

# ARTISTIC-COLLABORATIVE PROJECTS AS A WAY TO PROMOTE THE WELL-BEING OF MIGRANT CHILDREN AND AS AN PERSPECTIVE TO TRANSFORM EDUCATIONAL PRACTICES INTO MEANINGFUL LEARNING

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## Abstract

The experience I mention below is within the framework of a cooperative school in which I spent six months thanks to the fact that I received a grant to accompany, initially, the development of the language skills of migrant children. This was the objective set by the school, but as a teacher in training<sup>1</sup> and constantly rethinking my pedagogical practice and positioning, it seemed essential to me to pass from teaching to transforming experiences that would lead us to think about the environment and live learning processes that will situate us in other ways of being in the world.

This way of conceiving the learning experiences that generate processes which consider subjectivities and that put life at the centre lead us to rethink, among other things, power relations and the construction of knowledge, which brings us closer to the transdisciplinary perspective and to understanding curriculum as a process. Thus, they open the way for the construction of complex thought in the context of today's reductionist education.

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<sup>1</sup> I was studying in the last year of the Primary Education Degree in the specialty of foreign Language, which in this case is English. In the context of Euskal Herria, where minority languages and different cultures converge, a context is created in which the school does not question the concept of "foreign Language". Language policies are not sufficient to guarantee the learning and use of Euskara or the care and use of foreign languages and cultures. Thus, in this particular Ikastola (concerted school) continue to do their work for and by Euskara while the other languages and cultures remain on a third plane.

Considering the circumstances of the experience<sup>2</sup>, the fact of being isolated as if it were an island, gave us the opportunity to do what we wanted. For this reason, and from the pedagogical perspective that I mentioned earlier, I decided to approach my practice from the arts, and understanding classes as conversations (Acaso, 2013) we carried out creative processes that brought us closer to realities, to the community: at the same time that they brought us closer, made us think about it and mutated us into politicized subjects.

Thinking about learning from the arts provides opportunities that would not be possible in other ways, since when art and education intertwine, cracks arise for conversation, interpretation and reinterpretation of the environment. In addition, when art meets education, the latter moves through other territories where questions are more important than answers, and instead of the goal being the last product, the goal itself is the process.

Thus, in a collaborative way and through conversations, writing and reading the pieces made us think about the relationships between the origin of the student and the context we share. Furthermore, the process was transformed, as I said before, by the questions that arose from the conversations we had about the artistic pieces, with which the student took responsibility for his own learning which turned the experience into a significant process.

## Methodology

This research is a case study, as this way of investigating helps to know more concretely the context of individual instances (Stake 1985, as mentioned in Sancho and Martinez, 2014). In this way, I have created a narrative based on observation and have taken field notes: these notes, rather than being a passive record, are an active construction of events (Connelly and Clandinin, 1995). Also, the diary has been important in gathering information as well as semi-structured conversations, images and recordings. In reference to images, it must be emphasized that visual methods create the opportunity for sociological aspects to emerge that would not emerge through other techniques (Banks, 2010), which is important for thinking about approaches and methodologies that transform educational practices.

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<sup>2</sup> At the beginning of the semester the counselor gave me a handful of photocopies in which there were lists and lists of words so that in a systematic way I could work the orality with exercises totally decontextualized. Although at the beginning the counsellor, the tutor and I met to coordinate the linguistic development of the student, the process we went through on the ground floor of the school was very lonely. The student and I met two hours a week in a classroom that was isolated, in a place where no one passes by, and that the position of the windows did not allow us to see what was outside the room.

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