

# Workshops

## *Children's Creative Paper-Cutting Workshop*

**Presenter:** YAO Bingyue, Director, Pioneer Education Institute for Children, Beijing, China

**Date:** Friday , 7 June 2013

**Time:** 18:00-19:30

**Room:** B001

**Max. Participants:** 18

Children are able to learn creative traditional paper-cutting as early as age 3. Traditional paper-cutting does not need to make drawing. By learning the traditional way of paper-cutting, children are able to make better and creative expression of their understanding of the world. Meanwhile, they learn how to appreciate the old tradition and become the inheritors of the intangible heritage. The workshop is to teach anybody who has an interest to in traditional Chinese paper-cutting and see how it works for children.

***Blue Blue for boys, pink for girls,? I wonder what happened to the rest of the colour spectrum!***

**Presenter: Persephoni Krasidou, Ministry of Education and Culture, Cyprus**

**Date: Friday , 7 June 2013**

**Time: 18:00-19.30**

**Room: B003**

**Max. Participants: 15**

This workshop introduces an Art Therapy approach in exploring gender identity and deconstructing stereotypes using art media as a tool. Gender Identity is an individual's self-identified as male, female, both or neither. Children become conscious of their gender identity between the ages of 18 months and 3 years. Language, however, fails to offer enough terms in naming the complexity and diversity in the range of gender. Individuals acquire a fair amount of stereotypical knowledge on gender and gender roles from early in life. Stereotypes are socially constructed and differ on personal and cultural basis. Through this workshop participants will have the opportunity to explore their stereotypical beliefs on gender, and visually and creatively deconstruct them. Art can offer a safe space and the tools on exploring more accepting views of the gender fluidity along the gender spectrum rather than focusing on the gender binary of male/female. What happens when gender roles get mixed up? Where does your "male" and "female" side lie? Is there such a thing as (wo)manhood? And how is it developed? Is your (wo)manhood in danger? Should we worry about it? or maybe not? Have fun by creating a real mess of it all!for boys, pink for girls,? I wonder what happened to the rest of the colour spectrum!

***The art that includes other arts***

**Presenter: Anthia Michaelides, Department of Education, University of Cyprus**

**Date: Saturday , 8 June 2013**

**Time: 08:30-10.00**

**Room: A015**

**Max. Participants: 12**

According to Gill (1990) the arts combine different means which allow knowledge to be shared and communicated with others. Research has shown the positive influence and impact the arts have on pupil's creativity, fluency, imagination and innovation as well as to their willingness "...to display their learning publicly" (Burton, Horowitz, & Abeles, 1999, p.36). In addition, Goldberg (1997) states that by: Integrating the arts as a forum for expression gives students whose learning tend towards the visual, kinesthetic, spatial, or auditory more freedom to communicate their understandings. Thus, when a teacher encourages students to work with ideas through the arts, she more fully taps into their varied learning styles and her practice incorporates student-specific pedagogy. (p.14) Drama as one of the arts has the ability to combine many other art forms in one (Trivila, Xarli, & Spinthaki, 2012). Regarding drama, Grainger (2003) highlights, its importance to both children and teachers given the social experiences that are implement through it. Drama "...represents an opportunity to construct powerful and imaginary worlds together, and enables speculation, modification and transformation of our understandings through examining different people's perspectives, alternative possibilities and the consequences of our actions" (Grainger, 2003, p.44). This workshop aims to present how the arts, emphasizing on drama, can and need to be interrelated to enhance in depth creative experiences. Given specific stories from children story-books and employing a combination of drama techniques, such as "teacher in role", "hot chair" and other, together with materials, the participants are invited to create a short representation of the story they are given adding their own identity and personal elements to the story. Visual art is an integrated and necessary fraction of drama especially when considering the early year ages of preschool. When it comes to illustrating a story, props and materials support and assist the understanding and representation of the story. Thus, the participants will be asked to employ the materials in innovating and creative modes for example by creating costumes, sceneries or even sounds, giving to the story a more vivid presentation and thus adding their personal traits of identity.

***"Lernwerkstatt" - a Place for discovering learning and the creation of new experiences***

**Presenter: Sibylle Haas, EB Nordwest Berlin Child Care Centers Professional Development**

**Date: Saturday , 8 June 2013**

**Time: 14:30-15:15**

**Room: B001**

**Max. Participants: 15**

Young children are explorers and researchers. They need the dialogue with adults, who did not forget how to play, to explore objects of everyday use, to ask and find their own answers. Sometimes pedagogues tend indeed to forget noticing the very basic experiences of children and to appreciate them as basic steps to discover the world. With the help of some slides I would like to invite you to a promenade through my workshop centre, which is created as a challenging place for our professional development courses of studies. In little boxes, bags and suitcases you will find some low budget material for your own hands on experience. "Room is the third pedagogue" that is the message from Reggio Emilia. We will discuss what this means for classrooms and training areas for adults.

## ***Storigami***

**Presenters: Eliza Pitri, Agni Stylianou, Antonia Michaelidou, University of Nicosia, Cyprus**

**Date: Saturday , 8 June 2013**

**Time: 16:30-18:00**

**Room: B001**

**Max. Participants: 15**

Pre-primary school teachers are challenged to provide creative instructional methods while helping students recognize that they should be actively involved in their own learning. This workshop presents a way to engage educators through the use of an innovative instructional method which emphasizes the associations that take place in the brain as a person learns and which is rooted in the cognitive perspective of learning. Storigami is a technique that combines storytelling and illustration of the story's events through origami, the Japanese art of folding paper. At the end of the story, a three-dimensional object is created. Origami, even in its simplest forms, for individuals that had not mastered the techniques, becomes a mechanical individual process of simply following given steps. Storigami is a way to approach an activity of folding paper in a critical and creative way not only individually but as a community of learners as well. Everyone loves to tell stories to entertain or communicate information, and storigami is a storytelling process that facilitates creativity as a characteristic of processes rather than products. This approach provides active involvement in a wide variety of physical and mental actions. When the technique is applied in the classroom, children are having fun and at the same time they are making sense of the knowledge they are learning. Children practice organizing information so that it makes sense and can be remembered. Through storigami children can work together in the learning process, negotiate meaning and understanding and relate the folds of an origami to something concrete in order to remember a sequence of folds. This workshop aims to introduce this strategy and provide participants with the opportunity to create small group storigamis

*I see you, you see me*

**Presenter : Naoyuki Ishiga**

**Date: Saturday , 8 June 2013**

**Time: 10:30-11:15**

**Room: B001**

**Max. Participants: 16**

Competent social skills are an important factor in the successful development of young children (Ladd 1990, Katz & McClellan 1991). Collaborative and playful interactions between adult and child and child and child often help with concepts like intersubjectivity and turn taking (Rogoff 1998). Social competence also relies on accurate reading of non-verbal body language. While some children are adept at reading body language others need help. Parents and teachers play an important role in helping young children learn to become more social competent (Harrist, Pettit, Dodge, & Bates, 1994). When we apply the notions of intersubjectivity and apprenticeship to art making with young children we have been challenged to find appropriate and engaging activities that allow both child and adult to respond each other's gestures, marks and art making in authentic ways.

This workshop demonstrates a dialogic model for adults and children to come together around a drawing and painting activity where they are required to look carefully at each other and to respond to the others mark making in a cooperative and collaborative manner. It requires a high degree of non-verbal communication and empathy for the other. It provides a context for an intimate dialogue through art making. The process is flexible and responsive. Two people face each other on either side of a transparent sheet of perspex. Each can clearly see the other. Begin by one person drawing a circle on one side of the plastic. Then the other responds with a mark on the other side. Each gesture and facial expression is visible as if looking in a mirror. Each mark affects the next. Let's draw each other!

## ***A Colourful Journey of Self Awareness***

**Presenter: Maria Vassiliadou, Frederick University, Cyprus**

**Date: Sunday, 9 June 2013**

**Time: 10:30-12:00**

**Room: B003**

**Max. Participants: 12**

The aim of this workshop is to give to the participants the opportunity to express themselves, to overcome the cerebral line and get closer to their feelings through art. Also they are going to gain self-awareness during the artistic creation. We cannot understand the others if we are not communicate with our inner self. We cannot live among the others if we do not know who we are. A human being can have the sense of his presence but this is not enough if he is not confident about his personality. In our days, we are living in a demanding society and the rhythm of our lives is extremely quick and at the same time stressful hence we don't have time to "look at ourselves in the mirror". Although it is challenging we are trying to avoid it with the excuse of the lack of time. Artistic creation can be a relaxing and satisfactory way of expressing ourselves especially for small children. It is very important for the children to develop encouraging and positive feelings about the artistic creation. Therefore they can feel secure and confident to express their feelings and thoughts through it. Consequently it is essential for all the adults, educators, parents, decision makers and generally for all those who are involved with children to transmit the value of the artistic expression for self-awareness. Certainly the purpose of this workshop is to demonstrate to the participants a series of techniques of self-expression through art and make them feel comfortable to use them while they are approaching small children aiming to have a better communication with them.

***The otherness of myself/'I and myself'***

**Presenter: Elena Christodoulidou, Amfidromo Dance company Cultural Crossroads**

**Date: Friday , 7 June 2013**

**Time: 18:00-19:30**

**Room: Assembly Hall**

**Max. Participants: 18**

Growing up sometimes we forget things we learnt in the past, heard, listened to, smelt, felt. One obviously forgets all the stages she/he passed through life, tending to remember the most recent situations and state of mind, body and soul. It's crucial to seek self-identity not only in present but also in the past since its essential for inner peace and happiness. Who and how are we? Did we fulfil the desire of an identity we carried all these years, did we meet our goals of this identity, do we succeed or do we feel a sense of inadequacy? Ourselves are the most important to look after, to look inside, to search and colour them in different ways. Our identity should be the most fulfilled 'body' in our mind, feeling successful every single moment even if sometimes we have to change the relationship between 'I and myself' between the identity we created through many years but we turned into something completely different. Let's recover ourselves and finally recognize 'I and myself'.

Through the workshop people can explore, be open, remember, unpack their memories and share how they choose to live in a world that is diverse