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The artist notebook approach in visual arts : learning and training challenges in Kindergarten

PENANCIER , Mary-Ève ¹
Montpellier, LIRDEF
marypenancier@gmail.com

TORTERAT , Frédéric
University of Montpellier, LIRDEF
frederic.torterat@umontpellier.fr

Abstract

The experiment carried out for 4 years in the Academy of Montpellier, in kindergarten² (3-6 years), shows the learning processes favored by the *encounter* with the work of art combined with the *artistic*³ and highlights the link between practicing / doing / thinking. Female teachers⁴ ($n = 22$), testify to the experimentation of an artist's notebook practice in plastic and visual arts⁵, which promotes learning and training, who the impacts and procedures in the work environment are visible in the regulation of teaching time and encourage plastic means (supports, formats, devices) implemented.

Keywords : artist notebook, plastic arts didactics, kindergarten, learning, training

Introduction

The production of *artist's notebooks* by students is relatively poorly documented with regard to its uses in primary school ([Richard & al., 2015](#)) which is even more the case among research work in education that it is of interest to Kindergarten classes (Kerlan, 2005). The difficulties to be resolved at these levels in art education are that this type of experimentation constitutes a real appropriate educational challenge; the school instructions contained in this framework with pupils who cannot read or write, ask the questions of incitement, of assessment and of the meaning of the school work.

The practice « *carnetières* »⁶ expressive, often reserved for [teenagers](#), we did think of a similarity when introducing in kindergarten. Kindergarten students like teenagers are sometimes unable to translate their emotions, feelings and [ideas](#). The artist's notebook, reservoir of shapes, colors, compositions, keeps the ideas supporting the thought. The PA summoned to the heart of this artist's notebook require knowledge that the teachers possess from the encounter with the work of art⁷ and have tested in this experiment.

1 Mary-Eve Penancier is tenured professors, and qualified female teacher (agrégation, for subjects requiring this qualification as plactics arts), as well as A-category. She completed a thesis in 2014 after 14 years of research with the AGEEM group. Although retired since 2018, she continues in her small village in Haute-Garonne, including research and researchs of visual female artist on follow the artist notebook, the art opportunities and involvement of AP in the learning process. She continues active participation in conferences.

2 The authors thank the [AGEEM](#) group in Perpignan, as well as Dominique Bucheton, Jean-Charles Chabanne and Yves Soulé for their support for this research

3 [Pélissier](#) (1994) uses the terme : *make artistic and artistic*

4 Means and large sections (MS, GS) working in urban and rural areas, at three levels (Small section, MS-GS) as well as in PS for two of them

5 We will note plastic and visual arts : AP

6 We said *carnetière* (s) when we talk about artist note book for litterature or art

7 [Thèse Penancier-Rivière, M.-E. \(2014\)](#)

The implementation of a protocol to compare experiences with each other, required six months of collaborative work (Torterat & al., 2018 ; [Torterat & al., 2020](#)). Trials presented each week built the elements of the protocol. Six invariants tested separately, to better verify their value, were applied by the female's teachers who adjusted the experiment as needed. Each one was free to identify the difficulties, applied the protocol with full knowledge of the facts: whole class work, short and simple incentive, support (notebook) and small format, drawn shape, ten minutes and a regularity of the educational device chosen. The flexibility, engine of our collaborative work, allow specific adaptation of each element of the protocol, avoiding obstruction (e.g. time of 10 min).

The importance of the researcher's personal plastic practice is undoubtedly the strong point of the start of the experiment. It justifies the audacity of the skill in kindergarten which questions the contributions of artist's notebook individual at the level artistic practices, the place of AP didactics, the development of individual artistic approaches in the common framework of the class, the relationships *intimate extimate*⁸ and finally the skills coming into play for kindergarten students in conditions of testing their thinking.

1. Field questions, research questions

The format of artist notebooks constitutes a didactic bias, because such a configuration allows an encounter with the work, more intimate but rarely offered. The content of artist notebook object engages the artist in a sustained relationship with the viewer. This one is obliged to intensify his gaze, to concentrate on the little space, the colors and the shapes, the continuity of the path that the artist traces in his notebook. He demands meticulous attention from her. The artist rarely exhibits these notebooks because they are only scraps of reflection, embryos of a plastic expression, where the writing is certainly subtly integrated or mixed between forms. It is an undeniable plastic resource and memory from which the artist draws all his artistic energy. This reservoir, exposed to the spectator alone, links one to another and constitutes an intimate-extimate relationship. The artist notebook form also has the advantage of nomadism that can meet institutional obligations.

The Ministry of National Education, through programs, requires that art education passes through an artistic, cultural and personal journey offered to students and pupils of all levels. Let us rejoice that it does not offer any particular means of achieving this, although it associates with it a register of skills to be defined, thus leaving the teacher free of all strategies. In this institutional context, the need for art is forgotten and these need to explain by F. [Hyber](#), makes it possible to consider the work of art or its quality reproduction, as a learning object responding to this need (Maslow, 2013). But the work if it accompanies the disciplines, nonetheless requires mediation⁹.

Through the artist's notebook, the manipulated work, in the raw meaning of this term, benefits from a meaningful and organized mediation. In this regard, the pupils cut the artwork it up, lacerate it, peel it, copy it, transfer it, scan it, detail it, observe it and learn from these manipulations; this knowledge is built during questioning when they are in their artistic production. Watteau suggests the work as *a singular object for learning plastic forms* (Watteau, 2003), because the work is offered to them, as an object of everyday life:

⁸ We explain below

⁹ Mediation and work of art, collaborative research work on the museum, [Musécole IFE \(Institut French of Education\)](#)

Do they think about what art is ? School Pupils do not need it immediately ; they enjoy cutting out and copying what interests them from the work. Later in the lesson we will organize a new and another encounter with the artwork (*Ibid.*, 2003).

Réfléchissent-ils à ce qu'est l'art ? Les élèves n'en ont pas besoin dans l'immédiat ; ils savourent de découper et de copier ce qui les intéresse de l'œuvre. Plus tard dans le cours nous organiserons une nouvelle rencontre avec cette œuvre. (*Ibid.*, 2003).

The institutional obligations, during the establishment of training in the history of the arts, offered to learn developed in 3 stages around works in all registers ranging from popular to artistic. These official instructions recommended to starting from a *meeting with the real work*, which was part of an artistic practice organized around these same works and from these first 2 stages, the school's students had built their knowledge. The findings showed an good intentions, but the schoolchildren, who are not fooled, hold back few anecdotes learned by heart for the evaluation, because they agree that understanding artworks do not depend on that.

The meeting is preparing that does not prevent the spontaneity of the meeting. She gets organize; there are encounter strategies, specific modalities and games that offer astonishment and questioning about the work: in what, why, when, under what circumstances, where, how is it made? The encounter with the works requires time that teachers lack.

The experimentation of this artist's notebook responds in part to the obligation of a personal and individual journey of artistic and cultural education. This artist's notebook dedicates time and space to this artistic education, individually and collectively. It allows a trace of the expressions and plastic paths of the pupils. The artist's notebook welcomes at the heart of its installation, the didactics of AP who was summarized very briefly like this: two axes and four principles explained below.

3. Modalities : didactic of plastic and visuals arts

2.1 *Didactics of plastic and visual arts : principles and crossed axes*

To understand the issues and the place of AP and plastic practice, we synthesize didactics by establishing it on two axes, regular artistic practice and reflection on this practice experienced in this artist notebook. Gosselin (2006) develops the highlighting of *artistic doing* and the creative process that seems invisible, by demonstrating the importance of plastic and artistic experimentation. He notes that two of the principles are also the two founding axes: practice and reflection on this practice.

The *artistic doing* corresponding to the practice developed in the action engaged during an AP session. When *this does*, is related to the provision of material and what culture brings, it is complemented by *artistic* and *plastic*. So artistic practice means all acts of doing that develop in a regular environment, where students experiment within that framework, suggested actions, open and started by the teacher, with educational devices that work, where cultural references and material varied are exploited. The plastic practice centers on the material means (medium, tools, support, gesture) implemented in an artistic production. It requires commitment, personal reflection, return to one's own practice and that of others, in a common verbalization. The latter is based on a fine questioning of the production, and the questioning on this one engages to take distance. But this questioning is often:

[...] abusive and inquisitor, because by wanting to question too much, one should not lose the very idea that the pupil is trying to convey something, which is sometimes fleeting or subtle and which gets lost in our technical questioning. Some form of poetry is destroyed in poorly justified questions, which are often put in place by young teachers to verify student work. It is a shame to waste time on these considerations, while the school student also tries to go through the loopholes to present his plastic experience. The questionnaire is a tool which distorts a reality of the pupil's thought, it asks to be discreet (Chateau, 1994).

[...] abusif et inquisiteur, car à trop vouloir interroger, il ne faudrait pas perdre l'idée même que l'élève tente de transmettre, qui parfois est fugace ou subtile et qui se perd dans notre questionnement technique. Une certaine forme de poésie est détruite dans les questionnaires peu justifiés, qui sont mis en place souvent par les jeunes enseignants pour vérifier le travail de l'élève. Il est dommage de perdre du temps sur ces considérations, alors que l'élève tente par ailleurs de passer dans les failles pour présenter son expérience plastique. Le questionnaire est un outil qui déforme une réalité de la pensée de l'élève, il demande à être discret (Chateau, 1994).

2.2 *Didactics of plastic and visual arts : principles and crossed axes*

First, the exploratory and experimental approach, the first principle, opens up on inventions that take into account for the problem situations posed by teachers. These situations lead the student to seek, to try to give one or more plastic and aesthetic solutions. [Valery](#) (1938) describes this poïetics as a process that teaches and provides information on the artistic production, the artwork subject to a or devices specific of staging that may be elaborated upon before or after or even during the encounter with the artwork.

Secondly, follows the practice plastic, both regular, sensitive, poetic, artistic and reflexive. She opens of the doing: do to think, express ideas, and taking sides to make hear the thoughts. It allows the school student to reflect on his plastic and artistic practice. The practice is not conceivable without this element of reflection which makes this same practice evolve. A reflective feedback on what is designed in this plastic practice, develops a creative and plastic space for the children. The practice led by instructions and constraints, seeks to question the school students by means of incentives. Without these, the pupils do not build a project; the constraint comes to build the framework of work and offers the management of the plastic possibilities.

Third, next the artistic culture anchored on artistic, patrimonial, popular, old, modern and contemporary references, builds the culture of the pupil with the other children as forms of sharing that the crossing of the cultures and that of the teaching of AP, guarantees. [Eco](#) (1965/1979), encourages the crossbreeding of singular and specific cultures that have built us, castigating what he calls *Western superiority*. AP didactics promote and organize this hybridism.

The last principle prop up this crossbreeding in that it allows a verbalization concerning its own production and on those of others, where a carefull attention exist, in a fair comparison with the works proposed in class by the teacher. She teaches school's students to be knowledgeable, open and tolerant. These exchanges are ramparts against the confinement of minds and accompany the acceptance of the other in his difference ([Didi-Huberman](#), 1992).

Reflective feedback on productions, encounters with strange and singular works are tools inherent in the AP's didactics that lead students to think about their production, rather than being influenced by fashions and models. These word must benefit from tools. The vocabulary specific ([Souriau](#), 2004) is developed to put into words the images so produced. The practice develops creativity and arouses reflection on the very process of creation, the poïetic, which then engages in verbalization. Providing the pupil with spaces and times where

creating and inventing are possible and giving him the opportunity to taste creativity are priorities (Gaillot 1997): being in the doing, being an actor in doing.

This experience of the artist's notebook, values the reflection on the creative process, its implementation, the very heart of the production and allows you to take a step back from it. This spoken exploration of *doing* is put in relation to all the productions of the class and the works that the student encounters within the framework of the class, the school and even outside. The confrontation from the verbalization is developing relations between the productions of students and the work. Investment in education of an appropriation of heritage works, where weighs art practice and art education, installs aesthetic experience as fundamental; questioning becomes a place of learning. Baqué (1974-2014), activist for artistic practice at school, insists on the need to involve pupils in a more meaningful way in artistic and cultural education journey. Just like Dewey (1938-2005), shows that knowledge and reception of works, build an aesthetic experience. However,

To access to art works on a regular and sensitive basis does it make it possible to avoid harassment, discrimination, in order to bring the values of the Republic to life in our school? Are there possible correlations? Can art change the minds of our students? Make them more affable? The regular practice of the plastic arts proves us that it makes them more curious and more tolerant, it is still necessary that they can meet the works (Zinetti, 1999).

Accéder aux œuvres de manière régulière et sensible permettrait-il d'éviter le harcèlement, la discrimination, pour faire vivre les valeurs de la République au sein de notre école ? Y aurait-il des corrélations possibles ? L'art peut-il changer les esprits de nos élèves ? Les rendre plus affables ? La pratique régulière des arts plastiques nous démontre qu'elle les rend plus curieux et plus tolérants, encore faut-il qu'ils puissent rencontrer les œuvres (Zinetti, 1999).

Similar experience requires speech which benefits from tools and becomes an adventure of citizens illuminated, aware, able to react or even take offense instead of to rejoice when a work is destroyed or vandalized, even if we do not like it: examples the work of Anish Kapoor, *Dirty Corner*, Versailles, 2011, tagged, abused, assaulted and finally veiled by the authorities.

3. Drawing as an integral part of intellectual life

3.1 *Telling the theory as a story...*

Plastic practice constructs and dissects the act of artistic creation. Pélissier (1994), Gosselin and Le Coguiec (2006-2010) confront this creation with a poetry sensibility and poietic sensibility at the very heart of artistic practice, requiring differentiation taken up by Gonthier (1990), like an interweaving of territories and borders where plastic poetry is confronted with the act of creation. This strange interstitial space, sometimes seen in the production of students when teachers give voice to students on their artist's notebook, reveals a poietic sensibility. Cheng (2006), relates it to an understanding of the world in which we live, thus described as: *Poetically inhabiting the earth*. This process of creation where the poietic is apparent and clearly explained, belongs into the sprawling work of [Hyber](#) (2015), and this work thus facilitates encounters with the works, because all is clearer.

The medium of drawing in this experience, makes visible the plastic operations (isolate, transform, reproduce and associates, Reyt 1988-1998), inscribed in the didactics of PA and allows them to be transferred to other disciplines¹⁰. Lagoutte (1994) and D'Enfert (2004), highlight the rapidity of expression, the trace he allows, its nomadism in plastic expression, access to an encounter with the work and the means of them think, to transcribe, or to appropriate it, while Odier (2007) insisted on the drawing, as commitment that:

benefits from multiple techniques, even astonishing faceted inventions, allowing the development of all personalities (...) obliges to take an individual position within a common framework, a kind of accomplished reflection which can be shared, offering to those who speak few to bring a precious testimony of what they live (*Ibid.*, 2007).

bénéficie de multiples techniques, voire d'inventions étonnantes à facettes, permettant le développement de toutes les personnalités (...) oblige à prendre une position individuelle dans un cadre commun, une sorte de réflexion aboutie qui peut être partagée, offrant à ceux qui parlent peu d'apporter un témoignage précieux de ce qu'ils vivent (*Ibid.*, 2007).

Macõn (2014), who followed children up to their adolescence while observing their productions for 14 years, is agreed that the practice of this medium, is nomadic, spontaneous but explains the importance of a regularity to develop a personal expression. He directs his research on the originality of the practice, found in the valued productions. The more they are valued, the more the productions develop. But the time of relaxation on this valuation destroys any investment.

The professional gestures (Bucheton, 2009; Jorro 2010) of the teaching practices analyzed in the individual and collective interviews (Duchesne & Fl. Haegel, 2004) of this experiment, illuminate the preponderance and the necessity of a plastic practice, to access the specifics of *gestures* of the encounter with the work of art.

Strong and imbued with the collaborative spirit of the work of [Pauline Kergomard](#), since its origins, the AGEEM group has thus formed itself by adjusting in this research specific professional gestures in relation to the methods of meeting with the work ¹¹, playing with situations. Our research has shifted about their problems, their uses, their representations, and the modalities and procedures that brought them to act while maintaining a *reflexive control* ([Desgagnés](#), 1997). This shift of the researcher evoked by [Meirieu and Rinaudo](#) (2007) reveals a researcher-field (teacher-students) translatory motion, perceptible by a real and necessary physical movement. Berthoz (2013) and [Le Nen](#)¹² (2011), inform us and justify the need for the movement like a primordial element and singular for reflection: the movement makes mobile (the body) and flexible (reflection). This mobility, complemented by Klein (1995) question time and space, offering us to apprehend this time. He notes that times are singular and mobile according to the spaces, the places, the moments, that we live and we apprehend them in a profitable way, if we access these times and territories and foreigners. We think: Does artistic practice make them visible?

10 Claude Reyt mentions the example of the transformation of the name "cat" into "he" and all the subtleties that accompany it so that a student can understand: Why is the cat disappearing? Said a pupils? Then how is it transformed? Or even the parentheses in mathematics which isolate a term : $a (b + c)$. What does these parentheses change about the terms a and b?

11 *Op. Cit.* Penancier-Rivière, M.-E. (2014)

12 Le Nen establishes the relationship between *Leonardo da Vinci's Cosa Mentale* and his understanding of physical movement

These concepts specific to the artist notebook experiment explore didactic objects (classroom objects, the notebook itself, the supports), the space and the territories of the student's work (the tables, the places of work of the teacher and the students, the posting places) and the displacement of thought necessary for a reflection.

3.2 *The Drawing for thinking : a contemporary practice*

Originally, the thought, the *project*, is no other word *drawing* than the which is written identically until the 18th century. Both come from the same word *de-signare*, hence *designo*, drawing in Italian, which intersects with several meanings. The drawing, *Cosa Mentale* that comes from the mind, follows a movement both mental and physical. The history of drawing has origins as vague and ancient as the first rock paintings, but it flourishes with the discovery of perspective in the 14th century, encountering the color over the centuries. In the 20th century, [Clouzot](#) (1955), films Picasso behind a glass plate and reveals the artist's reflection on what he draws. Drawing, an artist's tool, helps to improve ideas, to present leads in the form of sketches, diagrams, projects or studies and to strive for excellence in form. Delacroix gives in his travel diaries, instruments for observing the environment, a sociological image of North Africa: pure and shimmering colors in the sun, clothes, daily life, professional gestures, traces of a rich craftsmanship.

The drawing is a technique of visual representation two-dimensional, characters, landscapes, objects or ideas by shapes and contours, sometimes excluding the color, giving priority to the drawing on the color or at least, they hold apart from another. Outside of AP, the drawing is used to explain the function or the manufacture of objects: industrial drawing, diagram, instructions for use, design, etc.

In the drawn works by [Quentin-Latour](#), [Rosalba Carriera](#) or [Boudin](#), the processes used flirt with painting. They claim a drawing which adds watercolor, three pencils¹³, pastels (pastel pencils)... and not only a black and white drawing considered as rudimentary. [Vélickovic](#), [Sandorfi](#), [Titus-Carmel](#) or [Cy Twombly](#), makes from draw their production, which presents the approach and it becomes art work. In November 2016, [Ganaëlle Maury](#) showed the contemporaneity of the drawing by exhibiting in the Montpellier station, a drawing called performance, which taking proportions in this place at the speed of a malignant virus ; the drawing advances day after day, taken up and completed. And [Murakami](#) poetically evokes this same drawing :

it is itself the expression of springing up, conducive to interlacing and abundance. The line becomes a grass, a trunk or a leaf. Charcoal or charcoal directly from the wood of the observed sites (hedges, forests, wasteland, etc.) serves as a definition in the representation of fragments of wild nature. The drawing is also a direct affiliation with the origins of artistic creation and has since preserved something vibratory, sensitive, alive¹⁴.

¹³ Black chalk, red chalk and white chalk

¹⁴ [Extract from the interview on D. Pérez's web site](#)

il est lui-même l'expression d'un jaillissement, propice aux entrelacs et au foisonnement. Le trait devient une herbe, un tronc ou une feuille. Le fusain ou le charbon provenant directement du bois des sites observés (haies, forêts, friches...) fait office de définition dans la représentation de fragments de nature sauvage. Le dessin est aussi une filiation directe avec les origines de la création artistique et conserve depuis quelque chose de vibratoire, de sensible, de vivant.

3.3 A form who was drawn to think and build a reality: I draw therefore I think

When they draw, can we imagine that happen a set of mental processes that would go in the direction bringing by L. Vinci: *Cosa Mentale*, by I draw so I think? The freedom of execution, the speed, the diversity, the spontaneity, the freshness as much as the fragility, and the crossbreeding of the tool has favored in this experiment our hypothesis: the draw handy, nomadic, precise, selective design would be a path of thought for the students. It offers support in the exercise of teaching AP, without requiring excessive space or duration. The interest of drawing lies in the information it gives on the development of the student, of what he experiences: his sensitive and aesthetic reality. What the students think of themselves is a difficult question. [Druart](#) (1999), sets relations between plastic productions and writing enlightening on this thought of themselves; the drawing allows them to open up their thought space and their space of speech.

In this experimentation, the space, that of the drawing sheet, of the support or the one that the student has at hand, on which he draws, where he works to reproduce a sensitive reality reveals another sensitive reality, that he is trying to make coincide. [Fl. De Méredieu](#), updating the writings of Luquet (1927), shows a meticulous description of the evolution of drawing in children and notes this gap between thought reality and lived reality. The distortion between these two phases leads the children to accept a norm which is not their own and to give up a drawn singular form. In 1972, Piaget and Inhelder described the intellectual operations which allow a passage from one mode of representation to another, translated into plastic operations by Claude Reyt (1987). By referring to them, the pupils open themselves to models which do not imprison them despite a common representation, and offer them a personal and divergent thought.

Going beyond the norm of representation both for students and for us trainers and this despite the works cited, presents cumbersome in the teaching of AP:

(...) We do not reproduce the image of what we see, we recreate the abstract diagram of what we know about reality, which is difficult to accept for the pupils. Correlatively our vision of the world is performed by what we know of a reality and what we think, on its graphic translation in mathematical terms, fed by our culture of the photographic, cinematographic, television image (Brion-Guerry L. 1953).

(...) nous ne reproduisons pas l'image de ce que nous voyons, nous recréons le schéma abstrait de ce que nous savons de la réalité, difficilement acceptable pour les élèves. Corrélativement notre vision du monde est préformée par ce que nous savons d'une réalité et ce que nous pensons, sur sa traduction graphique en termes mathématiques, alimentées par notre culture de l'image photographique, cinématographique, télévisuelle (BrionGuerry L. 1953).

4. Protocol and experimentation methods : *artist notebook*

The personal titles given by the teachers to this object reveal an appropriation of this experiment started in 2016 by 11 teachers, 9 in kindergarten and 2 in elementary (22 in

2019) : notebooks of artistic practices, notebooks of practices, notebooks or travel notebooks, finally artist notebook¹⁵. Through the conference held in Versailles in July 2019 within the framework of the AGEEM, this one takes on a national scope, more if we count the members of Switzerland, Belgium, South Africans, Quebecers ... Artists notebooks have multiplied since.

The protocol developed in the beginning by the group of 11 teachers, respects the nursery school program, summarized in these verbs: act, express oneself, understand. This protocol is precise, but flexible to be adaptable, even adjustable, so that each of the teachers can adapt it, while respecting it. The workshop configuration, part of the nursery school timetable, explores teaching areas with a small number of children and is not suitable for the experience. The protocol lists 6 essential points detailed below: whole class, small objects (notebook support), regularity, short duration, precise incentive, drawn shape.

On a personal notebook (notebook, workbook, small format medium), every day or as regularly as possible, specifically with the whole class and for a specific period of 10 minutes, the students draw by responding plastically to an inducement containing setpoint and constraints. They can draw on the notebook to any page, try out the paper supports available to them in the artist notebook as they see fit, and only stop when the time is up. There is no obligation to talk about their work, but expressing yourself is an opportunity; each takes the time or has time to enter into the experiment or to become involved in.

The notebooks are either designed and prepared by the teacher, or taken from stocks and chosen by the students or distributed, or manufactured¹⁶. Materials (black paper, tracing paper, kraft paper, etc.) can be slipped into the notebooks to meet the specificity of an instruction. The pupil disposes of his notebook as he wishes insofar as he translates and produces what he understands of the setpoint and the constraint.

The precise 10 minutes were the place of testing and experimentation down to the minute. Below this duration, the experiment was not conclusive, too short to be able to compare the different achievements; pupils have needed a minimum of time to settle and should be educated in their use the time. Kindergarten students are looking for a rhythm to match their fit into the learning. It is necessary to get them used to a routine, in the sense of regularity. A duration of 15 minutes gives rise to contradictions, great divergences in the way time is taken into account and a fluctuation that is harmful to production which causes exaggerations in the use of tools, erasures and superimpositions of production, even destruction by disappointment in front of the productions.

The plastic means allowing the drawing defined as trace of the idea, paint, pencils, charcoals, three pencils, various papers, tools, supports and materials, are made available to the pupils on tables or on a privileged table and sometimes chosen by the teacher to respond punctually to an objective accompanied by constraints.

The great difficulty comes in the production of clear, simple, short and precise setpoints and constraints to put the pupils into action and facilitate their implementation of the experience; these were shared by all the teachers and were proposed to the students, to compare the productions:

¹⁵ We will keep this expression "*artist notebook*" because it keeps the work of art in semantic proximity

¹⁶ The teacher has the possibility of integrating various papers and supports offering a possibility of variation of artistic practices. Some preferred to buy notebooks, sticking other papers and media in this ready-made notebook

« Take a piece of cloth, glue it, make it into a character; take a reproduction of a work, cut out a piece and glue this one; continue around this fragment; draw waves; make a hole in your sheet, draw something that comes out of the hole; make a hole in the leaf and hide this hole without eliminating it; make a hole without making a hole ; and if we represented smoke ; cut an end of your sheet and glue it where you want... »¹⁷

The setpoint requires a constraint to orient the pupils and this one does the work progress quickly; a simple piece of glued fabric gives amazing results. The teachers worked by email, sending each other results and tested proposals: student work, photos and videos of students at work, attitudes, behavior in relation to the material, followed by questions linked to the experiment. These means of communication facilitate data archiving and processing, and support newcomers by integrating them.

4.1 *The data, their processing : some results*

The analysis focuses on videos of students at work, photographs of student work, email exchanges during the implementation and collective video interviews with teachers exposing their work and difficulties, reflections, reversals of certain situations and didactic issues on artistic practice.

The photographs and videos, analyzed as resource images with clues to be deciphered, are a mine of precious observations, impossible during the class. They highlight the issues of choice of tools, risk taking in relation to certain media, invention, body's position in relation to the medium, original plastic games, decision in the face of time, unexpected spontaneity, autonomy and the interest of autonomy in artistic practices. The clues to which the observation relates are the fact that the pupils seek the material without question, put it back down, take another, try again, affirming a choice, not expressed by words but visible by acts. The female's teachers then wondered about the movements, the displacements, the choices, the pose and deposit the tools and media. There is risk taking when the unknown tool is tested in the invention of combinations with a medium. And the body position changes as students seeking a position facing the artist notebook, or move the notebook which adapts to their body, and found in tricks to be better with this medium: on tiptoes, bringing the notebook towards them, standing after having remained seated without result, standing to have more strength on the tool, going around the table ...

In the videos, numerous plastic games trials during the experiment, have led the students to allow themselves new finds (glue + charcoal, invention of a brush, hole in the sheet due to excess water and use this new space, empty space, accidental cutting off the sheet, fragment glued together with adhesive tape, prints of fingers or glue or other materials, recovery of reposed cuts becoming a character or animal, games with chance or opportunity...).

Duration changes behaviors, on what we call the culmination or completion process. An observation described by many teachers specializing in AP, shows that the students rush in the last minutes and destroy the work, carried away by a panic. But, when we propose regularity, the pupils accept more in this regularity their work, proposing this, as it is as completed. This recognition of the finished production is an index of the plastic maturity of the pupils and of an appropriation of autonomy. These decisions observed in the videos, over the experiments,

¹⁷ See appendix for some other setpoints and constraints. these extracts are all taken from group interviews or emails offered by the female teachers

are volunteers and have become more conscious of the pupils, as real plastic choices necessary for building a journey of artistic education and cultural. This choice, whatever it is, constitutes the privileged clue of this desire for affirmation by the pupils.

Called into question in light of pictures witnesses, some practices of students, as *contagion effect* maligned, showed an unexpected efficiency. The short duration pushes the pupil to copy on his close neighbor. Then, he appropriates this copy, takes it as a lever and not as a model, which, combined with the experience becomes an accompaniment. This problem expressed in emails or interviews, serves students who breakdown or feeling lost. Often hopeless and blaming the students, the teachers let, however the student copy and, in the end, to see him stand out from the boyfriend, taking pride in having let go. The pupils, we say associates, separate their production in order to determine themselves and produce a more personal and singular work.

The recordings showing a position taken in relation to the medium, the sheet and the space of the class, relate the movements in the form of adventures that some students encounter in the choice of tools: incessant and almost annoying back and forth, movements intercepted by another student, dithering, great arm movements, tremors, testing and changing after a long displacement in the classroom, then surprising finds, as if the body needed movement to « feel like thinking and then be able to act », says Berthoz, (2013). Some students take time to find the best tool, while others, especially at the start of the experiment, spend their time (10 mn.), looking for it.

In the precise observation, the proposed regularity makes it possible to settle into the labor and to accept more fortuitous encounters with the tools. « Chance, like accident necessary in plastic research » (Gosselin, Le Coguiec, 2006), is privileged and favored as such. The sheet, also coveted as a plastic space, is the place of an appropriation of chance where the possession of the space shows maturation. The installation tests of the plastic objects in the experimentation of the artist notebook allow building an experience in composition, rhythm (beat) the surface and require concentration sustained. The female's teachers reinvest this concentration and develop it in other moments of work, discovering with the students the means to win back it and to be reappropriate it to support other learning.

The emails are articulations in collaborative research between the various actions; they equip it and allow a necessary remediation within the very experience. They support and substantiate the group, sending instructions, reflections and questions directly resulting from the experience ... The female participants themselves chose the most characteristic emails in view of their very large number, selecting those that offered explanations and insights into their activities, the behavior of pupils, speech and plastic productions.

A video recording during an analysis of the professional practice of the female participants, brought to light questions of this experience: how to analyze the artist notebooks (should we evaluate?), the productions (do we have a sufficiently enlightened look?), the blanks of certain students (empty space, whether voluntary or not), dead ends (student who has produced nothing), the recurring specificities of certain practices (sort of starting routine, for example placing a number of tools around), of the students (gestures, handling of supports, handling of non-ordinary tools around them), the plastic operations carried out (highlighting the four

plastic operations, in the eyes of the students)? Can we say that « it is beautiful » and what would be « beautiful » or not?

These questions find partly answers below, and it is certain they are a few tidbits. However, these questions offer proof a step forward on professionalization in action at the time of the experience.

4.2 **Results**

The analysis is grouped into 3 sets of questions on this artist notebook, the artistic practice, heart of the didactics of the AP, the encounters with the works, and the autonomy of an artistic practice and explores its connections, giving ideas for transfer to other disciplines.

4.2.1 **Practice artistique and plastic : regularity and dedicated space**

The plastic practice include the conditions of implementation, workspace, provision of material in the classroom space, medium, format, variations of tools and variability of devices. The problematic of implementation questions teachers about their commitment; should their own artistic practice be extended to develop that of the pupils or does it become a necessary step to understand the difficulties of the pupils? The personal interest of the artist notebook for female teachers is unexpected; themselves got caught up in the game, and some worked alongside the students. « N » says she lets the pupils start and wait until all the students are concentrated before picking up her own artist notebook:

« Once I see them with their noses in their artist notebooks, then it's good, they get to work and seek, it's funny, they don't need anything anymore and work in their corner ... they say they like this moment, it's calm, that's how to say, serene, you see, it's quiet, there is no noise and no one is speaking... /... and I too am getting to work, they see the ATSEM also with her artist notebook, ah yes, I didn't tell you that, the ATSEM also made her artist notebook, everyone is doing it !»¹⁸

The plastic practice arouses reluctance on the part of the teachers. Noted as a pitfall¹⁹ at the encounter with the work, it turns out to be an obstacle to the establishment of AP sequences in class. The destitute female teachers question their shabby knowledge (do they tell us) in front of the students, give up and are entrenched behind the question of beautiful and well done²⁰, are confronted there with it whereas the didactics of the AP, only approach it rarely or when it approaches, it is indirectly. To clarify, teaching *drawing* and training in the past requires an own work, well executed identically to an object proposed like referring; and the work of pupils said not gifted, as if the donations are invited here. The AP gives all pupils a chance to address the artistic practice to be expressed; they learn to look, observe, transform and produce, accompanied by specific art works and significant learning.

¹⁸ All extracts verbatim, in this article are taken from video: observation and analysis of practice around the artistic practices book, artist notebook, of 2016 and noted between « ... » and in italics

¹⁹ *Op.cit.*, Penancier-Rivière, M.-E. (2014)

²⁰ Appellation consisting in thinking that what is produced must fall into a flawless category where the production is beautiful, and well done. On this point the work of Robert Filliou, *Bien fait-mal fait-pas fait*. 1969, (Center G Pompidou), enlightens us

In this sense, the art proposals of this experimentation these proposals did not take into account this issue to bring serenity to experience. The small number of female teachers who have embarked on the practice alongside the students, however, has shown that certain apprehensions and received ideas fall, the artist notebook valuing the existence of a personal, singular, thoughtful and sensitive plastic practice for all.

The workspace in the classroom has been the subject of reflection on the availability of material. If the pupils have to go and collect it on a table and therefore go through a choice, this material then becomes important in practice and on the result of plastic production. The material placed directly on the student tables is most inductors, because the deliberate choice to place on the tables prevents any movement. This choice disturbs mobile students, but helps reassure those who are more looking for calm. The space changed for the experimentation, requires a reorganization, which the teachers find in tips and spatial organization of the class promoting learning and emergence of skills: mobile shelves (rising and falling from the ceiling), storage on wheels under the tables (ready to use), mobile displays (on large format stackable boards), personal manufacture of compartment bins ...

The deposit on one or more neutral tables, hardware, making them more mobile little students and another undecided pupil, who have need of concentration and stability (Berthoz, 2013). The relationship between the choice of tools or material and travel was taken into account in the video analyzes, where we observe than these pupils produced nothing for ten minutes. They reflect so much about their production that they do not take the time to produce. Their interviews for 7 of them clarified our questions. Indecision for the most part²¹ comes from amazement (objects on the table, proposed palette was impressive, astounding), from too many tools, from the desire to find material, to find the most suitable tool for their work, the fear of making a mistake and of being embarrassed by the comings and goings of other pupils. Indecision is followed by a production in all cases of the students interviewed, however, in the last moments. This transition to production was²²: because they follow the many manipulations of tools of other pupils (traces, colors, effects), depending on the tool posed by someone, in reaction to neighbors and trying to imitate, or to do the opposite, finally by following the back and forth of each other and taking the tool put down by another. The place of the material and the organization of the workspace seem to be significant in the action of the pupils in front of their production.

The variations of the devices, the media, formats, matters, gestures, tools, materials, media, show that the more the diversity of the system is deployed, the pupils' productions are enriched. A change of medium offers pupils a surprise, which enhances the medium or which involves a particular and specific tool to be discovered. The tracing paper and the use of a high-grade graphite pencil (5B at least), bring the reflection on la question du recto verso or transfer of the shape or translucency of the paper; the acceptance to see part of the shape of this support, becomes a plastic choice. The black paper and the realization requested with a black (black on black) or white (white on black) graphite pencil bring thinking on the

21 The reasons most often mentioned are noted first, followed by the other reasons mentioned by the pupils interviewed.

22 See note 19 above

appearance of the white form on the black paper or conversely as a play of contrast. The plastic choice of the appearance or brilliance of the medium on the black paper becomes conscious. The material (grammage, surface, roughness) of papers and media (graphite pencils, paints, chalks), are means to diversify them.

The formats and associated tools are vouching for the diversity of productions. The dimension may vary depending on the possibility of folding the paper²², gives an effect of surprise. Pupils, surprised and disconcerted near new formats or tools, look for answers, not only plastic but more especially more appropriate; they test the effects taking advantage of the chance. The teachers favoring surprises tell how the pupils respond with a more unique production:

« I gave tracing paper, the little ones stuck it on the sheet of the artist notebook, and there, astonished, they saw that the glue appeared below; one of them said to me, "but mistress, the glue is watching?" ; he then surrounded all the dots with visible glue (maternal blue glue) and there were like characters that were made visible ... there I left and when we talked about it in grouping, the whole class, he said that he had done appearing the ghosts of his leaf... that's not beautiful... hum ! I am proud of this little one who usually doesn't do much, that was exceptional and I think that the tracing paper revealed something that ordinary paper would not have done. »

4.2.2 Encounter with art works : *works objects, works tools*

The questions of knowledge about the works, as a major issue, addressed during the meeting are developed in the collective interview and show the positive upheaval brought about by the implementation of this artist notebook: do you have to be the possessor of knowledge about the works? Can we approach the art works with limited background? Can this baggage evolve at the same rate as that of the pupils? Should we ask the question of an indispensable artistic culture? How to acquire and make acquire this culture? Should we work to mediate this culture? Is it more important to make the pupils more critical, more warned than to give them knowledge?

Over the works that the teachers use in the artist notebook, a demanding culture is built and must be organized for the students. The teachers make choices and group works into themes: fruits and still lives, landscapes, portraits, groups of characters, big events. Often, they work the subjects offered in the pupils productions (smoke in the tables, the clouds, the colors, the characters of size in a frame...), the historic periods (prehistory, Aztec statues, first graphic signs, standards characters painted or drawn ...) or the games between figurative and abstraction, via major axes of the classification of the history of art. This construction of the students' artistic culture encourages teachers to highlight their own culture, a taste for enlightened and exhaustive research, and a desire to organize their research for themselves as well as for the students.

The female teachers take the side the encounters with the works, as an object of teaching, a means and axis of mediation, opening way to the practice of the pupils and to knowledge. Thus redesigned, the work is functional and opens the door to the artistic and the technical, often seen as a handicap because of its difficulty. The example of Aztec statuettes²³, where

²² A very large format of fine grammage folded several times, may be installed in the artist notebook, for example

²³ CF. Table by Nathalie in the appendix

each pupil has a unique image of a statuette, shows differentiation. The pupils reproduce in their artist notebook the image where they want and on the medium of their choice, using three tools, among, grease graphite pencil (6B), charcoal, small very fine black felt-tip pen, ballpoint pens, feather, graphite pencil. In a large section class, at the time of verbalization, not imposed, a pupil asks himself the question of what corresponds these heads which are proposed for copying. To answer the student, the teacher sets up a short project around the Aztecs and other extinct civilizations (Mayas, Incas, [Vinca](#)) and engages the students around a problem that impact of the heritage, the notion of trace of the passage of men and the belonging of works. Later, this one will note that the pupil signs his productions of a small typical geometric shape, appropriate since this meeting. The teachers evoke the interest of the pupils by bringing the works more easily near their production and by daring to make unexpected and subtle comparisons. For example, the pupils deposit their production alongside with an art reproduction and waiting that the teacher questions, or she said a word, a comment, or that other students to engage in the discussion:

« Incitement of the day was to " draw something on a small post-it sheet and reproduce in great on the artist notebook ". Yorg (GS) had chosen to reproduce a paper that was not in his notebook. I made the remark to him and he said to me. " wait a mistress, you will see "... we had worked on the portrait, the self-portrait and some reproductions were still on the board, the classic Mona Lisa, yes, I know, but we have to see that one... and Vermeer's, Girl with a Pearl Earring... Yorg filed his production in between at the end of ten minutes; everyone has tidied up. We resumed work in grouping on the bench to continue the morning. I was amazed to see his installation between the two portraits. I looked at Yorg, he was smiling with pleasure. He said, turning to the others: " So ? " And it was all gone, the pupils got caught up in the game, I let it be said and really, I bit my fingers for not having recorded, I copied at full speed everything that came out... It was brilliant, they compared, put in relation the work and the production of Yorg, the eyes, the nose, the lips; they congratulated him, told him that they had done a "real real artwork", while talking about the colors of shapes, of people ... »

Female teachers, sustained by the artist notebook, which oblige to a questioning of the works came into class, authorized themselves to take them as ordinary objects, which is not something easy, when you know the weight of his sacralization. The reproduction of quality artwork is torn, cut up, fragmented, folded, torn, reconstituted and yet the greatest respect is paid to the reproductions when the students have them in their hands. This process allows to observe closely, composition, games of empty and full space positions and salience of color, approach of the artist or niceties offered by the artist. This learning requires expert vocabulary to shell and learn from the artwork.

Our categorization of art works helped to set up problem situations to organize this learning²⁴: the one which leads to the desire to copy, to confuse the model, those which give the work process, those which question precise notions, those which lead to the desire to produce and those which help us to understand the world we live in.

Some works lead to copying, opening onto a social model, a stylistic model, which influences the students and accompanies them in their production. These works seem simple, but lead pupils to the know-how; the work is shelled and this deconstruction shows the possibility of producing.

²⁴ See diagram of ME Penancier-Rivière in appendix, with the problem situations are place

These set out the work approach, advance reflection on its development. This link artist and choice of the creative process in order to [produce](#), to create, sometimes throughout a lifetime²⁵. The works open on precise notions, developed in the didactics of the AP: the format, the material, the color, the form, the light, the support, the time, the space, the duration, the body, the objects, the ephemeral, scale, the sound... This artist notebook allows us to question these notions and enter into a real artistic practice while respecting works, tools and material available:

« Children are engaged better, if they have more choices and show a lot more respect for the works, the work of others and the material available... I sometimes find it difficult to get them out of a discussion among themselves, on what they have done; I don't have the material time to allow them to talk about all of what they do or have achieved, but I know that they have arguments that hold when we talk about artist notebooks. How to understand that otherwise if not " you see there me, I said the color that I take because me that's the color when it's scary and that's when you said mistress, the color of anger, because Baptist annoys me so I am angry "Baptiste answers" I also made the same anger of colors "...»²⁶.

Art works help us to understand the world in which we live and artists are the witnesses of the past and their works decisive for the future. They enlighten us in their painting, their sculpture or their writings, on our history. The female teachers and pupils become attached to the characters, seek to know how a certain action took place, find geometric echoes and together and conscious, refine the choices of these works to build this understanding of the world; the art work provides information on what they live:

« I brought the work of the classic of Monet, the magpie, I also know that, Mary-Eve you do not like it, ah ! But Samy said that he had lived in the same situation with these grandparents in Olette, the little village up there in the mountain, he described the snow, the objects that we could no longer see and he said " everything had disappeared like the magician who clicks with his wand and there was still a blank sheet outside "... a blank sheet is great, no ! »

Works that tells²⁷, offer students the means to question imaginary, thoughts, ideas, and to confront them with the outside world or the imaginary worlds of other students. The female teachers speak of unblocking in certain students who present their artist notebook, when it is based on this type of art work, and appears essential support. The verbalization encouraged but not obliged, shows of pupils invested in their artist notebook, seeking to share they feel faced with this experience in the form of a story told:

« This little girl was blocked at the point of crying in front of each sitting of the artist notebook, I didn't know what to do, I admit, I was distraught at her distress, and I don't know, I told her that she could also do nothing. I think she was crying when I said that, I was devastated... and then one morning, I told her that if she wanted or if she had an idea, she could go and take the notebook when she wanted, she looked at me from a funny air, as if I had told her, I don't know... stop working... maybe... and at the sitting after the welcome, she said " me today I have to work... " ah " I said ! "yes, Madam I'm late " ... " ah " ..." I want to write my drawing ... « also Amil said " in your head", " yes, that ", "Well you just have to say it ! "I can't ..." and Amil then said to her " said it with color"... The sitting of the artist notebook next, she worked as hard as she could, she was unlocked, there

²⁵ [Opalka](#) : ascetic behavior

²⁶ We keep the pupils' words as they are, it is indeed " anger of colors "

²⁷ [Artips](#), [D'art D'art](#) are two sites on which works are both told and tell stories. You can See also [Nachtergaele](#) who pose the encounter with the art work like a story

was color everywhere and it was violent, contrasted, almost shocking, her anger was so apparent, if we had put on music, I think I would have put Wagner, I know that well ! It's as if she was telling her story with colors ... ».

The students and teachers meet the works, accompanying each other in a signifying mediation, marked through this artist notebook.

4.2.3 The autonomy of a plastic practice and its discoveries

Students gain autonomy in their production and mastery of the choice of media, and tools. Authorizing themselves in their invested plastic practice, to accept discoveries, inventions and experiments, they remain curious and warned. To authorize oneself to overflow, to accept chance, to copy and recopy in order to create, to use processes which are out of the ordinary, to free oneself from what is conventional..., are the means of accessing an artistic practice autonomous. The pupils expose and update the impact of this artist notebook on themselves:

« They dare... they allow themselves, to go enthusiastic... develop a very characteristic autonomy... they also accept that we can't see something, if you, you see nothing at all, it is nothing, and ... or rather that it is not alike; they formulate ideas and talk about what, how can I say it, they talk about what others have done, they say " they are doing something else " ! Yes, but in any case what they do, makes sense, that's it that's more than important, what they do or what others do, makes sense! »

The technique in AP requires specific organization to achieve a promised result; here the pupils freeing ones, elf from rules. They do not hesitate to mix, associate, superimpose, glue, or even reposition, accept and take advantage of the inappropriate and of chance, where problem situations are made in this perspective and reveal the differentiation of these plasticproduction as an asset. In support of the didactic of AP, one of the key principles of plastics practice, differentiation gives each student the means to offer their views, to express themselves through various visual strategies. This results in respect for the work of others, because no production as divergent as it is sensible, and in which the finds are listed, is considered unacceptable; she finds its meaning within the class, because the leads to the artistic. The pupils take ownership of the format, with autonome manipulations :

« They changed the meaning of the artist notebook... they have the desire to put it in that sense and they say it, they even stick to it, whereas they usually don't notice, where they don't think about it rather... they specifically show us a meaning... they center and frame things better... they take the entire sheet into consideration, and they know how to explain why that's important... their intention is clearly identifiable... even the little ones are now starting it begins to come, we see them add something or add a piece of paper, because something is happening in the page ... I think we can say that they are sensitive to the format and to the composition... without really thinking that they are thinking about it or that they are fully aware of it or that they really have an intention in this format, but we cannot say that nothing is happening! The medium, the sheet, the format, the composition, yes I can clearly see these changes, and we will, however have to verbalize so that they are more aware, like us here, that's exactly it!».

The productions are installed, spread out, take their place in the artist notebook²⁸. To compose becomes one of the essential skills, acquired in the experimentation of this artist notebook, proof of plastic autonomy and highlights another skill in plastic work, that of choice. Choosing does not admit of regret. The proposed duration is short, it is imperative to produce and acceleration is a real challenge for the notion of choice. Throughout this appropriation, sheet, format, direction of production, medium, composition, sense of production support, , allow the existence choice plastics. To overflow from format, to fold up this production to integrate the artist notebook, all this act said be assumed that the overflow proposed by the pupils, are the choice of an engagement in its more independent production. In the example, the plastic play of overflow³⁰ shows that this student means that the shape has been cut at the edge, that it spreads elsewhere, perhaps, while we see that for the other pupil's production, the character is centered and placed: the pupil composes in the sheet.

Experience shows that it takes at least one month (around 10 to 15 sessions) to achieve full concentration. The more regularity of the work is visible, the more the concentration increases, the reverse being true. As soon as the regularity decreases, the lack of concentration appears, tell a teacher with her 2 colleagues;

« Those two weeks I had to do some evaluations, and I don't know if it was me who was slow, or maybe tired, I don't know, I was running after time and what jumped anyway, of course, it's the artist notebook... I blamed myself; they weren't moving forward; they weren't concentrating on anything... I had a bad conscience, it's stupid, no... after the work was done, I restarted the notebook, " oh " some astonished pupils told, and finally, I don't know; it took two weeks to regain our cruising speed. I told myself that it was one more experience and that in the long run this work is close to their hearts, motivates them, wins them ... me too . and I said to myself that we had to try elsewhere with my two colleagues, in other disciplines, that we try things a little on concentration ».

The 3 teachers resumed the activity, then tried to transfer this concentration to motor skills first, by bringing these two teaching together: duration, short instruction, specific material, draws and sketches of the situation, photographic and video, stop by light signals. These 3 teachers have crossed their observation and try to transfer the operating mode of the notebook. Our colleagues explain that after a few weeks of implementation of the artist notebook, a relationship of trust and satisfaction is established between the sketches of science experience and representation of these experiences. They recognize graphic design skills are improved, when students present science experiments with sketches. Students understand better what they are observing and provide detailed reports more in depth in their observations. Regularity brings graphic mastery and mastery of confidence in what is represented and makes it possible to activate an underlying ability, renewing, the taste for representation, via a lost artistic practice (Odier, De Méredieu, Macõn).

Autonomy brings us a plastic question little approached in class. The AP sessions are part of fragmented duration, unlike this experience where the artist notebook is established in a regularity. It is the concept of completion (the finite in the plastic and intentional sense of the

²⁸ The pupils take the artist's notebook right side up, upside down, recto-verso, change the direction, take the pages out of order, to access a particular paper already integrated into the notebook. The female teachers who make the artist notebooks take care to vary the media and when the notebooks are bought in the store, they don't hesitate to propose a choice of very different papers ³⁰ See Nathalie's table in the appendix

term), borrowed from the theories of art history; it has often taken away the spirits and is linked to repentance if there is any when we found retouching on the work. The art works until the beginning of the 20th century, operate with this code *finish*, offering the assurance of a work well done. Completion appears in this short time of experience and if it stimulates the slower ones and highlights the need for choice, it gives confidence to the students. The first productions seem little or not completed and gradually the choice of the finish becomes determined. At the outset, the preoccupation of pupils remains on the beautiful and is explained by this relationship registered in art education for a long time (1780 first drafts of the teaching of drawing in France) between beautiful and finished, in the sense of finished work, which leads the pupils to superimpose another work erasing what could be valued. In regularity, the pupils agree to stop her work, preserving it to reflect, persevere to give the magnitude to their productions, controlling better and better the choice of the finished or the unfinished one. They allowed themselves to resume, to reconsider, to reinvest productions estimated to be finished, in full consciousness:

« It was when we spoke with them that I realized that they had authorized themselves to revisit their production, they were able to explain how yesterday "it was good, it was going to like that", and today, it did not suit them anymore, as if something was wrong in the production of yesterday and that they had to "re-intervene, "on it ... and talking about it with them, we considered that going back over what we did was possible, was acceptable, not required, but interesting from a plastic standpoint, Uh they had also allowed it themselves for some, and I think that's a very good thing, no! Finall, yes, yes! That's when I said to myself that I had to photograph the , notebooks day by day... I didn't say anything at the beginning, I don't have the qualities of an AP teacher, like you, and I didn't know what does with some things I thought were unfinished; but when I put you in the email, my question, I said to myself that we had to talk about it together: why do students come back to productions from the beginning of the artist notebook, finally from the beginning of our experience or they let on works empty spaces and sometimes they claim so? And my answer, I got it by looking at them and questioning them:" it's going or it's not going, it's quite simple " said Gaëtan ... and " what is it? ", I ask him " well the top is too white, the bottom is nothing, then you have to cut " and " there here? I ask in front of an empty space that I show him and I ask him the question " what are you going to do? " ... " ah there, well nothing, there is nothing to make it's empty, it's like that and I leave it empty, it's better, we believe that I have not finished, no you don't think mistress? " ... " uh yes maybe " I answer him ... " well I say it is not finished and it is like that ! He says!"».

During the group interview, where they analyze the artist notebooks, the teachers testify to a development of plastic practices promoting key capacities for teaching PA, and proposing a look at autonomy, decision-making in plastic choices, authorization to cross techniques, the ability even for the smallest to propose their point of view with a plastic intention and adequacy games or not, between supports, materials, tools, compositions and shapes.

5. Conclusion

This expert, united and benevolent group welcomes novices with mutual respect and says they have gained in spirit openness, facilitating exchanges to better understand the pupil's productions during this experiment:

« The cohesion with the researcher was capital... We found our account there... We learned that with few things we could produce, and we know that we know things without knowing it, a kind of inner knowledge, which 'you have to tame and conquer... and learn from this knowledge in order to learn other things about art, that I am well aware of... »

Questioning themselves their own training as female teachers, questions relating to plastic practice, at the heart of the discipline, resonated with concerns in the initial training courses for students and new teachers in the profession: the regular plastic practice of the teacher, as a condition of her professional capacity to teach AP? Does the female teacher encourage and transfer knowledge? Does experimenting with this notebook promote a singular plastic expression, despite the teacher's lack of practice? How to look for the finds and the plastic diversity, registered in the productions and what could we miss?

This artist's notebook, worked with the whole class, envisaged as a solid experiment to be carried out, has become a precious aid to the observation of students, giving more time for reflection and space for plastic negotiation for the students as much as for the teachers exchanging with their pupils. It is a place of discussion and debate, promoting an appetite for plastic practice in the pupils, where it is possible to develop a singularity and plastic finds. It offers them a calm and serene space, conducive to awakening, preparing them for concentrated work, revealing to them untapped capacities. This artist notebook was a place to highlight the workings of a possible artistic creation, leaving room for the pleasure of discovery, invention and imagination. A place of neutrality, where the intimate is folded up, where the vital space can be delimited, it is also conversely a place where the student's extatime (show the outside of your outside) part has its place and can be revealed and exposed and where ideas are extricated little by little of the vagueness thought. No kids have left without their notebook, a trace of an artistic and cultural journey, not to say thoughtful proof of an intelligent education of the gaze that leads to concentration. It offers a reflection on oneself and on others, its own productions, like those of others, emphasizing respect and tolerance of divergence. Finally, it brings everyone the fact of activating unsuspected skills and inherent in students into a shared pleasure.

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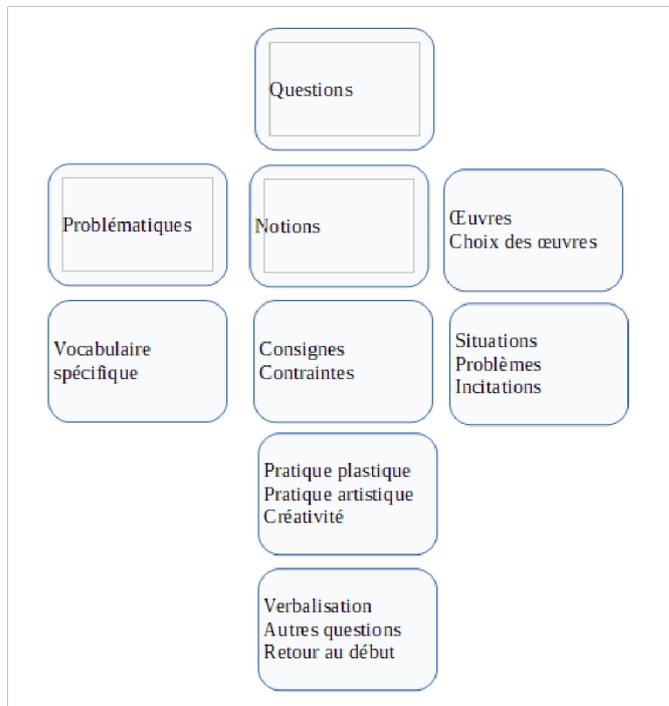
Appendices

Other instructions

Paint or draw with vegetation, paint a leaf without touching it. Make a landscape / composition in one color -> monochrome. The trace left by different tools: tools that turn, tools that intersect; Your hand runs until the master says "Stop!"; Draw a toy; surround different areas in black with a tool; Represent a face from torn paper; Superimpose something; Occupy the space with two colors; The game of machines: The child is ready, pencil in hand, the teacher says: "the thread unwinds and passes through the" loop "machine, now it passes through the" wave "machine, etc ... Be careful not to not cut the 'thread (you don't stop!) ; a small obstacle that creates surprise; (an image or a glued flower, a rough black spiral, a slit or a bump, few self-adhesive shapes " gomettes" in Fr...); induce modification or adaptation of the design; Drawing in fresh Gesso; Transform: Make a single image from 3 different images; "Show us who you are" -> towards the figurative or abstract self-portrait;

Color sheet (A3 big format) or free painting with music or sound, on small white sheet: by gluing, fit entire large sheet into a small one...

Redesigned diagram of AP didactics, Mary-Eve Penancier-Rivière, 2019



The questions lead to the construction of one or more problematics that determine the choice of one or the notions to work on.

Finding himself in the works, this notions they organize the choice of precise works.

The analysis of these works requires a specific vocabulary developed in instructions preparing the pupils for actions, plastic gestures.

The teacher accompanies the plastic productions by constraints which then offer problem situations awakening and authorized the pupils to divergence.

Their plastic productions and their regular artistic practices will be explained and confronted to the works in a collective verbalization.

These verbalizations propose other questions and close this diagram at the starting point and constitute loops of notions.

LOOP OF NOTIONS (series of associated notions) : a possible example to link the artist's notebook and AP sequences: from the line to the collection / 30 weeks (knowing that there are about 35 weeks of class) : from 2 to 5 weeks on these concepts

1. Line, starting point: making lines consists of aligning points; in mathematics a straight line is a set of aligned points / Work all kinds of points / With all kinds of tools.
2. Straight, line, straight line, broken line, curved lines, bridges, waves, vertical, horizontal, upward slant, downward slant, diagonal, median.
3. Draw lines, make straight lines out of paper, cross these lines, fold, cut, measure ... Fill surfaces with lines, tight, loose ...
4. Plans: surfaces, flat surfaces, bumpy surfaces, relief, volumes / Make plans, flat surfaces then go from plan to volume by relief, with papers, then materials allowing volume (plasticine which hardens for example).
5. Effects substances and materials on surfaces, addition of materials, relief effects, relationships between the plane, flat, folded and unfolded flat plane (Pop-up); make with cardboard, pasta.
6. Scale of plans: figure (person) as scale of plans (flat or in volume); body as a reference point for scales, bodies of pupils and bodies of adults, sculptures of figures, giants, minuscule: ogre, little Poucet; animals or monsters, to normalize, to measure.
7. Environment of the characters, context, where they live, transform the place of life, transform the environment, or to change the environment.
8. Traces: traces left by characters, animals, monsters. Identify or tell their story from the traces (Cf. Our prehistory).

9. Directory, collection or classification of monsters, animals or others: classify, propose directories or files for these animals so as to make proposals for plastic concerns; make collections and put forward this collection.

Extract from Nathalie's table (these are just a few very small examples)

Inductor: work, object, paper, ...	eft-luggage	SMOG: Support Medium, Tool, (<i>Outil</i> in French) Gesture	Plastic Operations: To Isolate To Reproduce To Transform To Associate	Examples of realization within the framework of the artist notebook (small, medium and large sections, in french school)
N ° 1 About ten different figurines to choose from (Change and constitution of a range : different reproduction for each student)	Reproduce the figurine you have chosen : use 3 of plastic arts tools	Gray pencil (bold 6B), Black fine, felt, Charcoal, Pen, glue	To Reproduce	
N ° 3 Many of pieces of paper colored (not plain) of different shapes to choose	Glue a piece of paper of paper (colored) and draw, around	Pastels, Felts, Pencils, color, glue	To Transform	
N ° 4 Charcoal, felts, pastels One image reproduction of your choice	Make a extension, continue the drawing	Gray pencil, Black fine, felt, Pen, Colouring pencils, Pastel markers	To associate	
N ° 7 Work by Fontana , not shown but explained (the pupils have not seen it yet)	Make a hole and show the hole with plastics' arts tools	Scissors, Toothpick, Gray pencil (well trimmed), Black fine felt pen, Ballpoint pen, Coloring pencils, felts	To isolate	