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## Introduction: *Aesthetics, Learning and Education, Part II*

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Welcome to the second part of *EDUCARE*'s special issue *Aesthetics, Learning and Education* – a much anticipated, albeit delayed second part of the issue. The publishing process has been obstructed by everything from pneumonia to severe network issues and server crashes, and I would like to thank everyone involved for your understanding and your patience. This second part adds six articles to the previously published four. The first part of the issue included papers on aesthetic judgments in formalized cooking practices; becoming a creative writer through immersion into an online multicultural community of practice; six- year-old children making sense of scientific knowledge through drama; and *body, gaze* and *place* in educational contexts related to dance and music, in which the voice is a central instrument. This second part adds to the diversity by the following contributions:

In “Kvalitativa aspekter av gestaltande redovisning - exemplet teater”, Pernilla Ahlstrand aims to identify common subject-specific concepts of quality regarding stage performance, with a focus on the ability to perform dramatic texts in a teacher-education context. The study adopts a phenomenographic approach. In the analysis of teachers' discussions of different qualities in students' video recorded performances, variations in identifying and articulating these qualities are brought to the fore along with the different ways of knowing that this entails. Developing the ability to identify such quality differences of stage performances, the author argues, is essential to the student as well as the teacher.

“Approaching the renewed Finnish basic education curriculum as a potential and an option for aesthetics” – written by Kauko Komulainen, Sara Sintonen, Seija Kairavuori and Aleksi Ojala –

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offers the reader an insight into how aesthetics is treated in the current Finnish basic education core curriculum document. The study thus contributes to an area which is sparsely researched. The analysis demonstrates that there are only few specific references to aesthetics in the Finnish curriculum and an expressed lack of a postmodern understanding of the concept; instead, a Kantian view of aesthetics dominates the curriculum. This is questioned and discussed in relation to today's strong prevalence of postmodern aesthetics.

Anders Lind reports from an artistic research project in progress in the article "Interactive sound art and animated notation as an ensemble performance platform in primary level music education". The study adopts an autoethnographic approach and combines knowledge from the fields of artistic research, Human Computer Interaction (HCI) and game studies. An interactive sound art exhibition, LINES, combined with animated music notation was used as a digital ensemble music platform in a series of workshops with pre-school children. The results of the analysis of the video-documented workshops show that the digital platform was easy to use and engaging. In addition, the author argues that platforms such as this, offer a more democratic alternative to traditional primary level music education.

In "Att bli och att vara framgångsrik musiker – socialisation och sortering genom livet", Anna Nørholm Lundin addresses learning, socialization and social sorting among successful classical musicians, aiming to understand and problematize not only what it means to become a classical musician, but also what it entails to be successful. This is an interview and document study of twelve musicians. The material was analyzed by means of Bourdieusian concepts and previous research focusing on elitist practices within music, arts and sports. The results show that young musicians are socialized into future careers in music at an early age, they build their careers step by step, and eventually they become role models themselves within their fields.

Similarly, Mats Trondman focuses learning through the course of life in "Horace Pippins konst: En kultursociologisk analys av konst som egenvärde och mervärde bortom 'dubbelt medvetande'". Adopting a cultural, sociologically informed approach, the author outlines the life of African-American painter Horace Pippin (1888-1946) and his becoming an artist outside the established art academies. Trondman's analysis is informed by African-American philosopher Cornell West. Central to both Cornell's and Trondman's analyses is W.E.B. Du Bois' (1868-1963) sociological concept of "double consciousness": how Pippin paints an African-American everyday life beyond the white gaze. In the light of Pippin's life and art, the author concludes with outlining what might constitute the sociology of art and art didactics.

Bringing the focus back to formal education, Ann-Mari Edström and Bjørn Wangen investigate movement seen as quality in the context of a Swedish art teacher education program in “Being in motion through an aesthetic working process”. Any process presupposes movement: there is no process if one stands still. To shift through media during a work process is a common method among artists to prompt movement. This method was used in a course design involving three different 3-D media. With the students’ process journals as a point of departure, the authors studied what happens in terms of movement during the shifts between and within the media. Movement is discerned, visualized and discussed in relation to the varying character of the three 3-D media used. The study follows a phenomenographic approach.

With this brief introduction, I invite you to read the full articles in this second part of the special issue, and maybe revisit the first part to see the two parts as a whole; the breadth of topics and the variety of research approaches in the ten articles in the special issue *Aesthetics, Learning and Education* are truly impressive.