



## *Picture Pedagogy* Online Resources – Lesson Examples

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### Lesson Example 4.1 Heritage

Subject: Art  
Level: Grade 6  
Country: Slovenia

Over a period of six months, three fine art teachers from different primary schools in different regions of Slovenia taught lessons with the aim of inculcating the value of heritage. The teachers wove their preexisting art curriculum with the intentions of a team of researchers. Together they sought a curriculum that would create social harmonies, inculcate the virtues of innovation, and promote the benefits of political cooperation and development based on an exchange of ideas and experience.

Classes began by examining the special features related to the preservation the Bežigrad Stadium, in Ljubljana, which was listed on the National Register of Cultural Heritage of Slovenia in 2016. The stadium was opened in 1935 but closed in 2008 because it was badly in need of renovation. The students were shown photographs of the site in its current state and told about attempts to restore it by conservation architects. They were then provided with a wide range of materials with which to construct their own model stadiums, and they were told to combine the materials as they chose. Their ideas appeared to reflect their previous observation of the photographs. However, when asked to comment on what made a good renovation, their answers were disappointing. They had been shown different inappropriate renovation interventions that had had a detrimental effect on their surroundings, but the students did not appear to have grasped this issue of buildings in their environmental context.

In an attempt to remedy the students' understanding, it was decided to directly acquaint the students with both suitable and unsuitable cultural landscapes with specific examples. The teachers showed a video that demonstrated examples of good and poor interventions, and to increase motivation computer graphics were substituted for traditional art materials. The new media proved highly successful in generating enthusiasm. Students also filled out a questionnaire that revealed that they did recognize unsuitable constructions, one's that did not belong to the rural environment on account of their shape, dimensions or facade colour. Furthermore, they now also showed that they understood how buildings should relate to their surroundings. However, they revealed a lack of appreciation for original or unique interventions or how different materials communicated authenticity.

The students were then taken on an exertion to a heritage site, namely a nearby church. They observed the paintings and sculptures inside. Using direct observation, they made sketches of the stain glass windows, and in order to emphasize the importance of using traditional materials they had to make the primary material themselves, namely milk tempera. Thus, they learned the importance of using original materials for preservation work.

When the students presented their various efforts, they displayed a very positive attitude to preservation. They strongly condemned vandalism and expressed the view that raising awareness was important to preserve the national heritage. By showing they understood the problems involved



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in preserving their built heritage and the need to search for solutions, they appeared to demonstrate a high level of care and concern for their cultural environment.

Potocnik, R. (2017). 'Effective Approaches to Heritage Education: Raising Awareness Through Fine Art Practice', *International Journal of Education Through Art*, 13 (3): 285-294.  
doi: 10.1386/eta.13.3.285\_1.



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### Lesson Example 4.2 Celebrating Place

Subject: Art  
Level: Grade 3  
Country: Australia

Susanne, an art specialist teacher, taught a series of lessons that celebrated their locality. Like so many parts of the world now marginalized by centralized economic networks, Susanne's home state of Tasmania, is dependent upon tourism. She was aware that tourism is about presenting a community to others, not as one sees oneself necessarily, but how a community believes it should offer itself to others in order to best extract money. Tourism opens up questions about authenticity, identity, and presentation.

Susanne's goal was to raise awareness about these issues by having her students think about what they valued about where they lived. She began with a field trip to a nearby souvenir shop where her third graders asked questions of surprised shoppers from the United States about what they were purchasing and why? The students learned about practical considerations that helped determine choices such as value for money, weight, and size; what could be easily packed on their way home, and once home, what could be displayed as compliments to what they already had on display.

Back in class Susanne set the task of drawing the students' own tourist souvenir that presented their state as they would want others to remember it. She asked such questions as: What was unique about their small part of the world? Was this easily packaged for others to consume? In what way did their souvenirs reflect their daily lives, and to what extent did they reflect what they thought tourists might value? They were asked to think about what messages they wanted to send about themselves and the place they live.

Most of the children copied the kinds of items that they had seen in the store such as a school back-pack in the shape of a platypus with "Tassie," written upon it, a colloquialism for Tasmania and an animal unique to Australia. Other items had *Tasmania* written on them; they included necklaces, glasses, statues, letter openers and knives. One boy drew a Tasmania Devil stuffed toy dressed as a bikie complete with dark glasses and leather jacket, which he had seen in the shop and ironically made in China.

Also reflecting items in the store, the students drew a variety of items made of Huon pine, which is unique to Tasmania and because of its beauty, a matter of local pride. In one drawing a computer terminal is made from plastic while the keyboard is made from Huon pine. Local scenes to be printed on tea-towels and postcards were also devised. In one example, a teddy bear holds up an umbrella because, as the child said, 'It rains a lot in Tasmania'. In an example of another tea-towel design, the local chair lift is shown, and because it has an exceptionally long single span, it is also a source of local pride.

To what extent the children were consciously aware of the tension of an authentic identity as Tasmanians versus representing themselves for others was difficult to say. What was evident is that



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for the students the exercise became a matter of asserting their own sense of pride in where they lived.

Duncum, P. (2001). 'Theoretical Foundations for an Art Education of Global Culture and Principles for Classroom Practice', *International Journal of Education & the Arts*. 2(3):\_DOI: <http://ijea.asu.edu/v2n3/>.



## Picture Pedagogy Online Resources – Lesson Examples

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### Lesson Example 4.3 Violence

Subject: Media Education  
Level: Upper Elementary School  
Country: United States

A team of teachers taught lessons about how the media represent violence to classes of 9 to 12 year olds, in two elementary schools in the New England region of the United States. The team was aware that research and teaching on the effectiveness of media literacy education among elementary-aged children has yielded mixed results, due to both children's inability to think critically and the pleasure they take in the media. Nevertheless, given the power of the media to influence perceptions about violence, the attempt seemed worthwhile.

The first lesson involved discussing the amount and location of advertising and commercial messages in media directed toward young people. Students began by brainstorming places where they typically encountered brands, advertisements, and other commercial messages. The teachers stressed that it was not only in advertisements that they saw commercial messages. Definitions were provided for product placement, user-generated content, and cross-promotions with fast-food restaurants and other retail outlets. PowerPoint slides and movie clips were used to illustrate and highlight these concepts, and a clip from the movie *Transformers* was played during which students were asked to call out every brand name they saw embedded in the content. A homework assignment called for students to count the number of advertisements they saw in a single day from the moment they woke up until the moment they went to sleep.

The second lesson discussed violence in advertising. Students were introduced to terms for different types of violence, including physical, verbal, and social, and discussions ensued regarding how each type can appear in commercial messages. Students keenly provided examples of each. The teachers then introduced the concept of what they called 'high-risk portrayals' of violence that included violence without consequences, humorous violence, rewarded violence, and violence performed by 'good guy' characters. Clips from advertisements for consumer goods, and video game advertisements, movie trailers, and promotional messages for television programs were shown. Students were asked to identify the high-risk factor(s) in the commercials and/or give examples of ads that depicted aggressive behaviors from their own experience.

The teachers introduced the concept of 'advertising bias', that is, the disparity between violence in the media where there is often little if any consequence, and real-world violence where there are consequences. In the media victims are often undamaged; in real-life they often are hurt or worse. To what extent did students consider advertising and the media in general to reflect reality or to be faked? Other topics discussed included: Who was the target audience for violence in advertising? What was their appeal to that audience? Was the violence included to attract viewers' attention? Did the violence attract a ratings label?

The lessons were evaluated by means of a questionnaire that asked the students to rank such statements as, 'There's too much violence in ads for TV shows, movies, and video games targeted at



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kids' or conversely 'There is not much violence in ads for TV shows, movies, and video games targeted at kids'.

Sekarasih, L., Scharrer, E., Olson, E., Onut G., and Lanthorn, K. (2018). 'Effectiveness of a School-Based Media Literacy Curriculum in Encouraging Critical Attitudes about Advertising Content and Forms among Boys' and Girls', *Journal of Advertising*, 47, (4): 362-377.



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### Lesson Example 4.4 Humor

Subject: Media Education

Level: High School

Country: England

Julian taught a class whose outcome illustrates students' use of transgressive humor to explore issues of their own identity through parody of a familiar form of popular culture. They also used humor to test the bounds of the school as an institution.

Julian began by introducing his students to several films, photographs of people with disability, and posters on equal opportunity campaigns than hung on the walls of their school. The linking theme was notions of realism and the idea of positive or pro-social imagery. How true to the students' experience were these representations? While photographically real, were they true to what students felt they knew?

The students were then set the practical studio task of producing a video or a series of images that engaged with the representation of minorities ignored by the media while also working to subvert the conventions of realism? The class was broken into three groups. Only one is described below.

Four girls, three from Turkish backgrounds and one who was white British, chose to produce a magazine they called *Slutmopolitan*. This was a direct spin off and parody of *Cosmopolitan*, a monthly glossy magazine aimed at girls their age and older. One of the Muslim girls wrote an extensive summary of their intentions from which it is possible to gather that, coming from a repressive background, the exercise gave her an unparalleled opportunity to explore her gender role and sexuality. What is a slut she wrote? 'A slut is a woman who can't control her urges, who pastes makeup on, who flirts, who goes out, who drinks, smokes, buys outrageous clothes, with no dress sense, long nails, short skirts, big earrings, fishnet tights and white stilettos...' The fact that the group spared no time starting work on the project indicates that they shared a common understanding of their model, *Cosmopolitan*, as a site of ideological conflict over gender in which sexual liberation often appears to represent a form of conformity.

The girls worked feverishly both in school and over weekends, turning one of their bedrooms into a photographic studio. Their final product comprised 16 pages. The front cover promises content such as 'Beauty scoop: From Beast to Beauty, Our Latest Makeover', and 'Do it Yourself: How to change a lightbulb in 10 easy steps'. Inside the magazine there are photostories such as 'How to cook peas in under 3 hours', and '24 ways to keep you man'. Sluts are sexy but dumb. The latter included comic drawings with advice that ranged from the inane to the smutty, for example, 'Cut off his legs' to 'Screw him to the back of the wall'. There are several problem pages where Dear Doreen deals with such topics as 'the dreaded broken nail'. Claire's Clever Cookery Page deals in pedantic detail on how to boil and serve frozen peas; it is accompanied by photographs of a young woman posing sexually. There are also letters and horoscopes. Having examined the horoscopes in several magazines and the predictions for each star sign being found to be virtually the same, they chose to make each star sign exactly the same. They were also provocative, advising, for example, 'It's about



time you went on a diet. Some of you are looking flabby'. The back cover is a full-page advertisement in which a young woman performs oral sex on a Flake chocolate bar.

The magazine appears to exist in an uneasy space between expressing the girls' desires for a life other than their own, criticism of 'sluts' as stupid and low class, and criticism of the normative nature of *Cosmopolitan* where young women are positioned as sexual, cool, but also entirely conforming. Humor, specifically parody, acted as a form of both expression and resistance. At times the humor also bordered on transgressing the limits that school, as an institution, can tolerate. But it was through such humor that the girls were able to explore both who they were and who they were not.

Buckingham, D., & Sefton-Green, J. (1994). *Cultural Studies Goes to School: Reading and Teaching Popular Media*, London: Taylor & Francis.





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### Lesson Example 4.5 Formulae

Subject: Art as Visual Culture

Level: Grades 5 & 6

Country: Greece

Martha taught her upper primary students about genre using as her example the telenovelas with which her students were familiar from Greek television. She thought that learning how to categorize this particular form of entertainment would help her students to make more explicit their tacit knowledge about telenovelas' generic characteristics. Students would unravel the codes and conventions of the genre and understand better wherein lay their attraction.

The lessons began with the request that the students compare familiar telenovelas and, brainstorming, list similarities and differences between them. Further, they were to distinguish the characteristics of telenovelas with other television genre such as sitcoms and social dramas. The students compared the telenovelas *Floricienta*, *Gata Salvaje*, and *Rebelde Way* and they identified two of recurring themes: love and romance and social class struggle. They also identified two archetypal characters, the good young woman and the rich man. As they said: "They are all about love," and "the poor woman falls in love with the rich guy."

Martha then asked about the narrative conventions employed to construct the telenovelas. The students identified dramatic, comic, and sentimental topics, and dramatic endings to each episode. They commented, for example, 'They have suspense and sorrow' and 'at the end they always get married and live happily'. Martha also discussed the roles of the production team in creating the form and explained the roles of director, producer, scriptwriter, camera operator, lighting and sound technicians. She also discussed how actors/actresses are selected.

Most of the students preferred *Rebelde Way* to the other telenovelas. Trying to explain their reasons, the students said that they found 'commonalities with the characters and 'they can learn how they can face the same problems in the future'.

After the discussion about these themes, Martha asked the students to produce summaries of original scenarios for their own telenovela. In particular, she asked them to write down the main plotline, describe briefly some characters and settings, and consider the target audience. The majority tried to alter the plotlines of *Rebelde Way* by appropriating ideas from other TV programs or telenovelas they had watched. For example, some of them produced scenarios about orphan children. Others wrote scenarios about a music band, love stories, and a football team.

During the lessons, the students also commented on how the illusion of realism is constructed. They identified similarities between telenovelas and real life, commenting, for example, 'The fact that boys irritate girls is real' and 'the natural environment, the school, the buildings; there are buildings in real life.' They also recognized class struggle, people's efforts for success, love stories, and tensions between friends and families in particular telenovelas as elements of reality.



Martha thought that by the end of the lessons the students were able not only to identify certain media genres but that they recognised how powerfully attractive are the generic characteristics of telenovelas. Telenovelas' power resides in both the emotional participation they encourage and the particularities of their narrative structure, especially the ways they address social issues in personal or familial stories.

By talking about these recurring themes, students were able to reflect on their choices of and preferences for specific telenovelas. It also enabled them to understand why they were attracted to watching them. For instance, some said that they watched telenovelas because 'they are stories of ordinary people.' Moreover, in the production of scenarios for their own telenovelas they used similar themes, narrative elements, and characters.

Christopoulou, M. (2010), 'Telenovelas as Art Curriculum Content', *Art Education*, 63 (4): 19-24.