3 Accessing Art with Movable Layout

In the research literature the positive effects of art making with regard to the emotional and social development of children and youth are well documented (e.g., Broecher 2012; Nissimov-Nahum 2008; Sandmire et al., 2012 etc.), also when youngsters experience some kind of social disintegration in their lives (e.g., Batsleer 2011; Gannon 2009; Prescott et al., 2008 etc.). But how can I teach art in a classroom with adolescent students who present emotional and social difficulties? When I look back on my 18 years as a teacher and school principal working with children and adolescents with social, emotional and behavioral difficulties in both specialized and inclusive settings and on my observational classroom research conducted at the juncture of art education and special education (e.g., Broecher 2000), it was primarily the students at the secondary school level, and especially those in specialized alternative settings, who frequently exhibited scarcely any spontaneous access to artistic forms like drawing, or painting. Some of these boys lacked confidence for drawing, others had little previous artistic knowledge or experience, or they dodged aesthetic-creative assignments entirely.

Many of these students had lost the spontaneous childlike delight in pictorial storytelling and self-expression or, in some cases, depending on the individual socialization background, it seemed they had never known it at all. Rather than putting something on paper that did not measure up to their own inflated expectations derived from media models, they chose not to make any picture at all and refused to cooperate in

class. Already a problem that is encountered in this age group generally, it was that much more pronounced in students with emotional and social difficulties and posed extreme challenges for me as a teacher who wanted, and was obligated, to make art with this audience.

To deal productively with this situation and get these youngsters to make pictures anyway, over the years I developed a kind of Movable Layout, in essence a collage-assisted drawing technique. For this purpose, I took availed myself of a series of pedagogic and education precepts whose effectiveness research had confirmed, i.e., breaking up the task components, explicit and direct instruction, choice-making, and opportunities to respond. With this research-based technique, students with emotional and social needs, who often exhibit difficulties with pictorial exposition or who completely refuse to draw because of the fear of failure, can easily be guided into the artistic terrain and encouraged to have fun producing pictures on their own, never mind any obvious difficulties. The academic intervention undertaken in this way also turns out to be a behavioral intervention.

The consensus in research holds that emotional and behavioral difficulties go hand in hand with academic learning difficulties. Students with emotional and social needs often show large academic achievement deficits across all content areas (Nelson et al., 2004). »A key finding in the literature is that EBD students usually struggle academically« (Nicholson 2014, p. 180). They disrupt their own learning and the learning of others (Trout et al., 2003, Reid et al., 2004), although the interplay of both variables is very intricate and not yet fully understood (Algozzine et al., 2011). So do we start with *learning* or with *behavior* – or both? There is a »line of thinking« in the theory that »pre-supposes that academic instruction cannot take place unless a student's behavior is first under control« (Wehby et al., 2003, p. 195). This can be contrasted with the high impact of academic instruction that is effective from the outset, albeit accompanied and supported by behavioral interventions.

Hence, as my many years of application in the field have also convinced me, we need to acknowledge the important role played by academic instruction on which we can then build effective academic, social

and behavioral learning. Much of the off-task behavior of students with emotional and social difficulties is escape-maintained. Academic failure and escape-motivated problem-behavior are functionally related and consequently academic interventions can be considered as a meaningful treatment response. In other words: when we want to reduce problem- and off-task behaviors and increase on-task behaviors, research suggests instructional adaptations are effective interventions (Lee et al., 1999, p. 196).

The object therefore is to carry out an »instructional adaptation« that is linked to the goal of more effective management of »escape-maintained behavior« in the classroom (Moore et al., 2005). The »curricular expectations« that apply to a specific classroom subject are »antecedent events« and when these are »mismatched with current student skill levels«, undesirable classroom behavior may be the consequence (ibid., p. 216). Consequently, what is mainly needed is to ensure an »appropriate instructional match between curriculum (and/or instructional materials and methods) and the existing level of student academic skills« (ibid., p. 217). The instructional adaptations will function as pro-active interventions because they often change the learning situations that trigger the problem behavior and ameliorate them for students with emotional and behavioral difficulties (Lee et al.,1999, p. 196). Such an alternative will now be presented and analyzed specifically for teaching art in a challenging classroom.

However, this is not merely about reducing the task load. What it does call for is a special way of structuring the problem presentation and ways of solving it. To simply make tasks easier would undermine the curricular educational requirements for students with emotional and behavioral difficulties and also not challenge the students enough so they can develop. What the students need much more is stimuli for learning, they need »opportunities to acquire new skills and expand their behavioral repertoires« (Moore et al., 2005, p. 217). That is why breaking up the task components, splitting up the workload into steps, and adapting the task so that the respective steps are of shorter duration is crucial.

These strategies lead to more on-task behavior (Nicholson 2014, pp. 183-184).

Tightly tied into this is the teaching of component skills. The term »component skills« refers to »lower-level skills that collectively make up complex higher level skills«. When one or more component skills are lacking, students fail to learn the complex skill. But if the students »possess all component skills necessary to learn a task, learning the larger task is easier and access to positive reinforcement is increased« (Lee et al., 1999, p. 196).

In classroom work with the Movable Layout, the first thing that happens is a simplification of the perspectival and compositional relationships and demands. Given the chance to arrange the figure elements against a background initially on a trial basis (Fig. 3.1), then to manipulate them in new and different ways, makes perspective and the pictorial space concrete for the student as foreground-background, in front of-behind, etc. and dynamically tangible, comprehensible and adjustable. In addition, teacher input can help students understand this step better and complete it successfully.

Combined with the principle of substitution for missing or incomplete cognitive figurative representations, depending on an adolescent's individual learning level, previous aesthetic socialization and learning biography, this reduction of complexity on the formal level of the perspectival picture composition corresponds with a high degree of complexity of visual narrative and visual message on the content level. By using this method, the student is guided step by step to a pictorial creation that is in most cases very satisfying for him.

The second factor by which the Movable Layout also contributes to academic learning and behavior improvement lies in the way it integrates explicit or direct instructional practices. Explicit instruction is understood here as an »unambiguous and direct approach to teaching, with an emphasis on providing students clear statements about what is to be learned, proceeding in small steps with concrete and varied examples, checking for student understanding, and achieving active and successful student participation« (Nelson et al., 2014, p. 363). The key elements or

functions relating to explicit or direct instruction are: »1. Daily review and prerequisite skill check, 2. Teaching of new content, 3. Guided practice, 4. Independent practice, 5. Weekly and monthly reviews« (ibid., pp. 367-374). Using direct instruction, as described by Eisner Hirsch et al. (2014, p. 209), means »limit the amount of material students receive at one time, give clear and detailed instructions and explanations, guide students as they begin to practice«. This hands-on approach as part of a highly structured pedagogic framework lets the students learn how to work step by step with the Movable Layout and the subsequent variations it makes possible.

Third, the Movable Layout despite, or perhaps because of, its high degree of pre-structuring, allows the students with emotional, social, and behavioral difficulties choice-making in various ways. The positive effects of choice-making as interventions that reduce problem behavior are accepted as givens in research (Green et al., 2011; Shogren et al., 2004). The more confrontational, the more disruptive a student's behavior is, the more important and effective choice-making is as an entry to a productive learning process. The closer we approach positive, on-task student behavior on the other hand, as in general education settings, the sooner choice-making also could and should be dispensed with in order to achieve an optimum level of academic learning (Mizener and Williams, 2009). Movable Layout, however, was specifically developed for adolescents with very disrupted behavior patterns, such as those encountered in specialized settings in alternative schools or in the Tier III area of a school-wide model.

Here choice-making, in conjunction with other precepts, for example, breaking up the task components as well as explicit or direct instructional practices, is of fundamental importance for dismantling learning resistances in adolescents. In this, different types of choice-making can come into play for students with emotional and social difficulties, from preference and choice of activity (Romaniuk and Miltenberger, 2001), through within-activity choices (Cole and Levinson, 2002) to a choice of task sequences (Kern et al., 2001). With Movable Layout, the youngsters can choose from many different picture backgrounds and picture

elements, as provided for in specific lesson plans. Depending on circumstances, they may also freely choose the subject of their art work, or I may give them a choice of two ready-made, combined background-and-figure sets. Next they have the opportunity to choose the materials and artistic technique for doing further work on a copy of their pictorial composition.

Fourth, classroom work with the Movable Layout includes a variety of opportunities to respond (OTR), understood as instructive stimuli that occasion the student responses (Haydon et al., 2012; Sutherland et al., 2003). We need to take into account that higher rates of OTRs are associated with increased on-task behavior and decreased disruptive behavior (Sutherland and Wehby, 2001) and also be clear in connection with the Movable Layout, that besides »teacher-directed individual responding«, »production responses« (Haydon et al., p. 24) are a given, particularly in the creative processes themselves. In this way, the Movable Layout gives every individual student a chance to tell a story using pictures to share about himself and the world of his thoughts and lived life and, beyond that, to communicate verbally, either in conversation with the teacher and/or the other students.

On the content level, thanks to the tools provided, offered now is the possibility of a complex, many-layered and detailed picture message or picture story. The students get the opportunity to communicate in an artistically sound manner and at the same time to present an altogether respectable whole artistic composition. This means that the youngsters now are able to express considerably more pictorially than they could using just their intrinsic artistic abilities. With the Movable Layout system they step up to complex picture composition and spatial organization that is capable of meeting their own demands far more than might a free-hand drawing or a free-hand pictorial design. Thus, problems and fears about artistic expression are circumvented and then dismantled step by step through repetition of successful picture making experiences. The build-up of frustrations or aggressions, which often lead to the artistic activity being dropped or not even begun in the first place, ceases to be a problem.

The outcome is quiet, disciplined creative activity, enjoyable pictorial experimentation and a gradual expansion of native drawing and design abilities. This in turn has a positive effect on learning motivation and the learning and working behavior of a youngster with emotional and social difficulties. When this happens, it is recommended to consolidate and further promote positive developments in the area of student behavior with behavior-specific praise on the teacher's part (e.g., Kalis et al., 2007; Marchant and Anderson, 2012; Partin et al., 2010).

Particularly in teaching creative arts, a task may have »other aversive properties« than just the level of difficulty (Moore et al., 2005, p. 217). Boys from problematic socioeconomic communities – in the field of educating students with emotional, social, and behavioral difficulties, after all, we deal primarily with boys – may perform masculinities that not only are hostile to school learning in general but can also produce resistance vis à vis participation in the creative arts, since they are perceived as falling more into the female sphere because the expression of emotions is associated with them. Boys who grow up in environments with more conventional male gender roles constructions expose themselves in their school peer group to a high risk of having their masculinity questioned and of being bullied when they engage in the creative arts (Scholes and Nagel, 2012).

This can have very negative consequences for the boys affected because, due to these constraints and restrictions, they miss out on acquiring the necessary skills that they actually need to play an active, productive role and earn a living in the »creative economy« (ibid., p. 980) that has supplanted the industrial age. To address these kinds of difficulties productively and to ensure that young people from such problem backgrounds accept classroom work with Movable Layouts, the technical and rational-seeming aspects of this method are emphasized up front.

Even if life topics are likely to be addressed directly or indirectly in the pictures, it is recommended that these be acknowledged in this early phase but not dwelled on as subject for discussion. Only when a greater degree of behavioral confidence is attained with students with emotional and social difficulties, and develops in parallel with successes in the field

of academic learning, can I, as a teacher, carefully begin to address the picture *contents* and thus possibly also begin making the contents of a student's special life experience a subject of discussion. But to begin with, discussed only are perspectival issues, overlaps, size proportions, contrasts, drawing techniques, printing techniques, possibilities of computer image processing, etc. This is safe ground for all participants, students as well as teachers.

The idea of placing individual figurative elements on a background, to move them around until a desired effect is achieved and then to photocopy the final arrangement and then continue to work on it is basic graphics technique. Movable Layout is a system of manipulable picture backgrounds and elements. To make working with this method possible, the first thing to do is assemble a basic assortment of pictorial elements and backgrounds, for instance, by copying drawings by famous artists, figures from how-to-draw books, and the like. Many documents can furnish details that can be enlarged or reduced or otherwise adjusted with image editing software. The elements are then printed and or cut out. The picture backgrounds are mounted or laminated on poster board to make them more durable. Among the image backgrounds the following might be found: Gentle hills rising out of fog, as well as dense forests or barren, craggy rocks in an otherwise empty appearing landscape. On some of the backgrounds I have used white-out to delete central figures, animals etc. from the printed graphics. I have views of villages, which can stimulate both representations of idylls and tranquility but also boredom and sadness.

Some background scenes I keep deliberately very amorphous and indistinct, specially processed in part to leave as much room for imagination as possible. They virtually invite the projection of subjective imaginings onto them. The city scenes show tidy avenues as well as street canyons, apartment blocks and dark subway shafts. There are also house or apartment interiors, e.g., a kitchen with dining table, living room with sofa, home office, teenagers' rooms, bedrooms; in short, rooms where a relevant event or imaginative content can be staged. The set of varied

pictorial elements should span a broad spectrum from the aspects of content and motifs.

I derive the selection criteria from my knowledge of the age-specific interests of the learning groups that I work with. Accordingly, I compile my ensemble in different ways depending on age but also the youngsters' life themes and conflict burdens, severity of social backgrounds and emotional experiences. The repertoire of figure cutouts can be made up of pictures of men, women, children, adolescents, parent-child groupings, and so on. They can be trimmed with scissors before being placed into the picture to achieve an optimal fit with what the student personally intends to depict. Further, there are pictures of bicycles, motorcycles, cars, trucks, trains, planes, carriages, furniture, houses, animals and all sorts of implements and furnishings, from the living room chair all the way to the toothbrush. Acquiring some light, easy to carry cases is highly recommended. One case can hold as many as 150 of the background images mounted or laminated on poster board.

The other case is dedicated to the movable figures. By continually adding to the collection over the years, newly copying or printing out damaged items and in between constantly making a few copies, enlarging, or shrinking drawing elements that you come across out and make their way into the case, within a few years it is easy to accumulate 6,000 to 8,000 elements. With this collection it is possible to work cogently and in a richly varied manner. But to start with, I will only have a much smaller collection that I gradually build up. Occasionally, the students will also help to cut out newly copied picture elements. To enhance the chances of finding suitable motifs and elements, the students themselves also get to choose images from art books, catalogs, other printed images or the Internet. They copy, enlarge, or shrink them and then add these supplementary, found elements to their own compositions and then enhance them by drawing on them.

When I present too many mixed-up elements to a given study group, it may be asking too much from the individual students in the way of sensory overload. I therefore went on to set up folders arranged by element subject matter, for instance, by images of children, adolescents,

adults, wild animals, domestic animals, buildings or vehicles. It also lets me hand the students just the folder with child figures and animals and specify the topic as »An experience with an animal.«

I started out with backgrounds in the DIN A3 format, but I soon noticed that many youngsters later found it difficult to artistically enhance the entire picture surface. The area simply looked too large to them. They lacked the endurance. As a complementary alternative, I therefore put together a smaller set of backgrounds reduced to DIN A4. From then on, I let some students decide for themselves whether they wanted to work with a smaller or a larger format, making another instance of choice-making a part of this process.

When students first start working with the Movable Layout system, I recommend not posing a topic at the start. Usually the motivation is strong enough without it, i.e., they very eagerly search through the picture elements, try them, arrange them, so that at the early juncture, they would hardly pay attention to a subject assigned. Later on, it may be useful to offer something along the following lines: »A weekend at my house«, »Something that happened here in the school«, »Recently something strange happened to me«, »On the go with my friends«, etc. Through these and similar topics, the students receive stimuli as well as basic ideas through which a pictorial exploration of an experiential content can be achieved. »When I really got upset at school« could also be a topic on the basis of which it would be possible to work on emotional or social issues with students that are already exhibiting more stable behavior.

In the creative process, a series of operations play a special role, the first of which consists of ordering, experimenting and arranging. The creative process unwinds in a similar manner regardless if the assignment is free-form without subject or tied to a specific topic: First, the youngsters select a background, followed by a series of drawing elements. They arrange, experiment, move, latch on to an idea or discard it. They move pictorial elements, e.g, furniture, animals, people, etc. back and forth across the chosen background until they arrive at a pleasing arrangement. It happens from time to time that a student, in follow up to

this introductory experience, desires to change the background to a different one from the one chosen initially. I advise making this an option.

It has also happened to me that a student would rather design an entire background on his own against which to position the prepared picture elements. This type of initiative taking should be supported anytime, with the rule of thumb being: »As many rules and pre-structuring by the teacher as necessary, as much independent creativity by the students as possible.« Anyone not needing the Movable Layout who would rather work free-hand should be allowed to do it! The method is designed as an aid in independent composition and should therefore not be experienced as confining. But cases like this are the exception to the rule.

Next is selecting and then attaching the picture elements, followed by photocopying the layout. The loose elements are attached with small strips of double-sided adhesive masking tape and one or more photocopies are made of the prepared layout. These copies are then enhanced using various artistic methods. The image backgrounds and moving elements are reusable and find their way back into the cases or folders. When enhancing the copied composition with artistic means, one possibility for further creative work on the picture is to complete drawing it or adding drawings.

Students who have learning problems or learning disabilities in particular usually begin by coloring in their pictures or over them with felt tip markers. Variations here might consist of offering the children and teenagers crayons, oil pastels or water colors. Even just coloring as an entry into a higher artistic compositional process is worthwhile, because the almost always handsome and brilliantly colored resulting pictures give satisfaction to the students who are often accustomed to failure; they fill them with pride and so motivate them to go on. In my experience, youngsters with behavioral problems especially like working with black felt tip pens. Wherever possible, I encourage the students to draw in missing shape parts or simple lines, extend them or to add entirely new details to the pictures by drawing them in.

Another possibility for artistically enhancing the copies besides drawing with felt-tip pen, pencil, fountain pen or nib is painting on them with brush and opaque colors to the point where the contours of the graphic elements are covered to the extent possible, perhaps gradually becoming completely invisible (Fig. 3.3). Other artistic options are to be found in transforming, experimenting and abstracting. Based on many years of observation, students with behavior problems – as opposed to those with severe learning difficulties – tend to do more spontaneous drawing on the copied compositions and so transform the content. Transformation to some extent corresponds to their natural tendency, a circumstance that can be honored as thoroughly positive in this context, for this natural tendency to transformation that numerous students with emotional and social evidence here is put in the service of artistic work.

Impressively original results can be achieved with the help of monotype or flat screen printing (Fig. 3.4). In this process, sheets of plexiglass (real glass is not used for safety reasons), have a thick coat of water-soluble ink rolled onto them. The layout copy with the picture side facing up is deposited lightly on the inked surface and then the contours of the landscape, houses, people, or animals are traced firmly with a pencil so that they are pressed into the ink. The sheet can also be placed step-wise on differently colored plates. Once again, the image produced by the monotype can be painted on by dissolving the water-based remaining paint for a clouded or fogged appearance or adding a new color accent. To encourage such experiments and playfulness, it is best to make several copies of the previously created template. In addition, several computer-based image processing applications offer the ability to twist scanned-in compositions, to distort, manipulate and change them by using various filters. The resulting images can once more be painted or drawn on, both on the computer screen and also on a paper print (Fig. 3.2). The picture versions can also be cut up and assembled in new or different ways.

Also, experiments on the copy machine or on a scanner can be done by turning the template during the exposure process or pulling it out sideways. This produces abstraction and distortion effects. Depending

on which direction you pull the sheet, it results in stretching or compressions, twisting of figures, buildings, etc. From these copies, complete new pictorial compositions can be collaged and overpainted again. In this way, an increasing degree of freedom is experienced in handling the original design. Another alternative is creating a short picture story or sequence of pictures from several individual pictures, as in a comic strip. It need only have the same characters and elements differently arranged from scene to scene and each time it is copied or scanned, then varied and combined into a story.

It is also conceivable that a certain composition is varied in different ways. This can lead to staging a kind of symbolic trial action or also creative action on the picture level that could also play a role later on in helping the young people deal with real-world tasks confronting them.

Multiple references to the world of art are given. The history of art is filled with examples of pictures, which can be used by way of introduction, concurrently, in conclusion or in comparison, etc. The topics of abstraction, working in series, or confrontation with art works already pose markedly higher intellectual demands on the students. For many of them, this is unfamiliar territory, but the Movable Layout with its rich set of variations provides an orientation that also gives youngsters with emotional and social difficulties the confidence to explore this terrain step by step.

The method can be used in different teaching contexts. Hence, I successfully made the technique the focus of a teacher-guided series of classes and systematically worked through the MLT steps and variable possibilities with the students in a formal course. This method is useful, for example, when I teach art as subject teacher to a specialized class for two hours per week. It works similarly in an inclusive setting, where I mostly work in a class as a part-time co-teacher. As a class teacher in a school I also have the option of making available to my students the picture backgrounds and picture elements over several weeks during specific class hours as part of course offerings under daily and weekly lesson plans. The Movable Layout system here is part of a broader overall palette of curricular offerings which the students can choose from.

The first phase of choosing and arranging of picture elements is easier when done with the study group as a whole. It requires the use of all available tables for two hours on which to spread all the material. I think it is advisable to do further enhancement work in more open learning processes. In this way, more opportunities are provided for individual guidance discussions with the students. It is also a fact that not all students show the same degree of perseverance when it comes to working on the pictures. The first phase of choosing and arranging usually proceeds in a highly motivated way. When faced with a copy of their own composition, it already starts to look more like *work*. Some students, particularly those with severe behavioral problems, often only color the pictures very cursorily or in a fragmentary way or soon break off their artistic activity again. The parallel installation of other learning stations with different contents and methods allows these learners to easily switch from one activity to another and relieves me of the pressure of having to make the students continue working against their will or forcing me to come up immediately in that situation with an alternative way of occupying those still unsettled, hurried, impatient learners. Often, after ten or twenty minutes doing arithmetic on the computer, they return to their picture to continue working on it for a while. In this connection, too, choice-making is operating as a fundamental pedagogical principle.

The Movable Layout allows the construction of complex visual narratives, so the chance to discuss the students' compositions should definitely be grasped. There are opportunities to respond on several levels here, through conversation but also in the form of mini essays. During inclusive instruction in primary schools, I have usually let the whole class write stories about their finished pictures. In classes with up to thirty children, this is often the only way to get to hear something from everyone and to learn. Depending on the specific setting, the texts can be read in small groups and discussed. I gave special support to the groups of students with emotional and social difficulties, so that an active participation by all and a constructive working atmosphere in working with the pictures and self-written stories prevailed. For students that

have concurrent learning problems, it is often useful to specify beginning sentences fragments that they then complete or to let the youngsters talk about their pictures while I record them. The text that I write down and then type up I hand back to the student to read, add to and develop further. Fundamental here is assessing the written expression skills carefully case by case to avoid provoking any refusal reactions stemming from negative expectations regarding success.

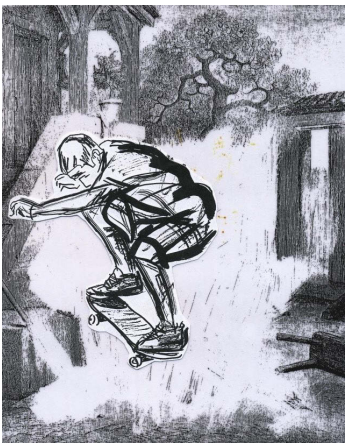
Even students who initially very much shrink from aesthetic-creative tasks or learning opportunities or reject them vehemently – be it because of the task's high complexity and the resulting expectations of failure or because of unsettling gender identity issues that are associated with art – unexpectedly find themselves in a complex process of designing, experimenting and composing thanks to the Movable Layout Technique. In this way, escape-maintained disruptive student behavior can be circumvented, by substituting missing artistic potential and, when it comes to the process of creating pictures, by reducing the complexity of pictorial composition and segmenting it into steps that the boys are capable of mastering. By employing this method, work interruptions triggered by frustration can be avoided. Students with serious artistic difficulties or refusal attitudes are easily and successfully guided into the artistic terrain and encouraged to independently lay out pictures and creative compositions in a fun way. It opens up ways to freer forms of artistic work.

A few years ago I started publishing the first texts and picture volumes on the Movable Layout Technique in German art education and special education journals. I also put on classes and seminars to teach MLT in connection with pre-service teacher education in the field of special education and inclusive education at the University of Cologne and in connection with in-service teacher trainings. What is recorded here is based on 18 years of observational classroom research that I have conducted as a teacher-researcher in specialized and inclusive settings, as well as in the transition region.

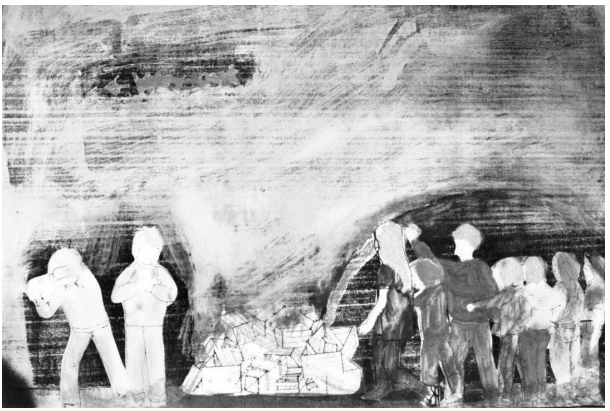
The Movable Layout Technique is based on evidence-based precepts such as breaking up the task components, explicit and direct instruction,

choice-making, and opportunities to respond and, in view of the mostly male adolescents in the field, it is gender-sensitive by moving the more technical aspects of the method to the fore. In this respect, the Movable Layout, even if it has not yet been subjected to systematic empirical testing, can still be regarded as *research-based* since it employs evidence-based practices that are applied guided by theory to the field of art education in connection with pedagogy and didactics.

My many years of classroom observations suggest the suitability and effectiveness of the Movable Layout Technique in the fields of special and inclusive education. This holds particularly true for those young men who behave in a highly disruptive way, who consequently are on Tier III of a school-wide model or in separate, specialized school environments. Because they have additional, considerable learning deficits and learning difficulties due to their special educational biography, because they may reject art as a problematic, their own masculine identity-threatening, gender issue, they have almost completely dropped out of artistic production or completely refuse it in the school context. A systematic, empirical investigation in the near future of the method in this pedagogical-educational connection would seem to be meaningful and worthwhile, in order to explore in still more depth opportunities and educational potentials inherent in Movable Layout Technique.



Figures 3.1 and 3.2



Figures 3.3 and 3.4