Composition. How will the children perceive a space? Will they see the frames as walls, or as one continuous and connected composition? What strategies will they come up with to solve this problem of divided space? At what point will they view something as connected? Will the design of the materials allow them to do what they are wanting to do or will it become an embedded provocation causing them to rethink their work? *The Provocation is simple, yet complex: Use connecting lines or shapes to create an aesthetically pleasing composition.* The children’s work will reflect a strong collaborative community, where everyone can express ideas, each voice is honored, where it is “our” work rather than “mine.” We are interested in how the children approach the provocation, strategize, and develop new ideas from each other. The children build from each other, connect, add, and create. (Note: Luca and Hannah were absent during this work period.)

Tori and Ryan’s strategy was to have their lines meet, but Ryan’s material is not staying balanced, “Maybe this is too wolly,” -Ryan speculates. “No, no!” Tori exclaims, “let’s use mine. They’re smaller.” Tori visually estimates the shape and the space in order to help materials create balance. Awesome thinking!
Carefully they get the materials to balance, leaving no spaces in their line. (Note: This captured their definition of “connecting,” that is, “leaving no spaces and going right over the frame.”)

Ryan makes another line and borrows the same strategy that they had used on the frame, applying the strategy to another of their lines by placing one material over or on top of another group.
Noah approaches the frame with his line and says, “What do I do, Ms. Jordan?” I reply,"What do you think, Noah?”

“Oh, I know!” Noah then begins to turn his line along the frame, as if it is a wall that he cannot go across. He then turns his line again to make a whole new shape an idea.

Later Phoebe and Ava survey the composition by standing on top the chairs. This is a strategy we have devised so we can instantly reflect. "Wow,” says phoebe, perched from her chair, “but it needs something, like a shape, maybe a circle.” Ava adds, “And a line.” “ Why don’t you do a line in a circle?” I suggest, wondering how they would approach both ideas together.
Ava begins carefully with a line down the middle and Phoebe then begins to carefully make two curves for the circle. After they have finished they decide to fill in the space making it “look” more “like” a circle.

Alana’s approach as soon as she looks at the composition is to add lines in the small frame right in the middle, perhaps seeing it as an accent point someone had forgotten to fill.

Dominique begins by saying we should add more circles “small and little.”

Matilda and Phoebe notice a line that hadn’t been finished and work together to continue it all the way down.
Soon Van enters the studio wheeling the big shelf of materials closer to his work space.

First Van adds a white circle on top of Dominque’s idea, now there are three. Then he proceeds to use the frame as a guide carefully pushing the pebbles very close together.
Thomas and David's strategy is to look at the composition and discuss before placing any materials.
They first decide they like the way the girls have filled in the circle and decide to fill in a rectangle with small pebbles.

Then they decide to make more lines that will go across the frames.

This time they use a visual strategy. If I put one pebble in the middle it will suggest that the line is connecting. Unlike Tori and Ryan, Thomas and David feel that it didn’t have to have all stones connecting.
Joshua and Shawn, standing on the stools, look down at the composition and then immediately go to the studio shelf. "It needs more glass!" I speculate that Josh was also thinking color, as he adds a line right next to the large circle, he says, "I really like that circle."
Shawn notices the black frame and the straight lines, “I like those, I want to make one next to those.” Choosing to borrow an idea, Shawn carefully makes another line.
Aholoa looks down and sees David and Thomas’s line. “Right here, it needs another one.” He begins by putting pebbles very carefully in a curvy line. Then he places one pebble on top of each piece of Ryan’s coral line.
The composition, taken as a whole with frames connected to each other, is a visual conversation. It is like a conversation that runs linear, sometimes winds into circles, where different ideas might run parallel or take off in divergent tangents. The intentional placement of each pebble is a thought, an idea, a question, or punctuation linked to a previous idea. The children listen, observe, add to and extend each other's work, carefully, respectfully.