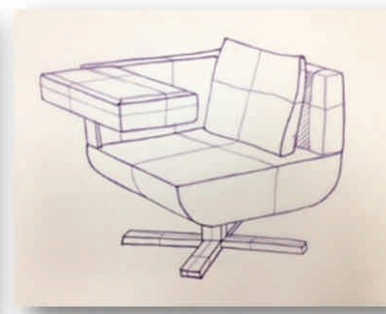




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# Teenagers' Perception of Time Using the Song "Sinal Fechado"

## —Report of Experimental Results

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### Abstract

The present article focuses on the experiences of this researcher while working with a youth chorus in Rio de Janeiro. With the goal of commemorating twenty years of activity as director of the choruses at the Colégio São Vicente de Paulo (Cosme Velho\RJ) in 2013, this researcher chose, for the annual concert presented by the youth choir SVEM, a repertoire of songs dealing with aspects of time; using this subject, it was possible to examine different interpretations related not only to the topic of time but also to the differences in meanings experienced by distinct age groups (the conductor and the young singers), resulting in a conflict of approaches during the rehearsals of the song "Sinal Fechado". Consulted authors, such as Deleuze and Benjamin, through their reflections on the work of Marcel Proust (especially *In Search of Lost Time*) bring to the fore discussions of the meaning of the perception of time; this researcher intends to translate those questions as experienced in the process of rehearsal. Using material from doctoral classes at the PPGM-UNIRIO, some thoughts are proposed for a deeper understanding of the subject.

### Keywords

Teenagers, Youth Choir, Youth Choir Repertoire, Perception of Time, Philosophy

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### 1. Introduction

*Within great historical periods, the form of perception of human collectivities is transformed along with their mode of existence. The mode in which human perception is organized, the medium in which it takes place, is not only conditioned naturally, but also historically.*

—Walter Benjamin.

Choral activity among young adults and adolescents has been the object of study during the academic career of this researcher<sup>1</sup>, especially with regard to questions related to collective song and observations regarding the non-musical consequences that the activity proposes. Above all, in the area of the youth chorus (dedicated to adolescents and young adults), there are many experiences, discoveries, and realizations—both for singers and their director—as well as doubts, speculations and challenges. The present study seeks to describe and discuss some of these singularities in the process of rehearsal.

It is in the repertoire that we find the propulsive spring of choral work, without which this activity does not exist. It is the point of departure from which everything will take place, as Figueiredo states (2006):

“The repertoire—that is, the set of works that a particular chorus performs—is the principal link between all the actors participating in choral activity—singers, conductor, and public—and the wire linking all the activities carried out by the ensemble—rehearsal, presentations, etc.” (Figueiredo, 2006: p. 44).

Thus, the choice of repertoire that is appropriate for the youth chorus is the focus of my interest for the doctorate; the researcher hopes to find answers for questions that permeate her practice and with which other conductors dedicated to the activity will be able to deal.

There are two rather distinct views having to do with choice of choral repertoire: 1) when it is suggested by the young singers themselves and 2) when it stems from the intentions of the conductor and/or director of the chorus. The criteria of the singers, usually, have to do with objective identification with the music, the emotion that it inspires, the message carried in the lyrics, in the style or even the performer of the previous recordings. It is also important for this choice to function as a point attracting their peers to the activity. Consequently, the singers will tend to choose pieces that they already know, with which they are familiar, and with which they identify.

Or, quoting Szpilman (2005),

“There is an inexhaustible range with respect to possible choices of repertoire, given that the choral singer, often, is not interested to know if there is a piece already ready, or does not even know, in the majority of cases, the procedures by which these materials are prepared. Often, he simply wants to sing the latest hit by his favorite group, the media hit, or even an opera aria, a pop-rock tune, some New Age music or any other genre, and, in this case, it falls to the director to prepare the singer to understand how the materials are produced, what scores are available, what the best strategies may be, which are consistent with what the director and the chorale believe to be the way—even if it is beginning to be traversed—and to find a coherent stylistic line for the group, no matter how heterogeneous” (Szpilman, 2005: p. 28).

For the conductor of youth choruses, above all school choruses, other concerns determine the choice of music; the need for broadening the musical universe of the students as the premise of the work of musical education, the configuration of the chorus with regard to number of voices, the musical level of the group (also taking into account that youth choruses are unstable and subject to significant changes from one year to the next), the pedagogical goals to be achieved, and often, the demands of the script for possible year-end presentation.

As a point in common to both choices—that of the chorister and that of the conductor—it can be observed that they will bring with them the earlier life history of the subjects in question at some level. With the assurance that this is only the beginning for larger and more detailed studies, in order to go more deeply into the subject, and from a non-technical point of view, we will make use of philosophy as an attempt to broaden the approach to the daily aspects of choral rehearsal.

For us to understand the values that go along with choices, let us take as an example the painting of the Mona Lisa; we understand that there is something about it that goes beyond the work in itself that makes it so popular in the Museum of the Louvre, where it is always surrounded by visitors and admirers. Included in the work are meanings and histories that make it a point of attraction, that go far beyond its esthetic value, pure and simple.

Or, as Rodrigues (2012) says,

“The way in which we feel is influenced by various factors, and these factors change historically. A good example of this relativity of the sensation of history is provided to us by Benjamin<sup>2</sup>, when he mentions that an ancient statue of Venus in the Greek tradition was seen as a cult object; while in the Middle Ages, “the

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<sup>2</sup>Walter Benjamin-German philosopher of the first half of the twentieth century.



doctors of the church saw it as a maleficent idol”.<sup>3</sup> In both cases the statue being seen was the same, provided the same lines and forms to the eyes, but the way it was received was modified in accordance with the reality of the onlooker, in accordance with his experiences and the tradition that he is a part of” (Rodrigues, 2012: p. 173).

In the same way, motivations for choice of repertoire bring with themselves extramusical elements, depending also on the history experienced by each individual; their memories (voluntary or not), their values and objectives (whether esthetic, emotional, or even technical) cause new criteria to open for the list of repertoire chosen by distinct groups or individuals involved with the activity.

## 2. Context

### 2.1. The Idea of the Show

In 2013, completing 20 years of uninterrupted activity with the youth choruses of the Colégio São Vicente de Paulo (Cosme Velho/RJ), this researcher had the idea of exploring the theme of *Time* with the chorus of the Middle School (SVEM) of that institution. The SVEM—as it was called, using the initials of *São Vicente Ensino Médio*—is one of the youth groups of that school today made up of more than 100 students who are beginners in the activity of collective singing, between 14 and 18 years of age (approximately), including students ranging from the 9th year of elementary school to the third year of high school, in a non-obligatory activity. Since it was the first chorus that had been formed by this conductor in that institution, it seemed like a good idea to take advantage of the context in order to explore the commemorative theme.

Due to the success of the activity over the years, we have also received some students from other schools. Many of these young people (including the students from this school) come to us for the extracurricular activity interested in the possibility of singing in a group with an age range similar to theirs, with the added attraction of a theatrical approach of the chorus and the repertoire bordering on the popular; and, naturally, they are also drawn by the publicity for the thematic shows put on annually.

Thus, in October 2013 we put on the show “Pois é, quanto tempo...” [Indeed, it has been a long time], made up of 18 songs selected by this writer from a list of about 40 suggested by students, as well as 20 that had been recommended by the conductor. Below, in order to provide context for the reader, is a table (Table 1) with the arrangements and the order of the script.

**Table 1.** Set list for the show “Pois é, quanto tempo!”.

| N° | Table Column Head   |                                  |   |
|----|---------------------|----------------------------------|---|
|    | Song                | Authors                          | Arrangements                                |
| 1  | Tempo Perdido       | Renato Russo                     | Augusto Ordine (Adaptation: Patricia Costa) |
| 2  | Não vou Me Adaptar  | Arnaldo Antunes e Nando Reis     | Patricia Costa                              |
| 3  | O Último Dia        | Moska e Billy Brandão            | Patricia Costa                              |
| 4  | Futuros Amantes     | Chico Buarque de Hollanda        | Patricia Costa                              |
| 5  | Roda-Viva           | Chico Buarque de Hollanda        | Patricia Costa e Malu Cooper                |
| 6  | Espiral do Tempo    | G. Azevedo and Carlos Fernando   | Patricia Costa                              |
| 7  | Time Warp           | Richard O'Brien                  | Patricia Costa                              |
| 8  | Seasons of Love     | Jonathan Larson                  | Jules Vandystadt                            |
| 9  | I Will              | Lennon e McCartney               | Patricia Costa                              |
| 10 | Baba Baby           | Kelly Key and Andinho            | Patricia Costa                              |
| 11 | The Big Bang Theory | Barenaked Ladies                 | -   |
| 12 | Corre-Corre         | Rita Lee and Roberto de Carvalho | Patricia Costa                              |
| 13 | Por Enquanto        | Renato Russo                     | Eduardo Carvalho                            |
| 14 | Sinal Fechado       | Paulinho da Viola                | Adaptação: Patricia Costa                   |
| 15 | Como Nossos Pais    | Belchior                         | Adaptação: Patricia Costa                   |
| 16 | Roque Santeiro      | Gilberto Gil                     | Patricia Costa                              |
| 17 | Tempo Rei           | Gil                              | Augusto Ordine                              |
| 18 | Ciclo Sem Fim       | Elton John and Tim Rice          | Patricia Costa                              |

<sup>3</sup>Benjamin. W. Magic and technique, art and politics, 1994, p.15.

Since it is a chorus of beginners, and due to the disproportionate number of female voices in relation to male voices, as well as a number of technical issues due to questions relating to the age range in question, most of the arrangements had been written by this researcher, especially for this presentation. It is important to emphasize that the intention was to seek songs already known to the singers, as well as to introduce them to some songs from other generations.

## 2.2. “Olá, Como Vai?” [Hi, How’s It Going?]

*There are signs that oblige us to think about lost time, that is, about the passage of time, of the annulling of what happened and of the alteration of beings* (Deleuze, 2003: p. 16).

After about four months of rehearsals, once the technical aspects were resolved (that is, division of voices, tuning, breathing, memorization of melodic lines and verses, etc.) we moved on to preparing the interpretation of the songs. The theatrical organization (movement, posture) was also added to the vocal work, in order to help with the dramatic charge of the performance; first, however, we sought to reflect on the text of the songs, in order to increase interpretive expressivity. Benjamin (1985)<sup>4</sup>, in his text *The Image of Proust*, explains the value of the text in relation to the person who hears (reads) it and assimilates it.

“The quintessence of the experience is not to learn to hear prolix explanations that at first sight could be summed up in a few words, but rather to learn that these words are part of a jargon regulated by criteria of caste and class and are not accessible to strangers” (Benjamin, 2011: p. 42).

In this way, working with a young and heterogeneous public, it was necessary to analyze the context of the pieces, so that everyone might have better access to the ideas of the composers and to the script of the show to be presented at the end of the project.

When we were rehearsing the song *Sinal Fechado*<sup>5</sup> [Red Light], by Paulinho da Viola, it was noticeable that the students—divided into two groups, responding to the dialogue presented in the song lyrics—tended to transform the music (with a melody in irregular meter and with colloquial meaning) into a game that was too impersonal and robotic. Understanding that the singers were more concerned with the technical-musical issues of a piece that they did not know, this researcher intervened in order to locate, in the poetry of the verses, something that would bring out the dramatic strength of the singers.

In looking at the final passage “... so many things that I had to say, but I vanished in the dust of the streets.....”, this conductor tried to remind them of the feeling of distance, lack of communications and nostalgia that can take place between two people who for some reason are temporarily separated, hoping that thus, they could deal with the exercise of the feeling of absence, through affective memory.

Deleuze (2003), in reflecting on the work *In Search of Lost Time*, by Marcel Proust (which discusses time that has passed, time which is lost, and time that is being lost), states that “It is true that memory intervenes as a means of search, but it is not the most profound means; and time that is past intervenes as a structure of time, but it is not the most profound structure” (Deleuze, 2003: p. 3).

In fact, the work of Proust is not based on memory but rather on the learning of signs. This is the strategy that had been used, in order to understand what happened in the rehearsal process, which ended in the difficulty in understanding what was proposed.

To her surprise, this researcher observed about 70 singers who were apathetic about her thoughts, something unusual for a group quite in tune with the work of scenic expressivity and contextualization of songs. She tried to use other examples of distance, lack, and absence, so that they could manage to make the necessary transference in order to give the song a dramatic charge. Once again, it seemed that nothing that had been said could affect the majority of the students. It was as if they all in fact had a code of signs that was different from hers, so that no example or metaphor could reach them.

Seeking to understand this possible incommunicability, she thus looked for authors who could talk about the subject, and might bring a new approach to the attempt of communication between herself and the young singers.

The first assistance came from a consideration on the metaphors used in this context and their meanings. According to Rossetti (2005): “art [...] naturally uses images and metaphorical expressions in order to express itself and communicate its meaning” (Rossetti, 2005: p. 9). Discussing the thinking of the philosopher Henri Bergson,

<sup>4</sup>Note: the edition used in this study is that from 2011 (13th printing); however, the 1st edition is from 1985.

<sup>5</sup>The lyrics and its translation can be found in Annex 1.



contemporary of Proust, the author reflects on the subjects of time and expression of signs, comparing them to Proustian reasoning.

“Bergson begins his studies by considering psychology in order to better understand the temporal reality of psychic life and Proust goes after the remembrances stored in his memory and makes his own inner life the reason for writing about time” (Rossetti, 2005: p. 6).

According to Rossetti (2005), “a metaphor would be the stylistic equivalent of the experience of involuntary memory<sup>6</sup>, which by the approximation of two sensations separated in time forces the manifestation of a common essence” (Rossetti, 2005: p. 12). This idea led me to a path that in a certain way clarified a little more the faults in this researcher’s choices for communication between conductor and singers in the process of rehearsal and study; the metaphors.

“Bergson points to a possible solution suggesting another way: the use of images and metaphors to express the intuition of moving reality. This, because the metaphor is not fixed on a single meaning, but transmigrates through various significations, accompanying the oscillations of the real” (Rossetti, 2005: p. 8).

Once more drawing on Deleuze (2003), his analysis of *Recherche* sheds considerable light on the communication of signs, very helpful in the analysis of that moment of the rehearsal:

“The unity of all the worlds is in that they form systems of signs emitted by persons, objects, materials; no truth is discovered, nothing is learned, except by deciphering and interpretation. But the plurality of worlds consists in the fact that these signs are not of the same type, do not appear in the same manner, cannot be deciphered in the same way, do not maintain with their meaning an identical relation” (Deleuze, 2003: p. 5).

This plurality, certainly, was the element that caused the difficulty in the communication of ideas between this researcher and her students, since the different experiences of life—a difference accentuated by the distance between generations—result in multiple interpretations of the metaphors presented by her.

In the same way, another statement by Deleuze (2003) unearthed a possible explanation for the lack of agreement in codes between conductor and choristers:

“Philosophy only addresses abstract truths that do not bind or disturb. Ideas [...] are free because they are born from intelligence, which only confers on them a possibility, and not from an encounter or an act of violence, which would guarantee authenticity. The ideas of the intelligence are only valid through their explicit and thus conventional signification” (Deleuze, 2003: p. 14).

That is, not having a real experience (encounter or violence) but rather, a rational notion (idea born from intelligence) of situations suggestive for the perception of the feeling, every action based on this would be only a possibility and not a guarantee of success.

This was when this researcher realized that she would not be able to extract from that group of adolescents the comprehension of the emotions of something that they live today in a rather different way in their personal relations: missing someone. This intuition lead her to infer that here there were also consequences of the effects of the passage of time (that, naturally, occurred in different rhythms since different age ranges were involved), with a difficulty in communication of proposals being revealed. This researcher found support in relation to this line of reasoning in Rodrigues (2012), who begins his text by stating:

“Modern transformations modify perception, which bring with them effects on memory; this faculty comes to accompany the rhythm of the cities. We show how Benjamin and Proust defend the idea that past and present cross and create new readings of reality. But while Proust preserves in his thinking a strong individual trait, Benjamin seeks to make these new readings of reality a collective task” (Rodrigues, 2011: p. 172).

This affirmation led her to seek in Benjamin bases that might explain intuitions which appeared in an empirical way in her practice, in the sense of verifying whether such observations could, in some way, contribute to the choice of proper material for a chorus of adolescents.

The researcher found in Rossetti (2005) the statement that “in so-called post-modernity time is different, it is no longer understood only as linear time, a causal succession of events juxtaposed in the linearity of past, present and future” (Rossetti, 2005: p. 2). It can be seen, then, that through perception of time in a rather differ-

<sup>6</sup>Involuntary memory, according to Deleuze (2003), is an old sensation that “tries to superimpose itself, to couple itself to current sensation, and extend it to various periods at the same time” (Deleuze, 2003: p. 19).

ent way, the difference of age between conductor and singers happens in an unequal way, reinforcing the gap observed between them, in the perception of the passing of time and in the form of expression of missing someone or something.

The young people making up this chorus are urban adolescents of the middle class of the South Zone of Rio de Janeiro. All have cell phones or smart phones, iPads, computers or laptops. All, without exception, are quite familiar with tools for social networking such as *Facebook*, *Twitter*, *Instagram* and the former *Orkut*. All still make use, frequently, of resources like *Skype*, *Msn*, *What'sapp*, *Facetime*, as well as text messages and emails, in order to get in touch with other individuals or groups in a rapid space of time, if not in real time. Consequently, it is possible to infer that few of them experience in their day-to-day life the permanent impossibility of contact, the distance imposed against one's will, that leads us, too often, to miss someone. Because of these tools, the feeling of being unable to communicate is constantly mitigated. How could they reach the emotion that this researcher was referring to when commenting on the verses "...but I vanished in the dust of the streets..."?

This understanding led the researcher to some considerations that, assisted by the thought of Benjamin, she seeks to explain in this article. [Rodrigues \(2012\)](#) observes that "Reality modifies itself and of man it is required that he adapts to his new conditions just as he demands that reality adapt to his new perception. So there is a mutual influence in which 'reality is oriented as a function of the masses and the masses as a function of reality'. Thus if man's perception possesses all this plasticity, if it is determinantly influenced by the context in which it finds itself inserted, we must consider that the transformations which have taken place in the modern city exert a great influence on perception, and it is precisely these changes suffered by the perceptive apparatus, as well as their effects, that we are concerned to address here" ([Rodrigues, 2012: p. 174](#)).

We can cite some significant changes in the perception of time, based on man's discoveries and his adaptation to the new reality. Until the invention of the electric light, we inferred that routines were oriented by the light of the sun and its climatic cycles, in accordance with geographical aspects. The artificial light bulb certainly brought changes to people's daily lives, and consequently, reorganized time and the tasks to be completed; some of them would no longer need daylight to be done, which may have brought a different perception of the deadlines for carrying them out.

Still in relation to Benjamin's thought, urban young people of today are used to different markers for the passage of time. They spend hours on end in shopping centers, where one can observe strategies for—exactly—losing track of time. While earlier generations only had radio and TV as media vehicles that reported the correct time (or whose daily programs were rigorously exhibited on schedule), today's teenager can choose to not have contact with this notion of time, although staying informed and connected with the world.

Finally, considering the adaptations of modern life, this researcher could observe that the majority of her students are unable to or have difficulty in reading the time from a conventional clock, and through not having contact with the movement of the hands marking seconds, minutes and hours, may have a different perception of the passage of time. Digital clocks show only numbers. In addition to this, in Rio de Janeiro, we can observe that street clocks provide multiple bits of information, such as the date and the current temperature, as well as an impersonal greeting, like "Good morning!". The correct time is no longer the only information that they provide.

Consequently, it is possible to identify new forms of the perception of time that has passed (and even of its relevance) in people's lives, based on the development of man and his current necessities. Analysis of the context of occurrences can elucidate a little more the question of the difficulty of understanding that occurred on the occasions described. In making a comparison of the possible prior history of the differing individuals involved in this rehearsal—in this case, the conductor and the choristers—basic differences are observed in [Table 2](#), here divided into columns, to facilitate presentation.

However, although agreeing with Benjamin's vision, made explicit by [Rodrigues \(2012\)](#), it was these statements that led to the intention—on the part of the conductor—to adapt and accommodate the different perceptions in relation to the vision of the students of today.

Drawing on Benjamin (1985), whose analysis of the work of Marcel Proust leads him to reflect over the fact and the events, it is relevant to say that the gap between conductor and students took place precisely because of the difference between that which was lived and that which was remembered.

"Since a lived event is finite, or at least closed within the sphere of the lived, while the event remembered is without limits, because it is only a key to everything that came before and after. In another sense, it is remembrance that prescribes, rigorously, with mode of texture. That is, the unity of the text is only in the

**Table 2.** Aspects of the approach to the work by different individuals in the study.

| Table Column Head   |   |
|---|---|
| Conductor   | Singer  |
| Knows the work and the importance of the author on the national scene.<br>Witnessed the appearance of the song in the communication media of the period.              | Does not know the work and knows the author “by name”. Had not been born when the music became popular.   |
| Experienced, although as a child, the times of the Festivals of Song and is aware of the importance of these in the life of the citizens of the period.               | Was not born during the decades of the sixties and seventies; knows the Festivals through books, films, research, etc.  |
| Experienced the lack of time and how it was manifested in the behavior of people during the sixties and seventies.  | Did not experience the period.  |
| Experiences the lack of time of today, being able to establish comparisons.   | Experiences the lack of time of today, without being able to compare with other forms and contexts.<br>How does he see the lack of time?  |
| Understands “rushing” as a consequence of this lack of time, making efforts in the sense of learning new technologies allowing for dealing with multiple daily tasks. | Compensates for lack of time by seeking tools able to deal with multiple daily tasks, especially the computer and cell phone, with which he has been familiar since a very young age. |

*um actus purus* of remembrance itself, and in the person of the author, and much less in the action” (Benjamin, 1985: p. 37).

Drawing a parallel in relation to musical activity, we can make use of this “key”, which will lead the performer to other connections, beyond those of a technical nature, in order to establish paths leading to various emotions. Activating his memories and working with derivations, transferences and deductions, each subject (in this case, singer or conductor) will be able to extract from his personal history various resources for expressivity. Consequently, the life baggage of each person can be determinant for his interpretive choices.

This notion is corroborated by Benjamin (*apud* Rodrigues, 2012), from whom we find the statement:

“Awareness supplied with the functional purpose of perceiving moments by capturing only their generalities, their position in time, retains of them nothing more than an objective recollection devoid of qualities. The memory of awareness, through being purely instrumental, captures from reality some descriptions in order to organize its archive of recollections” (Rodrigues, 2012: p. 175).

Given that there was, in this situation, the need for transmission of a context only lived by her, this researcher highlights a text from Deleuze-Guattari that seeks to discuss the apprehension of ideas based on two qualities of memory: short and long.

“Now, the difference is not only quantitative: short-term memory is of the rhizome, diagram type, while long-term is arborescent and centralized (impression, engram, decal or photo). Short-term memory is in no way subjected to a law of contiguity or immediacy in relation to its object; it can take place at a distance, come and return a long time afterwards, but always in conditions of discontinuity, rupture and multiplicity. In addition to this, the two memories are distinguished like two temporal modes of apprehension of the same thing; it is not the same thing, not the same recollection, it is not even the same idea that they apprehend” (Deleuze & Guattari, 2011<sup>7</sup>: p. 35).

With the same idea not being apprehended in the same manner by different individuals, it is clearer to see that transmission of this memory for distinct individuals can suffer more alterations, making its decoding difficult.

For the example in question, the age and experience is contrasted by the inexperience of the adolescents involved in the activity, although the possibility of transmission in the student-teacher direction should not be discarded. That is, regardless of the direction of this transmission, the difference in approach for both the lived experiences, musical or otherwise, was notable.

Moreover, there was an affective memory of the period lived by the conductor, which provides an awareness that went far beyond the dates and events of a period. Perhaps, adding this memory to what Proust calls “volun-

<sup>7</sup>Note: the first edition is from 1995.

tary memory”, might permit, in fact, an interpretive meaning that would not be reached by singers of a young age, since they do not have this conscious experience. Regarding this, [Deleuze \(2003\)](#) highlights these as effects of resonances:

“The most celebrated are those of involuntary memory, which cause two moments, a present and a past, to resonate. Desire itself has resonance effects [...]. Further, art produces resonances that are not those of memory [...]. Art causes two distant objects to resonate ‘through the indescribable link of an alliance of words’.<sup>8</sup> One should not believe that this new order of production supposes the prior production of the partial objects, and is established based on them; this would be to falsify the relation existing between the two orders, which is not that of foundation. The relation is, rather, between that between full times and empty times, or to put it in another way, from the point of view of the product, between truths of the rediscovered time and truths of the lost time” ([Deleuze, 2003: p. 143](#)).

On this subject, it is worth quoting [Azzi \(2012\)](#)—who, also, in the light of Benjamin, studies the question of the narrator—so that we may construct a parallel between the philosopher and the situation described in this article, with the objective of understanding the different sides of the feeling of “absence” experienced in the rehearsal of the chorus. Talking about the difference between temporal distance and spatial distance, the author says:

“There are two stereotypical narrators: the sedentary peasant and the merchant sailor. The former is linked to temporal distance and has the function of telling stories from other periods, transmitting the living memory of the community itself. The latter, related to spatial distance, transmits reports of distant lands. According to Benjamin, these two ideal types of narrators mix with each other and associate with each other in the Middle Ages. In this period, the sedentary master always possessed wandering apprentices and, thus, the knowledge of different places was associated with the knowledge of the past collected by the sedentary worker” ([Azzi, 2012: p. 321](#)).

One observes, then, that this mixture points to the difficulty in our seeing only one of the possibilities of the description of the feelings of the conductor, whose objective was to transmit her experience to the students. Considering that they did not have the “knowledge of the past”, they were unable to find the connecting thread for non-experienced emotions.

Nevertheless, we can also reflect on the question of this attempt at transmission, based on the quotation from [Deleuze \(2003\)](#):

“One never knows how a person learns; but in whatever way that he may learn, it is always through signs, losing time, and not through the assimilation of objective contents. Who knows how a student can suddenly become “good in Latin”, which signs (amorous ones, or even inconfessable) served in his apprenticeship? [...] One never learns by doing like someone, but by doing with someone, which has no relation of similarity with what one learns” ([Deleuze, 2003: p. 22](#)).

Consequently, bringing to the fore feelings and images that are part of my experience was not sufficient to awaken on the choristers sensations and memories that were not experienced, given that “In the first place, it is necessary to feel the violent effect of a sign, and that thought be almost forced to seek out the meaning of the sign” ([Deleuze, 2003: p. 22](#)).

### 2.3. The Statement

*Perhaps time is this: the ultimate existence of parts with different sizes and forms that do not adapt to each other, that do not develop in the same rhythm and that the current of style does not drag at the same speed. The order of the cosmos was shaken, and shattered into non-communicating associative chains and points of view* ([Deleuze, 2003: p. 109](#)).

Based on the list of statements regarding awareness of the work *Sinal Fechado* (observed in [Table 2](#)) and the period of its issue, it is possible to deduce that the conductor and her students experienced different forms of absence or temporary separation. The table below ([Table 3](#)) demonstrates how contacts were established in inter-

<sup>8</sup>*O Tempo Redescoberto-Em Busca do Tempo Perdido* [Time Rediscovered-In Search of Lost Time]. 14 ed. Translation by Lúcia Miguel Pereira. São Paulo: Globo, 2001, p. 137.

**Table 3.** Forms of contact.

| In the decade of 1960\1970              | Today                    |
|---|--------------------------|
| Letter                                  | <i>Skype or Facetime</i> |
| Telegram                                | <i>Facebook</i>          |
| Telephone (expensive during the period) | <i>Twitter</i>           |
| Newspaper ad                            | <i>What'sapp</i>         |
| -                                       | Email                    |
| -                                       | Text message             |

personal relations of the period and how these contacts are made today.

It can be seen, through the resources listed in the column on the left, that there was a gap in time between question and response, delaying the rhythm of the dialogue, both for letters and for telegrams and newspaper. Even for the telephone, although it was an objective and immediate tool, the high cost of a phone call in the period (depending on the physical distance of the subjects involved) could not allow for a prolonged contact, thus bringing this same hiatus between one telephone call and another.

In contrast, in the column on the right, it can be seen that today it is possible to have simultaneity, with all the tools able to be used in what we have learned to call “real time”. This being the case, it is possible to suppose that teenagers of today do not live (or did not live) the distancing found 40 or 50 years ago and that, as a consequence, they are unable to construct in the present the situation transmitted by the conductor, that is, they are not able, in the guise of theatrical expressivity, create the feeling of absence based on an example of a situation that they are not able to grasp.

According to [Rodrigues \(2012\)](#), “Modern transformations modify perception, which brings with it effects on memory” ([Rodrigues, 2012: p. 172](#)). Based on this declaration, this researcher can infer that the youth of today do not know the situation of separation as it was 40 or 50 years ago. It is not uncommon for a chorister to spend a year abroad as an exchange student, without losing daily contact with his friends who stayed at home. Physical distance is no longer the most lamented aspect of this contemporary separation, when everyone can continue to maintain contact in real time, sometimes even more intensely than when they were not geographically separated.

On the contrary, today’s resources let us re-establish contact even with those with whom we have not spoken for a long time. Now it is common to get back in touch with persons with whom we were close 30 years ago (and with whom we had lost contact), through social networks. All the technological tools cited possess the resource of the immediate digital image, through photos and videos posted directly by the users of these tools, while in the sixties and seventies these resources did not exist. Even photography on paper took time between the snap and the photo being developed in the laboratory. That is, the recording of the image was not immediate, just as it was not possible to disseminate it to the masses.

[Benjamin \(2011\)](#) presents consideration regarding the photographic record, stating:

“But to cause things to approach us, or rather, the masses, is a trend that is as beloved to contemporary man as the overcoming of the unique character of things, in each situation, through its reproduction. Every day the need to possess the object as closely as possible, in its image, or better, in its reproduction becomes more irresistible.” ([Benjamin, 2011: p. 101](#)).

That is, it is possible to consider that these images or reproductions serve as a resource for keeping the memory alive, although in the context of distance from a person or situation.

Still within the realm of the image, the resource of video also gives memory the possibility of the reconstruction of situations and contexts, activating the affective memory in a striking way. We observe today the ease with which videos are recorded and posted on the Internet; nevertheless, there are few people born in the sixties that have video recordings in their personal archives of that period.

On the other hand, we can have free access to profiles of persons who are already deceased in networks like *Orkut* and *Facebook*, given that many families are unable to remove the pages, since they do not know the password; we thus have the opportunity to maintain records of texts, images and other data from people who have already departed. The arsenal of data for reconstruction of memory no longer allows us to in fact “vanish



into the dust of the streets”.

### 3. Final Considerations

The situation that has been presented in this article brings into view some of the difficulties of communication that may occur between subjects, in spite of well-established connections (in this case, choral activity and the need for contextualization of the particular music to be interpreted).

The text described and discussed as well the differing points of view of those involved, beginning by the difference in ages between conductor and singers. Further, it allowed for explaining the changes in perception of time (and its consequences) between generations, based on new resources used at present.

The solution found for addressing the difficulty presented in rehearsal was not mentioned, since the author does not believe it is relevant to the questions raised by the text, presently described.

Establishing a parallel between death and absence, we can understand that temporary absence is an exercise for the death—or disappearance—of the other. If our urban youth, through access to these technologies, can avoid experiencing that feeling of absence, of missing someone, how then are they preparing themselves little by little for the death of their loved ones? Will we have a new generation learning to deal with death in an abrupt and shocking way, through lack of the habit of temporary absence? Or will this new generation learn to relativize the disappearance of a beloved being, supported by the material of texts and images available, to soften the gap of a loss?

With these questions, this researcher also hopes to have contributed to a discussion regarding the gamut of possibilities found in the practice of youth choruses, which allows for opening the way for deeper and broader explorations on the expressivity and musical interpretation within the activity, bringing conductors and young singers even closer together.

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## Annex 1

SINAL FECHADO  
Paulinho da Viola**Table 1.** Tabela diagramada, apresentada desta forma ao grupo, para facilitar a compreensão da distribuição das frases musicais.

| Grupo da direita   | Grupo da esquerda   |
|--|---|
| Olá, como vai?   | Eu vou indo e você, tudo bem?                                   |
| Tudo bem, eu vou indo, correndo pegar meu lugar no futuro... e você? | Tudo bem, eu vou indo em busca de um sono tranquilo, quem sabe? |
| Quanto tempo...  | Pois é, quanto tempo...   |
| Me perdoe a pressa. É a alma dos nossos negócios...                  | Qual, não tem de quê! Eu também só ando a cem...                |
| Quando é que você telefona? Precisamos nos ver por aí.               | Pra semana, prometo, talvez nos vejamos...quem sabe?            |
| Quanto tempo...  | Pois é, quanto tempo...   |
| Tanta coisa que eu tinha a dizer, mas eu sumi na poeira das ruas...  |   |
| Eu também tenho algo a dizer, mas me foge a lembrança...             |   |
| Por favor, telefone, eu preciso beber alguma coisa rapidamente.      | Pra semana...   |
| O sinal...   | O sinal...  |
| Eu procuro você...   | Vai abrir!!!  |
| Vai abrir!!!   | Vai abrir!!!  |
| Prometo, não esqueço, não esqueço...                                 | Por favor, não esqueça...                                       |
| Não esqueço...   | Por favor...  |
| Adeus...   | Adeus...  |

TRANSLATION  
RED LIGHT  
Paulinho da Viola**Table 2.** Diagram, presented in this way to the group, to facilitate the comprehension of the distribution of the musical phrases.

| Right group   | Left group  |
|---|---|
| Hi, how's it going?   | OK, and you, how are things?                                |
| OK, going OK, running to catch my place in the future...and you?        | OK, I am trying to get some rest, who knows?                |
| Such a long time...   | Yes, such a long time...                                    |
| Excuse the rush...That's business these days...                         | Don't worry about it! I am also in such a rush...           |
| When can you telephone? We need to get together.                        | This week, I promise, maybe we'll get together...who knows? |
| Such a long time...   | Yes, Such a long time...                                    |
| I had so much to say, but I disappeared into the dust of the streets... |   |
| I also have something to say, but it's slipping my mind                 |   |
| Please, telephone, I really need to drink something.                    | This week...  |
| The light...  | The light...  |
| I will look you up...   | Is going to change!!!                                       |
| Is going to change!!!   | Is going to change!!!                                       |
| I promise, I won't forget, I won't forget                               | Please, don't forget...                                     |
| I won't   | Please...   |
| Goodbye...  | Goodbye...  |

# The Significance and Role of Aesthetic Education in Schooling

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## Abstract

Every child needs planned, aesthetic education in order to influence the experiencing, feeling and enjoying of beautiful things as a counterbalance to our currently rationalized world. Since the contemporary school strives for the development of professional knowledge and skills on the basis of intellectual actions, while (at the same time) neglecting other dimensions of the child's personality (emotions, feelings, etc.), it is one of the most important tasks of the education of children and young people to develop the ability to enjoy art and beauty, and in one's inner and outer life to act in accordance with a sense of proportion, harmony and beauty. The purpose of the article is to highlight the significance of aesthetic education in the development of the personality as a whole, to shed light on the aims of aesthetic education, to define the aesthetic dimension of experience and to ascertain the reasons for the neglect of aesthetic education in theory and practice.

## Keywords

**Aesthetic Education, Aesthetic Experience, Planning of the Educational Process**

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## 1. Introduction

Since antiquity, the idea of aesthetic education has been present in pedagogical theories as an essential element of the theoretical debate on the role of art and the beautiful in the shaping of the individual: Plato regarded aesthetic education as an indispensable composite part of the upbringing or education of the free man; Schiller says that it is possible to realize pedagogical goals only through aesthetic education and emphasizes the educational functions of the aesthetic in art, those which enrich man, cultivate him and develop within him a sense of genuine humanity; Herbart points out the danger of rational unilaterality in education and is of the opinion that

harmony and balance in the child's personal integrity can be maintained through aesthetic culture; Read finds that the basic error of all educational systems and their methods lies in their focus on rational thinking, which can have a negative impact on the individual's inner harmony, since he has to be trained to be able to live in a creative and natural manner—and the latter can only be achieved through aesthetic education (Gilbert & Kuhn, 1967).

The paradigms of scientific thought and modern technology have come to dominate the lives of individuals. Pedagogical classics have already warned us against paying too much attention to rationalism and to promoting the cognitive development of the child and young person. All of the critical periods in the past, and partly also in the present, see the escape from the dominance of rationalism in emphasizing the importance of aesthetic and artistic education; at the point when the child's or young person's development of integrity becomes unbalanced, this education is seen as the "last resort" in the reestablishment of harmony among the individual areas of the child's personality. Numerous authors of pedagogical concepts concerning aesthetic education (Read, 1945; Wojnar, 1978; Otto, 1974; Mollenhauer, 1996) also emphasize that the importance of the child's aesthetic development has been neglected for much too long in the planning, realization and evaluation of the educational process. As a means of preventing the scientism of the curriculum, Lenzen suggests an orientation toward the aesthetic. He claims that only then can we consider the educational process an artistic act and not a production process and, correspondingly, man a work of art and not a product (Lenzen, 1992).

Although the aesthetic comprises a wide range of notions and features from nature and social reality, art remains the most important means of aesthetic education expressed in terms of visual representations, movements, sounds, verbal expression, etc. Art participates not only in the development of the child's sensitivity but also in the integral development of the child's personality (cognitive, emotional, social and psychomotor), which should be separated from education in the artistic fields, which are narrowly professional in character and aimed merely toward developing artistic abilities. The concept of aesthetic education strives at familiarizing children with various forms of art, as only in this way can art become a vital part in the culture of the individual. Kroflič points out that "the value of arts ought to increase in the spirit of postmodern epistemology and value orientations because it is a key instrument that allows emphatic recognition of various value perspectives and raising existential questions" (Kroflič, 2007: p. 14). Spivak (2012) also claims that individuals can find a way out of emotional and physical isolation with the help of the humanities and literature. Artistic experience can guide the individual to become the humanistic ideal of personal perfection (Koopman, 2005).

## 2. The Tasks of Aesthetic Education

The most important aims and goals of aesthetic education can be described as the following: developing the aesthetic sense for the beautiful and a sense of proportion; developing aesthetic perception; experience, creating, evaluating and expressing the beautiful; developing a relationship toward nature and toward the beautiful in interpersonal relationships. Modern pedagogy teaches that each child should have the opportunity to develop his abilities to observe, experience, evaluate and create that which is beautiful. This can only be achieved if we offer children a healthy living environment and an active artistic education; in other words, curricula designed to include all of the above mentioned.

The following should be developed in children and young people:

1) The ability to perceive aesthetic qualities—in order for the child to be able to appreciate natural wonders, shapes, shades and pictures, they must be able to first notice them. This is why the development of the ability to notice the beautiful is the primary task of aesthetic education. Beauty can be found all around us, although it does not impose itself upon us, despite the fact that it exists objectively. Each noticing demands a particular level in the development of this ability. The child is incapable of noticing particular shapes if his/her ability to notice objects and forms is undeveloped. The aesthetic relationship begins with the noticing of aesthetic qualities. This ability to recognise does not simply include emotional recognition but also a rational one—mental capacities and particular types of knowledge. If our ability to recognise aesthetic qualities is not developed, we also cannot experience them;

2) The ability to experience aesthetic qualities—aesthetic qualities have to be experienced. This means that they induce feelings of excitement, joy and optimism. Such emotional states ennoble the individual and encourage him/her to also produce art themselves. The ability to experience aesthetically must also be developed and nurtured. The cognitive elements of the processes that we undergo during noticing must also include emotional

tones with which we form impressions—and it is these that the aesthetic experience is built upon. “Someone in the state of aesthetic feeling and experiencing in a sense elevates natural forms above ordinary biological needs, and views them simply in terms of how much, as much and how they “emotionally influence” them, therefore, literally aesthetically. This is all about pure experiencing, feeling, “aesthesia” of colour, sound, and artistic quality that fills us with a feeling of beauty, composition and harmony” (Trstenjak, 1981: p. 454, 455). The aim of this task is, with the aid of aesthetic qualities, to enrich the emotional life of children and young people and the development of a sense for aesthetic values;

3) Creative capabilities—it is essential to allow children to participate in activities that will develop his/her creative abilities. This is not so much about creating aesthetic abilities in the sense of training artists, but instead about creativity which serves the general aesthetic culture, in the creation of aesthetic values in everyday life, in the environment, in the workplace. We are not simply born with creative abilities; they have to be developed. As Wallbaum (1996) claims, aesthetic perception is dependent on the relationship between the child and art, in which one’s own production is much more important than being exposed to artworks and their interpretations, if this production is, of course, carried out according to aesthetic criteria;

4) Aesthetic judgement or evaluating aesthetic qualities—judging or evaluating aesthetic qualities demands formed evaluation criteria. In order for beauty to reveal its true value, we must be familiar with its particularities and its language. This task also serves general culture and not the professional training of art critics. Throughout the process of aesthetic education, the teacher must master various types of knowledge, abilities and evaluation criteria, which will help them to differentiate: the beautiful from the non-beautiful, the aesthetically valuable from the non-valuable and artistically valuable work from non-valuable work. In this way, the child will be able to develop the foundations for judging and evaluating the beautiful. The template is used to format your paper and style the text. All margins, column widths, line spaces, and text fonts are prescribed; please do not alter them. You may note peculiarities. For example, the head margin in this template measures proportionately more than is customary. This measurement and others are deliberate, using specifications that anticipate your paper as one part of the entire journals, and not as an independent document. Please do not revise any of the current designations.

### 3. Aesthetic Dimensions of Experience

Aesthetic experience is defined as understanding the content and forms of art and emotions, which is the most important aspect of aesthetic experience.

Reimer (1998) in his analysis of the arguments in defence of art mentions aesthetic education, which rests on the hypothesis that “...the aesthetic dimension of experience is a special area within cognition; it has to be understood and valued according to its intrinsic (inner) characteristics and taught in an appropriate (i.e. separate from science) manner” (Reimer, 1998: p. 150). Due to its specific structure as an aesthetic experience and the individual aspects it contains, art may be considered as an activity ensuring personal development; this gives art a special quality, which cannot be substituted with a scientific-technological approach to the recognition and sharing of knowledge (Kroflič, 2007).

In the broader sense the notion of aesthetics is not limited merely to art, but is also treated as a dimension of experience in any subject in the curriculum. Dewey (1934) and Reid (1986) claim that experience in music, fine arts and dancing as well as mathematics, history and other subjects include the aesthetic component. Indeed, in the narrower sense, the aesthetic is usually associated merely with the arts. Phenix (1964) claims that different types of art together constitute an independent area of aesthetic experience, a special category of comprehension which is of major significance in the development of human consciousness. Abbs (1994), too, claims that the aesthetic dimension is directly associated with experience in the arts and that it combines the perceptive, affective and cognitive levels in a unique manner. The arts represent a field of dynamic energy transferred through the processes of experiencing, perceiving and creating. Many authors, however, disagree with this theory. Best (1992) is of the opinion that there is no logical explanation to activities such as painting, playing instruments and creating prose having a common cognitive dimension, since it is impossible to treat musical processes and processes in other fields of art equally. According to Elliot (1995) unifying the field of music with other fields of art would mean the destruction of its essence. Gardner (1995), in his theory of multiple intelligences, also suggests that it is impossible to speak of intelligence as a unified characteristic of the human mind, but rather of various types of intelligence. He defines music as a separate intellectual ability, since the principle music opera-

tions or components of musical intelligence are not directly related to the principle operations of other fields.

In theory, two opposing theses thus exist on the nature of art or aesthetic experience, respectively. The philosophical standpoint of theoreticians who claim that different art forms constitute a common generic essence can raise doubts as to the need for individual art subjects in the theory and practice of curriculum planning. On the other hand, the philosophical standpoint of theoreticians who emphasise the autonomy of individual artistic subjects ensures their autonomy of in the curriculum.

The various interpretations of the aesthetic-educational field have resulted in challenges in the resolving of these professional and philosophical problems and also contributed to the development of lesson planning in art subjects.

#### 4. Aesthetic Education and Planning the Educational Process

Demands made in the field of aesthetic education emerge in the curricula only from the general goals, which are more or less realized in the course of various subjects. We all know that each subject offers opportunities for the development of aesthetic abilities. However, the question is to what extent teachers (class teachers, subject teachers of arts subjects, subject teachers of other subjects such as, for example, history, mathematics..., teachers in higher education) are aware of the importance of forming goals concerning the aesthetic dimension and if they are capable of implementing the goals of aesthetic education in the planned and implemented school curricula (Denac, 2011).

It is more and more evident that state institutions and various government documents or professional literature offer mostly theoretical starting points about the importance and role of aesthetic education, which are also taken into account by curriculum designers; however, they do not provide any concrete didactic approaches to teaching arts and cultural education.

Our pedagogical theory and practice lack such aesthetic thought. Individual types of artistic education are not determined on an aesthetic-theoretical basis; frequently, special didactics of artistic subjects draws on artistic techniques and does not include either the goals or processes of the aesthetic dimension, such as aesthetic perceiving, experiencing, creating, evaluating and developing aesthetic sensibilities (Denac, 1994, 1999). This is why there is an excess of theorising at the expense of experiencing, creating and evaluating within the educational process.

One of the reasons for the mentioned difficulties is undoubtedly the unresolved question of the relationship between pedagogy, general didactics and special didactics. As suggested by Dietrich, the relationship between pedagogy, general didactics and special didactics should be constructed in such a manner that more attention be paid not only to psychology, pedagogy and sociology, but also to aesthetics as the science of the beautiful and the artistic (Dietrich, 1996). General didactics forms general, socially necessary goals, which should also include goals of the aesthetic dimension, while it leaves the concretization of the latter to special didactics. Otto (1995) reflects on whether aesthetic education is really (only) the problem of special didactics. He himself is of the opinion that this problem should be dealt with as a general curricular problem.

It is also necessary to emphasize the relationship between the general pedagogical goals of the aesthetic dimension and the professional goals of individual subjects. It is most important to be aware of the general goals and consider them throughout the planning, realization and evaluation of the educational process. However, we should be aware of two potential dangers in the process of goal formation: if we do not deal with the general pedagogical goals of the aesthetic dimension and subject them to specific professional-subject goals, this can frequently lead to children losing interest in activities involving music, arts, movements, literature, etc. and ceasing to enjoy them; while if within the subjects we merely follow the general pedagogic goals, the individual subject can lose its autonomy, which means that it can be replaced by another subject field, e.g. children can choose among singing, drawing, dancing, etc. It is thus necessary, particularly in comprehensive schools, to link the professional goals with the general pedagogical goals of the aesthetic dimension.

#### 5. Conclusion

Pedagogical theory and practice are to a large extent limited to the study of the intellectual development of the child's personality and tend to emphasize the production effect rather than the importance of his/her aesthetic development. The neglecting of the importance of aesthetic development in pedagogical theory and practice has made us aware of the need to systematically approach the planning, realization and evaluation of the goals of the

aesthetic dimension.

Education should allow the individual the possibility of a responsible, independent and meaningfully complete existence, so that they can contribute, as a member of it, to a free and democratic community. As art in schools still enjoys a precarious position, education system reforms will also be required in the future. It is vital that the arts in education receive an equal, independent status in relation to other subject areas. Supporters of this perspective see arts education as a way of encouraging pupils to be the co-creators of the education process and not only passive recipients of knowledge from others. These give equal weight to the artistic and human experience, to those individuals who create and those who live in an environment in which such experiences are created-the artist and audience (Gadsden, 2008). As Reimer (1998) warns, the ultimate goal of aesthetic education is introducing us to art, undergoing aesthetic experience, and not just acquiring knowledge of art.

In order to develop aesthetic sensitivity, the teacher should encourage children and young people to actively notice, experience and create the beautiful in art, nature and interpersonal relationships; the teacher should also provide them with a variety of means for expression and self-realisation and direct contact with artworks of the highest quality. School should serve as a foundation for the achieving of the goals of aesthetic education within a variety of school subjects.

Appropriate guidance from teachers in schools and kindergarten and work with artists, elevates the cultural level of the individual and whole nation (Nevanen, Juvonen, & Ruismaki, 2014). The international “European Multiple Choice Identity Project” offers the original use of a multitude of approaches to developing youth identity, also utilising the artistic sphere as a tool to understanding oneself and reality, which can guide us to appropriate behaviour in current times (Kratsborn, 2009).

We can find many examples of good arts education practice, in particular in early education, where the programmes often highlight the aesthetic component and connect the cognitive and emotional fields of a child’s personality (Welch, 2006; Schirmacher, 2002). Reggio Emilia schools (Cadwell, 2003) and early education programmes such as the Montessori Method pay special attention to art and creative expression. Fantuzzo (2007), for example, introduced such a project in which literature, mathematics and social and emotional development are based on art. It was designed together with teachers and set in a teaching and social environment. By using experimental, quantitative and qualitative methods, the study can explain the success of a research-oriented approach and cooperation with the broader environment (Fantuzzo, Gadsden, & McDermott, 2007). Such projects are an attempt to incorporate art into the education process on equal grounds.

In comparison with research in other fields, there exist very few studies about arts education whose results prove the advantage of including art in education. We have only a few examples of the best practice-case studies that we can use to support and plead for art and arts education. A lack of and insufficient access to relevant information about the “importance” of arts education for education is probably the main hindrance that prevents practice from being improved or aesthetic and arts education systematically included in education systems.

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# Sustainability in Drama\*

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## Abstract

Cultural sustainability is a very important concept. Drama can be considered in the area of cultural sustainability as well. Throughout the history of Turkish education, learning drama gained importance both in educational sciences as a teaching method and in arts education. The years of 1980s-1990s-2000s-2010s can be accepted as appropriate years to analyze the sustainability of drama. The purposes of this study are to obtain opinions of experts coming from different decades; to conduct interviews; to investigate how the transitions occurred among those decades and the reasons of this sustainability. In this qualitative research, data will be collected through semi-structured interviews and document analysis techniques. Participants will be chosen from four different decades.

## Keywords

Drama, Sustainable Development, Art Education, Museum Education, Methods of Drama

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## 1. Introduction

2005-2015 is the UN Decade of Education for Sustainable Development focusing on learning how to make decisions that balance and integrate the long-term future of the economy, the natural environment and the wellbeing of all communities, near and far, now and in the future (<http://www.unesco.org/education>) (Drama Australia, 2014).

Drama is an improvisational form of theatre in which participants are guided by a leader to imagine, enact and reflect on human experiences. In drama process of acting out is more important than the results. That is how the participants develop the activity is more important than the final product of the activity (Zipes, 2004; Okvuran, 2010, 2012).

The use of creative drama in the classroom is a student-focused process where experiential learning can be fostered and developed within any given curriculum. It can help students to develop divergent thinking skills,

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inventive creativity, and cognitive thinking skills, and it can stimulate the development of oral and written communication skills. Used in a social context, creative drama can show the student the way to be empathetic to the needs of others and consequently the student will be better able to form a value judgment (Annarella, 1992). Drama invites imaginative and divergent thinking, analysis, problem solving, storytelling, collaboration, creation and recreation and thus provides a rich basis for challenging current ideas, opening doors to new ones, and providing capacity for action. Drama Australia recognizes that sustainable education implies four descriptors: educational policy and practice which is sustaining, tenable, healthy and durable (San et al, 1990).

Sustaining: it helps sustain people, communities and ecosystems;

Tenable: it is ethically defensible, working with integrity, justice, respect and inclusiveness;

Healthy: it is itself a viable system, embodying and nurturing healthy relationships and emergence at different system levels;

Durable: it works well enough in practice to be able to keep doing it (Cited in Drama Australia, 2014).

## 2. Problem Statement

The concept of cultural sustainability is very important. Drama can also be considered in the area of cultural sustainability. Learning drama gained importance both in educational sciences as a teaching method and in arts education throughout the history of Turkish education. The years of 1980s-1990s-2000s-2010s can be accepted as appropriate years to analyze the sustainability of drama.

The Contemporary Drama Association was founded in the 1980's. Dr. İnci San, from Ankara University, along with theatre actor, Tamer Levent, began the first drama practices. In the beginning they studied at the university and later drama activities expanded into independent organizations. Today, the field of drama is becoming widespread in Turkey through national and international seminars. Now drama techniques, concepts and terms are included in Turkish course books; especially in the areas of social studies, science, and visual arts. As of 2008, there have been 93 master thesis and 15 doctoral dissertations about the topic of drama, written in Turkey. During the 1980's drama educators and instructors, along with drama associations and universities, organized and participated in national and international drama seminars throughout Turkey. The development of drama in education in Turkey dates back to beginning of the 20th century.

## 3. Purpose of the Study

The purposes of this study are to obtain opinions of experts coming from different decades; to conduct interviews; to investigate how the transitions occurred among those decades and the reasons of the sustainability of drama.

## 4. Importance of the Research

This study is the first research on sustainability of drama in Turkey. Through its historical period, drama is considered a benchmark field for contributing to learning and development of related educational fields in Turkey. It is believed, that this study can provide a perspective for young researchers specializing in the field of theoretical and practical drama.

## 5. Methods

The purposes of this study were to obtain opinions of experts coming from different decades; to conduct interviews; to investigate how the transitions occurred among those decades and the reasons of the sustainability of drama. In this qualitative research, data was collected through semi-structured interviews and document analysis techniques. Participants were chosen from four different decades, including two people, a male and a female, from each decade. The focus group of the study was consisting of eight people.

In the study, open-ended interview questions were asked to people who were considered as leaders in the field of drama for each decade. Prepared research questions were given to three experts in drama for the purpose of assessing the content and appropriateness of the questions. Based on their recommendations, the semi-structured questions were finalized. Additionally related research on study questions was analyzed. The research questions are listed below:

- 1) What are conditions for sustainability in drama?

- 2) What are the methods of learning drama? When and how you learned drama?
- 3) How do you aim to teach drama?
- 4) What is the place of drama in your life? Is drama a hobby or a profession?
- 5) What is your future plans regarding drama?
- 6) What do you think about the history of drama? Do the masters have contributions, benefits and damages to drama?

## 6. Limitations

This is a qualitative study with a small focus group. The focus group participants were asked to answer semi-structured questions in writing. At the same time, related literature about the study questions was reviewed and answers to the study questions were searched. Thus, the data of the study is limited to literature review and responses gained from the focus group participants.

## 7. Findings

### 7.1. Research Question 1: What Are Conditions for Sustainability in Drama?

In 1980s, the main purpose of drama was creating and maintaining a formation in which drama will be accepted as a concept, educational method and a tool for creativity and art education (Yaratici Drama, 2010).

In terms of sustainability, 1990s generation highlighted the place of drama in educational sciences and in different countries as well as its importance as a method. It was stated that drama filled the gaps in social life and inadequacy of art and aesthetic education. The importance of drama in education and it's being a democratic mass organization strengthened the sustainability.

The generation of 2000s recommended that in order to obtain sustainability there should be long-term policies and drama should be adopted by the community. Creativity of drama will keep it popular and effective. Thus, drama leaders should be trained well. In other words, the generation of 2000s provided more concrete and realistic recommendations. To them drama teacher should be creative and unique and an efficient policy for training drama leaders help the sustainability of drama.

The last generation in 2010 provided more detailed recommendations for the sustainability of drama. They mentioned its social and political aspects. According to them there should be a need to create drama and they have suggested that creating a place in civil organizations can be useful. It can be said that they cared about the academic sided of drama and they were aware of how they used drama.

### 7.2. Research Question 2: What Are the Methods of Learning Drama? When and how You Learned Drama?

It is understood that 1980s generation learned drama through foreign publications and interactions. They developed drama games and improvisations based on drama experts' unique drama exercises and games (Yaratici Drama, 2010).

1990s generation stated that they learned about drama through national and international seminars, the first postgraduate course in creative drama, advanced drama courses, in-service trainings and mostly from Inci San's theoretical courses and Tamer Levent's practical workshops. For example, "My drama learning technique depended on my drama leader and his experiences. The leader's experiences in education, art, and theater enriched our learning process".

3rd generation in 2000s learned drama mainly from drama courses provided by Contemporary Drama Association, works of Ankara University Creative Drama Community and finally from graduate programs with theses and without theses. They continued learning drama academically. It is seen that 4th generation learned drama from courses of Contemporary Drama Association and related graduate programs besides undergraduate level drama classes. In the field of drama, they continued their doctoral studies. It can be said that learning drama evolved into more academic level for the 4th generation. For example, "Graduate programs from two universities helped me understand in which way drama is taught and transferred".

### 7.3. Research Question 3: How Do You Aim to Teach Drama?

In 1980s creative and rational thinking, inquiry-based learning, creative drama combined with arts education

was intended. The main purposes were to prove that drama would be the answer to quests in education, to create public awareness and civil society organizations (Yaratici Drama, 2010).

2nd generation in 1990s stated that they considered the needs of groups in teaching drama. Additionally, they mentioned responsibilities for fighting against the pollution in drama and how they learned and improved their experiences, rules and principles of drama via participating to Ankara University Creative Drama Community (EYAT). Drama was taught only by letting learners actually doing and experiencing it. When making drama more common it was observed that they also tried to solve the confusion. For instance, one participant said, “I organized and planned my drama teaching according to the learning needs of the group. Also, I often created drama activities based on our own experiences”.

It is observed that generation of the 2000s tried to configure drama through more specific approaches and techniques. They stated that they did not only teach drama but also learned drama by doing it. For instance, they mentioned that they do not only teach drama but also learn along with their participants and students.

Last generation, the 4th generation, stated that they used drama as a teaching method for the purposes of aesthetic concerns, raising awareness and teaching senses. Aesthetic aspects of drama and using it as a tool were dominant beliefs for the people of the last generation.

#### **7.4. Research Question 4: What Is the Place of Drama in Your Live? Is Drama a Hobby or a Profession?**

For the first generation of the 1980s drama was an effective tool and a teaching method for arts education. It can be said that they saw drama as a philosophy of life rather than just a hobby (Yaratici Drama, 2010). The second generations in 1990s wrote that they considered drama as an area of expertise and profession but they did drama as a hobby and they enjoyed teaching drama. For example, one participant stated that drama is both his job and his hobby. Additionally, he does drama with pleasure and believes it provides value and has a place in his life. The third generation saw drama as a profession and stated that they enjoyed working in this area. The last generation in 2010s also saw drama as a profession. This generation also mentioned that they were aware of the fact that drama was also a method and so they used this method.

#### **7.5. Research Question 5: What Is Your Future Plans Regarding Drama?**

The first generation of the 1980s gave importance to drama because it was a tool to make an individual creative and contemporary. They had the dream that in the future all the courses will be taught via drama (Yaratici Drama, 2010). For them drama is an art and creative and a tool for independent education.

1990s generation mentioned that they will continue teaching drama as a profession and a teaching method through seminars and courses etc. At the same time opening a graduate education department for teaching drama was their main goal and responsibility. For example, one participant said, “I will continue to promote drama through national and international level presentations, meetings, and workshops”. Another participant mentioned that his goal is to become a drama instructor at the university undergraduate level. 3rd generation in 2000s mentioned that they will continue learning more about in the area of drama and they aimed to introduce drama more in international studies and settings.

The 4th generation of 2010s wrote that they aimed to develop drama as an area taking place in art and aesthetics. Additionally, they stated that their purposes were to learn about drama and to provide written recourses regarding drama.

#### **7.6. Research Question 6: What Do You Think about the History of Drama? Do the Masters Have Contributions, Benefits and Damages to Drama?**

According to the generation of 1980s drama originally was an amateur spirit which was in the hands of a small minority however now they are happy about the situation of drama because it spread out and reached many individuals.

The 2nd generation in 1990s explained that in order to reach the expertise in drama an individual should carry the criteria such as having publications, conducting graduate level studies, writing books, giving national and international seminars and directing many different workshops regarding drama. It was also stated that the experts of this decade nowadays stayed away from drama, did not adopt the new developments and they some-

times blocked the way for young people. They also stated that, for instance, “Masters do not spend enough time with the younger generation”.

The 3rd generation of the 2000s showed a contradictory situation. While some of them continued to contribute to the field others demonstrated a conservative approach. They also stated that in order to be the master in the field an individual should have some responsibilities such as serving in the field and working for drama. For instance, they stated, “While some drama leaders are very supportive, some other leaders insist on their own ideas”. The last generation of 2010s believed that the masters in the history of drama contributed a lot so they felt respect to them.

## 8. Conclusion

\*To the question regarding the sustainability of drama, the first generation mentioned that gave importance to the place of drama in educational sciences and arts education. For the same inquiry the last generation stated that they gave importance to drama’s academic and political aspects.

\*The second question of the study was investigating how drama was learned. The participants stated that they learned about drama mainly from national and international seminars, courses organized by the contemporary drama association, and the graduate department provided by Ankara University, Faculty of Educational Sciences.

\*The third research question was asking how drama was taught. While the first two generations mentioned rules and principles for teaching drama, the later generations stated more detailed explanations with sub-headings.

\*The fourth question of the study asked whether drama was a profession or a hobby. Based on the survey respondents drama was seen as a professional field.

\*The fifth question was about whether they had future plans related to drama. In all generations drama had important aims such as becoming academic level studies and a main teacher education field.

\*The last question asked whom they can call as experts-masters of drama. Young individuals considered old generations as masters however continuing saying these masters also stayed away from the innovation in drama.

This study is the first research on sustainability of drama in Turkey. Drama provides many perspectives regarding learning and teaching across the generations. Drama is both theoretical and applied, and as a result, learning occurs mostly through a master-novice relationship. Research findings highlight that drama is best instructed, both theoretically and applied, via a master-novice relationship. However, this study also has a small focus group. The participants of this focus group also engaged in academic studies in drama. Thus obtained data shows the characteristics of the group however the results cannot be generalized to the whole population. It is believed that the study should be replicated in larger groups.

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# Museum Training Programme in Turkey: Story of Friendship Train and Children's Education Rooms in the Museums

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## Abstract

Museum education has been developed in Turkey since the 1990s within theoretical and methodological framework to better serve educational activities in the museum environment. Within this context a *Museum Training Programme*<sup>1</sup> was developed to make museums more functional, to create places children can enjoy visiting, to support children's creative skills, as well as, to facilitate participatory and sustained learning. The methods, techniques and activities practiced in these museum trainings took place in Ankara, Istanbul, Kars, Erzurum, Sivas, Erzincan and Eskişehir districts and were comprised of a variety of content that was developed into a "Museum Training Package". The components of this package include Adult and Peer Trainer Modules, a Museum Activity Book, as well as, Kars and Erzurum District Samples. Meanwhile it was important to expand upon the museum activities used by children. After the *Museum Training Programme* had been practiced a *Museum and Friendship Train* travelled from Istanbul to Kars and the project concluded with the opening of children's museum room in Erzurum and Kars. This study focuses on the whole process of Museum Training Programme including trainings, methods, techniques, interviews, train project, children's museum rooms and closure workshop.

## Keywords

Museum Education, Peer Education, Cultural Heritage, Museum Education Train, Children's Museum

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<sup>1</sup>The *Museum Training Programme* is based on cooperation between Ankara University Museum Training Department, Ministry of Culture and Tourism and Social Services and Child Protection Agency within the framework of the "UN Joint Programme on Alliances for Culture Tourism in Eastern Anatolia".

## 1. Introduction

The basic function of contemporary inclusive museums today is to be pleasing to society. Being more inclusive points out the efforts of museums to be better understood, preferred by people as a destination and more welcoming for all in society including the changing audiences of museums as students, stakeholders, parents, grandparents and families. All of them are willing to use the museums as learning institutions because museums offer free-choice learning environments which include experiences through emotions (Ambrose & Paine, 2006). Life served by the museum has individual, social and physical aspects and covers a variety of elements such as; interaction with the objects by means of perceptions and interests, observation, expression of sentiments, using imagination, connecting with our own lives, being informed, seeing the message from the museum's point of view and interpreting, reading the objects, sharing cultural values and life, seeking the truth, making applications and evaluating (Hooper-Greenhill, 1999; Ambrose & Paine, 2006; Weil, 1990).

Contemporary museums changed the modes, audiences, strategies, exhibition taxonomies, display techniques and visitor policies through 21st century's social change (Lyon, 1999). Exhibitions in there become largely developed with the aid of professional designers, creative practitioners who borrow tools from advertising, a carefully crafted language, the focus group, formative evaluation and the survey. They also become multi-model, mixing a large variety of tools and techniques-combining exhibit script, objects, photography, graphics, media, interactivity, immersive sensory experiences, dramatic and directed lighting-all of which serves to stimulate the exploratory desires of the *visitors*. An increasing public interest in museums, a heightened role and renewed visibility for them in our societies is around. It is possible to say that the consumer culture gained a high level of self-consciousness and the notion of self is shaped by individual experiences rather than societal imperatives. This process caused a new way of thinking about visitor friendly museums. These museums make the visitor experiences more explorative, hands-on, sensory, emotional and energetic. According to Grek (2009) the post-modern museum has brought people closer to exhibitions than ever before; more and more visitors now engage with museum displays in much more participatory ways. These open and accessible institutions create the new notion. The notion of them does not signify a building to be visited, but a plethora of transient activities to be enjoyed within and without the museum; thus, it almost moves beyond the idea of the exhibition itself. Their *audiences* should be rediscovered. Indeed, due to a number of demographic and cultural trends in post-industrial and postmodern society, museums and galleries have arguably been changing from relatively elitist into more *audience-driven* and *service-oriented* organisations. Amongst an array of transformations and new orientations, their educational role has been receiving increased interest and acknowledgement (Grek, 2009; Schubert, 2000; Talboys, 2011; Keene, 2005).

At the core of museum education lies objects that “enable many different approaches to learning skills” through the involvement of all five senses. Museum objects can be presented in a variety of ways and by using these objects there is also the possibility of developing people's abilities far beyond language arts and mathematics education favored in classroom teaching (Gingell 2006). This more encompassing approach encourages museum visitors to expand upon the fundamental values of humanity, culture, and heritage. Also, by the end of this process people can increase their museum literacy as a form of educational attainment (Hooper-Greenhill, 1994, 2000; Talboys, 2006). Museum education is a process of preparing museum facilities, utilizing existing collections, and organizing visitor centered education programmes that arouse curiosity, interest and excitement; all in an effort to enable learning for visitors. Within the lifelong education process museum education comprises the effective usage of museums as learning based educational experiences. It is also the effort of understanding yourself and people within time and space, sustaining cultural heritage, as well as, significantly associating the past, present and future. Also, this includes understanding, preserving and keeping cultural properties, historical monuments and artworks alive.

## Museum Education in Turkey and Scope of Museum Training Programme

In Turkey, the role of the museum in education took place only within governmental programs until the 1990s. The Ministry of National Education realized radical changes in educational curricula in the first decade of the 21<sup>st</sup> century through a constructivist approach. In 2008, “museum and education” was introduced as an associated subject in primary education as well. The initial academic studies in Turkish museums began in the museums of Ankara, and the country's largest city, Istanbul (Ankara Museum of Anatolian Civilizations, Istanbul Modern: Istanbul Museum of Modern Art, Istanbul Archeological Museum and etc.) (İlhan, 2009).

Besides contemporary educational approaches to curriculum, universities and non-governmental organizations have supported using museums as learning-by-doing centers by presenting academic studies, seminars, workshops, projects and so forth. This concept has also involved into Teachers Training and Preschool Teaching Undergraduate Programmes (Karadeniz, 2012).

The main purpose of the *Museum Training Programme* is creating a educational programme for children and sustaining it in several museums throughout Turkey. This programme has been developed to make museums more functional, turning them into places that children can visit with pleasure, supporting creative skills in children and facilitating participatory and sustained learning. The programme is based on cooperation with the Ankara University Interdisciplinary Museum Education Department. The methods, techniques and activities used in museum trainings taking place in several provinces including Ankara, Istanbul, Kars, Erzurum, Sivas, Erzincan and Eskişehir were developed into a “Museum Training Package” comprising five different books of varying content as to provide a source of replicatable activities to be carried out in other parts of the country. Components of this package were prepared to inform teachers, museum staff and children about the process of developing awareness of their cultural heritage through peer training within museums and through subsequent extension work by children. With an aim of empowering children to use national and international values while also being aware of the importance of peace and tolerance and raising awareness which is their rights through peer education. The project also included these additional purposes: to help students to be encouraged to join cultural, educational and scientific activities, to create awareness in children of culture and museums, to help raising future museum audiences, to bring children in awareness of history, geography and different cultures and to extend the consciousness of museums and cultural heritage through use of a *Friendship Train*.

## 2. Methodology

Quantitative and qualitative methodologies were used through the project. 391 children participated the activities in several museums in different cities throughout Turkey. This group consisted of children from varying socio-economic backgrounds and who were also in the supervision of Social Services and Ministry of Family and Social Policies. 84 adults participated in the museum trainings in eight different museums. Among the children participating 36 were leaders of children’s rights committees and trained as peer museum educators. They were informed to train the other children about museum education and were expected to guide other children during their museum visits. There was also an adult group that included 49 persons and consisted of representatives from the pilot provinces, museum administrators of these provinces, ministry of culture and tourism specialists and museum specialists who were responsible for education in the museums. While working on different learning environments in the project, multiple intelligence theory, constructivist approach to education, project approach, process evaluation assessment methods were used. All of these activities were dependent on three thematic backgrounds: “*play, daily life and cultural heritage*”. The main concepts and subjects that were themed in the activities were communication and social skills, motivation, learning in the museum, awareness education, human and children rights, children’s participation, teaching cultural heritage, teaching cultural consciousness, teaching creative thinking and teaching tolerance. Peer educators and supervisory adults participated in the museum education practices which included activities such as warm up games in the pre-museum process. Also, the activities (seek-and-find game, timetable and dumb map, photograph and frozen image activity, thematic search, museum brochure, poster making and time capsule activities in the museum and assessment process) occurred during the post-museum process.

## 3. Results and Discussion

In **Table 1** children described the museum instead of describing museum education. They emphasized the educational functions of the museums even though they did not attend any museum education activity before.

In **Table 2** children emphasized the importance of interactivity and direct contact with the museum objects. According to them, museums should be often visited during history and social sciences courses. Before joining the museum education studies they identified museums as boring places to visit despite museums’ educational and cultural functions. When thoughts on museum education were examined by content analysis, children were found to be distant with museum education, so they only explained their estimations and predictions about it. Museum trainings were applied in Museum of Anatolian Civilizations (Ankara), Sivas Archeology Museum (Sivas), Kayseri Archeology Museum (Kayseri), Kars Archeology Museum (Kars), Cartoon Museum (Eskişehir),

**Table 1.** Ideas about museum education before the practices (pre-museum activities).

| Statement  | f   | %   |
|--|-----|-----|
| Museum is an institution where ancient objects are preserved and exhibited. It represents art and history.           | 98  | 49  |
| I was there before and I liked it.   | 36  | 18  |
| I think museum education will be entertaining and useful.  | 20  | 10  |
| I guess museum education will be tiring.   | 19  | 9.5 |
| Museum education represents the process of selecting the museum objects and shows how to examine them in the museum. | 18  | 9   |
| Museum education teaches the content of the museum.  | 5   | 2.5 |
| I do not have any idea what museum education is.   | 4   | 2   |
| Total  | 200 | 100 |

**Table 2.** Predictions on museum education activities before the practices.

| Statement   | f  | %    |
|---|----|------|
| Museum education should start with the discussion on the functions of the museum and we should discuss the description of museum education. | 16 | 31.3 |
| Museums should be described as places which are full of joy and entertainment throughout the education.                                     | 14 | 27.5 |
| People should be trained about their past, present and they should be made to transfer them to next generations.                            | 10 | 19.6 |
| Objects can be examined better while people are touching them through interactive programmes.   | 6  | 11.7 |
| Museum education will complete history education at the curriculum level.   | 5  | 9.8  |
| Total   | 51 | 100  |

Erzurum Ataturk House Museum (Erzurum), Sabanci Museum (İstanbul) and Erzincan Museum (Erzincan).

An interactive educational module was prepared and applied at each of the project museums simultaneously. Module included warm-up games, time capsule activity, search-and-find activity (with cue cards), history line, mute map activity, poster and brochure preparation, frozen image activity and role play with role cards. The *Warming Up* stage was characterized by body movement, concurrent and intensive use of emotions, and inward looking exercises. It was geared toward creating group dynamics including building trust and ensuring harmony using enjoyable games. While the main aim of this stage was to create participant dynamics, it was also a preparation for the next stage of museum training. In these activities the aim was to have participants warm up by walking and to motivate them for the next activity by meeting the museum collections. Warming up games continued with the *Frozen Image* activity. During that activity children used their bodies to portray an image which clarified an object from the museum. In the second half of the activities, work was done creating a *Time Capsule*. The trainer instructed participants that a time capsule was to be prepared to transfer certain objects from the museum to future generations. After a brief discussion, the trainer wanted participants to choose various objects belonging to different historical periods from the exhibition. Participants started discussing when these objects might have been used and for which purposes. At the end of the discussion, the trainer asked them to select three of these objects to be placed in a time capsule and to state their justification for selecting them in a table titled “yesterday-today-tomorrow”. Then participants were given *Cue Cards* which contained pictures and questions regarding selected museum objects. They were instructed to search throughout the museum and locate the objects which appeared on their cards and then fill in the requested information. When the search-and-find work was completed, participants gathered around a *History Line* and *Mute Map* section. They placed completed search-and-find slips on the line according to the historical sequence and marked the location of the object (s) on the actual map. Participants also attended various role playing games in the museum. They were provided several role cards by the trainers containing detailed information on characters to be acted out and content to be used. The subjects of the cards were derived specifically from museum’s timelines and objects. Trainers did not want participants to know details other than their own roles. Museum training days were concluded with the final assessment activities containing preparation of museum posters and brochures. Posters

were produced using text and visuals in order to introduce or advertise an object within the museum or any theme chosen from the exhibition. Participants were divided into three main groups each of which was assigned one of the civilizations exhibited in the museum. Each group further divided itself into sub-groups, and each group was instructed to look for and observe items in the museum belonging to their assigned civilization. Groups took notes of items and objects they found in the museum relating to their civilization. They completed their excursion with the assistance of museum experts and then used the large sheets they were given to prepare a poster introducing the historical period they had been working on.

According to a majority of the participants which is also indicated in **Table 3**, museum activities were informative and enjoyable. While some thought they were difficult, long and exhausting.

As it is indicated in **Table 4**, participants perceived the museum as an enjoyable and informative place with activities such as *Cue Cards*, *History Line* and *Mute Map*. They also emphasized that they learned how to use the museum objects, follow museum rules and develop attention toward museum objects.

As it was stated in **Table 5**, warm-up games, frozen image and role play activities were also enjoyable according to participants. Not only being enjoyable but also being informative was the most important reason for the project team to include those activities through museum trains. In addition to that participants also stated that activities were informative that's because they were informed about the museum objects, historical backgrounds of them. They concentrated on that work in the museum atmosphere and did it as a group.

Participants filled out self assessment forms at the end of the museum activities. The details of the statements is indicated in **Table 6**. They evaluated their own learning process, particular level of their success and learning outcomes. The thoughts of participants were analysed with content analysis and the results are classified under the following headings: the mission of the museum bringing historical awareness, the museum's educational functions, learning and the museum objects and the emotional expressions that museum cause. 36% of children thought the mission of the museum was bringing historical awareness and they could learn the details of museum objects through education in the museum. They also thought museums had educational functions but people also could enjoy having museum education. They learned new games and activities in the museum but they also recognized the difficulty of adaptation, yet people could change their prejudice against museums through those activities and the *Museum Training Programme* emotionally affected them. They attended group works, empathized with old civilizations and they made museums interesting places for them as they stated below.

*"Museums are rubbles for most people, to me its different since I am personally interested. Otherwise they are not charming places". (Boy, 9 years old)*

*"If we consider the visual materials are effective in learning we should visit the museums often or make them be visited by children". (Girl, 17 years old)*

*"I did not understand how the day passed in the museum. I will come here often". (Boy, 8 years old).*

*"I learned that the museums were children's playground". (Boy, 8 years old).*

*"We can learn how the points of view of human beings change and we also can be aware of the sophistication and values of the life". (Girl, 16 years old)*

*"To begin with, something, some changes should be made in order for children to love museums". (Boy, 13 years old)*

*"Museums should not be places where we tour hastily, they should be places where we understand and investigate the reasons". (Girl, 15 years old)*

Although peer educators were aware of the educational and cultural functions of the museums, they described museums as places where they got bored to visit. When thoughts about museum education were content analyzed, peer participants were found to be strangers to the concept of museum education, and it was seen that they told about their ideal dreamt of situation instead of commenting on the reality. Statements can generally be classified as learning and entertainment, and as correcting inspirational limitations.

#### 4. Friendship Train through Museum Education Programme

Following the completion of the Museum Training Programme and the Children's Museum Rooms, the group moved to another exciting stage of the project. An event called the "*Friendship Train*" was held in co-operation with the UN Joint Programme, Ministry of Family and Social Policies, Ankara University Interdisciplinary Museum Education Programme and the Ministry of Culture and Tourism. Based on the platform of children's

**Table 3.** Statements about the activities cue cards, history line and mute map.

| <i>What do you think about the activities?</i> |          |          |
|--|----------|----------|
| <i>Statement</i>                               | <i>f</i> | <i>%</i> |
| Informative                                    | 43       | 47.3     |
| Enjoyable                                      | 36       | 39.6     |
| Difficult                                      | 10       | 10.4     |
| Long and Exhausting                            | 7        | 7.2      |
| Total  | 96       | 104      |

**Table 4.** Statements about the things which participants learned from the activities.

| <i>Statement</i>   | <i>f</i> | <i>%</i> |
|--|----------|----------|
| I learned how to use the objects and by whom they were made        | 42       | 65.6     |
| I learned how enjoyable museums were                               | 25       | 17.2     |
| I learned how to be careful  | 10       | 10.4     |
| I learned how to study and gather information about museum objects | 10       | 10.4     |
| I learned the museum rules   | 9        | 9.3      |
| Total  | 96       | 112.8    |

**Table 5.** Statements about warm-up games, frozen image and role play.

| <i>What do you think about the activities?</i> |          |          |
|--|----------|----------|
| <i>Statement</i>                               | <i>f</i> | <i>%</i> |
| Enjoyable                                      | 167      | 56.1     |
| Informative                                    | 32       | 20.7     |
| Concentrated                                   | 31       | 10.4     |
| Suitable for group work                        | 21       | 7.8      |
| Suitable for impersonation                     | 15       | 5.6      |
| Total  | 266      | 100      |

**Table 6.** General statements of participants about museum activities.

| <i>What do you learn from the museum education activities overall?</i>  |          |          |
|---|----------|----------|
| <i>Statement</i>  | <i>f</i> | <i>%</i> |
| I recognized the details about museum objects                           | 39       | 36       |
| I understood that museum education was enjoyable and playful            | 18       | 16.6     |
| I recognized that I had to be careful and attentive in the museum       | 11       | 10       |
| I learned new games and activities which could be played in the museum. | 10       | 10       |
| I understood how life was very difficult for people centuries ago       | 10       | 9.25     |
| I learned to attend to group works                                      | 10       | 9.25     |
| I learned how to do a presentation                                      | 10       | 9.25     |
| Total   | 108      | 100      |



rights, the project aimed to raise children's awareness of their cultural heritage and its safeguarding, as well as, to communicate the activities of the Provincial Committees of Children's Rights. After about two years of planning and preparation, on 18 April 2011, the *Friendship Train* was waiting at Haydarpaşa Terminal in Istanbul, Turkey with 32 peer educators ready for a 2000 km journey. Totally 74 passengers rode the train to Kars. The eight-car *Friendship Train* was allocated to children pursuant to a protocol between the Ministry of Family and Social Policies and the Turkish State Railways. It stopped in Eskişehir, Ankara, Sivas and Erzurum and various activities were held in each city along the way. After the warm welcoming of an enthusiastic crowd holding apple candies at Eskişehir, the train continued on its journey to the capital, Ankara. There, passengers visited Anıtkabir and a training session was held at the Cer Modern Contemporary Art Museum and attended museum education activities. In Sivas, after visits to Old Buruciye Madrasah (Theological School) and the Congress Museum, a special museum training session was held at the Sivas Archaeological Museum with the participation of Sivas Committee of Children's Rights. On 21 April 2011, the Children's Museum Room was opened in Erzurum with the participation of children and adults from Erzurum.

The train reached its last stop, Kars, on 22 April 2011. The Friendship Train's journey ended with a feast at the Kars Culture House of Minstrels. A journal about the Friendship Train was compiled into a book in both Turkish and English. Also, in order to record all aspects of this educational journey, a short movie was produced from video shot by children from the Erzurum and Kars Committees of Children's Rights. Peer educators met children in the cities in which the train stopped, and they learned more about what these children's lives were like, as well as, and what issues they were facing. Also, visits were made to discover the local museums of those cities. There were museum education activities in the train during their journey. Peer educators also used the museum education package during their journey on a train. The package included an innovative peer-to-peer module, that had already attracted international attention, which the boys and girls aboard the train were the first to use. The same partners had also collaborated to furnish and decorate children's rooms in museums in Kars and Erzurum, so that visiting children would have space for their activities. The energy and enthusiasm of both children and adults that was created by the Museum Training Programme made it possible to pioneer the opening of Children's Museum Rooms in Kars and the neighbouring province of Erzurum. The rooms were set up with the contributions and support of museum managers in both provinces. The first children's museum room was opened in the Kars Archaeology Museum on 17 January 2011, while the room in Erzurum was opened in Atatürk's House Museum on 21 April 2011.

### Compilation of the Museum Training Modules into a Book

Methods, techniques and activities used in museum trainings were further developed into a "*Museum Training Package*" comprising five books of different content, so as to provide source material for similar activities to be carried out in other parts of the country. All of the components of this package were prepared to inform teachers, museum staff and children about the process of developing awareness of cultural heritage through peer training in museums and subsequent extension work by children. The books contain information on how museum training methods, techniques and activities are to be used as well as the basic skills that need to be imparted to children participating in these activities. Books have been prepared for the purpose of developing national and universal cultural awareness in children and adolescents through peer education.

The objectives of the museum training package to be used by children as peer trainers are as follows: Implementing the programme in line with the broad goals of the Turkish National Education System, taking due account of the present knowledge and environmental circumstances of your peers as well as existing curricula, helping peers to advance their knowledge, skills and values and to assimilate culture through social, cultural, educational, scientific, sporting and artistic activities, ensuring that peers develop as self-confident individuals capable of thinking systematically and creatively, taking initiative, conducting work in a planned way and expressing feelings and sentiments in aesthetic forms, encouraging peers to think and investigate creatively and critically by ensuring efficient utilization of tools and instruments, resources and time and by developing a taste for the arts.

## 5. Conclusion

While working on different areas of learning in the museum training package, approaches to measurement and assessment were built on multiple-intelligence theory, constructive and project approaches as well as active

learning methods. The museum training package started from these themes; games, cultural heritage and daily life. The contents of courses such as Turkish, life skills, social skills, science and technology, visual arts and artistic activities given at primary and secondary schools were also taken into account. In museum training, anything, whether abstract or concrete, that exists in the inner world and close environment of the student can be taken as a topic. However, any selected theme must overlap with the perceptual, intuitive and interpretative competence of the student, as well as, his/her past achievements. The theme is a dimension that is given existence and form by dissecting it away from the topic or being inspired by it. The content is the message which the student wants to convey and the source of aesthetic concern that he/she wants to awake in their counterpart.

A workshop was held in Ankara from 24 to 25 October, 2011 to discuss the sustainability of the Museum Training Programme at the end of the project. The goal of the workshop was to create a permanent model by which children will benefit from the museum activities. The workshop found answers to the sustainability of the museum education projects in other cities in Turkey. It also aimed to answer the question how we can implement the training programmes in the best manner, taking into consideration contributions from both children and adults. It also emphasize the ways of preserving the children's museum rooms and integrating children with the museum rooms.

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# Theory and Application of Tacit Knowledge Transfer

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## Abstract

Tacit knowledge, regarding its essence, is a kind of “understanding”, comprehension, and the process of grasping and re-organizing experiences. Moreover, such ability can be controlled at will. However, spiritual understanding enables people to display the function of dominance and determination of knowledge. Therefore, this study first proposed the tacit knowledge transfer mode; there are two major strategies for the Tacit Knowledge Transfer Method (TKTM): depict the essence instead of the appearance and understand spiritually. In other words, it allows learners to represent the knowledge learned and transfer it into body memory in order to apply it to similar situations through deduction and inference. This study aims to integrate Tacit Knowledge Transfer Method (TKTM) into sketch instruction. The first phase was “knowledge accumulation”: we used “Mu” way to accumulate drawing knowledge. The phase two was “knowledge transfer”: we used “Lin” way to transfer drawing knowledge. In the process, the students in Department of Design are divided into the experimental group and the controlled group for comparisons. Seven design experts evaluate the teaching effectiveness on the two groups (Mixed and anonymous), aiming at students’ learning achievement. The experiment concludes two main results: firstly, based on the expert evaluation scores, Tacit Knowledge Transfer Method (TKTM) proves the significant effect of Tacit Knowledge Transfer Method (TKTM) on Perspective Accuracy, Line Stability, and Form Expressivity of freehand sketch; secondly, from the experiment process and survey results, it was evident that Tacit Knowledge Transfer Method (TKTM) has direct correlation with participants’ assertiveness. If there is a conflict between norm knowledge the effectiveness of transfer will be reduced significantly.

## Keywords

Component, Formatting, Style, Styling

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## 1. Introduction

Having taught for many years, the researchers have found that there is so much know-how that cannot be explained clearly in class, such as the tacit rules in daily life that cannot be explained explicitly with words. We understand much knowledge and take it for granted but it is rather difficult for us to search for an explicit method to express it, for example, hitting a golf ball with an iron club. Which angle should we take and how much force should be used to strike the ball with balancing hands in order to make it fly high and straight? It is similar to throwing a basketball. In addition to motion and force, we need to pay attention to the palms' feel and the fingers' touch.

Stewart (2003) explains that the term tacit, which was originated in Latin, means "to be silent or secret". Complimentary to explicit knowledge, tacit knowledge is the knowledge possessed by an individual that is not expressed and displayed. The word explicit also comes from Latin, meaning "to unfold", which includes manifestation, summarization, and explication. It almost implies "informatization". In Latin literature, medieval scholars tend to write the word "explicit" at the end, expressing that this paper is intended to be shared by the public. There is a wonderful German word "fingerspitzengefühl" that means "a feeling in the fingertips," which works almost like the synonym of tacit knowledge". Most high-valued knowledge workers have sound tacit knowledge partly because much tacit knowledge is replaced by automation.

Nanaka believes that tacit knowledge is highly personalized and formalized; therefore, it is rather difficult to be communicated or shared, for example, subjective insight foretelling, and intuition (Nonaka, 2004). In addition, tacit knowledge is rooted deeply in people's actions and experiences as well as in people's ideals, values, and emotions. Basically speaking, it is the knowledge that is not "verbalized" and "articulated" yet, difficult to be described or explicated. In addition the possessor is unconscious of possessing such knowledge. Similar to learning new things, people may not need to be particularly concentrated or use much effort. Instead, they learn it in tacit manners. Reber (1993), a psychologist, suggests that the features connected to "implicit learning" include: 1) Tacit learning is the foundation of obtaining tacit knowledge and it is also the representative and summary of environment structure; 2) the best way of acquiring tacit knowledge is unconscious learning; and 3) Tacit knowledge can be used in problem solving and to make a reasonable judgment. The process of problem solving and judgment is tacit. Therefore, in design instruction there are various kinds of tacit knowledge worthy of further exploration and understanding. As educators, it is necessary for us to find out an effective method in order to transfer tacit knowledge of design to the students, other than explicit knowledge, so that they can grasp the key of learning easily.

The concept of tacit knowledge originated from Michael Polanyi's philosophy. In 1966, he wrote "The tacit dimension" (Polanyi, 1967). In 1973, he wrote another essay "Personal knowledge". According to Polanyi, tacit knowledge is different from formal and objective knowledge. Summarizing the concept, Polanyi writes, "We know more than we can tell". Tacit knowledge is rooted deeply in people and the society, closely related to symptoms, intuition, feeling, mindscape, and emotion. Being a kind of personal knowledge, it is rooted deeply in an individual's experience and consciousness. Constituted by personal experience, values, and culture, it helps individuals to understand the knowledge of the meanings of the world. Therefore, it is highly influenced by personal belief and values.

In the product design field, the top ten factors in sketch composition contain 1) shape expression, 2) proportion accuracy, 3) prospective accuracy, 4) presentation from different angles, 5) color expression, 6) three-view drawing, 7) interface flow chart, 8) material expression, 9) exploded drawing, and 10) morphological change (Ou, 2008). In this study, the above factors are classified into three sketch professional competence indices, including Perspective Accuracy, Line Stability, and Form Expressivity. However, these three kinds of knowledge are the most difficult to be expressed clearly in the teaching of design and drafting, which are common indicators in the industry and the core of study. Therefore, we regard them as objects in the evaluation of students' accomplishments in learning and practices.

The transferal of knowledge is frequently seen in the training of artistic creation. For example, the teaching of calligraphy in ancient China was a kind of tacit knowledge transferal. Calligraphy is a performing art of writing as well as a plastic art. Calligraphy is mainly instructed through "imitation" (lin), and "copy" (mu) which are two different but complementary methods. Imitation is reproducing the essence of the writing. Meanwhile, copy is to mimic the form of the characters. A learner can imitate the essence of the art, and copy the form of writings. If a person imitates without copying, it is just like abandoning the use of the compass and ruler. If a person cop-

ies without imitating, it is like eating the husk and leaving the rice behind. Both of them are not ideal ways of learning. Both “copy” and “imitation” are complementary ways of learning. Therefore, teachers in the ancient times required students to master both methods; therefore “copy” and “imitation” have been used together, becoming frequently used terms in calligraphy.

In this research, the methods of “Lin” and “Mu” in ancient Chinese calligraphy are studied to establish the system of Tacit Knowledge Transfer Method (TKTM) with the techniques of product design and expression as examples to conduct the experiment (Yi, 2006).

## 2. Experiment Design

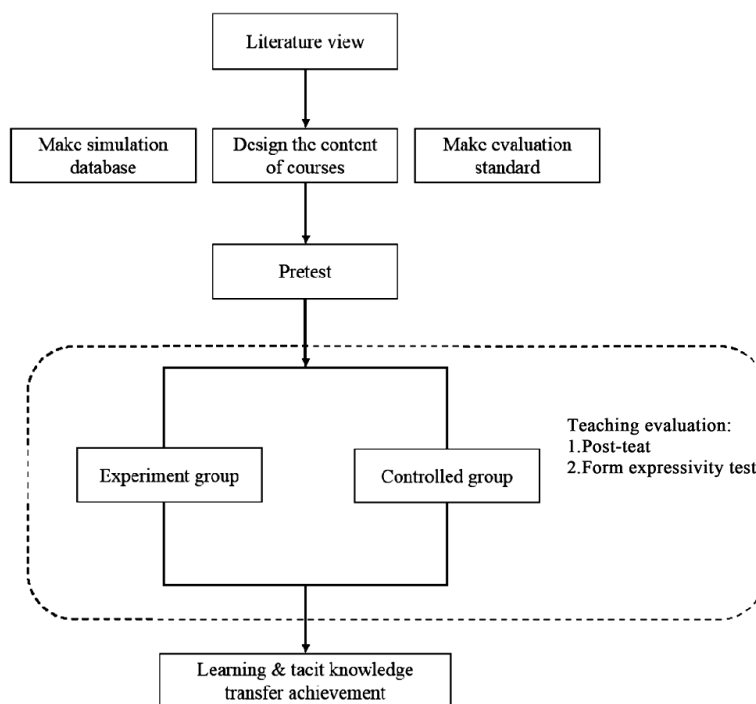
In this experiment design, there are two major strategies regarding Tacit Knowledge Transfer Method (TKTM): First, it is the depiction of the essence instead of the appearance, i.e. tacit influence in knowledge. It is able to allow learners to re-present the memory tank of their bodies during their learning. Second, it is spiritual understanding, i.e. the liberal absorption and application of knowledge. It allows learners to re-present the knowledge learned and transfer it into body memory in order to apply it to similar situations by deduction and inference.

This study aims to discuss the sketch achievement of Tacit Knowledge Transfer Method (TKTM). Before the SSTM experiment, the research contents are planned as below.

- 1) Making product design simulation database.
- 2) Explaining the simulation learning flow to the participants in the experimental group.
- 3) Establishing a proper sketch evaluation standard as the evaluation basis of this study.
- 4) The experimental group is proceeded TKTM, while the controlled group remains present instruction. The research flow is shown in **Figure 1**.

### 2.1. Experiment Participants

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**Figure 1.** Research & experiment flow.

Drawing Skills for Design is selected as the experimental course, which is further divided into the experimental group (Group A) and the controlled group (Group B). Both the experimental group (Group A), with 24 students, and the controlled group (Group B), 22 students, are taught by the same instructor for twelve weeks. The experiment lasts for fourteen weeks, including the days for pretest and post-test.

## 2.2. Independent Variable-Teaching Method

- 1) The experimental group (Group A) is introduced GDP' SSTM and the practice in the learning process.
- 2) The controlled group controlled group (Group B) applies current hand drawing to the instruction and practice.

## 2.3. Dependent Variable

- 1) Drawing tests of Perspective Accuracy.
- 2) Drawing tests of Line Stability.
- 3) Drawing tests of Form Expressivity.

## 2.4. Control Variable

- 1) Teaching contents and hours. Both the experimental group and the controlled group are taught the same contents with the same hours. The assignment quantity and contents are also identical.
- 2) Student aptitude and motivation. The participants are the freshmen in Department of Product Design who are randomly divided into the experimental group and the controlled group. The students in both groups are proceeded pretest and post-test by drawing the same topic. The progress between pretest and post-test is taken as the evaluation basis.

## 2.5. Research Tool

Based on famous design awards approved by International Council of Societies of Industrial Design (ICSID), including German IF (International Forum Design Hannover), German Red Dot Award, the US IDEA (Industrial Design Excellence Awards), and Japan G-Mark (Good Design Award), which are collectively called GDP, the awarded works in 2010-2012 are selected for the database and further used as the teaching materials, after discussing and revising with the instructor.

## 2.6. Teaching Step

The group with current teaching methods (Group B) is taught the prospective principles and the basic skills stays in the classroom. An object is drawn by the students every week, which is further explained, modified, and evaluated. The experimental group (Group A) is instructed GDP' SSTM and proceeds GDP' simulation practice after class. The instructor further explains, modifies, and evaluates such simulation works. The GDP' simulation practice follows the following steps as shown in **Figure 2**.

- 1) Step 1: Prepare a drawing paper.
- 2) Step 2: Observe the simulated product construction.
- 3) Step 3: Cover the drawing paper on the simulated GDP.



**Figure 2.** TKTM training step.



- 4) Step 4: Precede simulation and draw the product.
- 5) Step 5: Complete the outline simulation.
- 6) Step 6: Observe the simulated product surface.
- 7) Step 7: Draw the construction line.
- 8) Step 8: Complete a single product simulation.
- 9) Step 9: The second phase, student needed draw product again on their own.

## 2.7. Test

Design Sketch test is developed by the researcher and the instructor. Aiming at the test, a pretest is preceded for draft revision. The development covers the processes of questioning, evaluating questions, and modifying. Returning the product to the basic geometric forms is questioned. A toaster, which is similar to a rectangular prism, is selected as the pretest and post-test topic. The instructor also assigns a topic for the students completing the sketches in a certain time.

## Evaluation Standard

The drawing skill scale, as a general criterion, is organization by the researcher, aiming at existing literatures on freehand sketch and the interviews with seven experts who have more than ten years experiences in the field (Expert data is shown in [Table 1](#)). It is used for evaluating the students' freehand sketch skills in product design, including 1) Perspective Accuracy, 2) Line Stability, and 3) Form Expressivity. The marks are given 0 - 10; 0 stands for No progress (including lag), 1 for Slight progress but not much, and goes on till the highest 10.

## 3. Analysis

The participants were proceeded the teaching experiment. The course was divided into the experimental group (Group A) and the controlled group (Group B), and a toaster was taken as the sample for pretest and post-test. [Figure 3](#) shows the sketch samples of the two groups.

### 3.1. Kendall's W Test

Perspective Accuracy, Line Stability, and Form Expressivity of freehand sketch were tested. Students' learning achievement of pretest and post-test were evaluated the progress. Based on the seven experts' evaluation, Kendall's W test was further proceeded ([Table 2](#)).

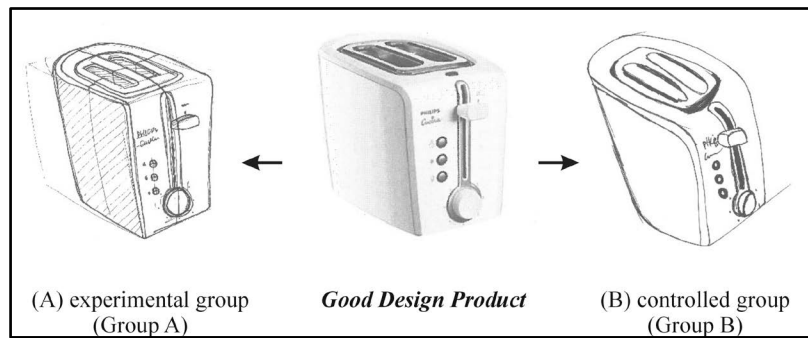
In [Table 2](#), Perspective Accuracy, Line Stability, and Form Expressivity of freehand sketch in both groups achieved gradual significance ( $p < 0.05$ ). Besides, W value in Kendall' W of both groups appeared in 0.6 - 0.7, showing fair to high consistency of the seven experts' evaluation of the two groups.

### 3.2. T-Test

Teaching method was regarded as the independent variable, and the progress in Perspective Accuracy, Line Sta-

**Table 1.** Expert list.

| Code     | Current position   | Experience  | Remark               |
|----------|--|---|----------------------|
| Expert 1 | Creative Product Design, Southern Taiwan University of Science and Technology/Lecturer | Four years in instructing freehand sketch, 15 years in design | Lecturer             |
| Expert 2 | Idea Creation Co., Ltd./Design Director  | 12 years in design  | Designer in business |
| Expert 3 | Idea Creation Co., Ltd./Design Director  | 11 years in design  | Designer in business |
| Expert 4 | NDD Design/Creative Director   | 11 years in design  | Designer in business |
| Expert 5 | Lin Min Design/Chief Executive Officer   | 13 years in design  | Designer in business |
| Expert 6 | Qisda Design Department/Senior designer  | 15 years in design  | Designer in business |
| Expert 7 | Up Creative Design/R & D Assistant Manager   | 11 years in design  | Designer in business |



**Figure 3.** Sketch samples of the experimental group (Group A) and the controlled group (Group B).

**Table 2.** Kendall's W test result.

| Sketch competence    | Sketch competence      |                      | Sketch competence      |         | Sketch competence      |                      |
|----------------------|------------------------|----------------------|------------------------|---------|------------------------|----------------------|
| Group                | The experimental group | The controlled group | The experimental group | Group   | The experimental group | The controlled group |
| Number               | 30                     | 30                   | 30                     | 30      | 30                     | 30                   |
| Kendall's W test     | 0.659                  | 0.611                | 0.657                  | 0.643   | 0.691                  | 0.756                |
| Chi-square           | 118.628                | 110.004              | 118.275                | 115.701 | 124.336                | 136.114              |
| Degree of freedom    | 6                      | 6                    | 6                      | 6       | 6                      | 6                    |
| Gradual significance | 0.000                  | 0.000                | 0.000                  | 0.000   | 0.000                  | 0.000                |

bility, and Form Expressivity as the dependent variable for Independent Sample T-test, in order to observe the learning achievement of the two groups (**Table 3**).

1) Transfer achievement of Perspective Accuracy of freehand sketch.

The learning achievement of Perspective Accuracy appeared  $F = 4.535$ , not achieving the significance, showing the performance of both groups corresponding to the homogeneity of variance. From the significance generated from T-test, the progress of Perspective Accuracy revealed remarkable differences between the two groups ( $p = 0.000$ ). Besides,  $T = 12.263$  presented high differences between the two groups. In other words, the learning achievement of Perspective Accuracy of freehand sketch showed highly notable differences between the experimental group (Group A) and the controlled group (Group B).

2) Transfer achievement of Line Stability of freehand sketch.

The learning achievement of Line Stability showed F-test not reaching the significance, presenting the performance of both groups corresponding to the homogeneity of variance. The significance generated from T-test revealed remarkable differences in the progress of Line Stability between the two groups ( $p < 0.05$ ), and  $T = 10.573$  showed high differences between the two groups. In this case, the learning achievement of Line Stability of freehand sketch appeared highly notable differences between the experimental group (Group A) and the controlled group (Group B).

3) Transfer achievement of Form Expressivity of freehand sketch.

The learning achievement of Form Expressivity appeared F-test achieving the significance, showing the performance not corresponding to the homogeneity of variance. The significance generated from T-test presented significant differences in Form Expressivity between the two groups ( $p < 0.05$ ), and  $T = 14.242$  showed high differences between the two groups. In other words, the learning achievement of Form Expressivity of freehand sketch appeared highly notable differences between the experimental group (Group A) and the controlled group (Group B).

#### 4. Discussion & Conclusion

After interviews and homework situation, we found that students' background, physiological conditions and the

**Table 3.** T-test result.

|                      | Leveneu test with equivalent variance |              | T-test with equivalent mean |              |       |
|----------------------|---------------------------------------|--------------|-----------------------------|--------------|-------|
|                      | F test                                | Significance | F test                      | Significance |       |
| Perspective Accuracy | 4.535                                 | 0.037        | 12.263                      | 58           | 0.000 |
| Line Stability       | 0.033                                 | 0.857        | 10.573                      | 58           | 0.000 |
| Form Expressivity    | 3.392                                 | 0.071        | 14.242                      | 58           | 0.000 |

aggressive degree affected the tacit knowledge transfer level. In the first stage of the accumulation of knowledge, more aggressive students had better transfer effect. On the other hand, we also found that students who never received basic training in painting in this experiment, clearly transferred better than those who had learned basic painting skills. This also indicates an important factor in the tacit knowledge transfer: if the knowledge has conflict with previous knowledge, it will be less effective in tacit knowledge.

This research analyzes the learning accomplishments in traditional teaching and instruction with Tacit Knowledge Transfer Method (TKTM0). The result indicates that the experiment group (Group A) performs better than the controlled group (Group B) in Perspective Accuracy, Line Stability, and Form Expressivity. Analysis of the experiment results shows that the transferal of tacit knowledge with TKTM can promote performances in “form recognition” and “line stability” significantly, which is different from traditional teaching. Therefore, the application of TKTM is more effective in sketching instruction.

From the experiment results, it shows that the experiment group (Group A) performed better in “Form Expressivity”. Therefore, it is suggested that teaching on this subject should be enhanced in order to find out better solutions to promote teaching results. In other words, in the aspect of form expressivity, the students in the experiment group are shown to have made significant progress, with the ability to express form completely, and considerable accomplishment in the transferal of tacit knowledge. The research applied TKTM in sketching instruction. It is helpful to promote students on “perspective accuracy”, “line stability”, and “form expressivity”. Other researchers can extend the results in the study of other arts and craft instruction to maximize its teaching benefit.

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# Music Education, Aesthetics, and the Measure of Academic Achievement

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## Abstract

Grades and test scores are the traditional measurement of academic achievement. Quantitative improvements on standardized scores in Math/Science/Language are highly-coveted outcomes for meeting accreditation standards required for institutional program funding. Music and the Fine Arts, difficult to assess by traditional academic achievement measurement, and often devalued as so-called “luxury” subjects, struggle for necessary funding. Showing measureable collateral value to other academic subjects—such as math—in order to justify music program funding is dubious. To objectify the purpose of music education in terms of its influence on other subjects is to overlook aesthetic value. The scholarly literature recognizes an historical tendency to correlate music activities and aptitude to other subjects (and to intelligence in general), but quantitative cause-effect claims are not supported scientifically. Music participation from childhood helps build productive, well-socialized, excellent people, but to quantitatively trace the cause to music itself remains unproven. To recognize the benefits of music and the arts by aesthetic merit involves practical, holistic views of education not based on quantifiable test scoring.

## Keywords

Music, Academic, Achievement, Aesthetics

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## 1. Introduction

Academic achievement demonstrated by grades and test scores is the primary measure of student success, but the benefits of music elude empirical measurement. Quantifiable improvements on standardized test scores—such as for math, science, and languages—are highly-coveted outcomes for accreditation and funding of institutional programs. Music, like other arts, is often considered a “luxury” subject. It has subjective, relatively un-

quantifiable sets of achievement criteria, and therefore music programs often struggle for funding and survival. Efforts to justify music programs by showing measureable collateral value to more commonly-valued academic subjects is a tempting, practical endeavor, but to objectify the overall purpose of music education to its measurable influence on other subjects is questionable for both music and for the other subjects.

The scholarly literature recognizes an historical tendency to correlate music activities and aptitude to other subjects and to intelligence in general (Hodges, 2005: p. 23). However, correlative claims are idealistic and not clearly supported scientifically. Moreover, the recognition of the value of music on its own aesthetic merit is often overlooked. Music participation helps build well-rounded, well-socialized children, but there is little quantitative evidence of causal correlations between music and academic achievement (Schellenberg & Weiss, 2013: p. 526). To recognize the benefits of music and the arts on their own aesthetic merits involves a practical, intuitive view of education and aesthetics not based on test scores.

Problems involved with scientifically demonstrating specific causal effects of music to academic achievement in other fields include, for example, the logistics involved in handling control groups (human research participants) in order to show cause/effect over prolonged periods of time. Furthermore, over time, research participants are naturally influenced by a vast array of complicated personal experiences, and to isolate music as specifically influential on development patterns depends on highly subjective methodology.

## 2. Historical Context

The ancient Greek philosopher Pythagoras demonstrated in the fifth century BCE that the physical properties of music involve mathematical relationships, such as the foundational harmonic ratio of 3:2. Current archeological research is revealing even much earlier perception of such ratios as related to aesthetic pursuits, such as the finding of clay tablets created around 2000 BCE that show tunings for stringed instruments (Southgate & Roscigno, 2009: p. 5). Subsequent philosophers applied such knowledge to their understanding of the cosmos, thus arose the poetic term *the music of the spheres*, evoking the harmonic movement of the sun, moon, and planets. For the ancients, music, art, architecture, philosophy, poetry, and science were integral parts of an elegant, overarching art form, interconnected by the same spiritual, sensual, and mental aesthetic.

The important nineteenth-century public education administrator Horace Mann was among the first in more recent history to advocate for music inclusion in core curriculum. Although enthusiastically accepted that music studies are a marvelous contribution to a well-rounded education, proof of a cause-effect credit to music involvement for improvements in cognition and academic achievement was never clear. While cause-effect proof depends on a natural correlation, the correlation is no more than a condition (Vaughn, 2000: p. 154). In fact, it was only relatively recently that interdisciplinary social sciences research began to address causal correlation between music and other academic subjects.

## 3. The Arts, Music, Testing, Sociology

Participation in school music programs is well-known to correlate positively with all areas of student lives, including personal family life, community citizenship, academic achievement and student leadership (Catterall 1999: p. 3). Studies in impoverished areas of South America have demonstrated clear social and economic benefits because of improvements in attendance and grades correlating to student participation in music programs (Cuesta, 2011: p. 918). These clear correlations, though excellent, still do not scientifically show that music training is the actual cause. It could be a combination of general development as humans; it could be a general well-being at the core of the improvements; it could be that cognitive abilities lead students to music lessons, and/or that music lessons and the accompanying sense of accomplishment leads students to better cognitive engagement and subsequent abilities.

Attempts to substantiate the suggestion that simply listening to music (not learning it) improves cognition—even intelligence—fall short of showing specific causal effect. The benefits of being in a good mood are practically all that can be inferred. Furthermore, in such studies, differences between short-term and long-term effects are not clearly delineated. Temporary improvements in cognitive functioning correlating to on mood and arousal enhancements experienced during sessions of listening to music are not shown to correlate with general, long-term academic achievement improvement (Schellenberg & Weiss, 2013: p. 532).

Correlational studies often demonstrate improvement in non-music subjects by students enrolled in music courses (Hodges, 2005: p. 5). Did the music courses make the difference? It may be inferred, but has not been proven. In order to make a direct causal claim, one must demonstrate it across the whole of society, an endeavor

that brings up more questions than answers. Is improvement a result of enhancement of cognitive skills because of music training, or, again, is it mostly motivation, self-discipline, and confidence enhanced by any activity—music, drama, gymnastics, chess?

It is important to acknowledge that for all students of all socioeconomic levels there is correlational evidence linking academic success to involvement with music and the arts. This suggests that a major reason for high achievement is because families can afford the costs of involvement in music and arts organizations (Morrison 1994: p. 35).

#### 4. Language, Abstract Symbols, Mathematics

There are correlations with music aptitude and language. Human infants are known to be acutely sensitive to prosodic patterns—the meaningful rise and fall of pitches and emphasis in sequences of spoken phrase (Patel, 2008: p. 4). Children who demonstrate phonological processing skills at early ages are also known to demonstrate musical abilities (Schellenberg, 2006: p. 121). These abilities may include reading skills, which engage abstract symbols of musical notation—as to written letters and words. In a similar way, students at ease with numbers and other abstract mathematical symbols also tend to show high aptitude with music.

The mathematical processing of performing and perceiving of music is simpler than may be assumed. Although pitch overtones and rhythmical meters are based on mathematical ratios and patterns, the perception of the identity of notes and the counting of beats usually involves only simple division, not algebra or calculus. One could say that music involves intuitive math skills.

There are many instances in the literature that draw correlations between good math test scores and involvement in music. For example, eighth and ninth grade students who had taken private music instruction for two or more years scored higher on math portions of certain standardized state-level tests. In the SAT test, positive correlations have been shown between music involvement and math scores (Vaughn, 2000: p. 151). Students who were active in music during middle and high school performed better in math than classmates who had not been active in music. This higher level of proficiency is shown to increase over time. The results were consistent across all socio-economic levels, but while correlations are clear, the main point is that it is difficult to make a clear cause-effect conclusion.

When considering cause-effect, one must again consider that motivation, conscientiousness, and supportive families are probably as important as the music lessons. Furthermore, schools with arts programs usually enjoy better funding—and therefore better programs in all disciplines (not just music and arts)—than poor schools. These socio-economic factors bleed into every aspect of correlative studies.

#### 5. Socioeconomics, Culture

Music lessons and participation in school music groups cost money. Family structure and socioeconomics affect the affordability of instruments, lessons, transportation, and other costs associated with music programs. This is particularly meaningful in light of research that has shown that younger children across all social classes do not show variations in academic achievement according to whether or not they are involved with music, but that as they grow into adolescence, more involvement with music programs—associated with higher social class—does correlate with increasingly higher academic achievement levels. The role of parents is paramount, and social class differences influences the ability of working parents—often single parents dealing with multiple siblings—to assist their children with music (Southgate & Roscigno, 2009: p. 10).

Racial and cultural differences also play a role, but these factors are less understood. Some of the statistical research shows that on average, Caucasian children are more involved with school music programs than Hispanic, African American, and Asian children (Southgate & Roscigno, 2009: p. 13). In terms of extra-curricular, outside-school music lessons and programs, Asian adolescent students are most likely to be involved. Some socio-cultural traditions are at play. In Japanese culture, for example, parents are generally more inclined to involve students in extracurricular activities of all kinds. Though direct cause-effect correlations remain difficult to make, in general, students who are involved in any kind of extracurricular activity gain social confidence that positively influences all aspects of their lives.

#### 6. Music, Aesthetics, Neuroaesthetics

Humans rely on language to describe the complex emotions aroused in response to music, and yet perhaps no



area of the arts is more appropriate than music to the adage “words cannot explain”. New research is going beyond the limitations of descriptive adjectives; it is measuring physiological responses in attempts to develop means of understanding aesthetic response.

Aesthetics, long associated with high culture and education, is now reaching into neuroscience, as researchers seek to explore biological contexts of aesthetic response in both humans and animals (Pannese, 2012: p. 599). Physiological responses to sound and music, and associations with sex, social activity, and food gathering, is not limited to humans. All animals—including humans—may have developed evolutionary uses for music. The experiences of frogs singing and mating in a pond may be closely related to our hair-raising inspiration listening or performing the symphonies of Mozart, or the riffs of a heavy-metal rock song.

Previously thought of as two separate fields, sensory perception and discerning of taste (known as “aesthetics” in traditional science and humanities studies) both now comprise the field of “neuroaesthetics” (Brattico & Pierce, 2013: p. 48). Research in this field supports the assertion that musical preference involves the integration of cognitive functions of music—music as a communicative tool—along with music as a means of physiological arousal.

Neuroaesthetics can indicate enhancements of the cognitive and emotional processes brought about in correlation to involvement with a variety of arts (and associated aesthetics). Students who maintain involvement in theatre arts (plays, drama clubs, acting lessons) not only show gains in reading proficiency, but also show increased self-esteem, motivation and empathy for others (Catterall, 1999: p. 2).

The study of aesthetics alone involves interdisciplinary interweaving of musicology, psychology, physiology, sociology, and history. The interplay of personality, habits of listening, social group membership, and the various related socio-cultural variables (clothes, activities), leads to the consideration of music as part of neuroscience and aesthetic domains (Brattico & Jacobsen, 2009: p. 308). When one considers new technological advancements in neurology and aesthetic response, there promises a deepening understanding of the subject.

The intensity of dopamine release (the brain’s reward chemical) triggered by experiencing sex and food (our primary evolutionary needs) is also influenced by complex aesthetic responses to beauty and positive memories. Communication, self-reflection, and physiological arousal related to listening to music, are primary contexts for the study music’s relationship to human evolution (Schäfer & Sedlmeier, 2010: p. 226).

The mantra “sex, drugs, and rock n roll” symbolizes an integrated triad of shared human experience reaching far beyond the teens-gone-wild stereotype. Narcotics artificially release dopamine (hence the addictive nature of narcotics abuse), and the combination of music, dopamine, and sex is a highly seductive feedback loop construct for the pleasure-seeking behavior at the core of human evolution. Meaning and perspective is gained through music—or through music’s neurological effect on us—and this gaining of perspective provides aesthetic value—which, in the feedback loop, increases pleasure (Salimpoor, 2013: p. 64).

Musical phrases usually involve sequences of tension and release, anticipation and reward. It has long been asserted that emotional responses to music involve sequential processing in the brain based on anticipation, expectation and reward that correlates with musical phrases (Meyer, 2001: p. 344). This involves complex reasoning, leading to the desire and ability to feel the kinds of emotions—desire, satisfaction, pleasure, joy, fear—at the core of our being. This process of manufacturing circumstances—stories, music, aesthetics—that arouse emotional responses may be one of the main characteristics that make us uniquely human.

Participation in music and fine arts correlates and seems to enhance well-being, productivity, and improvements in academic performance, so music programs are intrinsic and necessary to a well-rounded education. To choose consider programs as expendable disregards the thrust of modern research. The research paradigm is shifting away from using empirical data alone to justify the value of music to education, but too often, school boards and administrators choose to ignore and therefore devalue music for its own sake. To prioritize science and language test scores is to misunderstand the integrated neuroaesthetic processes behind the overall social and academic benefits of music and arts education.

## 7. Conclusion

As the study of aesthetics broadens to include neuropsychology, the study of academic achievement is embracing the broadening research field. Overall, there is increasing intuitive acceptance of the correlative evidence that participation in music and the arts enhances the lives, desires, and abilities of students—leading to improved academic achievement—despite the lack of specific cause-effect empirical data.

Increasing awareness of the interrelationships of the subjects involved—music, music response, aesthetics,

neuroaesthetics, sociology, and others help to enhance the correlations to traditional subjects. If music and arts programs are supported, it will serve not only improvements in academic achievement across the curricula, but also the appreciation of music and the arts for their own aesthetic value, rich with qualities that defy quantitative analysis. As we become better able to recognize—and benefit from—the great, complex, and overarching aesthetic value of music and the arts, we should follow the sensible course—to support and enhance music education above and beyond the simple purpose of academic achievement.

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# Teaching Science Education with Poetry

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## Abstract

The main objective of this paper is to describe the process of integration of the disciplines of arts and sciences through poems written by pupils of a public school in southern Brazil. First, the teachers wrote and read a poem in classroom for pupils of the fifth to eighth grade. After, pupils wrote a poem about science subjects, aiming to improve the learning of concepts of physics, chemistry, and biology inspired by their own poetic vision on science and nature. The results address the work to improve the utilization of poetry in learning science, contributing to the development of an interdisciplinary method integrating different sources of knowledge and, mainly, students, teachers, and learning.

## Keywords

Elementary School, Science Education, Poetry, Interdisciplinarity

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## 1. Introduction

The book “Order Out of Chaos” written by Ilya Prigogine and Isabelle Stengers inspired an interdisciplinary interaction process utilizing science education and arts education with students of an elementary school. According to Prigogine and Stengers (1991), the scientific knowledge, extracted from dreams of an inspired revelation, [...] can be discovered nowadays as a poetic listening about nature and, simultaneously the natural process itself, and start a process of production and invention, forming an open world and a productive and inventive process.

The beginning of process occurred followed by the expression “listening to the poetic nature” instigating researchers to redeem this view of nature, integrating knowledge derived from different times and spaces.

According to [Moreira \(2002\)](#), there are profound relations among science, culture and arts in the process of human creation. However, this is often not seen in our classrooms, which are characterized by fragmented activities.

In recent years, teachers have frequently observed books heavily reported in the media as if they were waves of enchantment by fictional characters of J. K. Rowling, Rick Riordan and other authors. Likewise, the decisive inclusion of social media in the lives of students put teachers in a great dilemma: Fight or join in with contemporary cultural movement?

In this case, imbued with the need to integrate the knowledge of science with other aspects of daily life with the care setting boundaries between what is relevant and what needs to be viewed with caution by teachers, teachers sought to build, with students, an educational process at the same time is exciting and that may be facilitated by the enchantment of scientific knowledge.

Given these assumptions, this study aims to establish a starting point intending new educational practices whose underlying principles are the integration of knowledge across disciplines and activities performed by students outside school, as well as the promotion of learning in science in other fields of knowledge.

[Fazenda \(2008\)](#) points out that interdisciplinarity means attitude about knowledge involving the culture of the place where teachers are formed.

The use of composition as a teaching method in areas that go beyond literature or language is widely adopted in the teaching of sciences and mathematics ([Faria, 1998](#); [Santos, 2001](#); [Zanetic, 2006](#); [Galvão, 2006](#); [Silva & Reigota, 2010](#)).

The objective of this study is to construct educational practices integration of the disciplines of arts and sciences through poems written by pupils of a public school in southern Brazil.

## 2. Method

Students attending classes between the 5<sup>th</sup> and the 8<sup>th</sup> grades of an elementary public school in southern Brazil were required to write poems. In total, seven groups of students participated, totalizing more than one hundred students.

With more than 300 thousand inhabitants and approximately 2470 inhabitants per km<sup>2</sup>, the city has an HDI of 0.75 and per capita GDP is close to \$6500.00, although there is significant heterogeneity in the socioeconomic profile of the population. There are more than 49,000 primary school enrollment and approximately 11,000 in high school.

The theoretical framework developed by Ilya Prigogine was supplemented with a literature review of sciences textbooks and the evaluation of the knowledge provided therein, which could be used from the poetic perspective.

However, when the sciences teacher walked into the teachers' room, she overheard another teacher saying, "My students are glued to Facebook", and added, "If they are always logged on, I should be too". Later on, the teacher posted a poem on the social network. To her surprise, on the following class the students asked about what she had written and if it she had written the poem herself.

Initially, a pedagogic proposal was presented to the school board. The aim was to challenge students to write poetry about sciences and nature. The pedagogic directions for the process and the pedagogic boundaries of the formal evaluation of the poems written were outlined, and the first moves were started to motivate students to write their poems.

In each group, two poems written by the teacher were read at the beginning of classes, on two different days. Additionally, two other poems, also written by the teacher were published on her Facebook wall.

Facebook was chosen as a medium to divulge poems for different reasons. First, it was discovered that "students are always logged on". Therefore, it became clear that they would easily publish one poem on a popular social network that they use often. Moreover, there is the possibility to divulge poems quite easily, which affords students to read one another's poems and reinforces the emotional links between them, who usually attend the same class or at least the same school, even though sometimes they have never actually met. Another aspect is that Facebook is an "effective and affective platform" for teachers and students, since the sciences teacher and even members of the school board would post positive comments about poems. In sum, all participants of the school community would have access to these poetic productions, even family members and school board officials.

A deadline was defined for the posting of poems on the teacher's Facebook wall. Poems were posted according to the rules defined previously.

### 3. Results and Discussion

The results presented are preliminary, since the process of writing poetry has not ended yet. In total, so far 57 poems were published. The main topics are the solar system, the oxygen flow in the respiratory system, and, mainly, the periodic table. Some poems written by students are reproduced at the end of article.

Students participated actively in this project. The literary production of poems shows that the aim of stimulating imagination, integrating knowledge and contributing with inclusion of students was met. This confirms the ideas of Bachelard (1994), according to which the learning process has to be dynamic and connected to the imagination and creative capacity of students. Subsequently, students read their poems to their classmates, adding their own personal impressions about the process and developing communication skills, which is an important aspect in personal and professional life.

The continuity of activities was mediated by the narrowing of the conceptual dimension involved in sciences and the text production process, helping students to integrate knowledge that they already master and develop new knowledge that is useful in the comprehension of the fundamental concepts of scientific education.

This study shed new light on the potentials to be developed by students that sometimes do not emerge in activities carried out in school.

The educational process needs to integrate knowledge of different sources, constructing new kind of practices because the life of students are made not only in classrooms but also the readings and look at the world around them. Science, Literature, popular knowledge? Whatever? The student needs to develop all the potential they possess and that can contribute to their lives.

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## Appendix

### Poems about the Solar System

The solar system  
Is beautiful to see  
But I cannot touch it  
There is Pluto  
So small it is  
That it is no planet anymore.  
Now it is a dwarf!  
Mercury was named after a chemical  
And Venus looks like an egg  
With 1% of water to give  
Mars even has a volcano  
And four seasons.  
Jupiter is the largest  
With 100 Earths within  
Saturn has its rings  
Uranus is the newest and hardest  
Rock hard and full of ice  
Neptune is the sky-blue planet!  
Earth is full of people  
Who do not sense the value of this gift!  
In our solar system  
There is Mercury and Saturn  
And frozen planets  
The gaseous, lighter ones  
The new planet is, yes, Pluto  
A dwarf globe  
People say, yes it is!  
Scientists say, no it is not!  
Some are also made of water  
Frozen is the sea  
Oceans on Earth are several  
No air there is in Mercury  
Our planet spins and spins  
Spins nonstop  
If it did stop suddenly  
We earthlings would land on the Moon  
Always pure, always beautiful  
Is our universe  
I shall end like a sonnet  
Sticking to my verse

### Poems about the Respiratory System

This is about the respiratory system  
Which makes us breathe  
Let the adventure begin  
Respiratory system  
From end to end of this mayhem  
That starts on nose and mouth  
There goes oxygen down this jinx



Through larynx and pharynx  
To trachea it is  
Knocking at the lungs and diaphragm  
So it travels and is given!  
Carbon dioxide is released  
And thus it is forsaken!  
It starts at the nose  
Where oxygen comes in  
All perfect, who knows...  
It's a genius thing  
It goes on and on  
Larynx, trachea, lungs  
Filled with air  
These are the organs, and their roles  
That makes us breathe  
Inside lungs there are alveoli  
Where oxygen and carbon dioxide  
Swap places  
And even though there is a lot to say  
I say goodbye to this jesting rhyme

### Poems about Chemistry

In Helium I laughed and had fun  
In Sulphur got cross, life was hard  
And on Sodium I wept  
But things fly by, and with Oxygen  
I live and will be kept  
From the bitter that sodium begun  
In chemistry opposites come near  
The different repel  
Experiments show  
It is easy to see  
In humans is the way round  
Similar joins similar  
And if there is chemistry in between  
There will be joy to live

# Some Deviations of Form: A Little Essay on Psychoanalysis, Art and Aesthetics

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## Abstract

This work intends to investigate the use of psychoanalytical theory within the aesthetic and critical contemporary art field. To this purpose, it focuses on two philosophers who have become significant in our time: the art critic Hal Foster and the art historian Georges Didi-Huberman. This study aims to show how far the concepts generated in psychoanalytic praxis allowed interpretations that disrupt the traditional aesthetics field. This type of analysis is possible once we abandon the paradigm of “applied psychoanalysis”, which is still current in non-clinical setting. Finally, the proposal wants to argue that the category of the amorphous may clarify certain aesthetic experiences that range from the modernity of art through postmodernity.

## Keywords

Psychoanalysis, Aesthetics, Figurability, Deferred Action, Amorphous

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## 1. Reading Images: Art and Psychoanalysis

It is not an unknown fact that psychoanalysis, art and aesthetics have their mutual influences; but, as we widely understand, the relationship between these fields does mean a very significant chapter in the history of Freudian ideas. In one or another hand, psychoanalysis, for instance, has always searched, in the art field and its critical fortune, a certain number of tools to understand the psychological phenomena. At the international art scene, theorists, art historians and critics, in their turn, never ceased to introduce psychoanalytical concepts into consideration, and especially in this time we are living in; this behavior occurs even when that ownership is immersed in a series of discursive resistances, that by itself could justify new researches to be done.

To Freud, for instance, is well known how the aesthetic experience was absolutely essential. Otherwise, it is necessary to emphasize that the studies made for the journal *Imago* were quite limited, certainly because of its focusing on the use of image content in order to “prove” some analytical theories (Freud, 1996a, 1996b, 1996c,

1996d). This kind of interpretation occurs in *Delusions and dreams of Jensen's Gradiva*, *Dostoyevsky and parricide*, *Creative writers and daydreaming*, etc. culminating in a method of reading images that had become the *princeps* way among the Freudian interpretation—in this case, certainly related to art works: that means the article he wrote about *Leonardo da Vinci and one memory of his childhood*. This study was transformed into a kind of *Mecca* in which psychopathological theories gain their term, especially in regard of a psychological diagnosis. As we know, the homosexuality and narcissism of Leonardo will be exposed and explained there, almost without any mediation, i.e., always by means of his paintings, what have encourage interpretations such as “if someone paints like this, he’s schizophrenic, like that, neurotic”, and so on (Van Gogh is, perhaps, the most celebrated artist in this context).

But the text about *Michelangelo's Moses*, from 1914, shows us in this matter, however, a very interesting essay, another point of view. It is here that Freud will take into account—and this information becomes, indeed, a crucial piece for this study—the importance of the art spectator and the affluence of his aesthetic perception. In other words, the article reveals one Freud that leaves himself to the emotions entailed in the act of contemplation. Creating, indirectly, a new problem of research for the analyst, Freud chooses the emotional reaction of the viewer as the main subject of his investigation, that is to say, the subject here is what he would feel himself in front of the sculpture. According to his reading, the whole intention of the artist is always transmitted through a solution that he can give to the amount of emotions, representations, displacements etc., making of them, ultimately, works of art.

Thus, the art work reaches its target, because it was able to bring to the surface the top of an iceberg whose enigmatic remaining content every artistic work has the merit to announce. In other words, here we see the moment that our psychoanalyst, who wanted to be a writer, corrected himself...and *just in time*, we could also add.

So, what can we say about this? From one study to another, we find a *paradigm shift* in the passage of an *applied psychoanalysis* to a kind of *implied psychoanalysis*, i.e., “branched” in the work of art, as indicated by Frayze-Pereira (2005), a Brazilian psychoanalyst. In short terms, we could define the so called applied psychoanalysis as a psychoanalytical “method” that aims to interpret any data (non-clinical, in special) with the psychoanalytical theory. The main problem is “its results”, saying in a more direct way: in doing so, applying its *corpus*, this theory does not respect the particular properties of the subject (for example sociological, anthropological, and so on), or whether there is or isn’t any kind of demand of *that* theory; in most cases, it reveals to be as *positivist* as theoretic *violent* regard to the studied subject.

The implied analysis, in the other way, seems to be a psychoanalytical approach more close to Lacan’s famous proposition of 1967, which one the French psychoanalyst calls “psychoanalysis in intension” in order to criticize the idea of a “extended” psychoanalysis. In different words, as we would like to affirm, perhaps it is something alike as it was described by Serge Leclaire’s (Lacan most famous disciple, some people should agree) in his book *Psychanalyser* (Leclaire, 2007). There he writes:

“One can see, then, the double exigency imposed to the psychoanalyst. In one hand, it is necessary for him to keep one reference system, a theory that guarantees an organization of the material amount he takes without a previous discrimination. In the other hand, he must refuse, precisely, every reference system in terms that this adhesion to a theoretical ensemble takes him necessarily, whether or not, to treat in a privileged way certain elements (p. 22, in a free translation)”.

In this terms, and strictly speaking, the psychoanalytic theory that wants to apply its method to any kind of subject seems to refer to a great need of reading the artistic *creation*, that is, a certain psychoanalysis which doesn’t intend to engage with the aesthetic *reception* problems (and here reception underlined mostly because of methodological reasons). Affiliated to the biographic interpretation key, this so called applied psychoanalysis will inevitably tend to nosography and psychopathology. Reading the earliest texts of Ernst Kris, like *Psychoanalytical explorations on art* (Kris, 2000), and the essays on art of the ego-psychologists, it’s enough to realize it really well (Dionisio, 2012).

But “imply yourself” means, moreover, that the investigator does not exclude his subjective structures from the field he is dealing with. The idea of a whole, that is, a relational structure, we could say, is here essential. Involved, as such, with the work of art, the psychoanalyst should expect that the reading to be done will certainly become one risky activity, “because the interpreter is free on one side just as connected into the other, and it can happen that his/her findings will affect the relationship with his/her own unconscious” (Frayze-Pereira, 2005: p. 74).

In that perspective, on the other hand, the analysis is committed to be derived from art or “imbedded” on it,

especially because its interpretation is not just a simple way to apply the analytical method to an external matter. Since it is not only an abstract model that wants to frame, not without violence, the artistic object to its theoretical-conceptual demands, it raises the possibility that this interpretation can be congenial to the form itself, behold its highest risks. Perhaps Lacan, in his own way, have said it yet: instead of the “extended” one, let us use the *psychoanalysis in intension*, he said in the proposition early mentioned.

## 2. Aesthetical Thinking and Psychoanalytical Investigation

In the particular circuit of aesthetic research, this sort of *implied* interpretation does not cease to be present. According to a previous research conducted recently by me (in 2010, at the São Paulo Public University-USP), we feel able to highlight two significant characters in this context: they are scholars such as the art critic Hal Foster, professor at Princeton University and co-editor of the *October* journal, so important in this scenario; and the second one is the art historian and philosopher Georges Didi-Huberman, professor at the École des Hautes Études en Science Sociales, in Paris.

Dealing with aesthetic issues that ranges from modern to postmodern era, both of them—who are disciples of Rosalind Krauss and Daniel Arasse, respectively—try to import certain concepts from the psychoanalytical repertoire, and one can say they do it in a very singular way: in their writings, we see concepts as trauma, posterity or deferred action (*Nachträglichkeit*) and repetition, on the case of Foster in his *The return of the real* (Foster, 1996), as well as a theory about the gaze (*regard*), on the basis of a systemic structure that creates categories as “incarnate”—incarnat-, “screen/cloth”—pan-, “skin”—peau-, and “detail”—détail, in a certain lacanian way, in my opinion, as we will see hereafter, and other notions like symptom and representability, mostly used by Didi-Huberman’s thinking in *La peinture incarnée* (Didi-Huberman, 1984), *Devant l’image* (Didi-Huberman, 1990), *Ce que nous voyons, ce que nous regarde* (Didi-Huberman, 1997).

The outline of this work of mine, which is to assemble those authors in a sequence, merits on producing a “unit of meaning” that encompasses certain ways through which passes much of the contemporary theory of art criticism. And in order to do so—that’s the main thesis the author want to support here—we need to say that the reference those authors make towards the psychoanalytical repertory, and in both cases, is kind of a *sine qua non* condition, in different words, it is almost enforceable, mandatory. In my opinion they compose, indeed, the two sides of the same coin: on one hand, we have Didi-Huberman building a very complex theory of art history that crosses frontiers, coming to art theory. Meanwhile, in the other hand, we see one Hal Foster working directly over the latest contemporary movements, mostly dedicated to photography, video or painting, and offering a reflection that does not fail to cover the *minutiae* of a detailed critical discussion.

It’s impossible to summarize such complex theories now and here<sup>1</sup>, of course, but one can feel a little bit of its taste. Starting from questions involved with the real (Lacan) and the concept of repetition, for instance, as presenting new problems towards the *uncanny*, as we would suggest, both authors flirt with the analysis of the figurability as an illustration of the visual paradigm. These are the main concepts imported, and this is done in a very appropriately manner—in my opinion—by our critics. Those categories will be discussed, in both of them, from the perspective of a sharp reflection about art. Flesh and blood (the “incarnate”), canvas and skin, trauma and repetition: aren’t we dealing with the most primary processes of the mind? How could be set the idea of an unconscious without aesthetic categories as those?

Nevertheless, one linkage between these authors cannot be verified by a simple back-and-forth. Looking more closely, the convergence between those issues leads us to certain problems already questioned by Freud, especially on his *Beyond the Pleasure Principle*, one of his most controversial essays.

Analyzing images ranging from the abject art of the 1990’s, or the pop art from the 60’s (Foster) towards the minimalism movement; or even discussing the modern painting of Frenhofer (*Le Chef d’oeuvre inconnue* from Balzac, as in the case of Didi-Huberman), both of our critics are dealing with issues which are addressed, strictly speaking, to *repetition compulsion* and *death drive*.

And now, thinking more closely at the postmodern moment of art, which would be the psychoanalysis that could support the interpretations they desired? In other words, in which kind of psychoanalysis these art critics rely?

At first, we shall say that the influence of Lacan is quite decisive—as anyone could see through this essay. As we should see here, for the “good listener, half of a word is enough”: the notion of a “quadrature”<sup>2</sup>, from Didi-

<sup>1</sup>For a more advanced questions, I suggest the reader to search for my book (Dionisio, 2012).

<sup>2</sup>In a really “problematic” free translation. It is related to some mathematical structures of four terms, like in Lacan’s discourses, for example (with S<sub>1</sub>, S<sub>2</sub>, a, \$).

Huberman writings, has its origin right there, it is almost like that theory would be “the younger sister” of the famous “*quadripodes*”, developed by the French master during his seminars. As so, the recovery of concepts like *symptom*—which in the aesthetic context we think it is more closer to the category of *desire*, in a more suggesting way, taking some of the Serge Leclair’s ideas from his work earlier mentioned—or concepts such as drive and gaze seems to be a clear reference to Lacan’s *Four Fundamental Concepts of Psychoanalysis*, which is, perhaps, the most aesthetic seminar once offered by him (Lacan, 1998).

Secondly, however, we believe that this connection can still be spread wider if we access the analyses made by Green (1994), at first, and César and Sára Botella (2007), just nearby, who both suggest, in their studies, some advances on the theory of psychic representation.

Let us look more closely.

Actually, if the problem of representation has been overcome, inside of the aesthetic field—the current number of attacks towards the concept of sublimation is, very certainly, a great symptom of this crisis—what can one think about it, however, when it comes to the psychic reality? What are we speaking when discuss *figurability*—a concept which is often accessed by Didi-Huberman—or the *death drive*—to which Foster refers repeatedly—without a support given by the category of *representation*?

It is betting on this aim that those analysts aspired to build a clinical-theoretical *corpus*, a structure in which can be included, indirectly, limits and conquers from the relation between “psychoanalysis and art”, subject once selected by me.

One cannot reach, in Foster and Didi-Huberman, any quotes from André Green or César and Sára Botella. In my point of view, these theories are, nevertheless, complementary. Somehow, all the “gaps” to be examined in that critic analytical thinking could be traced back to the absence of a clinical experience itself. In other words, what Foster and Didi-Huberman “miss” is kind of a real entrance in the “state of session”, as say one definition developed by the Botella couple: the concreteness of the “session itself”, required by any psychoanalytical procedure (or adventure).

But at the reception that Foster and Didi-Huberman works address to art, we want to say that lies, in there, a real *regredient*<sup>3</sup>, retrogressive movement (Botella, 2007), an operation that seeks to rewrite the way that leads from the form to the *amorphous* that have been there before, as the author wants to affirm it, here (i.e., the object, the deformed, the in-form, if we want, which are a sort of half-way towards the form in itself). Dealing with non-representable phenomena, their reflection creates an encounter with the primary dimension of the psychic reality.

However, these regredient images, as suggested by the American historian and elaborated by the French theorist, would be examples of a “metacritic” *tout court*: in itself, they contain one large springboard for a discussion on the implied reflections on art and psychoanalysis. Both have entered a field in which is possible to access the drive in its relationship with “the hallucinatory, the perceptive, the representable and the inscriptive” (Botella, 2007: p. 238). Certainly, here the category of hallucinatory is not restricted only to one psychological position—the psychosis, in this case—but it claims the broader phenomenon of perception, an experience that everyone has to go through.

Regarding to more theoretical aspects, i.e. the relationship between the art receiver and the work of art, these two positions can be expressed as antipodes of wild psychoanalysis. Each one access the psychoanalytical theory in his way, taking what it seems most appropriate to the (art) object to be investigated.

In analytical terms, on the other hand, Botella points, today, the existence of a “simultaneous confrontation” between different mental processes, in front of which contemporary psychoanalysis and analysts are compelled to say something: if our causality can be abstained from linear temporality, then a real *simultaneity* “between dream and day thinking; between hallucinatory and memory; between negative childhood trauma and work of representability”, shall have itself one psychic reality, that is, a third reality between the ones of “representational dominance and procedural predominance” (Botella, 2007: pp. 235-238); thus, between the representative and the hallucinatory, in other way.

It is really surprising that this notion of a “regredience” makes much sense at the moment: in a period that comes from the 1980’s to now, one can see at least three versions of this operation:

1) At first, some species of “genital pornography”, mostly evident in works such as some Cindy Sherman and Jeff Koons photographs. In their work one can see interventions that comes from bizarre arranged dolls (Sherman) to the artist (Koons) illustrating himself. Koons, for instance, was actually married with a well-known porn

<sup>3</sup>Originally, the Botella couple uses the term “*regredient*”.



star (See **Figure 1**—Cindy Sherman, *Untitled #258*, 1992, and **Figure 2**—Jeff Koons, *Made in heaven*, 1990).

2) Secondly, a certain kind of “eschatological anality”, closely watched in works like Andres Serrano’s *Piss Christ* where the spectator shall contemplate a crucifix inside a urine solution, and Piero Manzoni’s *Artists Shit* (**Figure 4**), which is self-explicative, for example (**Figure 3**—Andres Serrano, *Piss Christ*, 1987, and **Figure 4**—Piero Manzoni, *Merda d’artista*, 1961).

3) And finally, a particular way in which we can see some of a “voracious orality”, certainly originated in the whole tradition of vampirism, as we can watch nowadays at any movie theater on the corner. And we could even add here some of the strongest paintings made by the British artist Damien Hirst, who plays with this orality with presenting full colored pills (See **Figure 5**, from this classic *Nosferatu* movie, and **Figure 6**, Damien Hirst’s *The tears of Jesus*, created between 2003 and 2005).



**Figure 1.** Cindy Sherman, *Untitled #258*, 1992.



**Figure 2.** Jeff Koons, *Made in heaven*, 1990.





Figure 3. Andres Serrano, *Piss Christ*, 1987.



Figure 4. Piero Manzoni, *Merda d'artista* (Artist's shit), 1961.



Figure 5. Detail of *Nosferatu*.



Figure 6. Damien Hirst, *The tears of Jesus*, 2003-5.

### 3. Form, Non-Form

To summarize, we suggest that this whole activity of art reading, which revolves around negative categories, can be summarized in a crucial question: how we can “find a way out for the desire to live and love”, would ask André Green, in “face of the destruction that threatens to anything”? (Green, 1994: p. 249). An absolute omnipotent satisfaction or one kind of “sublimate” resignation? In a metapsychological language, it is as if Foster and Didi-Huberman were dealing with the *remains* of used images (as Lacan, by the way, would certainly suggest), as used as psychic objects. They resist, indeed, precisely because they stay so close to the destructive disposition of the death drive, but only under the condition of the reverse of the amorphous form—how the author should finally defend here—an operation that falls under a process of intense inversions. When we talk about this amorphous we refer to the *unbinding* processes involved to that death drive dynamics, of course.

“Poietic execution”, “aesthetics of desire” or of “refusal” would be other designation which seems to legitimize this kind of critical reception, as proposed by a philosopher like Murielle Gagnebin, for example: “Linked on repetition and recollection, it releases from the ‘chimera’ or the ‘monstrous’ a creative potential that aid us to interpret”, she says. And in according to the French master, Gagnebin also suggests that criticism should be an intense transformation of the “intoxicating powers of the *trompe-l’oeil* in a real organic of *dompte-regard*” (Gagnebin, 1994: p. 261). After all, for her, all these frightening contemporary images are nothing but a mean by which artists can say *no*.

But we cannot fully share her opinion. After this whole discussion, one could not conclude that under this relationship between psychoanalysis and aesthetics lives a latent potentiality of *resistance*, in front of the destruction? If both remain—art and psychoanalysis—it is because the object has its own strength to survive, as Winnicott would say, despite all the destructive strategies. And we believe that Lacan, for instance, wouldn’t diverge (lots of, at least!) from this opinion. And it seems that this confrontation is not only one certain negativity, but a process of co-creation, one adventure to get ourselves lost in the gaze of the other. In a few words, this is a process meant to be addressed not only to psychoanalysis—this is what my latest studies sought to demonstrate—but also to the aesthetic thinking, which in fact has been done simultaneously, as we think we could demonstrate.

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# Education to Theatricality inside Secondary School, Art and Body

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## Abstract

The aim of this study was to present results of Education to Theatricality (IT: *Educazione alla Teatralità*) as scientific research and innovative pedagogy in the sector of the education of the person. Education to Theatricality has a lot of purposes to contribute to the psycho-physic well-being of each person; particularly it wants to help everyone to realize himself, as human being and as social actor; it wants to give everybody the chance to reveal his own diversity and specificity, because everybody has a message to convey through his body and his voice. The Education to Theatricality wants to stimulate skills, it wants to develop a better awareness of interpersonal relationships; it wants also give space to the assignment meaning process, because it considers “doing” as important as thinking, which permits to develop awareness about personal acts. Education to Theatricality is a science that includes pedagogy, sociology, human sciences, psychology and performative art in general. The scientific nature of this discipline allows to apply it to the most part of the contexts and of the persons, because it has in the centre of its pedagogical process the human being, as such he is and not necessarily with any skill. The training of the actor-person is one of the most important principles of the Education to Theatricality: the most important purpose is the development of the creativity and the imagination through a work, based on scientific principles that the actor-person leads on himself. The ultimate aim of this science is not to transform the human in an actor-object, shaping him just for packed shows that can be easily sold, but to allow him to enhance his own qualities respecting his personality. The theatrical activity in the school and in the educational centers for children teenagers stimulates and protects the inventive skills of the students.

## Keywords

Innovative Pedagogical Models, Art Education, Aesthetic Education, Early Childhood Education, Special Education, Theatre Education

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## 1. Introduction: The Relationship between School and Theater

Students, in particular the students of secondary school, have always been interested into and dramatic art. In fact, theater attracts them and stimulates their fantasy, satisfies their curiosity and their love for movement; in fact, actions and dialogues are the essence of most of their amusements.

The success of dramatic art in the scholastic area was actually quite new and it arose with the gradual change of the training perspectives of teenagers. Over the past few years, pedagogy, inspired from psychology, medicine and existential philosophy, has corrected his intellectualism and started to underline the importance to have a vision of the whole human being, who is composed by different components. At the same time, it emphasizes the inventive possibilities of each person. The dramatic expression, as a mean of education, is the perfect answer to this new cultural perspective.

In fact, it can be considered for every student like a liberating mean as well as the play. But, respect play, theatre is richer of contents and it implies a higher level of personal and emotional involvement encouraging cognitive and affective growth. This kind of dramatic art does not aspire to become a finished artistic expression and it does not intend to provoke admiration or criticism. The result of the process carried out by the student is important because it is the expression of his maturity. It is the possibility for every student to put himself on test, establishing new relationships with themselves and with the rest of the world. Dramatic expression, in fact, is a constant call for every kind of language. Spontaneity is not lawlessness or disorder, in fact it is necessary to adapt roles and to build agreements with others to increase our own ego and to tend to a greater awareness. The theatrical activity therefore does not claim any immediate scholastic result, but it stimulates and protects the inventive skills of the students.

## 2. The Language of Body

It is crucial to emphasize the role of gesture in the dramatic expression because it allows every teenager to “feel” his own body as something important in the mechanism of relationships. Today semiology and linguistics consider verbal and nonverbal communication as the most important human means of communication so it is important to understand how a teenager uses body language. First of all we have to clarify if we can define a “language” the teenager’s storytelling. Actions are organized in precise movements: climb up and down, run, roll out different object, climb chairs or furniture. Dramatize a situation means play it with the body, so other people can understand the meaning. Gesticulation appears as an expressive function that develops during childhood.

A teenager has internalized situation and he will translate it voluntarily into the body language, making conscious, intentional and annotative gestures, which will be understandable to the others. These gestures cannot always be recognized by everybody because they are polysemous, that is interpretable in different ways; therefore, sometimes, the action is supplemented by verbal language, which completes it and makes disappear any ambiguity.

On the other hand, the presence of the group and sentences like “we did not understand” push the teenager to change his gestures, to make them more meaningful and more understandable. The attitude of the players is revealed as discovery and exploration of behaviors, as a manifestation of a psychological mobilization that engages the whole being of intentionality oriented toward others. It happens for example, when teenagers have to work in pairs, to act and react in function of another person, and even in function of the group of non-participants, which constitutes an active public. We can talk about nonverbal communication when a teenager intellectualizes his actions that mean giving them a sense creating a code in such a way that these same actions are perceived and understood by the group. Linguistic define this fact as the evolution of natural gesture in cultural gesture. The expression through movement transforms the participant into the coder sender and the not participant (the receiver) into the decoder.

We have to underline even the poverty of gestural language, due to the fact that the code of gestural communication does not allow creating concepts. We have to admit that gestural creations are efficient, if carried out in the manner described above, because, through them, a subject makes himself understandable, and above all he is fulfilled realized. He transforms himself using the gestural language that is discovered through and into dramatic storytelling.

We can define this behavior as a communicative behavior, which goes beyond a simple practical or utilitarian behavior. The latter allows the teenager to establish efficient relationships with the object; the dramatic storytelling is virtual, it develops and start from a symbolic level, being based on representation. We have not intention to value mental or bodily aspects of storytelling, but we can underline that they support and complement each



other. There are numerous accurate data that demonstrate how this kind of experience has helped many young people who have difficulties at a motor level as well as at a language level. We can mention the example of so many foreign students attending Italian schools. Throughout the long adjustment period of these guys in the life of the class, the nonverbal communication is one of the activities that allow them to participate in group activities. Dance and mime, in fact, offer everyone a chance of expression and also of communication. So they can establish the first actual and important relationships with schoolmates.

There is not the embarrassment of verbal communication and everybody can have the chance to live situations in which feeling integrated and participant. They understand these situations and create a link between them and some elements of the speech. Even if they are not perceived in their linguistic sense they are detected as one of the elements of communication. It can be said that the step of gestural language experienced into the dramatic storytelling is a first attempt of communication and it is especially an active production, which liberate vital energies of the human being.

### 3. Movement or Dance?

Movement has always been a part of human's life: from an anthropological point of view, there is a primary and existential relationship between human beings and movement. We can see that even from the simple biological point of view: our organism is in constant motion, in fact, each person is subjected to a series of stimuli and impulses in every moment time of their life. Therefore every human being is inserted in a continuous rhythm, starting from his conception to his death. So it can be said that immobility is not part of human being, and that the motion is something tightly linked to life, which assumes a central role in the relationship with oneself and with others. Man always creates a relationship through movement: "I meet the other through the movement of my body", that can be manifested through a handshake, a hug, a look, or through lulling or calling somebody by name.

In an ancient Chinese book we can read: "A man pronounced words in joy. Those words are not sufficient, so he prolongs them. The prolonged words are not enough, so he modulates them. The modulated words are not sufficient, yet; without realizing it, his hands make gestures and his feet shake..." (Testa, 2005: p. 9).

In particular, dance is an artistic expression characterized by movement. Dance and movement, in fact, are an active, bodily, expressive and communicative mean. Dance has always been part of human life: it was part of primitives society, such as a collective participation in the group events; "[...] it was used to celebrate, for example, births, weddings, harvest time and wars" (Payne, 1997: p. 13). In these societies was a habit to create gestures and movements based on rhythm of heart: dance was intended to create a precise rhythmic order of movements with the aim to organize and put in order universe. The purpose was to establish a harmony between earth and sky, so men could try to create a relationship with the Divine. The body, therefore, had to get rid of all its limits to open up a free dance, without constraints, to be able to enter the spiritual dimension; so, men could reach soul through the body.

History of dance is an amazing cultural, aesthetic, social and anthropological adventure, and it should be considered part of history of Man. They are linked together, especially if we consider it as body language, the first expressive mean that human being owns since birth and with whom every man identified himself. Dance responding to an universal irrepressible impulse to movement (Guatterini, 2008: p. 9).

But throughout history of man, dance takes on another meaning: since the seventeenth century, it started to be codified in styles and strict rules determining an academic specific language. So the art of dance was no more considered a social phenomenon. A new vision of dance appeared and it was based on training and on the discipline of the body. So, dance loses its most creative and deeply expressive characteristic.

To analyze the Creative Movement we must necessarily regain the anthropological view of primitive dance: for this reason it is more appropriate to talk about movement instead of dance, because we have to bring back the look on that specific and natural feature of man, which is the one strictly linked to the movement.

So, movement cannot be considered part of just one particular artistic discipline, but it must be inserted into a wide-ranging analysis of man and of human being's existence. Movement crosses several disciplines because we start our synthesis from the anthropological concept of art, which does not coincide with the realization of an aesthetic product, but with man's need to manifest and represent himself. Expressive arts become a vehicle through which every man finds and defines his own place in the world. Art is linked to a process, an inner research of meaning carried out by the person; it is tied to the universal Ego of human nature.

Through movement man expresses what words can not pronounce; the body is the bearer of a silent message



that words alone cannot communicate. The overflow of vitality or the tumult of feelings have forced men to find a tool to express themselves, and they have found this tool in their body, which is the most direct instrument that every man has at his disposal. To be able to express our feeling through our body is really wonderful, it sounds quite like a miracle (Testa, 2005: p. 9).

Any human activity is characterized by expressive elements. Every phase of movement and every gesture reveal an aspect of human being and of personality; this is the actual characteristic that distinguishes man from animals. The movements of the latter are instinctive and corresponding to specific external stimuli, while the movements of human being are charged with significance because they communicate and express their inner condition.

It can be seen as the finality of human movement coincides with the aim of the twentieth century innovative theater. They both are developed through the discovery of the body and the relationship of the individual with his Ego and with others people within the context of his life. With the birth of this new form of theater, the figure of the person-actor blossoms: he is a man in search of his Ego and his expression. He is the “artist of spontaneous, gestural, emotive and vocal action, he is master of his own creativity, which springs from a great inner force, he is bearer of authentic values in which a spectator can see himself” (Oliva, 2005: p. 231).

Since this moment, theater becomes the place of discovery and possibility where you have the chance to put yourself on the line, in which creativity can be expressed freely, without any constraint.

Inevitably, this has led to the encounter between theater and education; in particular, Jerzy Grotowski fully realizes this encounter in fact he plans and creates the theater laboratory, a place in which you accept to express and show yourself.

Grotowski talks about a kind of art that has become a vehicle of something greater than the theater itself; it is no longer the actor that builds theater, but it is theatre that becomes a tool of knowledge for the actor as a man, as a person. The laboratory aims to discover the man who exists beyond the actor, looking for the origin of his action and his creativity, even if it remains a place where you work to build a representation (Oliva, 2005: p. 233).

Experimentation and exploration, comparison and confrontation with themselves and other realities acquire meaning and value, “so we can enter inside theatre with our whole Ego, starting from this practical work that is actual realized” (Oliva, 2005: p. 233).

Theater becomes a tool that allows to discover the inner part of a person and to know his relationship with others. Thanks to this intermediary position, theater allows every person to collect and check the different situations that he or she has to tackle, so he or she can internalize them and use them to express his or her own personal reality. This work, in addition to requiring a great participation and willingness by the subject, considers man in his entirety: body, soul and intellect are interdependent and there is a continuous dialogue among them; the body is enhanced and becomes a very important expressive instrument; relationship is the basic modality of the process, both at an individual and at a group level. The external environment in which the person is inserted becomes another key point of the investigations; the theater workshop is chosen as the most important methodological tool to allow the developing of this process through the promotion of a deeper awareness and a consciousness.

In this struggle with one’s own truth, this effort to peel of the life-mask, the theatre, with its full-fleshed perceptivity, has always seemed to me a place of provocation. It is capable of challenging itself and its audience by violating accepted stereotypes of vision, feeling and judgment—more jarring because it is imaged in the human organism’s breath, body, and inner impulses. This defiance of taboo, this transgression, provides the shock which rips off the mask, enabling us to give ourselves nakedly to something which is impossible to define but which contains Eros and Caritas (Grotowski, 1970: p. 28).

So theatre becomes a pedagogical and educational instrument and in this encounter Education to Theatricality finds its origin. Thanks to the contribution of important figures in pedagogical field, including in particular Maria Montessori and John Dewey, theater becomes a language which can be used to educate and to be educated; “The theater is an efficient mean of education because it involves the whole human being, his deep humanity, his awareness of values, his most immediate and spontaneous socialization” (Oliva, 2005: p. 234).

## 4. Education to Theatricality

### 4.1. Theatricality: Expressive Arts and Pedagogy

Thanks to the laboratory model created and developed by Grotowski, a new form of theatre begins. Its aim is to

educate the person. It is a warm and friendly environment in which man is able to enhance his psycho-physical well-being through a process that leads him to experience both his own intimacy and external reality, without fear of being judged, because the starting point is the respect of the experimentation, of creativity and of personality of the other. So, “theater does not promise to transform a man in a super-man, but it can be an excellent test, can give to everyone the measure of his personal nature. So we do not talk about an actor as an abstract entity, but of a ‘person-actor’ [...]” (Oliva, 1999: p. 93). Grotowski’s Laboratory is based on the concept of person-actor, whose finality is precisely to value and respect personal qualities; the idea of object-actor is denied: the man is no more seen as an object of the market because which is considered only as an executor of an artistic product.

The main difference between these two visions is that in the first, the show takes on a value relative to the training process of the performance itself; the product has an importance because it is the fruit of creativity sprung from the relationship of individuals during the laboratory. In the second case, instead, the artistic production has a value in itself and it is the objective to achieve.

The starting point, therefore, is to keep that natural expression that every one retains within himself; you can define it pre-expressivity, a term that is derived by Eugenio Barba’s Theater Anthropology (director and Italian theatre theorist, as well as a student of Grotowski), which “studies the human behavior at a biological and sociocultural level in a situation of representation” (Oliva, 1999: p. 90).

In the construction of the person-actor, the purpose is just to develop the person in its organic structure, starting from his or her nature and essence, through a work on the Ego that will allow this person to reach his or her natural, physical, emotional and intellectual pre-expressivity. The spontaneity that man manifests through these components will be addressed towards theatrical methodology so as to develop individual creativity. Man is a relational being, therefore it is necessary that he carries out this individual process within a group. The encounter and the comparison with other people allow him to enter in a dimension of greater understanding of himself and of the others. In fact, thanks to the verbal and nonverbal responses to the behavior of others, the man increases his knowledge and it is placed in a state of discovery. In addition, this situation helps him to be sensitive about the management of space and time. In summary, pupils are accompanied in the conquest of their I-AM.

“It was necessary to educate the man and not just the actor, accompanying him to develop a strong self-awareness through a process of discovery and knowledge that began, first of all, from the internal resources of the person. The advice was to always start [...] from themselves to established, with the partner, authentic and sincere relationships” (Oliva, 2005: p. 232).

So we confirm, once again, the convergence between art and education: the relational aspect, in fact, turns out to be a key factor both in the educational relationship as in artistic-theatrical relationship. Like education, the theater is a place of encounter: the exchange that takes place between the participants opens the door to so many possibility of discovery. It is not possible, in fact, that an individual may walk on the same path of someone else, because the process in which he is inserted is purely personal because we find ourselves faced to a modality of education that involves the human being in his complexity and in his natural expressiveness.

It is possible to summarize this idea with the **Figure 1**.

Moreover, there is another type of relationship in addition to the relation with our Ego, with a partner and with the context: it is the continuous dialogue that has always to exist between the artistic discipline and other sciences.

In particular, theater has to communicate: with *pedagogy*, the educational science par excellence that investigates the person as an educable human being and that bases the educational action on relationship; with *sociology* as a science that studies man in relation to the society in which he is inserted, investigating its influences and characteristics; *anthropology*, because it is a science that studies the human being in his essence and from different points of view (social, cultural, religious, philosophical, artistic-expressive); *philosophy* as science that raises questions about man and reflects about sense of life; *aesthetics*, field of philosophy that explores the relationship between human being and beauty by an artistic, scientific, moral and spiritual point of view; *psychology* as a science that studies the behavior of man under the psychic/mental profile and, last but not least, all *disciplines of expressive arts*. Thanks to this interconnected dialogue, every man is considered in his whole being.

## 4.2. Education to Theatricality and Creative Movement

Education to Theatricality reveals many different aims to contribute to the psycho-physical and social wellness of every person; in particular it wants to help each person to realize her or himself as an individual and as a so-

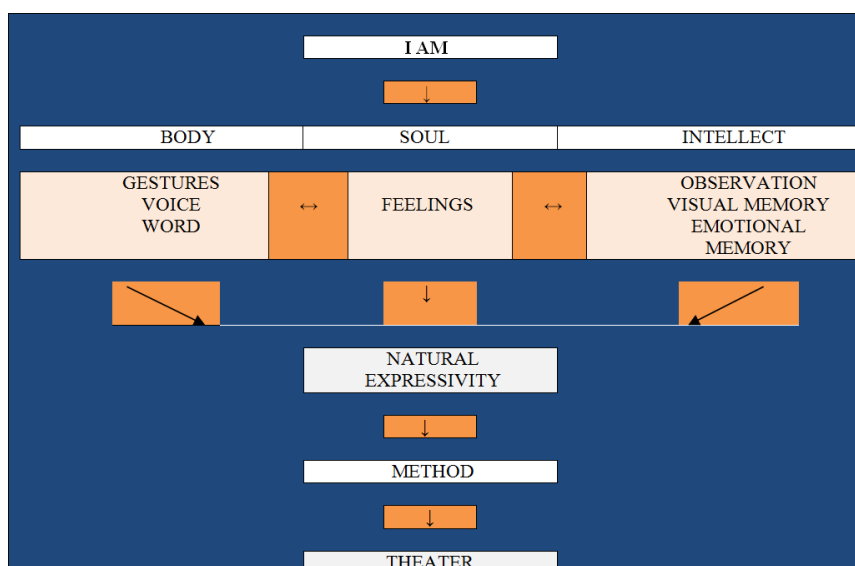


Figure 1. I-AM's scheme. Source: Oliva, 1999: p. 98.

cial subject; it wants to give the opportunity to everyone to express their specificity and diversity, as a bearer of a message which should be communicated through body and voice; it wants to stimulate skills; it wants to build a greater awareness of interpersonal relationships; it wants to give space to the process of signification assignment, because it considers action as well as reflection, which allow persons to gain awareness of their actions.

### 4.3. The Laboratory

A fundamental aspect of the laboratory of Education to Theatricality is the personal relationship between the participants; a similar relationship should exist between actors and spectators during the creative project that concludes the laboratory itself. The openness to the other is a feature that deeply belongs to man; it is not just a simple exchange of communication, but an experience of affective participation and reciprocity. However, the desire to encounter the other should be real and authentic: this implies that everyone accepts others as they are. The laboratory therefore is an opportunity to grow, to learn by doing, with the belief that the most important thing is the process and not the product: the performance (or creative project) is just the conclusion of a training program. The theatrical activity stimulates the need of an interpersonal knowledge that leads to a relationship in which others are recognized in their dignity. The laboratory offers the opportunity to understand that it is possible to change certain situations and to change ourselves. The laboratory of Education to Theatricality has a great pedagogical value and offers an important contribution to the educational process, because, thanks to the personal training, everyone can learn to express what it is "screaming" inside, to understand and control our energy, to accept what at first was suppressed or repressed. We should not forget that personality of man depends on the quality of his experiences, which characterize his way of relating or not relating, that is his lifestyle. Theater and in particular the laboratory, allows to make new experiences and to experiment different and unusual life situations, which can contribute to redefine the Ego but even the world and the others. Theater means also see again our past: re-experience fears, relive certain behavior-or situations, not to remove them, but to realize that now we are stronger and we can recognize our positivity.

### 4.4. Aesthetic

In this context, theater becomes a sort of exercise of beauty, that allows us consider reality in a different and unusual way helping us to find something beautiful everywhere. Interpret reality using the idea of beauty as a key, allow us to abandon the repetitiveness of experience that inhibits every change and helps to understand the complexity of reality which is made of beautiful and ugly things. Theater can therefore be considered as education to beauty, as the acquisition of a new instrument of judgment, as an important chance of socialization, as an instrument of change, as a cathartic representation that allows us to think that there is beauty in every human en-

counter, in every interaction, in any environment.

#### 4.5. Art as a Vehicle

Education to Theatricality, which find its psycho-pedagogical basis in the concept of art as a vehicle defined by Grotowski, is education for creativity and it represents a precious opportunity for anyone to affirm their identity, claiming the value of the expressive arts as a vehicle for overcoming the differences and as an actual element of integration.

Through art, man can tell something about himself, and he is the protagonist of this creation. It puts him in touch with himself, but, at the same time, it creates a connection with the space in a temporal dimension. The Education to Theatricality is a vehicle of growth, of individual development, of self-assertion and of acquisition of new personal skills. The expressive arts do not present models, in fact every man should be each his own model. So, the identity of every person creates a relation through a telling reality; action, word and gesture become instruments of investigation of life. Performance art becomes a vehicle for self-knowledge, for the manifestation of his own creativity.

Art as a vehicle “generates” the idea of an person-actor defined performer, an actual man of action, because he is dancer, musician, actor, total man, which performs a performance, giving completely his personality to the audience. His action does not coy a cliché, it is not a precise and defined action that takes place only and exclusively in the physical completeness and perfection. It conquers its shape depending on the personality of the Ego that does it, because it is intimate and subjective. For this reason, Education to Theatricality, and the laboratory, in an experience that everyone can live, even if we talk about disability or diversity.

#### 4.6. Interdisciplinary

Education to Theatricality is a science that includes different of disciplines such as pedagogy, sociology, human sciences, psychology and the performing arts in general. The scientific basis of this discipline allows us to apply it in all possible contexts possible and with any individual, because it keep the man as he is in the center of its pedagogical process. One of the fundamental principles of Education to Theatricality is the construction of the actor-person; the main aim is the development of creativity and imagination through a scientific training leads by the actor on himself.

This science does not want to transform a man into an actor-object, molding him to product shows that are prepared just to be sold, but to enhance his individual qualities respecting his personality. The final product plays a role linked to the training process of every man, giving a different value to every different personality.

Fundamental to the definition of identity and to the development of imagination and creativity is the conservation of the skill of expression, which represents the starting point, the key element for comparison with each other.

#### 4.7. Difference

When we talk about difference and above all about disability we have to wonder what are the characteristics of a human being that make him unique. Being something important to someone else, be in relationship with, have a relationship with someone, can definitely restore dignity to the person. But, before that, the essence of man consists in perceiving their own individuality and identity. He must be perceived by himself as the undisputed leader of his gestures and its actions, who can make the choices and changes. He should be a creator of reality and, above all, the unique artist of his own life. The Education to Theatricality promotes a process of awareness of the Ego, discovering the body and its expressive potentialities. We can imagine that our body is a factory of information which are coordinated and modulated by the Ego. It can be said that the body exists because the Ego exists. The Ego exists because it synthesizes and unify the bodily activity.

And when there is a disability? We can say that we have overcome the old physiological and psychological conception of the body as a given structure, regulated by its own laws, and the Ego as something totally independent from the body but that creates a relation with it and uses it to express. So we realize that all those definitions about a disable body cannot exist anymore. A man must be able to act, to create, to define, to put himself on the line to construct his own real identity. He must be able to be creative. Creativity and imagination are a sort of intermediate space where there are no models, there are no deficit or impairments: man as human being is

creative.

#### 4.8. The Creative Subject

Education to Theatricality is trying to define into strictly scientific terms the process that leads to the development of a creative act. The creative subject is, in fact, object of an interdisciplinary debate: on the one hand, psychologists and neuroscientists are trying to identify the individual characteristics and the mental processes that determine the development of creativity, on the other hand becomes always stronger the reflection on these issues in artistic and expressive field and in pedagogy, too.

Creative man is, in truth, a category of contemporary thought, defined in the second half of the twentieth century. In theater, on horseback nineteenth and twentieth century, with the directors-pedagogues, the concept of creative actor started to be developed and we can speak about the actor as a man who knowingly uses himself to express.

Only from the cultural revolution founded on the figure of Jerzy Grotowski in 1960 and with the development of concepts of *art as a vehicle* and *performer* it begins to talk about creative man by nature that uses art, or better arts and expressive language, as a vehicle to consciously work on himself. Beyond the distinction between of artistic genres, Grotowski redefines the idea of art as a field of research about the essence of human existence. Creativity, therefore, ceases to be a matter solely for the artists or for the genius and becomes a characteristic of every human person; this idea is also supported by neuroscience for which each person has a creative potential to develop.

Art is a great opportunity to develop this potential. Precisely for this reason, Education to Theatricality focuses on the creative subject: the theater workshop becomes a method of work based not only on the intention to transmit knowledge, but, above all, on to lead every subject to form himself through a practical experience. Through sensory stimuli, through the movement, the subject experiences in practice (learning by doing) and learns or enhances both cognitive and conative factors that modulate the expression of creativity. The first are determined by the ability to develop different answers to the same situation-question (lateral thinking) or in the ability to consider a problem from different points of view (the mental flexibility); the latter are determined in the development of certain personality traits such as openness to new experiences, willingness to run the risk of making a mistake, attitude to the fascination for the unknown, ability to withstand dominant currents of thought and love for creative activity.

#### 4.9. Creative Act and Creative Movement

Talk about creative action in the field of expressive means also introduce the concept of “creative movement”. Creativity becomes action linked, firstly, to the body and the movement.

The creative movement is the development of continuous creative acts, one after the other in time and space, which leads to a simple but fundamental anthropological concept: the relationship between human being and movement. A man is always on the move, immobility is quite impossible. The movement is a specific element of life and plays a central role in relationship with the Ego and with others.

Movement does not arise only from a material need or by an act of will, and it is not just linked to the human musculo-skeletal system: it is also emotion. For this reason, creative movement is connected to the relationship of a subject with the world of creation through the expressive arts and to an analysis of human being and his life, that weaves connections between man and body, between body and expression, between movement-body and creativity. The discipline focuses on the discover of the body in its totality and on the preparation of this instrument as a means of expression. It is important, in fact, not only become aware of the various joints of the human structure and of their use in the creation of rhythmic, gestural and spatial patterns, but also of the inner mood and the attitude in relation to action.

Education to Theatricality, in the study of the creative act and in its realization in the “creative movement”, can be considered a science that determines its practice starting from a precise conception of man and his existence. In particular, it is connected to Delsarte’s conception about man as an indissoluble unity of three distinct elements-body, soul and intellect-which are interdependent and always in close relationship.

It is interesting to note that, regardless of a specific philosophic conception, theories of this science show a sort of independent efficiency: Education to Theatricality takes into account and verify physiological and neurological processes that govern the sphere of the human body. In fact, this Science, has collected the theatrical

practice of directors-pedagogues and has made their axioms systematic, drawing from them a universal knowledge.

Creativity, as the ability to transform, build and produce, can be realized in the creative act, that is in an action to which underlies the development of a specific process and a specific state of being. Creativity refers to a productive activity, however, is not only linked to originality (the invention of new ideas or expressions), but also to the reworking of existing elements. The subject, through creativity, transforms the stimuli from outside composing them in a new, unique and personal way; in a study about this issue we can read that: “The creative act [...] is always caused by the encounter between a stimulus coming from the outside and a proper state of consciousness. Through creativity, the subject face in a personal way the inputs of the environment and adapts himself modifying them according to his needs. Creativity requires a constructive way of facing reality and the skill to accommodate experience to be able to break the patterns influencing reality. Create means be able to product something, it is an activity that can produce something out of nothing, but also [...] it means to be able to elaborate elements that already exist in a new original way, to confer to them the character of novelty and uniqueness; with the creativity, the various experiences collected year after year are retrieved into memory, combined and used in a way consistent with the situation” (Oliva, 1998: p. 29).

In the field of expression, creative act is outlined as an action which involves the totality of the human being. To obtain a creative act all elements of the “trinity of the person” are stimulated and used: the intellect in its dimension of mind (fantasy and imagination); the soul in its dimension of emotion and feeling; the body in its dimension of gesture and movement, identity and shape.

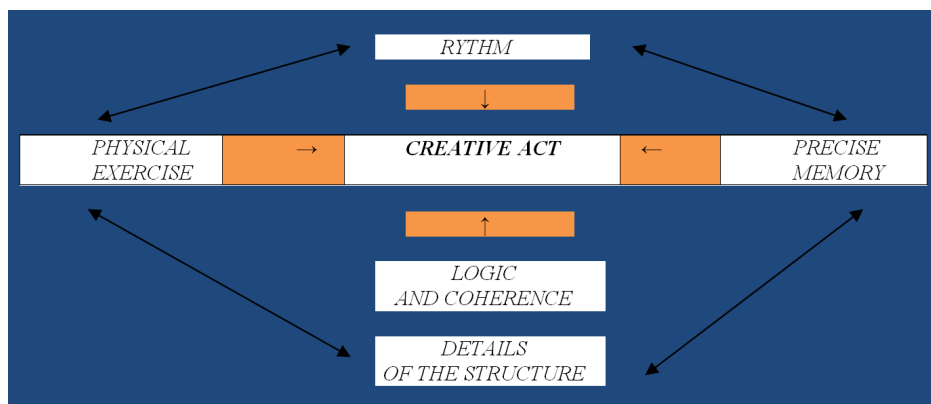
Here is the chart that summarizes the theory of the creative act: **Figure 2**.

Starting from Grotowski’s research, Education to Theatricality, as we can read in the diagram above, has defined the creative process as a correlated set of a series of elements:

1) the physical exercise as a starting point (the body of the performative act); 2) the development of it to determine a detailed structure; 3) this elaboration processing is determined, furthermore, inside a precise rhythm that governs the action developing it in time and space; 4) the necessary presence of a memory, that is a precise emotional condition. As scientists and neuroscientists affirm, there cannot be creativity without a connection to emotional affair. It can be seen that in the memory, in the physical exercise and in the logical structure of the creative act are involved respectively, the soul, the body and the intellect of the person.

#### 4.10. Creative Act and Personal Growth

The complexity, the richness and the globality transform the creative act into a fundamental point of any expression path related to artistic languages; so more if that activity can be used to create educational or training programs. Cesare Scurati defines the laboratory as that place where “you can tackle new routes of exploration, [that allow you] to implement new methods of interaction [...] based on the quality of supervision, of support and of reciprocity, and where it is enhanced the productivity of each one” (Salati, Zappa, 2011: p. 2) so the creative act becomes necessary and indispensable. Without the improvement of personal production we cannot build a real process of growth and development of the person, but without putting at stake the whole person we can obtain not even the development of a creative act. The deepest experience that a person-actor can live is, therefore, the



**Figure 2.** Creative act. Source: Oliva, 2005: p. 310.



production of a creative act. It encompasses, therefore, the synthesis and the apex of the cultural theatrical and pedagogical revolution that has involved the twentieth century: the perception that the Man has of himself as the heart of the question, capable to change the nature and the events, able to live social changes, subject and protagonist of his life.

## 5. The Theatre Laboratory as Educative Methodology

The theatre laboratory becomes a place of artistic research par excellence: “the word itself reveals the nature of the process. It is not a kind of theater as we can usually think, but rather an institution devoted to research in the field of theatrical art and in particular of actorial work. The performances of the Theatre Laboratorium constitute a kind of operating model in which they are put into practice all the researches carried out in this field. In theater world, this is known as the Grotowski’s method. [...] There is a tight contact with many different disciplines such as psychology, phonology, cultural anthropology, and so on” (Grotowski, 1970: p. 11).

Moreover, Education to Theatricality uses only this instrument to help man to educate himself. The process, described and schematized in the previous section, is carried out within the laboratory opening the door to the development of individual creativity. Concretely, this process is divided into two parallel paths: one focusing on the *discovery of Ego*, discovering personal skills through a physical and emotional work. The second one aims to the *realization of the Ego*, through a constructive dialogue with the other. So we have two corresponding technical phases: the monologue and the dialogue. In the phase of monologue we have: “Concentration, observation, breathing, communication, fantasy, imagination and improvisation, then we have the voice, the body, the memory” (Oliva, 1999: p. 93); in the second phase, that of dialogue, there are “sharing space, contact, learning to listen and communicate, the voice, body, the rhythm and the understanding between persons” (Oliva, 1999: p. 93). In general, “the theater workshop seeks to influence three dimensions of the human being: the physic one, the creative one and social one” (Oliva, 2005: p. 236). Even the *setting* acquires a great importance: the laboratory is a place and a space separated from everyday life in order to facilitate a temporary suspension of routine to allow a more accurate exploration and construction of Ego. So it is possible to build a deeper interaction both at the individual level and group level.

In particular, there are three levels on which is based the whole process. There is a first *individual level*, in which the person-actor gets in touch with himself through the phase of the monologue; the skills used in this monologue must be projected in everyday life, in order to obtain a greater gratification. Then there is a *relational level*, in which instead is experienced the phase of dialogue, that is the relationship between the different person-actors; “To try to establish an emotional contact with the partner, it is necessary to develop some others human faculties, such as the accuracy and control of the Ego” (Oliva, 2005: p. 236). Finally, there is a group level, wherein the person-actor experiences within the *group*.

This process requires a fundamental figure: the conductor of the laboratory. He is certainly a person-actor, but must acquire a more important skill more: “He must be an educator-actor, searching with this word to interweave two fundamental dimensions: the theatrical competence that stimulates the artistic abilities of the students and on the other hand, the specific pedagogical skills of an educator” (Oliva, 2005: p. 237).

His task is not to explicit everything, but provide stimulation and directions which are then interpreted and completed by the student. It can be said that the conductor assumes the role of facilitator, it is not limited to transmit knowledge, but it helps and supports the process of learning.

The theater workshop, as the theater itself, is essentially action, or more precisely construction. This concept can be explained starting from the etymology or the Italian word “*formazione*” that refers to the idea of model something in such a way to make it assume the desired shape; everything is based on the action of construct and create to something specific. This action embodies “the idea of a form, in the sense as a special way to express themselves with words, writings or with any other artistic activity, as a way of being, living and behaving.” (Oliva, 2005: p. 237).

In general, the word “form” refers to a static association, but actually one form is reached only through a series of specific movements. Getting in shape means live a certain process that is summed up in this precise form. For this reason, the terms “form” and “action” are unified, to bring up the idea of something that is created in the moment of action; the motion given by the action, however, embodies a value that is given by the form. To demonstrate this idea, we can submit an example of a real experience of a student during his training workshop: “I always thought that the best way to express a certain feeling was using a non-verbal language, in particular

dance. So, in case of sadness, for example, I believed that it was enough play a music that stirred me out of sadness and dance, making sure that my body, molding with the rhythm of music, was completely free to move in space; How else I could communicate a state of mind, except through a movement of my body without any constraints? However, I felt that this was not enough: it lacked a piece to complete the puzzle and I did not understand which one. When I attend the lessons of Teatri d'Animazione at the university and Laboratory of Creative Movement, I finally understood which was the problem.

While the music was playing and my body was following it, in fact I was not communicating anything, I was just venting something. The expression of the feeling was not clear because my body was left in the lurch, in fact the subject of the mood was the music and not the body anymore. Carried freely on the music, I lost the original intent (that is communicate a mood) and therefore also the very meaning of what I was doing. There was no dialogue between my intellectual and my corporeal being. Thanks to the laboratory I have understood exactly what I said: I am at the same time body, soul and mind and I can not think that one of this dimension can exist without the others. To give intentionality to my action, then, I have to put my body in close communication with my mind: my movement must be created by intentional forms”<sup>1</sup>.

The theater workshop, as a process of attribution of meanings, can connect the action with thought and vice versa. For this reason, while giving ample space on the physicality and action, it not neglects the essential moment of reflection; this allows acquiring a greater awareness of what has been accomplished. The reflection, such as promotion of the comparison, is designed as a central element because it allows revising the process through the sharing of commonalities and differences of the experience. The aim of the conceptualization of the experience is to allow a greater understanding and help people to seek shared meanings. This is our idea of training.

One can understand, therefore, the importance of this educational idea through the Theater Workshop: it is based on verbal and non-verbal exercises having as objective a more intense conscious and interpersonal relationship. Furthermore, the fact that everything takes place within a group (which must be small to make a good job) encourages socialization, very important for education. Through it, every individual discovers himself. But there is another objective promoted by the Theater Laboratory: the development of creativity. Inside the lab, in fact, everybody can express their specificities and diversity: each one has a message to communicate through his body and his voice, which allows him to find his identity and to accept others as a person who has something to say; reciprocity becomes the place where manifest meanings, which are the simply result of the creative process led forward by each.

Through the movement of our body, creativity becomes action and thus leads the actor-person to realize a creative act. Inserted in this described process, the performer has the chance to experiment, to dialogue and to listen to himself, but always in new ways; so he is forced to seek new ways and to go beyond his own beliefs, arriving to create actions and movements imbued of creativity, because he becomes the one that creates something new. In other words, “the actor-person [...] is the master of his own creativity, which originated by a great inner strength, is the bearer of authentic values in which the spectator can see himself” (Oliva, 2005: p. 231).

## 6. The Role of Theatre Educator

Modern life requires a rapid adaptability by man. The flexibility is not only required in the workplace, but it's part of everyday life in the studio, in sports, in family, approaching to new scientific and technological discoveries. It is necessary then, in particular for professional educators, help the learners-that can be children, youth or adults-to build a good awareness of itself, a provision to interpersonal relationship. Education is the science of change since it is the finality of education. A change which is not only a modification of the conditions of subject's life, but first and foremost as a transformation of the perception of himself. The task of the educator is to provide the resources and situations more suited to the change. Onorina Gardella says something more: “The educational work to change something is always relational. It always presupposes two or more subjects, two people in their entirety. It need a comparison or a conflict with the other” (Gardella, 2007: p. 34). And Luigi Diotti says: “Education is not made just by aims, content, methods and means, because in practice it is the concretization of a relationship between two people and it is influenced by the structure of their life” (Dotti, 2006: p. 87).

The conductor of a theater laboratory has the opportunity to influence the relations and the organization of the

<sup>1</sup>Testimony of a student of the Course of Teatri d'Animazione, Faculty of Education, Catholic University of Milan (Italy).

group through the construction of the setting of work and the care of its dynamics. He has the main function to hold together the entire group and help each person to take an active part in the theatrical action. The director educator has to be able to activate a context of play and to promote a positive affective climate. Every member of the group should have trust in the operator before to have it in himself. An atmosphere of actual trust will permit to the group members to feel safe enough to express themselves. Only when the student will have the certainty of not be judged he may invest part of himself in creative work. Salvo Pitruzzella says: “*Come into play*” implies an investment of psychic energy which is offered to the other, in the form of collaboration, of trust, of capacity to take risks; moreover there is the need for everyone to own a proper communication space, that should be recognized by the other one. The educator must be the guarantor of this balance, but at the same time can not be an external controller: on the contrary he is a participant of the process, being aware of his emotional and imaginative investments” (Pitruzzella, 2009: p. 21).

Flexibility, adaptability and elasticity are qualities that the conductor must necessarily possess in such a way to be able to adapt his educational proposals to the environment and to the people he works with. He must be able to translate questions, convey messages and calibrate requests, in relation to the age of the students and the characteristics of the group. If the educator understand which are the factors that inhibit creativity, he will be able to help the student to understand and overcome them. Gardella suggests: “In this sense, the educator is also a counselor because it supports the subject towards the discovery of the personal identity. He cannot bind to precise patterns this self-discovery, he has to suggest new ways, see goals, recognize and propose from time to time the possible choices, the opportunities, the new aims, the real opportunities” (Gardella, 2007: p. 55).

The theatrical educator, through his function as director, is able to trigger a creative process. Theater becomes an instrument, a sort of physical and mental space in which you can share a fantasy. One of the tasks of the educator, in particular of the theatrical educator, is the contribution to a harmonious growth of the Ego. Helping a person to become aware of his own body means help him to discover himself and to make better use of his personal resources. The educator, in fact, offer resources that should be not just consumed, but reworked by the subjects in a new energy (Triani, 2002: p. 29). He asks not only to do, but especially to think about what you are doing. The conductor of the laboratory must activate efficient situations in the theater simulation from an educational point of view. To make sure that the personal creative skills can be developed by education, he has to offer adequate tools and contents. Therefore it is essential to prepare an educational theatrical plan with specific and prefixed goals.

## 7. The Planning Activity in Relation to Expressive Arts

Planning activity is a peculiar action of the educator, in fact he has to be able to give sense to actions, through a continued openness to a creative life and to its possibilities. He should not think in a standardized way, but has to create a vision that aims at the human being's personality, considering, at the same time, his relationships, his social and cultural context.

This is because “the planning activity does not require you to work only to achieve something, but also to work on something” (Santerini & Triani, 2007: p. 64). Planning activity allows you to avoid the risk to make trivial and superficial the educational relationship and the professional work of the educator, whose specificity is precisely to be an agent of human development, that is individual and collective.

Once you understand the importance of planning in the educational world, you have to answer to another question: how to plan? And through what tools?

It is essential that each educator tries to answer to these questions when he has to face a group of people. There are so many theories in educational field that it is really useful and necessary to understand which one to choose to plan reasonable activities that aim at achieving specific objectives. One way may be to choose education through expressive arts, that is, an education that prefers artistic expression to develop knowledge, awareness and discovery.

Any art presupposes creation, preparation, research, experimentation, evaluation, as well as to be ready to put yourself on the line. It is clear that to do that the artist must possess precise skills, otherwise, if everything was left to a free improvisation, would decay the deepest sense of his actions. This is meeting point between art and education; in fact education is considered an art, too. Pedagogy assumes the same actions, the same projects, the same research of sense of art; and this also can not be improvised.

“Creating a work of art, a man stretches out towards the achievement of that form of the Ego that is already

inside himself. His goal is to reach it. As well as the work of art also the process through which the subject is forming emanates from the desire to reach the actual form of the Ego. Every man aspires to a perfect and authentic existence, despite the difficulties" (Musaio, 2007: p. 239).

The artist as well as the educator seems to live a paradigmatic experience because, even with all its intentionality and will, he cannot not reach fully the beauty of things that surround him: the artist tries to reach and approach to the inmost reality of things and people, through his works and the relationship of love that takes over in the implementation phase. The educator tries to reach the most intimate Ego of individual through the action and the educational relationship.

"Education is an experience permeated by the component of *risk*, but that never ceases to attract because of the *beauty* of human implications. Education can be seen as a fact, an act and an event from the contours not always well distinguishable, especially if you pay attention to the challenge of the postmodern culture that project educational subjects in a context that seems to have lost the references to help people to develop an authentic relationship with himself and reality" (Musaio, 2007: p. 12).

In addition, every educator, while still aiming at a deep knowledge of every person, will never reach a level of total understanding. For this reason he has to put into play all the instruments he owns, using not only the reason, but also the intuition, which focuses precisely on the immensity of the human being. It is this kind of reason that opens the door to wonder and to discovery. An educator to work and to create works of art, has to use those tools of expression. If it is true that art is a vehicle, we can affirm that it is a powerful and effective mean that opens up the doors to an education which aims at the innermost part of Ego; "Maritain has defined a creative intuition, "as a dark grasping his own personality and the things in a knowledge through the union or through the connaturality that arises in the spiritual unconscious and becomes fertile *only in action*" (Musaio, 2007: p. 25).

To this first characteristic that unites art and pedagogy, we can immediately add another: both these "worlds", in fact, want to *animate life*. This means give blood, give shape to daily lives, giving sense, to rediscover their *routine* under a new light, to live their relationship through different dynamics. The soul is the most inner part of the Ego, the most hidden and silent, but, at the same time, even the most noisy, that "shouts" inside, that shakes us. The soul is the "storm" that shakes, that haunts, it is energy; it is the most irrational and emotional aspect of man: "[The word 'anima'] brings us back to the Greek word Anemos, which means wind, or blow. There is a wind that blows out of us that can be as light as the breeze or shocking as a hurricane; and there is also, using metaphorical language, the wind, the spirit, that, according to various religious traditions, was 'breathed' into us. A dynamism that work without being 'grabbed', which you can hear and feel, but not see" (Iori, 2012: p. 13).

This helps to confirm that "projecting life to pursuit beauty can emerge as one possible path to search certainty, something to grab to not disperse in a fortuitous combination of events and variables" (Musaio, 2007: p. 27).

Through its symbolic language, art has always helped the individual to approach the meaning of life and to reach that level of knowledge that man can only perceive because it does not occur in his eyes as matter; in other words it helps man to find his voice.

This is a very difficult moment for the contemporary man, because it is characterized by a new search for values, by a crisis at quite every level of life, by an education permeated by uncertainty and doubt, it is absolutely necessary an intervention to re-evaluate the situation, that restores its value, through a watchful eye on the finality and tools needed to reach it. The bigger investment of every educator is *giving blood*; in fact, the contemporary crisis that man is experiencing is the bearer of discomfort and negativity, it can also be seen as an opportunity, a stimulus, a challenge to renew the human existence in all its profiles. "In times of difficulty we must have the courage to invest in educating, because it is the point to start again" (Iori, 2012: p. 10). If it is true that "education is based on a planning activity that should make full and beautiful the existential experience, even in adverse or difficult conditions of crisis" (Iori, 2012: p. 10), then it is its duty to accept the complexity with realism in order to stimulate its authenticity without falling into resignation.

In this context, the proposal carried out by artistic and expressive languages is perfectly embedded. Its most important characteristic is to be able to mobilize the most intimate resources and potentialities of the person, in order to allow a training experience that forces a continuous dialogue with every element: body, soul and intellect. These languages require a regular exchange between theory and practice: planning activity with expressive arts proposes a concrete experience, based on physical actions, because it considers a human being as creative and to create every human being needs to practice, in the true sense of the word. But to give sense to a plan, the use of these languages must rely on a concrete theoretical basis. Without this ongoing relationship, the planning activity (as well as education) would not have sense. There can not be one without the other; doing does makes

sense if it is not accompanied by a reflection and by awareness, and viceversa.

What has been said hitherto may seem obvious, but it is not: in contemporary days, when it is tacitly affirmed the idea that rationality rules on the most sensitive and creative part of the human being, we can not stop and try to find into the most pure expressive part of us (left on the sidelines and maybe forgotten) the answers to try to propose an education guided by values and certainties.

Bringing to light this most intimate aspect of man, the artistic methodology is presented as a pedagogical tool based on the co-construction of activities which “aims to enhance the vitality, the expression of people, the interests of groups, of organizations, through a series of expressive, cultural, recreational interventions, based on a logic of participation” (Iori, 2012: p. 15), in fact its aim is helping people to find a meaning of life. For this reason, the educator who want to plan following this idea must also assume the role of “animatore”: to be an “animatore” means promote actions directed to the soul of people, so we talk about “anim-a-zione”. Through this type of training activity, an educator, focusing on the soul of the people, should work on the sensitivity, expressiveness, intersubjectivity and imagination, which are the fundamental dimensions of man. Its goal is to pull out “the artist” that is inside every human being and promote the *wandering side* of each one. A human being who wanders, looks, travels and simply makes mistakes to find himself.

This training allows you to express your Ego and to give voice to what appears silent; in addition, an experiential perspective is supported because it want to teach to do following proper ideas and dreams. This is the look of someone who is ready to welcome and enhance every movement/action: “we do not want to define stylistic-executive models, but to build pathways able to reflect the thought and the emotion of the body” (Iori, 2012: p. 107). The body is a just another feature of expressive arts: in fact, they propose a model of education in which the body participates fully because a human being can not exist without it. Unfortunately, there is the risk to consider the human being without considering body, because it is dominated by the intellectual/rational component. But in this way a human being is not considered in his totality and in his fullness, that instead is promoted by the artistic-expressive vision: “it favors the use and exploration of the body in order to experience new and different ways of feeling and being, for access to emotions which are nested in the body, and so they are difficult to represent using language, and to transform them into new gestures that accompany the change and the development of skills” (Iori, 2012: p. 109). This is crucial because the human being needs to narrate and narrate about himself. Expressive arts, especially theater and dance (if we talk about creative movement), favor: “the discovery of *dramaturgic body*, that is a body able to tell small stories and emotions through its experiences [...]. [This] is important [...] especially for the improvement of the capacity of relationship with the Ego and with the others. It is important even for the relationship with cognitive intelligence (a *dramaturgic body* brings self-enclosed his history, it is a sort of *body-chest* that contains physicality and emotions, it is the *body* that communicates, even without the use of verbal language)” (Iori, 2012: p. 124).

In conclusion, this reflection provides a starting point for responding positively to the question that was asked initially: “Why a planning activity through expressive arts?”.

Because they offer the opportunity to not follow models to human being, but to be a model of himself. Through the proper tools of art, every man can tell everything about himself, without excluding any existential component, allowing him to considered himself the protagonist of his action. This is true at any age, regardless of sex and culture: the art is part of human life and the creativity, which is present in every person, can be cultivated thanks to the tools of expression that art itself offers.

Then, getting in touch with himself and putting himself in discussion *to find himself again*, a human being can create deeper relationships with others, and this is an opportunity for social integration, which is not limited to a superficial level, but, on the contrary, has its roots into a truer and deeper level, because he made a process to give a new meaning to life.

Thus, “the identity of any person enter into a relationship through a narrator reality; action, speech and gesture become instruments to investigate life” (Iori, 2012: p. 144).

## 8. A Project

### 8.1. Introduction

Everyone knows that adolescence is a stage of life that requires special attention because it represents the age in which the human subject makes the choice to build his Ego and his identity, in order to consolidate their ideals. To achieve this goal, the teenager is looking for meaning and value to accept; in other words, it is with adoles-



cence that begins the process of acceptance of Ego that will accompany every man throughout his life cycle. Precisely for this reason we can see in the adolescent an attitude of challenge that led him to enter continuously in conflict with the other, especially with the adults, in which he sees an obstacle; the adult, in fact, represents for him a person who wants to tell him how to build his identity. That creates the attitude of provocation that usually occurs through the transgression of the rules that the adult imposes.

At the same time, the adolescent face another process: pubertal development. Transformation of body is a sign of growth but, at the same time, can be experienced as a crisis because these changes can not be well accepted. The shapes and the voice change: we must accept another form of ourselves. This event represents a moment of adolescent crisis which contributes to the research of the Ego, which is not only moral and ideal, but also linked to the body.

In this sensitive period, it is extremely useful that teenagers receive many stimuli to help them to understand the different aspects of reality, and to discover their resources and their limits. Furthermore, it is essential that they will relate with adults able to give satisfactory answers, without the claim to decide for them what to do, but simply able to offer an educational proposal that would give a meaning of life. In particular it is useful that this educational need is upheld and carried out within the Secondary School, since these students are inserted in a path that will lead to the training of their personal identity and everything they face is a continuous discovery. It is important to promote in school prevention through educational tools aiming at the development of creative skills, abilities present in every human.

An efficient tool to stimulate the expression of personal creativity, of self-discovery and of interaction cooperative with others is the theatrical experience, more precisely the theatre laboratory, conceived in relation to the real needs, interests and skills of teenagers. The laboratory is in fact a vehicle through which they can search and discover their own identity (that is linked not only to the body), not only at the individual level, but also at the group level.

Then, teachers have to active participate, working with the Educator to Theatricality.

## 8.2. Recipients

The students of the Secondary School.

## 8.3. Finally

Encourage the psycho-physical and social wellness of the teenager in relation to its age through the theatrical culture and, in particular, through the laboratory.

## 8.4. Objectives

Discovery and development of creative potentialities and of socialization; enhancement of imagination and mimicry expression; self-awareness; expression through the gesture, the voice, the colors, the sound, the story-telling, the movement.

## 8.5. Contents

- Non-verbal language: creative movement:
  - Awareness of the body and its expressive possibilities (breathing, coordination and dissociation, balance, contraction and relaxation, theatrical space, equilibrium of the stage, Greek choir, etc.).
  - Education and control of voice and muscles.
  - Verbal and non-verbal communication.
  - Individual and collective improvisation with and without music.
  - Composition of sequences in the group.
  - Use of space in each dimension.
  - Telling a story with your body.
  - History, action-process, composition.
  - Construction and use of the neutral mask.
- Verbal language: the theatrical reading:
  - Technique of voice and phonetic rules.



- Breathing exercises for the proper use of the diaphragm.
- Labial gymnastics and vocal exercises for good articulation.
- Phonetic rules.
- Exercises of modulation of the voice.
- Use of physiological resonators.
- Colours of words.
- The space: handling of material and creativity:
  - The space of representation and the stage space.
  - Space: Movement and performance space.
  - The use of different scenic materials and articles.
  - The handling of the materials.
  - Planning and construction of sets and costumes.
  - The relationship between music and the scene.
  - Detection of sounds and noises and sound effects creation.
- The play:
  - The text: reading, analysis and interpretation.
  - The relationship between dramatic text and narrative text.
  - The specificity of the play: exercises.
  - Analysis of some plays.
  - The dramaturgical model.

## 8.6. The Method

Every appointment should be fun and educational and every teenager will be available to work with different techniques and materials to stimulate his fantasy. Each topic will be introduced by explicit references to the History of Theater. The moments of this route are articulated to experiment verbal and non-verbal languages, in particular through the use of the “story-telling”. Laboratory is a safe environment, without any judgment, which allows the participants to release their feelings and emotions, procured through the experience of dramatic narrative the gratifications they need and to meet other personalities in a fun and deep collaboration.

Story-telling is very important for every human being. Furthermore, even hear the stories of others is important: these stories are mirrors in which each individual sees aspects of himself. Often, however, this information remains at an unconsciousness level, to which a boy can access only in specific situations, for example, during the theater laboratory, where the student is stimulated to create and tell stories.

At the end of each appointment there is a moment of feedback, that is dedicated to the verbalization. This promotes the externalization of opinions and experiences favoring a critical observation of the experience and improving the ability of sharing thoughts in a context that does not want to be judgmental and in which are taken into consideration the activities and not the personal elements of each subject; it will be accomplished by using age-appropriate tools and considering the ability of recipients.

The plan considers the process experienced by every teenager the most important phase of the laboratory, and it will lead to the construction of a creative project (a performance), which will be the visible result of the whole process.

## 8.7. The Check

There are some intermediate and final check which are useful to orient the work, through a series of individual and collective tests. They are useful to evaluate what changes have occurred in each student and in the relationship between the members of the group according to the offered stimuli, to the contents of the course and understanding the degree of interest of every different modules. Therefore, this check should be realized by the theatricality educator who leads the laboratory; he will tend to widen the check in collaboration with teachers who are participating in the activity.

There are:

- Identification by the theatricality of the educator of sensitive teachers who can accept to plan activities in collaboration;
- Planning moments of verbalization to allow an exchange between the participants about the activities carried

- out, the degree of understanding and experiences related to the proposed stimuli;
- Motivate the operational proposals and their goal for help students to achieve a level of self-assessment;
- Assume some moments when the spectators can become part of the scene, such as answering or being called into question;
- Educators and teachers should give just a superficial information about the content and the development of thematic regarding the performance they will see to be allowed to understand the final product;
- Prepare illustrated flash card that synthesize the experience to prepare an exhibition as introduction to the final performance.

## 8.8. Organization

The duration of the laboratory is 20 - 25 hours per class.

Each appointment lasts about 2 hours.

## 9. Conclusion

At the end of this work, in reference to the chance to find a new way of education, we have tracked down and discovered a new road illuminated by expressive arts. When you understand how the reference to *beauty* is inherent in human being, and how he needs to translate, explain and show himself through the artistic language, we understand that art can be a privileged way to discover a meaning of *life*. Art therefore has transcended the mere definition of *product* with which for too long has been linked, to be considered in a totally different logic: a logic focuses on the process, that allows every human to discover himself, in relation to his Ego and to others.

This has been confirmed by the specific and concrete project, result of a reflection that invoked the educational action of *planning* in reference to the expressive arts. Expressive arts can be considered as innovative tools to support the human being in his endless existential quest. If we consider them a vehicle, we can say that they represent the preferred way to reach the inner Ego of the human and give breath to everything that otherwise would remain intimately silent. Art offers the great privilege of understanding the human being in his totality and uniqueness, because it reflects the unity of its essential elements (which are body, soul and intellect). It can be stated that in art and thanks to art, man can manifest itself fully and truthfully. Moreover, thanks to the innovative work made by some great figures of the Twentieth century like Jerzy Grotowski, we know that there is a primary need to focus on our body and that is necessary to “listen” to it to fully consider their own experience.

Without an awareness of the corporeal being, in fact, the man would be incomplete and would never be able to reach the meaning of his existence.

Through this work, moreover, it is possible to conceive an education that goes beyond the simple everyday life, to rediscover it under a new aspect thanks to art, which allows users to review their daily actions giving a deeper meaning. In particular, it has been demonstrated how a theatre laboratory, offers a training course that allows persons to rediscover their Ego. This is necessary for every human being because it allows him to put himself on the line, to build more solid convictions; it is a journey that leads him to get lost, but only to find himself stronger, with a deeper awareness about his personality, his relationship with others and with the surrounding environment. This process develops in the person a profounder consciousness of his limitations and his potentialities combined with a more conscious creative feeling.

Since every man is part of a continuous movement (from a physical and existential point of view), it seems essential to propose an experience that will bring every man to fully enjoy the creative fluidity in which he is naturally inserted, and we can name it *creative movement*.

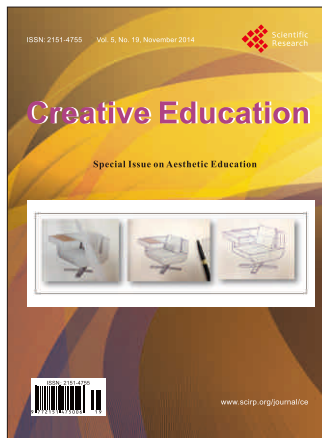
Refer and deepen this perspective is really important in the field of education, because it leads the human being to come into contact with his Ego and with the others, sharing everything: body, soul and intellect. If you share the most intimate part of yourself with the other you can create a constructive and educative dialogue. This is the actual challenge of an educator, who wants to plan using expressive arts: achieving the intimacy of the person to extract its deeper skills, but above all, to ensure that everything can be constructed through an individual path made of sharing.

Expressive arts become a real chance to face the discomfort and the contemporary crisis that the world of education is experiencing. Choosing this way, the educator invests fully on his role and his profession, because he accompanies the person towards himself and to his personal fulfillment, he is a guide to realize a plan of life

according to a higher value: the human relationships.

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# Creative Education

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