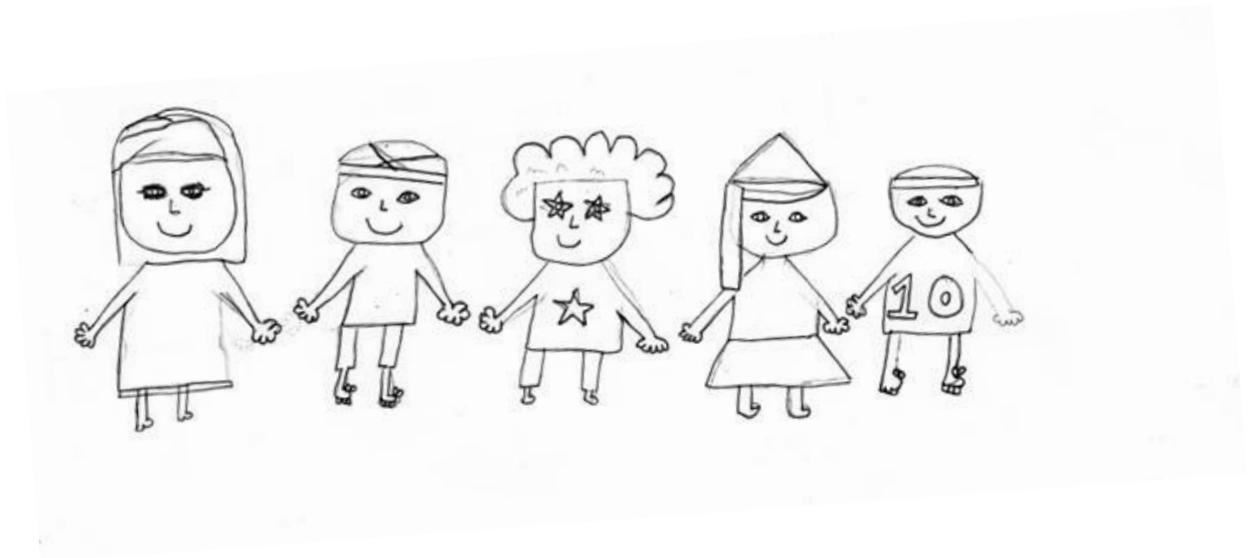


How can younger audiences be engaged in protest art?



Acknowledgments

I would like to express my deepest thanks to Kauser Jan, Deputy Head of Bankside Primary School for giving me the opportunity to work with the school and for always being kind and supportive. I would also like to thank the student council of Bankside Primary School for all their hard work. Without you this project would not have been possible.

Contents

Chapter	Page number
Chapter 1 – Introduction	4
Chapter 2 - Context and themes	5
Chapter 3 - Case studies and reflective practice	8
Chapter 4 - Conclusion	13
Image referencing	14
Bibliography	24

Chapter 1

Introduction

The intent of this essay is to research how younger audiences can become more actively engaged in protest art, an area of education that is very rarely touched on in the primary school curriculum. It is of personal interest to learn how children engage with art and use it to communicate a concept or feeling as well as looking at the wider movement of political art and its use as a tool with which to rebel or to speak out against injustice. Investigating how children learn about and participate in protest art brings these two interests together.

Utilising a specific age group - Key Stage 2 pupils aged 7 to 11 - the three key methodologies are:

- to research teaching theory
- to analyse other examples of community projects and lesson planning
- to plan successful and engaging lessons working with a core group of around 35 students

The success and findings of these lessons will be analysed alongside a discussion of how this backs up the initial research theory before going on to analyse the visual language displayed in the work made. From this first-hand study of children's visual language in protest art the intent is to develop a personal body of protest artwork that utilises visual devices to engage and communicate clearly to children the topics being discussed. There is a strong lack of protest art aimed at engaging children. Many uses of protest art both in the gallery and in the street have an audience focus of young adults and above, with a lot of work using successful but complex visual metaphors and aggressive or offensive language. Although there is purpose and value in these forms of image making it has left a gap in which there is very little protest art which aims to communicate with a younger audience. It is important that we make sure that children, the voice of our future, are included in the learning and discussion of what is happening in the world around them.

Chapter 2

Context and themes

Protest art offers the artist the ability to use their skills to project their voice in society and apply their creative abilities to achieve positive social movement. ‘As a change agent its immense value lies in speaking truth to power’ (Lewla and Humphrey 2014). Protest as a specific art form can also give the artist a feeling of empowerment and a cathartic sense of relief when faced with injustice or looming social crisis. Professor Viktor Lowenfeld (1964), writes that young people with communication problems can find ‘great satisfaction’ through expressing feelings and emotions in art as they are expressing their ‘own importance’ through their ‘own means’ and that the satisfaction gained by the student from this achievement is ‘self-evident’. Protest art specifically focuses on a ‘socially conscious message’ (Lewla and Humphrey 2014), by changing people's opinions or getting them to re-evaluate the way they live. This is beautifully captured in a piece by Bob and Roberta Smith (fig.1) which states ‘art makes people powerful’. Art holds its highest value in ‘opening closed minds and awakening dormant ones’ (Lewla and Humphrey 2014).

It is important for children to be involved in the conversation surrounding ongoing social issues and that they are able to understand and participate in these conversations in a safe and informed environment. When working with the children it was arranged that the subject choice for their protest posters was very flexible. The goal was for their work to be a genuine expression of what was important to them. When referring to the wide topic of ‘social issues’ the understanding embraced any problem in society that affects a significant number of people which is often out of the individual’s control, for example homelessness, unfair labour conditions and unequal pay. Psychological research shows that children learn best by ‘doing’ and that creativity ‘satisfies a deep human need to make something and to gain recognition for this’ (Petty 2010 p.322). Expressing themselves visually through art also gives children a ‘safe, socially acceptable, and alternate way of expressing their needs’ (Dunn-Snow, 2000 p.46), this is important for young children who might still be figuring out how to express themselves articulately. Engaging children in protest art also enforces the idea that children's thoughts and feelings are important and valued which in turn means that the children are more invested in continuing to create work and learn about social topics which interest them. Artist Bob and Roberta Smith states that people should not be ‘too pessimistic about the ability for young people to get engaged in politics’ (2015).

School can often separate young learners from the reality of the world around them and ill equip them for the realities of real life. It is important to make time in children's learning for topics which specifically relate to current world issues and to create links between the classroom and the community. ‘Classroom walls separating the school from the community can be traversed, stretched or even broken’ (Stankiewicz 1998 p.4). Before children can independently engage with protest art outside the classroom, there must be a space in which they can learn about it. This involves learning about the wider community and beginning conversations about social issues from which many adults want to shield children, or worse, do not consider to be important topics. The earlier children learn, the earlier they may be able to make informed positive decisions about social change. Bankside Primary School put a lot of focus into both their school council and their ‘living and growing’ education syllabus, both of which teach their students about a wide range of issues such as hate crime, environmental issues and human rights. Having this existing framework of knowledge, the children created well-informed and well-explained protest posters, many of which looked at tackling their chosen issues in a positive light such as ‘Don’t throw litter please’ (fig 2).

The difficult question lies in to what degree do we arm children with knowledge of the real world and to what degree do we try to shelter them from what we may perceive to be distressing topics? “Is the job of the writer for the very young to tell the truth or preserve innocence?” (De La Pena, 2018). The topics considered could be perceived as too depressing or complicated for children to worry about, but the reality is that ‘If you don’t talk to kids about the difficult stuff, they worry alone.’ (Campoamor 2016). Children are partially exposed to issues such as war, sexual grooming and racism more often than we may realise and by teaching them about these topics in a safe environment we can actually eliminate the fear that surrounds them, in effect children will not have to ‘twist in an attempt to accommodate a world full of half-truths’ (Rosoff 2013). It also need not be inherent that heavy social topics come hand in hand with negative information - there is a way to teach about these things positively. In my lessons, I focused on positive language and affirmations. I did not show the children graphic pictures of war and violence but instead discussed the importance of friendship and equality. If we focus on spreading peace and understand the meaning and benefits of this, by default we eliminate war as an acceptable and viable concept.

The worst thing to assume is that primary school children are not intelligent enough to understand topics such as racism and hate crime. Psychologist Jean Piaget (1971) showed that young children are not simply less educated versions of adults but actually think in different ways and progress through specific stages of thought. Children, then, can understand complex social issues such as race struggles and hate crime if they are taught about it in a manner which uses well explained or understandable age-appropriate language and builds upon concepts they already know and understand, such as kindness, friendship and treating others fairly. Writer Danielle Campoamor (2016) sums this up perfectly, stating ‘If we’re going to end these things, we need to be honest about their existences and have tough conversations, so that our children demand better for themselves and from themselves.’ There is also difficulty when discussing sensitive topics such as sexual consent, sexual orientation or gender, which parents may not want to discuss because of their own experiences or personal trauma. By moving conversations like these to the classroom we create a safer, well-informed and more emotionally controlled environment in which children can learn, as well as taking some pressure off parents who may struggle to address such issues in the home.

There are three main schools of learning within teaching theory; the Cognitivist school of learning, the Behaviourist school of learning and the Humanistic school of learning. These three approaches do not contradict each other, but instead look at teaching from different points of focus. The Cognitivist school of learning focuses on ‘thinking processes involved when we learn’ (Petty 2010 p.4). The Behaviourist school focuses on teacher behaviour and external factors in the learning environment. The Humanistic school focuses more on the role of education to meet the learners’ ‘emotional and developmental needs’ (Petty 2010 p.4). The focus on learning here will be through the lens of Humanistic theory as it is the most relevant to the creative work being taught, and to the topics being covered. The Humanistic school of learning emerged in the 1960s and focuses on the idea that learning is ‘viewed as a personal act to fulfil one’s potential’ (David 2015). One of its core principles is that people act with ‘intentionality and values’ (David 2015). This contradicts the Behaviourist principle that argues behaviours come about as a result of the ‘application of consequences’ (David 2015). The Humanistic approach is student-centred and takes place in a ‘supportive’ and ‘cooperative’ environment. Carl Rogers (1969), one of the founders of Humanistic teaching, argues that when threats to the self are low this is the best environment in which learning can

proceed. This is valuable in the context of engaging children with protest art as an important part of their creating successful artwork is to have learned and understood it's history. In this school of thought it is assumed that learners are the most engaged and fulfilled when they are learning about and creating work on topics they have personal interest in, within an environment that is safe and positive, and without a focus on punishment or fear of failure. If students are active participants in their own lessons then they are significantly less likely to lose interest and therefore much less likely to cause disruption in the classroom, thereby giving the best results for both teacher and student. Psychologist Abraham Maslow (1954) also emphasised the importance of choice, growth and creativity. He argued that once basic survival needs, such as thirst and hunger are met, the individual is motivated to satisfy other desires in a specific order of importance with 'self-actualisation' being at the top of his 'pyramid of needs' (fig 3). A main focus of self-actualisation is creative activities, which are argued by Maslow to be a necessary part of self-fulfilment. For some, creative fulfilment may outweigh even the most basic needs.

Interestingly this Humanistic approach to teaching also placed a heavy emphasis on arts and crafts. This is arguably because creativity by definition is a very individual and self-directed expression of the self. Humanistic theory places importance on the 'creative aspects of human potential' (Steele). Maslow (1954) states that an essential aspect of creativity is the ability to express your ideas without fear of ridicule from those around you. The majority of writing surrounding the subject of Humanism focuses on how best to maximise creativity. There is not a need to argue that creativity is both inherent and necessary, rather it is assumed this is the case. This is the reason the lessons have been planned from a more Humanistic standpoint.

Chapter 3

Case studies and reflective practice

Teacher A. S. Neill ran a private school in Suffolk beginning in the 1920s following humanistic teaching principles. His school has been described as ‘a centre of avant-garde libertarian education’ (Saffange 1994 p.1) and has been the topic of much educational debate. Some journalists described the school, following a student-centred approach, as a ‘do-as-you-please school’ (Hemmings, 1972 p.140). Lessons were optional and children had meetings to discuss and work out their own rules, with Neill’s vote having no greater weight than the other students. This way of showing respect for a pupil and displaying equal treatment is in turn likely to award you respect from the students. Neill stated that ‘in psychic health we should impose nothing and in learning we should demand nothing’ (1953 p.103). Although it seems like an controversial response to running a school, Neill still took firm action and imposed rules, but these were readily accepted as the students trusted and understood that it was for the benefit of the group. ‘The great freedom he granted his pupils and the trust he placed in them gained him even more respect in their eyes.’ (Saffange 1994 p.6). Neill’s view was that children are ‘innately wise and realistic’ (1960 p.20) and that the most effective way for them to learn is when they are ready to learn and, more importantly, when they want to learn. An official report on Summerhill school in 1949 from Her Majesty's Inspectors, described it as ‘full of life and zest and of boredom and apathy there was no sign’ and described the students there as having a ‘total lack of shyness and self-consciousness, making them very pleasant people to get on with’ (Croall 1983 p.400). Although this is an extreme model of teaching only currently applicable to private schools which do not have to follow the national curriculum it is still a strong real-life example of how Humanist theory can be applied to teaching and what positive results it can produce.

One way we could see this theory applied to modern teaching is in the ‘fundamental British values’ taught in schools worldwide which have to be embedded into curriculum such as ‘democracy’ and ‘individual liberty’, both of which build on the Humanist principles of the emotional and developmental needs of learners. The aim of the values is to help students to become members of British society who ‘treat others with respect and tolerance’ (GOV.UK 2014). At Bankside Primary School the Humanistic approach of student-led decision making is focused on the importance that the school places on the school council. This has been developed to control its own budget and has positions such as student chairs and minute takers for meetings held every Friday to discuss concerns raised by fellow students. The school also reflects a Humanistic standpoint with its academic flexibility. Maslow (1954) argued that if a person's needs are successfully fulfilled, which is achieved through a Humanistic approach such as Bankside School’s, that they then have the ability to make positive contributions to society.

I decided to work with Bankside Primary School for this project, as it would cultivate a more meaningful relationship with the group and more in-depth for my research if I worked with them specifically. There is also a pre-existing relationship with this school as I have worked there before helping with another project. Case studies I have read such as the Doncaster Creative People and Places Project (2015), showed that this was the right decision in terms of having the most meaningful impact on a community. For the Doncaster Project to be long-term successful it took a year ‘for the group to build confidence and be able to make a meaningful contribution’ (Creative People and Places, 2015 p.3). My project time is of course much shorter but the base principle is the same. Focusing on a group I have worked

with previously also means I am continuing to build a relationship with the school and create a long-term impact.

Building on Petty's explanation of the Humanistic school of learning and A. S. Neill's successful Cognitive approach at running a school on Humanistic principles, I decided to plan my lessons with the idea that the learners could pursue their own interests and focus on topics of specific interest to them. In the first lesson I began by giving an explanation of what protest art is, why we make it and where it may be used or seen. Throughout all three lessons I aimed to introduce key vocabulary such as protest art, activism and symbolism. In the first lesson I introduced two key examples of peaceful protesters, Martin Luther King Jr. and Gandhi. Instead of delivering information to the children I began by asking closed questions as a form of 'factual check' (Gast p.1) such as 'does anyone already know who this man is?' in relation to a picture of Gandhi (fig 4). This helped me to understand what level of knowledge the children already possessed about the subject. As they were a new group of students that I had not worked with before, closed questions helped me decide how to best 'structure, organise and present new learning' (Gast p.1).

The children were aged seven to eleven. According to the Student Coalition for Action in Literacy Education, a rough estimate of attention span would be their chronological age plus one. Because of this I involved student participation through specific questioning techniques. This meant the children's attention was less likely to wane, but also meant that they felt involved and became an active part of their own learning. Once I had a greater understanding of the children's level of knowledge I moved to 'open questioning' techniques which allow a variety of correct responses. Open questioning demands that pupils use 'higher-order thinking skills' (ORBIT) with research evidence suggesting that teaching is more effective when a higher number of questions are used. I specifically focused on 'first line questions' (Gast p.7), in which students first share what they already know. For example, I asked 'Is there anything in the world around you that you are unhappy about? before moving on to 'big questions' (Gast p.7) such as 'why do you think this happens and how might you change it?' First line questions are usually used in a spiritual, moral, social or cultural area of education and are important in promoting 'reflection, consideration of the wider universe and profound thoughts' (Gast p.7). This made them an ideal questioning technique for topics of social issues. Throughout the lessons I tried to cultivate a safe and welcoming classroom climate to facilitate more input and independent questioning from the students so that teaching took on more of a two-way process. Wragg and Brown (2001) suggest that effective questioning must give pupils the chance to actively seek their own answers and facilitate their own questions to the teacher. Petty (2010 p.39) supports the importance of pupil teacher interaction by stating 'If teaching were a one-way process, we would learn perfectly satisfactorily from books and videos'.

I finished the first lesson by bringing the class together as a group and making a 'mind map' of any ideas we had that could be used to make our own protest posters. I applied the Humanistic school of thought here and let the children volunteer ideas independently for posters before suggesting any of my own and without directing what topics were picked. I also facilitated the group discussion in a non-direct way by choosing respondents who perhaps didn't have their hands up or who I had noticed had not yet given a contribution. All the children who were picked rather than volunteered themselves still reacted positively and gave answers, just at a slightly slower rate than their peers. I made sure to be patient when waiting for answers and sometimes gave slight prompts. Rowe (1986) and Borich (1996) suggest that the optimal wait time for an answer is three seconds and that the average wait

time for answers in the classroom is only one second. This approach to group discussion meant all students were involved, with the children having a genuine interest in the topics suggested and that they felt all their ideas were valid and important.

The Humanistic school of teaching argues that students will be highly motivated by following their own interests and curiosity. Carl Rogers (1969), one of the founders of the Humanistic approach to learning, states that 'self-initiated learning', in this case unplanned discussion based on the children's interest in the subject matter, 'is the most lasting and pervasive.' I pre-planned the lessons so that they were flexible and open to being directed by the students' relevant wants and needs. This proved to be a positive decision as I felt it meant the students got the most out of it that they could. Across all ages and subject areas, it is an accepted statement that 'the best results are gained by active learning on challenging tasks' (Petty 2010 p.21). This includes dialogue and informative feedback which the students can understand and learn from.

The creative side of the workshops, however, was very new to the children, as they don't often engage in creative practice, especially not relating to social issues. I wanted to bring creative practice into this workshop for multiple reasons, the first being that I am a creative thinker and creating visual work is part of my skill set. The second is that I believe it is very important for children to be able to experience a creative way of thinking that differs from the more common academic learning model. Teaching theory such as the 'VARK modalities' shows that children learn in different ways and 'kinaesthetic' learners as identified by Fleming and Mills (1992) thrive best by working through ideas creatively or learning by touch and sensation with 'perceptual preference related to the use of experience and practice' (VARK). Even if a child is not a kinaesthetic learner, teaching theory commonly agrees that creative activities 'increase the learners' sense of self-worth' (Petty 2010 p.322). In support of this the Humanistic school of thought Rogers (1969 p.162) believes that 'much significant learning is acquired through doing'.

I used the ICEDIP theory when planning the art activities. This splits the creative process into six 'phases' consisting of inspiration, clarification, distillation, incubation, perspiration and evaluation (Petty 2010 p.322). In the first lesson I focused on research and ideas to develop as many ideas as possible. I started off by discussing what 'protest art' was and what activism meant. I showed examples of protest art and activists and we discussed what made them successful and why, which gave a level of understanding about what techniques made a poster stand out and how they could apply this to their own work later on. Ideas came in the form of class 'mind-maps' with all the children giving ideas and suggestions. The 'clarification' phase looks at the objective of the work. In the classes we spoke about the purpose and uses of protest art. I then questioned the children about where they might see this kind of art and how it might be used to spread a message (fig 5). In the planning stages children picked issues which I made sure they understood by asking them to explain them back to me.

Having the children draw out drafts for the clarification phase helped me explain how ideas could be improved and why, e.g. layout, spelling. For the more able students who worked faster I stretched and challenged them by asking them to complete a well-planned colour draft before moving on to their final poster (fig 6). This also allowed lower ability pupils to start their final posters at approximately the same time so that they did not feel as though they were behind. If children said they didn't like their drafts I asked them to explain why. I then asked them how they thought they could change or improve their work to solve this problem

as this introduced self-evaluation skills. I wasn't successful in being able to help the students implement these changes or achieve the same level of self-reflection with each student as I found it difficult to manage all 12 students at a time and dedicate the same amount of reflection or feedback for all their work. As a result of this I am sure some children got less help or support than others simply because they were quieter or less likely to ask questions. This is something I would want to improve on subsequently. With more time, another draft would have produced more successful final responses. It would also have given the children a better understanding of successful visual language if I had asked them to peer review each other's work. This would have introduced higher level critical skills. 'Assessing their own work or that of others can help pupils develop their understanding of learning objectives' (NFER). A peer review would have also given students something specific to improve on in their final posters as well as helping with self-reflection and analysis skills.

In the 'distillation' phase the ideas from the inspiration phase are sorted and evaluated with strongest ideas being chosen to carry forward. The children were given paper and asked to pick at least three ideas they liked the most from the group mind-maps (fig 7). By doing this it meant the children narrowed down their ideas and considered what issues were most important to them, which meant they were more invested in the work they were creating.

The 'incubation' phase should ideally involve a few days of inactivity while working on a creative project. This allows time for evaluation and considering solutions to visual problems. This is hard to achieve in practice when working to time constraints. As a result, I targeted this phase the least, but as the lessons were spread out over three days I did ask the children to keep thinking about their posters and ideas when they went home, and to come back with decisions for colours or imagery. Giving the children a task to think about at home also increased the likelihood of what they had learned in the workshop being passed on to friends and family members. Some children told me they were going to make more posters at home with their siblings and tell their families about what they had learned. This level of wider engagement and ripple effect showed the project's potential to gain momentum outside the classroom into the wider community.

The 'perspiration' phase involves working determinedly and persistently on your best ideas. All of the students worked really hard and were well engaged in the poster making with successful visual results. For creative output to be successful it is not as simple as just following ICEDIP theory - the children's feelings and ideas need to be 'valued, discussed and celebrated'. There also needs to be an 'environment in which individual agency and self-determination are fostered' (Grainger and Barnes 2006). I tried to cultivate this environment by showing genuine interest in all of the ideas and pushing simpler ideas forward by asking questions such as "How do you think you could make these words bolder?" Rather than giving negative criticisms, I made sure to give specific positive comments on all the children's artwork and pick out elements I liked in their work. Behavioural psychologists have shown that 'positive reinforcement is likely to increase learning in the future.' (Petty 2010 p.69)

Within my own work I focused on using specific recurring visuals that were prevalent in the children's work. These were the use of multiple bright colours, a mix of upper and lowercase letters with variations in size and placement (fig 8) and the personification of inanimate objects using smiley faces such as the world, flowers and alphabetical letters (fig 9). Because I was so fascinated by the way the children used type and letterforms, my final work was mainly typographically focused. I experimented with pushing the boundaries of how I

communicated with type, almost to the point of unreadable abstraction (fig 10) as a response to some of the posters which as an adult I found hard to read yet made perfect sense to the children creating them (fig 11). To really try and tap into this typographic response from the children I had to push my practice out of my comfort zone and also break the 'rules' of existing protest posters which focus on being bold by using clear text and limited colours.

The other most important visual theme in my final body of work was the personification of my letter forms (fig 12). Although this is a small detail it alters the way an audience engages with a piece. Speaking to my peers, even as young adults they found the work more emotive and interesting when it involved spotting little characters. This is something that children naturally develop in their visual language and one of the main things I have learned from my first-hand research. The children I worked with naturally included human aspects of emotion and personality in their work in an imaginative but non-realistic way. This supports the earlier references of how children have separate visual communication methods. Through personifying the work the posters are not only more visually exciting but this also gives the viewer a point of reference between the work and themselves that they can relate to in a way that they cannot when simply staring at the letter A.

Conclusion

To answer the question ‘How can younger audiences be engaged in protest art?’ this project has mainly focused on teaching theory and how to maximise engagement in the classroom to connect students to the discipline of protest art. Running the three days of protest art workshops with over 35 children from a wide range of ethnic backgrounds gave a strong understanding of how successfully students could understand and create their own protest art. The findings have shown me that a key element in the children engaging with protest art was the active element of them creating their own posters and expressing their own voice which proved successful because of the classroom atmosphere that was cultivated. Using the Humanist teaching theory helped engage the children creatively. The focus on creating an ‘environment in which individual agency and self-determination are fostered’ (Grainger and Barnes 2006) meant that the children responded positively to the workshops and many spoke about continuing the work at home and showing their families their outcomes. The taught sessions were effective in engaging a Key Stage 2 audience in protest art. Alongside the physical outcomes from the sessions, questioning techniques (fig 13) and group discussions showed that the children had also learned and understood the wider context of protest art and key examples of activists.

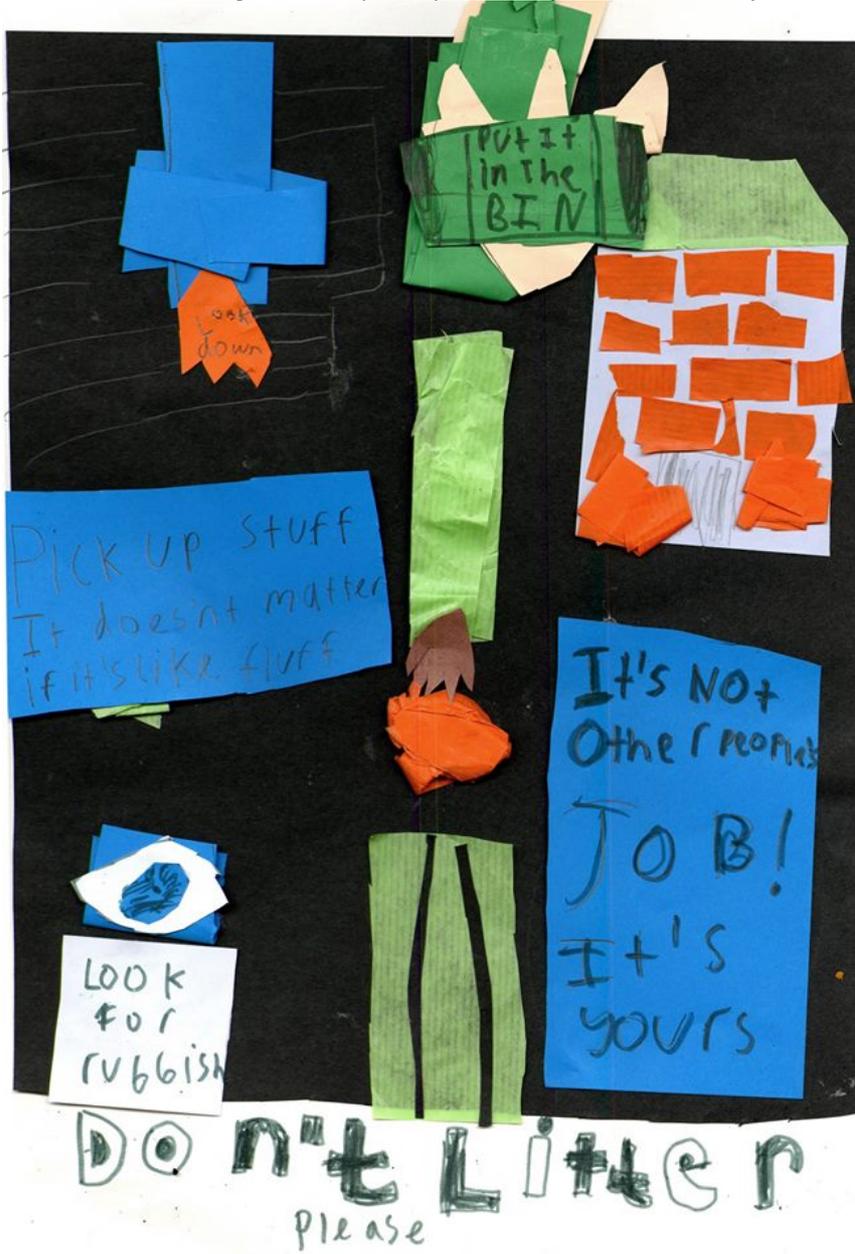
The second development of this project was the individual body of protest work created this was inspired by visual techniques used by students to create protest art that focused on communicating to a younger target audience. Through analysis and experience of children's visual thought processes the work created became more playful and captured a more childlike atmosphere than would have been possible without this first-hand research. As a result, the style of the personal work saw a positive visual change; the project pushed the work to be more experimental and promote creative thinking. How well this work addresses the question of engaging a younger audience could be improved. With more time the target audience research would be strengthened by bringing in examples of more traditional protest posters such as ‘Translating War into Peace’ (fig 14) and ‘The Fight Continues’ (fig 15) as well as the final pieces created in the personal body of work to carry out active research in which children would be asked to decide which posters they were drawn to the most. This would have given empirical evidence with which to further evaluate whether the independent posters created would be successful in engaging a younger audience.

Overall, it is arguable that the research body successfully synthesises theory and practice as the research undertaken in the context and themes section of the essay was actively applied to planning and undertaking the independent lessons at Bankside Primary School. Because of this the theory was directly put into practice and meant that it was then possible to draw independent conclusions from the practical work to support those drawn from the research undertaken. The second development of the practical work was influenced first hand by the active research findings from the lessons but did not address the essay question with the same clarity. However, this was still a relevant part of the research project as it helped analyse visual devices important to children this is valuable research that could help understanding of a target audience in any work that continues beyond the dissertation.

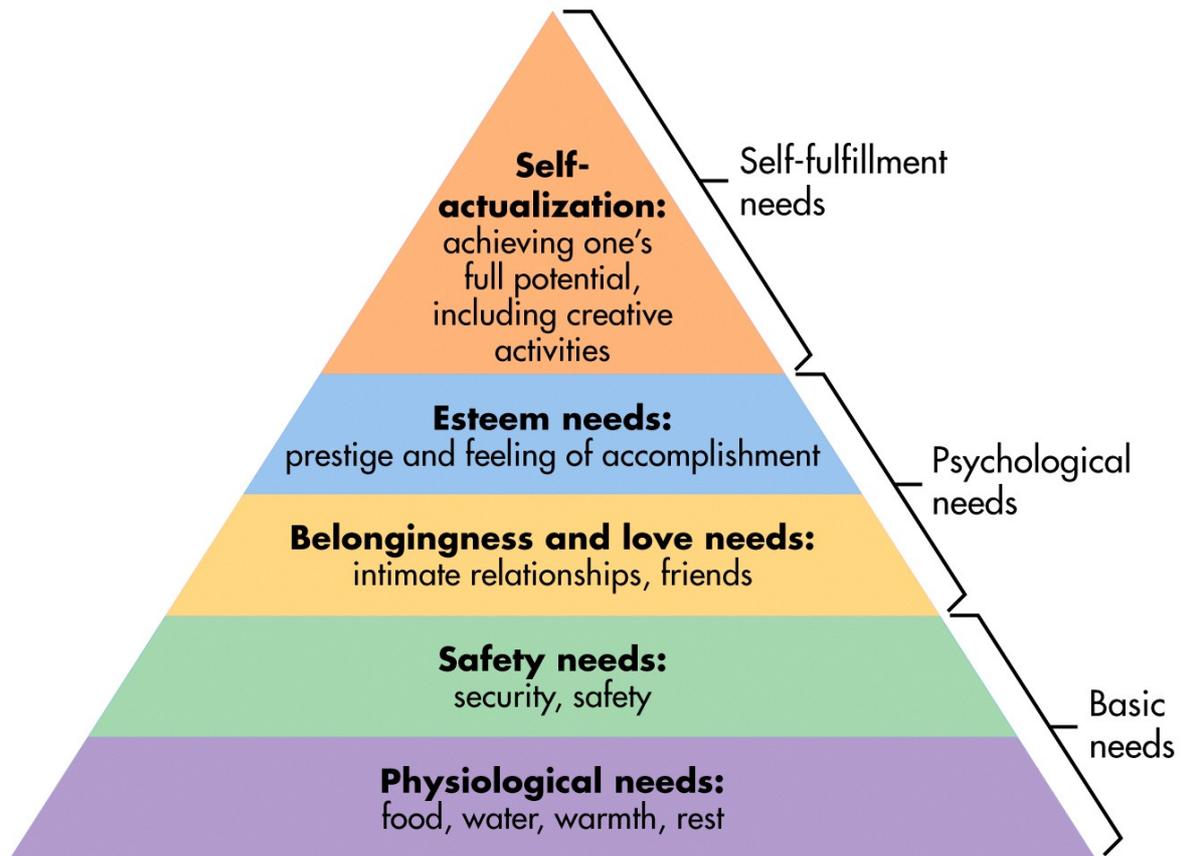
1 Smith, R B (2015) *Art Makes People Powerful*. Available at: <https://www.itsnicethat.com/features/bob-and-roberta-smith-art-is-a-human-right> (accessed October 2018)



2 Bankside Primary School (2018) Protest poster workshops. Mixed media on paper

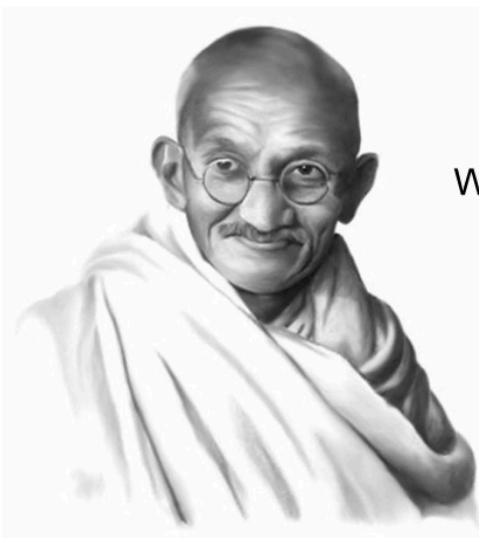


3 Maslow's Hierarchy of Needs (no date) available at:
<https://www.simplypsychology.org/maslow.html> (accessed November 2018)



4 Dobbyn, M (2018) *lesson one slideshow*
[lesson 1 slideshow](#)

Do you know who this activist is?



What was he campaigning against?

Slide 7

Google Slides

5 Dobbyn, M (2018) *lesson one slideshow*
[lesson 1 slideshow](#)

Why is protest art important

what do you think about the colours?
the use of text?
where might you see this kind of art?
why is this artwork important?

< ▶ > Slide 8 ⚡ 📄 ⚙️ Google Slides

6 Bankside Primary School (2018) *Protest poster workshops*. Coloured pencil on paper



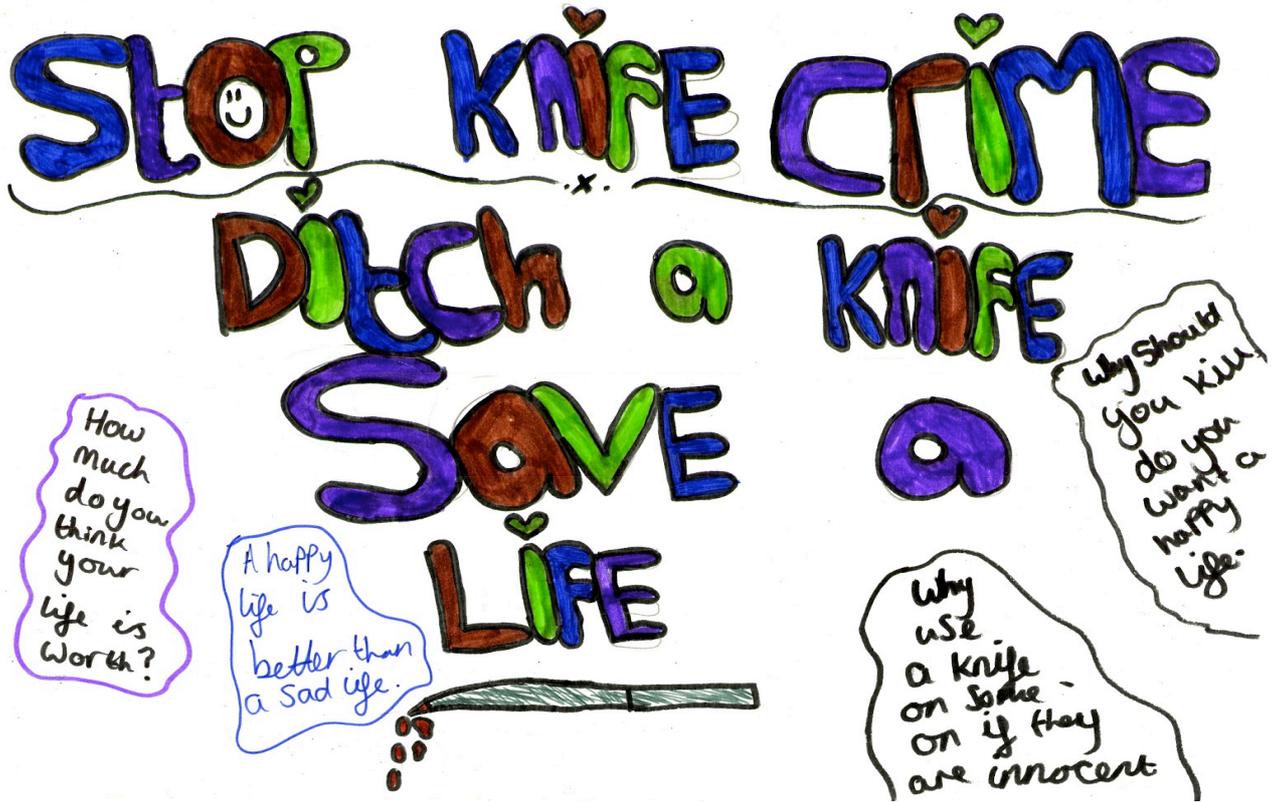
7 Bankside Primary School (2018) *Protest poster workshops*. Graphite pencil on paper

- Knife crime
- Road Safety
- Stop homeless/give food
- Save the World
- Stand up for yourself
- Spread Peace
- Racism
- Bullying

8 Bankside Primary School (2018) *Protest poster workshops*. Mixed media on paper



9 Bankside Primary School (2018) Protest poster workshops. Felt tips on paper



10 Dobbyn, M (2018) sketchbook development LAUIL601. Mixed media on paper



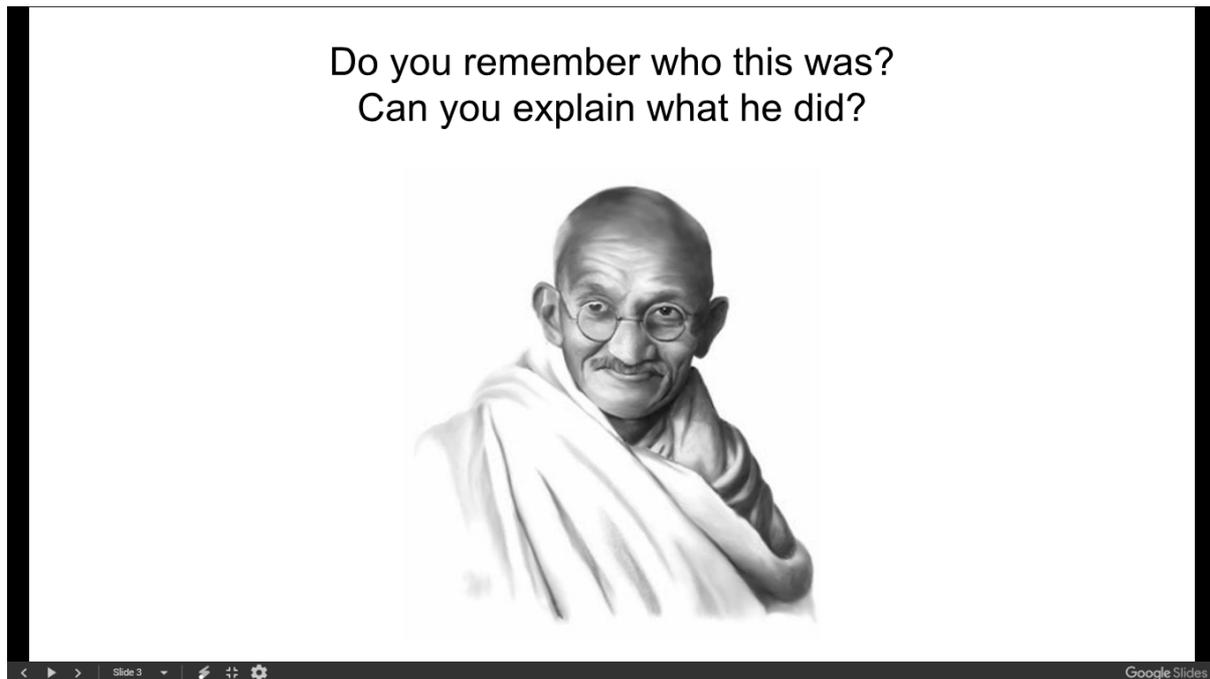
11 Bankside Primary School (2018) *Protest poster workshops*. Mixed media on paper



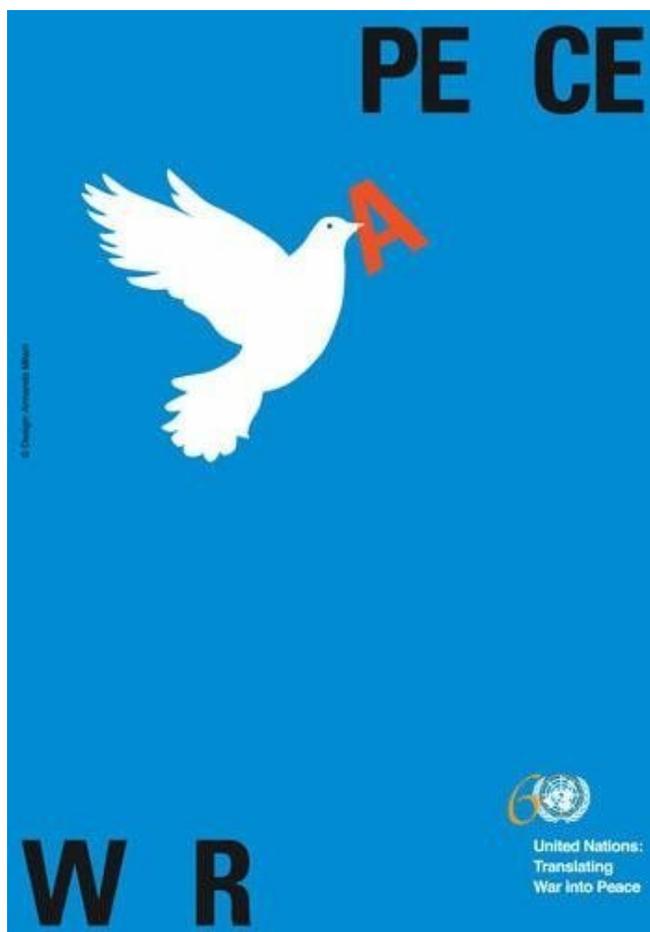
12 Dobbyn, M (2018) *Love is Key*. Mixed media on paper



13 Dobbyn, M (2018) *lesson three slideshow*



14 Milani, A (2003) *Translating War into Peace*. Available at <http://www.designculture.it/interview/armando-milani.html> (accessed august 2018)



15 Atelier Populaire (1968) *La Lutte Continue*. Available at <https://ces.fas.harvard.edu/art/la-lutte-continue> (accessed august 2018)



Bibliography

- Bankside Primary School (no date) *British values*. Available at: <http://banksideprimary.org/british-values/>. (Accessed November 2018).
- Borich, Gary D (1996). *Effective teaching methods*. Third edition. Merrill
- Campoamor, D. (2016) *8 Intimidating Topics Your Kids Will Thank You for Not Lying to Them About*. Available at: <https://www.romper.com/p/8-intimidating-topics-your-kids-will-thank-you-for-not-lying-to-them-about-5386> (Accessed October 2018)
- Creative People and Places. (2015) *Engaging Communities in the Arts*. available at: http://www.creativepeopleplaces.org.uk/sites/default/files/EcorysCaseStudyCPP_RightUpOurStreet.pdf. (Accessed august 2018)
- Croall, J. (1983) *Neill of Summerhill The Permanent Rebel*. Routledge
- David, L. (2015) "Humanism," in *Learning Theories*. Available at: <https://www.learning-theories.com/humanism.html>.
- De La Pena, M. (2018) *Why We Shouldn't Shield Children from Darkness*. Available at: <http://time.com/5093669/why-we-shouldnt-shield-children-from-darkness/> (Accessed October 2018).
- Dunn-Snow, P., & D'Amelio, G. (2000). 'How Art Teachers Can Enhance Artmaking as a Therapeutic Experience: Art Therapy and Art Education'. *Art Education*. 53 (3) pg. 46
- Eye Magazine (2015) *First Things First Manifesto 2000*. Available at: <http://www.eyemagazine.com/feature/article/first-things-first-manifesto-2000> (accessed August 2018)
- Garland, K (1964) *first things first*. Available at <http://www.kengarland.co.uk/KG-published-writing/first-things-first/> (accessed August 2018)
- Gast, G. *Effective questioning and classroom talk*. NSEAD. Available at: <http://www.nsead.org/home/search.aspx?s=questioning>. (Accessed November 2018).
- Gosling, E (2015) *Art as a human right and why creativity is "pushed out of" London: we meet Bob and Roberta Smith*. Available at: <https://www.itsnicethat.com/features/bob-and-roberta-smith-art-is-a-human-right> (Accessed October 2018).
- GOV.UK. (2014) *Guidance on promoting British values in schools published*. Available at: <https://www.gov.uk/government/news/guidance-on-promoting-british-values-in-schools-published> (Accessed November 2018).
- Grainger, T and Barnes, J (2006). Creativity in the primary curriculum. *Learning to Teach in the Primary School*. Routledge, p. 209–225.
- Hemmings, R. (1972). *Fifty years of freedom*. George Allen & Unwin.

Lanks, B (2016) *History's Most Powerful Protest Art*. Available at <https://magenta.as/historys-most-powerful-protest-art-29150c02931> (accessed August 2018)

Lewlea, K. Humphrey, S (2014) *the meaning of protest art to society*. Available at: <https://www.pambazuka.org/arts/meaning-protest-art-society> (Accessed August 2018).

Lowenfield, V (1964) *Creative and Mental Growth*, fourth edition. Macmillan

Maslow, A. H. (1954). *Motivation and personality*. Harper and Row

Maslow, A. H. (1987). *Motivation and personality*. 3rd edition. Pearson Education.

MoMA (n.d.) *Tapping the Subconscious: Automatism and Dreams*. Available at https://www.moma.org/learn/moma_learning/themes/surrealism/tapping-the-subconscious-Automatism-and-dreams (accessed August 2018)

Neill, S. A. (1953) *The free child*. Jenkins.

Neill, A.S. (1960). *Summerhill*. Pelican

NFER National Foundation for Educational Research (no date) *Getting to grips with assessment*. Available at <https://www.nfer.ac.uk/pdf/getting-to-grips-with-assessment-4.pdf> (accessed October 2018)

ORBIT - The Open Resource Bank for Interactive Teaching (no date) *Teaching approaches: Questioning*. Available at http://oer.educ.cam.ac.uk/wiki/Teaching_Approaches/Questioning. (Accessed November 2018).

Petty, G (2010) *Teaching Today*. fourth edition. Nelson Thornes

Piaget, J. (1971). The theory of stages in cognitive development. *Measurement and Piaget*. McGraw-Hill.

Power, N (2016) *The Art of Protest*. Available at: <https://www.tate.org.uk/context-comment/articles/art-protest> (accessed August 2018)

Rogers, C. (1969) *Freedom to Learn*. Third edition. Prentice Hall

Rosoff, M. (2013) *You can't protect children by lying to them – the truth will hurt less*. Available at: <https://www.theguardian.com/lifeandstyle/2013/sep/21/cant-protect-children-by-lying> (Accessed October 2018)

Rowe, B. (1986) 'Wait Time: Slowing Down May Be A Way of Speeding Up!'. *Journal of Teacher Education*. 37 (1) pg. 43-50

Saffange, J (1994). 'Alexander Sutherland Neill'. *Prospects: the quarterly review of comparative education* (Paris, UNESCO: International Bureau of Education), vol. 24, p. 217–229.

Sanders, B. (1943). Art as Therapy. *The Bulletin of the Museum of Modern Art*

Stankiewicz, M. (1998) “*Community, Art and Culture.*” *Art Education*, 51 (3) pg. 4-5

Steele, A. (no date) *A Study of Humanistic Psychology*. Available at: <https://mastersinpsychologyguide.com/articles/a-study-humanistic-psychology/> (Accessed October 2018).

VARK (no date) *The Vark Modalities*. Available at: <http://vark-learn.com/introduction-to-vark/the-vark-modalities/> (Accessed October 2018).

Wadsworth, B. J. (1971). *Piaget's theory of cognitive development: An introduction for students of psychology and education*. McKay.

Wragg, E. C. and Brown, G. (2001) *Questioning in the secondary school*. Routledge.