

This report has been written and prepared by four members of the CiCe network:

**Annemarie Dinvaux** lectures in the didactics of foreign languages at the IUFM Lyons, France. She has taught language through drama since 1980, and has encouraged teachers, in both initial and in-service training, to cross-fertilize dancing, music and foreign languages in teaching since 1997. She has chaired the regional cultural organisation *Regard Sud* since 1998 and contributed to exhibitions and to five cinema festivals in Lyons.

**Henrik Bak** lectures in Arts and Crafts at CVU-Zeeland, Hindholm Institute of Social education. He has taught arts, crafts and drama in Danish Folkhighschool and Institutes for Social Education since 1971. He is also an active video producer, photographer, illustrator and artist, and arranged several exhibitions. Since 1999 he has been Danish national coordinator and on the steering group of the international Fantasy Design project, which integrates design into children and young people's general education.

**Anja Sinnige** studied to be a primary school teacher and is now studying arts, culture and media at the University of Groningen. She participated in the *Pastproject* for three years, and co-designed the interactive cd-rom *Unpredictable past*. She is now working on a European citizenship project, 'Multiple identity choice'.

**Wim Kratsborn** lectures in history and didactics at the Hanzehogeschool Teacher Training Institute in Groningen. Involved for many years in European projects on democracy and human rights, he directed *Pastproject* and writes and designs books, methods and cd-rom for students and children. With the Dutch rock-band The Gathering he composed the cd *The musical history tour*, a journey through history in eleven songs. He will work on the 'Multiple identity choice' and, with the help of young musicians, a cd *Europe c'est moi*.

**Riitta Korhonen** of the University of Turku at Rauma coordinated this group on behalf of the CiCe Steering Group.

Edited by **Alistair Ross**, International Coordinator, CiCe

This report does not necessarily represent the views of the CiCe Network.



This project has been funded with support from the European Commission. This publication reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained herein.

*Aesthetics make sense! Guidelines for aesthetics and arts in citizenship education*

ISBN: 1 85377 384 0  
CiCe Guidelines: ISSN 1741-6353

August 2005

CiCe Central Coordination Unit  
Institute for Policy Studies in Education  
London Metropolitan University  
166 – 220 Holloway Road  
London N7 8DB  
UK

This publication is also available in electronic format at  
<http://www.londonmet.ac.uk/ipse/cice>



Aesthetics make sense!  
Guidelines for aesthetics and arts in  
citizenship education

Annemarie Dinvaut  
Henrik Bak  
Anja Sinnige  
Wim Kratsborn

**'The pepper of dream is absolute'**  
*Michel Foucault (2004)* in Kriegel, 2004



## Contents

Prologue	1
Introduction	2
What?	3
How?	5
The aesthetical route to European Citizenship	6
Why?	8
The CD ROM: Examples of good practice:	9
Design- an aesthetic potential in education	9
Five senses to discover the real sense of language	10
Music and the construction of meaning	11
The CD ROM: A technical guide to use	12
References	13



## Prologue

The Danish writer Hans Christian Andersen was born 200 years ago this year. His stories still have meaning today. One of his most popular stories is *Klods Hans*, which begins with a description of three brothers, the third one of whom has the lowest status. Exceptionally, Andersen takes the figures from a traditional folk story, so that it expresses experiences and knowledge that people would recognise. Hans Christian Andersen would himself have recognised one the main tensions in his own life: the question of being appreciated!

The formal issue of the story is the old traditional form: the king wants his daughter to be married. Behind the formal problem the real question is hidden: who will be in power? Marrying the princess will give influence and will have significant consequence for the country's citizens. So it was for many good reasons that 'all the inhabitants of the town stood around the castle, peering in through the windows to watch the Princess receive her suitors'.

The two brothers of Klods Hans were obvious suitors:

The two brothers made their preparations for eight days beforehand. That was all the time they had, but it was enough, for they had many accomplishments, and everyone knows how useful they can be. One of them knew the whole Latin dictionary by heart and the town's newspaper for three years - so well that he could repeat it backward or forward. The other had learned all the articles of law and knew what every alderman must know; consequently, he was sure he could talk of governmental affairs, and besides this he could embroider suspenders, for he was very gentle and also clever with his fingers.<sup>1</sup>

No one thought of Klods Hans as a possible suitor 'because he was not so learned as the other two'.

The implication is that status is only conferred by possessing traditional knowledge, measurable and controlled, whilst the creative knowledge of Klods Hans is not 'real knowledge'.

But the two older brothers did not understand what they had read, and even if they had, they wouldn't have found any meaning in this kind of knowledge.

But it is Klods Hans who is picked by the king's daughter, because he uses his skills, imagination, fantasy and creativity. To put it in another way: he uses arts and aesthetics to solve the problems he is confronted with.

<sup>1</sup> translation by Jean Hersholt  
[http://www.andersen.sdu.dk/vaerk/hersholt/ClumsyHans\\_e.html](http://www.andersen.sdu.dk/vaerk/hersholt/ClumsyHans_e.html)

## Introduction

The objective of these guidelines is not to describe a precise model or to prescribe rules that must be followed to implement art and aesthetics in education. To do so would not reflect the essence of art and aesthetics. As the dramatist and Nobel prize winner Dario Fo once said in a workshop: 'In drama there is only one rule and that is: That in drama there are no rules.' This applies just as well the arts and aesthetics.

But this quotation needs to be qualified: after making it Dario Fo itemised the many elements in theatre that must be addressed in order to realise the full aesthetic potential of this art form.

So these guidelines should be understood more as a social constructive challenge, built on cultural experience and didactic thinking, rather than as a definitive form. The patterns of the guidelines need to be reconstructed by teachers and students/pupils through exchanging and constructing knowledge in order to create meaning. These elements are to be regarded superior and could be considered – as John Dewey (1966) pointed out - an important part of all kinds of education. In the contemporary world education needs to emphasise multiple intelligences for preparation for the future.

This is incontestable in the education of arts and aesthetics.

And education without aesthetics is 'non – sense'.

## What?

Art and aesthetics are represented in education both as subject and as object.

### *As a subject*

As a subject, art and aesthetics are largely found in the disciplines related to traditional culturally based ways of expressing and constructing oneself, such as drama, dance, design, sculpturing, painting, music and poetry. Consciousness, the awareness of oneself and of others, and the creation of form signalling identity and civic belonging are common in aesthetic activities.

As expressive forms based on cultural experiences, arts and aesthetics require specific skills. Both are characterised by a combination of physical and mental realisation: this means that education for arts and aesthetics needs to focus particularly on the development of **procedural knowledge**. Basic training and situated learning must be given high priority so that pupils and students gain the fundamental skills.

### *As an object*

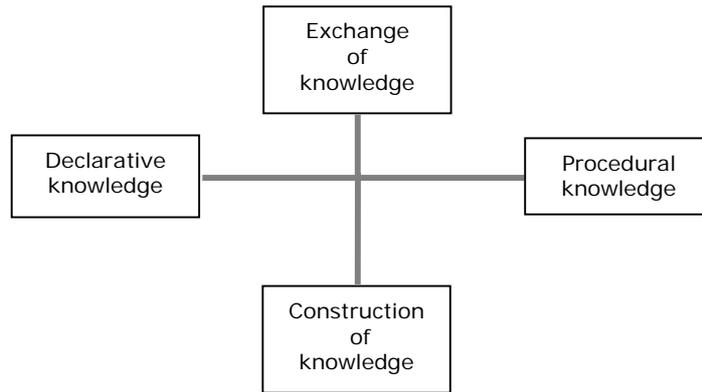
As an object, art and aesthetics in education represent the most powerful tool for achieving acknowledgement.

The potential of art and aesthetics as a complex sense-opener and as a tool to read and metamorphose the world is obvious. Both the immediacy and the universal dimension of art and aesthetics make it an efficient mechanism to introduce different cultures and various ways of living, and of helping pupils and students understand different points of views. Aesthetics is a language of mutual comprehension, and helps one to read, understand, express and act on the world. Becoming a citizen is being able to read one's life and one's relationship to others. Art is a way of watching the world, and it invites us both to watch it and to adopt the artist's view. This multiplicity of points of view gives rise to a dialogue, described by Foucault (2004) as an open space, a 'medium area' between 'the basic codes of a culture – which rule its language, its perception patterns, its deals, its techniques, its values, the hierarchy of its practices, and which determine every man's empirical orders'. Scientific theory and philosophy explain these codes. According to Foucault, freedom can arise 'between the ready-coded eye and cognitive knowledge', and this can be achieved in a multiple-intelligence way.

Art and aesthetics are thus an indispensable element in the process of learning identity and citizenship, and this in turn implies that pupils and students must be offered **declarative knowledge** so that they can decode, take in and recognise them through art and aesthetics.

**Creating  
knowledge**

Both as subject and as object in education, work with art and aesthetics must be seen as part of the creation and circulation of knowledge. Aesthetical activities also imply both social relations and individual realisation, as in Figure 1.



**Figure 1**

In this figure, the fundamental basis for implementing arts and aesthetics in education is the presence of both exchange and construction of declarative and procedural knowledge.

This shows that dealing with arts and aesthetics in education should not only be regarded as an indispensable aid in bringing general knowledge to children and adults, but must be equally seen to be an indispensable knowledge in itself.

It is of critical importance to bring knowledge of art and aesthetics to the future citizens of Europe, and at the same time to find the time and space to develop these skills.

Links: [www.insea.org](http://www.insea.org)

## How?

### ***'Without aesthetics education is half-brained'***

We are living in a networked society that is rapidly changing, and people and education also have to change. Overloaded by information, we must be able to learn actively, creatively and productively (Sennett, 2003). This requires both a framework and a flexible, interdisciplinary and synthesising way of thinking, in order to be able to solve problems and to uncover new issues. From this perspective, aesthetics is a sensible tool to understand and to reconstruct everyday life.

The social constructivist theory of learning of is a great help in constructing reality out of subjective concepts. Richard Rorty pointed out that: 'If you try to make a building, the building is you....' (1989). Sources of knowledge consist of text, images or sound (such as music).

In a network society, new minds are needed for the future to create European citizenship: Europeans have 'a multiple identity choice'. The points of entry to this are particular of our multiple intelligences (Gardner, 2004), such as the verbal-linguistic, the logical-mathematical, the visual-spatial, the bodily-kinaesthetic and the musical-rhythmic intelligences. In particular, aesthetics is a way to understand, to construct and to give meaning to the network society, to provide a matrix.

What makes this learning process fascinating and realistic? It is essential to understand the different phases of learning that are involved in what we term multi-level-learning. At the centre is the individual mission. Beliefs, competencies, behaviour and the environment are constructed through identity. When all the stages are in balance, the flow takes place, and the learner is an aesthetic life-artist (Korthagen, 2001).

Links: <http://www.ivlos.uu.nl> and  
<http://www.infed.org/thinkers/gardner.htm>

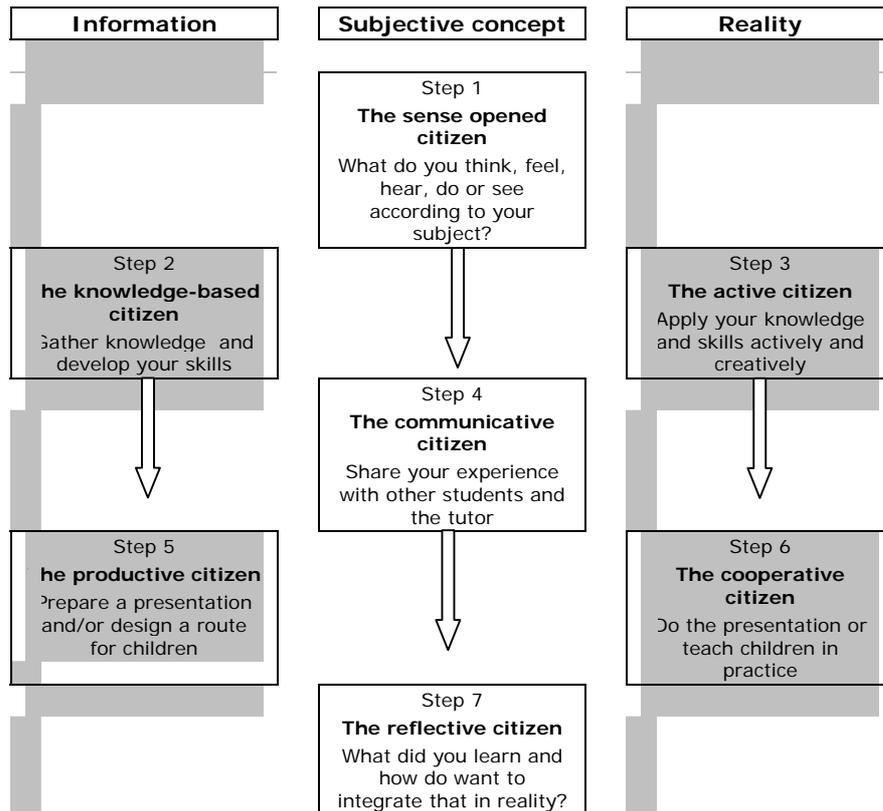
### **The aesthetical route to European Citizenship**

To find our way a constructivist didactic route has been designed with seven steps, shown in the diagram opposite.

Each step is a phase in the learning process and links to the other steps in a network. Three features of the route are of particular note.

1. The purpose of the three columns:
  - the steps in the left column are knowledge-based (the gathering of knowledge)
  - the steps in the right column are reality-based (the application of the knowledge)
  - the steps in the middle column are subject-based (about thoughts, feelings and behaviour of the self about the subject)
2. Steps 1 – 4 are at the level of the student. At step 5 s/he may decide to design a route for children (also of seven steps) or may prepare a presentation on his/her own level. At step 6 s/he may teach children in practice and/or present his/his project to other students. Step 7 is a reflection on the process and product at the student or child's level.
3. The student should feel safe following the route as a structure to (re)construct European citizenship in the network society. Despite the framework there's a lot of room in each step to be creative, flexible and show multiple intelligence.

Links: [www.pastproject.com](http://www.pastproject.com)



## Why?

Why aesthetics in education? Every generation has a responsibility to give their children as positive a future as possible, and to allow them to become both secure and adventurous adults.

Sensory experiments and contact with art and with creativity give meaning to reality. Aesthetics enables us to read the world whilst not avoiding complexity. Experiencing different points of view of art based on the same reality helps us realise that it can be a delusion to seek simplification. Science and rationality are not the only ways of explaining the world, nor the only means of acting on it: developing multiple intelligences and valuing individual and sensory experiences enable us to avoid a binary or Manichean view of existence. Whilst advertisers, the producers of mass culture and some opinion-formers tend to categorise people within narrow symmetries, art opens windows and deepens our view of our situation. Creative activities contribute to a better and deeper self-knowledge and enable awareness of different levels of consciousness. Encouraging self-expression makes learners aware of their capacities, and this in turn nourishes self-esteem: confident people can be expected to handle reality without undue anxiety. Art gives the individual and the community both reassurance and a complex way of perceiving the world, and these tools can be used to communicate and to negotiate.

Additionally, introducing various cultural and artistic creations into the classroom gives space and expression to different cultures, including those familiar to the student. It gives them opportunities to communicate and share with their peers. Everyone belongs to a variety of different groups: art addresses our different identities and gives them a voice. It becomes a tool that stops the individual being associated with just a single group: it allows for the development of a multi-faceted personality.

Aesthetics is an intense and exemplary area of human exchange. Approaching aesthetics enables children to become conscious of interactions and cultural mingling, to meet intercultural reality and to be able to live out the 'big challenge' described by Wieviorka (2001): 'to ensure an intercultural communication and to live in mingling cultures'.

It is particularly important for aesthetics to be introduced through education, because school provides both a safe sanctuary in which students can grow and nourish skills, and a place in which they can discover the world.

## **The CD ROM: Examples of good practice**

### **Design – the aesthetic potential in education**

*Henrik Bak*

This section of the CD ROM presentation shows how art and aesthetics both can be both part of education and a subject in education in the formation of children's identity and citizenship. This is based on the design education project *Fantasy Design* (2003-2006), supported by the EU Culture 2000 programme and inspired by the Scandinavian *Fantasy Design* project (1998-2001) (Bak, 2001). It consists of activities for schools and specialist training and teaching materials for teachers. Particular emphasis is placed on interactions with society: for example, in the form of cooperation between professional designers and schools, involving direct surroundings, exhibitions in public spaces, contacts with trades and industries: all focusing on the use of design in society and in its historical context.

The immediate and visible result of this project was an international touring exhibition of design works by schoolchildren and an ongoing exhibition on the internet. A characteristic of the project is that children and young people deal with art and aesthetics using social knowledge, imagination and fantasy and active expression.

The presentation on the CD-ROM presents the project in the framework of the seven steps to citizenship (above, p 8).

Work in the field of arts and aesthetics clearly necessitates significant degrees of autonomy and freedom. Nevertheless, there must also be a common frame to which children and teachers can refer: this is the purpose of the seven steps. The Fantasy Design project also demonstrates this form of dialectical didactic thinking, expressed in the project's conclusion that 'guidelines provide freedom'.

The project underlines the combination of education, art and aesthetics as a dynamic and suggestive educational challenge. It also confirms that design should be a compulsory subject in system of education that intends that pupils should be able to research, to be curious, to investigate, to cooperate, to negotiate, to experiment, to develop and - last but not least - to express themselves.

Links: [www.fantasydesign.org](http://www.fantasydesign.org)  
[www.designfantasi.dk](http://www.designfantasi.dk)  
[www.kunstogdesign.no](http://www.kunstogdesign.no)

**Using five senses to discover the real sense of languages****A multi-sensorial approach to teaching foreign languages through dance and music**

*Text by Annemarie Dinvaux*

*Pictures and sounds by Françoise Pinot, Fernando Segui, Annemarie Dinvaux.*

This section of the CD ROM presentation shows the contribution of sensitivity and creativity to the discovery of a foreign language.

Learning a language is not merely a linguistic study, but serves as a link with other identities and other realities, and the building of citizenship. Foreign language teaching is still often associated with activities such as understanding, translating and memorising. This conception of learning a language is far removed from the ways in which we learned our mother tongue, which would have included:

- the comprehension of the communicative situation, rather than the understanding of each word,
- the receptivity to people, rather than the accumulation of grammatical structures,
- the sensitivity to rhythm of the language, rather than grasping the meaning of words.
- the renewed pleasure of listening to sounds and playing with them, rather than the taming of the vocal system.

The presentation on the CD ROM is part of the training of primary teachers at the IUFM in Lyon. Through designing materials, students and teachers develop their sensorial aptitudes. The team includes lecturers in Visual Arts, Physical Education and Music as well as Foreign Languages.

## Music and the construction of meaning

Wim Kratsborn and Anja Sinnige

*'Ethics and aesthetics are one'* (Ludwig Wittgenstein)

Music is a creative way of self-expression and contributes to our understanding and construction of reality (Chua, 1999). There are different ways of playing with music and of making timeless contact with the past, present and future: music is about the beautiful and the good (Goodall, 2001).

**'The musical history tour'** was composed the well-known Dutch rock-band The Gathering: it is made up of eleven songs that cover from prehistoric times to the future.

Each song is an imagination of the spirit of the time, the 'collective unconsciousness' (Jung, 1970). Each is an invitation to make contact with that time and to construct historical reality. *Every day is like a thousand years* expresses the context of the middle ages and opens the senses through words, a colour, a smell, a story, a drawing and questions (Chua, 1999).

*Thunder without frequencies* tells the story of Gertrud, a nurse killed while helping a soldier in the trenches. The song acts as both a point of entry and as a source of knowledge.

Music also allows communication with 'otherness' and the construction of trans-cultural bridges, as in the song *Talking about the revolution*.

*Anachrone circles* is a reflection on the future, mixing hope, fear, fate and challenge.

**Music is an interactive learning-style.** It's learning by doing, thinking and feeling.

For example in the enlarged European Union of 25 states, music can be a tool to construct European citizenship as well a part of personal identity. In the *Music of Mu* (text by Professor Kathy Isaacs), I have tried to create the context of Europe through music to help the little dragon Mu and the children to discover Europe. Music is the meeting point between the child and Europe, as multiple identities are chosen.

*Dance on the borderline* is a metaphor of the clashes of civilisations in the Balkans during the 1990s. The song acts as is an utopian bridge between two worlds.

Links: [www.4tune-shop.nl](http://www.4tune-shop.nl)  
[www.gathering.nl](http://www.gathering.nl)  
[www.clioh.net](http://www.clioh.net)  
[www.scannerdot.com](http://www.scannerdot.com)

**Technical guide for the CD ROM**

The CD ROM presents pedagogical ideas about teaching identity and citizenship in a way through materials that can be used actively in the education of students.

This material is non-directive: the programme does not have questions or tasks, and there is no direct speech to the observer through the presentation.

The material is intended to be used in an active way. The teacher or the student should use the material to create their own dialogue with the claims and ideas that are presented - and the manner in which they are presented.

The presentations should therefore be used in educational settings as part of a dialogue, discussion or exercise about the themes and ideas presented. The material can be seen as interactive because it requires and involves the personal engagement of the user.

Technically, the presentation can be played automatically, or can be advanced manually by clicking.

If your computer does not have the software to run the programme, download and install the viewer pp.viewer.exe

CD ROM

Option 1: Language and dance

Option 2: Fantasy design

Music by Scanner. (the CD 'Europa 25, an Inter-National Anthem' can be downloaded free from <http://www.britishcouncil.org/brussels-europa25.htm>)

Option 3: Listen to the music....all the time

## References

- Bak, H. (2001) Fantasy Design: Children's work with design and imagination – a democratic process. in Ross A. (ed) *Learning for a Democratic Europe*. London: CiCe pp 251-255
- Chua, D. (1999) *Absolute Music and the Construction of Meaning*, Cambridge: Cambridge University Press
- Dewey, J. (1966) *Democracy and education*, New York NY: Free Press
- Foucault, M. (2004) *Philosophie, anthologie*, Paris: Gallimard Folio Essais
- Gardner, H. (2004) *Changing Minds: The Art and Science of changing our own and other peoples minds*. Cambridge MA: Harvard Business Press
- Goodall, H. (2001) *Big Bangs, The story of five discoveries that changed musical history*. London: Random House
- Jung, C. G. (1970) *The Collected Works, Vol. 9, Part 1*. Princeton MA: Princeton University Press
- Kriegel, B. (2004) *Michel Foucault Aujourd'hui*. Paris: Plon
- Korthagen, F. (2001) *Linking theory and practice*. New York: Lawrence Erlbaum Associates
- Rorty, R. (1989) *Contingency, Irony, and Solidarity*, Cambridge: Cambridge University Press
- Sennett, R. (2003) *Respect : The Welfare State, Inequality and the City*. Harmondsworth: Penguin
- Wieviorka, M. (2001) *La différence*, Paris: Balland Voix et Regards

### Further Reading

- Bruner, J. (1990) *Acts of Meaning*, Cambridge MA: Harvard University Press, 1990
- Bruner, J. (1996) *The culture of education*. Cambridge MA: Harvard University Press
- Lamm, R. (2004) *The Humanities in Western Culture*. London: Laurence King Publishing
- Papanek, V. (1985) *Design for the real world*. New York: Van Nostrand Reinhold
- Read, H. (1968) *The Grass Roots of Art*. London: Faber
- Searle, J. (1970) *Speech Acts: An essay in the philosophy of language*. Cambridge: Cambridge University Press
- Shore, B. (1996) *Culture in Mind*. Oxford: Oxford University Press