



ARTS, SKILLS AND THE FUTURE LEARNING

10th International Conference of Intercultural Arts Education



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1. CHALLENGING FUTURE ARTS AND SKILLS EDUCATION

CHAIR: PROFESSOR HEIKKI RUISMÄKI,
ROOM 635

CRITICAL POINTS IN RESEARCHING COLLABORATIVE PIANO-STUDIES IN PRIMARY SCHOOL TEACHER TRAINING BETWEEN TWO UNIVERSITIES

Lenita Hietanen, Anu Sepp, Jukka Enbuska, Vesa Tuisku, Inkeri Ruokonen & Heikki Ruismäki

This study is a part of ArkTOP-project, funded by the Finnish Ministry of Education and Culture, and coordinated by University of Lapland during 2017-2020. The main purpose of this partnership between University of Lapland and University of Helsinki is to develop a model of collaborative teaching for primary school teacher training, especially in piano studies. The main goal is shared expertise in planning and organising in-service training for teachers in various phases of their work: starting from student teachers and including also experienced teachers and teacher educators.

The main approach for examining music during the entire project is design-based research. The present study is a part of the first cycle. It follows a constructive view focusing on finding out the critical points in designing and developing collaborative teaching in the piano-studies for the obligatory music studies. The critical points are going to be used to improve the quality of the study design to strengthen a reliability and validity in the coming research about an effectiveness of the collaborative teaching trials being carried out in the project. The study uses data from the academic year 2017-2018 including the written curricula of both universities, student teachers' recordings and self-assessments about their performance before and after the piano-studies, the teachers' guidelines shared during the studies, the teachers' self-assessment and the teachers' interviews carried out by the researcher of the project. This analysis is based on comparing the details of the written curricula of Universities of Lapland and Helsinki, the planning and implementation of the studies, including pedagogical solutions and guidelines, as examples.

Keywords: primary school teacher education, piano studies, curriculum analysis

STUDENTS' SELF-EFFICACY REFLECTIONS ABOUT PIANO COURSES IN FINNISH PRIMARY SCHOOL TEACHER EDUCATION

Anu Sepp, Lenita Hietanen, Jukka Enbuska, Vesa Tuisku, Inkeri Ruokonen & Heikki Ruismäki

In Finland, music subject is part of National Core Curriculum and in the primary school stage (grades 1-6) usually taught by primary school teachers. To assure instruction of music education on a highly professional level, pre-service teachers are taught piano course as part of music didactics.

This article reports findings of the pilot study carried out as part of ArcTop research project between University of Lapland and University of Helsinki to develop and improve primary school teacher education in both institutions. Students' expectations and reflections are examined through the lens of self-efficacy theory by Bandura (1977, 1986, 1997).

The data were collected using an open-ended questionnaire to find out students experiences in piano playing and music reading as well as their self-reflections about the learning process. The answers (n = 97) were processed statistically and analysed using qualitative content analysis. The results revealed that most of the participants (n = 64) were inexperienced in piano playing. At the same time they were highly motivated and eager to learn and practice. The students also mentioned the lack of elementary music literacy knowledge and the insufficient number of contact lessons, which give grounds for making further arrangements in the curriculum.

Key words: self-efficacy; music education; primary school teacher education in Finland; piano accompaniment

THE AFFECTING FACTORS OF YOUTH MIXED CHOIR SINGERS' MOTIVATION

Mariann Nirk & Anu Sepp

The purpose of the present research was to study the factors that motivate the singers of mixed youth choirs to participate in choir rehearsals. The topic was approached through three research questions: a) which motivating factors influence singers the most to participate in a mixed choir; b) how does participation in the Song Celebration influence the motivation of the singers; c) what kind of motivating factors are used by the conductors in their work with the youth of the mixed choirs. The respondents of the study included the singers (N=177) and the conductors (N=11) of the mixed choirs who participated in the Song Celebration of 2017 "Here I'll Stay". The study was conducted using questionnaires consisting of open- and closed-ended questions. The results revealed that Estonian youth mixed choir singers are rather motivated to participate in the choir activities. More than half of the singers are intrinsically motivated as they enjoy singing as an activity and not the effects accompanying it. Nice choir mates, participation in the song festival, team-building events, a conductor with a good sense of humour and interesting repertoire are the most important motivators for the youth. To motivate the youth, conductors use team-building events and offer them a chance to participate in choosing the repertoire.

Keywords: motivation, choir singing, mixed choir, Song Celebration, choir conductors

CROSS-CURRICULAR TOPICS IN ESTONIAN AND BROAD-BASED COMPETENCES IN FINNISH NATIONAL CORE CURRICULUM OF BASIC EDUCATION – MUSIC TEACHERS' PERCEPTIONS AND POSSIBILITIES FOR IMPLEMENTATIONS IN MUSIC EDUCATION

Pinja Ruokonen

According to EU recommendation on Key Competences for Lifelong Learning and 21st Century Skills both in Estonian and in Finnish National Core Curriculum of Basic Education have created learning goals for Core curricular themes (Estonia) and Broad based competences (Finland).

The aim of this study was to find out how Estonian (N=31) and Finnish (N=31) music teachers understand and use these themes in school music education.

The data has been collected by using a questionnaire with the complementary interviews of four music teachers. Research methods were qualitative content analyses and descriptive quantitative analyses.

The results show many similarities in the pedagogical aims and implementation of the themes in both countries. Multiliteracy was mentioned only in Finnish broad based competences while in Estonia the moral education was more focused in core curricular themes. In both countries music teachers showed versatile use of these themes in their music education teaching.

Keywords: Core curricular themes, broad based competences, school music education, curriculum

CHILDREN'S HIGH PHYSICAL ACTIVITY IN DIFFERENT DAYCARE ACTIVITIES

Anna-Liisa Kyhälä

Introduction: Young children need to move at all Physical Activity (PA) levels and at least one hour should be at high PA level. Children's high PA varies substantially during the daycare day and between different daycare activities. In this study, we used systematically sampled observation data (collected in daycare centers between 8:00 am – 16:00 pm from January to May 2015) and examined how this variation is reflected in children's own activities. We focused on high PA and the research questions were: 1. What do children do in Finnish daycare? 2. What are the differences in children's PA between genders and between different age groups?

Results: The percentage of children's high PA was above average in physical play, rule play and forbidden activities and the lowest when the children acted along the general activity, were reading, doing tasks or were in activities without focus. Boys were more often highly physically active in rule play and forbidden activities, and girls when they did tasks and participated in reading sessions.

Conclusions: More pedagogical emphasis should be paid on activities with high PA and low attendance, e.g. physical activity, role play and rule play, and in developing of the learning environments.

Keywords: Physical activity, early childhood education, gender, learning environment

2. DEVELOPING FUTURE MUSIC EDUCATION

CHAIR: ADJ. PROFESSOR, INKERI RUOKONEN,
ROOM 631

FROM SKILLS TOWARDS ACTIVITIES OR VICE VERSA: 5TH–9TH GRADE STUDENTS PREFERENCES FOR ACTIVITIES IN MUSIC LESSONS IN ESTONIA

Tiina Selke

This paper summarise the studies carried out from 2011 to 2017 (Selke 2017; 2018; Kuldmaa 2018). There were investigated attitudes of 5th–9th grade pupils' to the musical activities in general music lesson in Estonian comprehensive schools and compared this with the teachers actual doings in the classroom. The content of music lesson was observed through musical activities according to praxial philosophy of music education (Elliott & Silverman 2015, Swanwick 1999). The aim of the study was to find out the tendencies in pupils preferences for activities in music lesson. This gives also an overview about the skills obtained in music lessons.

The problem was set up with the questions: What makes music lesson interesting for teenagers? What kind of skills needs music lesson from students and from teacher? How the students can accomplish the skills and knowledge obtained in music classes? How new sound environments and new forms of music making have influenced school music?

52 options of the classroom activities were proposed in the questionnaire for the respondents (N=941, 48% boys, 52% girls) aged 11–16 from different parts Estonia both from towns and the countryside. In addition, /a group interview in 2017 (N=16) was conducted.

Studies show that mainly traditional skills of music education like vocal skills, skills of active listening to music and instruments playing were used in the music lesson. Results show that there are big differences between girls and boys preferences to activities. The music teachers (96% female) offered activities coincide more with the girls preferences – “lessons for girls”. Listening is the most preferable activity in music lesson. Singing becomes less popular especially among boys. Instrumental activities like rhythm-instruments accompaniments for songs and owning basic instrumental skills (drums, percussion, guitar) were not so popular, thought students like to work in group. Dealing with digital (computer tools based) music is more interesting and is expected to be part of music lesson: this can be clearly concluded from this study.

This study shows also, that music teacher should diversify classroom activities in order to support students obtaining different skills and should have herself/himself skills with other instruments (incl. body-percussion, beatbox, stomp, elementary skills for composing digital music etc.) in addition to the piano in order to update musical activities in the classroom.

Keywords: music lesson activities, teenagers (grade 5-9), skills

COMPOSITION OF SONG ACCOMPANIMENT AS A FORM OF DEVELOPING FUTURE MUSIC TEACHER'S HARMONIC HEARING

Galina Zavadska & Jelena Davidova

Harmonic hearing, as any other kind of musical hearing, functions at different levels: at the level of music perception, music making and creativity. Creativity of harmonic hearing means not only the ability to operate freely with music representations and harmonic structure, but also with criteria of consonances, as well as with expressiveness, principles of creating music form and proportionate distribution of music time. Highly developed music teacher's harmonic hearing provides for the possibility to create unique compositions: accompaniments for songs and arrangement for choirs.

One of music teacher's creative skills is the composition of song accompaniments, the creation and development process of which requires previously acquired base of music representations, harmonic functionality logics of chord sequences, as well as previously acquired basic skills of playing a music instrument. In the process of composition of accompaniment hearing control is being activated, which is linked to logics of harmonic hearing development and helps to create representations about the music material.

The aim of the research: to characterise the stages of creating and developing skills of composing song accompaniments in the process of music teachers' preparing.

Based on synthesis of pedagogical experience, the present research highlights and characterises the stages of creating and developing skills of composing song accompaniments in the context of developing future music teacher's harmonic hearing.

Keywords: harmonic hearing, skill of composing song accompaniment, future music teachers

THE EMERGENCE OF MUSICALLY ENTRAINED INTERACTION IN SCHOOL MUSIC LESSONS

Johanna Paalanen

The paper explores classroom interaction in music lessons, by looking at embodied interactional resources employed by music teachers and their students during musicing. The study is based on video-recorded data from 16 music lessons, all carried out at upper secondary schools. Multimodal conversation analysis (Mondada 2014) is used as a methodological framework. The analysis shows how music teachers deploy diverse embodied resources simultaneously in order to make everyone participate. Moreover, all these resources, including talk, are adjusted to the rhythm of the music being played, which facilitates students' participation in musicing, and enhances rhythmic entrainment of the group (Himberg 2014). In the course of repeated musicing sections, the emergence of teacher's and students' institutional roles are examined from the angle of embodiment. In contrast to many school's pedagogical activities, joint musical action has a unique potential as it brings both different pupils and their teachers together in embodied synchrony.

Keywords: music education, classroom interaction, musical entrainment, conversation analysis, embodiment

CHANGING US TEACHERS' PERCEPTIONS ABOUT OWN VOICE WITH VOICEPILATES TRAINING

Katri-Liis Vainio

Teachers are at high risk of voice disorders and voice trainings are shown to help to prevent the disorders. This qualitative phenomenological study investigated the individual experiences of US teachers (n=7) attending "Teachers' voice with VoicePilates"-interventions. Data was collected on participants' VHI- and open-ended questionnaires, recording pre- and post-training vocal samples before and 4 and 30 days after the interventions started. Interventions consisted of voice hygiene lecture (30 min) and 2x 45 min and 2 x 2-hours group voice trainings. The participants' reflections were compared with the Finnish speech pathologists' expert group reviews. The results of the preliminary study give indications that teachers' awareness of their voice in teaching situations can be developed with VoicePilates method, thus improving the teachers' vocal well-being. This study could offer teachers valuable insight, leading to better practice regimens and more effective feedback, the two most important parameters in motor learning.

Keywords: VoicePilates, teachers' vocal well-being

3. EMERGING VISUAL ARTS EDUCATION

CHAIR: ADJ. PROFESSOR HANNAH
KAIHOVIRTA, ROOM 616

SUSTAINABLE STORIES: ARTS-BASED STORY TELLING AND CHILDREN'S LEARNING ABOUT SUSTAINABILITY

Hannah Kaihoviirta, Lili-Ann Wolff & Ann-Christin Furu

This study is part of the project Sustainable Stories in Early Childhood Education. The life world of human experience is central, and the participants' practices and perspectives on the research phenomenon sustainability constitute the primary research material. By involving the diversity of children and educators in subjects such as democracy, citizenship, social and economic justice, responsibility, care, respect, tolerance and peace, sustainability can be comprehensively dealt with. Children's authentic opportunity to communicate and explore sustainability issues through multimodality constitutes a fundamental perspective in the knowledge perspective on which this project is based. A basic research interest is thus how children express themselves artistically and visually about their being in the world and how they understand and create themselves. Within the project, questions are asked about: a) how children's culture is expressed today, and b) how children's visual and artistic narratives are taken into account in sustainability education. Research data is generated through on-site work with visual storytelling in pre-service and in-service teacher training, as well as in the daily life in preschools. As a foundation for the project we have created theoretical tools that combine both distinct and coinciding areas of knowledge that will hopefully generate an exceeding sustainability education.

Keywords: early childhood education, sustainability, visual story telling

THE EMERGING ROLE OF ARCHITECTS IN SHRINKING SOCIETIES

Heuishilja Chang

Shrinkage – demographic and economic downscaling – has been ever pervasive in cities and towns in industrialised countries. The architecture discipline developed in the last century has set its primary task in creating new building facilities and houses for growing societies. However, the principles and skill sets required for architects in shrinking places that face increase of empty building and decline of local economy are widely different from those conventional in the profession of architects. This paper exemplifies the transformation of the architects' role in the shrinkage paradigm through introducing two renovation projects in Japan, where shrinkage has been taking place nationwide. The Chiyoda 3331 project in Tokyo has transformed a closed state school into a public art and communication space. The Satellite Office project has converted empty houses in depopulating rural towns into satellite working spaces of IT companies in the cities; it aims to revitalise the local economy with IT technology. The architects in these projects behaved as the creators of new functions of existing building stock to address issues associated with shrinkage. This paper suggests the need to innovate the education programme of architecture schools for the development of architects well-equipped to serve shrinking societies.

Keywords: *architecture education, architecture schools*

INTEGRATIVE TEACHING OF VISUAL ARTS: INTRODUCING CONTEMPORARY ART FORMS AND PRACTICES IN THE PRIMARY LEVEL AFTER SCHOOL CLUBS

Nadezda Blagoeva

For more than two decades now the availability of visual information in our everyday lives has been growing unprecedentedly fast. To suggest up-to-date answers to the educational challenges of the future, it is becoming increasingly necessary to expand curriculum horizons and to find approaches for making use of the new and the contemporary.

So this presentation asks the questions of why and how to change our thinking about education, and more specifically about art education, and what suitable approaches can be implemented now to meet these demands. It reports an overview of a multicycle action research involving four integrated projects of teaching visual arts through contemporary art forms to six-to-eight year old students in after school clubs. The results of the projects are compared and analyzed qualitatively in order to reveal a change in the teaching practice of the artist-teacher-researcher triggered by reflection upon the classwork processes related to the potential that contemporary art forms possess for encouraging knowledge integration and skills transferability. Interdisciplinary interaction, artistic expertise, knowledge exchange, and multi-professional collaboration provide a basis for conceptualizing a theoretical model for integrative teaching through contemporary art forms and practices as early as primary school level.

Keywords: contemporary art, after school clubs, visual art education

PHOTOGRAPHY IN TEACHING MATHEMATICS - EXPLORATION OF STUDENT'S PERCEPTION IN OUT-OF-SCHOOL EXPERIENCES

Antje Meier

Perception and high visual attention is essential for any visual artist. Research studies have shown that using a camera expands perception for objects and details that are not recognized without a camera (Barasch et.al. 2017, Henkel, 2014). To take pictures can thus set our senses at high alert. It helps us to be more open and we notice more details we otherwise would not have noticed, photographers Barnbaum and Tal have stated (Barnbaum, 2010, 2014, Tal, 2015). Based on Dewey's theory of art, aesthetics, and experiences as well as Barnbaums' writing about expanded perception through photography, we conducted a mathematics teaching intervention with in-service teacher students, using photography (Meier, Hannula & Toivanen, 2018). To study the changes of one students' visual attention deeper, we used the method of gaze-tracking. The gaze data indicated that more visual attention was given to objects he had photographed or discussed during the group activity in comparison to other objects. Furthermore, data from the group discussion and a survey for all students show that their perception of objects that they could relate to mathematics increased. Using photography in a natural environment seems to increase the interest for learning mathematics. The question that evolves is: Which educational potential lies in the concept of increased perception through photography? In the next stage in the project, the mathematical tasks will be refined and the number of students wearing eye tracking equipment will be increased.

Keywords: *mathematics, photography, out-of-school activities*

THE FUTURE NEEDS OF THE GENERAL UPPER SECONDARY EDUCATION'S ART DIPLOMAS

Erika Perttuli-Borobio

The General Upper Secondary Education's Art Diplomas are an elective nationwide criteria based final examination course in the artistic and practical subjects. The diplomas have national guidelines for assessment, which should leave little freedom for interpretation by the teachers and their chosen co-evaluators. However, since the General Upper Secondary Education's Art Diplomas are unlike the matriculation examination, which is a high stakes examination, they are not compulsory for the schools to offer. That discrepancy means that it cannot be used in a similar manner to 1) nationally evaluate students' arts knowledge and skills, 2) systematically be taken into account in the higher education's student admissions.

In this study, the future needs of the upper secondary school's visual art diplomas are discussed. The data of this qualitative research consists of reports and documents as well as thematic expert interviews, which have been content analysed. Based on the findings, a nationwide model for the evaluation of the assessment, where the grades are aggregated and reported, needs to be developed in the future.

Keywords: *The General Upper Secondary Education's Art Diplomas, Future needs, Evaluation, Assessment*

4. CREATING FUTURE THROUGH DRAMA EDUCATION

CHAIR: ADJ. PROFESSOR TAPIO TOIVANEN,
ROOM 707

HOLISTIC INTERACTION IN DRAMA LESSONS

Miia Kaasinen & Anu Pyykkö

The new National Curriculum (2016) underlines learning through interaction, collaboration and creativity. The classroom interaction has an important role especially in drama teaching, because the drama teacher aims to give and create space and time for pupils' ideas and creative solutions. This requires the drama teacher to have group management skills, a capacity for rapid decision-making and the ability to create a positive learning atmosphere.

In our doctoral theses, we are focusing on observing classroom interaction in drama lessons. Our aim is to study the significance of non-verbal communication in the teacher-student interaction (Miia Kaasinen) and the classroom interaction of the peer group (Anu Pyykkö) in the context of drama teaching. One goal of these studies is to create the base for a framework for observing teachers holistic classroom interaction.

Keywords: *Drama teaching, classroom interaction, holistic interaction, peer group interaction, classroom observation*

ART PEDAGOGY OF THE FUTURE – DRAMA EDUCATION AS AN EXAMPLE

Hannu Heikkinen

At the University of Oulu we have analyzed the premises and implications for drama educators who are concerned to prepare students (and student teachers) for an uncertain future in a changing world. The research is in the context of a futures-orientated curriculum, which proposes that we need to reclaim (new) art pedagogy as one of the central concepts for restructuring schools. One aim of the project is to study the intellectual quality of teaching and learning, keeping in mind that cognitive and emotional understanding are not bias. Nor is classroom drama/theatre versus digital drama – understanding in art is essentially personal, and learning happens in learning areas, where participants are personally involved through understanding that meanings relates to oneself, other people, situations and life in general. Yet, we can analyze it and not take it for granted.

Keywords: *futures-orientated curriculum, drama education*

TOWARDS REFLECTING LEARNING PROCESSES IN INTERCULTURAL PHENOMENON-BASED LEARNING ENVIRONMENT

Mirja Karjalainen-Väkevä and Maria Virokannas

The new Finnish curriculum has brought phenomenon-based learning into our schools and under discussion in the media and among teachers and researchers. Advocates find phenomenon-based learning a good way to disperse the borders of the various disciplines. On the other hand, adversaries fear that learning results will diminish and pupils don't get enough support. Teachers need new practices to be able to promote pupils' phenomenon-based learning and pupils' abilities to reflect their learning processes.

In our Erasmus+ Project "Water Around You" which approaches bodies of water through music, art, science and media we have researched how phenomenon-based learning practices can be developed in order to support the pupils' agency. Can the ability to reflect one's learning enhance agency? How can teachers guide pupils' reflecting abilities in order to promote pupils' positive learning processes?

The project includes four international one-week learning activities. During the week in Finland we collected data on pupils reflecting their learning processes in various ways by using Flipgrid videos and questionnaires. Pupils were asked to reflect their learning processes after each school day. The data shows that in general pupils were satisfied with the multimodal outcome of their work but there were big differences in their ability to reflect the process. We conclude that phenomenon-based learning can promote pupils' agency and it is important that their abilities to reflect their learning are supported and enhanced.

Keywords: *phenomenon-based learning, intercultural learning*

THE EFFECTS OF THE COMENIUS IN SERVICE TRAINING COURSE ON GROUP DYNAMICS AND SOCIAL SKILLS IN THE CLASSROOM TO THE TEACHING METHODS AND CLASSROOM ATMOSPHERE

Ulla Salomäki

The aim of this paper is to present the effects of the Comenius In Service Training Courses organized during the years 2004-2008 with the topic Group Dynamics and Social Skills in the Classroom. In the paper I have used the Post-evaluation which have received 6-8 months after the 7-days intensive course. The teachers (N=52) responses to an open questionnaire have been analyzed with these questions: 1) What was the effect of the learned exercises to the school and classroom climate and 2) What was the effect to the teaching methods. The interpretation is discussed in relation to the Finnish New Curriculum Guidelines (2014). The results vindicate that the methods and skills which the teachers have learnt during the Comenius In Service Trainings have significant effects on both creating a positive atmosphere in the classrooms and in schools and adopting the joyful teaching and learning methods to the everyday lessons. These are the essential elements in the Finnish New Curriculum Guidelines.

Keywords: *Joyful pedagogy, positive classroom and school atmosphere, in-service training, curriculum guidelines*

IMPROVISING AGAINST THE PERFORMANCE ANXIETY - AN INTERVENTION STUDY FOR PROMOTING THE PERFORMANCE CONFIDENCE OF TEACHER-STUDENTS

Sirke Seppänen

According to the socio-constructivist learning approach, knowledge and understanding are constructed in interaction with others. Therefore, teacher's good social interaction competence enables to support the collaboration skills of the pupils, helping in achieving other learning objectives as well. In this study, we examined the effects of a theater-based improvisation method for promoting teacher-students comprehensive social interaction competence.

Thirty-nine healthy undergraduate students participated in an intervention study (7 weeks x 2,5 h) applying the improvisation method in the context of teacher education. The study shows that self-rated interpersonal confidence increased significantly for those participants, who scored lower at the pre-test ($d = 1.04$). Self-esteem of the participants did not differ significantly between the groups after the intervention. This might be due to the more consistent quality of self-esteem, comparable to basic personality traits such as extraversion or neuroticism.

We suggest that improvisation might be attributed as a cognitive appraisal strategy for the social-evaluative threat. Disengaging attention from distressed thoughts and allocating attention outward might channel cognitive resources for perceiving the subtle cues of social situation (i.e. non-verbal expression, prosody of the voice), which in turn would lead to situation-focused sensitivity and context-related social interaction.

Results of the study indicate that a relatively short improvisation intervention promotes the interpersonal confidence of those teacher-students, who require it the most. This result is in line with previous studies, suggesting that including improvisation method to teacher education curriculum might enhance teacher-students' social interaction capability and responsive teaching.

Keywords: improvisation, interpersonal confidence, social interaction, teacher education, drama intervention

5. MATERIAL,
MATERIALITY AND
MATERIALIZATION IN
CRAFTS EDUCATION AND
HOME ECONOMICS

CHAIRS JAANA KÄRNÄ-BEHM & ANNA
KOUHIA, ROOM 619

STUDIO PEDAGOGY AS A METHOD IN TEXTILE AND FASHION DESIGN EDUCATION

Marika Purasmaa & Pirita Seitamaa-Hakkarainen

The purpose of the study was to analyze pedagogical elements within studio practices at the faculty of Fashion, Clothing and Textile, at the Aalto University School of Art, Design and Architecture. The study focused on the pedagogical views behind chosen design studio practices. Theoretically the studio pedagogy approach based on Keith Sawyer's (2018) previous research and the studio model, which can be seen as a cultural model of teaching and learning in schools of art and design. The second viewpoint for design pedagogy was related to materiality: The embodied cognition is seen crucial when designers' are working with material explorations and experimentation.

The ethnographic research data was collected from the semi-structured theme interviews of five employees of the department representing different positions: Professor, Adjunct Professor, University Teacher/Designer and Workshop Masters of the weave studio and the sewing studio. In addition, two observation sessions were conducted at the weave studio and at the fabric print studio. The theory and data-driven qualitative content analysis was conducted to interview data.

According to the results, one of the most cultivated pedagogical elements were related to the design assignments, that are based on the concept and visual research before starting the working process. Lots of time and effort is put on this very early phase, and it was seen to lead originality and innovative results. The assignments include always the artistic and technical sides, which can be combined in extremely useful way, in order to avoid time-consuming lectures about the techniques distinct from the practice-based making. Material explorations were also seen to have an essential role, and the creative and individual approach to them were highly encouraged. The creative learning processes were considered the most important learning outcome. Preparing students to become design professionals, project management skills were practiced within long-term workshop-courses, which requires lots of independent work, planning and decision-making.

In addition to proper learning environments and up-to-date facilities, studio pedagogy requires great amount of scheduling, pedagogical visions, engagement and resources. Studio masters' role was seen essential at everyday studio work and as studio courses are often intensive few week modules, this kind of pedagogy would not be possible without workshop masters' and teachers preparatory work. To conclude the studio pedagogy can have remarkable benefits in design education by fostering of creativity, and it might offer potential ideas extended to other school levels as well.

Keywords: *studio practices, learning environments, ethnographic research, textile and fashion design education*

MUSEUM AS A CONTEXT FOR TEACHING CRAFT AND DESIGN

Henna Lahti & Noora Salonen

Informal learning environments such as museums can be perceived as places with resources and opportunities for teaching craft and design. In this study, we conducted an intensive museum experience for the craft teacher students within a course to enhance their learning to teach design. Three museums selected for this study were Design Museum, Helsinki City Museum and Theatre Museum. Based on the visits and discussions with museum educators, the student groups developed lesson plans for workshops and practised co-teaching in the museum. Forty-four craft teacher students attended this course. Qualitative methods were used for data collection and analysis. The data sources included 9 group reports and 38 individual reports. The findings show that the museum context created a novel situation for the craft teacher students to learn how to teach design. The students improved their understanding about teaching methods and the importance of hands-on activities while visiting the museums. Based on the findings, this study makes suggestions for those teachers and teacher educators who would like to use museum resources and contexts to enrich students' design processes.

Keywords: *craft, design, museum pedagogy, teacher education*

FOOD AT THE INTERSECTION OF ART, PLAY AND DAILY PRACTICES

Kristiina Janhonen, Anna Kouhia, Kaisa Torkkeli & Sami Koponen

This session builds on the notion of the increasing role of food as a manifestation of creativity, art and education. Through studying food at the intersection of art, play and daily practices, we offer a fundamentally new perspective for discussing the prominent themes of skills and culture within food research and education. The session is organised by a group of interdisciplinary researchers (craft, education, home economics science, consumer economics). In the session, we introduce initial results from our ongoing research on food play (Kouhia, A. & Janhonen, K., 2018, submitted manuscript) examining food as a provocative and emotionally laden material for play; and providing a lens for analysing the boundaries of forbidden and desired in a society. In addition, we present recent examples of research on cooking (Torkkeli, K. 2018) and the aestheticization or artification of eating (Koponen, S., manuscript in process); thus mapping avenues for emerging forms of engagement and learning as changing practices. We invite fellow researchers to embark on an open-minded journey to researching food and eating. Come to learn and play with us!

Keywords: *food play, food at the intersection of art, interdisciplinary research*

ASSOCIATIONS BETWEEN CHILDREN'S MUSIC ACTIVITIES, LANGUAGE DEVELOPMENT AND BRAIN RESPONSES: LONGITUDINAL STUDY

Tanja Linnavalli, Vesa Putkinen, Minna Huotilainen, & Mari Tervaniemi

Total of 75 five-year-old children participated in a longitudinal study for two school-years. Some of the kindergartens offered the children professionally guided music playschool during the daycare and some similarly arranged dance lessons, while some kindergartens did not provide any extra-curricular activity for their children.

We measured children's event-related potentials to phoneme changes and conducted neuropsychological tests for linguistic, inhibitory and non-verbal intelligence abilities, four times during the follow-up.

According to neuropsychological tests, the development of phoneme processing skills and vocabulary knowledge was enhanced in children who partook in music playschool compared to children participating in dance lessons or having no extra-curricular activity in their kindergartens. The same effect was not found in children's brain responses.

Additionally, we found that in the end of the first follow-up year the children scoring higher in Phoneme processing test had also larger brain responses for phonemic changes. Furthermore, we investigated the maturation of children's brain responses during the inspected two years.

Keywords: language development, early childhood music education, brain research