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STRUCTURE OF THE SESSION PLAN

FOR EXPERIENTIAL LEARNING ABOUT LEARNING SPACES

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Type of education and grade level: Day-Care Center

Title of the Activity: Immersive art

Pedagogical approaches (max. 500 words):

3 Key Concepts: Immersive Art, Art Education, Installations

Description of the teaching and learning experience (objective): (max. 500 words)

In contemporary art we find many relevant aspects that involve and interact with the characteristics of the work to be developed with children in Early Childhood Education. Through the various expressive languages, the experience with installations, access to and exploration of diversified materials, creation, it is possible to encourage curiosity, play, symbolic play, autonomy, among many other important aspects for the development of the young child. Immersive art includes activities where play and art combine in the search for the meanings for learning. Immersive art inaugurates a new way of proposing art and not just defining it. Since in a single work it is possible to observe several processes and materials involved, without the need to classify them. So, in an installation, we can have present what we call sculpture, sounds, paintings, collages, but they will compose a whole, they are part of the installation. As well as everyday materials that are not usually used in "art" such as magazines, papers, fabrics, balls, basins, balloons, encompassing then a certain collaboration

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between different artistic modalities, which, according to Díaz-Obregón Cruzado (2003), are incorporated to the assemblies, while that does not exclude nor monopolize one or the other. It represents the belief in art as a tool of thought for a comprehensive education. As Carvalho, (2007) highlighted, contextualizing the work of art, does not necessarily mean, limit ourselves to identify the author's name, year of the work, technique and materials used, there should be an involvement of the reader with the work that reads, it is necessary the space and time to observe, to read the work and to connect to it, thus making the learning process meaningful to the child, "these are not phases of learning, but of mental processes that are interconnected to operate the cognitive network of learning. For the language of art to be present in early childhood education it is necessary that the educator asks himself, critically and reflectively, about the best way to respond to the different languages of the child and the languages that society offers them. Art has been recognized for its potential as a promoter of meaningful learning. Eisner (XXX) recognises that through the Arts children find another route to a better understanding about the world and their experiences. The importance of art education in school is undeniable by the approach to culture and other worlds, by the aesthetic education, by the development of creativity that occurs in image readings and the mysteries they try to unravel. Through immersive art, children not only contemplate the work but are also part of it. Being part of the work of art is to make it alive, is part of the creative process, is life in process. Children play an active role immersed in this other space, world, which is offered to them, making inferences, touching, feeling, modifying, and thus creating a space-time dimension that is different from being just a spectator. The game architectures created from the installations favour the "destroy to transform", so that the Educator has the role of proposing and organizing, preparing that space, not with a determined or delimited end. On the contrary, the organization of the scenario allows different understandings and meanings depending on each child, on their history, experiences, and constructions. The children literally dive into Van Gogh's starry night. Children give colour to the senses, to

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the pleasurable experience of the moment. The body is transformed into a living canvas, unpublished.

3-5 Objectives

To broaden the child's cultural spectrum and provide pleasure through the Work of Art.

Materials needed and brief description of the learning space

We understand the classroom as a space to explore, to create, and to play. That space is sometimes empty, assuming the possibility of questioning this emptiness, the alternatives that exist in the "emptiness". The classroom assumes this duality, being sometimes "full" and sometimes empty. When educators offer immersive art, ephemeral architectures of play, he is providing to children the opportunity to connect with that duality. In the school environment the spaces inspired by contemporary installations creates the encounter of the child with the others and the sense of togetherness (Abad, 2008; 2014).

Materials: Scenery paper, blue fabrics, computer, data show, containers with shaving foam, light table, blue and yellow paints, brushes...

The space is organized by a small group of children.

Activity steps for experiential learning:

1. Planning of experimental work

Duarte (3 years old) went with his parents to Lisbon and visited the " MEET VINCENT VAN GOGH" exhibition that is a unique and multi-sensorial journey through the most important moments of Vincent van Gogh's life. Duarte brought several photographs and spoke to us about sunflowers, but the one he liked the most was " [starry night]. He seemed to want to explain what he saw in the picture, his

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theories and in the absence of many words he made gestures and movements with his body. It was time to think ways of amplifying listening. We had to gather materials that could transform our classroom into a magical space. But it had to be something dynamic, with movement, rhythm, that invited the senses to research, where the child was the protagonist of the action. To create an environment that was an immersive experience, using all the space of the room, not forgetting the walls. The proposal was simple to project on paper the painting "Starry Night" by the artist Vincent Van Gogh, put inside containers shaving foam and drops of yellow and blue paint, brushes, next to a large light table with blue jelly balls. The walls covered with blue fabrics and lights that allow a mixture of sensations and thoughts that are awakened as they are experienced. We sought a painting of the "Starry night" with movement where the connection between the image and the instrumental sound transported us to an immersive journey in the work of Vincent Van Gogh.

2. Experimental work

In a first moment, before all the children explored the proposed space, some rules were negotiated with this small group of children who communicated them to all the others, talking to all of them about some conditions of use of the space, with a basic rule "be careful with colleagues and materials".

Children were invited to explore at their own rhythm, transforming the order that the adult and a group of children created to disorder as appropriation and interpretation of space, making it their own in the physical and emotional sense, through this possibility, attributing meaning to it.

The children had available containers with foam, paint, sprinkles, and they were invited to use them: paint, draw, colour, the work of art projected on paper. The foam, lights, colours, sounds, smells, create the possibility of completely immersion. Thus, children connected, experienced, interacted with the picture of Van Gogh's. In addition, each child was transformed into a living projection screen, giving double opportunity to those who wanted to see the projection and those who wanted to colour it. Each child decided where and how they would use this dynamic. An environment that invites the whole body to investigate, act, transform, and get to know, was created.

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Each child disconnected and reconnected with the activity at his own will. Adults respected his individual time and involvement.

After the exploration the children were invited to make a representation of the space they observed in the beginning. They were invited to reflect on the changes they observed. Afterwards, based on their memories, narrated together what changed in that space, what was possible to do there, and traced their representations using all their senses. The use of photographs, videos, and records were essential tools in that process.

3. Main conclusions and discussion

   A space full of possibilities of transformation became the stage for unique sensations, euphoric cries, creat the sense of belonging. And so it happened, within the natural desire of each one, in an unforced manner. That installation becomes a provocateur of actions of experimentation in different ways. Experimentations that challenge children to make decisions and allow them to be creators of their own way of interacting with it. The children are meticulous in their investigations and compositions: they test the possibilities of the materials available, observe the dispositions of their peers to expand their relationships. The children's time stopped the room clock, and it was difficult to finish the session.

4. Reflection

Children connected with the artist's inspiration by being part of the work. Observing it, composing it, thus altering it through their senses. We have no doubt that from this immersive installation arise countless possibilities of paths, explorations, strangeness, and questions. We continue in the discovery to provide "to the children the art of their own time!". Involve, captivate, give space, time, and provide the personal experience. An example, of how we can develop childhood to children and prepare them for the ART of life!

Use in other contexts and age groups (max. 500 words)

This is an experience that can be used in day-care centres, preschools, and primary schools.

References

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Illustration / Images / Link to the activity (visual elements) - to prove the impact

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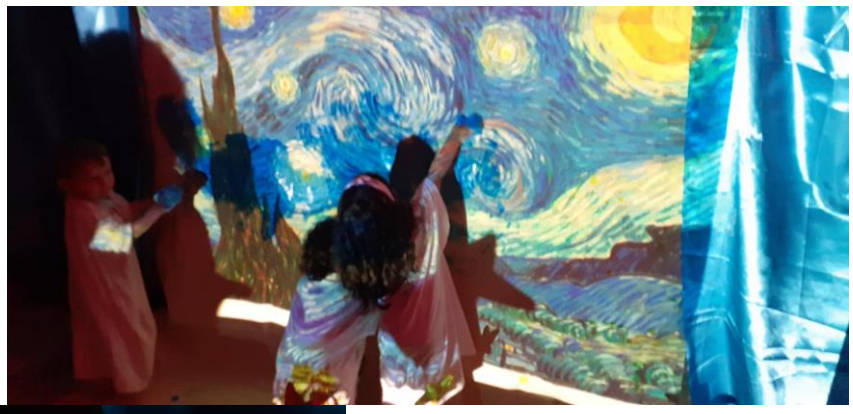

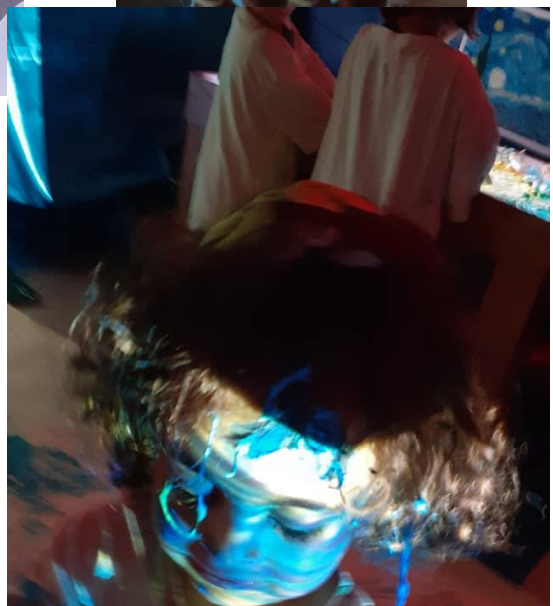

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