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Preobremenjenost in demotivacija učencev: Kaj lahko ponudita vzgoja in izobraževanje z umetnostjo?

Povzetek: V članku obravnavamo aktualne probleme sodobnega vzgojno-izobraževalnega sistema, ki poudarja instrumentalistične cilje in standardizacijo znanja, kar lahko vodi v preobremenjenost, pomanjkanje motivacije in ustvarjalnosti pri učencih. Nekateri avtorji, med njimi Biesta, Recalcati in Medveš, so do tega kritični in zagovarjajo vključevanje subjektivnih doživetij in umetnosti v vzgojno-izobraževalni proces. V članku so predstavljeni primeri iz prakse, ki so nastali v projektu SKUM – *Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo* in nakazujejo pozitivne učinke vključevanja umetnosti v pedagoški proces. Pozitivni učinki so večja angažiranost učencev, boljše razumevanje snovi in razvijanje kritičnega mišljenja. Umetnost spodbuja raziskovanje, refleksijo in ustvarjanje, kar prispeva k celostnemu razvoju učencev kot subjektov, sposobnih za dialog s svetom. Članek zaključujemo z optimističnim pogledom na prihodnost vzgoje in izobraževanja, ki vključujeta umetnost kot sredstvo za globlje razumevanje in smiselno izražanje v svetu.

Ključne besede: pasivizacija učenja, subjektifikacija, vzgoja in izobraževanje z umetnostjo, prvoosebna izkušnja, poesis

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Uvod

V zadnjem času lahko spremljamo veliko odzivov tako staršev in učiteljev kot tudi otrok in mladostnikov samih, da je v šoli učenja preveč, da so otroci in mladostniki¹ preobremenjeni, nemotivirani, da se z muko »piflajo« in tekmujejo za ocene, umanjka pa jim motivacije za učenje, osmišljanja vsebin in dožemanja učenja kot nekaj krasnega (glej Ule idr. 2015; Ule 2023; Štirn Janota idr. 2022). Tudi raziskave opozarjajo na upad kreativnosti in divergentnega mišljenja (McCarthy idr. 2001; Shavinina 2013; Winner idr. 2014), na slabše zmožnosti narativnega in kritičnega razmišljanja (Kearney 2002; Marcelo 2017; Meretoja in Davis 2017), ugotavljajo upad zanimanja za učno snov pri učencih, širitev konformističnega vedenja in medvrstniškega nasilja ter kažejo na slabše počutje otrok v šoli in slabšo motiviranost (Šulc in Ručman 2019; Ule 2023; Wringe 2006, PISA 2018 in PISA 2022), povečanje pojava duševnih stisk ter čustvenih motenj učencev (Jeriček Klanjšček idr. 2018; Roškar idr. 2019).

Problem šole, kot opozarjajo številni sodobni teoretiki vzgoje, je njena pretirana usmerjenost v instrumentalistične cilje, ki v ospredje postavljajo replikacijo informacij, razvoj digitalnih, jezikovnih in matematičnih znanj ter veščin, ki so merjeni skozi normativne standarde znanja in učinkovitost/koristnost za trg, kar vodi k pragmatičnemu preračunavanju, kaj se splača naučiti za odlično oceno. Recalcati v svoji knjigi *Učna ura, zagovor pedagoškega erosa* zapiše, da je past današnje šole standardizacija znanja, prikrajanje standardom normalnosti, ki povečuje načelo zmogljivosti in življenje preobraža v tekmo brez konca in kraja (Recalcati 2024). Avtor ugotavlja, da pedagogika, ki zavoljo sodobnega ekonomizma pokroviteljsko podpira učinkovitost, zmogljivost in pridobivanje kompetenc z namenom povečanja produktivnosti, predpostavlja učitelja kot prenašalca »brežželnega znanja, ki je neodvisno od subjektivnega iskanja, odtujeno od resnice, brez subjektivnih posledic za učečega« (prav tam, str. 141). In še, da se učenje »ne

1 V nadaljevanju prispevka bomo na mestih, kjer govorimo o otrocih in mladostnikih, te imenovali s skupno besedo učenci. Z besedo učenec/učenci mislimo tudi na dijaka/dijake, kadar govorimo o srednješolskem izobraževanju. V dobesednih navedkih avtorjev bomo obdržali izraze, ki jih je uporabil avtor.

more zgoditi, če učenec samo dela tako kot učitelj, torej ponavlja njegovo znanje« (prav tam, str. 145).

Tudi Biesta v svoji knjigi *Vzgoja kot čudovito tveganje* opozarja, da je problem današnjega izobraževanja v pretirani standardizaciji in normiranju znanja, ki vnaprej določata, kaj učenec mora znati, postati, preden se mu omogoči, da pokaže, kaj je tisto, kar zna, kar je, kar postaja. Kot zapiše, je zgrešeno razmišljati, da je bistvo učenja samo v tem, da se učenci učijo, temveč, da je »smisel izobraževanja je v tem, da v učencih] vzbudimo željo po učenju, željo po tem, da obstajajo v svetu kot subjekt« (glej Biesta 2022). Ob tem poudari problem razumevanja poučevanja in učenja, ki temelji na Freirejevi kritiki »bančnega izobraževanja«, tj. načina izobraževanja, pri katerem so učenci »posode«, ki jih mora učitelj »napolniti« (Freire 1993 v Biesta 2017a, str. 56). Kot pravi Biesta, takšno učenje pasivizira učenca na način, da se uči tisto, kar se mora, učitelj kot poučevalec pa je tisti, ki (zgolj) kontrolira, vrednoti njegovo naučeno znanje v skladu z vnaprej opredeljenimi standardi (glej prav tam).

V našem prostoru je na problem t. i. pasiviziranega znanja, ki temelji na tretjeosebni izkušnji, opozoril zaslužni profesor obče pedagogike in teorije vzgoje Zdenko Medveš, ko je zapisal, da naša šola preveč sledi načelu »tehne« ter poučuje samo skozi tretjeosebne izkušnje, pri čemer uporablja večinoma matematizirano znanje za razlago sveta, otroci in mladostniki pa se ne ukvarjajo več s pojavi, ki jih obravnavajo pri pouku, temveč zgolj iščejo formule za reševanje šolskih nalog. »Otrok lahko gre v šolo po znanje. Ampak če šola pri tem pozabi, da otrok že razpolaga z vsemi človeškimi orodji – rokami, nogami, očmi, ušesi, možgani, srcem – odide iz šole z glavo, oprano z znanjem. Ti ljudje potem ves čas ravna po šolsko. Po tem, kar piše v knjigah.« (Medveš v Kuralt 2021, str. 5)

Kaj storiti oziroma kako peljati pedagoški proces, da otrok v njem ne bo le prejemnik znanja, tekmovalec za točke in odlične ocene?

Avtorji Biesta, Recalcati, Medveš, Kroflič v ospredje postavijo pomen omogočanja subjektivnih doživetij v procesu učenja in poučevanja, pomen dialoga, v katerem učenci skupaj z učiteljem v komunikaciji presprašujejo, kako razumejo pojave, kontekstualizirajo znanje na podlagi lastnih izkušenj, se učijo obstajati in delovati v svetu, kar je več kot zgolj učiti se o njem.

Biesta poudarja pomen komunikacije, kjer se vednost oziroma pomeni gradijo v sodelovanju, ki podpira aktivno zanimanje vseh akterjev izobraževanja, in kjer se skupni pomeni ustvarjajo v udeleženi skozi dejavnost, skozi izmenjavo čustev in idej (glej Biesta 2022). Kot pomembno nalogo šole, poleg socializacije in kvalifikacije, postavlja subjektifikacijo, skozi katero učence spodbujamo, da se oblikujejo kot subjekti, kot tisti, ko so odgovorni za svet, in niso zgolj objekti dejanj drugih. »Resnično vzgojno in izobraževalno delo šol ni otrokom in mladostnikom olajšati načine izražanja, temveč vključiti jih v dialog s svetom. Gre za to, da jih obrnemo proti svetu in v njih prebudimo željo biti v svetu, s svetom in ne le s samim seboj.« (Prav tam, str. 53–54)

Medveš opozarja, da je ob načelu »tehne« v šolo nujno vpeljevati tudi načelo »poesis«. Kot pravi, je predvsem na področjih, ki vključujejo vprašanje smisla, vprašanje medčloveških odnosov, nujno vključiti prvoosebno izkušnjo, prek katere

lahko učenec preveri različna mnenja, išče ustrezne rešitve, razmišlja o posledicah nekega ravnanja, o posledicah odločitve, ki jo sprejme (Medveš v Kuralt 2021). Pri tem sta po njegovem mnenju naracija in komunikacija ključni orodji, ki »silita« otroka, da formulira svojo misel, da posluša in je slišan v svojem razmišljanju, da se razvija kot avtonomen subjekt. Podobno idejo je izrazil tudi Bruner (2002), ko je razmišljal o pomenu zgodbe za splošno izobrazbo, in sicer da bi šola morala z enako resnostjo kot Pitagorov izrek poučevati tudi Aristotelov koncept peripatije – torej zapletenega poteka zgodbenega dogajanja, ki ga povezujemo z narativno vednostjo.

Kot zapiše Medveš, »edino orodje, ki je na voljo vzgojitelju, da bi vzpostavil konstruktivno interakcijo, je komunikacija kot simetričen odnos« (Medveš 2020 v Kroflič idr., str. 41), hkrati pa zahteva, »da naj v šoli dobita poleg racionalne znanstvene (tretjeosebne) izkušnje enakovredno mesto tudi otrokova prvoosebna in seveda življenjska izkušnja učitelja kot drugega partnerja v vzgojno-izobraževalnem procesu (recimo ji drugoosebna izkušnja) [...] ključna naloga ne more biti samo ‚prezentacija‘ že doseženih ‚dosežkov uma‘, temveč je predvsem motiviranje učenca za iskanje in ustvarjanje lastnih podob« (prav tam, str. 20).

Vzgoja in izobraževanje z umetnostjo – kot prvoosebna izkušnja, ki spodbuja radovednost in subjektifikacijo

Eden izmed načinov, ki lahko podpre učence pri celostnem učenju in raziskovanju, razvijanju subjektivnega znanja in aktivnem zanimanju za svet ter vstopanju v svet, je vzgoja in izobraževanje z umetnostjo.

Vzgoja z umetnostjo je imela poseben pomen že v času reformske pedagogike, ki se je razvijala na prehodu iz 19. v 20. stoletje. Alfred Lichtwark, reformski pedagog, ki je bil tudi vodja gibanja »vzgoja z umetnostjo«, je vzgojo z umetnostjo razumel kot univerzalno načelo, ki presega zgolj prizadevanje za oblikovanje estetskega čuta pri otroku. Po njegovem ima vzgoja z umetnostjo lahko univerzalen učinek na razvoj otrokove osebnosti, če jo razumemo ne kot učenje o, torej seznanjanje z umetniškimi deli in doživljanje teh, temveč kot samostojno umetniško ustvarjanje – torej kot medij izražanja in kot metodo, ki spodbuja učenčevo samostojnost in kreativnost. Ob tem naj umetnost učitelju ne bo sama sebi namen, temveč jo mora uporabiti kot pot do učlovečenja, pri čemer učitelj odstopi od kakršnih koli estetskih meril, pravil in pusti, da se skozi ustvarjanje izraža učenčeva ustvarjalna moč, da smiselno predela zunanji svet v skladu s svojo, odraslemu nedosegljivo notranjo kreativnostjo (glej v Medveš 2007, str. 64).

V reformski pedagogiki je medij vzgoje vzgajana oseba, ki skozi izkušnje in v komunikaciji z okoljem/vzgojiteljem/učiteljem razvija pomene, smisle in svoj način bivanja v okolju (Medveš 2015 in 2018). Na teh postavkah avtor razvije koncept avtopoetskega razvoja živih bitij, ki je uspešen takrat, ko stik z zunanjim svetom omogoči vzgajani osebi, da lahko osebnostno raste v smeri krepitve zmožnosti, ki določajo njeno avtonomno naravo (glej Medveš 2020a; Kroflič 2022). Pri tem je, kot smo že zapisali, ključna enakovredna komunikacija med učenci in vzgojiteljem/

učiteljem, ki delijo svoje življenjske izkušnje ter dajejo priložnost za prvoosebne izkušnje.

Ko razmišljamo o umetnosti kot prvoosebni izkušnji, je pomembno, da umetnost najprej razumemo kot komunikacijsko izkušnjo (McCarthy idr. 2004; Kroflič 2007). To pomeni, da je pri izkušnji z umetnostjo pomembno tako srečevanje z (avtentičnimi) umetniškimi deli, ki omogoča proces subjektivnega doživljanja in spodbuja aktiven, emocionalen, tudi družbeno kritičen odziv, kot tudi proces ustvarjanja, v katerem ustvarjalec poznanji svoja intrinzična doživetja ter jih v obliki umetniških del in stvaritev spet ponudi kot medij komunikacije z drugimi – gledalci, poslušalci. Avtor študije o umetnosti kot komunikacijski izkušnji McCarthy zapiše: »Proces podoživljanja je vzporeden procesu ustvarjanja, saj je individualna izkušnja neposredna in zasebna, interpretacija pa je poskus, kako to intenzivno notranjo izkušnjo izraziti drugim. Za razliko od drugih oblik komunikacije umetnost komunicira prek neposredne izkušnje. Jedro našega odgovora na umetnino je neka vrsta močnega občutenja, podobnega občutenju lepote narave, ki je obogatena z refleksijo; to pomeni, da estetska izkušnja umetnine ni pasivno opazovanje, ampak spodbuja radovednost, spraševanje in iskanje mogoče razlage.« (McCarthy idr. 2004, str. 42) Podobno razmišlja o pomenu estetske izkušnje in poetiki učenja Veà Vecchi, ateljeristka, ki se v vrtcih Reggio Emilia ukvarja s spodbujanjem učenja in raziskovanja skozi različne umetniške jezike. V svoji knjigi *Art and Creativity in Reggio Emilia* (2010) zapiše, da šole običajno ne razmišljajo o estetski dimenziji učenja, saj se jim zdi nepotrebna, mogoče prijetna, nikakor pa ne nujna ali nepogrešljiva. »Tradicionalno učenje večinoma temelji na rigidnih paradigmah, ki se čez čas ne spreminjajo, brez možnosti dvoma in negotovosti. Estetska dimenzija pa se napaja z empatijo, z intenzivnim odnosom do stvarnosti in ne postavlja stvari v rigidne kategorije [...] Prizadevamo si, da pri otrocih ne izgubimo priložnosti za čudenje in radovednost, ko opazujejo stvari [...] da se izognemo standardiziranim odnosom med pojavi.« (Vecchi 2010, str. 9–10) Avtorica ugotavlja, da so ravno nevtralnost, brezbriznost in konformizem tisto, kar učence odtuja od odnosov in učenja samega, in poudarja pomen izkušnje z umetnostjo kot tiste, ki spodbuja skrb, pozornost do stvari, ki jih počnemo, odnosov, v katere vstopamo, in ki je zato lahko aktivator učenja: »Estetska dimenzija vodi k občutljivosti, empatiji in k odnosu s stvarmi, ki so sicer močno oddaljene, in to ustvarja povezanost [...] ,ples' med kognicijo, ekspresijo, racionalnostjo in imaginacijo.« (Prav tam, str. 14)

Učenje in poučevanje z umetnostjo kot prvoosebno izkušnjo učencem omogoči, da doživijo izkušnjo z vsem telesom, skozi zaznavno, čustveno, čutno in telesno občutenje, kar pripomore k bolj celostnemu in globljemu razumevanju nekega pojava, saj mislimo in osmišljajmo svet in sebe v njem skozi vsa čutila. Gre za fenomenološki koncept utelešene vednosti, kjer se znanje rojeva iz spoznavanja, občutenja z rokami, z vsem telesom, ko se zaznava ne zgodi (samo) v naši glavi in ne sodi v geometrijski prostor znanosti, temveč se zgodi skozi občutenje stvarnosti, s celostnim doživljanjem pojava z vsem svojim bitjem, z doživljajsko vključenostjo subjekta v svetu (prav tam). »Svet nam je dan skozi telo, ki je trajni pogoj izkušenj in nam omogoča zaznavno odprtost v svet, kakršna je vselej

perspektivnega značaja. Samo tako je lahko pogoj možnosti razkrivanja sveta in stvari v njihovi lastni neizčrpnosti.« (Manzoni 2020, str. 61)

Gre za spodbujanje angažiranega raziskovanja vsebine, ko namesto z vnaprej opredeljenimi zaznavami in interpretacijami vednosti (po deduktivni poti) vzpostavimo globlji stik z vsebino ali pojavom na induktiven način, torej skozi konkretno, utelešeno izkušnjo, ki je prikazana v mnogih detajlih, skozi večperspektivne poglede, zgodbe. Gre za doživeto predelavo umetniške upodobitve konkretnega dogodka, ki nam lahko ponudi več kot »moralka« in nam omogoči, da se s sočutno imaginacijo potopimo v zgodbe, situacije ter iščemo rešitve in odzive. Tako se lahko povežeta etična in estetska dimenzija – moralna presoja s poetičnim kreiranjem novega odziva na eksistencialno situacijo (Kroflič 2015).

Vstop v umetnost – kot gledalec ali ustvarjalec – lahko pomeni angažiran odnos, ki posameznika obrne v svet, ga podpre v procesu subjektifikacije (Biesta 2019, 2022). Pri tem pa ni dovolj, da posameznik zgolj pozunanji svoje doživljanje skozi ekspresijo ustvarjalnega izraza ali da se samoprezentira na način, da zadovolji sebe in druge. Vzgoja z umetnostjo je dialoška izkušnja in terja odziv drugega tako, da se slišijo različne perspektive, da se iščejo načini delovanja in udejstvovanja, ki presegajo egocentrično pozicijo posameznika. Potrebno je zagotoviti čas, dati prostor, priskrbeti oblike in vsebine, prek katerih se učenci lahko srečajo s svojimi željami, potrebami in odpori »na odrasel način« (Biesta 2017b, str. 85), torej na način, ki ne pomeni zgolj premišljevanja, kdo so, ampak kako so – v svetu, z drugimi. Biesta zapiše, da pri učenju z umetnostjo ni v ospredju vprašanje, kaj se lahko iz tega naučim, ampak da se pustim biti nagovorjen, da pustim, da se me umetnost dotakne, in se dejavno odzovem, in nadaljuje, da je umetnost »[...]nenehno, dobesedno nikoli dokončano raziskovanje tega, kaj bi lahko pomenilo živeti v svetu. Ambicija ni v tem, da bi nekaj obvladovali ali ukrotili – kar bi na koncu privedlo do dekonstrukcije stvarnosti, s katero se soočamo – temveč v vzpostavljanju dialoga, ohranjanju dialoga. Srečevanje z resničnostjo barve, kamna, lesa, kovine, zvoka, teles, vključno s svojim lastnim telesom, srečevanje z uporom, da bi raziskovali možnosti, srečali omejitve ter iz tega ustvarili oblike, vzpostavili oblike in našli oblike, ki omogočajo bivanje v dialogu, to je tisto, kar vidim v ustvarjanju umetnosti.« (Biesta 2018, str. 66)

Ali kot opozori Medveš (2022, str. 100): »Razvijati sposobnost za artikulacijo lastnega doživetja, torej za artikulacijo prvoosebne izkušnje, je zelo zahteven in kompleksen pedagoški problem, če naj prvoosebna izkušnja ne bo iracionalna čustvena izpoved, kaprica, spontan prvi vtis, zanjo je potrebno usposabljanje, ki zagotavlja ustrezno metodološko strogost, transparentnost, s katero posameznik lahko ob artikulaciji svojega doživljanja preseže predsodke in predsodbe, ki so običajne v šolskem okolju. Ilustrativno bi lahko rekli, da je v metodičnem pogledu artikuliranje prvoosebne izkušnje nekakšna analogija metodologije fenomenološke redukcije.«

Na ta način z umetnostjo ne samo spodbujamo raziskovanje in premišljevanje o našem obstajanju s svetom, ampak tudi odpiramo prostor za spreminjanje sveta, o čemer je že v začetku 20. stoletja pisal Rakić, ko je prav spodbujanje otrokove igre in umetniških dejavnosti razumel kot eno od ključnih dimenzij vzgoje, ki

omogoča otrokovo urjenje sposobnosti za spremembe (Rakić 1946). Schiller pa je že stoletje prej zapisal, da umetnost, ki se povezuje z igro, pomeni združitev čutnega in razumskega gona ter je najbolj izpopolnjen izraz človekove duhovnosti (glej Schiller 2003).

Vloga učitelja

Da lahko učitelj uresničuje vzgojo in izobraževanje z umetnostjo in omogoča učencem prvoosebne izkušnje, je pomembno:

- da učence sprejme kot bogate in zmožne posameznike (Malaguzzi 1998; Egan 2011; Dahlberg idr. 2013);
- da učence vidi kot emancipirane gledalce (Ranciere 2010), ki lahko smiselno interpretirajo umetnine in ne potrebujejo učiteljevih razlag v smislu, kot jih za učenčevo razumevanje umetnine pogojuje paternalistični pedagoški mit;
- da učitelj najprej sam doživlja izkušnje z umetnostjo. To pomeni, da skozi prvoosebne izkušnje subjektivizira in s fenomenološko jasnostjo artikulira svoja doživetja.

Učitelj je tisti, ki išče načine, s katerimi svoje poučevanje obogati s pristopi, ki obetajo močnejši osebni angažma učencev, namenja čas za razvoj novih oblik in metod aktivnega učenja, hkrati pa skrbi, da se uresničujejo kurikularni cilji, ki jih morajo učenci doseči. Dobrodošlo je, da umetnike ali predstavnike kulturnih institucij povabi k sebi v prostor – razred in skupaj z njimi načrtuje izvedbo vsebine. Tako lahko umetniki ali predstavniku kulturnih ustanov učencem prek svojih umetniških del ponudijo vsebinsko izhodišče za obravnavano učno snov na način, da jih postavijo v neki dogodek, ki jih emocionalno prevzame, angažira. V nadaljevanju s smiselno izbiro umetniških medijev in vsebin ter s svojstvenimi pristopi k umetniškim praksam, značilnimi za posamezno umetnostno področje, skupaj z učiteljem raziskujejo tematiko, ki je bodisi povezana s cilji iz učnih načrtov in/ali odseva aktualne teme in potrebe sveta, družbe, v kateri učenci živijo, (so)delujejo.

Pri tem pa, kot smo že zapisali, je nujno, da tako učitelj kot umetnik (če je vključen v pedagoški proces) sprejmeta učenca kot emancipiranega gledalca/poslušalca in se vzdržita »pravih« interpretacij ali celo »moralk«, ki jih po njunem lahko zgodba (umetniško delo) prinaša, hkrati pa se ne ustavita le pri tem, da si učenci izpovejo svoja občutja, ki so odsev prvega vtisa, temveč da raziskujejo, kakšen pomen ima zgodba, izražena skozi vizualno, literarno, gledališko ... delo, za posameznika, za skupnost, krepijo zavedanje svojih odporov, želja, potreb, kar je izhodišče za osebno rast in dejanja sprememb. Riceour ta proces imenuje fenomenološka analiza dogodka oziroma pojava, ki jo zaznamujejo trije koraki: pripoved, refleksija tega, kaj mi zgodba pripoveduje, in vstop v dogodek, ki ga zgodba opisuje, z novo izkušnjo (glej Ricoeur v Kroflič 2017).

Tako obstaja večja verjetnost, da se v procesu učenja in poučevanja odpre prostor za ontološki dialog (Matusov in Miyazaki 2014), hkrati pa učitelj lažje oživlja znanje in navdušuje učence – torej spodbuja »želeči eros« (Recalcati 2024,

str. 80), ljubezen do znanja, željo po znanju, ki je po Recalcitiju enako pomembna kot vednostna vsebina ter podpira subjekt pri prepoznavanju in oblikovanju svojstvene želje, hotenja in potreb, ki jih usklajuje z drugimi in presega konformistično držo, vezano zgolj na produktivnost znanja. Pomembno je »iskanje pripomočkov, orodij, besed, ki učencem omogočajo, da na njih, z njimi zasnujejo lastno iskanje, da subjektivizirano usvajajo znanje, s poetičnim naporom« (prav tam, str. 139). To lahko omogoči le angažiran učitelj, s tem ko učencu ponudi priložnost za prvoosebne izkušnje in mu omogoči identifikacijo z vednostjo (drugoosebno izkušnjo), ki jo predstavlja. »Brez transferja, zanosa, erotizacije je odvzeta možnost uživiljenega znanja, ki zmore odpirati vrata, okna v svetove. Do želje po znanju pa vodi prenos in srečanje s pričevalcem te želje.« (Prav tam, str. 75)

Uresničevanje – primer vzgoje z umetnostjo, ki spodbuja radovednost in kontekstualizacijo ter subjektifikacijo

V nadaljevanju bomo predstavili projekt SKUM,² ki je bil usmerjen v sodelovanje učencev, vzgojiteljev, učiteljev, umetnikov, delavcev iz kulturnih ustanov in nevladnih organizacij ter raziskovalcev. Umetniki so vstopali v pedagoški prostor ter s svojstvenimi pristopi vnašali kreativne in inovativne načine uresničevanja ciljev kurikula in učnih načrtov, angažirali tako učence kot pedagoške delavce, da so odpirali prostor za drugačne poglede in nova doživetja. V projektu je sodelovalo 32 partnerjev, od tega štirje javni visokošolski zavodi, en javni raziskovalni zavod, en javni zavod ter 26 vzgojno-izobraževalnih zavodov, zastopana so bila vsa področja umetnosti. Umetnost in umetniška izkušnja sta bili v projektu poudarjeni kot tisti, ki spodbujata gledalca k pozornemu opazovanju, občutljivosti in čudenju (Biesta 2013), ki prek prvoosebne izkušnje z umetniškim delom omogočata celostno, utelešeno doživetje (Merleau-Ponty 2006; Kroflič 2022), spodbujata k razkrivanju smisla in resnice (H. G. Gadamer 2001), h kritičnemu premišljevanju in angažiranemu delovanju, ki presega zgolj prilagajanje svetu, temveč išče poti, kako svet spreminjati, kako se odzvati in izraziti idejo/željo o tem, v kakšnem svetu želim biti (Biesta 2013).

Opredelitev problema, cilji in metodologija zbiranja in obdelave primerov

Pedagoški in kulturni delavci so pred začetkom izvedbe dejavnosti v vrtcu/šoli opravili izobraževanja, v katerih smo opredelili pomen vzgoje z umetnostjo,

2 Projekt SKUM – *Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo* je vodila Pedagoška fakulteta Univerze v Kopru, v konzorciju pa so sodelovali Filozofska in Pedagoška fakulteta Univerze v Ljubljani, Zavod RS za šolstvo, Pedagoški inštitut ter 26 vzgojno-izobraževalnih zavodov po vsej vertikali (<https://www.skum.si/konzorcij/partnerji/>). Potekal je v letih 2018–2022 ob financiranju Republike Slovenije in Evropske unije (Evropski socialni sklad). Več o projektu na spletnih straneh: <https://petida.si/skum/> in <https://www.skum.si/>.

doživeli so prvoosebno izkušnjo v enem od umetniških jezikov, imeli so podporo pri načrtovanju in osmišljanju ciljev iz kurikula in učni načrtov.

V projektu smo spodbujali tandemsko sodelovanje pedagoških in kulturnih delavcev. Spodbuditi smo želeli interdisciplinarno povezovanje, problemsko, raziskovalno in kritično učenje prek prvoosebne izkušnje in dialoga, stremeli smo k širitvi inovativnih in odprtih učnih okolij, podprtih z novimi didaktičnimi pristopi, ki bi krepili sporazumevalne zmožnosti učencev in subjektifikacijo.

Za evalvacijo procesa smo uporabili kvalitativno metodo raziskovanja. Modificirali smo petstopenjski model načrtovanja in dokumentiranja (glej Štirn Janota in Štirn idr. 2012; Štirn Janota 2016) ter razvili matrico,³ ki so jo pedagoški delavci izpolnjevali ob izvedbi vsebin. Šlo je za zapis, ki zajema pet korakov poglobljanja procesa (navduševanje in občutljivost, zbiranje informacij in osmišljanje, dialog, ustvarjanje in družbeni angažma; glej Štirn idr. 2015) in je vključeval opredelitev ciljev, opis procesa, sprotne in končne refleksije ter zbir pedagoških dokazov (fotografij, izjav dijakov, etnografskih zapisov ...). Uspešnost obravnave zastavljenega problema v vzgojno-izobraževalnem procesu smo analizirali na podlagi matric, ki so jih izpolnili pedagoški delavci, pri čemer so bili v evalvacije vključeni tudi učenci, umetniki in ponekod tudi starši, tako da so učenci že med procesom podali sprotne refleksije o izvedbi, nato pa še vsi vključeni ob koncu izvedbe. Njihove refleksije so nato učitelji vključili v zapis matric. Skupaj smo v projektu analizirali 70 matric oziroma primerov praks, ki so se izvajale v vzgojno-izobraževalnih ustanovah.⁴ Teme, ki so jih obravnavali po šolah in vrtcih, so se dotikale ekologije in okoljskega aktivizma, temeljnih bivanjskih vprašanj, migracij, zaprtosti, represije družbe, različnosti in sprejemanja, vzpostavljanja socialnega prostora, socialne izključenosti in ogroženosti, enakosti spolov, digitalizacije, kreativne rabe IKT, kulturne dediščine ...

Na tem mestu predstavljamo zgolj dva primera, ki nas najbolj zanimata po sami vsebini in najbolj jasno kažeta, kako lahko z umetnostjo spodbujamo subjektifikacijo mladostnikov in kritičen odziv na dogajanje v svetu ter kako lahko s pomočjo umetnosti kot prvoosebne izkušnje vzbudimo željo po znanju in radovednost, pri čemer učenje postane dialoško, igrivo in ustvarja nove pomene.

Srečko Kosovel in konstruktivizem⁵

V devetem razredu v okviru umetnostnih besedil po učnem načrtu za slovenski jezik obravnavajo Srečka Kosovela in konstruktivizem. Učiteljica slovenščine na

³ Matrica je dostopna na: https://petida.si/wp-content/uploads/2020/05/Matrica_SHEMA-ZAPI-SA-DOBRE-PRAKSE_Krofic%CC%8C_S%CC%8Ctirn_S%CC%8CtirnJanota.pdf.

⁴ Vsebine, ki so se v projektu obravnavale po šolah in vrtcih, so dostopne na: <https://petida.si/skum/>. Nekaj primerov vsebin je opisanih tudi v strokovni monografiji, ki je izšla ob koncu projekta (Borota idr. 2022) in je dostopna na: <https://petida.si/prispevki-in-monografije/>.

⁵ Srečko Kosovel in konstruktivizem, OŠ Koroški jeklarji (9. razred, učiteljica: Tina Čapelnik; umetniki in kulturne ustanove: Moderna galerija Ljubljana, Koroški pokrajinski muzej, Koroška osrednja knjižnica dr. Franca Sušnika, stripar Ciril Horjak). Več o vsebini v Čapelnik 2022, Čapelnik 2022a in na povezavi: <https://petida.si/odmevni-projekti-viz-ov-v-solskem-letu-2020-21/>.

osnovni šoli je ugotovila, da učencev vsebina ne pritegne, da jim povzroča številne težave in da je nasploh ne razumejo. V okviru projekta SKUM je k sodelovanju povabila striparja in skupaj z njim razmišljala o drugačnem pristopu k poučevanju in učenju. Zastavila si je cilj, da učenci pokažejo zanimanje za učno snov, da jo razumejo in so kreativni. Obravnavo vsebine je začela z obiskom galerije, kjer so si ogledali stalno razstavo s poudarkom na avantgardnih smereh v naši umetnosti, tj. ekspresionizmu in konstruktivizmu. Sledil je obisk umetnika v skupini, ki je učenecem prek stripa predstavil pesnika in vsebino. Učiteljica je zapisala, *»da so v svojih refleksijah devetošolci izražali navdušenje nad striparjem, v skupini so se dobro počutili, zato so lažje izražali svoja mnenja, umetnikovo podajanje učne snovi so ocenili kot zabavno in privlačno ter mu z veseljem sledili«* (Čapelnik 2022, str. 61). Učiteljica je za razlago o značilnostih konstruktivizma izkoristila lokalno okolje, saj imajo v mestu formo vivo kipov iz železa. K sodelovanju je povabila tudi muzej, ki je skrbnik omenjene razstave na prostem. Pouk je izvajala tudi v knjižnici, kjer so učenci iskali konstruktivistične pesmi in se v njihovem pisanju preizkušali tudi sami, nekaj konstruktivističnih pesmi so jim prebrali umetnik in knjižničarki. V pouk se je ponovno vključil umetnik, ki je učenecem predstavil način pisanja stripa ter jih povabil, da iz časopisnih izrezkov oblikujejo vsak svoj konstruktivistični strip ter predstavijo Srečka Kosovela in konstruktivizem. Učiteljica je aktivnost uporabila tudi za delno preverjanje razumevanja pridobljenega znanja. V matrici je zapisala, da so učenci *»pokazali veliko mero medsebojnega sodelovanja, saj so večino časa delali v skupinah, pri čemer so upoštevali mnenja drugih. Ugotovila sem, da so mladi lažje izražali stiske, kar se je izražalo v napisanih pesmih. Dva učenca, ki sta bila vzgojno problematična in sta po navadi motila učne ure pri slovenščini, sta se zelo angažirala in sta v svojih izdelkih pokazala veliko mero ustvarjalnosti in tudi stiske, ki sta jo doživljala.«* Na koncu so učenci pripravili radijsko oddajo o obravnavani tematiki ter kulturno prireditev za starše in širšo javnost v knjižnici. Vabilo na dogodek v knjižnici je oblikoval učenec priseljenec, ki je šele v 9. razredu začel obiskovati slovensko osnovno šolo in v skupino še ni bil dobro vključen. Lik Srečka Kosovela ga je navdušil, za vabilo ga je portretiral s svinčnikom. Učiteljica je v matrici zapisala, da mu je *»izbor njegovega izdelka za vabilo izredno veliko pomenil in se je pri urah slovenščine potem razživel in pokazal večjo mero samoiniciativnosti kot pred tem«*.

Pouk ob vzgoji s pomočjo umetnosti in tudi moč prvoosebne izkušnje sta se izkazala kot uspešna, kar kaže tudi končna refleksija učiteljice: *»Ob koncu projektne delo, v katerem smo z umetnikom izvajali tandemske pouke, smo ugotovili, da je uporabljen didaktični pristop močno motiviral učence, da so aktivno sodelovali, izkazovali so večjo mero ustvarjalnosti, bili so bolj zainteresirani [...] Ob preverjanju znanja smo zaznali večjo zapomnitev učne snovi [...] Kot uspešno se je pri poučevanju v tandemu izkazalo, da smo bili z umetnikom fleksibilni in da smo imeli jasno določene cilje. Privlačnost projektne delo so udeleženci videli tudi v tem, da je učni proces velikokrat potekal izven učilnice [...] Veliko mero angažiranosti so pokazali tudi vzgojno problematični učenci, ki so po navadi motili učni proces, in učenci, ki so imeli učne težave.«* (Čapelnik 2022a, str. 288–289)

Upor⁶

Dijaki prvega letnika gimnazije so pod mentorstvom učiteljev in umetnikov ustvarjali na temo upora, pri čemer so v okviru več predmetov skozi različne učne snovi razmišljali o smislu bivanja, opazovali aktualne dogodke in se odzivali nanje, iskali svoje mesto v družbi, skupini, lokalnem okolju ter kritični reflektirali družbeno dogajanje. Praktični primer se je izvajal med pandemijo covida-19, ko so bile šole zaprte, končal pa se je ob ponovnem odprtju šol.

Izhodišče razmišljanja in ustvarjanja mladih in učiteljev sta bila dokumentarni film o okoljski aktivistki Greti Thunberg in predstavitev likovnih del družbeno angažiranih svetovnih in lokalnih avtorjev, ki jih je izbrala umetnostna galerija. Dijaki, učitelji in umetniki so poslušali kratek nagovor o evropski zgodovini mladinskega in umetniškega aktivizma. Sledila je predstavitev ustvarjalnih dosežkov sodelujočih umetnikov – mentorjev umetniških dejavnosti z različnih področij umetnosti, ki so se kasneje vključevali v pouk. Vsebine so se izvajale pri predmetih slovenščina, zgodovina, glasba, likovna umetnost, šport, film, fotografija, gib/ples. Dijaki so na podlagi lastnega interesa izbrali umetniško področje, na katerem bi želeli ustvarjati in se izražati. Skupaj z umetnikom in učiteljem so iskali vsebine in razvijali idejo, kako bi sami skozi umetnost izrazili upor zoper obstoječe družbeno stanje, norme, predsodke, probleme, ki so jih raziskovali tudi v okviru tem učnih načrtov. V obliki projektnega dneva so skupaj z umetnikom in učitelji ustvarjali na izbranem umetniškem področju in skozi različne jezike umetnosti (gib, fotografija, video, beseda, glasba, igra in slika) izražali svoja občutenja in odnos do upora. Teme, ki so si jih izbrali, so se dotikale rasnih vprašanj, socialne izključenosti in ogroženosti, enakosti spolov, digitalizacije, podnebne pravičnosti, energetske pismenosti, okoljskega aktivizma, ekologije, represije družbe, zaprtosti, nasilja, resničnosti informacij, boljše vključenosti ranljivih družbenih skupin ...

Ob koncu raziskovanja vsebin so dijaki stopili v javni prostor in svoja razmišljanja prek različnih umetniških jezikov delili s širšo javnostjo. Na osrednjem trgu v Ljutomeru so organizirali shod, delili fanzine po mestu in na zid gimnazije narisali mural s sporočilom, ki se dotika problemov, povezanih z digitalizacijo življenja in izobraževanja. Odziv mladih je pritegnil tudi pozornost medijev in bil prepoznan v širšem javnem prostoru, v časopisu Večer je bil pod naslovom *Ljutomerski gimnazijci pogumno o težavah mladih – Mladi z umetnostjo opozarjajo na probleme sedanjosti in izražajo želje o družbi prihodnosti* celoten članek namenjen njim.⁷

6 Upor, Gimnazija Franca Miklošiča Ljutomer (1. letnik, učitelji/ce: Franci Čuš, Katja Peršak Hajdinjak, Nina Balažek, Tanja Trajbarič Lopert, Karolina Erjavc, Jernej Jakelj, Dunja Zupanec, Ludvik Rogan, Barbara Špilak, Tatjana Rozmarič Postrak, Svetlana Kos; umetniki/ce in kulturne ustanove: Kino art mreža, Koroška galerija likovnih umetnosti, publicistka Tea Hvala, slikarka Nevena Aleksovska, multimedijaska umetnica Valerie Wolf Gang, fotograf Matej Peljhan, plesalec Žiga Kranjčan, režiser Andrej Jus, glasbenik Peter Kus). Več o vsebini v Stolnik 2022; Štirn Janota idr. 2022 in Štirn Janota in Štirn 2022 ter na povezavi: <https://petida.si/odmevni-projekti-viz-ov-v-solskem-letu-2020-21/>.

7 Povezava do članka v Večeru: <https://vecer.com/pomurje/ljutomerski-gimnazijci-pogumno-o-tezavah-mladih-10244290>.

Na vzpostavljanje aktivne države v svetu, osmišljanje vsebine in angažiranost mladih kaže 32 refleksij dijakov in 11 refleksij učiteljev in umetnikov, ki so jih učitelji zbrali v okviru matrice, ki so jo izpolnjevali. Na tem mestu navajamo po eno refleksijo dijaka in umetnika (več v Štirn Janota idr. 2022 in Stolnik 2022). Refleksija dijaka: *»V tem čudnem času sem občutil osamljenost in tudi jezo na politično dogajanje. Izrazil sem se skozi glasbo. Želel sem, da se sliši oboje, jeza in samost, v besedilu in skozi glasbo. Glasba mi že od nekdaj zbuja čustva, ki jih druge stvari ne morejo. Ko poslušam določena dela, se v meni prebudi čustvo, ki ga začutim samo ob poslušanju tistega določenega dela. Zdi se mi pomembno, da vsak ustvarjalec, preden začne pisati skladbo, v sebi prepozna, kaj bi želel dati ven in kaj naj bi njegovo delo vzbujalo v poslušalcu.«* Refleksija umetnice: *»Zaradi zanimive tematike se mi zdi, da so bili mladi precej motivirani in željni izražati svoje mnenje, saj so mi v naših srečanjih namignili, da se počutijo, kot da jih odrasli ne poslušamo dovolj, in bi bili radi večkrat vključeni v debate, ki se dotikajo družbenih sprememb.«*

Diskusija

Predstavljena primera kažeta, da je prav moč prvoosebne izkušnje tista, ki učence vključi in motivira za raziskovanje vsebine, jih celostno odpre, da o temi razmišljajo s svoje perspektive, iz svojih izkušenj in iščejo aktualne pomene, ki jih prek dialoga postavljajo v širši kontekst. Kot pomembno se je izkazalo tandemsko sodelovanje pedagoškega in kulturnega delavca, ki skupaj načrtujeta za učence in z njimi. Pokazalo se je tudi, da je prav jezik umetnosti tisti, ki učencem pomaga, da lažje izrazijo svoje izkušnje in stiske ter povezujejo vsebine s svojimi trenutnimi eksistencialnimi problemi.

Širša evalvacija projekta SKUM (Kroflič idr. 2022) je pokazala, da je način učenja in poučevanja, ki je vključeval vzgojo in izobraževanje z umetnostjo, omogočil poglobljanje učnih snovi pri različnih splošnoizobraževalnih pa tudi strokovnih predmetih, hkrati so otroci in mladostniki izražali večjo občutljivost pri opazovanju odnosov, družbenih in naravoslovnih pojavov, bolj celostno so razumeli obravnavano učno vsebino, lažje so izražali svoja opazovanja o svetu in odnosih v njem. Med pandemijo covid-19 pa nam je s premišljenimi vsebinskimi in didaktičnimi intervencami, ki so vključevale umetnost kot medij nagovarjanja in sporočanja, uspelo »nasloviti specifičnost bivanja mladih v karanteni«, kljub naveličanosti ob delu na daljavo pa vnesti novo motivacijo za kreativne oblike učenja, ustvarjanja in medosebne komunikacije« (Štirn Janota idr. 2022, str. 17).

Prav tako so rezultati pokazali, da se ob vključevanju umetniških dejavnosti v vzgojno-izobraževalni proces pri pedagoških delavcih spremenita tako sprejemanje in doživljanje umetnosti kot procesa učenja in poučevanja (Smrtnik Vitulić idr. v Kroflič idr. 2022). Učitelji in vzgojitelji so skozi tovrsten način poučevanja krepili sposobnost aktivnega poslušanja, pripravljeni so bili spreminjati vnaprejšnja stališča, spoznanja ali predsodke o učenju, poučevanju ter o podobi in zmožnostih

učencev, hkrati pa so jim narativne metode poučevanja in spremljanja procesa omogočale dvig kakovosti načrtovanja, dokumentiranja in evalvacije vzgojnih dejavnosti (Štirn Janota in Štirn v prav tam). Ob tem se je okrepilo tudi zavedanje pedagoških delavcev o pomembnosti sodelovanja z umetniki in kulturnimi ustanovami pri organizaciji ter izvedbi kulturno-umetniških dogodkov in prireditev v lokalnem okolju (Podgornik idr. v prav tam).

Zaključek – kakšne so spodbude za uresničevanje koncepta vzgoje in izobraževanja z umetnostjo?

Prispevek smo začeli tako, da smo pokazali, kaj prinaša v instrumentalistične cilje pretirano usmerjena šola, ki te cilje uresničuje skozi tretjeosebne izkušnje, zato ga končajmo bolj optimistično.

Unescov dokument *Reimagining our futures together* (2021), ki je pomemben pri opredelitvi nacionalnih strategij za področje vzgoje in izobraževanja, postavlja v ospredje odnosno in manj instrumentalistično pojmovanje ciljev vzgoje in izobraževanja. V njem avtorji, ki so tako pedagogi, filozofi, psihologi kot predstavniki političnih organizacij, poudarijo pomen solidarnosti, sodelovanja, učenja drug od drugega, pri čemer zapišejo, da je vključevanje učencev v realne probleme, omogočanje osebnih izkušenj v procesih učenja tisto, kar jim pomaga videti svet kot spremenljiv in ne stalen, kar gradi znanje in razločevanje ter razvija njihovo pismenost in sposobnost smiselnega izražanja. V dokumentu je zapisano: »Spoštovanje dostojanstva ljudi pomeni, da jih naučimo, da razmišljajo sami, namesto tega, kaj ali kako naj razmišljajo. To pomeni, da je treba učencem ustvariti priložnosti, da odkrijejo svoj smisel in se odločijo, kaj bo zanje uspešno življenje.« (Prav tam, str. 50) In najbrž ni naključje, da je v omenjenem dokumentu posebej poudarjena vloga vzgoje in izobraževanja z umetnostjo, ki lahko po mnenju avtorjev pomembno pripomore k razvoju kompleksnih spretnosti učencev ter podpira socialno in čustveno učenje. Umetnost in učenje z umetnostjo vidijo kot tisto, ki razkriva prikrite resnice in omogoča razumevanje različnih perspektiv ter interpretacij sveta. S tem pa presežejo ozko usmerjeno poučevanje in učenje za ocene in izpolnitev standardov znanja, kar Recalcati imenuje »kognitivistični hiperaktivizem« (Recalcati 2024, str. 141), usmerjen v »učinkovitost, pridobivanje kompetenc kot podrejenih kazalcev brezglavega kriterija produktivnosti« (prav tam).

In kje smo mi oziroma kam so usmerjeni naši premisleki o vzgoji in izobraževanju?

Spodbudno je, da je v novem strateškem dokumentu, osnutku predloga nacionalnega programa vzgoje in izobraževanja za obdobje 2023–2033, med strateškimi cilji prednostnega področja družbeni razvoj ter vloga vzgoje in izobraževanja zapisan strateški cilj razvijanje kulturne zavesti ter izražanja skozi spoznavanje, raziskovanje, doživljanje in sprejemanje kulture ter umetnosti, pri čemer osnutek predvideva krepitev kulturno-umetnostne vzgoje skozi celotno vzgojno-izobraževalno vertikalo z omogočanjem otrokom in mladim, da se izrazijo in ustvarjajo z različnimi umetniškimi jeziki. Poleg tega dokument predvideva

razvoj podpornega okolja za kulturno-umetnostno vzgojo prek sodelovanja med vzgojno-izobraževalnimi ustanovami in profesionalnimi kulturnimi institucijami, umetniki ter delavci v kulturi, tako da ti lahko vstopajo v šolski prostor ter skupaj z učitelji in učenci razvijajo in uresničujejo kreativne oblike učenja in poučevanja z umetnostjo, hkrati pa se le tako lahko omogočajo avtentične, prvoosebne izkušnje v umetnosti in z umetnostjo.

Kako se bodo omenjeni cilji uresničevali v praksi, za prosvetno politiko, učitelje in tudi preostalo pedagoško stroko sicer ostaja še vprašanje in izziv, vsekakor pa naj nas vodi misel, da je pomemben smoter vzgoje in izobraževanja v učencih vzbuditi željo po učenju, po razmišljanju s svojo glavo in željo po tem, da obstajajo v svetu kot subjekt, občutljivi za sobivanje in pripravljeni sooblikovati pravičen in solidaren svet. In vzgoja z umetnostjo je eden izmed načinov, ki nam in njim lahko pri tem pomaga.

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OVERLOAD AND DEMOTIVATION OF STUDENTS: WHAT DOES EDUCATION THROUGH ART HAVE TO OFFER?

Summary: The article addresses the current problems of the modern education system in which instrumentalist goals and the standardisation of knowledge are overemphasised, leading to overload, lack of motivation and lack of creativity among students. Authors such as Biesta, Recalcati and Medveš are critical of this and argue in favour of integrating subjective experiences and art into the educational process. This article presents practical examples from the SKUM project – Developing Communicative Skills through Cultural and Arts Education that demonstrate the positive effects of integrating art into the educational process. The positive effects include greater student engagement, better understanding of subject-matter and the development of critical thinking. Art encourages exploration, reflection and creativity, contributing to the overall development of students as subjects capable of dialogue with the world. We conclude the article with an optimistic view of the future of education that embraces the arts as a means for deeper understanding and meaningful expression in the world.

Keywords: passivisation of learning, subjectification, education through art, first-person experience, poesis.

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Overload and demotivation of pupils: What can education through the arts offer?

Summary: This article addresses the current problems of the modern education system whereby instrumentalist goals and the standardisation of knowledge are overemphasised, leading to overload, a lack of motivation and a lack of creativity among students. Authors such as Biesta, Recalcati and Medveš are critical of this and argue in favour of integrating subjective experiences and art into the educational process. This article presents practical examples from the Developing Communicative Skills through Cultural and Arts Education (SKUM) project that demonstrate the positive effects of integrating art into the educational process. The positive effects include greater student engagement, better understanding of subject matter and the development of critical thinking. Art encourages exploration, reflection and creativity and contributes to the overall development of students as subjects capable of dialogue with the world. We conclude the article with an optimistic view of the future of education that embraces the arts as a means of deeper understanding and meaningful expression in the world.

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Introduction

In recent years, we have received much feedback from parents, teachers, children and young people that there is too much learning at school – that children and young¹ people are overwhelmed and unmotivated, are straining to ‘cram’ and compete for grades, lack motivation to learn and make sense of the content and perceive learning as something that can be great (see Štirn Janota et al., 2022; Ule, 2023; Ule et al., 2015). Research has also pointed to a decline in creativity and divergent thinking (McCarthy et al., 2001; Shavinina, 2013; Winner et al., 2014), poorer narrative skills and critical thinking (Kearney, 2002; Marcelo, 2017; Meretoja & Davis, 2017), a fall in students’ interest in learning, an increase in conformist behaviour and peer violence, a reduction in children’s well-being at school and lower motivation (PISA 2018, 2022; Šulc and Ručman 2019; Ule 2023; Wringe 2006) and an increase in students’ psychological distress and emotional disturbance (Jeriček Klanjšček et al., 2018; Roškar et al., 2019).

The problem with schools, as many contemporary educational theorists have noted, is their excessive focus on instrumentalist goals that prioritise the replication of information and the development of digital, linguistic and mathematical knowledge and skills, measured against normative standards of knowledge and efficiency/usefulness in the market, leading to a pragmatic calculation of what is worth learning to attain a perfect grade. In his book *L’ora di lezione. Per un’erotica dell’insegnamento* (The Lesson. Towards a Pedagogical Eros), Recalcati (2024) wrote that the pitfall of today’s schools is the standardisation of knowledge – a disregard for the standards of normality that glorifies the principle of capacity and turns life into an endless race. The author concluded that a pedagogy that champions efficiency, performance and the acquisition of skills to increase productivity in the name of modern economism sees the teacher as the transmitter of ‘desireless knowledge, detached from subjective inquiry, alienated from truth, without subjective consequences for the learner’ (Recalcati, 2024, p. 141). He wrote, ‘Learning cannot take place if the learner merely does what the teacher does, i.e., repeats the teacher’s knowledge’ (Recalcati, 2024, p. 145).

In his book *Vzgoja kot čudovito tveganje*, Biesta (2022) pointed out that the problem with education today is the over-standardisation and normalisation of knowledge, which dictates what a learner must know and what they must become before they are allowed to show what they know, what they are and what they will become. As he writes, it is a mistake to believe that learning is only about students learning. He points out that the purpose of education is to awaken in students a desire for learning, a desire to be in the world as a subject. He thus emphasised the problem of understanding teaching and learning on the basis of Freire’s (1993) critique of ‘banking education’ – that is, a form of education in which the students are seen as ‘vessels to be “filled” by the teacher’ (Freire, 1993, in Biesta, 2017a, p. 56). According to Biesta (2017), such learning passivises learners in such a way that they learn what they need to learn, while the teacher is an instructor who

1 In the following, we refer to children and young people as ‘students’. If we quote authors verbatim, we retain the terms they use.

(merely) controls and evaluates the acquired knowledge according to predetermined standards.

In Kuralt (2021), Zdenko Medveš, a professor emeritus in Slovenia of general pedagogy and theory of education, pointed out the problem of so-called passive knowledge based on third-person experience when he stated that our schools follow the principle of *techne* too much, teach only through third-person experience and use mainly mathematical knowledge to explain the world. He also stated that children and young people no longer think about the phenomena they are taught about in class but merely look for formulas to solve school problems: 'A child can go to school to acquire knowledge. But if the school forgets that the child already has a whole range of human tools – hands, feet, eyes, ears, brain, heart – then they may leave school with a knowledge-washed brain. These people then behave as if they were at school all the time. And they do what the books tell them to do' (Kuralt, 2021, p. 5).

What can be done and how can the educational process be organised so that the child is not just a recipient of knowledge or a competitor for points and good grades?

The authors Biesta, Recalcati, Medveš and Kroflič have emphasised the importance of enabling subjective experiences in the learning and teaching process and of a dialogue in which students and teachers together explore and question how they understand different phenomena, contextualise knowledge based on their own experiences and learn to exist and act in the world, which is more than just learning about it.

Biesta (2022) emphasised the importance of communication, in which knowledge or meanings are constructed in a collaborative way that supports the active interest of all those involved in the learning situation and in which shared meanings are created through activity by the exchange of feelings and ideas. In addition to socialisation and qualification, he emphasised subjectification as an important task of the school, through which students are encouraged to form themselves as subjects – as those responsible for the world and not merely objects of the actions of others: 'The real educational work of school is not to enable children and young people to express themselves more easily, but to bring them into a dialogue with the world. It is about turning them towards the world and awakening in them the desire to be in the world, with the world and not just with themselves' (Biesta, 2022, pp. 53–54).

In Kuralt (2021), Medveš pointed out that, in addition to the principle of *techne*, it is necessary to introduce the principle of *poesis* into the school. According to him, especially in topics that deal with the questions of meaning and interpersonal relationships, it is necessary to include first-person experience, through which students can examine different opinions, explore appropriate solutions and think about the consequences of an action or the decision they have made (Kuralt, 2021). In this context, he sees narration and communication as key tools that 'force' the child to formulate their own thoughts, listen and be heard in their thinking and develop as an autonomous subject. Bruner (2002) referred to a similar idea by emphasising the importance of narrative for general education – name-

ly, that schools should teach Aristotle's concept of *peripateia*, or the complex sequence of narrative events that we associate with narrative knowledge, with the same seriousness as the Pythagorean theorem.

As Medveš wrote, 'The only tool available to the educator to establish a constructive interaction is communication as a symmetrical relationship' (Medveš 2020 in Kroflič et al. 2020, p. 41), while he at the same time demanded that 'the child's first-person experience and, of course, the teacher's life experience as a second partner in the educational process (let us call it the second-person experience) should be given an equal place in the school alongside the rational scientific (third-person) experience. ... The main task cannot simply be to "present" the "achievements of the mind" already attained, but above all to motivate the pupil to search for and create his own ideas' (p. 20).

Education through art as a first-person experience that stimulates curiosity and subjectification

One way to help students learn and explore holistically and develop subjective knowledge and an active interest in the world, as well as engage with it, is with education through art.

Education through art played an important role during the reform pedagogy that developed at the turn of the 20th century. Alfred Lichtwark, a pedagogical reformer who was also a leading representative of the education through art movement, understood this approach as a universal principle that goes beyond the mere goal of developing a child's aesthetic sense. For him, education through art can have a universal effect on the development of a child's personality if it is not understood as learning about (i.e. familiarising oneself with and experiencing) works of art but as independent artistic creation (i.e. as a means of expression and as a method of stimulating the student's independence and creativity). The teacher should not use art as an end in itself but as a way of humanisation in which they abandon any aesthetic criteria or rules and allow the student's creative power to express itself through creation and make sense of the external world according to their own inner creativity, which is inaccessible to the adult (see Medveš, 2007, p. 64).

In reform pedagogy, the medium of education is the learner, who develops meanings and their own way of being in the environment through experiences and communication with the environment/educator/teacher (Medveš, 2015, 2018). In this sense, Medveš developed the concept of autopoietic development, which is successful when contact with the outside world allows learners to grow and strengthens their capacity for autonomy (see Kroflič, 2022; Medveš, 2020a). As we have already established, the key to this lies in equal communication between the students and the educator/teacher, who share their own life experiences and thus provide opportunities for first-person experiences.

When thinking about art as a first-person experience, it is important to first understand it as a communicative experience (Kroflič, 2007; McCarthy et al.,

2004). This means that both the encounter with (authentic) artworks, which facilitates the process of subjective experience and stimulates an active, emotional or even socially critical response, and the creative process, in which the creator takes up their intrinsic experiences and offers them again in the form of artworks and creations as a medium of communication with others – viewers or listeners – are important for the experience of art. McCarthy, the author of a study on art as a communicative experience, wrote,

The artistic process and the appreciation process can be seen as parallel, because the individual's direct experience is an inner one, intensely personal and private, and the interpretative experience is the attempt to express to others what that direct experience was like. ... Unlike most human communication, ... art communicates through direct experience; the heart of our response is a kind of sensing (similar to the sense of wonder we may feel when we come across great natural beauty). This immediate encounter becomes enriched by reflection upon it: the aesthetic experience is not limited to passive spectatorship – it typically stimulates curiosity, questioning, and the search for explanation' (McCarthy et al., 2004, p. 42).

Vea Vecchi, a so-called *atelierista* who works in kindergartens in Reggio Emilia to promote learning and exploration through different artistic languages, also emphasises aesthetic experiences and the poetics of learning. In her book *Art and Creativity in Reggio Emilia* (2010), she stated that schools often neglect the aesthetic dimension of learning because they consider it unnecessary, if perhaps enjoyable, but certainly not necessary or indispensable. 'A traditional education is often based on rigid paradigms unchanging over time and with no doubts and uncertainties. The aesthetic sense is fed by empathy, an intense relationship with things; it does not put things in rigid categories. ... The difference lies in seeking to avoid losing the children's wonder and curiosity when they look at things; avoiding standardized relations' (Vecchi, 2010, pp. 9–10). The author noted that it is precisely neutrality, indifference and conformity that alienate students from relationships and learning itself and emphasised the importance of the art experience as one that encourages care and attention to the things we do and to the relationships we form, which can be an activator of learning: 'Aesthetics fosters sensibility and the ability for connecting things far removed from each other; ... a "dance" between cognitive, expressive, rational and imaginative' (Vecchi, 2010, p. 14).

Learning and teaching through art as a first-person experience enables students to have a whole-body experience by relying on their perceptions, emotions and senses, which contributes to a more holistic and deeper understanding of a phenomenon because it allows us to think and make sense of the world and ourselves in it with all our senses. This is a phenomenological concept of embodied knowledge in which knowledge arises from experience – from feeling with the hands and with the whole body; when perception does not (only) take place in the head and does not belong to the geometric space of science, it happens through the feeling of reality, through the holistic experience of a phenomenon with our whole being and through the experiential involvement of the subject in the world

(Vecchi 2010). 'The world is given to us through the body, which is the permanent condition of experience and allows us a perceptual openness towards the world that is always perspectival. Only in this way can it be the condition of the possibility of revealing the world and things in their own inexhaustibility' (Manzoni, 2020, p. 61).

It is about fostering an engaged exploration of content when, instead of using predefined perceptions and interpretations of knowledge (deductively), we make a deeper contact with the content or phenomenon in an inductive way – that is, through a concrete, embodied experience represented in many details through multi-perspectival views and stories. It is an experiential reworking of an artistic representation of a concrete event that can offer more than a 'moral' and allow us to immerse ourselves in stories and situations and search for solutions and reactions with compassionate imagination. In this way, the ethical and aesthetic dimensions – the moral judgment – can be combined with the poetic creation of a new response to an existential situation (Kroflič, 2015).

Entering the arts – as a spectator or creator – can mean an engaged relationship that turns the individual towards the world and supports them in the process of subjectification (Biesta, 2019, 2022). However, it is not enough for individuals to simply externalise their experiences through the expression of art or to self-present in a way that satisfies them and others. Education through art is a dialogical experience that requires responding to the other in a way that allows different perspectives to be heard and seeking ways of acting and engaging that go beyond the egocentric position of the individual. It is necessary to provide the time, space, forms and content through which students can meet their desires, needs and objects of resistance 'as grown-ups' (Biesta, 2017b, p. 85) in a way that is not just about reflecting on who they are but how they are in the world with others. Biesta (2018) wrote that learning with art is not about what one can learn from it but about letting art speak to the individual, being touched by it and actively responding to it:

Art is precisely this constant, literally never-ending exploration of what it might mean to live in the world. It is not about mastering or domesticating – which would ultimately lead to a deconstruction of the reality one encounters – but about entering into a dialogue, creating a dialogue, remaining in dialogue. To encounter the reality of colour, stone, wood, metal, sound, bodies, including one's own, to encounter resistance in order to explore possibilities, to encounter limits and boundaries and to create forms from them, to create and find forms that enable life in dialogue. That's what making art means to me' (p. 66).

Or, as Medveš (2022) pointed out:

Developing the ability to articulate one's own experience, i.e. to articulate first-person experience, is a very demanding and complex pedagogical task. It is a demanding and complex pedagogical problem if the first-person experience is not to be an irrational emotional confession, a whim, a spontaneous first impression. It requires training that ensures appropriate methodological rigour, transparency, so that the individual, in articulating their own experience, can overcome the prejudices and preconceptions that are common in the school environment. To

illustrate this, one could say that the articulation of the first-person experience is, methodologically speaking, a kind of analogy to the methodology of phenomenological reduction' (p. 100).

In this way, through art, we not only encourage an exploration of and reflection on our being in the world but also open up a space for changing the world, as Rakić argued at the beginning of the 20th century, considering precisely the encouragement of children's play and artistic activities as one of the most important dimensions of education, as it enables children to exercise their capacity for change (Rakić, 1946). A century earlier, Schiller wrote that art, in conjunction with play, represents a fusion of the sensual and the rational drive and is the most sophisticated expression of human spirituality (see Schiller, 2003).

The role of the teacher

To provide education through art and give students first-hand experience, it is important that teachers do the following:

- Accept students as rich and capable individuals (Dahlberg et al., 2013; Egan, 2011; Malaguzzi, 1998).
- See students as emancipated spectators (Ranciere, 2010) who make sense of artworks in their own meaningful way and are not dependent on the teacher's explanations, as prescribed by the paternalistic pedagogical myth that insists on a predetermined understanding of the artwork.
- First experience art themselves. This means that the teacher subjectivises their experiences through first-person experiences and articulates them with phenomenological clarity.

The teacher is the one who looks for ways to enrich their teaching with approaches that promise greater personal engagement from learners. It is the teacher who develops new forms and methods of active learning while ensuring that the curriculum objectives that learners are expected to achieve are met. It is a good idea to invite artists or representatives of cultural organisations into the classroom and plan the implementation of the content with them. In this way, these artists or representatives can provide students with a contextual starting point for the topic being discussed through their artwork and immerse them in an event that engages them and appeals emotionally to them. Through a meaningful choice of artistic media and content and through unique approaches to artistic practices specific to each artistic discipline, the students then explore with the teacher a theme that either relates to the curriculum objectives or reflects the current issues and needs of the world and society in which they live and act.

As we have said above, it is important that both the teacher and the artist (if involved in the pedagogical process) accept students as emancipated spectators/listeners and refrain from 'correct' or even 'moral' interpretations that they believe the story (the artwork) conveys, while at the same time not hesitating to recognise the students' feelings as expressions of their first impressions and

encouraging them to explore the meanings that the story has for the individual or community – as conveyed through the visual, literary, theatrical, etc. – and to become aware of their resistances, desires and needs, which is the starting point for personal growth and change. Riceour calls this process a phenomenological analysis of an event or phenomenon, which is characterised by three steps: the story, reflecting on what the story tells the individual and entering the situation the story describes with a new experience (see Kroflič, 2017).

In this way, the learning and teaching process is more likely to open the space for ontological dialogue (Matusov & Miyazaki, 2014), and the teacher is better able to bring knowledge to life and inspire students – fostering a ‘desiring eros’ (Recalcati, 2024, p. 80), the love of knowledge and the desire for knowledge, which, according to Recalcati (2024), is as important as the content of knowledge in helping the subject to recognise and shape their own unique desires, wants and needs, reconciling them with others and overcoming a conformist attitude tied only to the productivity of knowledge. It is important to ‘find the teaching resources, the tools, the words that allow students to conceptualise with them and use them for their own exploration, their own ways of acquiring knowledge in a subjectivised way, with a poetic effort’ (p. 1). This can only be made possible by committed teachers who offer the learner the opportunity to have a first-person experience and to identify with the knowledge (second-person experience; Štirn Janota, 2022) that they represent. ‘without transference, without enthusiasm, without eroticisation, there is no possibility of enjoying knowledge that can open doors, windows into worlds. The desire for knowledge is guided by transference and the encounter with the witness of this desire’ (Recalcati, 2024, p. 75).

Implementation – an example of education through art that encourages curiosity, contextualisation and subjectification

This article presents the SKUM² project, which aimed to bring together students, educators, teachers, artists, cultural workers, non-governmental organisations and researchers. In this way, artists entered the pedagogical space and brought unique approaches and creative, innovative ways of realising the curriculum and curriculum objectives. Both children/young people and educators/teachers were involved in creating space for different perspectives and new experiences. A total of 32 partners were involved in the project, including four public higher education institutions, one public research institution, one public institution and 26 educational institutions. All fields of art were represented in the project, which emphasised art and artistic experience as encouraging the viewer

2 The Developing Communicative Skills through Cultural and Arts Education (SKUM) project was led by the Faculty of Education of the University of Koper. The consortium encompassed the Faculties of Arts and Education of the University of Ljubljana, the National Education Institute, the Educational Research Institute and 26 educational institutions from the education vertical (<https://www.skum.si/konzorcij/partnerji/>). The project lasted from 2018 to 2022 and was funded by the Republic of Slovenia and the European Union from the European Social Fund. More about the project can be found at <https://petida.si/skum/> and <https://www.skum.si/>.

to observe closely, to be sensitive and to wonder (Biesta, 2013), enabling a holistic, embodied experience through a first-person experience of the artwork (Krofič, 2022; Merleau-Ponty, 2006) that encourages the discovery of meaning and truth (Gadamer, 2001) and a critical reflection and an engaged action that goes beyond mere adaptation to the world but looks for ways to change the world to react and express an idea/desire about the kind of world we want to live in (Biesta, 2013).

Problem definition, objectives and methodology for the collection and processing of cases

Before the activities in the kindergarten/school began, the educational and cultural staff received training in which we defined the importance of education through art. They received first-hand experience in one of the artistic languages and were supported in planning and reflecting on the educational objectives of the preschool and school curricula.

The project promoted tandem collaboration between educators and cultural practitioners. We aimed to foster interdisciplinary networking and problem-based exploratory and critical learning through first-person experiences and dialogue and to develop innovative and open learning environments supported by new didactic approaches that enhance students' communicative skills and subjectification.

To evaluate the process, we used a qualitative research method. For the project, we modified the five-step model of planning and documentation (see Štirn Janota, 2016; Štirn Janota & Štirn, et al. 2012) and developed a matrix³ that was used by the pedagogical staff to implement the content. This matrix covered the five levels of planning the process (enthusiasm and sensitivity, information gathering and meaning making, dialogue, creativity and social engagement; see Štirn et al., 2015) and included a definition of the objectives, a description of the process, ongoing and final reflections and a collection of pedagogical evidence (photos, student testimonies, ethnographic records, etc.). The effectiveness of the format in the educational process and the achievement of its objectives were analysed through the matrices produced by the pedagogical staff, students, artists and, in some cases, parents, who also participated in the evaluations. In total, we analysed 70 matrices or examples of practices in the SKUM project that took place in educational institutions.⁴ The topics addressed in the schools and kindergartens included ecology and environmental activism, basic existential issues, migration, imprisonment, repressive societies, diversity and acceptance, the creation of a so-

³ This matrix is available at https://petida.si/wp-content/uploads/2020/05/Matrica_SHEMA-ZA-PISA-DOBRE-PRAKSE_Krofic%CC%8C_S%CC%8Ctirn_S%CC%8CtirnJanota.pdf (in Slovenian only).

⁴ The content taught in the schools and kindergartens can be found at <https://petida.si/skum/>. Some examples of the content are also described in an expert monograph published at the end of the project (Borota et al., 2022), available at <https://petida.si/prispevki-in-monografije/>.

cial space, social exclusion and threat, gender equality, digitalisation, the creative use of ICT and the cultural heritage of repressive societies.

Here, we present two examples that show how art can be used to promote young people's subjectification and their critical response to what is happening in the world and how art can be used as a first-person, first-hand experience to stimulate the desire for knowledge and curiosity and to make learning dialogue-based and playful, thereby creating new meanings.

Srečko Kosovel and Constructivism⁵

In Year 9, the Slovenian language curriculum covers a wide range of readings, including texts by the Slovenian poet Srečko Kosovel and on the subject of constructivism. The Slovenian language teacher at Primary School realised that this topic was of little interest to her students and that they struggled with it and did not understand it at all. As part of the SKUM project, she invited a comic book artist to work with her, and together, they developed a different approach to teaching and learning. The aim was to spark interest, understanding and creativity in the students. She started the lessons with a visit to a gallery, where they saw a permanent exhibition about the avant-garde movements in Slovenian art, particularly expressionism and constructivism. Afterwards, the artist came to class to give a presentation about the poet and the content with the help of a comic book.

The teacher noted that 'in their reflections, the ninth year students expressed their enthusiasm for the comic book artist, they felt comfortable in the group and were therefore able to express their opinions more easily; they found the way the artist conveyed the content entertaining and engaging and said they enjoyed following his lead' (Čapelnik, 2022, p. 61). The teacher used the local environment – the iron forma viva sculptures displayed throughout the city – to explain the characteristics of constructivism and also asked the museum that managed the forma viva to participate. The lessons also took place in the library, among other places. The students searched for constructivist poems and tried their hand at writing them themselves, while the artist and librarians read some constructivist poems to them. The artist came back to the class, introduced the students to the process of comic-book writing and asked them to create their own constructivist comic from newspaper clippings, introducing Srečko Kosovel and constructivism. The teacher also used the activity to partially test and assess the acquired knowledge. The teacher wrote in the matrix that the students

showed a high level of cooperation with each other, worked in groups most of the time and took each other's opinions into account. I found that this way of working made it easier for young people to express their distress, which was reflected in the poems they wrote. Two students who were pedagogically problem-

5 Srečko Kosovel and Constructivism, Koroški jeklarji Primary School (Year 9; teacher: Tina Čapelnik; artists and CCAs: the Museum of Modern Art Ljubljana, the Carinthian Regional Museum, the Dr Franc Sušnik Central Carinthian Library and the comic artist Ciril Horjak). For more, see Čapelnik (2022, 2022a) and visit <https://petida.si/odmevni-projekti-viz-ov-v-solskem-letu-2020-21/>.

atic and usually disrupted the Slovenian lessons were very engaged and not only showed a lot of creativity in their work but also expressed the distress they were experiencing’.

At the end of the process, the students created a radio programme on the topic and a cultural event for parents and the public in the library. The invitation to the library event was designed by a student with a migrant background who had only been attending school in Slovenia since Year 9 and was not yet well integrated into the group. He was fascinated by the figure of Srečko Kosovel and made a pencil portrait of him for the invitation. The teacher wrote in the matrix that ‘the fact that his work was chosen for the invitation meant a lot to him and he subsequently blossomed in Slovenian lessons and showed a greater degree of initiative than before’ (*Čapelnik, 2022*).

Education through art and, in particular, the power of first-person experience proved to be successful, as the teacher’s final reflection shows:

At the end of the project work, in which we taught in tandem with the artist, we realised that the didactic approach used strongly motivated the students to actively participate, they showed a higher level of creativity, they were more interested. In tests, we found that they were better able to retain the material. ... What proved successful in tandem teaching was that we were flexible with the artist and that we had clearly defined goals. The participants also saw the appeal of project work in the fact that the learning process often took place outside the classroom. A high level of engagement was also shown by pedagogically problematic students, who otherwise tended to disrupt the learning process, and with students with learning difficulties. (*Čapelnik, 2022a, pp. 288–289*)

Rebellion⁶

Under the guidance of teachers and artists, the first-year students of the grammar school explored the theme of rebellion. The aim was to reflect on their purpose in life; observe and react to current events; think about their place in society, in the group and in the local environment; and critically reflect on social developments in all subjects with the help of various teaching materials. The project took place during the Covid-19 pandemic, when schools were closed, and ended when schools reopened.

The young people and teachers took as a starting point for their reflections and creativity a documentary film about the environmental activist Greta Thunberg and a presentation of artworks selected by an art gallery depicting or rep-

6 *Rebellion*, Franc Miklošič Grammar School Ljutomer (first-year grammar school students; teachers: Franci Čuš, Katja Peršak Hajdinjak, Nina Balažek, Tanja Trajbarič, Lopert, Karolina Erjavc, Jernej Jakelj, Dunja Zupanec, Ludvik Rogan, Barbara Špilak, Tatjana Rozmarič Postrak and Svetlana Kos; artists and KU: Kino art net, the Carinthian Gallery of Fine Arts, the publicist Tea Hvala, the painter Nevena Aleksovski, the multimedia artist Valerie Wolf Gang, the photographer Matej Peljhan, the dancer Žiga Kranjčan, the director Andrej Jus and the musician Peter Kus). For more information, see Stolnik (2022), Štirn Janota et al. (2022) and Štirn Janota and Štirn (2022) and visit <https://petida.si/odmevni-projekti-viz-ov-v-solskem-letu-2020-21/>.

resenting the social engagement of international and local artists throughout history. The students, teachers and artists listened to a short lecture on the European history of youth and art activism. This was followed by a presentation of the creative work of the participating artists-mentors from different fields of art, who were later incorporated into the lessons. The topics were explored in the subjects of Slovenian language, history, music, fine arts, sport, film, photography and movement/dance. Based on their interests, the students chose the art field in which they wanted to be creative and express themselves. Together with the artist and the teacher, they searched for themes and developed the idea of how they could express themselves through art as resistance to existing social conditions, norms, prejudices and problems, which they also explored as part of the curriculum. In the form of a project day, they worked together with an artist and teachers in a selected artistic field and expressed their feelings and attitudes on the subject of resistance through various artistic languages (movement, photography, video, words, music, play and painting). The themes chosen by the students touched on racial issues, social exclusion and threats, gender equality, digitalisation, climate justice, energy literacy, environmental activism, ecology, social oppression, imprisonment, violence, the reality of information, better inclusion of vulnerable groups in society, etc.

At the end of the thematic exploration, the students went into the public space and shared their thoughts with the public using different artistic languages. They organised an event in the public square of Ljutomer, distributed fanzines in the city and painted a mural on the wall of the school with a message addressing the problems related to the digitalisation of life and education. The young people's creative work also caught the attention of the media and was recognised by the general public. For example, an article appeared in the newspaper *Večer*⁷ under the headline 'Students from Ljutomer Grammar School bravely discuss the problems of youth – Young people use art to draw attention to the problems of the present and express their wishes for the society of the future'.

The 32 reflections from students and the 11 reflections from teachers and artists, collected by the teachers in a matrix they filled in, showed that young people take an active stance in the world, make sense of the content and engage with it. Here, we present one student's reflection and one artist's reflection. The student reflected,

In these strange times, I felt lonely and also angry about the political developments. I expressed myself through music. I wanted both the anger and the loneliness to be heard, expressed in the lyrics and through the music. Music has always evoked emotions in me in a way that other things cannot. When I listen to certain music, it awakens an emotion in me that I feel only when I listen to that particular work. I think it's important for every artist, before they start writing a piece, to recognise within themselves what they want to express and what they want their work to evoke in the listener.

7 <https://vecer.com/pomurje/ljutomerski-gimnazijci-pogumno-o-tezavah-mladih-10244290>

The artist reflected, 'Because of the interesting topic, I felt that the young people were very motivated and eager to express their opinions. During our time together, they indicated to me that they felt that we adults were not listening to them enough and that they would like to be more involved in debates about social change.'

Discussion

The two examples highlighted above show that it was the power of the first-person experience that encouraged and motivated the students to engage with the content, opening them up holistically and encouraging them to think about the topic from their own perspectives and experiences and to seek out relevant meanings that they could place in a broader context through dialogue. The tandem collaboration of educators and cultural practitioners planning together for and with students proved to be important. This also showed that the language of art helps students to better express their experiences and hardships and to connect the topic to their current existential problems.

The wider evaluation of the SKUM project (Kroflič et al., 2022) showed that the learning and teaching incorporating the arts enabled a deepening of learning in various general education and vocational subjects, while the children and young people showed greater sensitivity in observing relationships and social and natural phenomena, developed a more holistic understanding of the subject matter and were better able to express their observations of the world and the relationships in it. During the Covid-19 pandemic, through well-designed content and didactic interventions, including art as a medium of address and communication, we were able to 'address the specificity of "youth in quarantine" and, despite the boredom of remote work, create new motivation for creative forms of learning, creativity and interpersonal communication' (*Štirn Janota et al.*, 2022, p. 17).

The results also showed that teachers' acceptance and experiences of art as a learning and teaching process changed when artistic activities were included in the educational process (Kroflič et al., 2022). Through this type of teaching, teachers and educators strengthened their active listening skills and were ready to change preconceived views, insights or prejudices about learning, teaching and the image and abilities of students. At the same time, narrative methods of teaching and process observation enabled them to improve the quality of planning, documentation and evaluation of educational activities (Kroflič et al., 2022). The educators also recognised the importance of collaborating with individual artists and cultural institutions in organising and implementing cultural and artistic events, and activities in their local environment were also raised (Kroflič et al., 2022).

Conclusion – what incentives are there to put the concept of education through art into practice?

If, at the beginning of the article, we showed what an overly instrumentalist school that pursued its goals through third-person experiences entailed, we conclude on a more optimistic note.

The UNESCO document *Reimagining Our Futures Together* (2021), which plays an important role in defining national education strategies, emphasises a relational and less instrumentalist view of educational goals. As educators, philosophers, psychologists and representatives of political organisations, the authors emphasised the importance of solidarity, cooperation and learning from each other. They noted that engaging students with real-world problems and enabling personal experiences in learning processes helps them see the world as changeable rather than fixed, builds their knowledge and discernment and develops their literacy and ability to express themselves meaningfully.

The document states, 'Respecting the dignity of people means teaching them to think for themselves, not what or how to think. This means creating opportunities for students to discover their own sense of purpose and to determine what will be a flourishing life for them' (UNESCO, 2021, p. 50). It is perhaps no coincidence that the document also emphasises the role of education through art, which the authors believe could make an important contribution to developing students' complex skills and supporting social and emotional learning. They emphasised that art and learning through art enable and reveal hidden truths and allow for an understanding of different perspectives and interpretations of the world. In doing so, they went beyond narrowly focused teaching and learning for grades and performance standards, which Recalcati (2024) referred to as 'cognitivist hyperactivism', which focuses on 'efficiency, the acquisition of competences as subordinate indicators of a mindless criterion of productivity' (p. 141).

So where do we stand? In what direction do our reflections on education lead us?

It is encouraging that a new strategic document, the draft proposal for the National Education Programme for the period 2023–2033, includes among its objectives for the priority area of social development and the role of education the strategic objective of developing cultural awareness and expression through the exploration, experience and appreciation of culture and the arts and provides for the strengthening of cultural-artistic education throughout the education vertical to give children and young people the opportunity to express themselves and be creative in different artistic languages. In addition, the programme envisages the development of a supportive environment for arts education through collaboration between educational and cultural institutions, artists and cultural practitioners so that they can enter the school space and work with teachers and students and develop and implement creative forms of learning and teaching through the arts while enabling authentic, first-person experiences in and with the arts.

How these goals are to be realised in practice remains an open question and a challenge for education policymakers, teachers and the rest of the teaching pro-

fession. But in any case, we should be guided by the idea that an important goal of education is to instil in students the desire to learn, think for themselves and exist in the world as subjects who have an understanding of their fellow human beings and are prepared to help shape a just and solidarity-based world. And education through art is one of the ways that can help us and them achieve this.

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PREOBREMENJENOST IN DEMOTIVACIJA UČENCEV: KAJ LAHKO PONUDITA VZGOJA IN IZOBRAŽEVANJE Z UMETNOSTJO?

Povzetek: V članku obravnavamo aktualne probleme sodobnega vzgojno-izobraževalnega sistema, ki poudarja instrumentalistične cilje in standardizacijo znanja, kar lahko vodi v preobremenjenost, pomanjkanje motivacije in ustvarjalnosti pri učencih. Nekateri avtorji, med njimi Biesta, Recalcati in Medveš, so do tega kritični in zagovarjajo vključevanje subjektivnih doživetij in umetnosti v vzgojno-izobraževalni proces. V članku so predstavljeni primeri iz prakse, ki so nastali v projektu SKUM – *Razvijanje sporazumevalnih zmožnosti s kulturno-umetnostno vzgojo* in nakazujejo pozitivne učinke vključevanja umetnosti v pedagoški proces. Pozitivni učinki so večja angažiranost učencev, boljše razumevanje snovi in razvijanje kritičnega mišljenja. Umetnost spodbuja raziskovanje, refleksijo in ustvarjanje, kar prispeva k celostnemu razvoju učencev kot subjektov, sposobnih za dialog s svetom. Članek zaključujemo z optimističnim pogledom na prihodnost vzgoje in izobraževanja, ki vključujeta umetnost kot sredstvo za globlje razumevanje in smiselno izražanje v svetu.

Ključne besede: pasivizacija učenja, subjektifikacija, vzgoja in izobraževanje z umetnostjo, prvoosebna izkušnja, poesis

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