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**How can aesthetic sensitivity be trained in everyday life?
(Working title)**

This paper is a contribution to develop paths for the teaching and training of pupils and students for aesthetic experiences in their immediate surroundings and everyday life. Focus is on teaching of teachers to be and how they can be stimulated to work with the aesthetic dimension of teaching. How can the coming teacher acquire competences, experience and training to encourage and motivate pupils and to create situations and atmosphere, where there is adequate room for the aesthetic.

This paper is based on development projects, experiments and other experiences of the author with the development of teaching methods that engage pupils and students and open their eyes for the aesthetic dimension of their immediate surroundings. The practical experiences are discussed in relation to theories and ideas of authors like Friedrich Schiller, John Dewey, Mike Featherstone, Páll Skúlason, Reggio Emilia and Þorvaldur Þorsteinsson.

The paper emphasises teaching methods that activate the personal competences of the teacher to stimulate activities and create spaces for reflection and innovative thought.

1. The teacher needs knowledge on and experience in how to approach tasks from an aesthetic point of view. This is a question of the development of the teacher as a learning individual who bases own experience on continuous self-evaluation, critical thinking and analysis. These experiences have to be sufficiently solid and embodied for the teacher to be able to “seize the moment”, sense what is on its way and to react in a positive and challenging way.
2. The pupil: The teacher must be attentive to the situation, background and potentials of the pupils, for instance how the different conditions of their childhood have affected their aesthetic perspective. How can earlier aesthetic experiences of the pupils be utilised in further learning processes?
3. Communication: How can the teacher create a fertile ground for the activation of pupils and establish the presence of the creative and the aesthetic? How can the pupils establish a inner relation to the material and experience important and strong moments of creation? The emphasis is on an approach where the teacher works together with the pupils and develops a sensitivity for when and how the pupil becomes engaged in the learning process. I will discuss the importance of pauses or silence in the communication with pupils, how important it is to listen in an active way and activate and stimulate at the right moments and to develop an understanding of the processes that are taking place. Here I am for instance referring to silence in texts, poems or theater, or empty spaces in visual art. The overall emphasis is on the importance of actual presence – of being.

The paper draws upon reports from artists and designers about their creative processes and from art teachers and artists about the principles of creation and teaching art, - that is the aesthetic communication in teaching. The paper will be presented in Norwegian and I will use Power Point with colour slides and text.