


# Chapter 7

## Visual Art Pedagogy in Primary Education Aimed at Promoting Experiential Learning Outside the Classroom

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### **ABSTRACT**

*This chapter provides a theoretical overview of the theme of education beyond the traditional classroom environment in primary school visual arts education (students aged 6–11). It emphasises the pedagogical significance of experiential learning taking place in natural, cultural, and community contexts, where art is conceived as a medium for interdisciplinary and collaborative education. The discussion introduces key concepts such as teaching and learning in authentic environments, collaborative art-making, engagement with the local community, and art as an integrative field within the contemporary primary school curriculum. Furthermore, the chapter reflects on existing practices within a broader educational context and discusses potential developmental opportunities for teachers, cultural institutions, and communities seeking to advance art-integrated and socially engaged forms of education.*

DOI: 10.4018/979-8-3373-5317-3.ch007

## INTRODUCTION

Visual art plays a crucial role in primary education by fostering creativity, visual literacy, emotional expression, and problem-solving abilities. At the early stage of schooling (children aged 6 to 11), when pupils are particularly receptive to multi-sensory, experiential, and symbolic modes of perceiving the world, artistic activity represents one of the fundamental pathways for understanding both oneself and the surrounding environment. Within the framework of contemporary pedagogical approaches, learning is increasingly conceptualised as a process that occurs across diverse settings, including those beyond the formal classroom (Beames et al., 2012).

Outdoor learning is grounded in experience and direct interaction with the environment, through which an essential relationship between humans and nature is established. As early as four decades ago, Priest (1986) observed that such forms of learning engage all the senses, thereby enabling holistic perception and a richer learning experience, since attention is simultaneously directed toward multiple stimuli and phenomena. This approach does not merely produce short-term impressions but encourages the formation of more enduring knowledge, constructed through personal experience and lived engagement. The significance of this approach was already emphasised decades ago by Eaton (1998), who noted that outdoor learning substantially complements and enriches the school curriculum by connecting theoretical knowledge with real-life contexts, thereby enabling students to develop a deeper understanding of educational content.

As Štemberger (2012) notes, outdoor teaching should also be meaningfully incorporated into subjects such as visual arts, as it contributes to greater dynamism and authenticity in the learning process. Her findings are supported by the research of Beames et al. (2012) and Rickinson et al. (2004), who emphasize the importance of natural environments for the holistic perception of learners and for enhancing the quality of learning. They further note that carefully designed outdoor lessons promote the development of diverse abilities, deepen knowledge, and enable students to critically evaluate their own experiences.

Out-of-school environments, such as museums, galleries, cultural institutions, school gardens, urban spaces, and historical architecture, thus represent valuable didactic potential for experiential learning grounded in authentic situations and real-world contexts. When visual art is situated within such environments, it can become a central medium for interdisciplinary, reflective, and collaborative teaching that transcends the boundaries of traditional didactics and enables students to develop a deeper understanding of art, space, and social relationships.

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