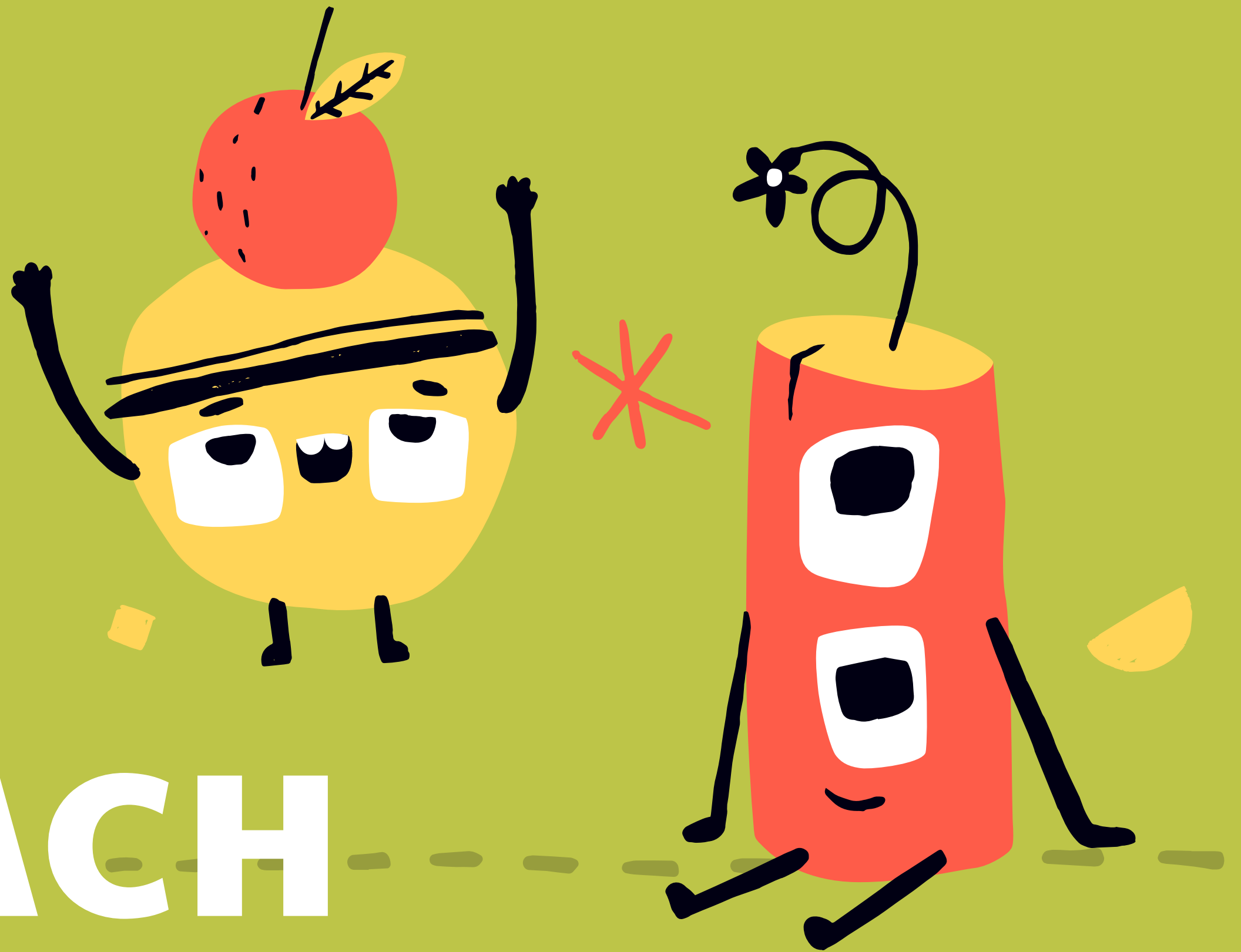


THE REGGIO EMILIA APPROACH



Sadia Waleed, Sadaf Fahad,
Saba Iqbal & Nabihah Durrani

HISTORY

After the destruction of the city during World War II, the community sought out a new approach to bring up children in a changing world. Many families were uprooted from Southern Italy to find work and suitable living conditions up North. Parents and community members worked together to build schools and devise a curriculum that would instill collaboration and activism in their growing children. Loris Malaguzzi offered a new idea of learning and expressing through creativity. They conceived a curriculum intended to promote critical thinking, collaboration with the community/parents, and challenge the traditional thought of child development.

An eclectic mix of theories

Prosperous region in Northern Italy

One of the most innovative, high quality, city-run infant toddler and pre-primary systems in the world

Reggio Emilia

First school was built by parents after World War II

At present there are 22 schools for children of ages 3-6 yrs and 1 infant-toddler centres.

APPROACH

- Process of unpacking
- Defamiliarizing

THE IMAGE AND ROLE OF THE LEARNER

THE CHILD AS HAVING RIGHTS:

- Fundamental belief=The child having rights then simply needs.
- Child seen as beautiful, powerful, competent, creative, curious, full of ambitious desires and potential
- Act of truly listening to the child.

THE CHILD AS AN ACTIVE CONSTRUCTOR OF KNOWLEDGE:

- Child as a protagonist.
- Innate desire to discover, learn and make sense of the world.
- Role of an apprentice working alongside others in the discovery in construction.

THE CHILD AS A RESEARCHER:

- Children are natural researchers as they question what they see, hypothesize solutions, predict outcomes, experiment and reflect on their discoveries within the context of projects and in-depth studies which they can always revisit their initial findings to further clarify and polish their understanding.

THE CHILD AS A SOCIAL BEING:

- Children social construction of knowledge through relationships.
- Socializing allows them to come face to face with their errors in thinking hence leading to self correction.

Respect



WE ARE BORN CREATIVE!



THE IMAGE AND ROLE OF THE INSTRUCTOR

THE TEACHER AS A FACILITATOR AND A GUIDE:

- Providing the child with provocations and tools necessary to achieve his personal goals and advance his mental functioning.

THE TEACHER AS A REFLECTIVE PRACTITIONER:

- The teacher must continuously question which and what was assumed unquestionable by him and other before in order to evolve like the Reggio Emilia system.

THE TEACHER AS A COLLABORATOR AND CO-LEARNER:

- Partners in the learning process.
- Reciprocal exchange of knowledge between the child and adult.
- Collaborative learning.
- Triangle of Child, teacher and families.

THE TEACHER AS A RESEARCHER:

- The teacher being a partner produce strategies that can empower the child's work and can be used by him.
- Collecting substantial documentation of children engaged in activities. Which serves three purposes: Visual memory for the children, to improvise their projects and to show the parents.

THE NATURE OF THE KNOWLEDGE TO BE LEARNED

MULTIPLE FORMS OF KNOWING:

- Advance thinking.
- Multiple forms of knowing, expressing, demonstrating and interpreting knowledge is encouraged.

KNOWLEDGE AS SOCIAL CONSTRUCTED

- Knowledge is not static, it is socially constructed with dialogue, conflict and discord.

KNOWLEDGE AS WHOLE:

- Learn to make connection in the spiral process of learning.
- Consolidate the learning as cohesive wholes.

EMERGENT CURRICULUM



Reggio Emilia: in a nut shell



Copy link

Reggio Schools



The Reggio Emilia approach follows the following principles:

- Emergent Curriculum.
- In-Depth Projects.
- Representational Development.
- Collaboration.
- The Teacher's Role
- Observation
- Documentation
- The Classroom as a teacher



PROJECT BASED LEARNING

Stemming out from the Reggio Emilia approach is the Project based Learning .

Now why this is important as the environment as a third teacher, the teacher as a facilitator, collaboration and in depth projects.

We are going to do inquiry based learning by giving them a provoking question in class to ignite their cognition process about Line, shape , color , texture etc...

And then design activities like projects around them







Environment as a Third Teacher

Childrens' view of the Learning Enviroment: A study exploring the Reggio Emilia Principle of the Enviroment as the Third Teacher

Kelsey Robson and Sonia Mastrangelo

Reggio Emilia

- High-quality Enviroment
- Considers enviroment as a third teacher
- Socio constructivist model
- Knowledge constructed through interactions between people and enviroment.
- Spaces designed hold enduring memories for the learners.
- Children thrive on the indoor and outdoor spaces that open door to their investigation, imagination, thinking, solving problems and making meanings from their experiences.
- Aesthetically detailed spaces.

Early years of life are a time of rapid growth and development



Respected

Valued

Positive

Enviroment

- Physical
- psycho-social

Research



Result

- Child centered learning
- Children voice being heard
- Engaging learning enviroment
- Children want yo learn in a more pleasant way
- Inquiry based learning
- Children as co-researchers
- Chidren involved in designing their learning enviroment

High-Quality

An enviroment that involves risk, multiple reflections of diversity and include educators who obseve, document and reflect on childrens engagement with the enviroment

Physical

- Layout
- Range of resources
- Usage



Phyco-social

- Intraction between the staff and children
- Among peers





Every child is an
Individual



RATIONALE

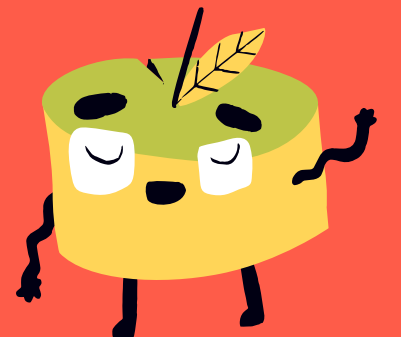
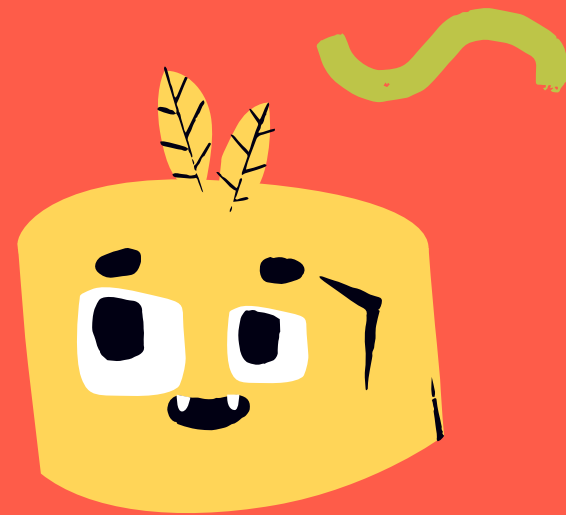


Since a child is conceived till his birth he is absorbing from the environment. Once he steps into the real world he perceives his own world filled with colors, lives patterns etc. We at school tap into this idea of a child as an individual and build his cognitive skills. During our discussion we found that these skills are very much there in the child till the primary, the moment he steps into the upper school his artistic development comes to a halt and goes down the drain. When he finally reaches the university level the instructor says that he has not been taught the basics of art and starts from the foundation which was not polished after the primary level. Our project basically is an effort to eradicate the problems faced by the university level teachers with the students teaching them the foundation.

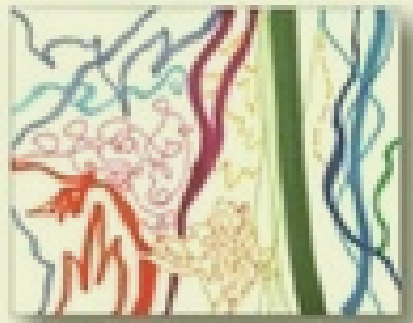


DESIGN

INTRODUCTION TO THE
CONCEPTS OF
EXPERIMENTATION,
CREATIVITY AND
FUNCTIONALITY IN DESIGN

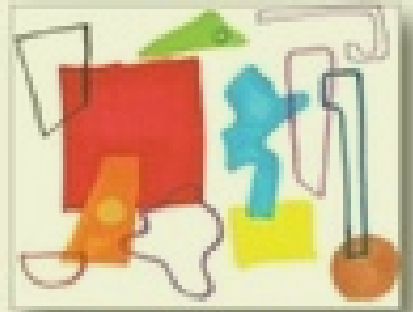


Design Elements



Line

A mark made by a pointed tool such as a brush, pen or stick; a moving point.



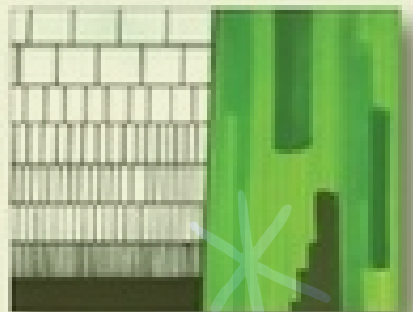
Shape

A flat, enclosed area that has two dimensions, length and width. Artists use both geometric and organic shapes.



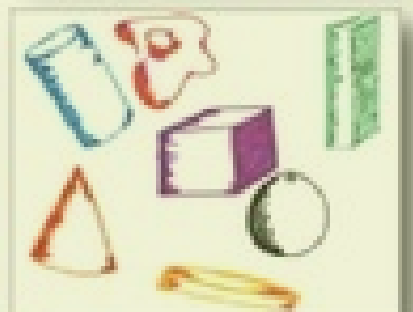
Color

Is one of the most dominant elements. It is created by light. There are three properties of color; Hue (name,) Value (shades and tints,) and Intensity (brightness.)



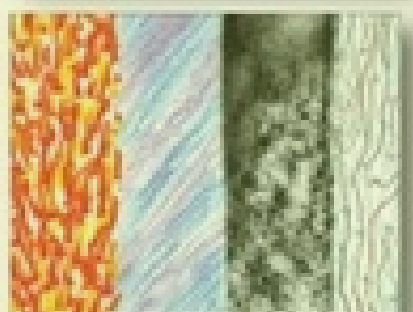
Value

Degrees of lightness or darkness. The difference between values is called value contrast.



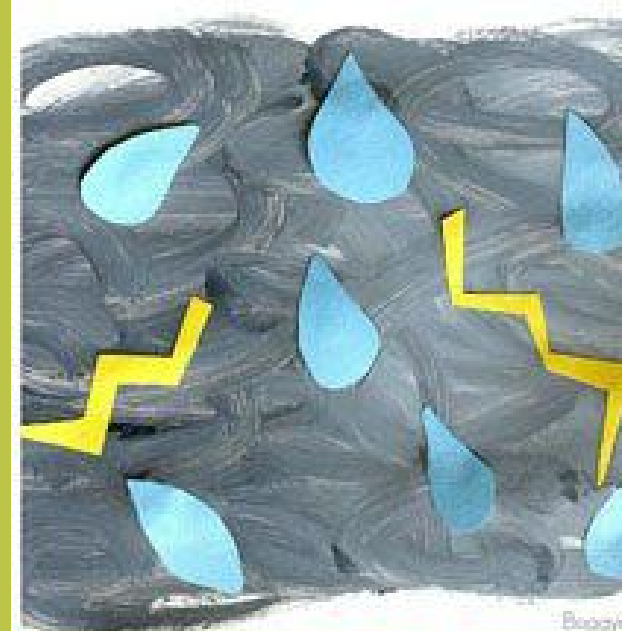
Form

Objects that are three-dimensional having length, width and height. They can be viewed from many sides. Forms take up space and volume.



Texture

Describes the feel of an actual surface. The surface quality of an object; can be real or implied.



AIMS & OBJECTIVE

The course aims to develop basic understanding of design aesthetic. This course will also provide familiarization with elements and the principles of design. Use of those elements and principles of design effective in design practice.

Realization of freedom of choice in addressing design problems and develop conceptual skills.

Usage of different tools, techniques and medium in developing design.

Creating

Cr1.1 Investigate. Plan. Make

Generate and conceptualize artistic ideas and work. Creativity and innovative thinking are essential life skills that can be developed.

Creating art promotes critical thinking and problem solving.

Cr1.2 Investigate. Plan. Make

Generate and conceptualize artistic ideas and work. Artists and designers engage artistic investigations, following or breaking with traditions in pursuit of creative outcomes.

Learn traditional techniques through art history and experiment with new materials and ideas to develop creativity.

Cr2.1 Investigate

Generate and develop artistic ideas and work. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Making art promotes experimentation and develops problem solving skills.

Cr2.2 Investigate

Generate and develop artistic ideas and work. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Have fun while still being safe and respectful.

Cr2.3 Investigate

Generate and develop artistic ideas and work. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Encouraging creativity and making art develops visual and verbal communication skills.

Cr3.1 Reflect. Refine. Continue

Reflect and complete artistic work. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Making art work encourages self reflection and expression.

Presenting

Pr4.1 Relate

Select, analyze and interpret artistic work for presentation. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artworks, and artworks for presentation and presentation.

Making, presenting, and looking at art develops a critical eye and an understanding of different ways to experience art.

Pr5.1 Select

Develop and refine artistic techniques and work for presentation. Artists, curators and others consider a variety of factors and methods including curating techniques when preparing and refining artwork for display and or when deciding if and how to present and protect it.

Preparing a work of art for presentation is an important artistic and life skill.

Pr6.1 Analyze

Convey meaning through the presentation of artistic work. Objects, artworks, and artworks exhibited, presented, or presented either by artists, curators, or other curators communicate meaning and a record of social, cultural, and political experiences resulting in the cultivation of appreciation and understanding.

Art history is an important tool to inspire, teach us about the past and techniques to use in the future.

Responding

Re7.1 Share

Perceive and analyze artistic work. Individual aesthetic and cognitive awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Discussing and critiquing the art in our daily lives encourages art appreciation and develops personal aesthetic.

Re7.2 Perceive

Perceive and analyze artistic work. Visual imagery influences understanding of and response to the world.

Art is all around us. By learning about art you can also learn about other people, groups, and cultures.

Re8.1 Perceive

Interpret intent and meaning in artistic work. People gain insights into meanings of artworks by engaging in the process of art criticism.

Art criticism helps develop an understanding of art and improves critical thinking skills.

Re9.1 Analyze

Apply criteria to evaluate artistic work. People evaluate art based on various criteria.

Critical thinking skills and self evaluation can be improved by developing criteria to evaluate art.

Connecting

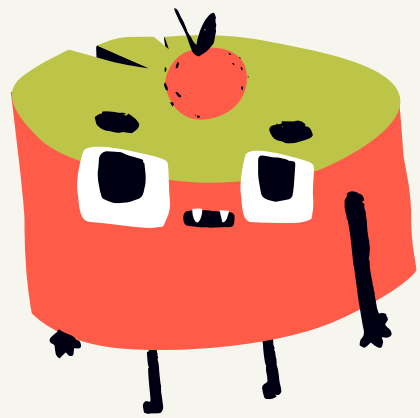
Cn10

By including personal knowledge and personal experiences to make art, people make meaning by investigating and reflecting on their perceptions, knowledge and experiences. Actively creating art, the meaning of the art, and their experiences.

Cn11.1 Synthesize

Apply artistic ideas and works with social, cultural, and historical context to deepen understanding. People develop skills and understandings of society, culture, and history through their connections with and analysis of art. By researching interpreting works of art you can develop an understanding of a particular period of time, culture, or the artist's personal experiences and opinions.

LEARNING OUTCOMES



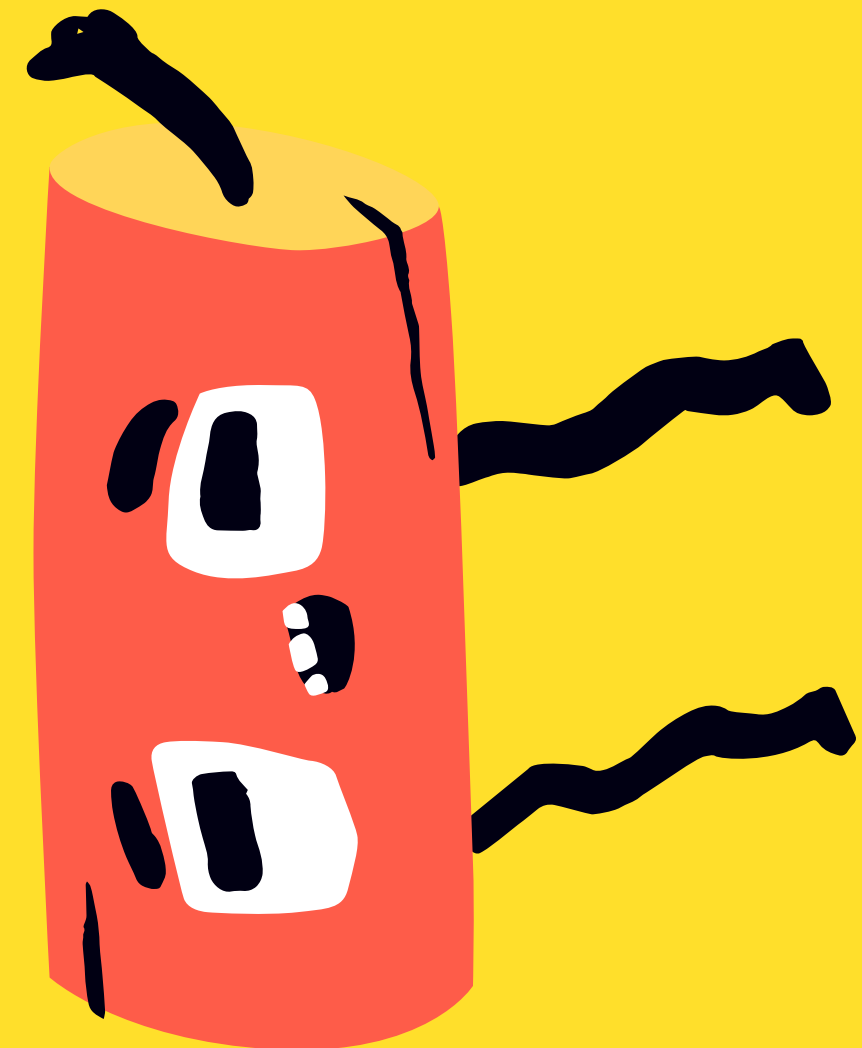
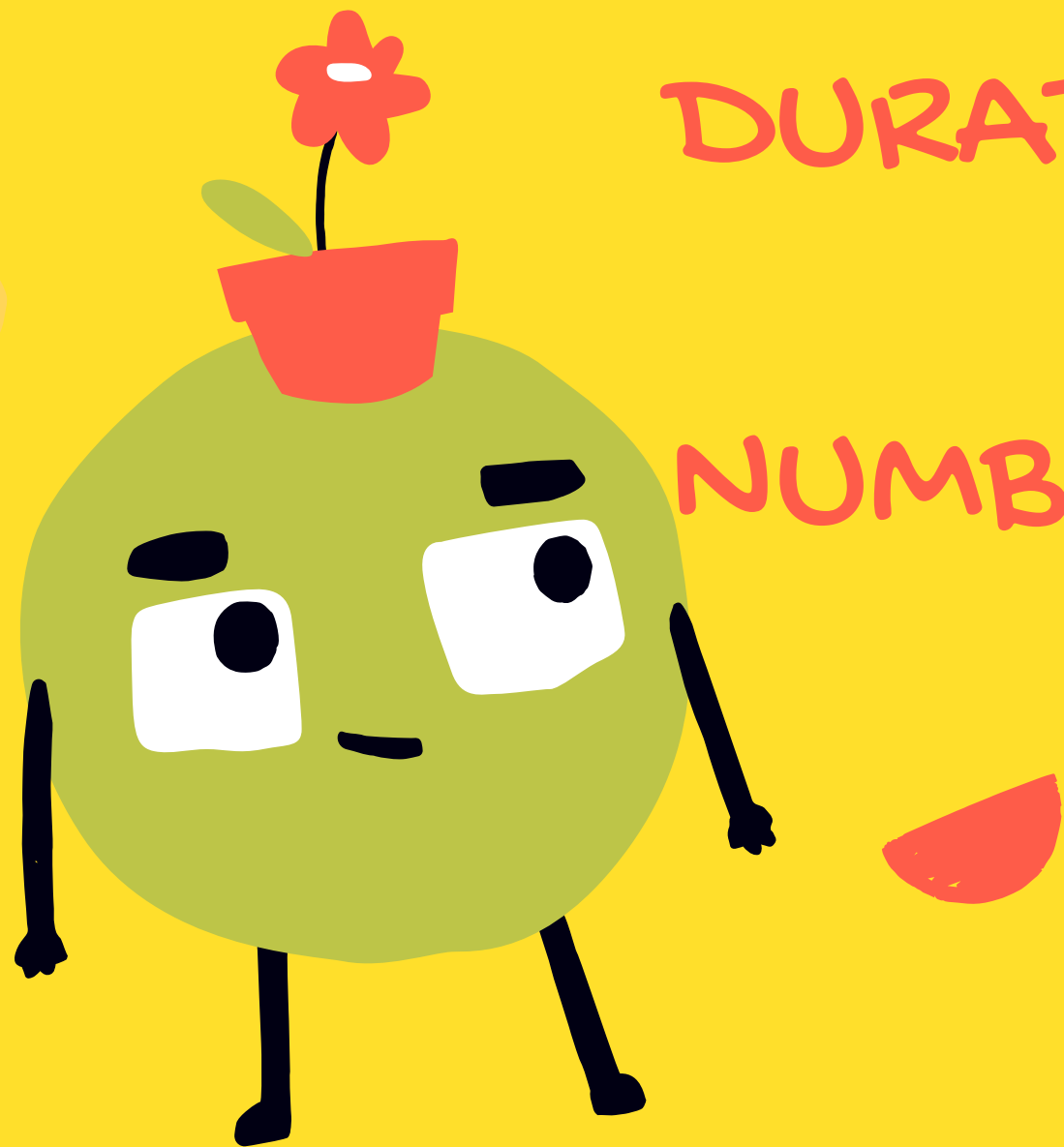
This course will introduce students to the elements of the design in a progressive manner. The assignments will help students develop an understanding of 2-D design. Each assignment will be initiated with provocation and relevant visual slideshow. The assignments will be followed by interactive discussions.

SUMMER PROJECT

AGE OF LEARNERS: 10 TO 12

DURATION: 2 WEEKS

NUMBERS OF SESSIONS: 10



Lessons Overview for Week 1: Elements of Design

Days	Units/Content	Activity
Monday	Dot/Point	To draw an image from the environment or imagination and then recreate it using dots.
Tuesday	Line	Exploration of different types of lines in environment and drawing them in 10cmx10cm box.
Wednesday	Shape	Developing a self portrait using the different sizes of cut-outs of 4 geometric shapes.
Thursday	Color	Learning primary and secondary colors and making a color wheel by mixing these colors to make more tints and hues.
Friday	Texture	Exploring and feeling different textures, followed by drawing them.

LESSON PLANS OF WEEK 1

DOT/POINT

Students will be asked to make these connections with objects they see around them in their environment as in their immediate space. They have to explore, innovate, create, and build the formation of the object and recreate it to the most basic form by using the first and most important element of design the DOT

LINE

Lines not necessarily are an artificial creation of an artist or a designer, they exist in nature as a structural feature such as branches or as surface design, such as striping on a tiger or a zebra. Students will explore different types of lines in their environment while keeping their significance and their use. They have to document their observations with materials found in their surroundings.

SHAPE

Shapes or forms can be described as either organic or geometric. Each student will develop a shape/form vocabulary from their environment. All the students will combine their vocabularies to produce a class dictionary of shapes and forms..

LESSON PLANS OF WEEK 1

COLOUR

Colour is one of the most powerful elements. It has expressive qualities that are very important to understand for developing any kind of composition. Colors are found in nature and are also produced artificially by mixing pigments. Students will pick different colored objects from their environment and explain their emotions by interacting with the color of the object.

TEXTURE

Texture is the quality of an object which we can feel through our senses such as touch. Textures exist as a literal surface that we can feel but also the surfaces we can see and imagine the sensation only if we had felt it. Students will explore different textures and will divide them by their qualities (hard textures, soft textures, wet, dry, fragile) building their vocabulary of textures.



PRINCIPLES OF DESIGN

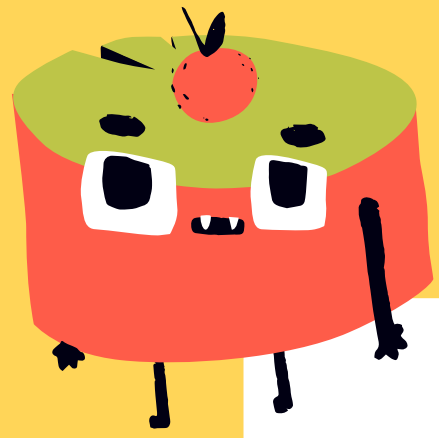
- PATTERN
- SCALE
- CONTRAST
- HARMONY
- MOVEMENT



Lessons Overview for Week 2: Principles of Design

Days	Units/Content	Activity
Monday	Pattern	Use of repetition by creating a motif via observing environment and developing a pattern through that.
Tuesday	Scale	Detail drawing on 2 different scales of a chosen form from the environment.
Wednesday	Contrast	Copying the color of 5 organic objects by mixing primary colours. Followed by producing the contrasting colours of those organic objects.
Thursday	Harmony	Creating a harmonious composition by combining the pictures, taken from the surroundings, in a form of collage.
Friday	Movement	Finger painting 2 compositions from the memory and then showing a movement among them after making

LESSON PLANS OF WEEK 2



PATTERN

Pattern can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organizes the parts of a composition. The pattern exists in nature as well as in designed objects.

Students will learn the use of repetition of any form or shape from observing their environment. Then develop a pattern through the repetition of their developed form or shape.



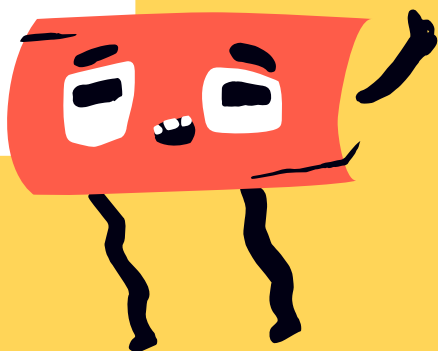
SCALE

Proportion refers to the relative size and scale of the various elements in a design.

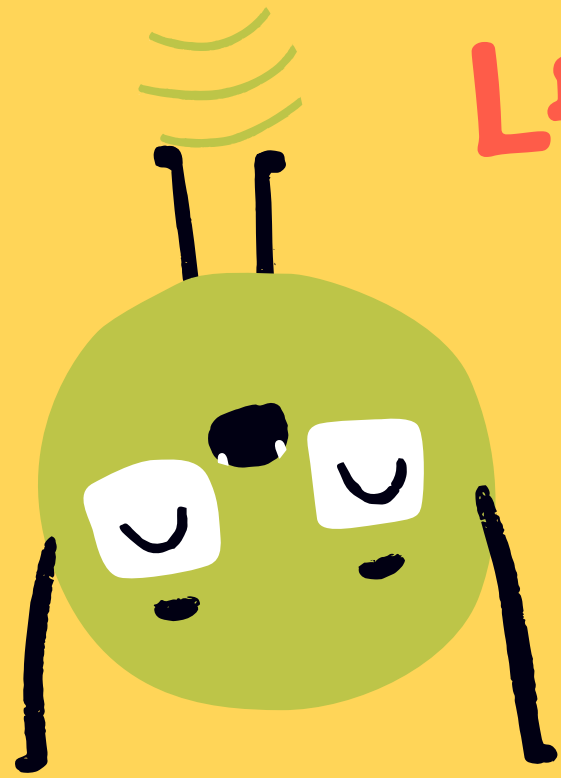
The issue is the relationship between objects, or parts, of a whole. This means that it is necessary to discuss proportions in terms of the context or standard used to determine proportions. Each student will pick a form from the classroom or from outside. They will compare the form on two different scales.

CONTRAST

Contrast achieves emphasis by setting the point of emphasis apart from the rest of its background. Various kinds of contrasts are possible. In this assignment, students will collect organic objects and try to copy their color by mixing only primary colors. Once they are done, they will produce the contrasting colors of those organic objects

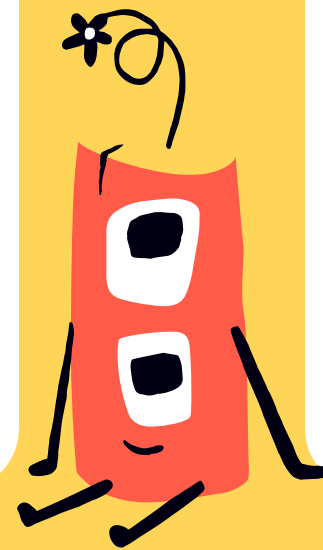


LESSON PLANS OF WEEK 2



HARMONY

Harmony can be described as sameness, the belonging of one thing with another. The repetition of design elements like color, texture, shape, and form is one of the easiest ways to achieve harmony to create a composition. Students will collect different materials from their surroundings. Now they will combine those forms/ objects in the form of a collage to create a harmonious composition.



MOVEMENT

Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shapes, and color within the work of art. Each student will finger paint 2 compositions from their memory. They will be showing a movement in both of these compositions by showing a connection between them.



TEACHING METHODS



teaching methods are **observation and Documentation**, **designing** the studio in a way where they are able to connect themselves and respond. The documentation mentioned above is often kept at children's eye level so that they, too, can see how they are **progressing** over the year.

Organize the classroom in a way that helps children make thoughtful decisions about the materials they would like to use for different projects.

Document children's progress using many different methods, such as: **video, photographs, tape recordings, work portfolios, and recorded dictations**.

Form a group of other teachers and parents to help compare information and adjust to the special needs and interests of children.



TEACHING RESOURCES

stimulus you are providing for example if you show thw
images of artist and tell them to connect for elemnts of
design

artist , mondrian, matisse , kandinsky

Following the Reggio approach organic material s are
used .

The facilitator helps the learner in all the challenges
through his/her knowledge
Its all an experiatnial learning

