



# Art and meta-narrative: From artistic productions to personal, social and cultural pedagogical models

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## INTRODUCTION

Art is the bearer of a story that goes beyond the manifest content: a sort of meta-narrative that refers to models of thought transmitted from generation to generation from a personal, social and cultural point of view (Riva, 2010). These models are expressed and sometimes even built within a sort of «potential space» generated by the artistic experience which, according to Riccardo Massa (2001), allows the reworking of what has been experienced.

Grasping and analyzing the models of thought which are expressed through artistic performance becomes important in order to understand what they tell about the social and cultural environment of reference and to identify the educational and training needs to which these stories refer.

## AIMS

- Understanding and analyzing the models of thought to which artistic production refers, especially from a social and cultural point of view
- Analyzing the educational and training needs to which these models refer

## METHODOLOGY

Methodology: qualitative

Approach: eidetic

Strategy: case study focused on the sound expression workshop called «Orchestra della natura»

Techniques:

- Analysis of materials (productions written by the participants and audio-visual products)
- Participatory observation by the researcher
- Semi-structured interviews
- Focus group

Sample: The study will focus on three different age groups:

- 6-11
- 12-14
- 18 and older

Measure: the presence, in the models of thought and the narrative of the participants, of models of thought concerning:

- The relationship with the other
- The relationship with the group
- The performative moment

## RESULTS

The first year of work saw a review of the literature which investigated, on the one hand, the concept of the pedagogical model and, on the other hand, the potential of the artistic tool from an educational point of view. This led to the choice to focus the study in particular on musical performance, since music is an integral part of the life of every human being (Madrussan, 2021).

It was therefore decided to adopt, as a strategy, a case study that took into consideration the workshop of sound expression called «Orchestra della natura» created by Daniele Delfino with participants of all ages.

## DISCUSSION AND CONCLUSION

The term «model» comes from the Latin *modellus*, diminutive of *modulus*.

In Italian, *modulo* means «document filled with precise information before providing an *ad-hoc* service». A pedagogical model is a *forma mentis* that contains all the information regarding attitudes and behaviors that guide people's lives and that are transmitted not only within the family walls, but in every formal, non-formal and informal learning situation.

These models hardly find expression through the verbal channel, but manifest themselves through the symbolic languages (Riva, 2010). If we think of man as a «symbolic animal» (Dallari, 2017) who acts through a «symbolic transformation of experience» (De Carli, 2013, p. 25) and of art as the «creation of symbolic forms of human feeling» (Langer, 1965, p. 48), we can hypothesize that artistic production could be a privileged channel for accessing the various models.

Starting from the assumption that music, being an integral part of every individual's life, can be a privileged tool for investigating the connections between art and pedagogical models, in order to discover what artistic production tells of current society in terms of models of thought and which educational and training needs they refer to, the research will focus on the case of Daniele Delfino's «Orchestra della natura», a workshop of sound expression with natural objects.

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