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COME TO YOUR SENSES: A SENSES-BASED LEARNING GUIDE

.....INTRODUCTION

“What does your teaching/learning smell like?” We often like to start discussions with this unexpected question. We love the range of answers: from lab cleaning products to old wooden-floored lecture halls, from symbolic refreshing peppermint to dust and mushrooms, it reflects the range of our experiences as teachers but also the range of our sensory imagination.

The idea of senses-based learning started to form at a meeting among friends over tea and chocolates. In this meeting, Prof. Dr. Emilie Sitzia, Ilse van Lieshout, and Prof.

Dr. Anna Harris expressed their frustration that sensory training

was not integrated into their teaching programmes at the university, even though the senses were so central to their research practices.

In a post-pandemic world, there seemed to be an urgency to reasserting the importance of the senses in teaching and research. It came from our conviction that integrating more senses into the learning process allowed for contextual, interdisciplinary, transferable, and better quality learning. Teaching through the senses also seemed to serve a more diverse range of students, emphasizing self-directedness, student-centeredness, and a more individually tailored learning experience. We also thought it would allow teachers to diversify not only

their teaching methods but also course content.

This idea turned into a proposal, which in turn bloomed into a three-year-long project where we could research the state of sensory education and design, realize various sensory courses and exercises, build a sensory network of like-minded professionals working with the senses, and generally spread awareness of the benefits of employing embodied pedagogies. But we’re getting ahead of ourselves. **What is senses-based learning?**

Senses-based learning (SBL) is a pedagogical methodology for tertiary education that aims to explore and develop sensory awareness and skills while concurrently critically reflecting on their importance in research, education, and professional practice.

SBL aims to re-balance and reassert the importance of sensory skills in tertiary education and in professional practice. It does so through interventions in the existing tertiary education curriculum. Those interventions can take the form of specifically designed learning units (courses, electives, or parts of courses), learning resources (digitally presented in the Sensory Learning Lab), small in-class activities, or specifically designed internships, among others.

.....THE PROJECT

The SBL project was carried out at Maastricht University from 2021 in collaboration with Marres, House of Contemporary Culture. It ran for three

years with a core team of five persons (Emilie Sitzia, Elene Kadagidze, Ilse van Lieshout, Anna Harris, and Joost Dijkstra) as well as faculty ambassadors from across the university. These ambassadors were:

- Nicolle Bassie - van den Elst - School of Business and Economics
- Prof. Dr. Dominik Mahr - School of Business and Economics
- Prof. Dr. Anke Sambeth - Faculty of Psychology and Neuroscience
- Andrea Smitten - Faculty of Psychology and Neuroscience
- Dr. Arthur Willemse - Faculty of Law
- Dr. Roy Erkens - Maastricht Science Programme
- Prof. Dr. Hans Savelberg - Faculty of Health, Medicine, and Life Sciences

The first phases of the project consisted of gathering literature to develop an academic framework for SBL, which meant researching the impact the senses have on learning and how senses have been utilized in tertiary education. We started working on a literature review that explored the benefit of multisensory and embodied learning in this field. Simultaneously, we interviewed 48 teachers, course designers, artists, and various sensory practitioners (such as dancers, cooks, etc.) to gain insights into how the senses were used in professional life, and we started identifying courses or class activities that already used this methodology.

We proceeded to design micro-activities and learning material, exercises and courses, and to lead other pedagogical experiments that were integrated into existing classes. We also integrated and took inspiration from the Training the Senses programme, an initiative developed by Marres, House of Contemporary Culture. Each Training the Senses session combined the expertise of various academics and artists and aimed to share physical knowledge through practical experiments; as the Marres website explains, this can take the form of “walks with city flaneurs”, exploring “the relationship between words and smell with neuroscientists and odor specialists”, or it could see participants “spend an evening with a food designer, composer, surgeon, mosquito breeder or puppeteer”. In the end, we realized there are **four different approaches to designing a course on the senses and the choice depends on what one is trying to teach/learn/train.**

The first approach focuses on training the senses themselves. This entails picking a specific sense or combination of senses to train them directly with a specific goal in mind. An example could be an art history course that focuses on training sight to discern the small details in a painting, or a biology course that trains the senses of smell and sight to learn to differentiate between various plants.

The second approach focuses on the senses as objects of study themselves. It looks at senses through different historical or social perspectives and



HOW WOULD
YOU DESCRIBE...

EMILIE

ELENE



COLOURS?

SMELLS?

TASTE?

TEXTURES?

YOU MAY FIND THIS
HARDER WITH OTHER SENSES
THAN WITH VISION, WHICH WE ARE
MORE ACCUSTOMED TO
DESCRIBING.

LIST OF POSSIBLE WORDS

LET'S MAKE A LIST!

ADD WORDS
AS YOU
GO!

Taste

Dull - flat - floury -
stale sweet greasy
milky
doughy shallow
buttery mellow
soaked raw

Smell

earthy & grounded
savoury
baked
caramelized

Touch

Brittle - Gritty
textured hollow crumbly
bumpy resistance
melting and then
velvety crumble
jagged

Sound

cracking
chattering
singing
snapping
tickling
creaking

Sight

blonde
bright
small
bumpy
layered
golden

FOR DESCRIBING THE SENSES



THEN THE RAP BATTLE STARTS



PTXU PUTURU

"DARK PLUS BROWN LIKE A SANDY STONE
SMOOTH AND FLAKY, A FREELING TONE
CREAMY ON THE OUT BUT CHUNKY INSIDE
WHO'D HAVE GUESSED IT POPS AND CRACKLES INSIDE!"

SHIT'S ADDICTING (MAN), GOT ME HIGHER THAN THAT DOPE
SWEET AND CARING, BETTER THAN YOU, YO!
MAN IT'S THE REASON I TRAP ON A DAILY... TO AFFORD THIS STONE.

THIS WORSE THAN COKE
IT'S BEEN 5 SECONDS AND I ALREADY NEED 'NOTHER TOKE

IT FILLS YOUR MOUTH
I CAN'T GET ENOUGH

IT'S GOLDEN BROTH
THE ULTIMATE TASTY DRUG"

WHEN I LOSE IT I FROTH
IT'S WORSE THAN SNUS

"YO! YO!

BUT AS SOON AS I TAKE A SMALL BITE FROM YOUR SOUL,
MAN I'M FLABBERGASTED AND I LOSE ALL CONTROL.
THE BITTERNESS,
THE CREAMINESS,

IT ALL BLENDS INTO ONE,

IT MAKES MY MOUTH FEEL LIKE
IT'S EXPLODING CLOSE TO THE SUN.

OH PRALINÉ, YOU ARE EVERYTHING THAT I COULD NEED,
IT'S LIKE YOU TAKE A CHO-COLATE AND MIX IT WITH A CHILD'S GREED!"



TUM PTUM P TUM UCCI

NOTES



EVALUATION

- LOTS OF LAUGHTER IN THAT CLASS (PROBABLY THE MOST MEMORABLE ONE OF THE COURSE).

- IMPORTANCE OF GIVING STUDENTS SPACE FOR CREATIVITY.

- RE-DOING THE EXERCISE TO MEASURE IMPROVEMENT WOULD BE GREAT.

- EXERCISE WORKS WELL TO LAY THE GROUNDWORK FOR BUILDING UP SENSORY VOCABULARY / SENSORY VERBAL DESCRIPTION CAPACITY.

paint

WORKING WITH MATERIALS

BY ILSE VAN LIESHOUT

ingredients:

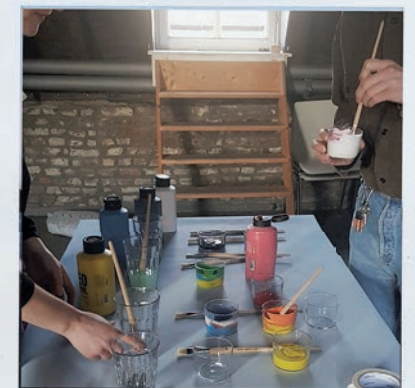
- DIFFERENT COLOURS OF GOUACHE PAINT – AT LEAST 6 COLOURS.
- CUPS – ONE PER COLOUR.
- PAINT BRUSHES – TWO PER CUP.
- LARGE PAPER (SIZE A0).
- A WALL TO PUT THE PAPER ON.
- TAPE.
- POSSIBLY: PROTECTIVE FILM ON THE GROUND.

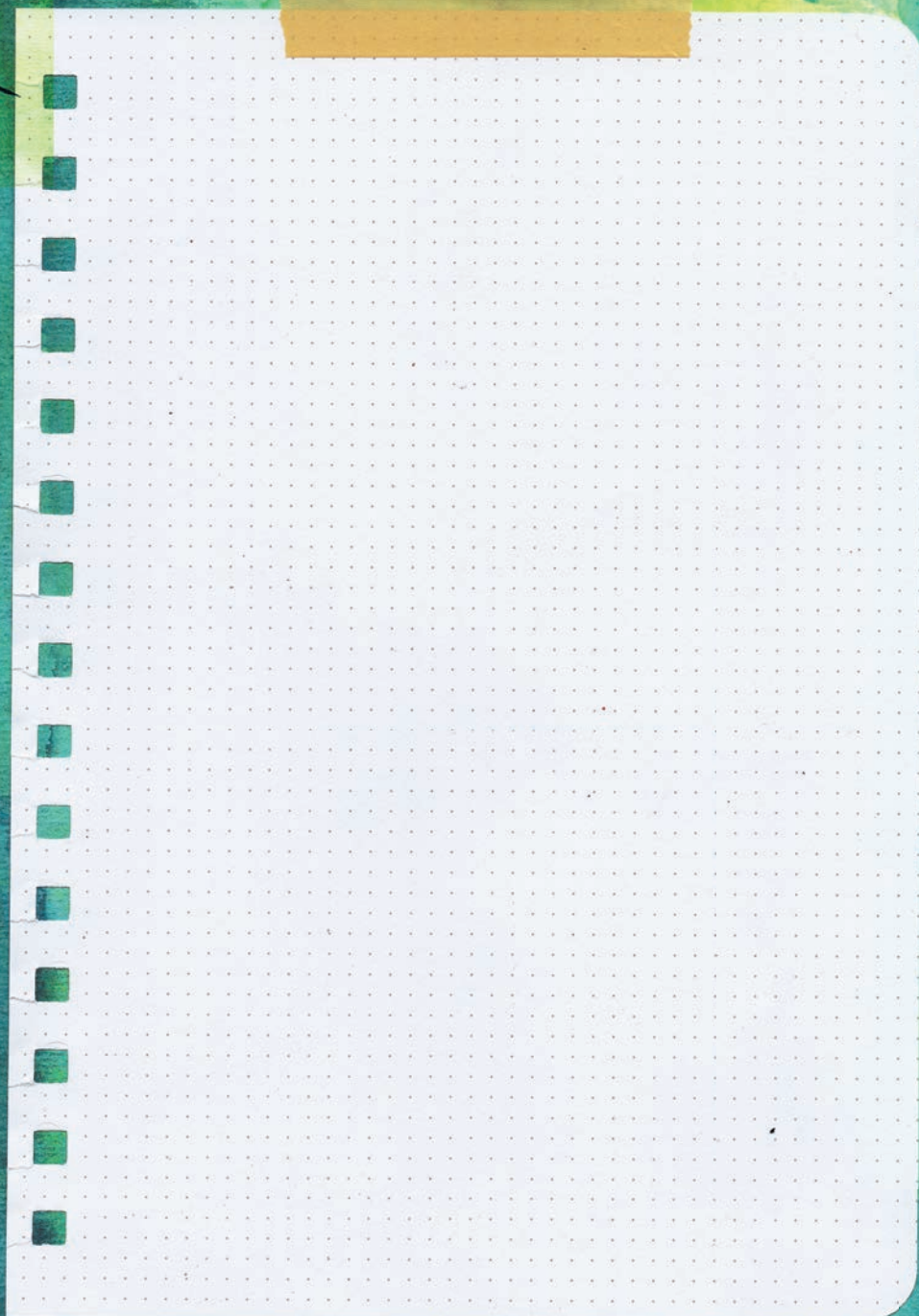
Learning Goals

PAINTING CAN BE A TOOL FOR REFLECTION AND DEEPER UNDERSTANDING OF SUBJECTIVE LEARNING.

- STUDENTS LEARN TO REFLECT WITH A CERTAIN LEARNING TOPIC AND OUTCOME THROUGH PAINTING.

- STUDENTS GAIN PERSONAL INSIGHT AND ABILITIES FOR CREATIVITY, AWARENESS, AND WELL-BEING.





planting the seeds

FOR INCLUSIVE LEARNING
ENVIRONMENTS

BY LENA ORLANDINI
AND FRANCA SCHUH

INGRE- DIENTS

- PLANTING POTS (AT LEAST ONE PER DISCUSSION GROUP).
- SOIL.
- WATER.
- DIFFERENT KINDS OF SEEDS.
- PAPER.
- PENS.
- A GARDEN SETTING.

LEAR- NING GOALS

IDENTIFY THE
MEANING OF
DIVERSITY IN
GARDENS AND OTHER
ECOSYSTEMS.

APPLY THESE
INSIGHTS TO
EXPERIENCES AT
UNIVERSITY FOR
VALUABLE LESSONS.

EXPLORE THEORETICAL
AND METAPHORICAL
CONNECTIONS
BETWEEN GARDENS,
DIVERSITY, AND
INCLUSIVITY.

IDENTIFY
DISCOMFORTS
THAT MAY ARISE
WHEN DISCUSSING
COMPLEX ISSUES.

SUGGESTED LITERATURE:

ROSENBERG, S. J. (5 JUNE 2017). PLANT
THE SEED. THE BLOG FOR BUILDING
DIALOGUE.
[HTTPS://BUILDINGDIALOGUE.WORD-
PRESS.COM/2017/06/05/PLANT-THE-
SEED-FROM-A-METAPHOR-A-MIDWEST/](https://buildingdialogue.wordpress.com/2017/06/05/plant-the-seed-from-a-metaphor-a-midwest/)
O. WILSON. (1992). THE DIVERSITY OF
LIFE. HARVARD UNIVERSITY PRESS.

WHAT IS THE ROLE OF DIVERSITY WITHIN ECOSYSTEMS?

WOULD AN ECOSYSTEM FUNCTION WITHOUT ELEMENTS OF DIVERSITY?

HOW IS THE CONCEPT OF THE GARDEN PRESENTED IN THE LITERATURE AND HOW DOES IT LINK TO ASPECTS OF DIVERSITY AND INCLUSIVITY?

HOW CAN WE CONNECT THIS TO THE UNIVERSITY EXPERIENCE?

TOPICS OF REFLECTION

1. THE GARDEN AS A SPACE FOR ENGAGEMENT AND DIALOGUE AMONG DIVERSE PERSPECTIVES, FOSTERING A SAFE ENVIRONMENT FOR OPEN DISCUSSIONS.

2. NATURAL DIVERSITY AND BIODIVERSITY POSITIVELY IMPACTING AND PROMOTING DIVERSITY WITHIN THE UNIVERSITY.

5 MIN

GROUP DIVISION

DIVIDE INTO MIXED GROUPS OF TUTORS AND STUDENTS SITTING TOGETHER IN THE GARDEN FOR REFLECTION AND TO CONSCIOUSLY EXPERIENCE THE GARDEN TOGETHER.

20 MIN

SHARING EXPERIENCES

How did you EXPERIENCE IT? (AS A STUDENT/TUTOR)

HAVE YOU EVER BEEN PART OF A CHALLENGING DISCUSSION ON A SENSITIVE TOPIC?

HAVE YOU EXPERIENCED A TIME WHEN A SENSITIVE DISCUSSION WAS HANDLED WELL? WHICH ASPECTS WERE WELL HANDLED?

WHAT ABOUT WHEN IT WAS NOT HANDLED WELL? WHICH ASPECTS WERE CHALLENGING OR HANDLED POORLY?

WHAT HAVE YOU PERCEIVED TO BE THE MAJOR CHALLENGES IN ADDRESSING SENSITIVE ISSUES WITHIN THE UNIVERSITY SETTING?

description

THIS EXERCISE IS ALL ABOUT LISTENING. IT IS BASED ON MY RESEARCH PROJECT CALLED "EARPHONES: AN ACOUSTIC JOURNEY WITH YOURSELF."

STUDENTS CREATE A PURELY KINETICALLY ORGANIZED SOUND SOURCE THAT OPERATES ALMOST FREELY WITHIN A GIVEN LIMIT. SMALL BALLS ROLL INSIDE A LARGER HOLLOW SPHERE, THE MEMBRANE, WHICH IS PLACED WITH GENTLE PRESSURE OVER THE EARS. THE BALLS RUB OVER THE SOUND SURFACE AND GENERATE THE SIMPLIST SOUND WAVES IN A BROAD FREQUENCY RANGE.

LEARNING GOALS

DEEPENING YOUR LISTENING IDEAS.

IMAGINING SPACES WHILE LISTENING.



WWW.EARPHONE.SPACE
INSTA @EAR_U_



Step 1



PUT SOMETHING (AN OBJECT OR BALL) INTO SOMETHING ELSE (THE CONTAINER) AND HOLD IT FIRMLY AGAINST YOUR EARS.

COLLECT AND TEST VARIOUS OBJECTS, INCLUDING UNUSUAL ITEMS. COMMON THINGS LIKE POTS AND PANS ARE JUST AS GOOD.



YOU WILL HEAR THE INSIDE OF THE CONTAINER YOU ARE HOLDING.

USE THEM
IN DIFFERENT
SITUATIONS.

SEE HOW
IT IMPACTS
YOU.

TRY TO
FORGET THAT
YOU ARE
WEARING
THE
EARPHONES.

TRY TO USE
THEM WHILE
WORKING
BEHIND THE
COMPUTER.
HOW MUCH DO
YOU ACTUALLY
MOVE WHEN
SITTING
STILL?



take away output

- "SPACES" ARE QUICKLY CREATED WHILE LISTENING.
- THROUGH BONE CONDUCTION YOU CAN ALSO LISTEN WITH YOUR FEET.
- SIMPLE DIY INSTRUMENTS CAN HELP CREATE INTERACTIONS BETWEEN YOUR BODY'S MOVEMENTS AND BALL-DELAY EFFECTS.
- THE QUALITIES OF MATERIALS ARE COMBINED WITH SOUND PROPERTIES AND MECHANICAL PROPERTIES.
- MOVEMENT AND EXERCISES ARE DESIGNED TO INTERTWINE LISTENING WITH PERSONAL MOVEMENT EXPERIENCES.

NOTES:

Who Nose?

BY ANNA HARRIS

INGREDIENTS:

- A SMELL KIT: SELF-MADE WITH READY-TO-HAND MATERIALS AND AT LEAST FIVE CONTAINERS.
- PLACE: A GARDEN.

SMELL CAN SERVE AS A RESEARCH TOOL IN SEVERAL WAYS:

1. DURING THE RESEARCH PHASE (AS A TOOL TO TAKE OTHER PEOPLE'S PERSPECTIVE OR TO COME UP WITH NEW QUESTIONS FOR THE RESEARCHER AND OTHER STAKEHOLDERS INVOLVED).
2. FOR ANALYTICAL PURPOSES TO THINK THROUGH THEIR CHALLENGES MORE CONCEPTUALLY.
3. AND ALSO AS A POTENTIAL FACTOR FOR THE INTERVENTIONS THAT THEY WILL COME UP WITH FURTHER ALONG THEIR TRAJECTORY.

WHAT YOU NEED TO MAKE YOUR

SMELL KIT:



part 11

WHAT DOES IT MEAN TO
CREATE A SMELL KIT RELEVANT
TO YOUR RESEARCH?

PRESENT YOUR RESEARCH TOPIC
WHILE PEERS JOT DOWN QUESTIONS AND
SCENT IMPRESSIONS.

QUESTIONS:

- 1- What sort of effect does this smell have on your body?
- 2- How would it feel within my knowledge?
- 3- Where...

WRITE THESE
IMPRESSIONS ON
POST-ITS.

WHAT OLFACTORY RESPONSES
AND ELEMENTS OF SMELL CAN
WE USE TO LEAD OUR
BRAINSTORMING?

ENCOURAGE
STUDENTS TO IDENTIFY
AREAS THAT THEY
WOULD APPRECIATE
FEEDBACK ON.

...n het paar... (1978)
...aan het denk...
...delingen om te...
...van Hollywood...
...heeft nog noc...
...en huis gehu...
...allemaal voor...
...maken. Ma...
...een volv...
...komt +

...n het paar...
...aan het denk...
...delingen om te...
...van Hollywood...
...heeft nog noc...
...en huis gehu...
...allemaal voor...
...maken. Ma...
...een volv...
...komt +

...n het paar...
...aan het denk...
...delingen om te...
...van Hollywood...
...heeft nog noc...
...en huis gehu...
...allemaal voor...
...maken. Ma...
...een volv...
...komt +

BRAINSTORMS USING THESE PROMPT QUESTIONS:

WHAT MIGHT ATTENTION
TO SMELL OPEN UP?

WHAT KINDS OF SMELLS WOULD
ELICIT SOME OF THESE
QUESTIONS/SOLUTIONS?

HOW MIGHT SMELL OPEN UP
QUESTIONS ABOUT MATERIAL
THINGS?

HOW CAN WE THINK CRITICALLY
TOGETHER ABOUT THE ROLE OF
SMELL IN YOUR PROJECTS?

WHAT ARE THE HISTORIES OF
SOME OF THE SMELLS?

HOW IS SMELL RELEVANT AT
VARIOUS STAGES OF A PROJECT, OR
TO DIFFERENT PEOPLE?

STUDENTS GATHER MATERIALS TO CREATE A SMELL KIT BETWEEN TUTORIALS.
THESE MATERIALS CAN HAVE BOTH LITERAL AND SYMBOLIC CONNECTIONS TO
THEIR PROJECTS. THEY ARE ENCOURAGED TO CONSIDER SMELL BOTH LITERALLY
AND IN RELATION TO THEORETICAL CONCEPTS.

WE HEAD TO THE GARDEN (WEATHER PERMITTING) TO COLLECT MATERIALS AND WALK IN PAIRS, REFLECTING ON WHAT WE'VE BROUGHT.

TUTORIAL 2 part 1

WE'LL GATHER IN A GROUP TO DISCUSS WHAT TO INCLUDE IN OUR KITS AND THE REASONING BEHIND OUR CHOICES, ASKING EACH OTHER QUESTIONS.

THERE ARE EXISTING INTERVENTIONS USING SMELL IN MUSEUMS.



HOW WOULD THESE INTERVENTIONS PROMOTE DISCUSSIONS WITH STAKEHOLDERS ABOUT THEIR PUBLIC HEALTH APPLICATIONS?

SMELL WORLD
The Odeuropa
Smell explorer
Encyclopedia of
Smell History and
Heritage.

IN THE FINAL PART OF THE ACTIVITY, EVERYONE ASSEMBLES THEIR KITS.

part 11

WRITE A BRIEF TEXT EXPLAINING THE CHOICE OF SCENTS IN THE KIT AND HOW TO USE IT.

Make an explanatory text accompanying your kit.

HOW TO USE!

WHY DID YOU CHOOSE THESE SMELLS?

FINALLY, FACILITATE A GROUP DISCUSSION ABOUT HOW THE SCENTS IN THE KIT MAY BE INTEGRATED INTO YOUR GROUP'S PROJECT.

STUDENTS EASILY DESCRIBED THEIR NOSTALGIC SCENT MEMORIES BUT STRUGGLED TO CONNECT THEM TO THEIR PROJECTS. THEY ENJOYED WALKING AND DISCUSSING THEIR SMELL KITS IN THE GARDEN. THIS SHIFT IN FOCUS ALLOWED THEM TO STEP AWAY FROM THE TEACHER, WITH EACH STUDENT BECOMING AN EXPERT ON THEIR SELECTED SMELLS.

MY SMELL KIT



NOTES:

ANTHROPOCENE TOUR

BY RAGNA ZEISS, GRETA PETHLEFFSEN,
YANA PINKELMEYER, AND ZSANETT TÓTH

INGREDIENTS:

- LOCATIONS WITHIN CYCLING OR WALKING DISTANCE:
1) BIRD CAGE IN A PARK, PETTING ZOO OR ZOO; 2) A FIELD; 3) A RIVERBANK.

- A MAP WITH THESE PLACES.

- PENS, PENCILS, AND PAPER.

- FOR THE THIRD EXERCISE, A FEW BOTTLES FOR RIVER WATER, PAINTBRUSHES, PAINT AND PAPER.

LEARNING GOALS: (BROADER PROTECT)

LEARNING TO
WRITE A
SYSTEMATIC
LITERATURE
REVIEW.

REFLECTING ON
THE RESEARCH
PROCESS AND
METHODOLOGIES.

ENGAGING IN
ACADEMIC AND
SOCIETAL
DEBATES ON
STRATEGIES FOR
ADDRESSING THE
ANTHROPOCENE
THROUGH
TEACHING OR
ARTIVISM.

DEVELOP AN INFORMED AND CRITICAL
PERSPECTIVE ON CONTEMPORARY EXAMPLES
OF PEDAGOGICAL AND ARTIVIST
INTERVENTIONS.

CONTEXT

THE ANTHROPOCENE TOUR WAS PART OF A BROADER PROJECT AIMED AT RETHINKING HOW TO TEACH ABOUT THE ANTHROPOCENE FOR BACHELOR'S STUDENTS. THE FOLLOWING SECTION HIGHLIGHTS STUDENT-DESIGNED INTERVENTIONS INTENDED TO MAKE ENVIRONMENTAL ISSUES MORE TANGIBLE FOR VARIOUS AUDIENCES, SUCH AS CITIZENS AND SECONDARY SCHOOL CHILDREN. WE SOUGHT TO TRANSLATE INSIGHTS FROM OUR SYSTEMATIC REVIEW ARTICLE INTO EFFECTIVE TEACHING MATERIALS THAT HELP OTHERS UNDERSTAND AND EXPERIENCE ENVIRONMENTAL CHANGE

IN THE ANTHROPOCENE. ADDITIONALLY, WE TESTED THESE METHODS AND REFLECTED ON THE EXPERIENCE, FOCUSING ON HOW TO MAKE ACADEMIC KNOWLEDGE RELEVANT TO WIDER AUDIENCES AND CO-CONSTRUCT KNOWLEDGE.

REFLECT ON ISSUES OF ENVIRONMENTAL CHANGE AND THE ANTHROPOCENE BY CREATING DESIGN-BASED, CREATIVITY-LED, PLACE-AND SENSES-BASED INTERVENTIONS

HOW?

ENGAGE WITH PARTICIPANTS.

MAP SUITABLE PLACES RELATED TO ENVIRONMENTAL CHALLENGES IN THE CITY.

CRITICALLY REFLECT ON THE DEVELOPED INTERVENTIONS IN AN INTERVENTION PORTFOLIO.

INTERVENTIONS

LOCATION 1:

THE CAGE:
CAPTIVITY TO PROTECT ANIMAL SPECIES?

WILDLIFE CONSERVATION VS. ANIMAL PROTECTION

LEARN ABOUT CONSERVATION CONTROVERSIES AND ARGUMENTS INVOLVED.

IDENTIFY NORMS AND EMOTIONS THAT PLAY A ROLE IN THE CONTROVERSY (BEYOND COGNITIVE KNOWLEDGE).

I REALIZE HOW MUCH I AM DISCONNECTED FROM NATURE IN MY DAILY LIFE AND DON'T KNOW MUCH ABOUT THE MORE-THAN-HUMAN WORLD.

ACTIVATE EMOTIONAL ENGAGEMENT AND FEELINGS (E.G., DISCOMFORT).

ESTABLISH, THROUGH (EMBODIED) SIMULATION, A CONNECTION BETWEEN EXPERIENCES FROM MORE-THAN-HUMAN LEAFWORLDS AND HUMANS.

borderella

River

Kop

Maashaven
CWT

Dortselaan

Waal

Wielewaal

WWW.SOUTHERNPROBLEM

LOCATION 2:

(RE)CONNECTING WITH NATURE: MULTISENSORY MEDITATION

(RE)BUILD A RELATIONSHIP BETWEEN PEOPLE AND NATURE / THE MORE-THAN-HUMAN WORLD.

IDENTIFY NATURE AS A CO-TEACHER.

REFLECT ON EXPERIENCES, FEELINGS, THOUGHTS, MEMORIES (WRITE, DRAW, MAKE A SONG/POEM) AND SHARE THEM.

I REMEMBER DOING THIS AS A CHILD, LOOKING UP TO THE CLOUDS.

REFLECT TOGETHER ON BROADER QUESTIONS:

HOW CAN NATURE BE A CO-TEACHER?
HOW CAN SUCH AN EXERCISE RELATE TO ISSUES OF CARE AND SOCIO-CULTURAL CHANGE?
HOW IS THE NATURE-HUMAN DISTINCTION IMPLIED IN THE EXERCISE?

I FIND IT UNCOMFORTABLE TO BE WITH BUGS, MAYBE I NEED TO EXPLORE THAT MORE.

LOCATION 3:

ART, THE SENSES, AND WATER POLLUTION

REFLECT ON SENSES-BASED, PLACE-BASED, AND ART-BASED LEARNING.

IDENTIFY NATURE AS A CO-TEACHER.

ENGAGE THE SENSES, ART, AND PLACE IN ENGAGING WITH ENVIRONMENTAL ISSUES (HERE, WATER POLLUTION).

CREATE AN ATTACHMENT TO (NATURE AT A SPECIFIC) PLACE.

I FEEL CALM. I WANT TO DO THIS MORE OFTEN.

REFLECT ON THE FUTURE OF THE RIVER IN RELATION TO HUMAN ACTIVITIES.