

Creativity, Arts and Science in Primary Education



Training Material



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The CASE project and Inquiry-Based Science Education.

CASE aims to empower teachers' profession with skills and competencies which will enable them to widen their teaching capabilities by strengthening creativity in the classroom. Our approach to creativity lies at the intersection of science and art in education.

Inquiry Based Science Education (IBSE) is a method of teaching and learning that focuses on use of questions, problems, and educational scenarios used to engage students in concepts of science and support their acquisition of scientific knowledge and skills. This is achieved through their **active participation** in activities that make sense to the students, chiefly due to the fact that they are largely initiated by those students. Students understand in-depth the scientific concepts through their own perception of the world that surrounds them and through their own experiences and reflective processes.

In CASE, science and the arts are intertwined. The interaction between these fields within IBSE requires creative solutions on the part of both students and teachers, and enables new ways of thinking about the science curriculum, as shown below.

Various approaches have been developed for IBSE implementation. In CASE, a core cycle of query, evidence collection, analysis, explanation, connection, communication and reflection (see Figure 1) is adopted, based on previous initiatives in the field (e.g. the CREATIONS project¹).

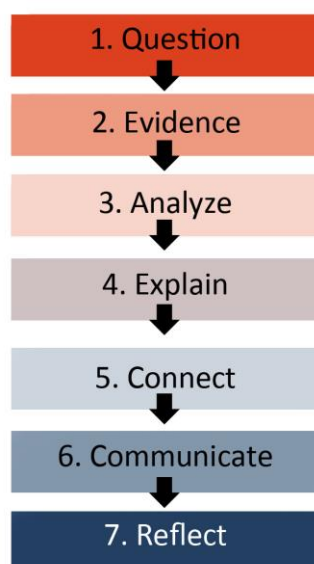


Figure 1: Phases of IBSE

¹ www.creations-project.eu / H2020-EU Project reference: 665917

This cycle emphasizes the need for students to engage in creative processes, through which they will act as young scientists and communicate science. In Figure 2, actions that students perform in each IBSE phase are briefly shown.

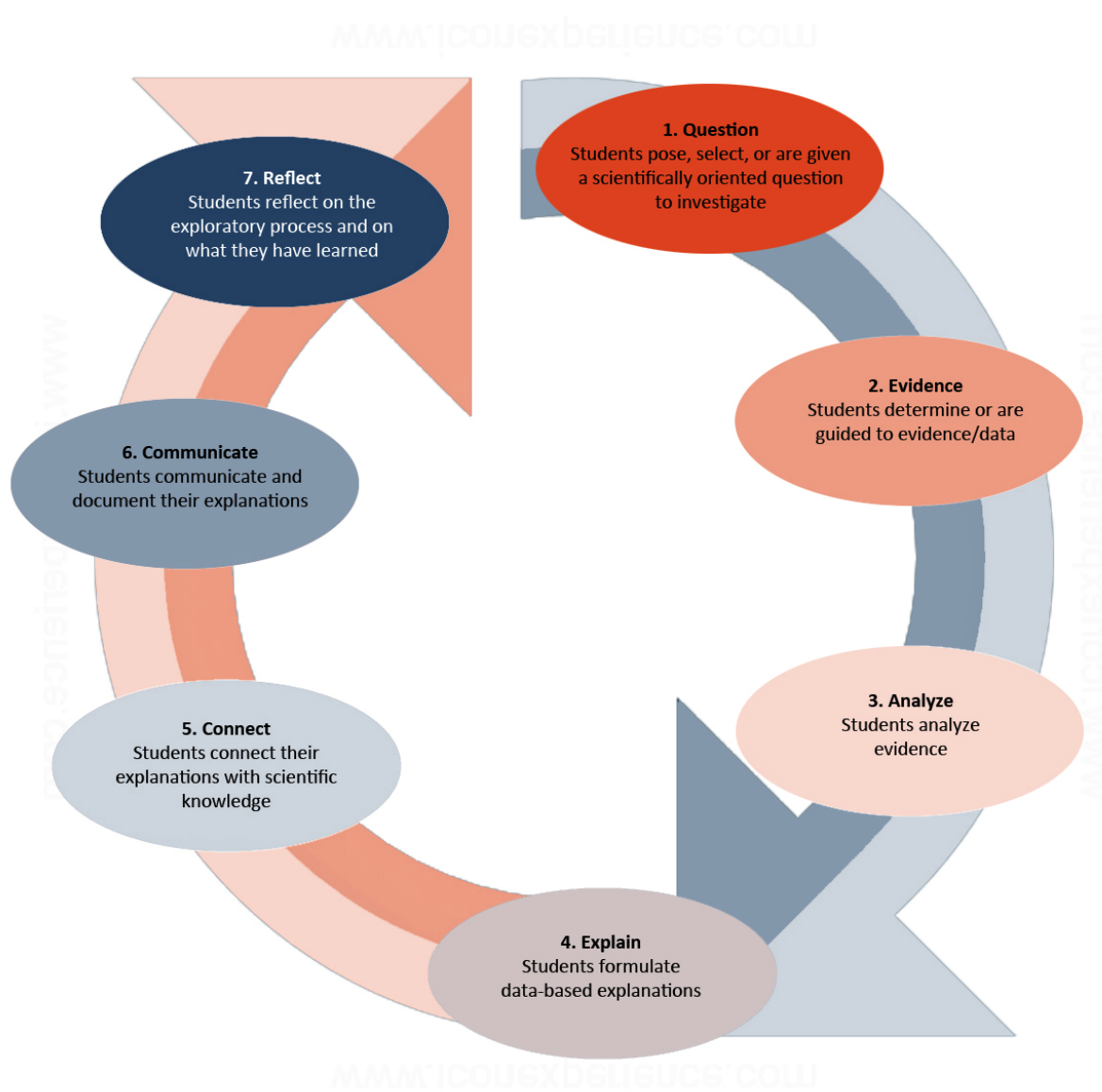


Figure 2: Student actions at each stage of IBSE

“Learning Science Through Ecoscenography”

What is ecoscenography?

For something to be sustainable, it means that you can keep doing it forever and ever. Which means that you will never run out of materials or energy for repeating the activity, you won't pollute or waste or over-exploit resources.

Ecoscenography is an holistic practice of all aspects of design in performance. It is the sensible world surrounding a staged artistic expression which considers ecological sustainability as well as function and aesthetics. Scenography usually refers to theatre-design, but can also refer to art-installations, street-art, land-art, site-specific environments, in short: any human-created design where one considers and collaborates with the environment in the process. In a true sustainable fashion, it considers People, Planet, Prosperity, Partnership and Peace (UN Foundation).

There is an increasing amount of young people who are genuinely worried about their future. Simultaneously a growing number of young people are willing to fight for a better prospect than the unsustainable, broken version we are heading full steam ahead for now.

Learning science through ecoscenography is taking this fear seriously, and equipping the students in meeting the challenges of this future. By teaching students knowledge and skills, both theoretical and practical, they will be armed in their fight for a good, sustainable life, while enjoying the creative learning-process. The main aim of ecoscenography in CASE is to help students increase their sustainability-knowledge and -skills in their toolbox.

Ecoscenography celebrates a positive outlook, emphasizing possibilities instead of limitations. It advocates a holistic approach to in-depth, transdisciplinary learning in the students' strive for sustainable creative expressions.

Note to the reader: In the following, the words “sustainability”, “environmentally friendly” and “ecological sustainability” more or less mean the same thing and is used interchangeably. They always refer to being kind to our planet (and thereby ourselves too).

Note for teachers: Do not worry if you don't know “everything” about sustainability. Look at this as a chance to increase your own toolbox together with your students with knowledge of sustainability, ecology and eco-design.

Implementation phases

A detailed description of the implementation phases of Learning Science Through Ecoscenography.

This model can be used in several ways:

- independently as in site-specific art-installations, land-art, etc.



- collaboratively with
 - Learning Science Through Theatre in making a sustainable sets and costumes
 - Learning Science Through Slowmation in making a sustainable mini film-set for the stop-motion film to take place in
 - Learning Science Through Puppetry in making a sustainable set and puppets.

In this tutorial we will mainly focus on the collaboration with one of the other groups listed above. Both learning and creating theatre is a collective process...

The beginning of the process will be a collective experience together with the other groups. This tutorial features what is specific to the ecoscenography work. This means we would split into different groups at the point where we are finished with the initial collective creative process and start creating the material.

PHASE 1. QUESTION



KEY CHARACTERISTICS

Students are given a scientifically oriented question connected to sustainability. They will either collaborate with a theatre-group to create a sustainable theatre-design, or they will work on their own, creating a site-specific art-installation.

This phase is characterized by asking critical questions connected to how we produce "stuff". By introducing the basics of sustainable design, several questions will emerge, and together the teacher and students must collaborate in finding the best approach. Note that there is not ONE correct way, as every production/class/site has its different frames that needs to be adapted to.

Present the model of Sustainable Theatre Design (STD) (Robberstad, 2017), pictured below, and let this guide the continued process. Make sure to plan for the last phase already from the start. It is a good way to ensure "the cycle of life" for the art/event. This phase is the equivalent of the "Idea"-phase in the STD-cycle.



EDUCATORS' ACTIONS

The teacher, preferably in collaboration with the students, chooses a scientific topic from the curricula to explore further through an in-depth practical approach. It is an advantage if the topic can be related to ecology or sustainability.

If the process is in collaboration with another CASE-approach, a second line of questions closer connected to sustainability will follow the more general scientific questions related to common process.

The teacher also presents the basic principles of sustainable design and ecoscenography. This is meant to inspire an engagement in the students. Engage the students in a dialogue and work together as a team. Through this conversation, you should arrive at an issue you want to explore on a deeper level.



STUDENTS ACTIONS

The students will engage in the conversation with the teacher. Together they will ask questions, and find local challenges, perhaps connected to pollution, or ill-functioning systems.

They will create a list of sustainable challenges connected to the scientific topic, issues connected to their local environment and divided into classic categories of Who – what – where – when – why – how:

- Challenge (*What* is the issue?)
- Need (*Who* needs a better solution?)
- Location (*Where* is the problem? Is it a local challenge? Is it connected to a larger problem?)
- Timeframe (*When?* How much time do we have to find a solution?)
- Impact (*Why* do we need a better solution? Look at the social and environmental consequences of today's solution)
- Possible improvement – (*How* can this be improved?)
- Solution - *How* can we make an impact? Can we contact the municipality? Others? How can this problem-area be improved? What are the consequences for the locals? For the environment? What would be a better way of solving this?



QUESTIONS

Questions may include:

What effects does our creation have on its surroundings? How can we create in a manner that is considerate of People, Planet, Prosperity, Peace and Partnership? Who is our audience? What do we want to convey with our creation? How can we use what we already have available on site in an innovative way?



EXAMPLE

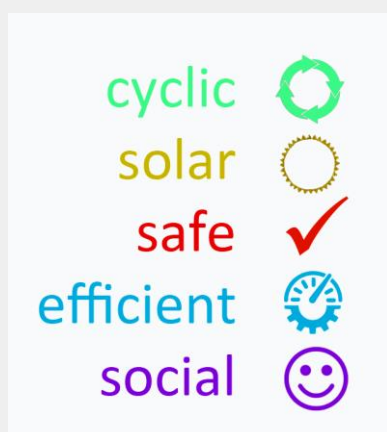
If you are focusing on a collaborative process with another group working with theatre/puppetry/ slowmotion, present the "Cycle of theatre-life" model for them, and discuss together how sustainability can become a natural part of the content of the story being told, not just in the practical approach through design. If you are focusing on a separate art-installation, discuss if the installation itself can communicate something about sustainability.

Recognizing and understanding what sustainability is on a concrete level may be complex and difficult. To help guide the students in their quest for a more sustainable theatre-

design/artwork, the two models below might help when trying to find good solutions in the process.

Datschefski's model for sustainable design.

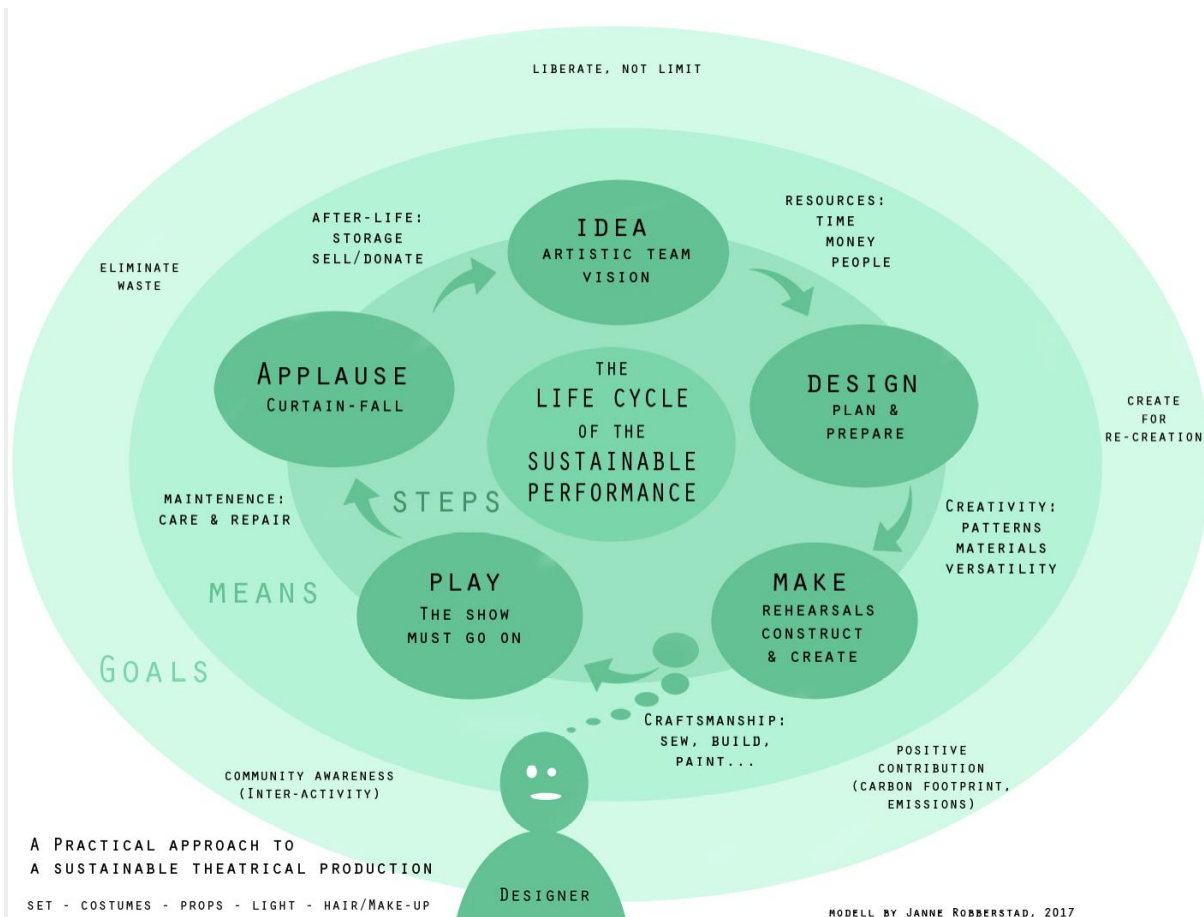
This checklist will guide the students when they research if a material or product is ecological sustainable through five simple steps and questions (Datschefski, 2001):



1. CYCLIC: Is the material/product made with organic materials, is it recyclable or compostable, or is it made from minerals that are continuously cycled in a closed loop?
2. SOLAR: Is the material/product made with and run by renewable energy?
3. SAFE: Is the material/product safe and non-toxic in production, use and after-life?
4. EFFICIENT: Is the material/product of high quality and does it fulfill its purpose?
5. SOCIAL: Is the material/product made fair-trade in a safe environment for those who made it?

Robberstad's model of The Life-cycle of Sustainable Performance.

This can be used as a guide in the different phases of the ecoscenographic process. The model is designed especially to remind the user of the goals, the means and the steps in achieving a sustainable practice in every phase of a theatre-production, from Idea – Design – Make – Play – Applause (Robberstad, 2017). It highlights some of the means by which one can improve one's effort. The model is based on ecoscenography, but may inspire other departments in a theatre-production to consider sustainability on a more conceptual level as well.



The Life-cycle of the Sustainable Performance (Robberstad, 2017) emphasizes a cyclic, creative process. This means that we create to re-create. We evolve through the process and aim to always improve through our learning experience. By looking at the process cyclically, we consider the “after-life”-phase as just as important as any of the other phases. This is where we see the consequences of our earlier choices, when we reap what we have sown. And when we prepare on our next project, we consider what we have learnt from the previous one.

The brainstorming

After being presented with a scientific topic or sustainability issue, create a safe place for all students to participate in a brainstorming of ideas, in the form of questions. What intrigues them, fascinates them, make them wonder?



Using a big piece of paper to draw/write down all ideas and questions at an early stage helps the students sharpen their thoughts around the scientific topic and the sustainable approach. This can be done partly in a large group, partly in smaller groups.



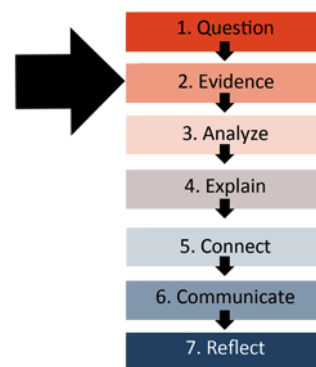
LINKS

Find more information and inspiration here:

<https://www.biothinking.com>

https://hvlopen.brage.unit.no/hvlopen-xmlui/bitstream/handle/11250/2452703/Robberstad_Master.pdf?sequence=1

PHASE 2. EVIDENCE



KEY CHARACTERISTICS

This is the deep research-phase where you look for answers to the questions and challenge. You might find contradicting considerations, and will discuss which is more important to you.

Students search for information about un-sustainable issues and sustainable solutions. This includes gathering information about materials, techniques and local challenges. Gather as much information as possible, reflecting all sides of the issues, making sure to address impacts on People, Planet, Prosperity, Partnership and Peace.



EDUCATORS' ACTIONS

The teacher ensures all students have access to information that will help find answers for the questions, either via the Internet, material books, or access to experts and other members of the public. The teacher also helps the students in their search and collection of information.



STUDENTS' ACTIONS

Students will dig deep into the scientific and artistic matter and gather as much relevant information as possible. They will have critical debates on which considerations to take, both in terms of function & form, and ecological sustainability. They will also have to consider practical issues like limitation in resources including time, funding, know-how and (wo)man-power. Students will find background information about the site/place and possibly integrate this into their work.



QUESTIONS

Questions may include:

How can we create the artistic expression using our scientific knowledge when in consideration of the ecological sustainability? How can we find the ecological footprint of different products we plan to use in our creation? Can natural materials have a negative sustainable impact?

What affects does our creation have on its surroundings? How are the materials we use excavated/grown? How are they processed and produced? How are they transported? Are they designed for an afterlife? How can we create in a manner that is considerate of People, Planet, Prosperity, Peace and Partnership? Who is our audience? What do we want to convey with our creation? How can we use what we already have available on site in an innovative way?



EXAMPLE

The Evidence-phase

A practical, tactile approach may increase the understanding of information gathered in the Evidence-phase. An example is how this class worked with DNA by creating DNA-strands in macramé (tying knots in yarn). The actual double helix would show even better with a two-colored version (<https://www.youtube.com/watch?v=nW8H9I28SQs&app=desktop>). Two and two students helped each other in creating a strand. When all were finished, a scenography was created by hanging them all from the ceiling. The theatre scene was later played in between the DNA-strands.



CASE has been funded within the framework of the European Union Erasmus+ programme





LINKS

<https://youmatter.world/en/definition/definition-eco-design-examples-definition/>

<https://unfoundation.org/blog/post/the-sustainable-development-goals-in-2019-people-planet-prosperity-in-focus/>

PHASE 3. ANALYSIS



KEY CHARACTERISTICS:

Students discuss, observe and discover, using their mind and senses. They will aim to find how science and art can collaborate in making good, sustainable design. They might find contradicting sustainability considerations in the previous phase, and will discuss with the group which priorities to make. A scientific discussion may include how pollutants affect its surroundings, and what options exist. This phase is the equivalent of the "Design"-phase in the STD-cycle.



Educators' actions:

The consequences that each product & material has on the environment is complex to fully understand. The teacher may wish to divide the students into smaller groups who each research some of the chosen materials, their origin, processing, use and afterlife. This collection of data and facts will guide the students in their analysis of which options are better for the environment. The teacher will also encourage students to trust their own critical thinking when they might have to choose between several options.



Students' actions:

The students will visit the site of the event/art-installation, and explore what is already available.

They will look at the life-cycle assessment of materials and products they wish to use, make an overview of their chosen options, and are advised on the consequences of their potential choices.

By comparing the answers sought in the previous phase regarding materials, they discuss the benefits and drawbacks of each. Some may score high on some criteria of sustainability and low on others. Contradicting information may lead to interesting discussions and choices have to be made based on the analysis of scientific facts and ecological consequences.

Final decisions are based on analysis of the complete life-cycle of materials and products and ecological consideration of their use.



QUESTIONS

Questions may include:

What does this site provide that will add value to the art/event? What short-travelled materials do we already have access to? How can we use them in a new and innovative way? How can the materials we choose to work with in themselves say anything about the site & situation and about the sustainability-issues at hand?

How do we choose between the different criteria of sustainability? Are some criteria more important than others?



EXAMPLE

The Analysis-phase:



An example showing the creation of algae-stamps by copying macro-photographs of photo-plankton and zoo-plankton. By closely observing the natural form, analyzing images and first-hand observation through a microscope, the students learn on a deeper level; when they create, they embody the knowledge (Chappell, 2016). One should use natural stamping-material and non-toxic printing-paint. These carefully crafted stamps can be used as decoration on single-colored costumes.

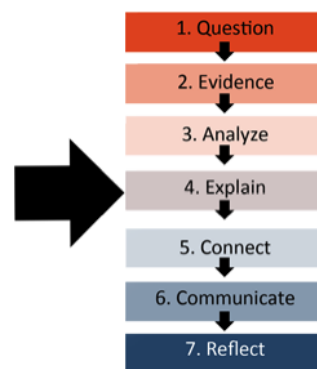
The Analysis-phase marks the beginning of the Create-phase in the STD-model: Short-travelled, organic materials that will compose used in a site-specific land-art installation is a good example of design for re-design, which considers the afterlife of the materials used in the creation.



This group of students (below) created jelly-fish from used plastic bottles. By photographing the “jellyfish” against a neutral background and feeding the photograph through a software-program usually used in astrophysics, we could compare the light-features of a real jellyfish to that of the fake, plastic jellyfish. This gave an indication of the difficulties sea-turtles have when they are trying to distinguish their food from trash. The finished plastic jellyfish were integrated in the theatre-scene as props, and served both as scientific analysis prop and an artistic prop on stage.



PHASE 4. EXPLAIN



Key characteristics:

Students explain science concepts and ecological consequences of their choices while creating their ecoscenography.

This phase could be called explore and explain. Students explore options, and find explanations to different options. They communicate with scientists, artists and sustainability-experts in order to integrate the best from all fields and ensure the best sustainable solution. As students start to create and explore materials and their possibilities, they also justify their choices. More questions arise once you start the actual practical work of creating. Find answers and explain science that might be difficult to understand.



Educators' actions:

The teacher asks the students about the ground for their choices. Questions relate both to artistic choices and scientifically based ecological choices.

The teacher helps the students with any science that can't find proper answers for through their search. The teacher is also available as a skills-resource in the creative process. Ecoscenography requires basic knowledge of sustainability, materials and techniques. This includes the chemistry and engineering of products and how it affects the surroundings, the aesthetics and functions of a good form and what it may express to a viewer.



Students' actions:

Based on their discussion in the previous step, students present their choice, based on the gathered information and analyzed comparison of the different options. The students create their artistic eco-scenography during this phase.

Students will explore opportunities for sustainable design, what influences their choices can affect the environment, physically, psychologically, emotionally and ecologically. They will test out techniques and materials and how they function in the context.



QUESTIONS

Questions may include:

What affects does our creation have on its surroundings? How can we create in a manner that is considerate of people, planet, prosperity, peace and partnership? Who is our audience? What do we want to convey with our creation? How can we use what we already have available on site in an innovative way? What materials are better to use? Where can I find toxic-free products? Can I make my own paint? Are there any local resources I can use? Are there any local, traditional techniques that might be used?



EXAMPLE

An example of site-specific street-art:



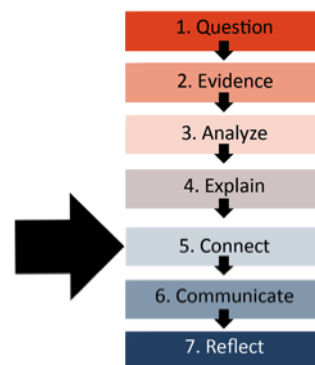
Land-art/street-art: Even kids can express opinions through art in public places. This temporary embroidered "sign" says "It is art" in Norwegian. The letters are embroidered directly into the mesh of the chairs in a public place. The piece is a fusion between an old technique and a new art-form, and the students learned about cultural history and contemporary communication-skills through their project. Engaging the students in a

public expression might seem daunting, but children are usually an underestimated public voice with actual wisdom to share. This phase focuses on training the students in explaining the science behind the ecologic issues and their thoughts connected to this, in this case the affect of the different fiber-types and how they break down in nature.



In many countries, basic art-techniques are no longer being taught in schools, so the teacher might have to be a explain and show the immaterial knowledge of these techniques.

PHASE 5. CONNECT



KEY CHARACTERISTICS

Students connect with the space and surroundings that will be home to ecoscenography. They consider other users of the space and how their creation will affect the space, immediate and long-term.

The connection phase focuses on the connection within the creative process. The creator(s) co-create together with the creation, and they influence each other through the process. This is what Chappell calls the "journey of becoming" (Chappell, 2016). The practical process of collaborating with the site, with nature, with sustainable materials, affects the creator(s)/students and the choices they make. The students connect with the new scientific knowledge. Hopefully it inspires and empowers the students in their wish to become care-takers of the Earth. Of course it is also important to collaborate with other teams in a theatre-group for a good result.

In a site-specific art-installation, the students may want to involve the community, before, during and/or after the process.

This phase is the equivalent of the "Create"-phase in the STD-cycle.



EDUCATORS' ACTIONS

The teacher allows for a diverse connection to the space engaging the different senses. (S)he is responsible for the safety and health-regulations being overheld. (S)he will facilitate the practical co-creation process, advice them in their aesthetic choices and technical building-skills. The students may need hands-on, practical guidance in some activities.



STUDENTS' ACTIONS

Students connect with the space, material and reflect on the relationship between their creation, the space and nature.

Students will co-create on a practical level in this phase. Co-create with each other, with other groups (theatre/puppetry/ slowmation), and not least co-create with the creation itself: with the material, the site, the content and the concept.



QUESTIONS

Questions may include:

How do I "do-this-skill" (sew, build, paint, etc)? How does being in this space make me feel? Does considering a site-specific location limit, liberate and guide my creativity? In what way does the material and space co-create together with me/us?



EXAMPLE

An example of eco-art and idea-development:



Above are photos of a collective creative process in making site-specific land-art installations. The task is to create an image of a solar-eclipse, using only found materials on the beach. The first image shows the first solution. A collection of rocks which a natural part of the beach, in different colors. They are short-travelled and will not require (much) "tidying up" afterwards. However it is an easy, first-arrived-idea. The second image is more advanced both in material and concept, and the resemblance to a solar-eclipse is better. This is made of plant-materials: flowers on land and sea-weed in the ocean, both local, natural materials. The third image was the final idea: we use ourselves, our bodies to create the light-curvature which seems to shine

in rays from behind the eclipsed sun, covered by the moon, represented by a black sweater. Also short-traveled, nothing to clean up, and a nice symbolic way to express the scientific concept. The photo is here the "product", nothing is left on the beach. All these examples are good solutions to the task, none of them are wrong.



When students create site-specific land-art, they connect with the natural materials they choose to use, and thereby also nature. Using very short-travelled materials that look like it belongs, but altered so there is just a little something that makes the viewer stop and wonder. Like a triangle-shaped birds-nest or a portal casually embracing the path between nature and culture. Notice also how nature expands the experience by adding a different set of sounds, scents, light, colors and atmosphere than you would get inside a classroom.

Provide the students the opportunity to play and develop and enjoy themselves while doing so, they learn through this exploration. By taking the students out into nature, exposing them to natural materials in their true elements, they can explore on a deeper level than by just reading or hearing about it. Once the children develop an active relationship with nature, will they develop a call for taking care of it. Not because they are told to do so, but because they wish to do so.



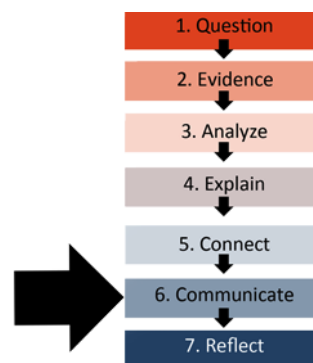
LINKS

Wise Humanizing Creativity:

<https://ore.exeter.ac.uk/repository/bitstream/handle/10871/29475/chappel%20IJGBL%207%284%29%20article.pdf?sequence=1&isAllowed=y>

Landart: <https://www.livingyourwildcreativity.com/art-gallery-1-mitchell-1>

PHASE 6. COMMUNICATION



KEY CHARACTERISTICS

Students will communicate their scientific and artistic concepts through their creation based on knowledge and skills from both fields in order to achieve a good sustainable result, be it theatre-design or art-installation. Their artistic creation is based on scientific knowledge about what is the best sustainable solution for the earth, while also considering what the aesthetics of the creation communicates to the audiences/viewers. In this phase, it is about sharing the creation and communicating the concept of ecologically responsible design and art with an audience, big or small. This can be done directly through the play or story, or through written information in a leaflet or poster. It can also be communicated in a more subtle, non-oral way, where the piece expresses meaning without the use of words.

This phase is the equivalent of the "SHOW"-phase in the STD-cycle.



EDUCATORS' ACTIONS

The teacher will support the students and advice them in their sharing-process. For some students, sharing of any kind can be a personal challenge. Help the students' growing their confidence.



STUDENTS' ACTIONS

Students will assemble their creation. They will market or present the event either in collaboration with a PR-group from the theatre-group they are working with, or they will make their own group that advertises the artwork/event. They will decide how they will communicate their active decisions on environmentally friendly design, and the consequences of these decisions. This way, they may educate and influence their audience.



QUESTIONS

Questions may include:

How can we inform a potential audience of the upcoming event? How can we best communicate our message to an audience?



EXAMPLE



Can a material itself help express sustainability-issues?

The photos above depict students in the process of learning how to crochet. The group is making a dance showing how plastic pollution in the ocean affects marine life. Part of their costumes are made from thin, recycled plastic bags. To make the costume sturdy enough not to rip apart, the plastic was cut into long strips, which were crocheted into a decorative belt. The symbolism of using this waste-material that might otherwise end up in the ocean in a scene about the plastic pollution is strong, and conveys a story in itself to the audience, even if it now is being upcycled into a beautiful costume.



CASE has been funded within the framework of the European Union Erasmus+ programme





Can you make trash look beautiful? This 3 meter long fish is made with ocean-plastic collected along Norwegian beaches. Plastic pollution in the ocean is a huge problem that is especially noticeable along the coast. This group engaged the community in both the practical beach cleanup action, a free movie-night informing about plastic pollution and to creatively participate in the actual building of the wrasse. Actively engaging the community in a constructive way to find good solutions for a common problem is a sustainable approach and essential aspect of recommended by Responsible Research and Innovation (RRI) (EU, 2012, see link below)



From afar it looks beautiful. But when you come closer you can see it is made of old tooth-brushes, lighters, children's beach-toys, bottle-caps, etc. The material the fish is made from

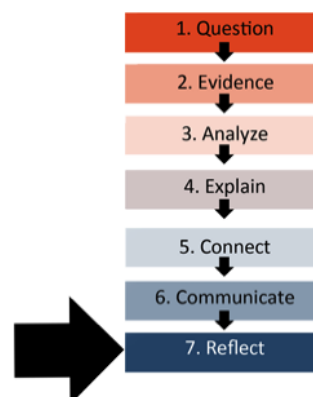
tells an important story in itself, without any written or spoken words. People recognize the materials and understand what they communicate.



LINKS

https://ec.europa.eu/research/swafs/pdf/pub_public_engagement/responsible-research-and-innovation-leaflet_en.pdf

PHASE 7. REFLECT



KEY CHARACTERISTICS

This phase is part of the "afterlife" of a art- or theatre-production, where there is time to evaluate and reflect. It is also a time to celebrate the cycle of life. After the curtain-fall, the life-cycle continues for the materials used in the art/event. Some will be stored for a later project, some will be sold/given away, some will be disassembled and recycled. Plan from the start to include this phase into the process. It is an important phase, and an integrated part of the creative production-process. Part of the overall experience of the process continues through the reflection of practical recycling of the art-work after the last "show". This phase is the equivalent of the "Applause"-phase in the STD-cycle.



EDUCATORS' ACTIONS

The Teacher leads the evaluation process, giving the students a chance to reflect both on their own and in groups. For improvement in later implementations, it is a good idea to take notes, or film the group-evaluation.



STUDENTS' ACTIONS

Students will reflect in solitaire their own contributions and evaluate in groups on what they have learned throughout the project. They will reflect on their learning process, as well as their attitude towards nature and creativity. This should include areas of science-curricula, art-curricula, sustainability-curricula.

Students receive feedback from other stakeholders, and if possible, imagine giving nature a voice, what assessment would it give?



QUESTIONS

Questions may include:

What have I/we learned? Which part of the process did I enjoy the most/least and why? What are some difficulties I/we have overcome during the process? What knowledge have I gained? Which skills have I developed? Has my attitudes changed during the process? In what way do the things I have learned affect other parts of my everyday life? Can I transfer some of this new knowledge and skills to other areas of my life?

What have we communicated? Have we influenced? How can we continue to take care of the Earth?

How can we take care of our creation? Will our artwork be stored and used again? Will we give it away to someone else who can use it? Will we disassemble and recycle the materials?



EXAMPLE

The After-life:

An important part of the reflection-phase is to include the after-life-part of the process. Focus and energy can sometimes be drawn towards the celebration of finishing a successful show/exhibition, instead of on the extra effort needed in tidying up. It is essential for the teacher to include this as a natural part of the whole already from the beginning, so that it becomes a joyous part of the process.

Some land-art can stay on site for a long time, depending on what materials are used and where the site is. Other land-art installations need to be disassembled. Make sure not to harm or leave permanent marks on the site. Regarding eco-scenography, it must be disassembled, cleaned, marked and stored, sold/donated or recycled.

Evaluate and reflect:

Ask the students to reflect on their own process, their contributions and thoughts. A good idea is to have them keep a journal during the process where they can gather their thoughts, questions, notes and reflections.



CASE has been funded within the framework of the European Union Erasmus+ programme





Celebrate:

Finally, celebrate your common achievement by acknowledging all contributions and start the process again with a new brainstorming for the next project!

References:

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