of the given class. Blue and red dot mark achievements of a certain pupil in the unified achievement and in different tests. The diagram shows how big the difference among the results of tests.

It would be worth put VAP to the trial in art education. In one hand it could make transparent the special pattern of a special person, on the other hand the diagnosis could be the basis of development plan for the group and class. It could be helpful for beginners, or when a new class enter to the school and there is no preliminary experience.

The system of VAP could be used in other area of knowledge, or in other subject as well, row up relevant tools of examinations, execute evaluation, and convert outcomes to comparable values.

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Author:
GAUL-ÁCS, Ágnes
MTA-ELTE Visual Culture Research Group
and Doctoral School of Education, ELTE University
sengacsa@gmail.com

The visual media module. Digital creativity development in a public education environment integrated into the curriculum of the visual culture subject

KLIMA, Gábor

Eötvös Loránd University

Keywords: Media, Visual Media, Digital Creativity, Visual Culture, 3D, Arts Education, Visual Education Research

Research background of the paper

The lecture is related to the curriculum innovation project "Moholy– Nagy Visual Modules – Teaching the Visual Language of the 21st Century" of the Visual Culture Research Group of the Hungarian Academy of Sciences and Eötvös Loránd University. The program examines the visual language of the 21st century, divided into different modules, the teaching and teachability of its visual culture, especially with regard to the extremely fast and ever– changing technical and technological environment of visual culture. One of the main aims of the research is to examine the possibilities and practices of the integration of visual culture with other subjects, with the help of sample programs and projects. Fitting into this process, digital creativity development builds on students' digital skills to complement existing classroom practices with new technologies.

The experiment presented here is a visual culture – mathematics – physics integrated program implemented within the framework of distance education using 3D design software.

First Section – Theoretical framework

In the first stage of the lecture, I will briefly describe the results and issues of our STEAM (Science, Technology, Engineering, Arts, Mathematics) educational experiment (in our three– year

school experiment we're testing new digital, visual methodologies that can be used in visual culture curricula). STEAM pedagogy is also a theoretical and practical framework for our research. The methodology of visual creativity integrated with the natural sciences may represent a possible new theoretical background for the subject.

Another important pillar of the theoretical background is critical art pedagogy. Interpreting and visualizing social issues and involving students in the joint design of programs can reposition the teacher– student hierarchical relationship into a more horizontal pedagogical situation. I interpret the theoretical repositioning of the subject of visual culture from these two directions.

Second Section – The project

In the second phase of the presentation, I will present the integrated 3D design project. Students worked with 3D design software (tinkercad) as part of a five– week program. It is a free, browser– based program developed for schools, which, in addition to the design function, also has digital classroom functions, so that the teacher can follow the students` online design and creative workflows in real time. As part of the task, we supplemented the design of spatial objects (visual culture, spatial vision development) with the solution of mathematical problems. The second step of the complex building– settlement– environment design phase is to print the completed plans with a 3D printer. Moving the finished, printed objects with stop motion animation technique (digital creativity development) is the third step of the project. Spatial planning is complemented in this way by a narrative, cinematic project element. During the project, students use their computer in parallel to design and their smartphone to move objects (using a stop motion studio application – available for free). Sensitivity to social phenomena was an important aspect in the design of the project. In the planned settlements and characters, special emphasis was placed on the incorporation of some social issues by the students.

Third Section – Summary, presentation of selected works

In the third, final phase of the lecture, I present student work and analyse the success of the program through them and talk about the possibilities of a new visual culture subject integrated with science and focusing on digital competencies. I draw a picture of a new subject paradigm where the development of digital creativity, the representation of social themes and phenomena appears in integrated methodologies.

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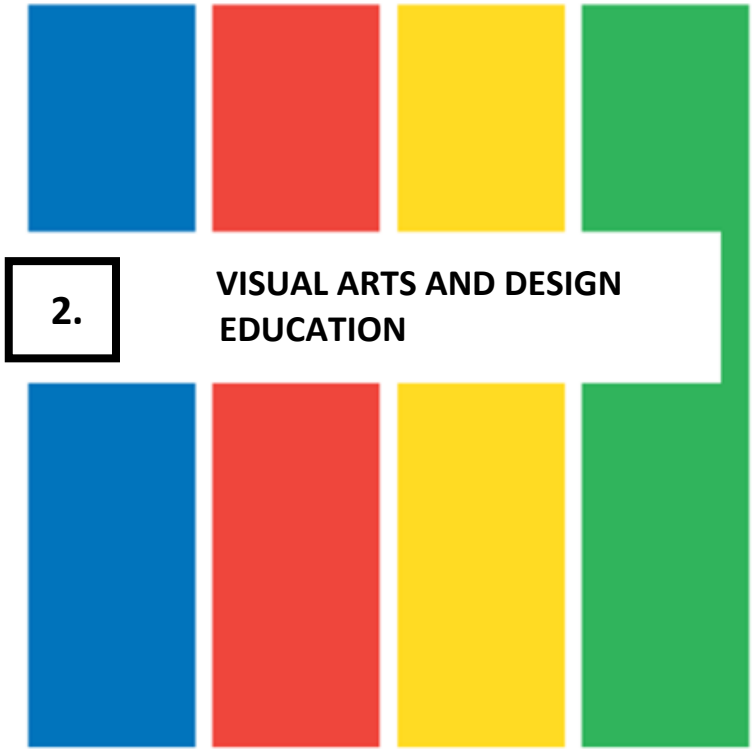
MTA–Eötvös Loránd University Visual Culture Research Group

Author:
KLIMA, Gábor
Doctoral School of Education
Eötvös Loránd University

Tünde SIMON
Contemporary art in the classroom

Hajnalka KOVÁCS
Confronting images of others: an inspiration or a restriction? A study of visual communication skills of 6-10-year-olds

Judit SKALICZKI, Gabriella PATAKY
Minimal Human Space 2.0
- Building Community through Personal Experiences



Contemporary art in the classroom

SIMON, Tünde

Hungarian University of Arts

Keywords: contemporary art; art teaching methodology; skills development

Among the works of contemporary art, we find a number of works that help us to experience creative thinking and creativity. These works are directly connected to the life and by using them students can reflect on their daily problems and experiences. An early encounter with contemporary works arouses students 'interest in contemporary art, it helps to understand them and creates a chance to approach them impartially in the future. During the program, the transmission of values is based on respect for the past and it takes place embedded in the activity arising from the present force field.

The broad goal of the program is through contemporary works of art to support the development of a rich, innovative career that is important in any field. Our immediate goals are to arouse interest in contemporary art, to develop a creative approach, and to support unusual thinking and openness. At the beginning of the program, we designed and created a contemporary visual medium for the tasks, combined with old, traditional visual environments and images of the world around us, so that contemporary works are organically connected to different areas of life.

In the program 5-11. grade students were participated. The program of contemporary art inclusion in visual education cannot be realized without the development and enforcement of some basic methodological and pedagogical principles. From these can be highlighted the creating a secure workshop environment that allows for both collaboration and autonomy, supporting open situations, the situationally, shaping non-verbal communication's situations, supporting individual solutions, diversity, collecting, joy and play.

The use of contemporary art in the classroom, we assume, develops a number of abilities and skills that are included in the curriculum expectations and it has an impact on the social competencies needed in the 21st century (Trilling & Fadel 2009). The teacher feedback questionnaire, designed to support our hypothesis, contains a wide range of possible areas for improvement. We examined the results of the work of seven groups of six educators in the following areas: attitude towards contemporary art; communication channels in the creative process and their complexity; the completeness of the creative process; ability to make decisions and independence, self-motivation, divergence - unusual thinking; polysociation / encounter and organization of two or more different phenomena representing different distant systems into a whole, reflection.

At the conference, we will present some tasks and children's works, we will report on the extent of development in each area, the adaptability of the program, and briefly we will present the factors influencing the effectiveness of the program.

Trilling, B., & Fadel, C. (2009). 21st century skills: Learning for life in our times. Jossey-Bass/Wiley.

Research presented in this paper was realised with the support of the Content Pedagogy Research Program of the Hungarian Academy of Sciences, as part of the "Moholy-Nagy Visual Modules - teaching the visual language of the 21th century", 2016-2021, project of the MTA-ELTE Visual Culture Research Group.

Sponsor

Hungarian Academy of Sciences

Author:
SIMON, Tünde
Hungarian University of Arts
ORCID: 0000-0003-3452-6951

Confronting images of others: an inspiration or a restriction? A study of visual communication skills of 6-10-year-olds

KOVÁCS, Hajnalka

ELTE PPK Doctoral School

Keywords: visual communication; interior image; operations with works of art

In a research project started in 2015, we examined drawings of children at age 3-10 to reveal developmental stages of basic skills related visual communication described by the Common European Framework of Vosal Competency (Wagner & Schönau, 2016, Kárpáti, 2016). For the study, we used the "Three situative drawings Task" (Gaul-Ács & Kárpáti, 2018) where narrative content and emotional motivation value of themes to visualise supports creation. As a member of the research group I examined works by more than 300 students from 15 classes (Grades 1-4, ages 6-10 years) in two primary schools in Kecskemét (Hungary).

The results of one of the tasks in which students were invited to represent the home of their favourite character will be presented hereby. As a part of the Research Project of Visual Skills at John von Neumann University, Faculty of Teacher Education, Kecskemét, we not only observed different visual competency components, (understanding the task, depicting shapes and spatial forms, composition with colours), but we could also distinguish developmental trends of drawings produced by children aged 6-10. In this presentation, my aim is to point out how media determine the characteristic features of visual expression. Although the task promotes the use of imagination, children also employ motives seen in the media. However, they do not copy – they rework, interpret and adapt the images seen on the screen.

The research results presented here have been built in the curriculum development process.

We decided to develop special tasks for students to encourage creative imaging. We found a possible solution: to show them

works of arts. In spite of the fact if we show masterpieces to children, they also meet with an image produced by someone else, these works can be very inspiring for their creative imagination. I present examples how students can use their own images when visually interpreting works of art.

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Minimal Human Space 2.0 - Building Community through Personal Experiences

SKALICZKI, Judit *
PATAKY, Gabriella**

**ELTE Faculty of Primary and Preschool Education,*
***ELTE Faculty of Primary and Preschool Education*

Minimal Human Space is an empirical research-series concerning personal space and its physical depiction. It aims to bring the concept of personal space into focus within built (human) environment education and attempts to visualise them through various exercises of a constructive nature. This is how we would like to contribute to the development of the conscious use of space and the realisation of our needs and opinions on our personal spaces. “Built Environment Education is a special area of instruction which engages with the theory and practice of the delivery of knowledge of the built environment, as well as with strengthening the connection between people and their own living space. With the utilization of different interactive activities grouped around themes of the built environment, it helps students better orient themselves in their environment, become more open to its particularities, identify them, and feel them their own, so that in the future undertakings, they can take part in their formulation. In contrast to passive observation, this method inspires critical and analytical reception, and the analysis of the various environmental stimuli. The proactive, creative perspective developed in this way contributes to the possession of the appropriate skills for the creation of common life-space.” (Sebestyén & Tóth, 2013).

The communication and thoughts around space is eased through communal creation and provide an immediate physical feedback. In a series of experiments, we consider choosing easily accessible, ordinary materials, that are universal and easy to handle, important. The transformation of an ordinary material into ”building material” is an important

part of the construction process. At the same time, it is also important to find materials that allow communal building, thereby increasing the potential for community interactions. To materialize the process we chose large-sized building elements that effectively support safe groupwork and help experience the interaction between the individual and the community during construction. While individual building actions allow for the deepening of personal spatial experiences and the enrichment of individual spatial abilities, working together strengthens group cohesion and enforces contemporary references within sustainable communities.

In the focus of our thinking, human built environment is strongly connected to the development of visual literacy based on the methodology of visual art education. The theoretical framework of the research is provided by the study of contemporary structural systems in art. Connecting fields of fine and applied arts we relate to the works of artists like Yona Friedman's analytical urban theories about the cities of the future, and Sean Scully's structured geometrical compositions which he described as a „battle between system and emotion". The minimalist basic elements – the hoops – like sequences in music, unfold in the hands of the builders. Not only do they become works of art, but they also determine the structure of the community. Through this process of transformation the finished structure, although inspired by the work of the artist's, rises from it and becomes an independent object.

Using the methodology of action research, we continuously shape our experiments according to the current communities and local environmental characteristics.

We started experimenting with the Hula Hoops with the Bartók Visual Workshop in the Summer of 2019. The primary inspiration was the life work of Yona Friedman. His "Ville Spatial" theory and his "People's Architecture" installation which toured Europe were our base of trying to interpret these special spatial installations together with children. In the 2019 summer camp, "BME Children's University", we built towers with children, but some started to show interest in the 2016

drawing of Friedman which depicts a sketch-design of a cubic unit, each defined by 6 circles, which was designed to be used as a temporary shelter for refugees. Impacted by this drawing, they started experimenting with circle-structures meant for a single user. (Figure 1)

Figure 1

Hula Hoop shelter inspired by Yona Friedman
(Source: Skaliczki-Pataky #3612plus, 2019)

Building on this experience, we held a workshop for the international students of ELTE TÓK called „Let's build Hoops – Personal Space" to present the size and shape of personal space using the hoops. We explored the possibilities of patterns, first following the rules of geometry and then enjoying free instinctive creation. The students could experience the size of such a minimal structure and also the dimensions of their own bodies. We experimented with different body-positions and the spatial consequences of our primary physical being. We carried the finished mini-structures out from the studio (thanks to the lightness of the material) to the street and tried to move around "wearing" our personal space. (2.) By choosing different urban environments, we analysed how these personal-space modules relate to the density of urban areas. (like bus stops, pavement, green spaces, benches...)

Figure 2

Personal-space modules in different urban environments (Source: Skaliczki-Pataky #3612plus, 2019)

We showcased our findings in 2019 October at the In SEA European Art Seminar in Malta (Skaliczki, 2019). We also held a workshop attached to it.

We build the hoop-structures in the common spaces of the conference and invited the attendees to experiment with them. During the conference left the installation, which came alive, and smaller modules emerged later in other parts of the venue. The weird buildings encouraged the participants to observe interactively, we saw people climbing inside of it, wearing it or altering the central composition.

This is an ongoing series of experiments, in which we deal with personal space from new aspects, we research further uses of "building" materials and intensively investigate the effects of the current world political events on it. Our current art experiment examines the aspects of the present situation, the coronavirus epidemic, and the overall impact that social distancing will have on the perception of personal space. We may need to redefine the human aspects of our thinking about personal space in terms of society and socialization.

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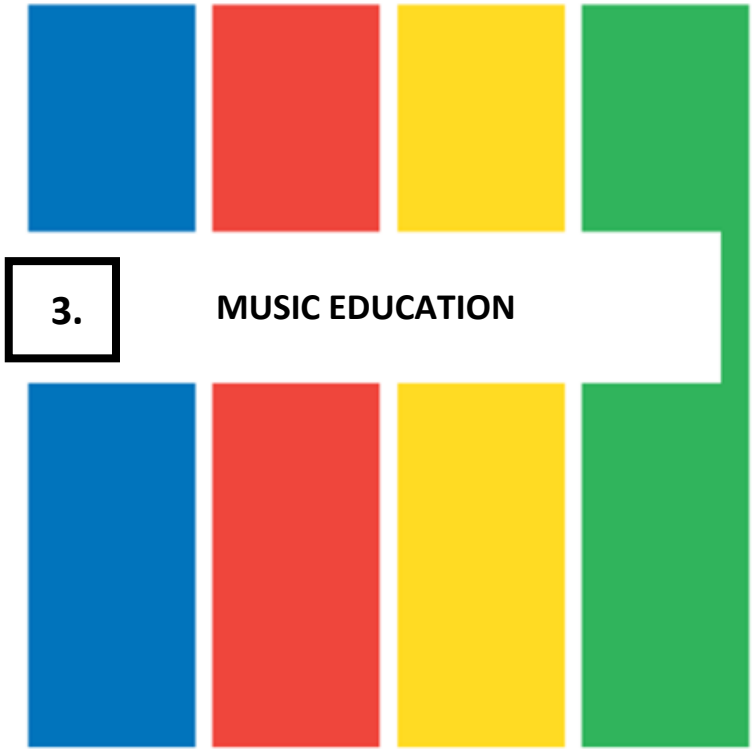
Authors:
SKALICZKI, Judit
Architect,
ELTE Faculty of Primary and Preschool Education
3612+ Lecturer at Department of Visual Education
skaliczki.judit@tok.elte.hu
ORCID ID: 0000-0002-3623-1164

PATAKY, Gabriella PhD
ELTE Faculty of Primary and Preschool Education
3612+ Head of Department of Visual Education
InSEA World Councillor for Europe
pataky.gabriella@tok.elte.hu
orcid.org/0000-0002-2917-9134

Luca TISZAI
Let’s learn together!
Music-based European Solidarity projects

Maria Magdolna FLAMICH
Living in music -
Insights into approaches, methods, techniques -
How a blind choir works in quarantines



Let's learn together! Music-based European Solidarity projects

TISZAI, Luca

University of Szeged JGYPK Institute of Special Education

European Solidarity projects

A Solidarity Project is an activity founded by the European Solidarity Corps. The aim of European Solidarity Corps to bring together young people, to build a more inclusive society, supporting vulnerable people and responding to societal challenges. Thus offers an inspiring and empowering experience for young people who want to help, learn and develop by providing opportunities for young people to bring positive changes in their local community. From a viewpoint of a university teacher this an excellent non-formal learning experience in their chosen profession.

Solidarity Projects are led by an informal group of minimum 5 young people (between18 and 30 years old) to respond to social challenges. There are important priorities identified at European level, such as embrace the values of solidarity, respect for human dignity and human rights, promote fair and equal society, non-discrimination, tolerance, justice, solidarity and equality, which are highly congruent with the values promoted by special education training. Therefore as a teacher of University of Szeged I promoted this opportunity for my students and formal students.

Participants should write a proposal, applying for financial support for their projects. This can be 500€ per month and the project can last from 2 to 12 months- including preparation, evaluation, dissemination as well.

Solidarity projects as non-formal education

Writing a proposal, planning the activity is a new challenge and for university students- they can experience freedom and responsibility, while a coach (an expert in their chosen activity) can help their future attitude: they learn how to apply for

financial support, and learn to organize a 2 -12 month long project. They have to structure their ideas point out their objectives, activities and outcomes (including the benefits for the local community and the personal development of the leaders) and the budget they will need.

Four projects by students of University of Szeged got finances in 2020:

- „Let's Play! - Board Game for Social Inclusion
- You Are Different, Everyone is Different,
- Colours of music,
- Inclusive folk music camp and concert

In this short article I want to reflect on the two music-based projects. I teach a facultative course called „Community music therapy and special music education". By the definition of Stige and Aaro „Community music therapy encourages musical participation and social inclusion, an equitable access to resources, and collaborative efforts for health and wellbeing in contemporary societies. It could be characterized as solidarity in practice. In this way community music therapy can be quite different from individual treatments, which are sometimes closer to practices such as community music, social work, and community work" (Stige & Aarø 2012, p. 5).

Colours of Music

The five-bar line notation is the greatest obstacle of music education of people with intellectual challenges because of highly similar visual signs which are difficult to distinguish for special learners. ULWILA is a colour-based notation-system that supports the development of musical thinking as well.

Ullrich started with a C-major diatonic scale, assigning a colour to each tone.

These colours can be found in nature, they are easy to distinguish and they follow the pitch: the upper tones are lighter while the lower tones are darker. A small black point in the middle of the note means that this tone can be found in the lower octave, while the white points refer to the higher register. The semitone is simply denoted by the two colours between which the tone is located. These colours are also visible on the musical instruments.

The marking of the rhythm is based on the shape of the note. The quarter note is a full circle, a half note is denoted with two interlinked circles, and the whole note consists of four interlinked circles. The eighth note is a semicircle; the sixteenth is a quarter circle. The dotted quarter consist of an interlinked circle and a half. The musical rest is marked by a blank hexagon, and it is multiplied and divided similarly to the circle. Instead of bar lines the notation uses signs for the first (strong or important) beat of the bar. The rhythm of the piece is highly visible.

A group of musically trained students learnt the method in the facultative course, and the applied to implement the method in a special school for children with intellectual challenges, in Szeged, organise and implement a musical group performance of children with intellectual disabilities. The target audience of the concert are not only the children's relatives but also people who rarely meet and get in touch with people with intellectual disabilities.

The further aim of the project was to promote a special color-coding method score and to create a methodological booklet that can be used by teachers, special education teachers, kindergarten teachers who are prepared for this elementary music education. Cross-sectoral cooperation in promoting the color-coding method and inclusion of students with intellectual disabilities in primary art education was also important step towards inclusion.

Inclusive folk music camp and concert

People with or without disability equally profit from being a part of a performing group. Community Music Therapy marked a new field where the benefits of commonly shared music can be considered. Similarly, in Community Music Therapy, especially performance-based practice, the rewards of music-making are considered to be the most important conditions and motivation for engagement. Purposeful activities such as concerts and rehearsals strengthen the identities of the participants' as they bond and connect with their fellow musicians. Musicians naturally increase in self-discipline, self-regulation, accommodation, and a wide range of other social skills. The membership offer the experience of meaning, identity,

engagement and belonging. Kodály Concept and Community Music Therapy emphasize the importance of the sociocultural context and promote social changes through music.

Music allows individuals to find fellowship in sharing a common goal. Shared motivations and goals strengthen, restore, and reinforce the significance of living in kinship with one another.

The aim of the project was to organise an inclusive summer camp for children and youngsters from Makó with the participation of the Nádizumzum Orchestra with members with severe and multiple disabilities. Folk music is also a fundamental tool of connecting. Songs derived from ancient, national, and cultural forms of music can build strong ties within the community; where individuals can form a common social identity through music. Instead of focusing on different life-experience, different age and abilities the common passion about folk music was a key element of the project.

The closing action of the camp was an open evening with folk concert and dance-house for which participants prepare during the camp, and a concert in Zoo Szeged. Their goals were: fostering the self-esteem of the Nádizumzum members, providing positive encounters where participants experience equality and mutuality based on the common shared interest in the field of folk dance and music. They offered multiple opportunities of knowing each other in different thematic and other free-time activities such as horse-riding, swimming pool, etc.

The purpose of the project was to provide visibility for this marginalized group and their values, and changing societal attitude toward this group. They could educate young people to promote the experienced equality, mutuality and active citizenship in their environment, and providing a model for future similar projects by sharing methods and experiences.

Teacher-mentor: teaching out of the system

I was fortunate to be a part of these projects. I could experience my students and formal students working together in their ideas. Watching to blossom the seed I have plant and be able to „water" them as a coach is one of the most rewarding experience for a teacher.

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Author:
TISZAI, Luca
University of Szeged JGYPK
Institute of Special Education
tiszai.luca@szte.hu

Living in music - Insights into approaches, methods, techniques - How a blind choir works in quarantines

FLAMICH, Maria Magdolna

ELTE BGGYK Doctoral Workshop in Disability Science

Keywords: Music, Inclusion, Shared responsibility

Life in a school choir may mean much more than sitting around the piano, doing some vocalization and learning various masterpieces from rehearsals to rehearsals and performing them on the school stage on special occasions. Life in a school choir often implies belonging somewhere, for example, to a community of shared interests. We can even observe that a school choir often grows a friendly circle. That is why, the role that a school choir plays is crucial especially in those people's lives who, for one reason or another, are excluded from any society in general, and from the entire school community in particular. Consequently, we may say that a school choir can be considered one of the most inclusive communities.

The COVID-19 pandemia, however, has reconstructed the possibilities of singing in any choir including those at schools. Not only does the pandemia mean special challenges to the choir members, but also it requires choir leaders to meet new expectations, improve their creativity, initiate new approaches, elaborate on new techniques.

What are these challenges and expectations? How can these challenges be faced? What can choir leaders do to turn the challenges into rewarding activities? What extra abilities and skills should be developed to keep school choirs active? How can members be constantly motivated?

These are the questions I aim to answer from blind people's perspectives, as this. In the talk I relate how the choir of the blind

school has responded to the challenges of the pandemia. I introduce the principles that make this choir inclusive, I describe the circumstances that characterize the work before and during the pandemia, I highlight the attributes and significance of assistive technology and accessibility, I underline choir members' ICT skills and preparedness. But most of all, I depict the diverse nature of the choir. In the meantime, I point out the ways how these factors influence and contribute to choir work. In the talk I emphasize how we rely on one another, I speak about the role of confidence, the theory of music in disability studies, and its reflections, that is the practice of shared responsibility to establish an inclusive musical community.

It is a well-known fact that most blind people perfectly navigate in the world of sounds. That might explain the phenomenon that many of them are extremely motivated either to listen to, or to play music. The motivation tends to inspire parents concerned to encourage blind students to choose music for their future profession. In most cases, however, there are obstacles either in the society or in the person's ability, or in both. In numerous cases it is only singing in a choir that can move beyond these obstacles. The pandemia, to a great extent, influences, but cannot prevent us from removing the obstacles. This talk is an example how blind students from behind closed doors allover the country stays in touch, get deeper insights into music history, support one another, and live culture.

Nicole KASBARY, Géza Máté NOVÁK
Importance of integrating arts-based methods in STEM education

Maria Rita HOFFMANN
Drama in hospitals –
A historic overview of applying drama and arts in paediatry

Importance of integrating arts-based methods in STEM education

KASBARY, Nicole *, NOVÁK, Géza Máté **

** Eötvös Loránd University Bárczi Gusztáv Faculty of Special Education*
*** Eötvös Loránd University Bárczi Gusztáv Faculty of Special Education*

Keywords: STEAM Education; Arts-based Methods; Drama in Education

There has been an ongoing debate between the importance and benefits of adding the arts into STEM education. Schools, governments, and some researchers believe the arts is not that crucial to be added, but to contrary opinion, the art does play a vital role in education. There are many factors that lead to this statement and ways on how to integrate the arts in STEM, which will be discussed in this research. The arts allow innovations and creativity to flourish among people. Art plays an important role in the learning system and it develops an individual's careers. The arts can benefit science centres - these benefits are allow people to work with professionals in varied positions and inquiries critical thinking and understanding. Research supports that creativity improves new patterns of thinking and stronger cognitive functions, where it permits the students to demonstrate their individuality. The arts allow people to connect their creativity through science, technology, engineering, and mathematics.

This portrays a new form of learning than the outdated way of learning through textbooks. The arts also help students find their creative skills in many aspects such as problem-solving. It allows students to break down difficult concepts and make a visual representation of any academic situation. This portrays the connection the student has with their environment and culture. The arts allow the child to grow, develop, and enhance skills in memory and concentration. It also can promote better social skills. New curriculums must be created to include the

arts in STEM education. Therefore, this research will attempt to demonstrate how the arts can be integrated in STEM education. Teachers need to adjust and push the arts-based methods into the educational systems. There have been great efforts to integrate arts into STEM because it could benefit science centres. (Henriksen, Mehta R, and Mehta S, 2019).

These benefits include working with professionals in diverse background and delve into critical thinking and understanding. The research will find and mention recommendations from literature to advance the art department in STEM by providing research, methodology, and analysis by enlightening the pros of the arts in curriculum and in classrooms. The research will delve the different approaches and theories about STEM and STEAM in education (Klima, 2019). In the methodology part, the research will have interviews from high school administrators, educators, and students to view if they agree with the problem statement, the importance of arts in STEM education, which will display a narrative inquiry and descriptive methodology that discusses the experience of the teachers and students with the arts. There will be a series of different questions of each target group, but solely relating to STEAM education in Palestinian, Canadian, and Hungarian high schools. The reason behind conducting interviews is to see the different opinions and aspects of the individuals and their idea on the importance of the arts in education. In the end it will be transcribed to gather the results and data if there is an agreement or disagreement with the implementation of arts. Despite literature pushing for STEAM, it hasn't fully joined into the educational systems, specifically in Palestine.

The research will provide reasons why Palestine needs to add the arts into the STEM program and in general to promote STEAM education in the school's curriculum. This will lead to the comparison with Hungary and Canada showing on how the arts are integrated in their education.

Another method is to collect is primary and secondary sources such as books, articles, and researches to agree with the problem statement. The research will display in this aspect a

qualitative and quantitative strategy. Lastly, there will be questionnaires for high school teachers and students from Hungary, Canada, and Palestine after conducting STEAM activities in a classroom. The questionnaire main focus is to see the teachers' and students' perspective about STEAM education and if they support the problem statement on the importance of integrating the arts in STEM education. The researcher examines the efficacy of STEAM workshops' process, the participants' involvement and the role of key-professionals of the applied arts-based project. The results of the data analysis and the suggestions will be shared with the practitioners of the international professional community. We highlight some examples, that one of arts-based modalities, drama pedagogy and theatre in education has been effectively absorbed into the curriculum and teacher training, becoming a dynamic research area in its own right. In the form of action, experiment, community project and arts-based intervention, it has provided a social-critical forum and has led to innovations in teaching practice. In fact, arguably, this multi-functionality is one of the strengths of drama in education. The methods of applied drama is a real challenge for cooperation, providing opportunities for bridging social and learning differences and for diversification (Novak, 2016).Interactive teaching methods (cooperative techniques, project work, etc.) have become widely accepted in STEAM Education practice, so there is no need to argue in favour of the interactivity of theatre and drama in STEAM Education (Novak, 2019). Drama applications in STEAM education provide a vital chance for value acquisition and the creation of a truly equitable community. Drama- and theatre-based methods considering other emerging factors have an indirect effect on students' aspects of diversity issues. So that with its complex arts-based methods in STEAM education helps the students to get familiar with the topics mentioned above. In conclusion, the research will try to portray the importance of the arts-based methods in education. There are many benefits to the arts, for instance it allows students to be creative, it allows them to do things in their own way and approach it differently than other students; it also gives confidence to students. Cooperation and collaboration are another important factor when using the arts-based methods,

especially drama. It enables the students to change their stereotypes when they moved the experiences from the drama/theatre world. It leads the students to interpret their individual and collective experiences through narratives.

It allows students to explore different ideas together and to share with one another. Critical and problem thinking skills are associated when the arts is integrated in the classroom, because it allows students to learn and be approached in a challenging way. As mentioned, Canadian, Palestinian, and Hungarian school's data will be analysed in the research to portray the benefits and use of the arts in their classrooms.

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Authors:

KASBARY, Nicole
Eötvös Loránd University
Bárczi Gusztáv Faculty of Special Education

NOVÁK, Géza Máté
Eötvös Loránd University
Bárczi Gusztáv Faculty of Special Education
novak.geza@barczi.elte.hu
ORCID: 0000-0002-2183-1706

Drama in hospitals – A historic overview of applying drama and arts in paediatry

HOFFMANN, Maria Rita

Eötvös Loránd University

Keywords: drama, arts, paediatry

The two concepts highlighted in the title: drama and hospital are deeply connected in our minds, consequently they are frequently mentioned under the same foof, though hardly ever in creative contexts. Whenever we hear the word hospital, in most cases one of the first things that occurs to us is something dramatic.

Most of us remember at least one hospital experience we would rather forget. But in spite of the carved– in, negative connotations, the connection between drama and hospitals can oftentimes be very creative, moreover, extremely rewarding. That creativity is the approach and aspect I focus on this presentation. We all know that what the word drama covers goes much beyond shocking experiences all of us have already gone through in hospitals. Furthermore, we are even aware that drama is a Janus– faced term. One of its faces reflects and refers to literary (master)pieces, practices and, of course, pedagogy, whereas the other face implies a wide spectrum of emotional connotations and related activities.

One of the aims of this presentation is to highlight the role of literary aspects and how these aspects affect emotional issues in hospital circumstances. Through this talk I aim to go back in time to the years of the 1980s when the idea of applying drama to make children's medical treatments bearable started. I relate what philosophy, methods, techniques and materials we, the team of the psychology unit introduced to support children with severe diseases such as cancer, rare and well– known neurological disorders. In this talk I also speak about how we

provided a supportive background for children's parents to accept and adapt to the special circumstances any hospital has.

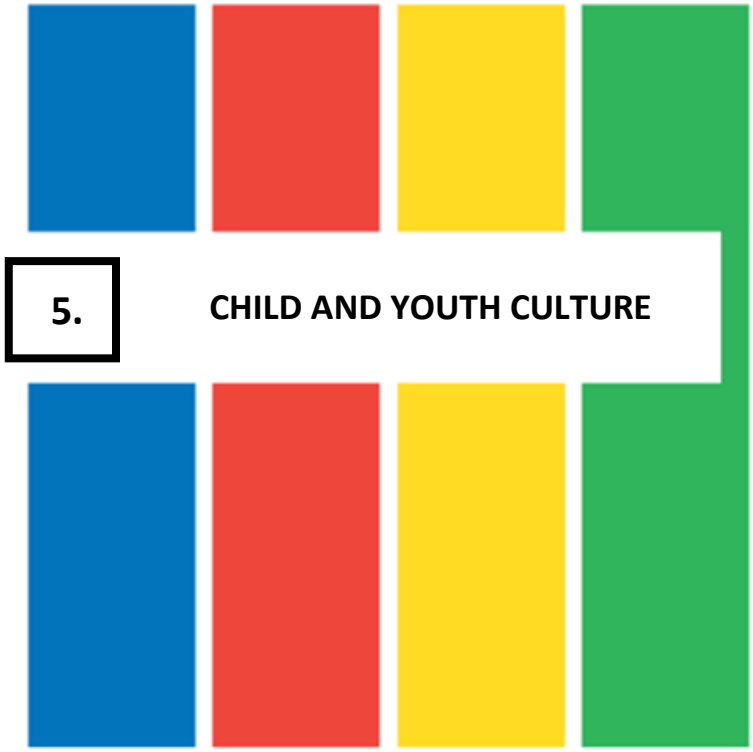
As I was privileged to belong to the group of pioneers to take part in the ground– breaking practice of playing with children while they were cured in the Second Unit of Paediatrics of Semmelweis Medical University known as "Tűzoltó utca", in my talk I recall the differences and similarities of the various approaches and aspects on the basis of which medical doctors, psychologists and we as animators planned and guided children's activities according to and in line with the actual phase of diseases and children's mood we experienced having entered various wards. I also highlight the significance of temporary and permanent as well as individual and group activities. In this talk I recall the times that preceded the appearance of the Red Nose Clown Doctors. In this talk I aim to accompany those who are interested along a path starting from entering a hospital to leaving for home. In the meantime we can think over and discuss how autopathography, somatography, illness and disability life writing, and cultural representations of disability may support teacher education to prepare teachers for such a complex mission as to better children and their families' lives during and after medical treatments.

I am convinced that the recently– born discipline of cultural disability studies as well as considering the structure, concepts and good practices how drama and several other ways of arts helped children and their families go through medical treatments in the past can be beneficial in teacher education, as they clearly demonstrate how to live culture in such irregular circumstances as hospitals.

Author:
HOFFMANN, Maria Rita
Doctoral School of Education,
Eötvös Loránd University

Andrea KÁRPÁTI
Enhancement of cultural identity through social media: an unusual, though effective arts-based intervention

Éva TRENTINNÉ BENKŐ
Creativity and Creation in Teacher Education: The Fifth C of CLIL



Enhancement of cultural identity through social media: an unusual, though effective arts-based intervention

KÁRPÁTI, Andrea

Corvinus University Budapest,
Institute of Communication and Sociology

Keywords: cultural identity formation, Hungarian Roma minority, Trialogical Learning Model, participatory action research

AMASS - Acting on the Margins: Arts as Social Sculpture project, 2020-2023, of the EU HORIZON 2020-SC6 Framework Program is related to the Socioeconomic and Cultural Transformations subprogram, and intends to develop cognitive and affective skills of disadvantaged youth through arts-based interventions. The project team involves eight countries: Czech Republic, Finland, Great Britain, Hungary (represented by the Visual Culture Research Centre at Corvinus University Budapest (CUB), Italy, Malta, Portugal, and Sweden. Although different in economic status, all these countries situated on the European geographical and cultural peripheries that offer experiences, insights, and experiments from a marginal perspective (Lindström, 2021 submitted).

In Hungary, research and development tasks centre around empowering disadvantaged minorities to support their learning through art. At the Ludwig Museum of Modern Art, Budapest, the Hungarian National Gallery and their partner schools provide sensitising training and cognitive development through arts-based projects to enhance learning skills of socially disadvantaged children and youth in state care. The Hungarian Art teachers' Association and the GYIK Workshop for Children and Youth offer in-service training and mentoring for teachers of isolated, small schools who teach students with mental and behaviour problems. Our new online journal, Visual

Culture, supports this professional community with the introduction to inspiring research and practice.

Our programs also include the provision of media communication and digital literacy training for young Romani women that they may use in their studies and enterprises, but the main training task is to strengthen their cultural identity through media presence. Roma culture is, (apart from “Gypsy music”), practically invisible in Hungary (Kárpáti et al., 2013). There is no museum dedicated to Roma visual arts, crafts, music, literature, or folklore tradition. A well-trained and engaged cultural influencer of Romani origin could be vital in the manifestation of these values in an inspirational way. The Roma Cultural Influencer Training at CUB provides an introduction to different genres in social media-based journalism. Our experts taught the creation of oral and written social media pieces, documentary photos and videos in a laboratory setting, and provided insights in the legal implications as well as personal potentials and threats of opening a channel in social media. Encounters with protagonists of Roma culture who successfully manifested their identity were the highlights of the first, introductory part of the two-module course of 30 lesson hours that took place in September 2020 - January 2021. Eighteen Roma girls and young women aged 18-25 enrolled and 12 participants completed the course and produced their culturally oriented social media channel.

This presentation summarises results of the first training program, assessed through a participatory action study by three evaluators: an art historian, a media specialist and an educational researcher. The theoretical framework for the educational intervention is Trialogical Learning Theory (Hakkarainen 2009) that places the knowledge object in the centre of the teaching-learning process. Two elements of the Trialogical Learning Model are especially important for our identity formation and expression through social media project. One is cross-fertilization of knowledge practices, in our case between media and educational experts, in order to bring the culture of schooling in closer contact with professional

cultures and engaging students in expert-like knowledge practices. The other is technology mediation that help participants to co-create and share as well as elaborate and transform their knowledge artefacts. In our case, the knowledge object that was developed by pairs or groups of student and their mentor was a social media channel, based on the synergy of the visual and verbal expression of national identity of students and the media competence of the teacher. The power of social media in changing mind-sets and influencing beliefs, values and attitudes was proven repeatedly in media effects assessment studies (Ngai et al., 2015).

Video interviews on experiences during the course and first results of the Roma girls and women as well as on expert assessment of the media pieces produced show that it was possible to acquire basic knowledge and skills and develop a positive media presence during the first phase of the training reported here. However, the same data sources revealed that our would-be Roma cultural influencers have not had any significant impact on their own sociocultural environment so far. To establish an influential media personality and exercise an appeal and impact in the Roma community takes time. To reach out to the majority Hungarian population is a complex issue for which more media training (including content provision for different audiences) is needed.

The media response to the training was, however, overwhelmingly positive. Content analysis of the coverage of the course and interviews with the participants shows that even the start of the training of future protagonists of Roma culture in social media had a positive impact on the attitudes and content of mass media covering Roma youth. We hope that the second unit of the course will result in media pieces of higher quality and more self-assurance and ultimately, a wide range of issues inherent in the rich and diverse visual culture of the Hungarian Roma will be shared through a medium that has so far only reflected their criminal or celebrity aspects.

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Creativity and Creation in Teacher Education: The Fifth C of CLIL

TRENTINNÉ BENKŐ, Éva

ELTE Faculty of Primary and Preschool Education

Keywords: Content and Language Integrated Learning (CLIL), teacher education, holistic development, qualitative research, pedagogy through art

Introduction

The paper's theme is a research-based teaching and assessment model focusing on integrating different art-related techniques in CLIL (Content and Language Integrated Learning) teacher education. The study highlights the significance of students' active participation in creating various things ranging from metaphors, recipes and stories, through games and 3D objects to websites and tutorial videos. The aim is to inspire student teachers' creativity and holistic development not exclusively in art-related fields of teacher education. The ten-year-long participatory action research project explores CLIL teacher trainees' beliefs and learning outcomes (LeO). The study proposes a renewed framework for CLIL education and shares some pedagogy-through-art related examples of competence-based, student-centred tasks for instruction and assessment.

The Conference Call[1] offered several topics for discussion, such as the integration of arts and science, complex pedagogical models and creative forms of education connecting scenes of art education, innovative or renewed methods, research and training in the fields of children's culture, play, arts and science education. Thus, CLIL teacher education that integrates various disciplines such as arts and science with languages seems relevant with its multi-modal art-related training and assessment system. The study affirms that teacher education

[1] The website of the 4th MPK Conference. http://mpk.elte.hu/en/

should offer the same holistic development to student teachers as they will be expected to provide to young learners. Teacher education should support future practitioners in being ready, willing and able to remain or become creative, active, autonomous, flexible, inventive, reflective thinkers, effective problem solvers and enthusiastic individuals.

Figure 1

Creativity and creation in adult- and childhood.

Image sources: [2] & [3]

Creativity is a crucial skill in the development of innovative ideas. Without it, an organisation or society is likely to lack the impetus needed to progress and move forward." (URL2) However, not everyone thinks highly of this key competence. Some may think that this soft skill is limited only to specific disciplines, often leading to negligence in other fields of study. However, creativity can and should be taught. At a university it can play a significant role in making students more competent and successful in their chosen specialisation and future profession. (ibid)

Theoretical background

The theoretical background of the paper includes Content and Language Integrated Learning (CLIL), teacher education and professional development, assessment and the exploration of trainees' beliefs, competencies and learning outcomes (cf. Vámos 2011). Bloom's revised taxonomy, higher- and lower-

[2] Image: How to Inspire Creativity in Your Students in the Upcoming Academic Year. Author: Frances James. https://www.qs.com/how-to-inspire-creativity-in-your-students-in-the-upcoming-academic-year/ date: August 25, 2020

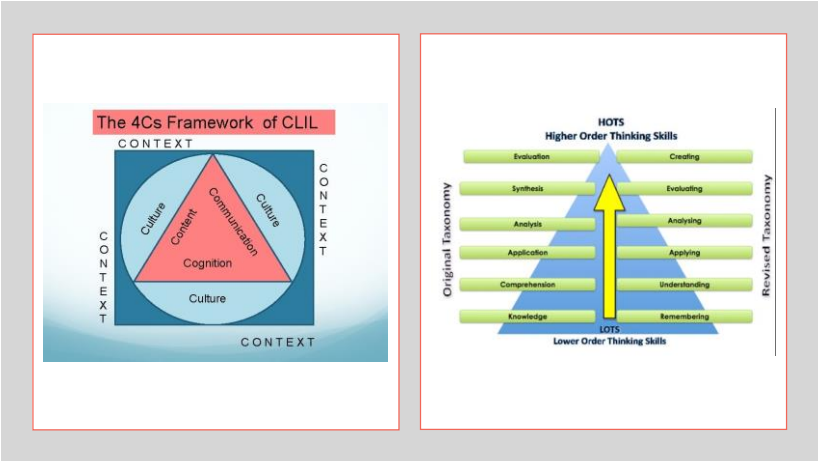
[3] Image: Encouraging the Young Painter. Photo: Ericka McConnell. https://www.parents.com/toddlers-preschoolers/development/intellectual/encouraging-the-young-painter/ date: July 31, 2014

order thinking skills (HOTS and LOTS) are also embraced in the theory (Anderson, 2001; Krathwohl et al. (2002). However, due to the limitations of this article, only the most essential terms are defined and explained briefly.

Figure 2

The short summary of the relevant theories: 'The 4Cs' Model of CLIL (on the left, based on Coyle, Hood and Marsh 2010) and the Original and Revised Bloom's Taxonomy (on the right, based on Anderson, 2020 and Krathwohl et al. 2002)

Image sources: [4] & [5]



CLIL is a generic term referring to all dual-focused educational approaches when an additional language is used to learn and teach non-language content and language simultaneously (c.f. Marsh and Langé 2000; Mehisto, Marsh and Frigols Martín 2008). The acronym CLIL describes all types of provision in which a second language – a foreign, regional or minority language or another official state language – is used to teach certain subjects in the curriculum other than the language lessons (Marsh and Langé 2002, Eurydice 2006:8). The target language serves as a tool or a medium in learning a non-language subject. In the CLIL approach both the subject and the additional language have a joint and equal role.

CLIL is often characterised by its fundamental principles and core elements, called the 4 C's: Content, Communication, Cognition and Culture (Coyle, Hood and Marsh 2010). The last aspect, Culture, is sometimes labelled as Community or Citizenship. I intend to expand this framework in this paper and

[4] Image: The 4C's Model. Luisanna Paggiaro and Lend Pisa. https://slidetodoc.com/comenius-regio-save-eu-workshop-on-clil-luisanna/ 28 Nov, 2013

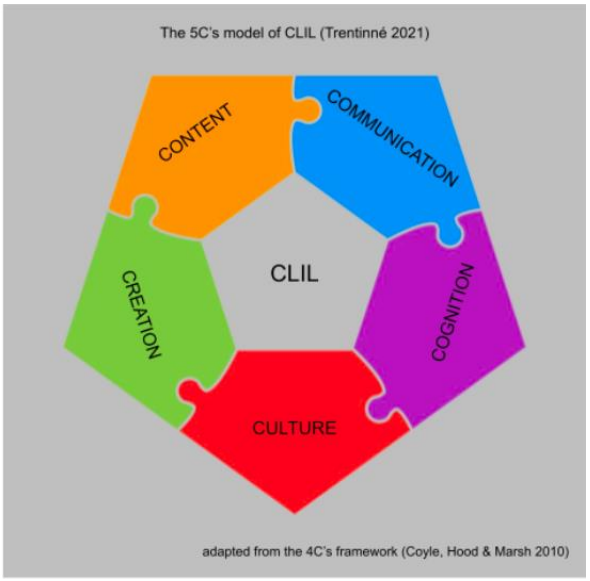
[5] Image: Bloom's Original and Revised Taxonomy. Beerman. http://aet541teamb.weebly.com/ 2014, Module 2

propose ‘Creation’ as the fifth essential component of CLIL (see Figure 3).

Figure 3

The 5C’s Model of CLIL

(adapted from the 4C’s Model, Coyle, Hood and Marsh 2010, by the author)



The Status Quo

Due to the challenging issues of globalisation, EU recommendations (e.g. COM 2003, COM 2005, Key Data 2017) emphasise the need for multilingualism and multiculturalism. The documents highlight the importance of learning foreign languages (at least two) from an early age, meeting other cultures and teaching languages through applying age-relevant and versatile methodologies. Specialised teacher training with a young learner focus is also argued to be a necessity. Therefore, new approaches and paradigms are required to achieve these goals, and one of them is most certainly CLIL.

In Hungary, the number of institutions offering education in a language that is not necessarily the learners’ mother tongue or using more languages in their instruction has been continuously rising in the past three decades (c.f. Kovács 2018). These CLIL programmes offer ideal circumstances for learners of various backgrounds to simultaneously learn subject content and a second language. CLIL teachers are key figures in this process. Their challenges and responsibilities are much more

multi-faceted than those of teachers who work in mainstream educational contexts. Therefore, future educators need specialised training and professional development to acquire the necessary CLIL teacherly competences, including knowledge, skills, attitudes, autonomy and responsibility (Bertaux et al. 2010, Frigols Martín et al. 2011).

Eötvös Loránd University Faculty of Primary and Preschool Education is one of the few teacher training institutions that has been providing specialised CLIL teacher training courses at BA level for future kindergarten and primary school teachers since 2006 and 2008. The CLIL programme (called specialisation and module) integrates theory and practice and uses pluralistic approaches to achieve the desired learning outcomes. The paper introduces some aspects of the CLIL teacher education's foundation course called 'The theory and practice of bilingual education'. Besides specific activity types, some examples of trainees' creative works are presented, reflecting the key notions of the 2021 Conference: play, art, science and children's culture.

Art-related research methods

Teachers' beliefs and competencies are crucial in teaching young learners, especially in bilingual and multilingual contexts. Since beliefs significantly determine the teaching and learning process's success, challenging and exploring them while supporting trainees' holistic development should be of significant importance. Therefore, during the CLIL studies, teacher trainees are invited to participate in various reflective, exploratory and experiential activities.

The research methods involve qualitative projective techniques. Students are invited to practise creative writing, ranging from metaphors through recipes, poetry-making to story-creation. All these activities help them explore and understand their implicit beliefs, preconceptions and values in connection with CLIL. They make visual images and representations of the ideal CLIL teacher employing various artistic techniques to learn about the necessary competences. Students design board- and card games to show their awareness of the aim and the process of becoming effective CLIL practitioners while investigating the supporting and

hindering factors. Students write fairy tales, fables, picture books, or other children's stories about the CLIL teacher's adventures to explore their underlying beliefs of possible problems, helpers and enemies, challenges, and resolutions in the CLIL context. At the end of the term, their task is to bring along their creative and reflective portfolio with their mind maps on CLIL theory and take an oral exam. Overall, my CLIL students have created approximately 500 stories, 1000 visual images and 5000 metaphors during the past ten years connected to CLIL. Some examples of visual representations and mind maps are shown in Figure 4.

Figure 4

Images of the ideal CLIL teacher (on the left) and mind maps on CLIL for the exam (on the right)

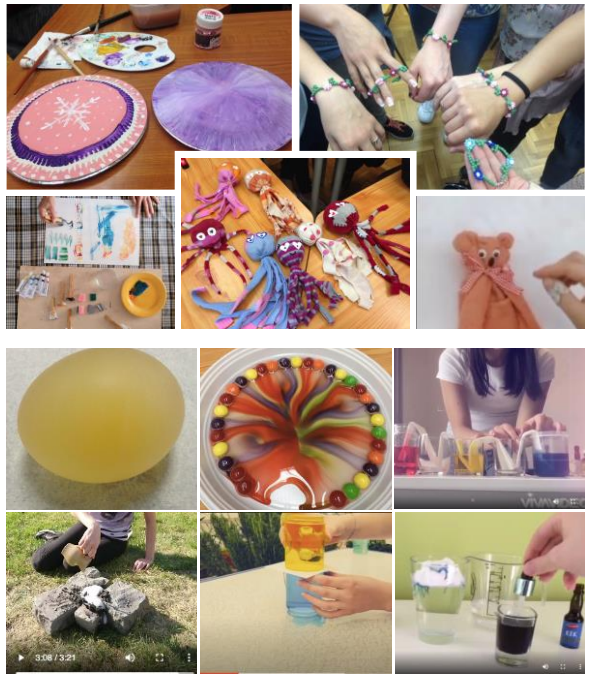
Pedagogy-through-art methodology

As in early CLIL, where different disciplines are integrated, CLIL teacher training also comprises various fields; thus, education through art is present in both delivering the course content and its assessment. Students are expected and supported to create, invent and design posters, games, songs and rhymes, puppets, presentations on various topics and CLIL schools and kindergartens, videos and 3D objects. These creative works are present not exclusively in art-related methodology courses such as Art and Craft, Music and Singing, Children's Literature but in their foundation course too. Students learn about the CLIL theory, hold some CLIL micro-teaching sessions or reflect on their professional development. Some examples of science

experiments and art and craft activities are shown in Figure 5 for both offline and online teaching contexts.

Figure 5

Micro-teaching CLIL sessions (before covid) and CLIL tutorial videos (during online teaching)



In CLIL courses, meaningful and authentic projects play a significant role in instruction and assessment. Students shoot narrated art and craft tutorial videos or show science experiments to demonstrate their competences relevant to the CLIL approach's dual focus: the subject content and the target language. 'The theory and practice of bilingual education' course aims at modelling the relevant methodology to be used in early childhood education for students. During the pandemic situation, digital devices, interactive platforms and applications, online games, group discussions, presentations and videos played an important role. One of the students' assignments was creating an interactive online activity, preferably a game for their peers to practise CLIL theory and thus help each other prepare for the exam.

Figure 6

Online games made by the students

Conclusion

CLIL is an invaluable educational approach promoted and recommended by the European Union. It is being adopted increasingly across Europe and it provides better opportunities within the school curriculum for exposure to foreign languages. However, teacher education, the curricula and structures for training teachers need to respond to changing demands of the various skills and competences that pupils and students should acquire. To maximise teaching efficiency, trainees should encounter inspiring, meaningful and relevant teaching experiences that support them in becoming competent, effective and reflective practitioners.

Art-related techniques and activities support students' holistic development, help master the necessary CLIL teacherly competences and explore beliefs. The coronavirus pandemic has required significant adjustments in the trainees' instruction and assessment in several areas; thus, film-making and online game design have become a vital part of the project. The findings show that utilising a wide variety of pedagogy-through-art techniques and applying creative tasks in teacher education serve many professional and personal development purposes. Besides, they enhance students' creativity, motivation and grounded professional confidence while maintaining the educators' self-development and constant inspiration.

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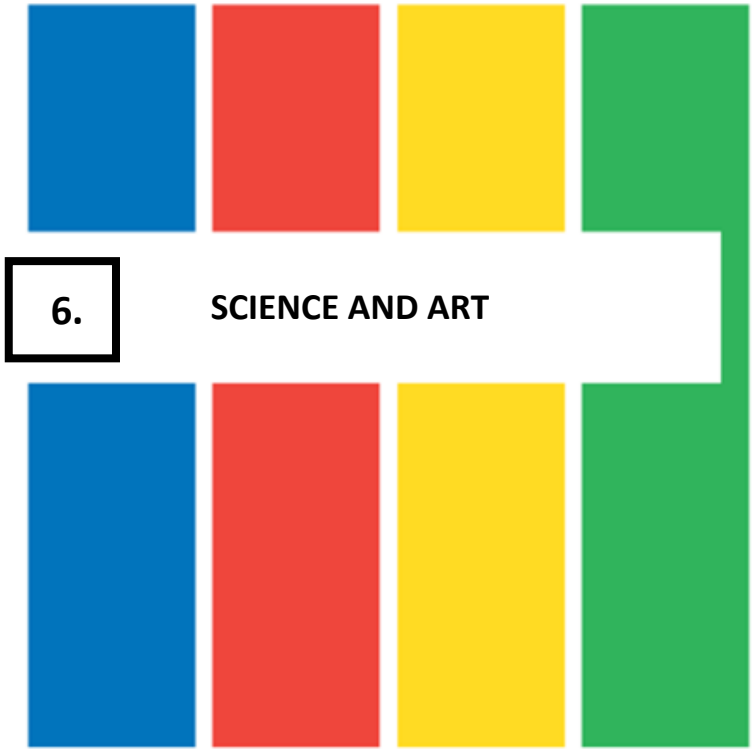


Co-designing with Children and Youth: An inclusive approach of open-air space analysis via field sketching techniques

BENKAID KASBAH, Seloua *, EPLÉNYI, Anna **

** Landscape Architect and Garden Designer, Architect, Graduate Teaching Assistant at MATE University*
*** Landscape Architect-Engineer, MATE Landscape Architecture,*
Urban Planning and Ornamental Gardening Institute, GYIK– Workshop

Keywords: Field sketch drawing techniques, open-air space, Children and Youth, inclusive approach, design

Landscape architects and designers can modify and change our environment. They create gathering places, buildings, landscapes, ... The designs that they create are the elements that make up a place. However, in making a new design, the old is modified. Usually, landscape architects will undertake a paradigm process at the initial steps of design. The evaluation of a site in most cases involves cataloguing the ecological and anthropogenic uses into inventory maps.

Landscape architects can use these studies to create a suitability map, which indicates the appropriate areas to modify. Including kids and young people in the design process ensures better outcomes in the built environment according to their needs. In our presentation we will focus on explaining how kids and youth – if properly trained and motivated - can participate and lead the open space analysis phase in the design process using field sketching techniques, to identify and solve design challenges.

In our presentation, we will explore how field sketch drawing as a tool can help and be used by kids and youth in understanding and analyzing urban open-air spaces, and its potential roles for their experiential dimension. Moreover, our presentation seeks to identify in a simplified way all the constituent elements of urban open-air space based on three chosen place theories, followed with research about Field

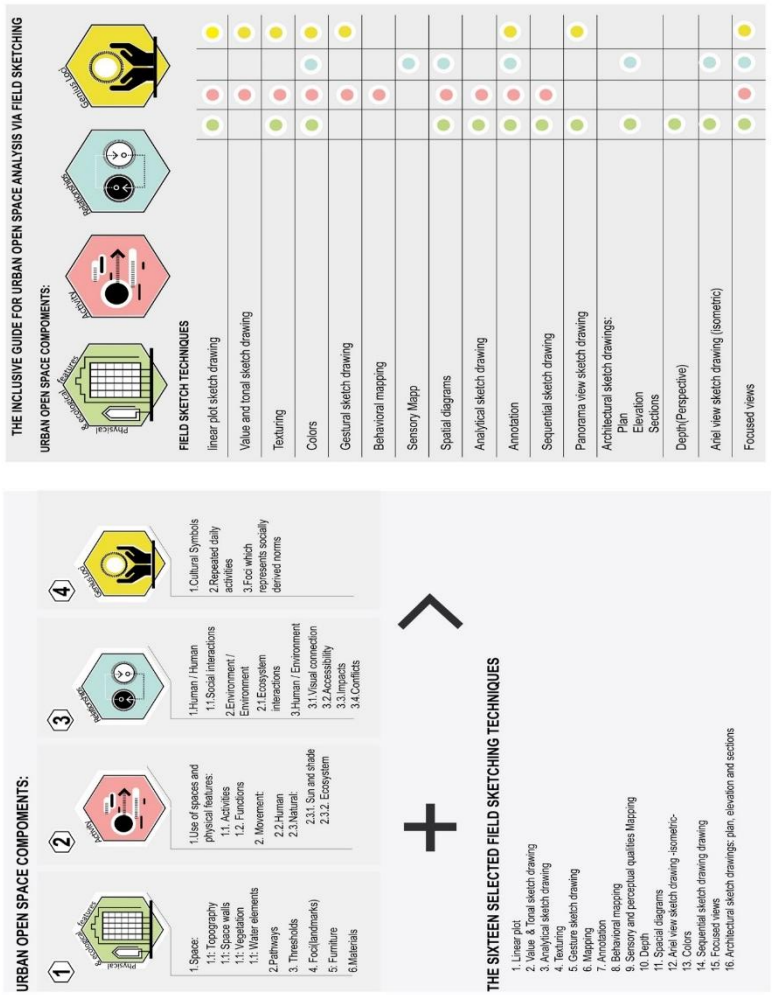
sketch drawing to investigate the role that field sketch drawings techniques as proper and playful tools for the primary designers -kids and youth people- can play in understanding the open-air space. Our presentation aims to propose an inclusive series of field sketching techniques for kids and youth, which allows the possibility of creating preliminary design proposals onsite. As the research consists of two main different topics, our presentation will start with a literature review of both topics -place and field sketch drawing-.

The authors will start with an investigation of the three theories of place: Edward Relph's Place theory, Christian Norberg-Schulz's place theory, and Yi-Fu Tuan's place theory. The literature review will also provide theoretical grounding about field sketch drawing to answer the second research question of our presentation. The following part of the presentation will consist of an analytical study of field sketch drawing followed by the examinations of suitable and playful sets of field sketch drawing techniques for kids and youth to develop children and youth-friendly inclusive approach of open-air spaces analysis via field sketching techniques. And finally, the last part of our presentation will present the application of the developed guide by young people in a playground to evaluate its relevance at the end.

In the context of the final product, our presentation will provide a theoretical study of open-air space components and field sketching, comprehensive kids, and youth-friendly guide for analyzing open-air space via field sketching techniques (Figure 1) which they can follow systematically to discover the site and its characteristics playfully and educationally, also to allows the possibility of creating preliminary design proposals onsite according to their experience and concluded needs.

Figure1

The developed inclusive guide for urban open space analysis via field sketch drawing (*Source: authors)*



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Authors:

BENKAID KASBAH, Seloua
Landscape architect, Architect, PhD Student
benkaidkasba@gmail.com
MATE - Hungarian University of Agriculture and Life Sciences
Institute of Landscape Architecture,
Town Planning and Ornamental Horticulture

EPLÉNYI, Anna PhD
Landscape architect, Art teacher,
associate professor,
Leader of GYIK-Studio
eplenyi.anna.vivien@uni-mate.hu
MATE - Hungarian University of Agriculture and Life Sciences
Institute of Landscape Architecture,
Town Planning and Ornamental Horticulture

Enhancing art education in a learner-centred instructional process through a competency-based curriculum

OCHIENG, Okiri Peter*, HERCZ, Mária *

* *University of Szeged,*
Doctoral School of Education
** *Eötvös Loránd University*
Faculty of Primary and Pre- School Education

Introduction

The high-level education is one of the main goals of all countries in the world according to the United Nations Sustainable Development Goals (SDGs) to be attained by the year 2030 (UNESCO, 2016; OECD, 2018). There are different planned ways to reach it (UNESCO, 2016), but these programs are based on much-needed 21st-century skills that are deemed useful in learning especially on developing creativity and imagination to nurture the full potential of the learners (UNESCO, 2017; Areba, 2019). Various educational curricula from different countries of the world are cognizant that the 21st-century learner is creative, a critical thinker and innovative enough to be well moulded into a complete being embraces a learner-centred educational practice and creative activities for all the learners at all levels in a social and situational context (Cheptoo & Ramadas, 2019).

According to Areba (2019) a curriculum should aim at equipping learners with competencies that inspire them to spire their latent potentials which is necessary to spur a sustainable economic growth and development. (Figure 1)

Figure 1

The 21st century learner as adapted from UNESCO's and OECD's 21st century learning skills (OECD, 2005)

Development of competencies through art Education

Art education can be enhanced through a learner-centred instructional processes when implementing the 21st century competencies. The key competencies here include Critical thinking, creativity, collaboration, communication, information literacy, media literacy, technology literacy and flexibility (OECD, 2018).

In view of the Kenya's competency-based curriculum as developed and designed is used to develop and nurture the talents and potentials of the elementary learner through learner-centred learning in art education through creative and innovative activities such as music, drama, creative arts activities as well as gymnastic. These events are embedded in the articles of the Kenya's curricular designs in the pre-primary and primary level of the education system which serves as a main study context on this theme (KICD, 2016, 2017; Republic of Kenya, 2015).

Arts, drama, music, games, and sports have been enshrined in both the is CBC document and the syllabus. With an in-depth document analysis, it will help bring out the academic organization in Kenya and show how the designers intended to nurture the learners' full potentials through the development of creative and innovative activities as envisaged. Apart from the curriculum activities, this presentation will show how the Ministry of Education prepares and organizes co-curricular activities and events during the learning sessions for both

practical and theoretical activities for the learners in country (Wadende, 2011).

Through a learned-centred instructional program activity such as ball games, cultural dramatized dances, drama, narrative poems, ballgames, and gymnastics are performed as both formal and non-formal educational activities (KICD, 2017). Folk songs and dance music (own composition and adapted genre), poems, athletics, puppetry, and arts as well as singing games for the pre-primary learners are equally included in the current curriculum designs are part of the learning process with the learner given prominence to control and manipulate the learning environment.

The role of the teachers in the instructional process is to facilitate learning by acting as the patrons or/and director of the events through training (Wanyama & Chang'ach, 2013). These events play a major role in the implementation of the curriculum and thus given much prominence as part and parcel of the learner-centred teaching and learning approaches (KICD, 2019). Art education is geared towards providing flexible education pathways for identifying and nurturing aptitudes, talents and interests of learners early enough in order to prepare them for the world of work, career progression and sustainable development (KICD, 2017; Republic of Kenya, 2007). Art education is considered as an avenue for the development of individual's personality and problem-solving skills which enhances their social cohesion as well as interpersonal skills. This informs the structure of instructional programmes as in the case of Kenya.

This is greatly advanced from the global spheres and perspective of ensuring that quality is enhanced through instrumental art education (UNESCO, 2016). (Figure 2)

Figure 2

Artwork and creative activities in Kenya
(Photographs courtesy of Ministry of Education, Kenya)

Conclusion

In this paper, we analyzed how the Competency-Based Curriculum in Kenya recognizes and appreciates the importance of creativity and innovation in the fields of children-culture, visual culture, music, movement, and dance,

as well as drama in a learner-centred teaching and learning environment. Through an in-depth analysis of the curriculum designs, the methods, and methodology of teaching and learning we have briefly exposed the overarching tenets of the new curriculum that underpin art education activities with an intention to help the educators to develop a learner-centred instructional approach that will help in nurturing the full potential of the learners through, music, drama, games, and sports within the precincts of the curriculum designs (Areba, 2019; Cheptoo & Ramadas, 2019).

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Authors:
OCHIENG, Okiri Peter
University of Szeged, Doctoral School of Education

HERCZ, Mária
Eötvös Loránd University
Faculty of Primary and Pre- School Education
hercz.maria@tok.elte.hu

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