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“Our playground”: Fostering Art Education through Service–Learning

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Resumen

Este trabajo presenta evidencias significativas de cómo la combinación de la educación artística y los proyectos de aprendizaje y servicio puede ofrecer experiencias significativas en la educación primaria, tanto de aprendizaje como de creación artística al servicio de la comunidad. Para ello, a continuación se expone el proyecto titulado *Our playground* llevado a cabo en cuatro clases de 2º de primaria del Colegio Público Cardenal Ilundain de Pamplona. Su principal objetivo ha sido dicha combinación: por un lado, la creación de una serie de juegos para el patio del colegio y el disfrute de toda la comunidad escolar, y al mismo tiempo, el desarrollo de competencias y conocimientos transversales y específicos por parte del propio alumnado. Asimismo, se ofrece un marco teórico claro entorno a los principales modelos pedagógicos de la educación artística, y a la perspectiva y práctica de los proyectos de aprendizaje y servicio. Por último, se comparten resultados de carácter cualitativo y cuantitativo a través una rúbrica de evaluación y cuatro gráficas, además de varios testimonios escritos por los mismos niños y niñas.

Palabras clave: educación artística; aprendizaje y servicio; modelos pedagógicos; metodologías; proyecto.

Abstract

This work presents important evidences of how Art education and service – learning combination, can offer significant experiences for primary education, for both learning and artistic creation as a service for the community. For this purpose, it is set out the project entitled *Our playground*, carried out in four classes of 2nd grade of primary education in Pamplona’s Cardenal Ilundain Public. Its main aim was this combination: on one hand, the elaboration of some games for the school playground, and at the same time, the development and acquisition of competences and cross-curricular and specific contents. Additionally, the project is based on a clear theoretical framework that involves the main art education pedagogical models, and the perspective and practice of service – learning projects. Lastly, qualitative, and quantitative results will be

shared through an assessment rubric and four graphs, and several testimonies written by children.

Keywords: art education; service – learning; pedagogical models; methodologies; project.

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INTRODUCCIÓN

Gracias a la asignatura *Art Education I (S4)*, y también al módulo de *Artes Visuales* de la asignatura *Arte y Patrimonio Histórico (S2)* dentro del grado, pudimos entender y experimentar qué puede ofrecer la educación artística en la educación primaria, sus diferentes modelos pedagógicos y su carácter multidimensional como área. Al mismo tiempo, la propia experiencia como estudiante en la etapa obligatoria y también en las prácticas realizadas a lo largo del grado, son informaciones de primera mano que constatan cómo las artes han sido generalmente infravaloradas y mal entendidas. Por ejemplo, encontramos metodologías que, a pesar de su buena intención, creen que con ofrecer un folio en blanco y decir “*Dibujo libre*” sin indicación ninguna, promueven la creatividad, cuando seguramente así tendremos una docena de dibujos similares, la típica casita con chimenea, un árbol y el sol. Afortunadamente, durante las últimas décadas, se han empezado a implementar metodologías de la educación artística con sentido, permitiendo un aprendizaje significativo, equilibrando la libertad de decisiones del alumnado y al mismo tiempo ofreciendo guía, inspiración y conocimientos específicos. Además, también han comenzado a llevarse a cabo proyectos multidisciplinares que conectan la educación artística con otras áreas, o incluso con nuevas metodologías cuyo objetivo es hacer el aprendizaje más experiencial. Un buen ejemplo es la perspectiva del aprendizaje y servicio, la cual aborda el aprendizaje a través de la creación de un servicio para una determinada comunidad.

A lo largo de este trabajo se va a exponer un proyecto de aprendizaje y servicio basado en la educación artística. La principal finalidad de esta propuesta es la creación de juegos, por parte de los y las estudiantes de 2º de primaria, que serán pintados en el patio del Colegio Público Cardenal Illundain. A parte de este propósito, se establecen objetivos relacionados con la educación artística y con valores sociales adquiridos por el alumnado.

En primer lugar, se presentará el contexto en el que se ha desarrollado este proyecto. Esto incluye las circunstancias que llevaron al centro educativo a crear esta propuesta, las dificultades que se han encontrado, y como se ha afrontado la aparición del COVID – 19, un factor que estará presente a largo de todo el proceso. Por otra parte, se explicará cómo nació este proyecto y cómo tuve la oportunidad de estar al frente de esta propuesta.

Asimismo, se hará hincapié en los modelos pedagógicos de la educación artística a lo largo de la historia, para así poder entender lo que es esta hoy en día. Se centrará, primeramente, en la introducción de la educación artística en la escuela y se irán presentando las evoluciones que ha sufrido con el paso del tiempo por determinados factores sociales, económicos y culturales.

Se continuará explicando qué es la metodología aprendizaje y servicio y qué implica. Puede parecer algo simple en un primer momento, pero este modelo aún a varios aspectos muy interesantes que van más allá de llevar a cabo un proyecto. De igual forma, se expondrán las relaciones existentes que se pueden encontrar entre el aprendizaje y servicio y la educación artística, y cómo se apoyan entre ellas ambas disciplinas, una sobre otra, para conseguir un correcto proceso de aprendizaje.

Después, se presentará y explicará de forma más detallada el proyecto de aprendizaje y servicio en sí mismo, *Our Playground*. Se pondrán en valor los objetivos e inquietudes del colegio y más adelante, se podrá observar cómo ha sido estructurada la propuesta y las sesiones de las que se compone. En cada sesión se dará una breve descripción de cómo se desarrolló esta y los resultados que se obtuvieron en cada una de ellas. En la última sesión se llevará a cabo la evaluación de este proyecto. Más adelante se analizarán tanto los resultados físicos, por ejemplo, los diseños, como los objetivos o resultados de aprendizaje alcanzados por los alumnos y las alumnas de 2º de primaria.

Además, se contará con una sección en la que se describirán las actividades externas al proyecto que se han podido llevar a cabo gracias a la realización de este. El objetivo de los/las docentes es poder aprovechar al máximo cualquier oportunidad que propicie una oportunidad de aprendizaje que incluya y motive a todo el alumnado.

Para concluir, se presentarán las conclusiones que se han alcanzado a lo largo del proceso, además de algunas reflexiones acerca del papel de la educación artística y el aprendizaje y servicio. Se reflexionará también sobre los modelos pedagógicos que se han implementado en cada sesión y cómo se han combinado con el objetivo de alcanzar un aprendizaje significativo. Además, se comentará la experiencia que ha tenido el alumnado a lo largo de las semanas.

1. CONTEXT IN WHICH THE PROJECT HAS BEEN DEVELOPED

1.1. Cardenal Ilundain Public School context

The educational centre in which I am developing my internship is the Cardenal Ilundain Public School. The school is located in the Rochapea neighbourhood, in Pamplona. It is a public institution that holds primary and infant education which means that it counts with 3 school years in infant education and 6 in primary education. It draws attention to the diversity present in the school and how well they are all integrated. Inclusion is one of the main features of this

educational centre. Each school year has 4 units (A, B, C and D), and each classroom is composed of 20-25 students.

It is characterized by being a bilingual school that follows the British model. Another remarkable feature is that they practice co-tutoring, that is to say, that each class has two tutors, one English tutor and one Spanish tutor. They also practice the shared teaching that involves having a second teacher in the classroom to provide support to children that may need it. Moreover, the school works by projects, they try to avoid the use of books and bet on project-based learning. This methodology allows them to develop, in the same proposal, different educational fields. Project-based learning fosters students’ motivation and triggers different capabilities that are not usually worked in traditional schools.

This educational centre is always trying to innovate and introduce new methodologies to improve pupils’ education and, to make them enjoy as much as possible while they are learning. Nevertheless, due to the pandemic situation, the school has had to adapt and apply some changes. For instance, students used to work in groups, something that gave them many learning opportunities, but now they are not allowed to do so or even to share materials. This scenario is a new challenge for Cardenal Ilundain and because of that, they are always looking for new methodologies and solutions.

Art education is depicted along with all the infant and primary education. Every school year counts with plastic and visual art education except the 1st and the 5th grade of primary education, they work with dramatic art.

As I have commented before, I have been able to develop my internship in Cardenal Ilundain from February to April. During these three months, I have been working with 5th - grade students but, due to my final degree project, I have also been able to share some specific hours with 2nd - grade pupils in order to carry out a project proposed by the headmistress of the school, Mamen García.

1.2. Service-Learning Project proposal

On my first day at school, the headmistress, Mamen García, showed me the whole institution, all the facilities, the documents and how the school worked. I told her that the topic of my final degree project was going to be art education. She informed me about the fact that I

was going to be with 5th grade of primary education and that unfortunately, they did not work with art education¹ but dramatic art. Regarding my circumstances, she made me an offer.

Before the pandemic situation, the school was planning to develop a service – learning project with the help of two art education teachers from the Public University of Navarre (UPNA), Imanol Aguirre and Lander Calvelhe. The main aim of this project was to assess the needs that the playground of the school had and to carry out these ideas with students' active participation. Some of the elements that the institution wanted to add were, for example, a mural made by infant education pupils, or designing and painting games on the floor made by the first – cycle children.

Knowing that I am a primary education student and after having some meeting with Mamen for a couple of weeks, we decided that I was going to be in charge of the service-learning project that dealt with the development of designing games on the playground's floor. We agreed on building up this project with the four classes of 2nd grade of primary education. After that, we made a first planning draft to organize and decide the number of sessions I was going to need and how to sequence them.

In order to continue with it, we presented this idea to the 2nd - grade teachers and together, we established a schedule to start with the project. We made my collaboration with 2nd grade possible and at the same time, I developed my internship in 5th grade of primary education. March the 8th was the day on which we finally started with the project.

2. THEORETICAL FRAMEWORK: IMPLICATIONS AND FUNDAMENTS

2.1. Art education perspectives & pedagogical models

To understand the importance of Art Education, we should analyse how the concept of art has evolved along history and how art education has been created and shaped depending on social and cultural changes, and historical events.

2.1.1. *From art academies to how art got into schools*

¹ We will refer to *Educación Plástica* as *Art education* because there is not a specific term in English that can be applied exactly to *Educación Artística*.

As Efland (1990) states in his book, art knowledge was valued differently depending on societies. Some thought that it was something for privileged people while others believed that art was, for instance, for slaves or children of artisans. Due to this, art was slowly introduced in the educational system. One of the first attempts to bring up art into schools was in the 19th century when universal literature arose (Efland, 1990). In that time, art was elaborated to be sold and make a living, art as a representation of reality was the main trend. This practice was possible thanks to the patronage that made artists have more resources to carry out their works of art. Therefore, competitiveness emerged, consequently, new artistic styles appeared, and with it, educational opportunities were widespread (Efland, 1990). For example, the French Academy of Painting and Sculpture was established in 1648, it gave more importance to Art Education because “now artists were part of the apparatus of the state, and the details of their art were supervised by the king’s ministers” (Efland, 1990, p.37). These first institutions were focused on the representation of perfection, and to achieve this goal, artists followed Academicism. The Academic Model deals with the teaching of *drawing* as a representation of reality using different artistic techniques (Barragán, 2004). Academicism has been a tendency that has come to our days. I can state that this model is still a reality in primary and secondary schools where children learn how to reproduce reality accurately, as I had the opportunity to practice it. Students learn different techniques so as to achieve this goal. Some of these methods are, for example, the use of geometry, proportion, anatomy, and perspective.

2.1.2. Introduction of the self-expression pedagogical model into education

After Academicism, another artistic movement appeared, Expressionism, which tried to promote self – expressionism and creativity through art (Barragán, 2004). This current has its origins in the early 20th century. This new trend emerged as a response to social changes, especially in the middle class (Efland, 1990). This new tendency is inside another art phenomena developed in that time, the first decades of the 20th century, that were The Artistic Vanguard. Some avan – garde artists are, for instance, Pablo Picasso or Wassily Kandinsky. In that age, some books were released as, *La Educación por el Arte*, which had a large impact on the spreading of expressionism (Hernández, 2004), or, *The Child-Centered School* (1928), that was the main inspiration in that time for self – expressionism. It believed in personal growth more than in the social and psychological forces (Efland, 1990).

According to Barragán (2004), thanks to this movement, there is a renewal of interests towards art education and aspects such as emotions, group identity and educational issues, all

these factors are taken back. Another consequence of this current is the reevaluation of child art. From now on, child art will be taken more seriously, it was going to be valued as art in its early stage, as primitive art (Efland, 1990). One of the main exponents of this model was Franz Cizek. He was one of the first ones to state that children were artists too and to attribute aesthetic features to them. He saw child art as something unique that could be done only by them (Efland, 1990). Viktor Lowenfeld was another important figure of this movement. He was a relevant teacher and researcher of children artistic expressionism, he focused mainly on the creative evolution as it is reflected in his best-known piece *Creative and Mental Growth*. Lowenfeld studied how the creative capability of children and their evolutionary development were directly related, one feature evolves as well as the other one (Acaso, 2000). Besides, this pedagogical perspective had another remarkable reference, Romà Vallès. He believed that art could be a tool to evolve and to have a new type of education. This artist followed a current that belong to expressionism which was Informalism. He will apply this mainstream to his idea of art education (Hernández, 2004). Romà Vallès, as other exponents of this trend, defended that primitive ways of art were a special milestone regarding infant art. He was a pioneer of this area in Spain as he supported expressionism in a convulsive time when the dictatorship was present in this country (Hernández, 2004).

Regarding my personal experience, expressionism has been present along my art education experience. Since we were little, teachers have encouraged us to create different artworks and to use our creativity. To achieve this goal and to understand this artistic current, we worked on this movement studying several artists and trying to reinterpret their works of art.

2.1.3. Another step forward in art education: the filo-linguistic model

Art education has been changing over time and different currents have been shaping it. One of these movements is the Filo-linguistic pedagogical method, whose aim is to accomplish the visual alphabetization of art. The model deals with the fact of using art education as a language. That is to say, it was established as an art communication system and to face the rise of mass media after World War II. Moreover, it wanted to give the opportunity of working art education critically and autonomously (Aguirre, 2005). The study of the image will be an essential part of this approach, through it, visual language will be worked too. "The visual language consists of the significant organization of signs captured by the sight which are organized in the particular semantic scope of images" (Aguirre, 2005, p.255). Concerning this

information, the main purpose is to achieve Visual Literacy, that is, being able to read visual messages (Aguirre, 2005). We may suppose that through this method, art students will be capable of going beyond the image, thinking about the message and the meaning that works of art may transmit. According to Aguirre (2005), these practices will develop pupils’ expressive and communicative competences as well as the critical perspective.

2.1.3.1. Importance of the Bauhaus school in art education

Referring to this model and going forward in arts development, new art schools emerged representing modern art. One example of this would be the Bauhaus Art School. It was founded in 1919 in Weimar, Germany, and still, nowadays it is recognized as an exceptional example of modernism (Bretschneider, 2012). In this art school, students were supposed to experiment with different techniques and material and additionally, to know more about art theory itself. Some of the main exponents of this movement were, for instance, artists such as Kandinsky and Klee, who will try to promote and encourage creativity (Bretschneider, 2012). Besides, what characterizes the most Bauhaus art school is his “simplicity, refinement of line and shape, geometric abstraction, primary colours and the use of new materials and technologies” (Dempsey, 2002 cited by Bretschneider, 2012). This school revolutionized art education because of reaching the union between academicism and expressionism and at the same time, working art through different disciplines such as ceramics, wood and stone carving or metalworking. Considering academicism, Bauhaus members studied and reconstructed several works of art using lines, shapes and colours. Thanks to it, students develop a critical eye and were able to carry out a rational analysis of multiple paintings (Bretschneider, 2012). Currently, some of these techniques are still used in the field of art education although the depth of these practices is not as significant as they were in the Bauhaus school. Nowadays, to work with this movement some easy activities are developed with children, for instance, carrying out the chromatic circle or exercises in which students work with lines and perspective. During my primary education ages, I had the opportunity of doing some of these activities, for example, I did a lot of perspective exercises.

2.1.4. The social power of art: social criticism and post-modern art in art education

Art has become a way of expression that goes beyond expressing what we are feeling in a specific moment. Some decades ago, and nowadays, artists started to use their power of message transmitters to criticize some aspects of our society as well as to defend and advocate

some social causes. According to Becker (1997), the idea of artists goes beyond the image that society has about them. She reflects on the concept of the artist as a public intellectual which means that artists have the role of spokespeople that share their points of view, opinions, and critics towards society. Because of that and as Beker (1997) declares, children should be aware of the importance of artists in society and the power that it has. Students should have the possibility of knowing how to take part in the public debate (Becker, 1997).

Many artists have a huge impact with their claims such as the street performer Banksy. It does not happen only in the street but also in social media, tv series, movies, books, video games... (Steinberg & Kincheloe, 2005) These ways of audio-visual art, also called Visual Culture by Steinberg and Kincheloe (2005), have an enormous influence on people and of course, on children. Due to this, social criticism has evolved into an interesting topic for art education.

It is important to highlight that, as Steinberg & Kincheloe (2005) declare, childhood is something socially and historically built, biology is not everything. Considering the statement and the society in which we live, we can imagine the relevance that Visual Culture has on childhood. Through it, critical pedagogy can be developed, which will help students to understand and look from a critical point of view the world they live in (Steinberg & Kincheloe, 2005). Through this critical analysis, students will be able to evaluate cultural and social aspects in a real context (Barragan, 2004).

2.1.5. Art education from a pragmatist perspective: art as experience

Along this last century, a new trend has been extended in education which is, learning by doing or through experiences. It has been possible due to the contributions of John Dewey and Maxime Greene in United States and Imanol Aguirre in Spain, that can be seen, for instance, in his work *Hacia una narrativa de la emancipación y la subjetivación desde una educación del arte basada en la experiencia* (Aguirre, 2015). This new model has come to stay, and it is already installed in art education doctrines. Learning through experiences and manipulation has many possibilities for students and art teachers. Letting pupils create, can develop creativity as well as imagination. As Greene (2005) comments, imagination is one of our cognitive capabilities that allows us to picture different realities. One of the aims of this method is the free development of children art expressionism (Aguirre, 2015). Moreover, Green (2005) also states that using our imagination, feelings and emotions are triggered and as a consequence, not only good but also bad things can be represented, as it happens in some of Picasso's work of art, it can be a great

adventure. Thus, Dewey (1949, cited by Aguirre, 2015) claims that art is not in the artefact itself but the *Aesthetic Experience* and the process we go through to obtain it.

All in all, these practices are interesting and enriching for students and thanks to them, they will be able to discover sensations they may not have experienced before. Following these patterns, we achieve pragmatism, a philosophical current that is characterized by fostering dialogue and diverse perspectives.

On the whole, all these art education pedagogical currents can be applied to primary education taking into account which model can be more rewarding and the necessities and characteristics of our students, the educational centre or even ours. Furthermore, to carry out an accurate educational proposal, we should not limit ourselves following only one methodology but, including different features from other movements. As teachers, we need to know how to squeeze the most out of any material or knowledge that we may have, to develop a complete and significant educational scenario.

2.2. Service learning and its bond with art education

Nowadays, new and innovative pedagogies have emerged and has settled in to teach in different ways and achieve meaningful learning. One of these new methodologies is *Service Learning*. Although it is an innovative pedagogical model, it is composed of familiar aspects such as voluntary community service, the transmission of knowledge, abilities, values... The novelty of this model is not the method itself, but the link created between teaching and service coherently (Puig, Batlle & Palos, 2007).

Some of the benefits that we can obtain from this practice are, for instance, the development of multiple intellectual and capabilities, as well as the civic responsibility and active participation of the community creating a sense of community (Puig et al., 2007). The starting point of this model is locating the need that our community may have and explore the different options that we have and how we can proceed (Puig & Bär, 2016). Regarding this pedagogy, along the text, we will see that we can have an excellent opportunity to work on some aspects of art education, as this method give us diverse options to work with arts.

One advantage of this methodology is that educational communities will be able to fulfil the basic pillars of education established by UNESCO: learn to be, learn to learn, learn to do, learn to know and learn to be together (Mayor, 2014). It is a great opportunity because

traditional pedagogical models based on memorizing and repeating information, do not allow the development of these competences.

Concerning the sense of belonging and community commented before, inclusion is an important feature that can be fostered through service-learning (Mendía, 2012). A community cannot be built without including all its members, otherwise, it would be uncompleted and unbalanced. Service-learning goes beyond the educational context and it can include a part of the society that may have some needs. For instance, Mendía (2012), reflects on a project of these characteristics carried out in a secondary school. In this school, some activities were thought with the aim of including young homeless immigrants. Belonging to a community implies being aware of the reality of this one. Thanks to it, children will have a deeper view of the community they belong to. They will discover the socio-cultural and economic features of a concrete social group (Mayor, 2014). Mendía (2012) refers to this reality as a way of giving life to learning, or bring learning closer to life; this consists of giving desire and joy to discovery by working on reflecting and analyzing different challenges.

Considering art education, this is directly related to a statement done by Bamford (2006) “It imperative to note that art education has an impact on 1) the child; 2) the teaching and learning environment, and; on 3) the community” (p. 139). Bamford (2006) also defends that to develop quality arts programs, they should have, active participation between the school and art organizations as well as with teachers and the community, and having the opportunity of public performance or creating a learning environment not only for teachers and students but also for the community. As it is regarded, in this text we can highlight the importance of the sense of community and the essential role of public performance in art education. This conception of art education can change the perception that students have about the school itself, it can even improve the school’s participation and attendance and with it, inclusion can be achieved too.

In Amiama, Ledesma & Monzón (2017) research is stated that inclusion lays on factors such as the development of educational contents in a context open to students and teachers as well as for the community. Additionally, it emphasizes the importance of showing that anyone can be a generator of services for a specific community. This idea of serving people and being generators of services was also established by the Bauhaus Art School. The German school of arts tried to offer art education to cover people’s needs. They did this, for instance, through architecture and making design being accessible for society. This was possible thanks to the revolution created by the Bauhaus Art School. It had such an impact due to the fusion of

traditional art disciplines that followed an academicist model, and the freedom that was given at the same time (Bretschneider, 2012).

Moreover, for pupils to accomplish a service – learning project and to make them feel they can solve the community’s needs, students’ self – esteem should be arisen (Mendía, 2012). Regarding art education, there has always been a belief which is that if students cannot draw well, they cannot enjoy and progress in art education as much as they would like. Of course, drawing requires an effort as Cabanellas & Hoyuelos (1995) comment, but some students consider that they are not good enough and their self – esteem becomes lower in this field. Self – esteem is a factor that should be considered along every learning process. This goal can be achieved through service-learning. As Mendía (2012) declares, self-esteem is built thanks to experiences and interaction with the environment. If it is not developed children will be limited by it, they will not be able to work, learn and interact properly. This can be an exceptional opportunity for students to feel more comfortable in different educational fields including art education.

Service-learning can be a great chance to avoid bullying cases too. An excellent example of this is the service-learning didactic proposal called “Las gafas de lo invisible” created by Ledesma, Pellejero, Scotton, Pérez de Villarreal, Alemany, & Monzón (2020). The proposal aims at improving students’ coexistence and inclusion and working on diversity in educational centres. To achieve this, the service done by the educational community will be the realisation of a mural to raise awareness towards these issues (Ledesma et al., 2020). Once again, we can highlight the social contribution that this methodology owns. Through it, pupils and teachers will have the possibility of learning from the environment, experiences, and their classmates. If students are aware of the social service that they can play, they will value and respect more the community in which they live. As a consequence, pupils will become better citizens (Mayor, 2014).

Another trait that Puig & Bär (2016) consider crucial in this educational method is *recognition*. They claim that education without recognition is not possible. Recognition deals with giving value to people but at the same time, giving them opportunities to develop their personal competences, if not, there will be difficulties in achieving it. Continuing with service-learning, recognition should appear in every educational activity including this one. The presence of recognition in this methodology is found in the responsibility given to the student and the confidence that the community has in them (Puig & Bär, 2016). Taking into account art education, this sense of responsibility can be beneficial for the importance that it is given to this discipline. As Aguirre’s work has proved and questioned (2005), art education is often used and

seen as a pastime. Thanks to service-learning, we can break down this belief because art education is much more than that. This will make pupils feel the responsibility and work that a proposal of these characteristics may have. Concerning this, it is important to remark that service-learning is a chance for letting students be the centre of the learning process. Meanwhile, teachers can adopt an accompanying and guiding role (Gabari & Almoguera, 2019).

All these features are related to service-learning. As it is commented before, participation and community will be two crucial pillars of service-learning. It is clear that art education and service-learning are two agents that can deal one with another creating a significant learning environment. This methodology allows long life experiences to occur. In fact, one of the newest pedagogical models of art education involves this statement, learning through experiences and by doing. All in all, we can state that both components can work well together achieving learning opportunities. In these learning processes, students will be able to acquire knowledge, social values, and to develop their personal growth. Service – learning can also be an excellent opportunity for art education. Through it, art education can play an important role in the educational field. This is because, unfortunately, some educational centres do not give to it the place and importance that it actually has.

3. SERVICE-LEARNING PROJECT: OUR PLAYGROUND

3.1. What is the project about?

The organization of the service-learning project began 2 years ago, in 2019. The trigger of this proposal was that the playground itself was a source of conflicts, contrary to what it should be. Due to this reason, the teaching staff started to consider the possibility of reconverting this space (Colegio Público Cardenal Ilundain, 2021).

The project was boosted when the school won the *Competition for Service-Learning projects in public and state-subsidized schools in Pamplona in 2019*. The teaching staff has been involved and informed since the beginning through several informative meetings. After this, the next step was to reflect on how teachers and children would like their playground to be. To be aware of students' concerns, teachers brought the idea into the classrooms and made them think about: the spaces, structures and materials we can find in it, the time spent there, how they play there... Teachers gathered data, deficiencies and problems that pupils found, as well as diverse solutions that they raised too (Colegio Público Cardenal Ilundain, 2021).

Afterwards, some commissions have been carried out counting with the presence of the teachers in charge of the service-learning project, the secretary, the headmistress of the educational centre, and one representative of each educational level. Furthermore, the first meetings were along January, February, and March of 2020. Based on this premise, the school got in contact with architects and UPNA art education teachers. Unfortunately, the COVID – 19 appeared and consequently, the process stopped when everything was almost ready to take off. Nevertheless, the project has entered a new phase, adapted to the pandemic situation we are living in nowadays. By the end of the year 2020, some outlines of the project have been implemented. For instance, some benches, fences, and football goals have been painted, and they have established a new space with wooden tables and benches (Colegio Público Cardenal Ilundain, 2021).

One of the necessities exposed by Cardenal Ilundain Public School was to embody different games on the playground’s floor. As soon as I started my internship in February of 2021 and as I had to develop an art education final degree project, the school decided to bring back this proposal. After some meetings, we decided that I was going to be in charge of this project, and it was going to be carried out in 2nd - grade of primary education. The proposal involved working with the 4 classes of 2nd grade, each class was going to design, reproduce and customised a popular game.

3.2. School playground’s needs and objectives

As I have commented before, this service-learning project emerged from different needs claimed by teachers and students. Some of the objectives that the school playground presents are (Cardenal Ilundain, 2021):

- To create a space in which the physical, social, and emotional development of children is fostered.
- To develop a meeting place not only for students but for the neighbourhood itself.
- To build an area to promote learning opportunities for pupils.
- To carry out a space in which students will create relationships.
- To create a space to solve conflicts and listen to others’ thoughts.
- To foster equality, inclusion, and non-segregated dynamics.

On the other hand, the school states (Cardenal Ilundain, 2021) that over the last few years, teachers have been trained about service-learning and they have been considering the option of integrating different elements. Their main need was to use the playground correctly

and taking advantage of everything so as to develop educational opportunities. Another need that the school playground presents is the lack of playful components.

Indeed, teachers carried out some sessions last year to observe which necessities children considered that the playground had. Regarding students' concerns, the school gathered all these ideas and analysed them. Some of these ideas were to introduce benches, paper bins, and some games on the floor.

3.3. Organization and planification of the project

Throughout March and April, the headmistress, the secretary of the school, the 2nd - grade teachers and I have been organizing this project. Firstly, I had a meeting with the headmistress and then, we coordinate ourselves with the 2nd- grade teachers. Along with these first meetings, our main aim was to establish the stages of this proposal to obtain meaningful learning and to develop an accurate service-learning project.

Below, we can find two calendars for the months of March and April (see table 1 and 2). In them, we can observe the different appointments that we had and the sessions that we decided to establish. As it is reflected, I have carried out sessions in the 4 different classes of 2nd grade as in each class we worked on a specific game. Besides, the sessions performed in classes B and D were in English because during those hours, children had English lessons.

Apart from that, once we had the design of all the games, we decided to organize a meeting with several design companies. With them, we analysed the spaces where the games were going to be placed, and how they were going to paint them on the playground's floor.

Table 1.

MARCH 2021						
MON	TUE	WED	THU	FRI	SAT	SUN
1	2	3	4	5	6	7
				Meeting with the representative of 2 nd - grade and the headmistress		
8	9	10	11	12	13	14
Meeting with the 4 teachers of 2 nd - grade	<u>1st session</u> (35 minutes) with class A	<u>1st session</u> (35 minutes) with class B	<u>1st session</u> (35 minutes) with class C	<u>1st session</u> (35 minutes) with class D		

“Our playground”: Fostering Art Education through Service – Learning

15 <u>2nd session</u> (1h 20 min) with: - class C - class D - class A	16 <u>2nd session</u> (1h 20 min) with class B	17	18	19	20	21
22 <u>3rd session</u> (1h 20 min) with: - class C - class D - class A	23 <u>3rd session</u> (1h 20 min) with class B	24	25	26	27	28
29 <u>4th session</u> (1h 20 min) with: - class C - class D - class A	30 <u>4th session</u> (1h 20 min) with class B	31				

Table 2.

APRIL 2021

MON	TUE	WED	THU	FRI	SAT	SUN
			1	2	3	4
5	6	7	8	9	10	11
12 Meeting with the headmistress, the secretary, and the head of studies	13 Meeting with the 4 teachers of 2 nd - grade.	14	15	16	17	18
19 Appointment with the design company	20	21	22	23	24	25
26 <u>5th session</u> (35 minutes) with: - class A - class B	27 - <u>5th session</u> (35 minutes) with: - class C - class D <u>Final activity:</u> Supervision of the painting process of the mural in class A, B, C and D	28	29	30		

3.4. Sessions

As it can be observed in the calendars, we have used five different sessions (some of them will be of 35 minutes, one real session, and others of 1 hour and 20 minutes composed by two consecutive sessions) for this proposal. Teachers and I tried to vertebrate this project with the aim of exploring different art education fields and pedagogies. At the same time, we wanted children to have an active and decisive role to involve them as much as we could. Moreover, we considered essential to make them aware of the importance of their function in the project.

Taking into consideration that this project deals with service – learning, along with the following sessions, I tried to transmit to them that we were going to make a service for our school as well as for the community. Additionally, I showed them the social value that it has. I had a special interest in highlighting that through this proposal we were going to do something important in which they would have to get involved. Before starting with the project, we assigned one game to each class except for 2nd B, this class was going to develop 2 games. Class A was in charge of the hopscotch game, class B of the spider game and the game of the rings, class C had to develop the goose game, and finally, class D had to carry out a circuit with actions in English. Along the sessions, I was the one in charge of the lesson and the tutors helped me mainly with the management of the classroom.

Regarding classroom organization, during the sessions, we worked as a big group. We would have liked to develop some activities in small groups but due to COVID – 19, the school has elaborated a contingency plan that does not allow us to work in groups or share materials.

3.4.1. Session 1: Introduction and presentation of the project to 2nd – grade students

Table 3.

NAME OF THE SESSION	<i>What do we like to play to?</i>
TIME	35 minutes
AIMS	<ul style="list-style-type: none"> - To introduce and present the topic. - To make students aware of the service that they are going to give to the school.

	<ul style="list-style-type: none"> - To create a first brainstorming - To foster imagination and creativity
MATERIALS	<ul style="list-style-type: none"> - Interactive whiteboard - Sheets - Crayons
METHODOLOGIES	<ul style="list-style-type: none"> - Inspired by self – expressionism
BRIEF DESCRIPTION	<p>During this session I will introduce the service–learning project. Moreover, children will know the game we are going to work with, and we will do a first brainstorming.</p>

In the first session (see table 3), I started asking what kind of games they usually play with their friends and family. Many pupils answered board games, video games, to get caught, card games... The following question that I raised was, what kind of games they play in the school playground. Children answer more or less the same, most of them declared that they like to run, jump, get caught, play physical education games or carry out different role plays. After creating this context, I wanted to go a step forward and show students what they were going to work on in the following weeks.

Then, pupils saw the games that we were going to create and customised. I explained to them that we were going to design some games considering several aspects such as colours, shapes, artists, and their creativity. Additionally, I let children know that those games were going to be painted on their playground. We informed them also about the importance of their active participation as this action was going to be something for the school community. Moreover, children reflected on the elements and materials that we could need to create a game. Many of the answers were, for instance, paint, a name, rules, a design, and colours. After that, I showed children several versions of each game for them to see that one game has many possibilities.

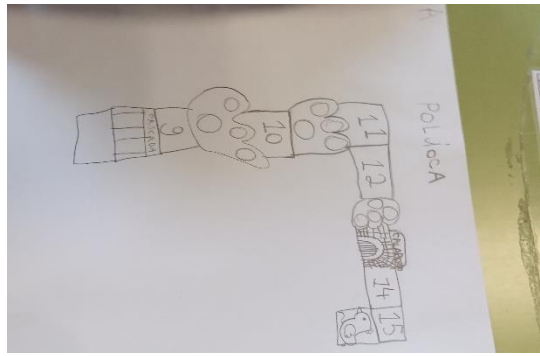
Later, we did the first brainstorming (see figure 1). I asked them which one should be the name of our game. We emphasized the relevance of choosing a name through which people can be able to recognize our creation. After some minutes of thinking, in each class there were, at least, three title proposals. To finish with the first session, we gave to each child a piece of paper to observe the ideas that they had about the game they were going to create and the first draft of it (see figure 2).

Figure 1

First session with 2nd – grade students

Figure 2

First designs of the games



As regarded in the table, the methodology used in this first session was mainly inspired by the self – expressionism pedagogical model of art education. Along with the draft activity, students had the opportunity of creating whatever they wanted, they were completely free to elaborate their first draft. However, in this session students did not have enough time to work by this method as I had to present the whole project and its implications.

3.4.2. Session 2: Name and rules of the game

Table 4.

NAME OF THE SESSION	<i>Name and rules of our game</i>
TIME	1 hour and 20 minutes
AIMS	<ul style="list-style-type: none"> - To choose the final game. - To establish the rules of the game. - To promote social values such as respect, empathy, and inclusion. - To foster critical thinking.
MATERIALS	<ul style="list-style-type: none"> - Interactive whiteboard - Sheets - Pencil
METHODOLOGIES	Inspired by: <ul style="list-style-type: none"> - Self – expressionism - Academicism
BRIEF DESCRIPTION	Along the second session, students will decide the rules of their game and the name.

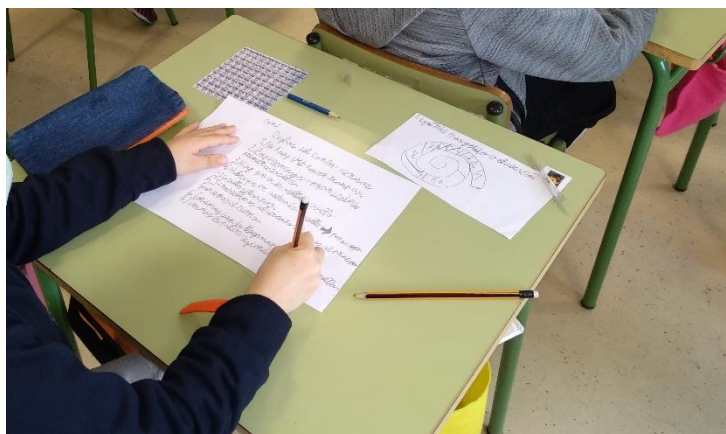
To start with the next session (see table 4), we tried to make children remember what we did along with the last lesson. I will do this along all the sessions as I consider important for children to see that there will be a connection during the whole project. Once, we remembered together what we did in the last session, students decided the final title of each game. The names were, *El cansa piernas* for the hopscotch (class A), *La Polioca* for the goose game (class

C), *The Olympic Games* for the circuit (class D), *La Araña Comilona* for the spider game and *El Aro Salvador* for the rings game (class B). The names were chosen voting, children proposed 2 or 3 and they voted between those ones.

Later, pupils began to think about the rules of our game. Something that arose in every class was that, we had to respect our classmates and the rules and that we cannot cheat. For them, it was one of the main pieces to develop a good game. Then, we established the main rules of each game depending on the actions that children will have to do in them. After finishing with the rules and having decided the name, students wrote on a small piece of paper the name and the rules (see figure 3) for them to keep and do not forget about them (annexe 1).

Figure 3

Children writing the game rules



On this occasion, we applied two methodologies inspired by the self – expressionism and academicism pedagogical models. With this, we tried to foster children’s creativity but at the same time, we wanted to establish some clear guidelines by the end of the session. We can observe the academist component by the steps we established and how we guided them along the session. On the other hand, we wanted children to use their imagination and relate the design they had in their minds with the title that they considered adequate for that game.

3.4.3. Session 3: Elaboration of the rules’ poster and design of the games

Table 5.

NAME OF THE SESSION	<i>We get inspired to be good designers</i>
TIME	1 hour and 20 minutes
AIMS	- To learn about some artists and their works of art.

	<ul style="list-style-type: none"> - To establish the rules of the game creating a poster. - To promote creativity. - To familiarize with the use of coloured wax crayons. - To be able to identify geometric figures
MATERIALS	<ul style="list-style-type: none"> - Interactive whiteboard - Paper fragments - Sheets - Artists' works of art - Coloured wax crayons - Scissors - Glue - Pencil
METHODOLOGIES	Inspired by Self – Expressionism
BRIEF DESCRIPTION	We will finish with the rules by making a poster with the rules and name of the game. Then, we will start thinking about the design of our creation.

To finish with the rules and for children to bear in mind them, students created a poster in each classroom (except class B that did two posters, one for each game) (see table 5). In order to do that, I printed the rules and then, I gave a sentence to each child for them to paint the letters and participate in the elaboration of the poster (see figure 4). Once they finished painting, I gathered all the pieces and afterwards, I glued every sentence to create the advert. I had to glue the papers by myself due to the COVID – 19 restrictions as they cannot share materials, otherwise, students would have been in charge of this action.

Figure 4

Students painting the rules of the games.



By the time we concluded with this first activity, I ask children what step was the next one in our project. Some of the ideas that appeared were, for instance, to choose the materials

or the colours. After discussing for some minutes, another idea arose, we needed a design for our game. Creating a design can be a tough task for children, it can be confusing too and without any previous reference, it is difficult to carry out something. For that reason, I prepared a little presentation with some works of art of various artists such as, Joan Miró, Sonia Delaunay, Paul Klee, Wassily Kandinsky, Frida Kahlo, George Pierre Seurat, and Vincent Van Gogh. The activity aimed to get some inspiration for our composition and even to use some elements from works of art and integrate them into it.

Throughout the session, we reflected on the works of art. For example, we tried to identify geometric figures in a painting of Paul Klee, or to imaging figures in the abstract painting of Kandinsky. Also, we considered that it would be a good choice to include some elements from Miro’s works of art or the Orphism represented by Sonia Delaunay. Children had the possibility of seeing that we can paint using different techniques such as applying brushstrokes or pointillism.

After analysing the paintings, I proposed something to students. I gave to each of them three works of art, *Castle and Sun* by Paul Klee (1928), *The Flower Basket* by Frida Kahlo (1941), and *Women Dreaming of Escape* by Joan Miró (1945), and a white sheet (annexe 2). My proposal was to choose elements from those painting and think which ones they would include in our design. Then, they had to cut them out and glue them on the white sheet to create little by little the game (see figures 5 and 6). Some parts of their designs were complemented with drawings made with pencil.

Figures 5 and 6

Students using paintings to create their games



When they finished, I collected the papers as I wanted to analyse their proposals and consider what we could include in our game design.

Regarding the methodology used in this session, we can claim that the method that stands out, has been inspired by self – expressionism pedagogical model of art education. In this

case, we gave several materials to students and with it, they had the freedom of doing what they considered suitable for their design. Pupils had to use all their skills and imagination to elaborate their designs using different works of art.

3.4.4. Session 4: Final design of our game

Table 6.

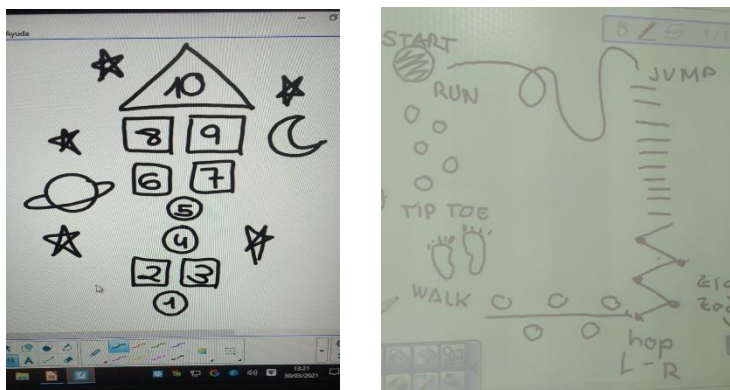
NAME OF THE SESSION	<i>Our final design</i>
TIME	1 hour and 20 minutes
AIMS	<ul style="list-style-type: none"> - To promote collaborative learning - To foster respect towards all the classmates - To design a game - To learn about the primary colours and the chromatic circle - To remember and work with different artists
MATERIALS	<ul style="list-style-type: none"> - Interactive whiteboard - Photocopies of an empty chromatic circle - Photocopies of a painted chromatic circle - White sheets - Coloured wax crayons
METHODOLOGIES	Inspired by: <ul style="list-style-type: none"> - Filo – linguistic model - Self – expressionism - Academicism
BRIEF DESCRIPTION	Along with this session children will carry out the final design of our game. At the same time, they will use the chromatic circle to choose the colours, and we will introduce artists' works of art elements.

Firstly, I showed students their rules poster. Teachers and I decided to put these posters in the doors of the classrooms. Once we did this, I tried to make children remember what we have done so far. We reached the point in which pupils stated that we needed to do the design (see table 6). So as to do that, we revise the models and examples that we saw the first day. This allowed children to have a clearer idea of the shape that they wanted or the element that they would like to add. We put in common all the ideas and together, we shaped little by little the

design. Children told me the elements that they wanted to add on and at the same time, I drew everything on the whiteboard. I also suggest them some ideas and discussing, we decided whether we include some of them or not. For instance, I advised them to include some elements from the paintings that we learnt or, to add different geometric forms. After some minutes we had our final draft, it was only the line in black and white (see figures 7 and 8).

Figures 7 and 8

First final designs without colour



Now that we had our patterns, we could start with colours. For students to be aware of how colours are created we developed another activity. I asked them if they knew the primary colours. In every class some children knew it, this was an enormous help to introduce the topic. Then, I made them reflect on how we can get other colours such as purple or green knowing that the primary colours are yellow, red, and blue. After debating a bit and sharing ideas, I presented to them the chromatic circle. I showed them how to create new colours and I gave to each student two photocopies one of the coloured chromatic circle and another one without colour for them to make it (see figure 9). I suggested them to use wax crayons as colours can be easily mixed.

Figure 9

Children painting the chromatic circle



As soon as children finished with the activity, they applied this new knowledge in our design. Students decided on the colours of our game using the chromatic circle. By the end of the session, we had finally our games (see figures 10 and 11).

Figures 10 and 11

Final coloured designs



An important remark that should be done is that due to the COVID – 19 restrictions that the school applies, these activities were developed in big group although our initial idea was to carry them out in small groups. It was not possible as children could not join their tables or share materials, they must stay in their places separated from the others.

Regarding the methodologies chosen in this session, self – expressionism, academicism, and the filo – linguistic model, are the ones that have inspired this session. By the chromatic circle activity and the identification and use of geometric figures, we are making art literacy, that is to say, art communication was happening. Furthermore, self – expressionism and academicism are combined with the aim of having guided creativity. I allowed children to explore their ideas and add them but following the steps established beforehand.

3.4.5. Session 5: Assessment

Table 7.

NAME OF THE SESSION	<i>What have we learnt?</i>
TIME	35 minutes
AIMS	<ul style="list-style-type: none"> - To assess what students have learnt. - To work the ability of synthesise.

	<ul style="list-style-type: none"> - To work on the idea of service for a community and social action.
MATERIALS	<ul style="list-style-type: none"> - Interactive whiteboard - Sheets - Pencil - Crayons
METHODOLOGIES	<ul style="list-style-type: none"> - Pragmatism perspective of art education
BRIEF DESCRIPTION	<p>On this final session we will review everything we have done and learnt along the project.</p>

To bring this project to a close (see table 7), we developed this last session. We considered essential to do an evaluation to check what children have learnt or not, and how they felt along the process. Also, we tried to emphasize the service given to the educational community. Additionally, I showed students the final designs of our games as I told them that I was going to draw them on paper (see figures 12, 13, 14 and 15).

Figure 12

Final design of class A

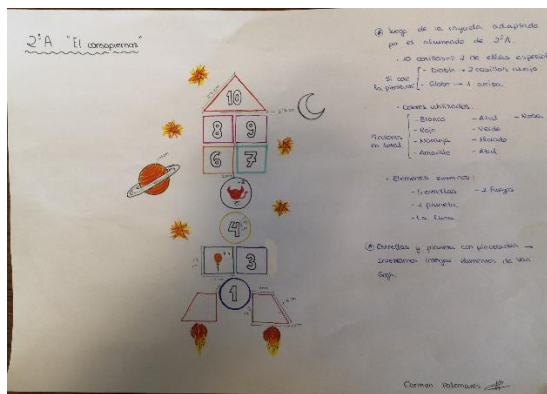


Figure 13

Final design of class B

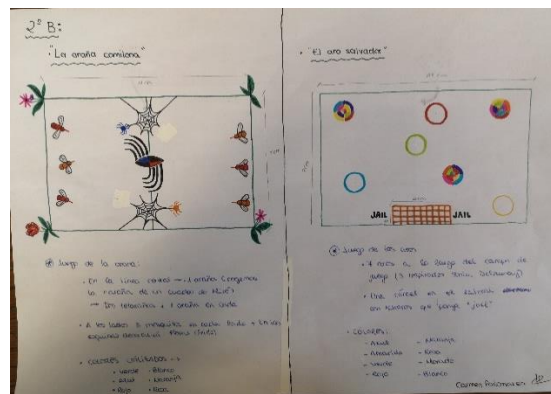


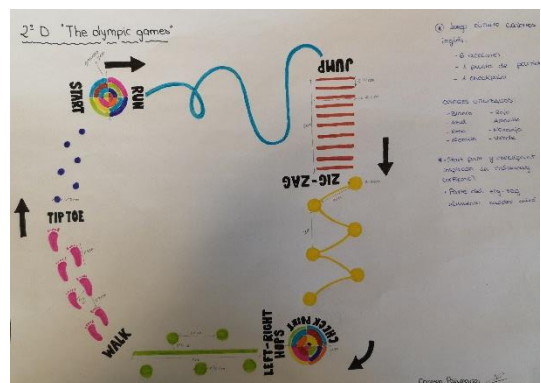
Figure 14

Final design of class C



Figure 15

Final design of class D



As in every previous lesson, the first thing that we did was to review what we did in the former sessions. Once we remembered the main points of our unit, I did a little presentation for the students. In it, we could find all the contents that we learnt along the last weeks and some games that we created to see if students had acquired the knowledge exposed.

The aim of one of those games was to verify if pupils learnt concepts related to the chromatic circle and the mixture of different colours. In order to verify this, we carry out an activity in which I had to say a statement about colours to children, and they had to touch something of the colour that I was mentioning. For example, I started saying “touch something of the colour that is created mixing blue and yellow”. Children started to look for objects that were green such as their tables. I repeated this activity two more times to check if they remember the colours that composed purple and orange. Moreover, I did a similar activity to verify if children identified several elements of painting that we worked with during the last sessions. In this case, I projected onto the interactive whiteboard some cuts of painting and by seeing those pieces, they had to tell me the painter we were referring to. They were able even to say the name of specific works of art.

Then, to remark the service we were given to the educational community we reflected on what students did and how they had contributed to this cause. I tried to give them recognition as for some of them it was difficult to imagine the importance of what they did. Besides, we told them that we had a meeting with a design company that was going to paint the designs that they carried out.

To finish with the session, we carried out one last activity. This last practice consisted of writing a short letter for the future students as these new students will come to the school and will see the games painted on the playground’s floor. In this short letter, students had to write and reflect about what they learnt (artists, colours or geometric figures), what they liked or what they did not like, if it was difficult or easy to design it and whether they would wish future students a good time with the games (see figures 16 and 17).

Figures 16 and 17

Children writing letters for future students done by 2nd – grade pupils



In this last session and considering the progression of the service – learning project, we can say that the pragmatism perspective of art education was applied. Throughout the sessions, students have been learning several aspects of art education going from the promotion of free creativity, to the most academic feature of it when children learnt about the chromatic circle. All these moments have been in the end, experiences that pupils have been able to live in first – person.

3.4.5.1. Assessment rubric

To assess this lesson, I developed a rubric that counts with the aspects worked in the last session, artists, paintings, colours, geometric figures, and the idea of service (see table 8). There are 3 levels that students can accomplish depending on their performance, *progressing*, *achieved*, and *correctly achieved*. This same rubric was used for the four classes of 2nd grade of primary education. We will comment on the results acquired by pupils in the next section.

Table 8.

	PROGRESSING	ACHIEVED	CORRECTLY ACHIEVED
IDENTIFIES ARTISTS AND THEIR PAINTINGS	The student barely identifies and relates paintings with their respective artist.	The student identifies elements from paintings and relates many of them with the author.	The student identifies and relates paintings with the correspondent artist.
KNOWS HOW TO CREATE COLOURS USING THE PRIMARY COLOURS	The child has difficulties understanding how to create new colours and identifying the primary colours.	The child knows the primary colours and gets most of the mixtures asked.	The child understands how to mix the primary colours to get new ones and can identify them.
RECOGNIZES THE BASIC GEOMETRIC FIGURES	The child can mention few geometric figures	The child knows the basic geometric figures.	The child recognizes the basic geometric figures and can

	worked during the project.		identify them in the daily life.
IS AWARE OF THE SERVICE GIVEN TO THE COMMUNITY	The pupil is realising little by little about the service – learning component.	The pupil is aware of the service given to the school community.	The pupil is conscious of the service given to the community and of the important role that he/she plays.

4. RESULTS OF THE SERVICE - LEARNING PROJECT

In this present section, the results of the project will be analysed. We will focus on two main aspects; children’s learning outcomes and the final product developed by the 2nd – grade students of Cardenal Ilundain, which are the designs. Furthermore, we will analyse the next steps to be taken in the implementation of the designs.

By the end of April, we finished with the service – learning project. Within those weeks, we have been shaping the final product we wanted to achieve. In the end, we obtained one design in each class. These designs included artistic motives, colours chosen after working with the chromatic circle, and basic geometric forms. Some of the artistic motives that were introduced were circles inspired by Sonia Delaunay, brushstrokes as the ones that Van Gogh used, and some elements from Miro’s works of art.

Beyond that, in some games, we had the opportunity of working on cross-curricular aspects. For instance, in the game called *La Polioca*, some of the boxes are mathematical operations that must be passed in order to progress. Another example can be found in *The Olympic Games*, in it, we included actions in English for them to practice this language.

Nowadays, Cardenal Ilundain is contacting various design companies to get information and quotes. Once the school will select a company, they will start with the painting of the designs in the playground. The idea is to establish the games in the playground along this school year if possible.

Regarding students’ learning outcomes, we can state that pupils have achieved several learning objectives. This data was gathered using the rubric developed for the assessment session. Thanks to it, I could have a general picture of children’s performance and I could identify whether the contents were accurately acquired by them or not. This evaluation was not individualized as I carry out these sessions in the four classes, therefore we decided to use this rubric in order to picture the knowledge of the four 2nd – grade classes.

Here we can observe the results of 2nd – grade students. In the following, we will comment on the findings.

Table 9.

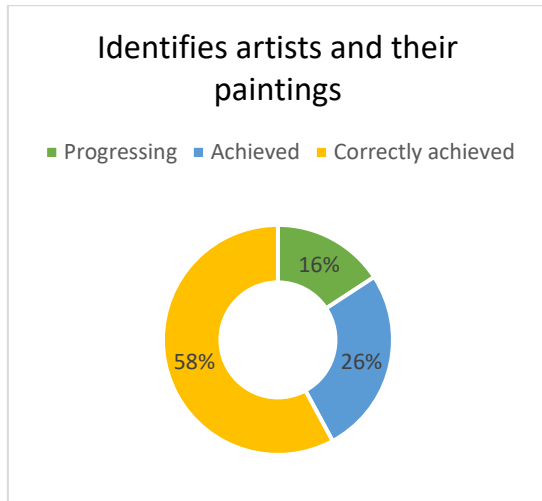


Table 10.

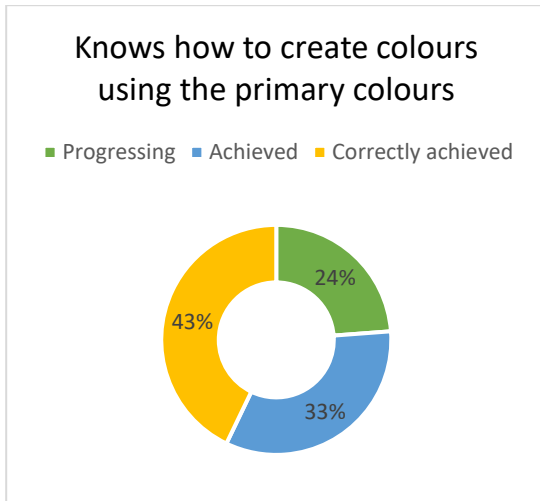


Table 11.

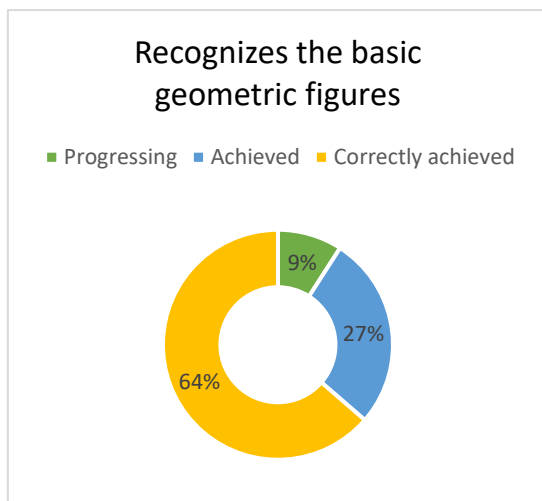
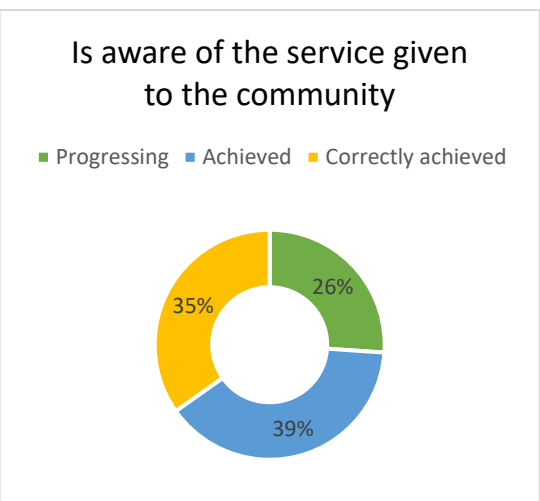


Table 12.



As it is regarded in the first graph, the majority of students were able to identify specific paintings and relate them with the corresponding artists (see table 9). This evaluation was done in big group and out loud, for that reason, I could see that few children followed the answer of what the majority was saying. Lastly, others were able to identify most of the paintings but not the artist it belonged to.

If we look at the second graph, we will see that 43% of pupils knew how to create new colours using the primary colours (see table 10). This means that more than half of the 2nd – grade student had some difficulties. This is something we were able to see the day we carried out the chromatic circle activity. As students were 6 and 7 years old, it was a bit difficult for them to be careful mixing the colours properly and getting the colour they wanted. On the other hand,

many children had no problem with that and from the outset, they perfectly acquired this knowledge.

Further to this and focusing on the third chart (see table 11), we can state that the percentage of correctly achieved is higher than in other diagrams. Most pupils recognized and named the basic geometric figures. These results can be justified as this content has been worked along with the school year. Moreover, many children identified geometric figures in the paintings worked and in their daily lives. Children were able even to identify geometric figures in their classrooms.

Finally, we have the fourth diagram which shows students awareness about their service given to the school community (see table 12). I believe with certainty that this is the point that was more difficult for students to achieve. It was hard for them to imagine that their own designs were going to be painting in the school's playground. It is important to remark that students that had their sessions in English were the ones that had a less clear idea about the service they were doing. Therefore, we can state that language played an essential role in the development of this project. These results can be observed in the examples below (see figures 18, 19, 20 and 21).

Figure 18

Letter written by Marina

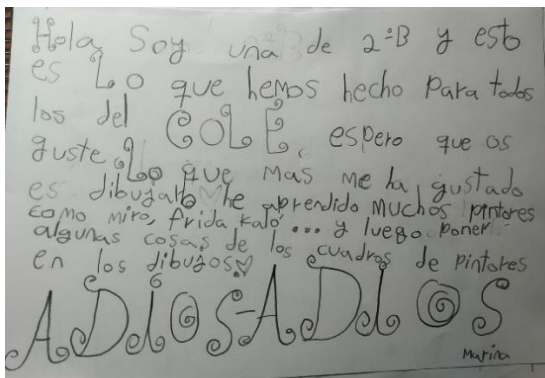


Figure 20

Letter written by Aimar

Figure 19

Letter written by Esther

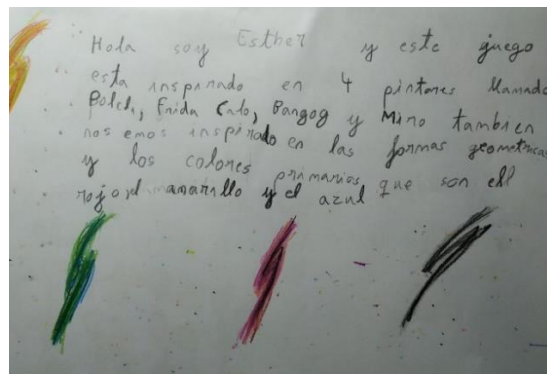
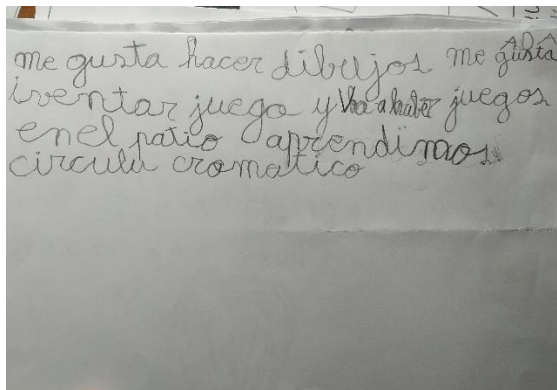
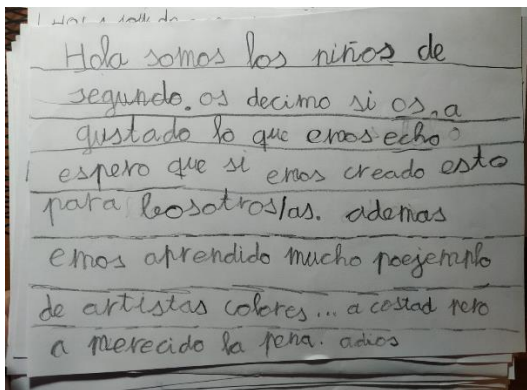


Figure 21

Letter written by Adam



In figures 18 and 20, it is visible that students have acquired the concept of service. For instance, Marina writes “*Esto es lo que hemos hecho para el cole, espero que os guste*”, and Aimar claims “*Hemos creado esto para vosotros*. In both statements”, we can affirm that these pupils had a clear idea of what we were doing for the school community. On the other hand, we have Esther and Adam’s letters, in it, we can observe that they reflect on the contents learnt. For example, Esther declares “*Este juego está inspirado en 4 artistas ... las formas geométricas y los colores primarios*”. At the same time, Adam says “*Aprendimos el círculo cromático*”, he also talks about the fact of having games in the playground. Consequently, we can state that some students did not have a clear idea of one of our main goals, some of them can identify the contents worked but maybe, without the service – learning perspective.

On the whole, the analysis brings to light that pupils have mostly achieved the aims established on the assessment rubric. It is clear that some contents have been acquired more accurately than others, however, as it can be seen, most students have at least *achieved* all the contents.

4.1. Beyond the Service – Learning Project

This Service – Learning project has been a significant opportunity to develop activities based on the project to learn new contents. 2nd – grade teachers took advantage of this and used materials from the proposal to work on different subjects. I was not able to carry out these extra - curricular practices as I only had some specific hours to perform the project sessions.

The aim of one of the activities that teachers did was to learn and work about symmetry and translation. Teachers chose some symmetric designs, they seized to accomplish this new content. Children enjoyed a lot the activity as they were working with their own creations (annexe 3).

In order to practice writing production, teachers thought that it would be a great chance if children could write a letter to the design company that was going to be in charge of painting the games. The idea was that pupils were going to ask them about the quote for the painting, the materials, and the dates on which the company would paint the games. Thus, students would practice writing production facing a real daily life problem. Nevertheless, as the enterprise has not been chosen yet, teachers are waiting for that to happen so as to present children the real context.

Another objective that arose along with the proposal was to carry out a circuit for children to learn about driving education. The activity consisted of doing another design of a small circuit to painted in the playground like the other games. In the end, to elaborate something different, teachers thought about drawing the design on a big plate and children would be in charge of painting it. Once it is finished, the mural will be placed on the floor of infant education classes. In this way, 2nd – grade students will be learning about driving education and at the same time, they will be giving a service to younger pupils. This is another project that may be developed along the next school year.

Besides, teachers and I thought about one last exercise directly related to our project. The activity was developed on the 27th of April in the four classes as it is regarded in the calendars above. It consisted of painting a mural of their own designs to exhibit them along the corridors of the school. To do that, I drew the designs on big plates (1'20 m x 0'8 m) and each class painted their designs. It was an exciting practice for children because teachers asked them to bring gowns as they were going to use tempera. Students were really interested as, usually, they do not use this kind of materials. The plates were big but not big enough for children to be all at the same time painting. For that reason, teachers prepared one activity for pupils to work on something while others were occupied with the mural (see figures 22 and 23). The rest of the students had to paint works of art and to do that, they had to mix colours to get new ones. From my point of view, it was fascinating to see how most of the pupils were applying what we learnt during the last weeks.

Figures 22 and 23

Children painting the murals

“Our playground”: Fostering Art Education through Service – Learning



CONCLUSIONES

En este último apartado, se expondrán las reflexiones alcanzadas sobre la teoría presentada anteriormente en el marco teórico y las implicaciones que ha tenido en el proyecto de Aprendizaje y Servicio. Así mismo, se relacionará esta teoría con la realización de la propuesta. Seguidamente, continuaré presentando conclusiones surgidas a lo largo y al final de la elaboración del proyecto de Aprendizaje y Servicio.

En primer lugar, quise poner de manifiesto el origen y la evolución que ha sufrido la educación artística a lo largo de los años. Se expusieron modelos pedagógicos como, el academicismo (Efland, 1990), el auto – expresionismo (Hernández, 2004 y Efland, 1990), el modelo filo – lingüista (Aguirre, 2005 y Bretschneider, 2012), el arte como crítica social y la perspectiva pragmatista (Becker, 1997 y Steinberg y Kincheloe, 2005). Todas estas corrientes se siguen aplicando hoy en día, dependiendo del objetivo de enseñanza que se quiera alcanzar. Sin embargo, conseguiremos un aprendizaje más significativo en el momento en el que estas metodologías se combinen, cogiendo lo que nos interese de cada una de ellas (Barragán, 2004).

Esta premisa ha sido aplicada a lo largo de este proyecto. Hemos intentado aunar diferentes conceptos metodológicos en ciertas sesiones. Un buen ejemplo de esta práctica lo podemos encontrar en actividades en las que pedíamos a los niños que crearan el diseño para nuestro juego. En esta ocasión, dejamos libertad de creación a los/las estudiantes, pero de forma pautada paso a paso y a su vez, se les presentaron conceptos como el círculo cromático o las figuras geométricas. Es decir, se combinaron el método auto – expresionista, el academicista y el filo - lingüista. A su vez, el pragmatismo abarca el objetivo del proyecto en sí mismo, ya que todo ello se lleva a cabo a través de la experiencia.

El auto – expresionismo está presente ya que se le da libertad al alumnado para crear el diseño. Hay que destacar que esta creatividad ha sido inspirada en artistas, que se les han expuesto a lo largo del proyecto, y en juegos tradicionales. Además, todas las actividades tenían un claro propósito final. Esto está directamente relacionado con la idea de *ser generadores de servicios*, pasamos del arte por el arte, al arte con un propósito, tal y como defendía la escuela de la Bauhaus (Bretschneider, 2012) entre otras instituciones de educación artística a lo largo del tiempo. En relación con el método auto – expresionista, me llamo mucho la atención que el darles libertad de creación a los alumnos y alumnas fue para algunos más una facilidad una dificultad. Algunos/as sí que eran capaces de ser creativos y usar su imaginación, mientras que otros/as necesitaban muchas directrices para poder realizar cualquier práctica que supusiera utilizar su creatividad.

Por otra parte, encontramos el academicismo, método que ha estado presente a lo largo del proyecto. Esta metodología nos ha ayudado a desarrollar los diseños basándonos en unas normas, métodos y secuencias. Hemos liberado la imaginación de los niños haciéndoles conscientes de lo que estaban haciendo en cada momento. A pesar de no ser un objetivo del proyecto, se han trabajado conceptos como la proporción y la geometría. Hice participar al alumnado del tamaño que deberían tener los elementos que querían integrar en nuestro juego. Asimismo, trabajamos la geometría utilizando formas para crear figuras nuevas. En definitiva, todas estas prácticas desarrolladas tenían un sentido.

Otra metodología aplicada a lo largo de la propuesta ha sido el modelo filo – lingüista. Como se ha comentado previamente, los niños y niñas aprendieron conceptos más técnicos como es el círculo cromático. El aprendizaje de este elemento es una manera de alfabetizar el arte, esto nos permite ir un paso más allá, de conocer los colores de manera aislada, a entender y darle nombre a la creación de estos. Consiguiendo la alfabetización del arte y aunando esta y el resto de las metodologías, obtendremos más oportunidades y un mayor éxito de aprendizaje.

Como he afirmado anteriormente, el modelo pragmatista se encuentra a lo largo del itinerario, ya que el alumnado ha vivido todo a través de la experiencia y la realidad haciendo que estos adquieran esta práctica y los conceptos que la envuelven.

Personalmente, considero que esta propuesta educativa será algo que los/las estudiantes recordarán a lo largo de su vida. El alumnado siempre tendrá como prueba de ese aprendizaje el juego diseñado por ellos mismos en el patio de su recreo. Podemos decir que este proyecto ha sido un camino que ha ido recorriendo cada estudiante hasta un punto abierto que, en este caso, ya era conocido desde un primer momento, nuestros juegos.

Esto nos lleva a reflexionar acerca del papel desempeñado por el método de Aprendizaje y Servicio en este proyecto (Puig, Batlle y Palos, 2007). Nunca había tenido la oportunidad de trabajar dentro del aprendizaje y servicio, solamente tenía una pequeña idea de lo que era gracias a asignaturas como *Proyectos Didácticos sobre el Medio Natural (S6)*. Digo pequeña idea porque he podido ver todo lo que este modelo engloba, es algo que va más allá de crear un producto. Como bien dice su propio nombre, el alumnado aporta un servicio a una determinada comunidad (Puig & Bär, 2016), pero no se queda ahí. He podido comprobar que llevar a cabo estos servicios conllevan una preparación, un proceso en el que los alumnos/as entienden la necesidad que van a cubrir además de trabajar ciertos valores como, la empatía o el respeto (Mendía, 2012). Muchos niños y niñas del colegio empezaron a preocuparse por cómo iba a jugar el alumnado del futuro, de hecho, en varias cartas pedían a los/las estudiantes del futuro

que cuidaran el patio y especialmente, los juegos que ellos habían diseñado. A parte de los valores transmitidos, el alumnado pasa a ser el centro del proceso educativo. Tienen la oportunidad de recibir reconocimiento (Puig & Bär, 2016), lo que les hace sentir que están haciendo algo importante y les hace implicarse desde el principio. Es más, los alumnos/as esperaban siempre con entusiasmo las sesiones en las que trabajamos la propuesta, era su oportunidad de pensar a lo grande y que muchas de esas ideas se pudieran plasmar en nuestros diseños.

Con respecto a la educación artística, podemos afirmar que existe una relación entre ella y el aprendizaje y servicio. Como ya se ha comentado antes, el arte se puede trabajar como generador de servicios, y eso es lo que hemos hecho a lo largo del proyecto. El alumnado ha podido ver a lo largo de esta propuesta la utilidad que tiene el arte más allá de ser una manera de disfrutar. Han aprendido conceptos relacionados con la educación artística a veces sin ni siquiera haberlos introducido, ellos/as mismos han sido los que los han ido deduciendo. Además, los alumnos/as han sido conscientes de la importancia que tiene el arte. A pesar de no haberlo expuesto como un objetivo, uno de mis propósitos era que se le diera su lugar a la educación artística. Quería que se le diera la importancia que tiene no solo por parte del alumnado, sino que también por parte del profesorado. Mi intención es que vean la educación artística como algo más complejo que además implica muchas cosas, no considerarlo como unas horas a la semana que se solucionan dando un folio en blanco a cada estudiante. Creo que en cierta manera he conseguido mi objetivo. Una de las señales que me llevan a pensar esto, es que las profesoras han aprovechado mucho este proyecto artístico para, a través de él, trabajar más aspectos educativos.

En definitiva, poder llevar a cabo este proyecto basado en la educación artística, me ha permitido indagar y saber sacar el máximo partido a cada práctica de esta área. Por otro lado, el aprendizaje y servicio ha demostrado ser una gran herramienta para trabajar y desarrollar conocimientos y competencias. Esto se puede observar en las gráficas de sectores, donde los datos muestran que la gran mayoría del alumnado adquirió los contenidos establecidos.

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ANNEXES

ANNEXE 1: Rules of the games

REGLAS DE “EL CANSA PIERNAS”

1. NO HAY QUE HACER TRAMPAS.
2. EMPEZAREMOS A JUGAR DESDE LA PRIMERA CASILLA.
3. PARA PODER AVANZAR HABRÁ QUE SALTAR DE CASILLA EN CASILLA SIN SALTARNOS NINGUNA.
 - 1 CASILLA: PATA COJA
 - 2 CASILLAS: CON AMBOS PIES
4. SI NOS SALIMOS DEL CIRCUITO VOLVEMOS AL PRINCIPIO Y PERDEMOS EL TURNO.
5. GANAREMOS CUANDO LLEGUEMOS A LA ÚLTIMA CASILLA COMPLETANDO EL CIRCUITO CORRECTAMENTE.
6. TIRAREMOS LA PIEDRA SIGUIENDO EL RECORRIDO. 7. CASILLAS ESPECIALES:
 - AVANZAR
 - RETROCEDER

RULES OF “LA ARAÑA COMILONA”

1. ONE PERSON WILL BE IN THE MIDDLE OF THE FIELD TO CATCH THE MOSQUITOES.
2. THE SPIDER HAS TO BE ALL THE TIME IN THE LINE.
3. TO THE COUNT OF 3, MOSQUITOES START TO RUN.
4. THE MOSQUITOES CAUGHT BY THE SPIDER WILL BECOME SPIDERS TOO.
5. THE GAME FINISHES WHEN ALL THE MOSQUITOES ARE CAUGHT.

RULES OF “EL ARO SALVADOR”

1. TWO PEOPLE WILL BE CATCHING THE OTHERS.
2. THE ONES WHO ARE CAUGHT WILL GO INTO JAIL.
3. TO RUN AWAY FROM JAIL, ANOTHER ONE HAS TO TOUCH YOU WITHOUT BEING

CAUGHT.

4. THE RINGS ARE "HOUSES".

5. YOU CAN GO INTO THE RING YOU WANT, AND IF IT IS TAKEN BY ANOTHER ONE, HE / SHE WILL HAVE TO LEAVE IT FREE FOR YOU.

REGLAS DE LA POLIOCA

1. TIRAMOS EL DADO Y EL QUE SAQUE EL NÚMERO MAYOR, EMPEZARÁ A JUGAR.

2. SI CAEMOS EN UNA OCA NOS DESPLAZAMOS HASTA LA SIGUIENTE Y VOLVEMOS A TIRAR.

3. CASILLAS ESPECIALES:

- CALAVERA
- POZO/CÁRCEL
- DADOS (PARA AVANZAR)
- OCA

4. GANARÁ EL QUE LLEGUE A LA ÚLTIMA CASILLA CON UN NÚMERO EXACTO.

5. AUNQUE GANE UN JUGADOR EL RESTO SEGUIRÁ JUGANDO.

6. TODOS NOS COMPROMETEMOS A RESPETAR LAS NORMAS.

7. QUIEN NO RESPETE LAS NORMAS SERÁ ELIMINADO.

8. HAY QUE DIVERTIRSE, PASÁRSELO BIEN Y APRENDER.

OLYMPIC GAMES RULES

1. RESPECT THE RULES AND OUR CLASSMATES.

2. WE WILL START FROM THE FIRST POINT.

3. WE WILL FOLLOW THE INSTRUCTIONS OF OUR CIRCUIT.

4. IF SOMEONE CHEATS ON, SHE/HE WILL BE EXPELLED.

5. TO WIN THE GAME WE HAVE TO COMPLETE THE CIRCUIT CORRECTLY AND FASTLY.

6. WE NEED TO HAVE FUN.

7. CHECK POINTS:

- WE CAN START FROM HERE IF WE HAVE REACHED IT AND WE HAVE MADE A MISTAKE (ONLY 1 OPPORTUNITY).

ANNEXE 2: Paintings used



Castle and Sun by Paul Klee (1928)



The Flower Basket by Frida Kahlo (1941)



Women Dreaming of Escape by Joan Miró (1945)

ANNEXE 3: Translation exercise

