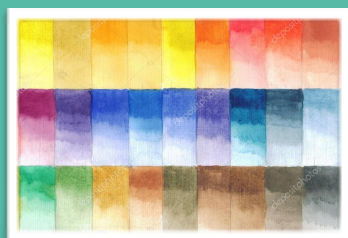


Pedagogy of Transgression

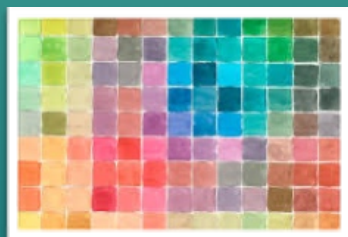
Esthetic; education and life

Catalina Ahumada Dávila

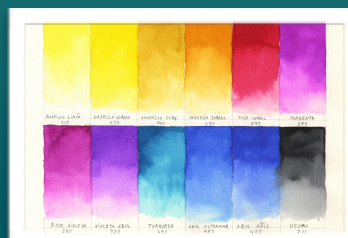
Pedagogy Student in Early Childhood Education



An education: of expression, art, peace, love and life, with amazement...



feminist, free and quality, by and for learners...



affordable, emancipatory in autonomy, based on earth (mother).



Introduction

It seems that a biased pedagogy was universally constructed (in many cases), which dissociates the being, the person. Founded on production and product, based on the preparation, of girls and boys, for a world (as if they were not already part of it) framed in competition and achievement, standardized.

To transgress this construction means, from the arts and expression, to reestablish a conception of pedagogy for life, now and today. With a sense that beauty in life cannot be ignored, which according to Vecchi (2013) is “a vital seed of indispensable civilization” (p. 81), a social basis during history, when understanding that it incorporates not only an aesthetic appreciation in learning, but also establishes the toddler, separate in his learning, allowing him to rediscover himself in a vivid process. Where he is a researcher, teacher, builder, artist and social being. The task of educating cannot forget beauty.

Aesthetic appreciation

It is not only the visual, the beautiful or the aesthetics of different works. It does not respond to an assessment as a review of the products resulting from workshops or art classes. Aesthetic appreciation is an essential component in the didactics of the visual, since this, responds to a way of seeing and appreciating the resources and our environment, "far from functioning as just another content, it is the methodology for implementing any content" (Acaso & Mejias, 2017, p. 172)

"Aesthetic education points to a more comprehensive vision of the human being, which fundamentally compromises the development of sensitivity and the ability to perceive from a broader perspective" (Errázuriz, 2006, p.29)

The aesthetic appreciation contained only in art does not fit. It is a component linked to people's lives, just as beauty is a social premise, its appreciation is contained in every human act. And therefore, it must be central to education. As Olmedo (1930) defends, quoted in Errázuriz (2006), "the aesthetic sensation is indispensable for maintaining the love for study" (p.39)

Thus, it involves meticulous teaching work. "Educate the eye and sharpening it to a incisive point, capable of fine-tuning it to penetrate beyond appearances, of diversifying so that it enriches our ways of seeing and shaking it so that it flies higher, amazes and enjoys everyday sensitivity" (Errázuriz , 2006, p. 21)



Return to being

"Art, identified with play, is conceived as the best educator of man [and woman] and as the cause of their liberation" (Errázuriz, 2006, p. 63)

The school system, the subjects and the organization that is given to these, differentiate disciplines, knowledge and interdisciplinary knowledge from very early on. Where mathematics and movement do not meet, social sciences and art seem foreign to each other, study is individual and unique to each subject.

However, this conflict not only prevents the exchange of knowledge and the complementation of this knowledge but also has a significant impact on the person. In girls and boys from a young age, dissociating them, separating their languages, skewing their gazes, not allowing them to feel. Where body, mind and spirit lean in different directions. "For the boy [and the girl] (as well as for the man [and the woman]), feeling whole is a biological and cultural necessity: a vital state of well-being" (Malaguzzi, 2005, p.35)

Art, sensitive and aesthetic views, on the other hand, reconstruct these experiences. Allowing toddlers to enjoy their sensibility, create, discover and explore the world from wonderful views in everyday life. Knowledge requires a multiplicity of languages for its co-construction, dialogues between them, play and conversations between girls and boys. The aesthetic, sensitive and amazing views, then, pose possibilities for learning, which stagnate only when you stop imagining, thinking and wondering. "School cannot be reduced to simple languages or rather written or numerical codes, but rather has it in its power to create contexts in which children can experience all the languages they possess" (Bebchuk, 2011, p. 34)



**"one hundred worlds
what to discover
one hundred worlds
what to invent
one hundred worlds
what to dream
the boy [and the girl] has
one hundred languages
(and also one hundred one
hundred one hundred)"**
(Malaguzzi, 2005, sp.)

Colours and light

These are, without a doubt, a powerful channel of aesthetic experience. A resource that, directed with sense and harmony, provides unimaginable visions of the world and views on any discipline. However, for this relationship to occur, teachers must generate a powerful view, that is not limited, that allows more than their imagination to generate aesthetic proposals in any aspect. "I am referring to the aesthetic and not the decorative. The important thing is that teachers leave the routine and comfortable schemes in which they are, to establish creative processes which have to do with the possibilities of transgression of events, which have normally been seen from a single point of view." (Hoyuelos en Brandt, Soto, Vasta, & Violante, 2011, p.29)

In this way, colours can be constituted as a vehicle, the light in them generates nuances, shades, transparencies.



"and also because the aesthetic experience is, fundamentally, an experience of freedom" (Hoyuelos, 2013, p.24)

Teachers, see there, limitless possibilities, that sustained in the amazement and enjoyment of the girls and boys generate learning opportunities contained in wonderful aesthetic experiences.

"The development of the aesthetic sense is the synthesis between thought, feeling and perception that are manifested in play, in art and in life." (Brandt, Soto, Vasta, & Violante, R., 2011, p.65)

Thus, teachers with the right sense facilitate aesthetically meaningful and transformative experiences. "It is a daily attitude, an empathetic and sensitive relationship with the environment, a thread that connects and ties things together, an air that leads to preferring one gesture to another, to select an object, to choose a colour, a thought; choices in which harmony, care, pleasure for the mind and senses are perceived" (Hoyuelos, 2013, p. 15) Sensitive acts which have an intrinsic freedom.

Process, not end

What nurtures a different view of the teacher must be the traces left by the work done and the meanings that girls and boys take with them. Empathy is an important vehicle for learning that gives rise to various proposals, "for this you need a teacher who has an appreciative gaze and who is able to be attentive to capture what the boy [and girl] wants to express." (Gardner, s.f, p.2)

"it is a listening that is based, especially on the disinterested observation of the sensitive nuances typical of the original way of learning of boys [and girls] and not on the content of what they learn." (Gardner, s.f, p.3)

In this way, a clear focus is constituted. The importance falls on the process, never on the product of an experience. This does not mean that this is not important, however, it is a part and not the end. Thus, "appreciating and estimating boys [and girls] makes teachers better teachers, because the importance of the problem that has arisen and the cognitive conflict that arises from it should not assume greater importance than the self-esteem and sensitivity that the boys (and girls) are building" (Vecchi, 2013, p. 110)



Conclusion

A pedagogy of transgression, from the point of view of aesthetic experience, is, from the most symbolic, a transgression to oblivion. It manifests sensitive listening in everyday life, sees the unique beauty in life and does not forget its role as an engine of learning, through all the senses, languages and at all times. It is, therefore, essential in early childhood learning processes. It involves respectful listening, with a clear teaching role, that promotes aesthetic beauty, with precious documentation as a means to dialogue with girls and boys, where "images require, above all, sensitive views of situations, capable of grasping the deep substance of events" (Hoyuelos, 2013, p.23)

Promoting these processes allows teachers to dialogue with their teams, with families, girls and boys. They offer a review of their processes, thus promoting collective and individual memories. It invites them to review, remember, rethink, imagine, dialogue and thus build their own learning, which is conscious for them.

"aesthetic education constitutes a fundamental dimension of comprehensive education that enables human formation. (...) Access to art in school and in society must be everyone's right." (Brandt, Soto, Vasta, & Violante, 2011, p.32)

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