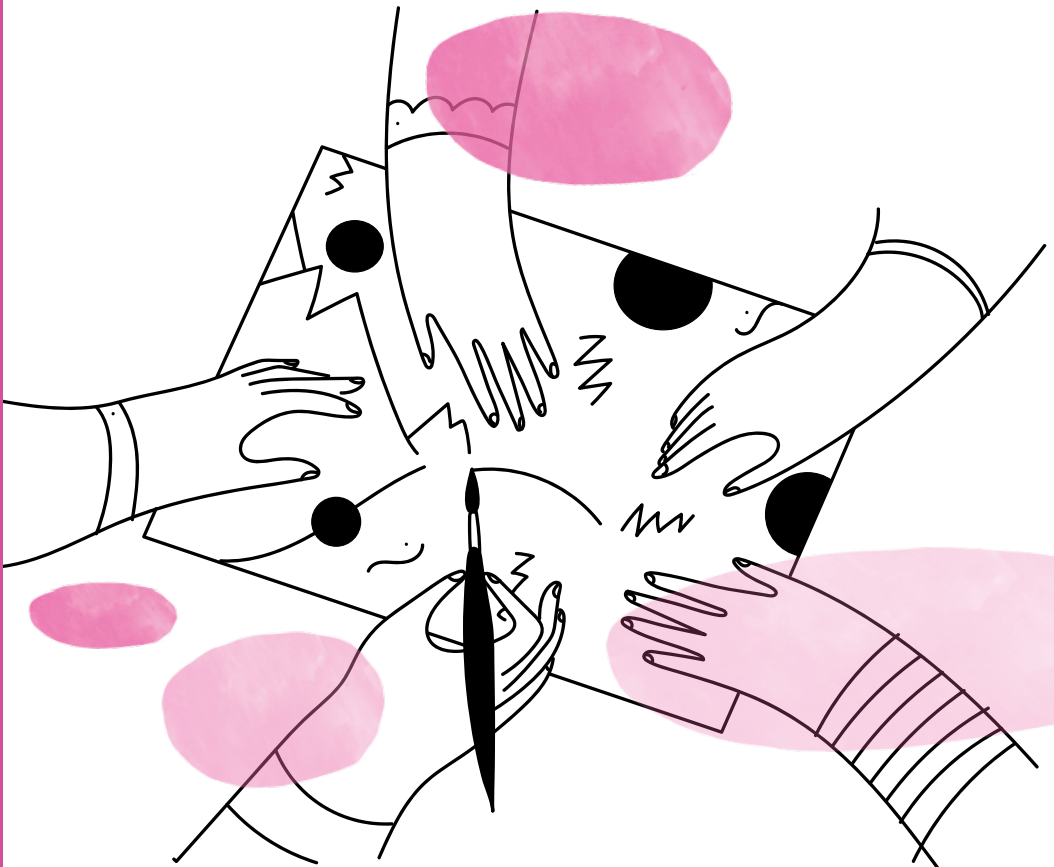


# Artephiletics

and inclusive classroom in the process of  
creation, reflection and acceptance



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## Introduction

Art is not difficult if a person feels passionate about it. Formation cannot be forced. Forming can only be achieved when it is done with love and interest. This should be done, so the children would not lose interest in art, so that we can make them create out of joy and look for understanding, relax and inspiration.

Art classes are relatively easy to transform into creative lessons where students can discover the wonders of art and their own experience together with others.

In this bulletin we will introduce a method which can be easily implemented into the school schedule. Method, which will help teachers to get to know their students from a different point of view – personally, deeply and will prepare them in the most important and needed skills, for example cooperation, the ability of self-expression, forming one's own opinions, creativity and tolerance. The main principle lies in the application of facilitative and reflective teaching directly in art lessons and meaningful net-working art with other lessons and with whole blocks. On artephiletics, we can find principles of inclusive education by opening the way to non-evaluation, respect, support the potential of each child in the direction of his growth.

Zuzana Krnáčová



## What is artephiletics?

- It is an experience
- It is a surprise
- It is a joy from creativity
- It is a knowledge

Artephiletics was founded in the 1990s in the Czech Republic by teachers of Art, when they understood that Art education at that time was rigid and did not allow students to develop their creative thinking and personality development. This model has been widely developing in Slovakia since, although in many schools the art and music lessons have not changed for decades.

Artephiletics is based on a simple concept, which combines two parts: **the experience from creative work and the subsequent reflective dialog in a group.** In both, artephiletics and art education, there is the usage of various art materials and different art techniques and procedures are thought. In addition, dramatization, movement, musical instruments and sounds are also being used in artephiletics. The process of creation becomes an experience, where everyone is allowed to perceive the assigned topic through their own personal experience and thus express their attitudes, feelings and thoughts.

At the same time, artephiletics is also considered to be the base for art education at the upper primary school, where, in addition to basic skills, more intensive and deeper understanding of visual art is required from the student, especially the importance of personal interest, which unfortunately often disappears during the first grade due to negative experience.

Artephiletics is a gateway to creative and cooperative teaching. It is a path to an open school, friendly to the multi-faced development of children.

## What is not artephiletics...

**Artephiletics is not a therapy.** It should not be confused with art-therapy. In artephiletics, personal problems are not being solved, it does not turn the attention to past experiences, and the reflection does not focus on family relationships.

**Artephiletics is not a diagnostic method nor a form of a test.** It does not serve as a research or testing tool and it is not intended for interpretation.

**Artephiletics is not focused on the aesthetic aspect of the artwork.** If there is a need of an aesthetic result from a given art-work, artephiletics will not fulfil it.

## How is artephiletics recognizable?

According to these 4 basic criteria:

- 1 **Experience from the creating process**, that takes place together in a group
- 2 **Reflective dialogue**, that builds on creative work
- 3 **The contribution of personal experiences**, which leads to the deepening of cognition
- 4 **Self-cognition**, which is connected to cognition of outer world

## Who is it suitable for?

Artephiletics is suitable **for everyone**, from children in kindergarten to adult people. In school environment it is being used from kindergarten up to the 9th grade.

In kindergarten, artephiletics can be one of the regularly occurring activities with children.

In grade school, it is ideal, if artephiletics is included into the curricula as a part of Art education.

In the upper primary school, artephiletics can be used as a tool during sessions and in inter-generational activities, but also as a prevention program.



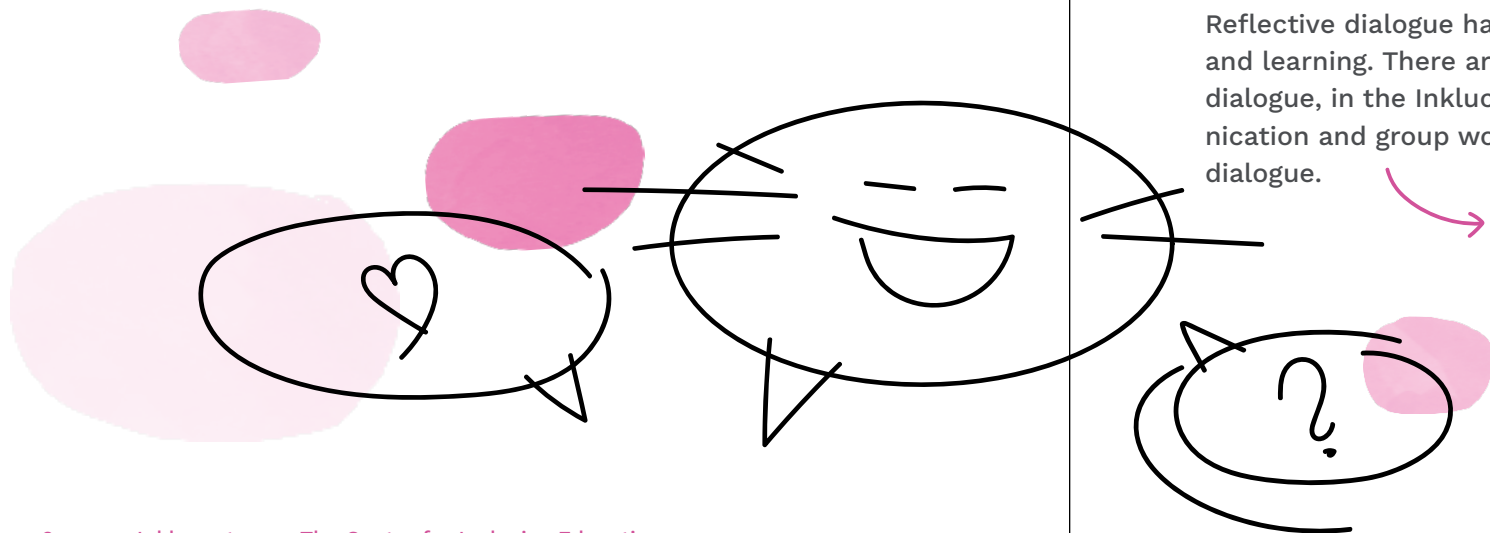
## The form of works in artephiletics

The work form in artephiletics depends on a given activity as well as on a given goal that is set within the class. If, for example, the teacher decides to strengthen the joint cooperation between students, such topics and work form will be chosen which best support these objectives. It does not have to be a group work, necessarily. Individual work can also contribute to the strengthening of the joint cooperation in the classroom with appropriately guided reflection.

According to the topic and the assignment, the children can work:

- Individually
- In pairs
- In smaller groups
- The whole class together

It is important to understand the dynamic of various types of cooperation and plan the sessions of artephiletics with respect to a given group.



## Reflective dialogue?

Reflective dialogue is in a way a very personal statement of people about their perception and experience, therefore, it requires a safe space and a mutual trust.

In comparison to a typical Art lesson, where the pedagogue focuses on the resulting art product, in artephiletics the centre of attention is the process – experience from it, that culminates in joint reflective dialogue in a group. This reflective dialogue, in the beginning, is mainly led by the teacher and is based upon the student's work during the lesson. Students have the opportunity to present their work, look for moments they liked, but also the ones that were difficult for them.

In the discussion, students share their common experiences but also what differs in their experience. At the same time, they look for parallels of their work in the History of Art and that helps them to understand better the Art itself, so they are not simply left as observers, but they also obtain the status of eager actors.

Reflective dialogue has its rules, which enforce mutual sharing and learning. There are several ways to conduct a reflective dialogue, in the Inkluentrum we use the Non-violent Communication and group work as the principles for a reflective dialogue.

**BULLETIN**

Group facilitative learning

## What undermines the reflective dialogue...

There is a lot of things that do not support reflection, however, specifically in artephiletics these are:

- Evaluation of work, or the creative process ("This is a really good work, I like it.")
- Excessive curiosity, in matters of the work content
- An effort to listen to everyone in the group
- Monotony of questions (e.g. "How did you feel during the art lesson?")
- Ambiguity of the lesson goal

## Reflection with first graders?

Is it possible to lead reflection with 5 to 6 year olds?  
Will they understand it? Will they know how to answer?  
Will they sit still in a circle?

These are basic questions of teachers, who begin their work with artephiletics, and these questions are correct. Whoever experienced reflection at the upper primary school will find out that different rules may apply with younger children. Smaller children may only hold their attention for a shorter period of time and their capability of listening to others is also just evolving.

**Dynamic reflection** has proven itself with smaller children, when the activities keep changing at a faster pace and more children can get involved. Dynamic reflection with younger children supports development of skills, such as observation, listening, imagination and self-expression.

## How to introduce artephiletics into schools?

Introducing artephiletics into the everyday life of a school is also **a systemic issue**. We should be able to distinguish the usage of rtephiletics in different individual classrooms, and the introduction of lessons for artephiletics into the system, e.g. at the level of the whole lower primary school (grade school).

- When used in individual classes, it is primarily based on the **teacher's interest** in using this tool, **the support of school management and well-informed parents** of the students involved in such classroom. It is a less difficult journey, although a bit lonelier, if there is no understanding of this approach at the school.
- Introducing artephiletics into the educational process requires **planning within the whole school system**. It should be a joint decision of the school management, teachers and ideally also parents. This kind of decision is usually made with regard to knowledge and prospect of benefits for artephiletics for a given school, therefore, its students and teachers. It is necessary for the school management to provide adequate teacher-training and ensure appropriate material and time condition for the educational process. Last but not least, it is important to involve, or at least inform the parents to learn about the benefits of artephiletics and could support this systemic change.



## Who can lead artephiletics?

At school, it can be anyone who works with children – teachers, educators, Professional staff. There are no specific conditions for leading artephiletics, although experience confirms that it is not easy to properly understand and apply artephiletics in practice without quality education, which helps to develop facilitative and reflective skills.i.

It is a creative method, therefore, understanding and experience with art, music, and dramatization materials is a huge advantage. Certainly, there should not be a lack of love and creativity for art, and the knowledge of art history.

## Do I need a specific place?

No, there is no need for a special area, a regular classroom will suffice.

Although, if you have an opportunity to use a "special place" e.g. art studio, or other spacious room, be sure to do so.

Some activities in artephiletics require more space, the whole group is working from the ground and the space plays an important role. With other activities, the students work divided in groups and it is necessary to set the desks and joint them together. If you only have a regular classroom available, choose such techniques than can be performed in such classroom. A bigger space with mobile desks and a sink is ideal for artephiletics. Also, creative work can also be done at the schoolyard or in nature. :)

## Do I need special material?

You do not need any special material. Basic, quality art tools, pieces of fabric, natural material, scarves, tools, that you can usually found in a school or household environment. The right choice of materials can amplify the students' experience from creating and vice versa. If the materials are not chosen appropriately the expected experience may be lacking.

## Where can I find inspiration and support?

Inspiration is an important part of artephiletics. One of the few publications that offer an insight into this method is the book "Dívej sa, tvoř a povídej" by the founder of artephiletics J. Slavíka (Slavíková, Slavík, Eliášová, Portál, 2007). It includes a summary view of the method itself and numerous activities with a detailed description.

Another source for an inspiration is a gallery and museums, in some of whom you can experience the final visual of the work from artephiletics.

Then, if you continue to the level of one's own created activities, good helping tools will certainly be web pages with art, the study of Art History, History, fairy tales, folk art, and nature... and also anything else that can get you inspire.

If you find the creative world of artephiletics to be fascinating, we invite you for a long-term education in this method where you can meet other enthusiasts and be each other's inspiration and support:

**COURSE** [Artefiletika a inkluzívna trieda](#)

ART LESSON VÝCHOVA (ARTEPHILETICS) Colourful dialogue		
Interactive painting in pairs. Exercising non-verbal communication. The children react to paper visual and non-verbal proposals of their classmate.		
Length of activity	Lesson parts	Description
20 %	<b>Activation</b>	Short discussion about colours – comparison with nature is a help (fire, sun, water, grass, moss – naming colours) Children sit on the ground and listen to a story about colours: "One day the colours decide to go for a walk through a blank paper. When they got outside they started to cross each other. Some stopped and talked to each other and others just passed and went on further. They walked for so long that eventually they filled up the whole paper." <b>Before the art work, children will get instructions:</b> <b>1.</b> Create pairs and then you should not talk to each other anymore. <b>2.</b> Suggest who will start first by a hand movement. <b>3.</b> Take turns in painting coloured stains and lines as if you were to communicate with others in this way. <b>4.</b> Colour the stains and lines so that the whole paper would be filled up.
40 %	<b>Cognitive-creative process</b> <b>Social competencies</b> <b>Cognitive competencies</b> <b>Motoric skills</b>	Each child will receive 3-4 colours. Children paint in pairs. While one child paints the other has his brush next to him. Only when one child finishes painting and puts down his brush, they will exchange the tasks. During painting there is silence and the children communicate only through eyes: they watch their classmate, his painting on the paper, his face and gestures. Children continue to switch tasks until a certain time limit or until they fill up the whole paper.

40 %	<b>Reflective dialogue</b>	For illustration, we present the following examples, in which reflective questions were used: <ul style="list-style-type: none"> <li>• <b>Pairing</b> – Were you able to find a partner to paint with? Are you friends in class?...</li> <li>• <b>The ability to assess the partner's reactions</b> – Was it difficult or easy to guess when is your partner going to let you take turn in painting? While you were waiting and your friend has been painting was he noticing you? Did you notice your friend while you were painting? How did it feel when you had to wait in silence and your partner did not notice you? Did it happen to you that you forgot you cannot talk during this exercise? What kind of situation it was?...</li> <li>• <b>Perception of work interventions</b> – Did both of painting the same time? What did you think/How did you feel when your friend changed your painting? Could you paint the same thing that you both painted together on your own? Did your friend painted something you liked that you yourself would have never thought of?</li> <li>• <b>Working with colourfulness</b> – What changes did you notice, when your colours have met? Try naming the colour on the paper... Which new colour do you like the most? How would you call that colour? Could you try looking for a darker shade of this colour? Did you ever see this colour somewhere before?</li> </ul>
<b>Tools</b>		papers, brushes, tempera, pallets, water container
<b>Classroom placement</b>		Children sit in pairs while facing each other (at a desk or on the ground)

Spracované pre európsky projekt PRETTI. Aktivita sa nachádza v knihe **Dívej sa tvoř a povídej** (Slavíková, Slavík, Eliášová, Portál, 2007)



## Our Education

If this kind of creative world of artephiletics interests you, we invite you for a long-term education in this method:

**COURSE** – Artephiletics and inclusive classroom

### Bulletin: Teaching assistant

**COURSES** – Teaching assistant in practice  
– webinar Minimum for teaching assistants I., II., III.

### Bulletins: Group facilitative learning, Morning circles in class

**COURSES** – Facilitative and reflective learning  
– webinar Morning circles in class  
– webinar Consulting circles at school  
– webinar Reflection and feedback in grade school  
– webinar Group work with reflection

### Bulletins: School support team, Individual education program

**COURSES** – webinar School support team  
– webinar School psychologist — beginning  
– webinar Legislation for school support team  
– webinar Individual education program

### Other courses:

- Non-violent communication
- Mediation of student conflicts through non-violent communication

## Our Publications:

We create the bulletins in cooperation with a team of experts on inclusive education. Employ them as a useful guide in your work or for explaining the principles of inclusive education to the general public.

We also create useful videos for you on Inklucentrum's YouTube channel, some of which are available in English or German. For deeper understanding of the topics, we recommend signing up for the training courses we organize.



Our Publications:  
[inklucentrum.sk/publikacie](http://inklucentrum.sk/publikacie)

Our Courses:  
[youtube.com/c/inklucentrum](https://youtube.com/c/inklucentrum)

Webinars and Videos:  
[inklucentrum.sk/kurzy](http://inklucentrum.sk/kurzy)



## We cover Inclusive education

Inkluentrum – The Centre for Inclusive Education is an advocacy, educational, consulting expert organization on a national level, working in the field of support to inclusive education. It is dedicated to supporting quality and humanistic education in the school environment for the benefit of development of potential for all children, families and the school staff. It provides support, consulting and education in accredited programs and workshops, especially for pedagogical and professional employees.

It is preparing a project of establishing a primary School with an inclusive centre, which will be using humanistic an inclusive principles described in our bulletins.

### INKLUENTRUM – The Centre for Inclusive Education

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