



Intercultural Education Strategies
Edited by: Rosita Deluigi
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MEDIA, ART AND DESIGN. INTERCULTURAL EDUCATION STRATEGIES

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Visual TICASS2: The colours of the intercultural dialogue — primary schools (Kenyan experience)

<p>Main aims and objectives</p>	<p>The aims of the activity were developed on two levels:</p> <ol style="list-style-type: none"> 1. With teachers – learning together in a cooperative way and implementing the collaboration, starting from the discussion around intercultural dialogue and inclusive education. Specific objectives: Improve cooperation on the basis of research in the field; exchange educational approaches and challenges; understand the role of creativity in the learning process. 2. With children – explore in a cooperative way primary colours, shapes, sounds, and the perspective of intercultural communication. Specific objectives: To stimulate, through storytelling and experimentation of colours, the imagination of the children; to use new materials (like washable colours); to teach that with primary colours it is possible to create infinite chromatic nuances; to activate the self-expression of the children as individuals and in a group. <p>Transversal objectives of the workshops:</p> <ul style="list-style-type: none"> • The educational group can share new ideas, carry out action-research in the field, and develop a reflective approach, enhancing the skills of different professionals. • The workshop aims to develop an active dialogue among children and consolidate the cooperation among teachers and researchers. • The participatory approach allows finding ways of communication that can support ways of expression, interpretation, fruition, and intercultural production (for children and teachers). • Finally, children can express their creativity, highlighting new images and narratives.
<p>Staff</p>	<p>TICASS institution involved: UNIMC One university professor (Rosita Deluigi, pedagogist) Three school heads; three head teachers; eleven teachers</p>
<p>Recipients</p>	<p>Three school heads; three head teachers; eleven teachers (from three schools) 352 children and teens (aged 7–13 years) (from three schools)</p>

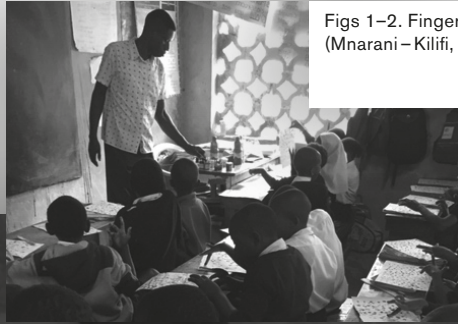
Materials	For the activities we used two children's books: <i>Little Blue and Little Yellow</i> by Leo Lionni and <i>Mix It Up</i> by Hervé Tullet; washable paints (yellow, red, and blue); pencils; sheets of paper (100 × 70 cm); paint brushes; plastic plates; plastic glasses; napkins; smartphone.
Spaces	The activity was carried out in Kilifi and Mnarani (Kenya) in three primary schools: Ocean of Wonders, Kilimo Primary School, and Nazarethe Church School. The workshops were realised in several classrooms, in the courtyards of the schools, and in some locations connected with the buildings (like a field grass or a church)
Timing	<p>The activity lasted three weeks (in July–August 2018) and we realised one preliminary meeting with the heads of the schools and with the head teachers (1.5 hours for each); one training session with the teachers in each school (1.5 hours for each); three 40-minute workshops in each school of involving medium-large heterogeneous groups (from 20 to 120 children divided into small groups) due to the large number of children involved (a total of 18 workshops).</p> <p>At the end of the workshops in each school, an open temporary exhibition took place in the courtyards or in a connected place (1 hour for each).</p> <p>After every workshop, we realised a briefing with the teachers (0.30 minutes) and at the end of the activities in each school, we held a feedback meeting with the school heads and the headteachers (1.5 hours for each).</p>

<p>Description of the experience</p>	<p>Each primary school selected the classes involved in the project (from grade 2 to grade 7) and the teachers joined in on all the experiences as <i>fil rouge</i> with the children and the other teachers involved.</p> <p>During the first meeting with school managers and teachers, we had an open dialogue about the learning practices and the challenges in the school system. It was essential to share ideas, methodologies, and materials with teachers with the aim of learning to facilitate intercultural dialogue and inclusive education in a cooperative way.</p> <p>The training with teachers was based on the exchange of experiences focused on the educational relationship; learning strategies and use of images; art, visual language, and cooperative learning; and different methods of assessment. A relevant part was dedicated to discovering together the materials used in the workshops and agreeing about the methodology.</p> <p>The classes involved were homogeneous, but sometimes we conducted the same activity with two classes together (like grades 2 and 3). Each group attended three workshops composed of four phases:</p> <ol style="list-style-type: none"> 1. The introduction; 2. The implementation of an animated narration (images, sounds, and movements with the whole class/ large group); 3. The realisation of the workshop (starting from visual stimuli and artistic materials) to experiment directly with colours in a common space with several small groups (maximum of 10 children for each group). 4. Feedback. <p>The heterogeneity of the groups (number of participants and age) was a complex variable to manage and required on-going redesign of the activities according to the teachers' and the children's feedback. The researcher and the teachers define, step by step, which was the best option for each group.</p> <p>The researcher was the narrator of the stories and the teachers were the mediators of the activities in a cooperative approach with the storyteller. During the workshop, the adults supported the children in order to experiment with cooperative learning, the creative process, and participation.</p> <p>The activities conducted in Kenya in July–August 2018 had already been conducted in Italy in April–May 2018 (see Visual TICASS). Some issues were similar but there had been relevant changes made to achieve the objectives in another specific situation.</p>
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Little Blue and Little Yellow

The activity addressed the knowledge of two primary colours (blue and yellow). The children listened to the animated story of *Little Blue and Little Yellow* for about 20 minutes. Due to the large audience, the narrator interpreted the story by dramatising it and interacting directly with the children using visual and body language. Then the children started to be confident with materials and experiment with the washable paints (yellow and blue) by mixing them and describing the results (in the same class/space but in small groups of a maximum of 10 pupils). They painted fingerprints and shared the results with teachers (like the supervisors) and the rest of the class.

The use of the washable fingerpaints was a novelty and, as observed in Italy, the young painters were intimidated by the idea of getting dirty and being able to paint without strict rules. In this case, they used the colours carefully, without mixing them too much and respecting a certain order in the placement of the finger prints on the sheets (fig. 1).



Figs 1–2. Fingerprints and perspectives (Mnarani – Kilifi, Kenya, 2018)



Mix It Up

The idea behind this activity was to encourage the children to discover the different nuances that can be created from primary colours, introducing, after the first story, also the colour red.

We realised the animated reading of *Mix It Up* and used the story as a reference for two workshops:

1. In the first one, the class was divided into small groups (up to five children) in order to implement open dialogue and creativity. The groups started to mix the colours with their fingers and we allowed them to experiment. After the new experience of mixing yellow, blue, and red, we suggested they paint some symmetrical spots mixing two primary colours and then describing which shape they created by using their imagination and discovering fish, elephants, flowers, leaves, and so on. They compared their results with the other groups, which changed their perspective, and improved their imagination and the possibility of describing something creatively (fig. 2).
2. In the second one, the class was divided into small groups. They got a big sheet of paper, some pencils, the primary colours, and some brushes. Each participant traced the outline of a hand with a pencil on the sheet, intersecting with the hand of another classmate. Everyone decided on a primary colour with which to paint their hand and, at the point of intersection with the other hands, the student had to mix the two colours in order to bring out the secondary colour (for example: yellow + red = orange). At the end of the workshop, each group personalised their billboard with names and small fancy decorations. In this last meeting, moreover, the participants had fun mixing the colours directly on their hands, discovering the innumerable nuances without fear of getting dirty (fig. 3).

The unexpected final events

At the end of the activities, temporary exhibitions of the works created in the various workshops were held. This phase was not planned from the beginning and took shape onsite with the collaboration of the working group (researchers and teachers). The courtyard of a school and the shaded space under a mango tree became open-air exhibitions visited by the other classes. The perforated brick walls of a church provided the backdrop for the final meeting held in the presence of parents who saw the results (fig. 4).

Assessment	<p>At the end of the activities, we can say that the objectives were achieved on different levels, which are discussed below.</p> <p>The transformative approach impacted not only the children involved who, meeting after meeting, showed themselves to be active, ready to experiment, and at first intimidated then intrigued by different communication strategies and by the possibility of using plural languages and creative tools. The moderate and controlled use of colours during the first meeting gradually increased to a greater freedom of use of the materials and sharing of creativity in groups.</p> <p>The cooperative interactions in smaller groups offered opportunities for discussion among the participants, and the teachers played a supervisory and observation role. On several occasions they actively participated in the implementation of the activities, testing the materials and arousing amazement in the students.</p> <p>The cooperation among adults was reinforced using English, but teachers also mediated the contents in Kiswahili and the researcher introduced some Italian words. It was very important for the teachers and the researcher to share the situated learning environments. The adults experimented with different approaches, mutually observing the educational styles implemented.</p> <p>During the project, unexpected objectives and results were achieved; for example, the realisation of the three final exhibitions. This strengthened the aspects of sustainability, a true criterion for the effectiveness of the development of local, community, and participatory projects. Finally, further reflections were launched with the various schools for new proposals co-designed for the future in close interconnection with the didactic-educational daily life of the various training and educational agencies.</p>
Author of the form	Rosita Deluigi



Fig. 3. Billboards in progress
(Mnarani – Kilifi, Kenya, 2018)

Figs 4-6. Unexpected exhibitions
(Mnarani – Kilifi, Kenya, 2018)

