



**Intercultural Education Strategies**

**Edited by: Rosita Deluigi**

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# **MEDIA, ART AND DESIGN. INTERCULTURAL EDUCATION STRATEGIES**

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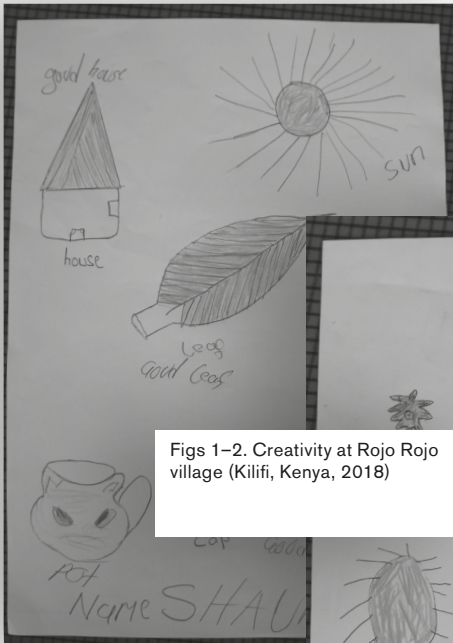
### The Lion King in Rojo Rojo village — pre-primary and primary school (Kenyan experience)

Main aims and objectives	<p>The main purpose of the activity was to get in touch with the local community, to intercept children in their territorial dimension and experiment creative processes with them. For this reason, the workshop was held directly in the village, with the objectives of:</p> <ul style="list-style-type: none"> <li>• getting to know children and families in the community, and carrying out a playful, creative activity;</li> <li>• understanding the importance of images and symbols for children through their representations;</li> <li>• experimenting with artistic materials in an informal and small group setting through different visual stimuli.</li> </ul>
Staff	<p>TICASS institution involved: AASZ &amp; UNIMC</p> <p>Two researchers (Aleksandra Lukaszewicz Alcaraz, philosopher of art and anthropologist of image, and Rosita Deluigi, pedagogist)</p> <p>Two mediators (two young men from the village who introduced the researchers and assisted them with the interaction and linguistic mediation with the children)</p>
Recipients	12 children (aged 3–12 years)
Materials	For the activities we used: watercolours; pencils; one sheet of paper (100 × 70 cm); paint brushes; plastic glasses; playful accessories; smartphone.
Places and spaces	The activity was carried out in March 2018 at Rojo Rojo village (Kilifi, Kenya) in the communitarian space of the village, an informal outdoor setting.
Timing	The activity lasted half a day and was divided into various moments: knowledge of the village, its inhabitants and its spaces; the realisation of the artistic-expressive workshop; watching and discussing the movie <i>The Lion King</i> ; sharing lunch.

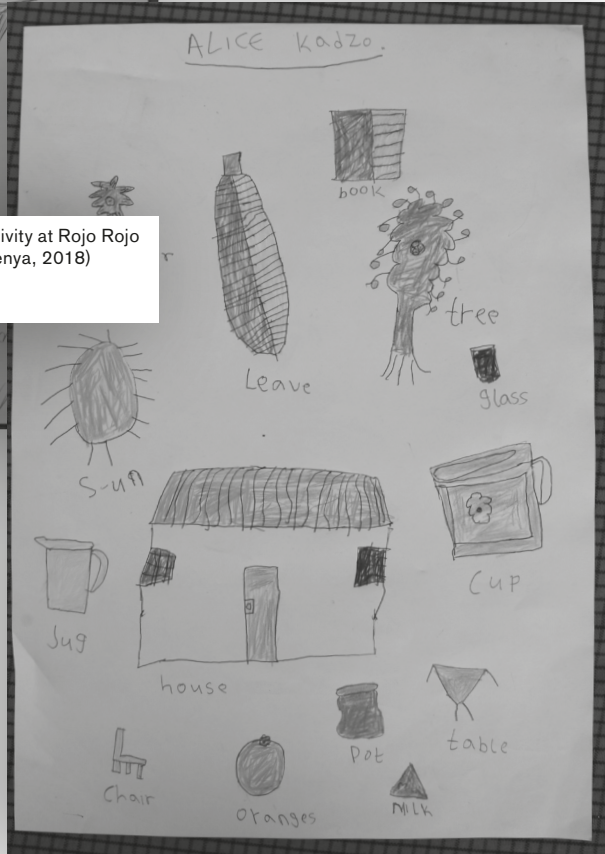
<p>Description of the experience</p>	<p>The workshop was held under the shade of the trees in the centre of the village. The children of heterogeneous ages, all belonging to the place we were working in, gathered around a small table and, with the help of the two mediators who translated from English to Kiswahili (especially for younger children), we started the workshop.</p> <p>First, we shared colour pencils and white sheets of paper, and we asked the children to draw what they liked. They were very excited to use colour pencils and draw. All of them drew forms of everyday objects in iconic forms and with a description (one word in English, such as: a tree, a hut, a flower, a table, a moon, a leaf, and so on).</p> <p>Secondly, we asked the children to work together on a shared sheet and to trace their hands with a pencil. The older children helped the little ones create the contour accurately and, subsequently, each participant decided how to colour their own imprint using watercolours. The children then played with their hands, recognizing themselves in the prints, overlapping and personalising them.</p> <p>At the end of the work, we shared the billboard with everyone's handprints, characterising each hand with the name and age of the child.</p> <p>Small animated eyes were also drawn to "give life" to the represented hands and, at the end of the activity, the billboard was hung inside one of the village buildings.</p>
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Assessment	<p>The first part of the workshop was discussed with the children. Researchers asked them for explanations of the visual forms of the objects depicted because they were sometimes unusual to researchers, for example: the sun children depicted is much more intense in colour and powerful than drawn in Europe, a tree has got external roots, and a roof of a hut is obviously made of palm trees.</p> <p>Through the experience we have achieved the set objectives and we can underline some specific dimensions.</p> <p>The possibility of carrying out the workshop in the context of the village, between the houses of the inhabitants, allowed the working group to get more in touch with the daily home life of the children. The knowledge of some of the families of the children involved has made it possible to share the informality of the experience and to create direct contacts. The mediation of the two men from the village was essential to access the community and to share convivial and informal moments.</p> <p>Placing creative processes not only within school, formal and educational contexts, was an interesting experience, also in view of future projects, identifying elements of sustainability. The presence of an interdisciplinary team has encouraged dialogue and participatory observation with different focuses, restoring value to what has been done in terms of research and educational practice.</p> <p>The use of some artist and creative tools required children to experiment with materials that are not fully known and, moreover, the collaborative approach of the activity supported peer cooperative dynamics.</p> <p>Finally, the importance of sharing the outcome of the workshop and leaving a trace of it (photographic documentation and artefact) was an important step for all participants.</p>
Authors of the form	Aleksandra Lukaszewicz Alcaraz and Rosita Deluigi



Figs 1-2. Creativity at Rojo Rojo village (Kilifi, Kenya, 2018)





Figs 3-6. Shake your hands! (Kilifi, Kenya, 2018)

