

COMMON, SPECIFIC AND SPECIALIZED ARTS EDUCATION: SUBSTANTIVATION AND ADJECTIVATION OF ARTS-EDUCATION RELATIONSHIP¹

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1. INTRODUCTION. A PROPOSAL AT THE STARTING POINT: ARTS EDUCATION IS SUBSTANTIVELY EDUCATION

The aim of this article is to contribute to form a criterion about arts education in the generic sense of understanding arts as a field of education. This is an aim which can only be solved from the perspective of Pedagogy, since arts education is substantively education, which means that it has to integrate the traits of character and sense which are typical of the meaning of education. For this purpose, the area of cultural experience “the arts” has to be built as a field of education, whether it is a general field of education, a field of general education or a field of vocational and professional education. This is feasible if we interpret and understand the arts from the perspective of the knowledge of education which Mesoaxiological Pedagogy provides, since Pedagogy has to value each cultural area as education and build it as a “*field of education*”. As we know, Pedagogy is necessarily specified as mesoaxiological pedagogy because its aim is to transform information into knowledge and knowledge into education by building fields of education from diverse cultural areas. The arts are an area of cognisable, teachable, researchable and attainable cultural experience which can become an object and goal of education.

In the “arts-education” relationship there is an intellectual problem that has to do with the specific content of the artistic objects. Undoubtedly, there is a pedagogical problem which arises from the practice of arts education and from the knowledge of education which makes it possible to study the field of arts (of artistic activities) as an object and a goal of education. It is necessary to study arts education from the perspective of education without nullifying the typical perspective of artistic cultural products. That committed approach makes it feasible to understand arts education as the task and the result of the relationship between arts and education with a pedagogical criterion.

In this article we are going to approach arts education as a problem of education, which means assuming from the starting point that art is a cultural product of man’s creative capacity. Concerning cultural creativity, today we talk about artistic cultural creativity, socio-identitary cultural creativity, scientific-technological cultural creativity

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and popular and mass cultural creativity. All those ways of cultural creativity have to do with artistic objects in one way or another. The products of man's artistic creative capacity have materialised on diverse objects recognised as art in the course of History. Many people are likely to confuse Arts Education with Art History as a discipline of knowledge and subject in the school curriculum. Those who say that a good art subject may be a suitable instrument to reach artistic culture are right, since very different formative aims can be developed with a specific content about Art, and not only those which have to do with the knowledge of artistic expressions. However, the problem would not end there, since from that point of view, the pedagogical knowledge would be limited to the didactics of Art History as historical knowledge and as evolution of the artistic sense and it would not be treated as a problem of education. (Touriñán, Dir., 2010).

We must admit that, by definition, the arts are a problem of education because experience and artistic expression are susceptible of education. In the field of arts education, the purest tradition is not indifferent to the disciplinary distinction of three ways of approaching the relationship between education and arts: *one of them* makes reference to the concept of arts education, the *second* one is especially concerned about the place of arts in teaching, that is, in the educational school curriculum, and the *third* one focuses on the importance of the knowledge of education and its need for arts education.

None of these perspectives is strange to me in this work, but the aim is to study arts education from the perspective of education, rather than from the perspective of the artistic cultural products. In my opinion, there is an intellectual problem in arts education which has to do with the specific content of the artistic objects. However, there is undoubtedly a pedagogical problem which comes from the practice of arts education and the knowledge of education that makes it possible to study the arts field *as an object and as a goal* of education. This is not trivial if we take into account that education is a maturing and learning process which implies the development of intelligence, will, affectivity, character, personality and creativity in an integral way with a dimensional development oriented to the use and construction of axiological experience to decide and perform a personal life project by giving an answer to the demands that arise in each situation according to opportunities. The arts help to achieve it unequivocally and are part of education in their own right as an area of cultural experience which is specifically distinguished (Touriñán, 2014).

The knowledge of education plays a specific role in arts education because, as an area of education or education of a certain field of experience, arts education faces the problems that the knowledge of education has to solve as challenges of research in every case of pedagogical intervention: the study of the relationships among value-election-obligation-decision-feeling-thought-creation in order that the agents may/will perform the change from knowledge to action in each concrete case, by fulfilling, interpreting and expressing themselves in every concrete work. These relations are fundamental to understand the possibility of knowing, estimating, choosing, teaching, deciding and performing every work of educational value.

The arts - music, architecture, dance, photography, et cetera-, as well as the other areas of experience - geography, health, science, technology, and so on-, are susceptible of education and constitute, in each case, the specific cultural area which is the aim in people's education. We can talk about arts education as a general field of education. Arts education is firstly education and consequently it is a maturing and learning process which, starting from the arts perspective, implies development of intelligence, will, affectivity, operativity, projectivity and creativity oriented to the development of values related to the character and sense inherent in the meaning of education. (Touriñán 2015).

Like all types of education, Arts Education is an educational aim oriented to the use and construction of artistic experience to build oneself and to know how to choose a personal life project. It is a cultural field and it is a general field of education because it contributes to the development of general formative values and, it must be tackled as such a general field in order to develop competencies which imply skills, habits, attitudes and knowledge which qualify educatees to perform the meaning of “education” in themselves.

For all this, arts education is a field of pedagogical intervention which must be approached as a formative general field. It is important to keep this accuracy and identification for arts education because its defence and foundation contribute to make the professionals of education form a criterion about the arts as an educational value and as a field of pedagogical knowledge. This knowledge guarantees not only the possibility to carry out intervention by taking into account the conditions of formal, non-formal and informal processes, but also the possibility to generate pedagogical decisions and facts and perform the pedagogical function with a technoaxiological and mesoaxiological sense, as Pedagogy related to the creation of fields with educational value, that is to say, adjusted to the nominal and real criteria of the meaning of education.

Pedagogy is mesoaxiological because any area of experience must be transformed into a sphere or field of education. We must speak about *mesoaxiological* Pedagogy with a deeper sense of approach to the cultural areas which are object of education. In the educational intervention we not only have to master the pedagogical knowledge, but we also have to pedagogically legitimise the knowledge of the cultural area from which we intervene. In short, we have to turn the area into an instrument and goal of education, which implies mastering the cultural area at the adequate level required not only to teach it, but also to build it as axiological experience of educational value in each intervention, adjusting the content of the area to the character and sense of everything that is defined as education. In relation to a cultural area which becomes an instrument and goal of education, that is, a field of education, in every pedagogical intervention there is pedagogical competence to intervene, pedagogical competences to design and perform concrete educational action and education in values related to the sphere or field of education into which the cultural area which we use to educate has turned (Tourrián, 2013b).

It is not a question of ratifying what has been stated in previous works, but of stressing that, if arts education is substantively education, that is to say, it is primarily “education” and adjectively “artistic”, we have to admit that in the cultural area of the arts, the acquisition of artistic experience is not only conditioned, as in all cultural areas, by the pedagogical competence, the cultural content of the area (area of experience) and the forms of expression which allow reaching the artistic object best. The instrument with which we perform art also requires specific study and has influence on the educational decision-making in a direct way. For example, if I educate musically, mastering the instrument requires a different specific learning which conditions the mastery of contents of the cultural-artistic area “music”. This also happens with sculpture, cinema, graphic design, dancing, mime, singing, etc.

That is precisely why in the case of the arts, Pedagogy is mesoaxiological regarding the instrument which conditions the use and construction of artistic experience. In the arts, the expression is conditioned by the instrument in a singular way. At times the voice, well trained for years, turns into an essential instrument to be able to express; sometimes the body, well trained for many years, becomes an instrument to express through dancing, rhythm, gesture and gymnastics; other times it is the image, the sound, the virtual and multimedia world, and so on and so forth in all the arts. Expression is mediated in all arts by the instrument, consequently in the field of arts, Mesoaxiological

Pedagogy is not only mediated because the sphere or field of education is built by adjusting the cultural area to the meaning of education, but it is also mediated concerning *the means or instruments which are used to execute, interpret and express the artistic work*.

On the other hand, as an area of experience, arts education is a field distinguished from the other areas of experience by its specific cultural contents and, as any other general field of education (as any other area of experience), it is also susceptible of being considered a field of general education and part of it, and also as a field of vocational education and of professional development. In this sense, we can talk about physical education, for example, as an integrating part of general education and as a singular way of vocational education which leads to a career, and we can also talk about music, dancing, drama, painting, cinema - the arts - as integrating parts of general education and as singular ways of vocational and professional development.

As arts education is substantively education, it is a new and emerging problem in the technical sense of the term: something new appears from the pedagogical point of view. It is not about training professionals in an art (which could be done as vocational training from primary education), but about contributing to people's common education through the arts.

Since substantively, arts education is firstly "education", it is configured as *a general field of education* in which we have to develop *artistic experience* and achieve the use of the most appropriate *forms of expression* for it in order to give arts education, by means of pedagogical intervention, the *particular character* of all education (axiological, personal, patrimonial, integral, gnoseological and spiritual) and the *sense* appropriate to our socio-historical framework and professional development, when it applies; a sense which is temporary, spatial, of cultural diversity and formative nowadays (Tourriñán, 2015).

From the point of view of the artistic content, this means basically that in arts education *the meaning of education has to be expressed as a confluence of character and sense*, the same as in any other area of experience or field of intervention which is used to educate.

In addition, as arts education is adjectively "artistic", in general education we have to get educatees to reach aesthetic and artistic sense and to integrate it as a way of building themselves in a diverse environment of interaction, whether or not they choose the arts as professional orientation in the future. Arts Education is presented as an area of intervention oriented to the development and construction of the person-educatee, based on competences acquired through the artistic culture, which favours every person's formation in order to develop the aesthetic and artistic sense, whether the student is vocationally an artist or wants to be a professional artist in the future.

Thus, we can strictly speak about education "for" a specific art (that of my vocation or my profession), but we can also talk about general education "through" the arts. In addition to being a field of vocational training and professional development, arts education is a general field of education, but it is also a field of general education, that is why it can be taught to educatees as common education and as general and basic education. As a general field of education, arts education fulfils the conditions of the general fields of education which are included in common and compulsory education. For this reason, the three possible meanings of the arts as a problem of education should not be mistaken, since they give meaning to the "arts-education" relationship as common educational experience, as specific educational experience and as specialised educational experience:

- The arts as a general field of education which provide common educational values related to the particular character and sense of education as well as any other educational subject.
- The arts as a field of general education which provides specific educational values related to the conceptual sense typical of the area of artistic experience, that is to say, as a field that is part of the students' general and basic education and develops the aesthetic and artistic sense.
- The arts as a field of professional and vocational development which provides specialised educational values through the arts field.

There is something that remains and something that changes concerning arts education in its general and professional sense. The content of the arts cultural area grows and its foundations are revised through the specific knowledge of the field. However, that does not have to stop the pedagogical action. With a basis on the technical choice derived from the knowledge of education and with a basis on the analysis of what is permanent and changeable in arts knowledge, it is possible to maintain a series of programmatic proposals in the context of the purposes of arts education, related to the arts content. Those proposals allow identifying arts education better and better: firstly as common education (general field of education); secondly as specific education related to the artistic activities (field of general education) and thirdly, as education specialised in the artistic activities (professional and vocational field).

From the point of view of the content, the aim of arts education as a field of general education is the cultivation of the aesthetic and the artistic sense, and we use the arts content and its most successful way of expression to achieve it. Although there is no agreement on the content, it seems obvious that, what especially interests in arts education as a field of general education is to understand the transformation in art as an instrument of creation and its progressive adaptation to new postulates or foundations: to make critical and active spectators who feel the artistic thing, understand artistic culture and use and build artistic experience.

In turn, what especially interests in arts education as a professional and vocational field of education is the competence to create artistic objects in a specific art, to execute, express and interpret them by means of the appropriate instrument. This professional field is another way of use and construction of artistic experience.

When talking about arts education we must distinguish three formative fields which are clearly distinguished, although they have been mistaken throughout history and some of them have been little or not defined at all: professional arts training, teacher training in the arts field (whether general or professional, or vocational), and the arts as part of general education (Tourinián y Longueira, 2009).

We have to focus on the formative curriculum of primary and secondary teachers so that they will master the necessary competences to make a better use of general arts education since the present system is not assuming this training problem with the singularity which is appropriate.

It is neither true that the teacher of an area of artistic experience is a learner of that area which s/he teaches, nor that the person who knows most about an art is the person who teaches it best, nor that the person who masters a skill best is the person who best teaches another person to master it, unless we tautologically say that the skill that s/he masters is that of teaching that art.

The professional of education performs a specific activity based on specialised knowledge which allows the academic formalization of the expression and the artistic experience beyond the personal experience of the practice of an art with the aim of

achieving general or professional education in arts with each educatee, at a specific level within the educational system.

The educator's action works as an external determinant of the student's behaviour. Between the teacher's and the student's action, we find the *means*, a generic term in pedagogical thought which comprises everything used by educators and educatees to strengthen the educational action and they may achieve the purpose with the appropriate contents and the required method.

Concerning means, I must say that there is a lot of scientific-technological advance in the creation of multimedia computer platforms and in the creation of programmes and technological mediation. However, there is a lot of artistic experience in the construction of the technological mediation which we develop with those programmes in learning environments. Creating a Power Point presentation to develop, for example, a lesson in a secondary class includes scientific-technological development, didactic knowledge, and educational meaning of intervention. Moreover, technological mediation opens new possibilities of artistic creation and it is a tool of artistic creation itself. I can combine my art with the form of digital expression and generate art with virtual content, and when I teach by using applications derived from new technologies, I can strengthen certain aspects of the content to teach by giving them artistic expression with the technological mediation. This is a question which is always advisable to stress, in order to emphasize the meaning of "mise-en-scène" which corresponds to each act of educational relationship.

Pedagogy is knowledge of education and this is achieved in different ways: by applying scientific-technological rationality, practical rationality, literary and artistic rationality, et cetera in each area of intervention, whether it is the arts, chemistry, history, mathematics or any other area. However, that knowledge is only valid if it is useful to educate; that is, to transform information into knowledge and this into education. On the one hand we have to know in the broadest sense of the term (I know what, I know how and I am able to do); on the other hand we have to teach (which implies another kind of knowledge different from that of the areas). In addition to this, we also have to educate, which implies not only knowing and teaching, but also mastering the particular character and sense of the meaning of "education" so as to apply it on each area. When we tackle the cultural area through the pedagogical approach, our intellectual concern allows us to distinguish among "knowing arts", "teaching arts" and "educating with arts", by integrating the area into the curricular architecture as a constructed field of education.

From the point of view of the knowledge of education, Pedagogy focuses the reality which it studies and it generates a specific mentality which must be clear in the approach towards its object of study and intervention. This approach shows what type of problems compose the disciplinary work, what its specific language is and its modes of proof. This is how it happens in every science, differences aside, because each of them has its specific approach and they apply it every time they act. The approach is the disciplinary focalization which allows us to reach a critical vision of our method and of our acts in the pedagogical intervention. The pedagogical approach is built with the knowledge of education, by respecting the character and sense inherent in the meaning of education and adjusting itself to the structural elements of intervention (Tourriñán, 2015).

In relation to the cultural areas, this implies using them as an instrument and goal of education. We must develop the values derived from the character and sense inherent in the meaning of the concept "education" by means of the cultural area. We must also use the areas to generate skills, habits, attitudes, knowledge and competences which allow educatees to decide and perform their personal life project and construct themselves. All this must be done without missing the possibility of tackling every cultural area as an

expression of our creativity and as a cognisable, teachable, researchable and attainable experience. In short, WE EDUCATE WITH the cultural area because we turn it into a field of education and carry out a controlled and systematised action with pedagogical mentality and approach.

Arts education is susceptible of analysis as education “through” the arts and as education “for” an art. We all can and must have arts education. Although in a general sense, arts education is not equivalent to becoming a professional or specialist, I have born in mind educators when writing this work and all the effort focuses on contributing to form a criterion about arts education in the generic sense of understanding the arts as a field of education. From the perspective of knowledge of education, I am sure that we can educate “through” the arts and educate “for” an art. All this demands to take into account the teachers’ pedagogical training regarding the field of arts education and keeping a clear commitment with the educational values of the artistic experience in its different forms of expression. Arts education is substantively education and *it is possible to understand it as the task and the result of the relationship between arts and education with a pedagogical criterion*.

If we understand arts education to its full extent as a field of education, it is not a question of training professionals of an area (which could be done as vocational training from primary education), or using the area only as a general field of education. It is also about contributing to all educatees’ training through the area, understood as a field of general education in order to achieve not only educational values related to the character and sense of the meaning of education which are common to other areas of experience, but also values which correspond to it as a specific and singular cultural area, as “artistic experience”.

This is the reason why it is necessary to study arts education from the perspective of education, without nullifying the characteristic perspective of the artistic products. That is what Mesoaxiological Pedagogy demands, and that is why the aim of this article is to contribute to form a criterion about arts education in order to understand the arts as a field of education and also its purposes.

This pedagogical perspective demands to pay suitable attention to the field of artistic education, which means that we have to make a clear commitment with the educational values of the artistic experience in its different forms of expression (Tourriñán, 2011).

Developing the arts as a field of education demands to understand and distinguish three possible meanings for the arts-education relationship: 1) the arts as a general field of education; 2) the arts as a field of general education; 3) the arts as a field of professional and vocational development. It also demands to limit the sense of the dual training model which separates knowledge and action. We shall try to answer all this in this work, by assuming that Pedagogy is mesoaxiological.

2. ARTS EDUCATION AND THE TRIPLE MEANING OF “DISCIPLINE”

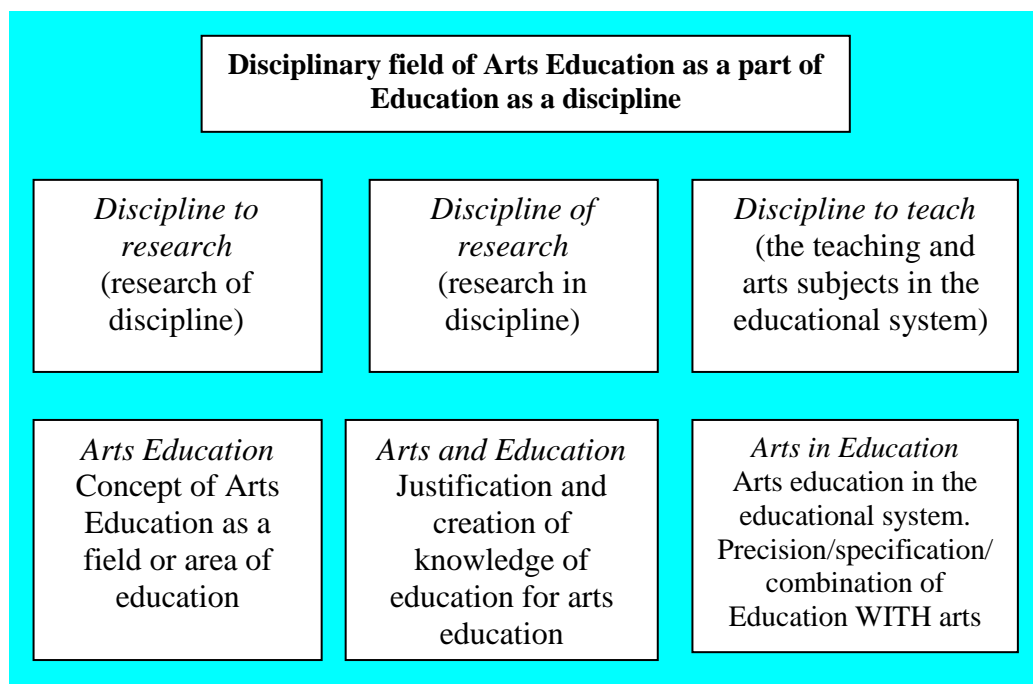
In a generic way and for each scientific discipline and its areas, the academic disciplines, it is possible to suggest and recognise genuine problems of disciplinary research through the three meanings assumed for disciplines in the scientific community (Ortega, 2003; Tourriñán y Rodríguez, 1993; Naval, 2008): as *a discipline to teach* (curriculum subjects), as *a discipline to research* (*research of the discipline*: justification and validation of the discipline itself, of its definition and conceptual system) and as *a discipline of research* (*research into the discipline*: methodology of knowledge characteristic of discipline; it is the research work related to the question how we research

into discipline). These three meanings are elements which specifically condition *productivity* through the discipline and the questions investigated in it.

These distinctions are especially significant because the contents of a discipline are validated by coherence with the *research of* the discipline, that is, by coherence with the conception of field and they grow due to productivity or growth in the field knowledge, in accordance with the development of the *research into* the discipline. In the same sense, we can say that the curriculum subjects become a challenge of pedagogical research from the point of view of the school curriculum construction and the explanation of the subject to be taught. This is precisely why the contents which are taught in a curriculum subject are not only those which are supported by the *research of* and *into* the scientific discipline, but they also respond to the aims of the discipline and the school year within the curriculum.

In the field of arts education, the purest tradition of the Anglo-Saxon bibliography is not indifferent to this disciplinary distinction and it maintains that we may distinguish three different ways of tackling the relationship between education and arts (Dewey, 1934; Eisner, 1982 y 1994; Smith, 1872, Santayana, 1905): *arts education* (the concept of arts education), *arts in education* (the teaching of arts in the educational curriculum) and *arts and education* (the epistemology of the knowledge of education and its need for arts education), as it is reflected in Chart 1.

Chart 1: Arts Education as a part of Education as a discipline



Source: Touriñán (Dir.), 2010, p. 7.

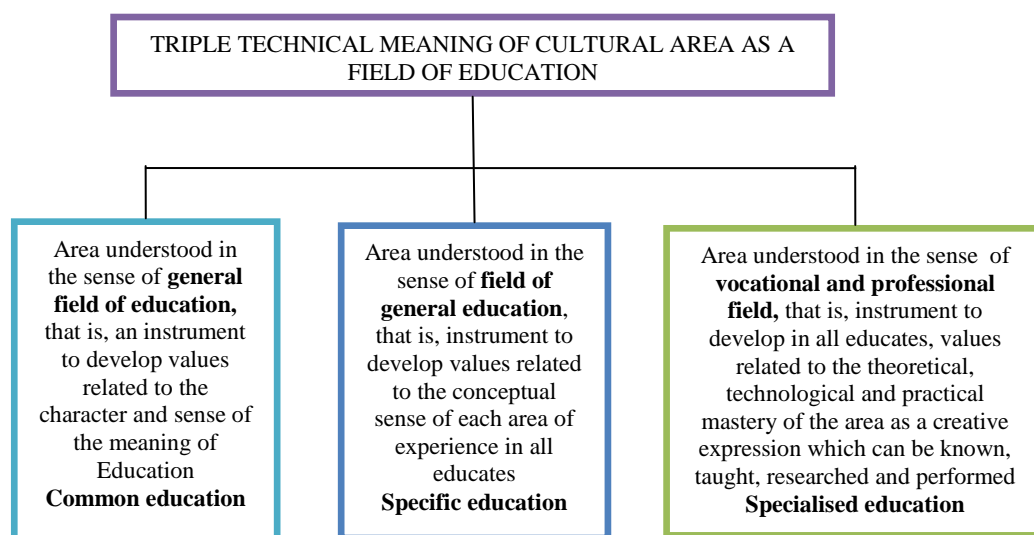
Approaching the topic from this perspective makes it possible to suggest and recognise genuine problems of disciplinary research according to each of the three meanings for the “Arts Education” discipline. The theoretical research has the challenge of being open in order to favour its development as scientific construction and as an academic discipline, whether as *research about education, as a field of reality* (the area for arts education), or as *research of the knowledge of education* (the pedagogical knowledge valid to perform arts education). As professor Colom says, the theoretical

research of education must be defined in a double sense: a) as a theory for the improvement of the educational practice and b) as a rational foundation of educational studies (Colom, 2006, p.142). This affects the discipline which interests us in this work about the triple meaning of discipline to teach, to research and of research. It also affects curriculum contents, concepts, ways of researching and teaching the discipline and the thematic focus of research that must be taken into account according to principles of research methodology and principles of pedagogical research (Tourrián y Sáez, 2012; Ortega, 2003; Broudy, 1977; Boavida y García del Dujo, 2007).

3. TRIPLE TECHNICAL MEANING OF THE CULTURAL AREA AS A FIELD OF EDUCATION

From the perspective of the knowledge of education and regarding the formative sense of ‘education’ we can identify and define, , three possible meanings of the cultural areas as an instrument of education in any of its expressions. They give meaning to the cultural areas-education relationship “as education”, “as cultural experience” and “as professional and vocational experience”, that is, the conceptual difference of cultural area is justified as a field of education, as it is reflected in Chart 2:

Chart 2: The triple technical meaning of cultural area as a field of education



Source: Tourrián, 2014, p. 659.

In the first two meanings, and by means of the cultural area, we perform the purposes of education in general, related to the meaning of “education” and the purposes of general education identifiable from the conceptual sense of cultural area. The third meaning covers the sense of education itself from the cultural area as professional and vocational orientation for a certain area. In the first two meanings, we give content to the expression “*education through the cultural area*”. In the third meaning we give content to the expression “*education for a cultural area*”.

For us, the cultural area, seen from the perspective of field of education is not only *education “for” a cultural area* (vocational development and career), preferably focused on the area as a theoretical knowledge, field of research and creative activity, whose technical mastering and practical execution can be taught. The cultural area is also

education “through” the cultural area (general field of education and field of general education). *General field of education* which permits focusing the pedagogical intervention on the cultural area so as to develop the character and sense which is typical of education, - as it should be done with mathematics, language, geography or any basic curricular discipline of general education - and *field of general education* in which we acquire competences for the use and construction of valuable experience about the conceptual sense of the area, assumable as common heritage for all educatees as part of their integral development. We can know a cultural area, we can teach an area and we can educate “with” that cultural area, whether to develop the character and sense inherent in the meaning of education in educatees, to develop the conceptual sense of the area within each educatee’s general education; or to contribute to form specialists in the cultural area from a vocational or professional perspective (Tourriñán, 2011).

4. ARTS EDUCATION AS KNOWLEDGE OF EDUCATION WITH PEDAGOGICAL MENTALITY AND APPROACH

The knowledge of education plays a specific role in arts education. It is specialised knowledge which still has features which are typical of a methodology of research (Tourriñán, 2008 y 2012a; Sáez, 2007). Arts education, as an area of education, or education of a specific field of experience, faces the problems which the knowledge of education has to solve as research challenges in every case of pedagogical experience. In arts education we have to master the knowledge of education (Broudy, 1973). In the field of educational research, and regarding arts education, there is more and more agreement about the pertinence and relevance of the knowledge of education because (Beardsley y Hospers, 1997; Santayana, 1896; d’Ors, 1980; Dearden, Hirst, y Peter, 1982):

1. The artistic object establishes a connection with reality, in a unique and singular way, according to the type of art and it is the result of a clear artistic intention.
2. An artistic object can be regarded as better than another with intelligible criteria.
3. An artistic object can be regarded in function of the type of experience which it uses - whether it is art of higher school or craftsmanship - and provides a type of experience and expression (with an aesthetic sense) that is not achieved without cultivating an art.
4. Regarding its contents and its different and appropriate forms of expression, arts education is able to influence preferences and consequently the agreement between values and feelings.
5. Arts education is a way of education in values which is pedagogically involved in the problems of knowing, estimating, teaching, choosing, engaging, deciding and performing aesthetic and artistic values.

On the other hand, we know that the arts have reached a prominent increase in the educational discourse and in the public debate for the last 20 years. This increase is identified with the incorporation of certain artistic genres (music, visual arts, drama and others) into the school curriculum and with the incorporation of new technologies and multimedia products as supports of teaching and artistic creation. From the research point of view, the situation is so new that the key question is what counts in the learning of arts education and what learning counts, since we notice the following signs of change in the field of the relationship art-education (Eisner, 1994; Gadsden, 2008; Jiménez, 2004):

- There is a semantic change in the field of arts education that appears in the shift of the singular “art” to the plural “arts” and in the different

focalisation among children's arts education, children's art (created by children) and art for children (created by adults).

- There is an epistemological change in the basis of the arts-education relationship, in such a way that the purpose of arts education is not primarily to make artists and professionals oriented by their final product - the artistic object-, but a general proposal of education for any educatee. This proposal must focus on the integral, expressive and valuable character of the artistic thing which allows understanding it as a cultural expression of human experience and of individual experience as a general field of education, as a field of general education and as a field of vocational and professional education.
- There is a social and general commitment with the arts and arts education which is higher than the way in which the importance of that commitment is reflected in the school curriculum (measured in terms of percentages of weekly time and orientation of the arts education)
- There is a new multicultural, multimedia and pluralist social space which conditions practices, beliefs and forms of expression. In this space, the artistic expression and its expressive use reach a sense of protest and of social justice, associated with generational movements.

What the knowledge of education is and how it is built as something different from arts, is a problem which demands to answer a double question (Tourriñán y Sáez, 2012):

- What we have to know to understand and master the field of education; or in other words, what components of the educational phenomenon have to be mastered to understand such a phenomenon.
- How that field is known, or in other words, what are the credibility guarantees of the knowledge which we can achieve about the field of education.

By what we know today, the advance of Pedagogy in the knowledge of education lets us affirm that it is a specialised knowledge which has the typical conditions of a research methodology and generates its knowledge in the form of theory, technology and practice, from the framework of philosophical theories, interpretative theories, practical theories, substantive theories and disciplinary constructions of Pedagogy. The knowledge of education plays a specific role in arts education because, as it is an area of education or education of a specific field of experience (artistic experience), it faces the problems that the knowledge of education has to solve as research challenges in every case of pedagogical intervention. It is a proven fact that the knowledge of education founds the pedagogical approach and *makes it feasible to understand arts education as the task and the result of the relationship between arts and education with a pedagogical criterion* (Tourriñán, Dir., 2010).

For me, education is an object which is said to have complexity. The objectual complexity of "education" arises from the diversity of man's activity in the educational action. This is because when we educate, we always look for competence to *choose, oblige ourselves, decide and feel* attained and attainable values as educational and all this with *cognitive integration* (relationship of ideas and beliefs with expectations and convictions by using ways of thinking to articulate thought and believed values with reality by means of knowledge and rationality) and with *symbolising-creating integration* (creative integration articulates value and creation by connecting the physical and the mental to build through symbols). In order to achieve this in education, at times we focus on intelligence, other times on feelings, on will, on operativity, on projectivity and other

times on creativity so as to generate symbols of the human culture effectively. We obviously use resources for all this, and those resources are in many occasions, the contents of the areas of experience, but in that case we have to distinguish for example, between knowing history, teaching history and educating with history. All this is the objectual complexity of “education”, which has to be transformed into concrete educational action in each case of intervention. We intervene by means of activity in order to achieve educated activity: we go from knowledge to action so as to form the individual, social, historical and species-being human condition, taking into account the features of the object “education” which make it possible to identify its internal (character) determining traits.

In a previous work I have systematised the complexity of the object “education” through three axes which determine the character traits of education (Tourinán 2014):

- The founding condition of values in education
- The double condition of agent-author and agent-actor of each subject concerning his/her education
- The double condition for education of field of knowledge and field of action.

The double condition of knowledge and action puts us in the integral vision of the action complexity. In order to perform the action, the operative, volitive and projective habits demand the affective habit derived from the value-feeling relationship and it generates heartfelt experience of value. However, the performance of value is not possible in its concrete execution, expression and interpretation if we do not do an affective, cognitive and symbolising-creating integration in each action and according to opportunities and in each circumstance. Apart from the *affective habit*, we need *intellectual and creating values*.

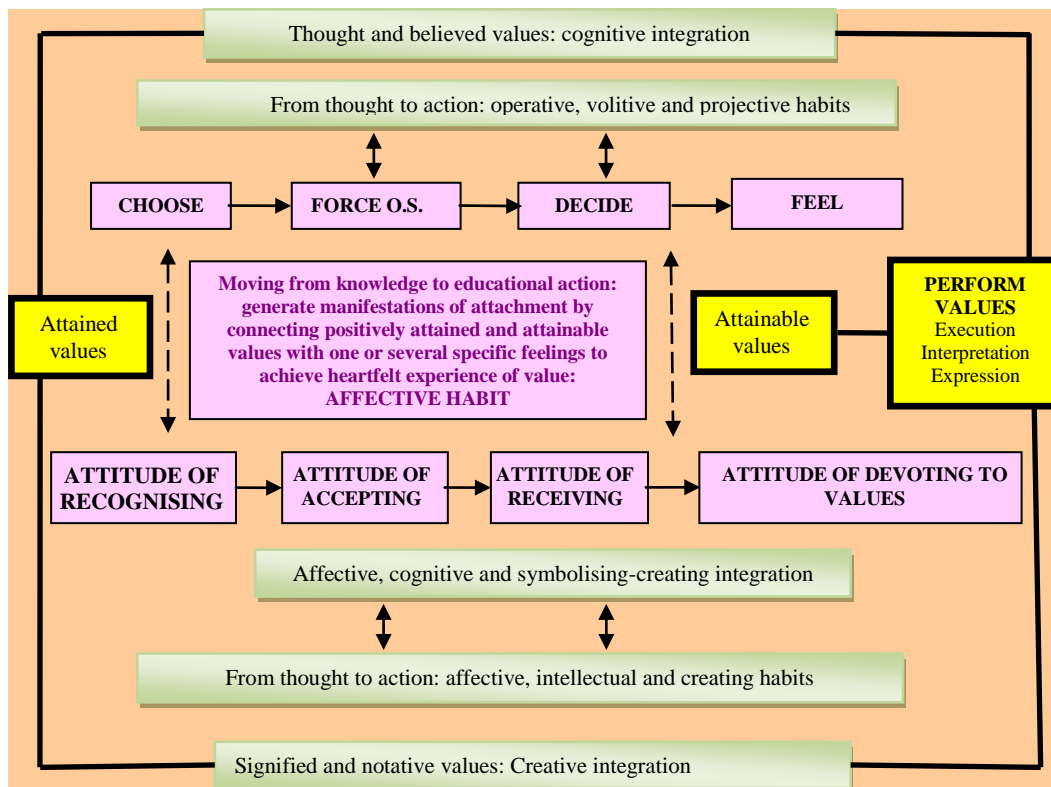
From the perspective of this third condition, moving from knowledge to action is a two-way path which allows us to go:

- From choice, duty and decision to affectivity and vice versa.
- From affectivity to cognition and creativity and vice versa.
- From cognition, affectivity and creativity to aesthetics and vice versa.

From the perspective of this third condition, moving from knowledge to action is a path which implies thought and believed value, created, symbolised and signified value, chosen value, committed value, decided value and felt value. Moving from knowledge to action settles us in the complexity of attained value, attainable value and the attainment of value. The educational relationship acquires integral, gnoseological and spiritual character.

We reach the concrete performance of a value by taking into account opportunities, but we must always have operative, volitive, projective, affective, intellectual and creating habits. Every time we do something, we think, feel, want, choose to do, decide projects and create with symbols. Only in that way we reach performance, which always implies choosing processes, obliging oneself (engaging voluntarily), deciding goals and projects (according to the opportunities in each circumstance), feeling (integrating affectively), thinking (integrating cognitively) and creating culture (integrating creatively, by giving meaning through symbols) in the form of the educatee’s complex relationship of value-internal common activity through the agreement between values and feelings when going from knowledge to action, as it is reflected in Chart 3.

Chart 3: Value-feeling agreement when moving from knowledge to action



Source: Touriñán, 2015, p. 117.

The value-feeling relationship has a specific meaning in the educational relationship from the perspective of the affective habit, but besides, it has a specific meaning from the point of view of the concrete action, since the educational relationship is a tool of artistic creation in itself. In each intervention, I not only make an aesthetic and artistic use of my skills of communication, but besides, the interaction has a singular and specific sense because of its agents' personal qualities, which give character to the intervention, as a concrete and singular *mise-en-scène* in each case of intervention. The creative *mise-en-scène* allows us to consider each concrete case of educational relationship as an artistic object in which the heartfelt experience of concrete action relates values and feelings. In this way, the execution of the action has to start creating its concrete sense in the process of accomplishment through the agents' personal qualities, which cannot stop having the values and feelings which they have in each concrete situation in which we take responsibility, we engage, we identify ourselves and we devote ourselves. This makes the educational action not be completely understood without paying the appropriate attention to the value-feeling relationship.

By means of feeling we show the state of mind which has occurred after fulfilling or not our expectations in the action; we express and expect recognition from our choice; we express and expect acceptance of our voluntary commitment; we express and expect reception for our projects and we show devotion to them. Choosing, engaging, deciding and feeling a value positively has its affective expression of connection and attachment in attitudes of recognition, acceptance, reception, and devotion to the action. What characterises attitude is its condition of significant experience of learning born from the affective assessment of positive or negative results of the performance of certain type of behaviour. We move from thought to action and to do that we relate affection, value and personal expectations so that *feeling* may arise as a *positive connection of attachment towards the value of what has been achieved or what we want to achieve*. The value-

feeling relationship becomes heartfelt experience of value *by means of education*. We connect what we want to do with what is valuable by means of affectivity and education. We can only reach the accomplishment of an action as an agent-author by following this path.

It is true that education needs both thinking methods and action methods as methods of theoretical rationality and of practical rationality in the most classic and generic way of those concepts. Moreover, we also know that the educational relationship loses its sense of education if it renounces the personal relationship. That personal and singular sense puts us in a position to understand that the educational action offers not only a theoretical-practical perspective, but also an intrinsic artistic and aesthetic perspective. In each intervention, I not only make an aesthetic and artistic use of my communication skills, but the interaction also has a singular and concrete sense through its agents' personal qualities, which give character to the intervention, as a concrete and singular *mise-en-scène* in each case of intervention. Education is science and art, apart from being susceptible of being applied to the area of intervention identified as arts education.

Every *mise-en-scène* is an exercise of freedom, commitment, decision, passion, compassion, reason and creation in which the heartfelt experience of concrete action relates values and feelings in such a way that the fulfilment of the action has to start creating its specific sense in the process of accomplishment because of the agents' personal qualities, who cannot stop having the values and feelings which they have in every concrete situation. The creative *mise-en-scène*, which is an expression of artistic rationality, together with scientific-technological rationality and practical (political-moral) rationality, allows us to include the sense of the methodological complementarity in each educational action. Every concrete case of educational relationship is susceptible of being seen as an artistic object, in addition to scientific-technological construction and practical action oriented to goals and purposes.

Pedagogy generates knowledge of education and establishes principles of education and pedagogical intervention to control the action. Pedagogy faces specific epistemological challenges which make it possible to generate facts and decisions with a professional sense in the pedagogical functions. It is an aim of Pedagogy to describe, explain, interpret and transform any states of things, events and educational actions. In relation to the cultural areas, this implies using them as an instrument and goal of education, that is to say, it implies developing the values derived from the character and sense inherent in the meaning of the concept "education" by means of the cultural area. It also implies using the areas to generate the educatees' skills, habits attitudes, knowledge and competences which qualify them to decide and perform their personal life project and to build themselves without missing the chance to tackle every cultural area as an expression of our creativity and as a cognisable, teachable, researchable and attainable experience. In short, *we educate with* the cultural area because we turn it into field of education and carry out a controlled and systematised action with pedagogical mentality and approach.

The pedagogical mentality is the mental representation of the action of educating from the perspective of the theoretical-practical relationship. The knowledge of education, the pedagogical function, the profession and the educational relationship are connected with the pedagogical mentality in each concrete action, since pedagogical mentality guides the problem resolution in each intervention. The pedagogical mentality lacks sense without referring to the principle of signification-validity of the knowledge of education, since what makes the knowledge of education valid is its ability to solve problems, that is to say, it has to be useful to educate.

The *pedagogical approach* is the visual circle that pedagogues do of their performance, taking into account the current, discipline, focalisation of their work and mentality. The approach is the mental representation that professionals do of their performance as pedagogical; *it is the expression of the critical vision which pedagogues have of their method and their acts*. It involves the total pedagogical vision, adjusted to the structural elements of the intervention, whether we talk about the field of reality of education as knowledge or as action (Tourinián, 2014).

Thus, one of the basic pedagogical concerns about the research of arts education as a discipline is to manage to understand the extent of the concept. In this sense we can identify and define possible meanings for the arts, in any of their expressions, as a problem of education. Those possible meanings give sense to the arts-education relationship and justify the conceptual difference for arts education, understood as a general field of education, as a field of general education and as a field of professional and vocational education.

5. COMMON ARTS EDUCATION AS A GENERAL FIELD OF EDUCATION

In the pedagogical debate we talk about intellectual, affective and moral education. We also talk about arts, physical, religious, environmental, scientific-technical, physical-natural, literary, sociohistorical education, among others. We also speak about plastic, rhythmic, gestural, linguistic, mathematical, aesthetic, media, audiovisual-virtual education, et cetera. Each of these three ways of speaking, individually considered, reflects different possibilities to tackle education from the perspective of pedagogical knowledge. In the first case we talk about pedagogy of the *general dimensions of intervention* (in the educational relationship, every time we interact, we are acting on and with the general dimensions of intervention: intelligence, will, affectivity, etc., although not always with the same weight or in the appropriate proportion). In the second case we speak about pedagogy of *areas of experience* (we try to build the educatees' experience by means of education in each area or field of intervention). In the third case we speak about pedagogy of *forms of expression* (in each area of experience, education expects educatees to achieve the best way to express their achievement or competence, so it is necessary to master the forms of expression which are more adjusted to each area).

The areas of experience, together with the forms of expression, the processes and the general dimensions of intervention and the character and sense inherent in the meaning of "education", make the distinction of *fields of education* possible. Every area of experience may require several forms of expression to master the appropriate competences, and at the same time, the areas of experience and the forms of expression are susceptible of pedagogical intervention for the development of specific competence, which, in each case, requires intervention taking into account the general dimensions to perform the meaning of education in each process.

Any area of experience, since it is a value chosen as an educational purpose, is an area of education which is subject to extrinsic aims (as a socio-historically conditioned cultural area in relation to what education is) and to intrinsic aims (as an area of education which contributes to the performance of the meaning of education). From this perspective, the area is configured as *a general field of education* in which we have to develop *axiological experience* and achieve the use of its most suitable *forms of expression*. The aim is to give educatees *the typical character* of all education (axiological, personal, patrimonial, integral, gnoseological and spiritual) by means of pedagogical intervention; and also the *sense* appropriate to our socio-historical framework (territorial, long-lasting, of cultural diversity and of general, vocational and professional training), in such a way

that the meaning of education appears as a confluence of character and sense through the area, the same as in any other area of experience or field of educational intervention.

Tackling education from the perspective of the pedagogical knowledge always allows talking about it as a chosen value, as a purpose. From the point of view of intervention, education is committed to *extrinsic aims or educational goals* (which are identified with the social expectations addressed to the system “education” and which must be compatible with the meaning of education) and with *intrinsic aims or pedagogical goals* (logical demands of the meaning of education which determine skills, habits, attitudes, knowledge and competences of educational value recognised to construct oneself, or in other words, to educate oneself).

From the point of view of the *knowledge of education*, it is useful to distinguish two types of purposes (Tourriñán, 2014):

- *Intrinsic* aims, since they are decided in the system and their content is knowledge of education in the sense of technical decisions related to the traits of character and sense which are typical of the meaning of education.
- *Extrinsic* aims because, although they are decided in the system with the valuable support of the knowledge of education, their content is socio-cultural content, practically legitimised as good for education in a concrete socio-historical place and time, in the sense of practical (moral and political) decisions.

Pedagogical goals are identified with what is specific about the meaning criteria which make it possible for something to be “education” and not another thing; *educational goals* are identified with the socio-historical orientation of education, with what society expects from education. Expectations which are socially and morally legitimised in a society are candidates for educational goals. Apart from being socially and morally legitimised, if they are chosen because they are justified through the criteria and traits of the meaning of “education”, they are not only candidates for educational goal, but they also become effective extrinsic aims. Both aims are integrated into the orientation of the temporary formative answer for the human condition in each time, without contradiction with the meaning of education (Tourriñán 2013a).

Both types of aims are subject to historical character, but their origin is different because of the type of discourse which justifies it. In one case we say, for instance, that man must express himself historically and literarily so as to be educated in this time (extrinsic aim) and in the other case, we say we have to develop a critical sense because man will not be able to educate himself without it (extrinsic aim, typical of educatees’ internal activity and identified as “thinking”). In the first case a man will be more or less educated according to the areas in which he is able to express himself; in the second case, a man will not have education if he has not got a well-formed critical sense because criterion and rationality are traits of logical necessity with regard to the concept “education”.

It seems reasonable to affirm that a way to distinguish intrinsic and extrinsic aims consists in distinguishing *logical necessity of something* (What makes something be education? - criteria and traits of meaning which determine and qualify something as education) and *socio-cultural expectations addressed to the system ‘education’* which express what society expects from education. Logical necessity and expectations are integrated into the *temporary formative orientation of the human condition*, which is individual, social, historical and species-being, at a particular moment (who is the educated man of each time?). In both cases we must base our decision to determine aims by resorting to the meaning of education (Tourriñán, 2013b).

The temporary formative orientation for the human condition is the model or educational pattern of that society (the type of persons that we want to make with the training which we give them at a given historical moment). By means of intervention we transform the knowledge of cultural areas into education, in each field of education that we build.

The temporary formative orientation integrates the content of education and it enables us to specify and distinguish the appropriate educational answer to central and complementary questions of the *concept* of education in each territory, with regard to what is permanent, changeable, essential and existential, structural and functional, what corresponds to being and becoming in education at each specific socio-historical moment which expresses itself in the curricular architecture and in the fields of education which we build.

As arts education is a value which is chosen as an educational aim, it is an area of education subject to extrinsic aims (as a cultural socio-historically conditioned area in relation to what arts education is up with the times at each historical moment) and to intrinsic aims (as an area of education which is susceptible of pedagogical intervention and which, from the arts perspective, contributes to the performance of the purpose of education by providing skills, habits and attitudes and knowledge of educational value recognised to build oneself, or in other words to educate oneself). From this perspective, arts education is configured as *a general field of education* in which we have to develop *artistic experience* and achieve the use of *the forms of expression* which are more suitable for it. The aim is to give arts education the typical character of education (axiological, personal, patrimonial, integral, gnoseological and spiritual) by means of pedagogical intervention; and also the *sense* according to our socio-historical framework (territorial, long-lasting, of cultural diversity and formative), in such a way that the meaning of education appears in arts education as a confluence of character and sense, the same as in any other area of experience or field of educational intervention.

Arts education is firstly a general field of education because it contributes to the development of formative values which are common to all education and it must be treated as such so as to develop competences which imply skills, habits, attitudes and knowledge which help educatees to decide and perform their life project through the values related to the character and sense of education (Tourrián, 2006). This means that in arts education we have to develop competences which imply skills, habits, attitudes and knowledge with the same character and sense which correspond to education. *As a general field of education, arts education is education in values*: the arts constitute a value, we teach values in the arts and we learn to choose values with the arts. Arts education is therefore a value, an exercise of choice of values and a suitable field to use and build axiological artistic experience which allows carrying out the character and sense inherent in the meaning of education through the contents and the forms of expression of the arts.

The formative sense in 'education' entitles us to talk about arts education as "education", that is, as a general field of education focused on the use and construction of oneself. In other words, it aims at personal development by using in educational processes of teaching and learning the axiological artistic experience as an instrument of development of competences to assume, as a part of our artistic education, the specific character of education (axiological, personal, patrimonial, integral, gnoseological and spiritual) and the sense (spatial, territory, cultural and formative) of a kind of education which keeps up with the times. In arts education as a general field of education we try to use that artistic experience as an instrument to build oneself and to train educatees in the typical values of the meaning of education in the form of learning which is situated in a

specific physical-personal-socio-historical-cultural space and time, as it corresponds to any other field which may be defined properly as a field of education.

If this is like this, we can say that in a general sense, education entitles us to speak about *arts education as education in values, that is, as use and construction of axiological experience derived from the reality field of the arts by relating it to the own values of character and sense inherent in the meaning of "education"*. Precisely for that possibility of general field, the consideration of the "arts" cultural area, as a general field of education is not mistaken with making *minor specialist technicians* in general education. It is a question of assuming that the area turns into a general field of education and, as such, it is susceptible of being treated as a general pedagogical problem which permits carrying out the values of character and sense inherent in the real meaning of education from the point of view of the contents and the forms of expression of that area. Through Pedagogy, the arts area is susceptible of being built as a general field of education which contributes to each educatee's common education (Tourrián (Dir.), 2010; Tourrián y Longueira, 2010; Tourrián, 2013b, 2011 y 2015).

6. SPECIFIC ARTS EDUCATION IS A FIELD OF GENERAL EDUCATION AND SPECIALISED ARTS EDUCATION IS A FIELD OF VOCATIONAL AND PROFESSIONAL EDUCATION

In Spain, like in other countries which are especially concerned about arts education, the present legislative framework includes arts education as part of individuals' general education, therefore it recognises it as a specific field of educational intervention. Although the Ley General de Educación y Financiamiento de la Reforma Educativa (LGE) 14/1970, 4th August (General Law of Education and Financing of the Educational Reform) (BOE 6th August) considers the arts as part of the educational curriculum, the Ley Orgánica, de Ordenación General del Sistema Educativo (LOGSE) 1/1990, 3rd October, (Constitutional Law of the General Planning of the Educational System) (BOE of 4th October) actually incorporates the arts as part of the educational curriculum under the title of specialised education which has to be taught by specialised teachers

For its part, the Ley Orgánica de Educación (LOE), 2/2006, 3rd of May (Constitutional Law of Education), (BOE 4th of May), keeps the concept of specialised education - although without the rank of Title, as the LOGSE did - for professional education (article 3.6 of - LOE), but it also *establishes the concept of arts education in general education*. Arts education appears with that designation of area in the primary education curriculum (article 18.2 of LOE). In addition, in compulsory secondary education it is established that music and visual arts education are part of the students' compulsory general curriculum (articles 24 and 25 of LOE). Concerning Bachillerato (College), there are three modalities: Arts, Science and Technology, Humanities and Social Sciences (article 34 of LOE). In this way we can state that arts education is integrated into the general education system with the LOE in a clear and distinct way from what corresponds to the arts subjects of a vocational-professional character. The article 45.1 of LOE specifies that arts subjects (vocational-professional, specialised) have as their main aim to guarantee the qualification of the professionals-to-be in certain arts (music, dance, drama, visual arts and design). The article 45.2 determines that they have to be grouped into three levels: elementary education, professional education and higher arts education (Tourrián y Longueira, 2009).

With this distinction, a new legal aspect arises in the Spanish educational system because, apart from the artistic teachings, understood as routes of vocational and professional education in specific and specialised professional centres for a given art (music, drama, dance, cinema, design, painting, et cetera), arts education is also regarded

as a formative area integrated in the primary and secondary general curriculum, since apart from being general field of education, the arts have a place of their own in the curriculum of general education as specific educational value. In this way, it is implicitly and explicitly admitted that arts education does not intend to prepare all students of common and compulsory education as if they were going to be artists, or to presuppose erroneously that all students of general education are vocational artists. In common and compulsory education we have to understand that arts education is substantive education and adjectively artistic.

As I have said in the previous epigraph, talking about the arts as a general field of education cannot be confused with making minor artists in general education. On the contrary, it is a question of assuming for the first time that arts education is a general field of education and that is why it is susceptible of being treated as a general pedagogical problem which allows performing the character and sense inherent in the meaning of education from the point of view of the contents and the forms of expression of the arts. Thus, arts education, understood in all the extent of “field of education”, implies not only forming professionals of an art (which could be done as vocational training from primary education) or using the arts only as a general field of education, but also contributing to all educatees’ training through the arts, understood as a field of general education. In this way, we not only achieve educational values which are common to other areas of experience through the arts, but we also develop specific educational values of the artistic thing. Through the arts as a field of general education we try to:

- Generate singular educational values from the experience and the own expression of the area (arts) in all educatees’ basic and general education.
- Improve the educatees’ development by means of the conceptual content of the ‘arts’ area (their development as a person improves, they are trained to decide and carry out their projects by using the concepts of the area and they are given cultural instruments to understand themselves and the reality of which they are part).

In this way, arts education is presented not only as a general field of education, but also as a field of general education because it is substantively education and adjectively artistic. In the new context of the educational system, general and professional training are no longer mistaken in relation to the arts, unless we erroneously say that general arts education is a distorted expression of professional arts education. This would be incomplete with regard to what we have said and it would have a contradictory sense concerning what has been legislated, since it would oblige us to maintain in a reductionist way, that any presence of educational fields of other areas of experience (contents of chemistry, history, society, economy, ...) in general education is only a distorted expression of the professional education of the respective field.

We can accurately talk about professional education in a given art (that of my vocation or my profession, which do not have to necessarily agree) but according to the definition of educational field and with legal recognition, we can also talk about general field of education and field of general education in all the students’ training in common and in compulsory and basic education in relation to the arts. Arts education is a general field of education, but also a field of general education which can be taught to all students in compulsory and basic education. In the present legal context we talk about general arts education and professional arts education, in the same way as there is general and professional training of chemistry, physics, biology, et cetera.

The answer which education has strengthened in multiple researches is that *the aim of arts education as a field of general education is the cultivation of the aesthetic and artistic sense*, and the arts content and its most successful forms of expression are used to

achieve it (Eisner, 2002; Levine, 2007; Bresler, 2001; Kant, 1964; Schiller, 1981; Read, 1969; Bayer, 1986; Dearden, Hirst, y Peters, 1982; Touriñán, 2012b; Musaió, 2013). Although there is not agreement about the content, it seems obvious that, in arts education as a field of general education, it is especially interesting to understand the transformation of art as an instrument of creation and its progressive adaptation to new postulates: what matters is to make critical and active spectators who feel the artistic thing, understand artistic culture and use and build artistic experience when it applies.

Pedagogy has to consider the arts-education relationship as a general field of education and field of general education through a proposal of integrated vision (Read, 1969; Porcher, 1985; Williams, 1988, Gardner, 2005; Goleman, 1997; Curtis, Demos y Torrance, 1976; Merriam, 2008). Eisner denounced this lack of vision in relation to the arts-education relationship unequivocally:

“The prevailing conceptions about the arts are based on a massive incomprehension of the role which they play in human development. This incomprehension comes from old conceptions about the mind, the knowledge and the intelligence, resulting in the deep impoverishment of the content and the aims of education” (Eisner, 1992, p. 15).

The most consolidated pedagogical tradition in the field of aesthetic education tends to this same sense, since it considers aesthetic education as a specific part of general education “through” the arts by establishing a relationship among cognition, creativity and aesthetics within the integral character of education:

“The great pedagogical advantage which the topic of creativity has is its generalization to all individuals (...) that is why the need to provide creativity education which manages to arouse the creative possibilities that we all have (.../...). Encouraging the creative possibilities means preparing and contextualising children properly so as to make them participants and provide them with the aesthetic sense which is part of integral education (.../...). Aesthetic education arises as a preparation for life (...), consequently it means returning the best about themselves, perhaps about their own identity” (Colom, 1994, pp. 185, 186 y 188).

The aim of arts education, understanding the arts as a field of general education, confronts us with a problem of formative orientation, attending to what the knowledge of education justifies: the necessity to form people with the area without turning them into minor professionals. Arts Education appears as a field of general education, that is, as part of the general curriculum of compulsory and basic education for everybody: as one aim of general education (related to the aesthetic and artistic sense, in the case of the arts area). It is not about talking only about arts Education in terms of instrumental or technical expertise, but when we place the arts area as a formative field within general education, we are paving the way to understand a new disciplinary and curricular architecture which focuses the pedagogical intervention on the achievement of competences of the culture of the artistic area for all students, that is, with a general character and in the use of the artistic area as a field of general education beyond its use to train in values inherent in the meaning of education (general field of education which I have explained in epigraph 5)

The main aim of artistic education as a field of general education is double. On the one hand it aims at mastering the singular educational values which are characteristic of the conceptual sense of that area in all educatees’ basic and general education, using the contents of artistic cultural experience and its particular forms of expression. On the other hand, it aims at achieving the educatees’ development from the particular aims of the cultural area “arts”, by providing them with cultural instruments to decide and carry out their projects.

As we have seen in epigraph 5, in arts education as a general field of education, we try to reach the values of education as education (which has meaning). However, as a field of general education, arts education is, conceptually speaking, use and construction of “valuable cultural experience”; it is not construction of values of the meaning of “education”, but of the conceptual meaning of the “arts” area; that is, experience settled on the cultural reality of the arts, which is a specific area of experience where we can learn its conceptual sense, its contents and the forms of expressions which are more appropriate to the arts. Arts education is part of people’s basic education as a field of general education, since it is a consolidated area of experience and a different field from the other areas of experience because of its specific cultural contents (those characteristic of the area: chemistry, arts, mathematics, etc., respectively). For instance, as we can talk about physical, chemical, mathematical education as an integrating part of general education, we can also talk about music, dance, drama, painting, cinema – the arts – as integrating parts of general education to attain specific aims of the arts content. Through their conceptual contents people’s development improves, they are taught to decide and perform their projects by using the typical concepts of the area and they are given cultural instruments to understand themselves and the reality of which they are part.

From the point of view of the task, arts education, as a field of general education, is education in values, but not in the values of the meaning of education which correspond to the meaning of arts education as a general field of education, but in values derived from the conceptual sense of the area “arts”. This means that arts education as a field of general education is a task which consists in the development of skills, habits, attitudes and knowledge which qualify people to be, move, intervene, act, learn and interrelate, through the aesthetic and artistic sense, with the values of the cultural reality of the arts (contents and forms of expression and the evolution of artistic culture), in such a way that they contribute to improve their training and ability to decide and perform their projects with the mastery of the area. By means of the area we develop our sense of action and life, our aesthetic and artistic sense and our ability to understand the world; by means of the cultural area we learn to be critical spectators of reality and incipient performers of cultural activity related to the area, that is, incipient performers of artistic objects as people who are not and will not be specialist technicians in an art, either.

From the point of view of the result, the main aim of arts education, as a field of general education, is the acquisition of a group of competences which qualify educatees to decide and perform their life project by using the axiological experience of the “arts” cultural area in the educational process. It is basically a question of having experience of the “arts” cultural area as an instrument to build and educate oneself through the aims of arts education.

The aim of arts education as a vocational and professional field of education is at the same time and in a specific way, the competence to create and make artistic objects: understand, perform, express, interpret and transform them with the suitable means which the knowledge of the area provides. By definition this is a way of use and construction of cultural experience, although related to personal interests or to the conditions of professionalization and acquisition of professional competences in the field of that area. From this perspective, professional and vocational arts education focuses on the area of the arts as theoretical knowledge and field of research and also on the art activity as a creative expression whose technical mastery and practical execution can be taught.

If we distinguish professional field of education, general field of education and field of general education, the aim is to train people *artistically* without turning them into professionals. Training through the arts appears as a general field of education related to the values of the meaning of “education” and as a field of general education related to the

values of the arts as an area of experience and forms of expression. In this way, the arts appear as part of the general curriculum of compulsory and basic education for everybody, as a field with a purpose within general education. It is not only a question of talking about Arts Education in terms of instrumental or technical expertise, but, by placing the arts area as a formative field within general education, we are paving the way to understand a new way of disciplinary and curricular architecture which focuses the pedagogical intervention on the achievement of competences of the culture of the artistic area for all students, that is, with a general character, which implies assuming the difference between understanding and using the area as a field of general education and as a general field of education in the pedagogical intervention.

7. CONCEPTUAL DETERMINATION OF THE ARTS AS A FIELD OF EDUCATION: EDUCATION “THROUGH” THE ARTS (COMMON AND SPECIFIC ONE), “FOR” AN ART (SPECIALISED ONE) AND “WITH” AN ART

It is necessary to integrate the arts in education so that the meaning of “education” can be clear to the full extent. The educatees’ integral development demands “to provide meaningful opportunities to experience the arts and learn to use them so as to lead a life which is worth living” (Eisner, 1992, p. 33). From my perspective of the construction of fields of education, developing the arts as a field of education demands to understand and distinguish three possible meanings for arts education, whatever the artistic expression is; they are formative possibilities which have signification through the arts-education relationship (Tourinán, 2011):

1. The arts as a general field of education that, through the experience and the artistic expression, provide educational values like any other subject or content of areas of experience, performing the character and the typical sense of the meaning of education (what arts education has in common with the education of any other field of education).
2. The arts as a field of general education, that is to say, as a field which is part of the students’ basic arts education and which develops the aesthetic and artistic sense, by means of its contents and forms of expression, and the comprehension of the evolution of artistic culture, in such a way that it contributes to develop our aesthetic and artistic sense and our ability to be critical spectators and incipient performers of artistic activities and artistic objects (what is characteristic and specific of arts education as part of every educatee’s basic and general education).
3. The arts as a field of professional and vocational development, which provide theoretical, technological and practical knowledge about the artistic experience which is cognisable, teachable, researchable and attainable (the specialised training which is typical of vocational and professional arts education).

In the first two meanings we perform the aims of education in general and the aims of arts education as basic and general education by means of arts education. In the third meaning we cover the typical sense of arts education as professional and vocational orientation for a specific art.

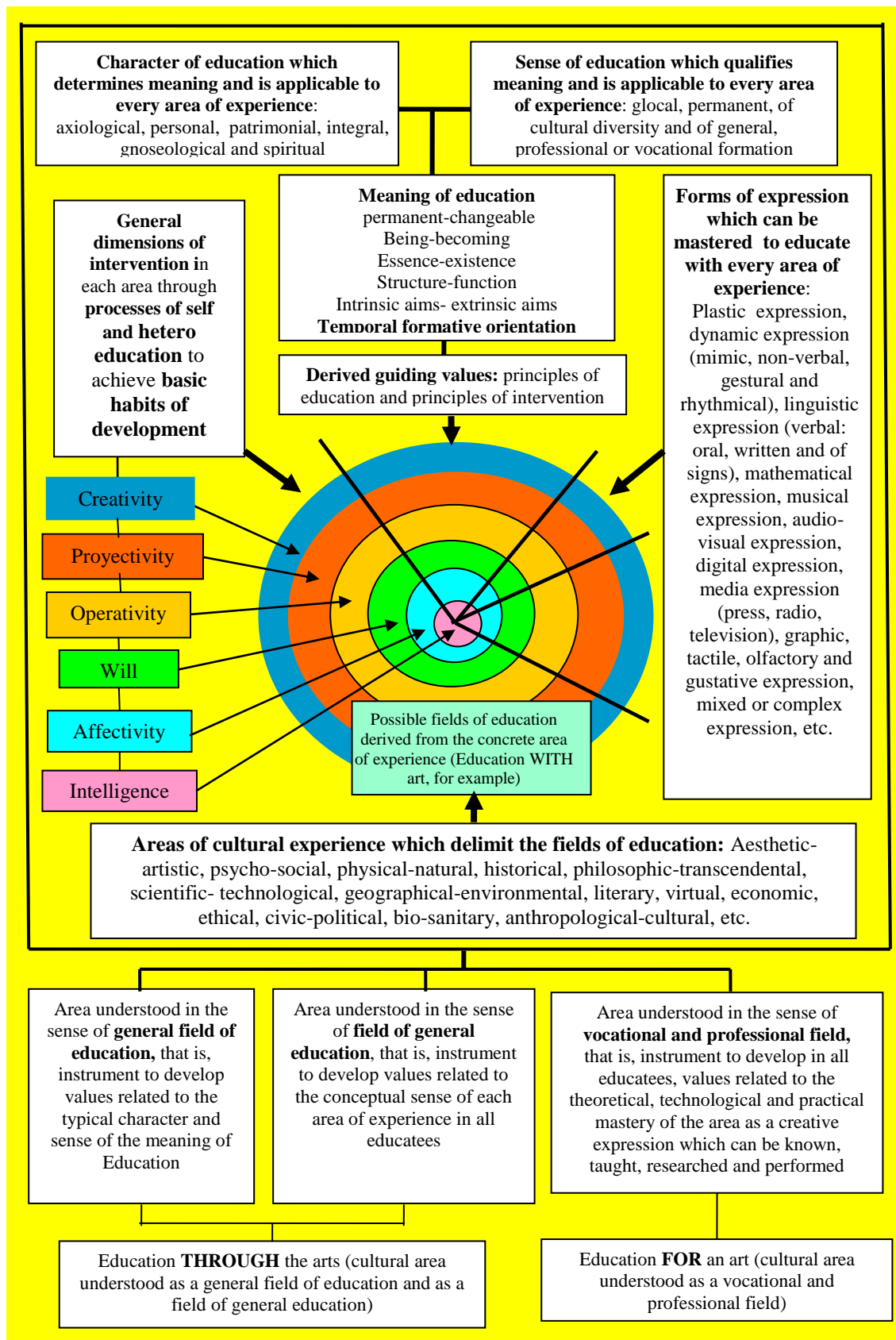
If the previous reflections are right, we can affirm that arts education, as a general field of education, is education in values. This means that arts education is a task consisting in the development of skills, habits, attitudes and knowledge which qualify

people to be, move, intervene, act, learn and interrelate with the cultural reality of the arts through the characteristic values of the meaning of education. In arts education as a general field, we try to acquire artistic experience of educational value which permits carrying out the character and sense inherent in the meaning of education from the artistic contents and forms of expression. In contrast, and from the point of view of the result, the main aim of arts education as a general field of education is the acquisition of a group of competences which qualify educatees to decide and perform their life project by using axiological artistic experience in the educational process. Arts education, as education in values, tries to have artistic experience as an instrument to build and train oneself by taking into account the values of character and sense inherent in the meaning of “education”.

However, as a field of general education, arts education is conceptually speaking, use and construction of “*valuable artistic experience*”, that is, experience established within the cultural reality of the arts and that is why it is an area of specific experience (the arts) which uses the most suitable forms of expression for the area. Arts education is part of people’s common education, but as an area of experience, it is a field which differs from the other areas of experience because of its specific cultural contents (the arts). For example, we can talk about physical education as an integrating part of general education and we can also talk about music, dance, drama, painting, cinema –the arts – as integrating parts of general education for the attainment of specific aims of the arts content. As a field of general education, arts education tries to achieve the mastery of the contents of the area and the knowledge of its forms of expression and also the evolution of the artistic culture so that they may contribute to develop our aesthetic and artistic sense and our ability to be critical spectators and incipient performers of artistic activity and artistic objects. As a field of general education, arts education is valuable to educate and it does educate, because we develop our sense of action and life, our aesthetic and artistic sense and our ability to understand the world: 1) We use the area to generate the educatees’ skills, habits, attitudes and knowledge which help them to decide and perform their life project and build themselves, and we use the area to generate specific educational values through experience and artistic expression in every educatee; and 2) We use the area to develop the understanding of reality and the ability to be critical spectators and incipient performers of cultural activity and cultural objects (their development as persons is enhanced from the conceptual content of the area, they are trained to decide and perform their projects through the use of concepts of the area and they are given cultural instruments to understand themselves and the reality of which they are part.

From the conceptual perspective and basing on the technical choice derived from the knowledge of education, we can say that it is possible to keep a set of programmatic proposals in the context of the meaning of arts education which allows us to identify *arts education* better and better: *firstly, as common arts education (general field of education); secondly, as specific arts education (field of general education) and thirdly, as specialised arts education (field of vocational and professional training)* . This marks the order in the relationship among the three meanings in a logical way. From what has been said previously we understand that if there is general arts education it is not only because it is the educatees’ basic education, but because the arts are primarily a general field of education in which the teacher must be prepared to teach from the artistic experience in the values of character and sense inherent in the meaning of education. These three meanings give conceptual content to education “through” the arts and “for” an art, as we reflect in Chart 4.

Chart 4: Components of field of education (education through and for)



Source: Touriñán, 2014, p. 665.

In the first two meanings we perform the aims of education in general and of arts education as a field of general education by means of arts education and we give more content to the expression “*education through the arts*”. Through the artistic experience, in the education “through” the arts we can acquire not only competences to assume the specific character of education and the sense of an education up with the times as part of our artistic education, but also the knowledge of its forms of expression and the evolution of the artistic culture in such a way that they contribute to develop our aesthetic and artistic sense.

Arts education, as *education through the arts*, is a general field of education and a field of general education. It is a general field of education which permits focusing the pedagogical intervention on the area of the arts towards the development of character and sense of education (the same as mathematics, language, geography, or any basic discipline in the curriculum of general education). It is also a field of general education in which we acquire competences to use and build valuable experience so as to develop our aesthetic and artistic sense and our ability to be critical spectators and incipient performers of activity and artistic objects. As these competences belong to the field of general education, they will be assumable as common heritage for all educatees and as part of their integral development which qualifies them to understand reality and decide and perform their project as author and actor agents.

In the third meaning we perform the specific sense of arts education as vocational and professional orientation for a specific art and we give content to the expression “*education for an art*”. The aim of arts education as a vocational and professional field of education is the competence to create artistic objects by using the forms of expression and the appropriate instruments: execute, express and interpret by means of the appropriate instrument. By definition, this is another way of using and building artistic experience, although related to personal interests or to the conditions of professionalization and acquisition of professional competences in the field of the arts, as theoretical, technological and practical mastery which is cognisable, teachable, researchable and attainable.

In my view, arts education is not only *education “for” an art* (vocational development and chosen career, which do not have to necessarily agree), focused on the art as theoretical knowledge, field of research and creative activity whose technical mastery and practical execution can be taught. Arts education is also *education “through” the arts* (general field of education and field of general education). It is a general field of education which permits focusing the pedagogical intervention on the area of the arts towards the development of character and sense of education (the same as mathematics, language, geography, or any basic discipline in the curriculum of general education). It is also a field of general education in which we acquire competences to use and build valuable experience about the aesthetic and artistic sense, assumable as common heritage for all educatees and as part of their integral development.

We can know art, teach art and educate “with” art, whether to develop the character and sense inherent in the meaning of education on educatees, whether to develop the aesthetic and artistic sense within each educatee’s general training, or to contribute to form artists from a vocational or professional perspective. “*Education WITH an area*” is professional and vocational education, but it is also a general field of education and a field of general education which can be taught to all students in the common, compulsory and basic education.

From the perspective of the knowledge of education, we educate “WITH” the arts: we can educate “through” the arts and educate “for” an art. We all can and must have arts education, even if we are not specialists in an art vocationally or professionally. All this

demands to pay appropriate attention to the teachers' pedagogical training regarding the field of arts education and to keep a clear commitment with the educational values of the artistic experience in their diverse forms of expression with the aim of creating patterns of educational performance which are systematised with the pedagogical approach: the *approach which makes it feasible to understand arts education as a task and the result of the relationship among arts and education with pedagogical criterion in the three meanings which we have specified*: general field of education, field of general education and field of vocational and professional education.

Educating with the Arts, which are a cultural area, is not a problem about knowing the Arts exclusively, or about Arts Didactics, or about Cognitive Pedagogy which allows improving our way of knowing. *Educating with the arts* is using the Arts to develop them as a general field of education, as a field of general education and as a field of vocational and professional education:

- Using the arts to generate in educatees values related to the character and sense inherent in the meaning of education.
- Using the arts to generate skills, habits, attitudes, knowledge and competences which qualify them to decide and perform their personal life project and build themselves.
- Using the arts to develop our aesthetic and artistic sense and our ability to be critical spectators and incipient performers of artistic activities and artistic objects.
- Using the arts as theoretical, technological and practical mastery, which is cognisable, teachable, researchable and attainable-practicable, and through which we can achieve competence to create artistic objects by using forms of expression and the appropriate instruments with a vocational sense and, if that was our career goal, with a professional sense.

8. NOT EVERYTHING IS VALID AS CONTENT IN THE AIMS OF ARTS EDUCATION

It is obvious that if we distinguish between art market and artistic work (Frey, 2000), we are in the right way to know, appreciate, teach, choose, engage, decide, feel, think and create artistic objects. Some people will choose anything, but without entering the controversy about the diversity of paradigms and the homogeneity of criteria, I think it is appropriate to mention a critical comment which, after reading the article "The painting horse", Carlos Marzal made about art extremisms which even deny the artistic intention:

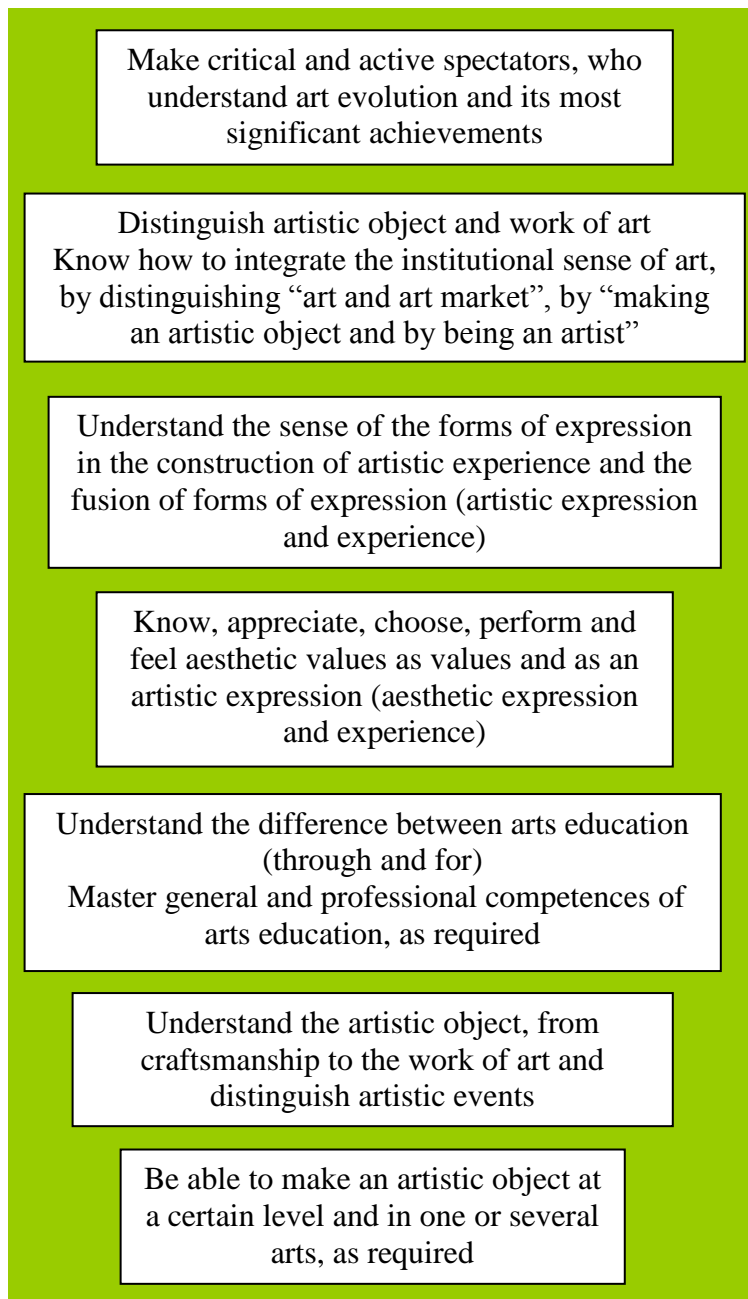
"An old jumping horse had discovered its artistic vocation in the deep south of the United States. Apparently, this specimen (...) had taken the paintbrushes with its mouth, had dipped them into oil and had started a career of expression of its emotive horse nature through the plastic arts. (...) some famous critics had judged the horse's canvas considerably well and several museums from important cities in the country had hurried to buy such a recent work. A gallery owner stated: "today we know that art is not what a few think art is, but what art is indeed" (using this argument to defend the horse's legitimate artistic offer and not to safeguard art against any other thing) ... These stories show that we have had resentment against excellence, in favour of witticism (...) for a century and from all corners: museums, magazines, galleries and Schools of Fine Arts. Artist's shit in a tin, diamond - encrusted skulls, embalmed corpses of poor Chinese beggars, bisected cows immersed in formaldehyde solution are not the proof that the

Emperor is naked, but the genial trick which has allowed any naked bloke to aspire to become Emperor. Meanwhile, at times, the most widely spread neighs do not allow listening to the true voices which have always existed” (Marzal, 2009, p. 2).

As I have said in epigraph 5, as arts education is a value chosen as educational value, it is an area of education subject to extrinsic aims (as a socio-historically conditioned cultural area with regard to what arts education is up with the times at each historical time) and to intrinsic aims (as an area of education which is susceptible of pedagogical intervention and contributes to perform the purpose of education by providing skills, habits and attitudes, and knowledge of educational value recognised to build oneself, or in other words, to educate oneself and develop professionally). From this perspective, arts education is configured as *a general field of education* in which we have to develop *artistic experience* and achieve the use of the *forms of expression* which are more suitable in order to give arts education the *proper character* of all education (axiological, personal, patrimonial, integral, gnoseological and spiritual) by means of pedagogical intervention and also the *sense* (spatial, temporary, cultural and formative) according to the socio-historical framework which applies. Moreover, from the point of view of the artistic content, this means that, as a field of general education, we basically have to get educatees to reach aesthetic and artistic sense and integrate it as a way to build themselves and to perform activities and artistic objects, even if it is not their professional orientation.

There is something that remains and something that changes in relation to arts education in its general and professional sense. The content of the cultural area of the arts grows and its foundations are revised by means of the specific knowledge of the area, however, that does not have to stop the pedagogical action. Basing on the technical choice derived from the knowledge of education and on the analysis of what is permanent and changeable in the knowledge of the arts, it is possible to keep a set of programmatic proposals in the context of the purposes of arts education, related to the arts content, which we summarise in Chart 5.

Chart 5: Aims of arts Education related to content



Source: Touriñán (Dir.), 2010, p. 97.

From the conceptual point of view, there is no reason in contemporary thought which forces us to abandon some of the thinking tendencies and traditions which form *the cultural creation as artistic cultural creation, socio-identitary cultural creation, scientific-technological cultural creation or popular and consumer cultural creation from its matrix axes*. As Munford says, there is a deep social sense in the cultural creation which is established in his quotation and engages us regarding arts education:

“What we require is to understand that the creating life is necessarily a social product in all of its expressions. It increases with the help of traditions and techniques kept and transmitted by society in general. Neither tradition nor the product can remain as the only property of the scientist, the artist or the philosopher and even less, of privileged groups who, according to the capitalist conventions, support them so widely (...). The fact is that

the creating activity is the only important business of humankind (.../...). The essential task of all economical balanced activity is to produce a state in which creation is a common fact in every experience, in which no group is rejected their part in the community's cultural life, within the limits of their personal ability, because of their job or their deficient education" (Munford, 1979, pp. 433-434).

9. FINAL CONSIDERATIONS: THE DUAL TRAINING MODEL DOES NOT SOLVE WELL THE THEORY-PRACTICE RELATIONSHIP IN ARTS EDUCATION

All through the previous epigraphs I have assumed implicitly the necessity to distinguish "field of knowledge" and "knowledge of field", to distinguish education and Pedagogy so as to know what we are talking about in each case, since University Studies focus on the knowledge of field and Faculties are defined by the knowledge of field, and not by the field of knowledge. It is possible to divide the knowledge of education into disciplines and it is possible to divide education into fields. The growth of knowledge of education may generate new disciplines and new fields. In the university studies of Pedagogy we learn to discover, invent and innovate in education as an activity, as a field of reality and as a field of knowledge, improving our knowledge of field. Disciplines have a specific place in this process.

Education as a field of reality is susceptible of being known in different ways and each of them is applied to achieve the best knowledge of education. The principles of pedagogical research of objectivity, objectual complexity, functional autonomy, methodological complementarity and validity-signification guarantee this position. Education as a field of reality is susceptible of being considered as action and as field of knowledge; education as a field of reality is a cognisable, teachable, researchable and attainable activity. The complexity of the object "education" is marked by the double condition of field of knowledge and action, and not taking this into account leads to the loss of significance in the knowledge of education.

Scientific-technological rationality, practical rationality and literary and artistic rationality are *dimensions of knowledge* with their own peculiarities which make them worthy of the name *forms of knowledge* (Hirst, 1973; Broudy, 1977; Touriñán y Sáez, 2012; Toulmin, Rieke y Janik, 1979). They are dimensions of knowledge because the extent of the knowledge criterion is different in each case. They are forms of knowledge because each one has its distinctive concepts; those concepts arise in different tasks and their relationships determine the significant propositions which can be done in each form of knowledge. We neither speak about the moral goodness of the triangle, nor about the literary expression of carbon. Each form of knowledge has its peculiar modes of proof about the truth and validity of its propositions and a particular way of answering the epistemological levels "theory, technology and practice". They all fulfil the description, explanation, interpretation, comprehension and transformation of education as an object of knowledge and they fulfil the principle of methodological complementarity through the focalization of pedagogical research on the complexity of the object "education".

I do not intend to insist again on the plurality of possible research into the object of knowledge 'education' and its meaning, but to denounce the mistakes which are made when we do not defend the double condition of knowledge and action for the object 'education' or to isolate and dissociate one condition from the other. In this sense, I affirm that in all those fields of reality which imply an activity susceptible of being considered as knowledge and action, we have faced the problem of the *dual model* in the university field in a certain moment.

The dual model is not identified in this work with dual vocational training mode that requires coordinated training activity in schools and workplaces. In this paper the dual model is understood as general formation model that considers separate theory and practice, knowledge and action, so that the theory would provide mental representations (interpretative knowledge) and practical knowledge provide forms of action.

The wrong contrast between teachers and pedagogues, between faculties of Educational Sciences and University Schools for teacher training, between “theoretical” and “practical” people are examples of the acceptance of the dual model which separates knowledge and action. There are still clear examples of the dual model in the arts and in the mentality of many pedagogues the dual model can still be found to separate the study of knowledge and action. In the arts and in any other field which is susceptible of being regarded as attainable human activity and as knowledge of activity, there is a relationship between theory and practice which should not be avoided, but which the dual model avoids purely in its own interest. Taking music as an example, the dual model defends that specialization in the musicological branch is preferably carried out at universities, but that related to musical production is carried out at conservatoires.

In this model, the university would regard music as a cognisable, researchable and teachable object, regarding the way to get to know and research it; but it would not deal with the knowledge and research of the part which corresponds to the activity of producing and creating music (music performance as execution, interpretation and musical expression through the technical mastery of the instrument). For the University, music would be theoretical knowledge and a field of research, and both could be taught.

However, the conservatoire would regard music as a creative activity whose technical mastery and practical execution can be taught and learnt. The aim of artistic-musical education in conservatoires would be the achievement of competence to know how to create objects, by using the forms of expression and the appropriate instruments in such a way that every student can execute, express and interpret music by means of a suitable instrument. Each artistic field may have geniuses, but the main object of arts education in conservatoires is not to create geniuses, but to prepare good technicians who are able to create artistic objects. Works of art and geniuses are a different thing. Even admitting that we have to create geniuses, what we have said previously in relation to the dual model is not invalidated.

In the dual model, knowledge and action are separated regarding the same object. The model defends that conservatoires make “artists-musicians” and universities make technicians in research and knowledge of the art in question. Universities are suitable for “musicology” and conservatoires for “music”. In that ideal dichotomised universe, researchers of created music should come out of university and music creators out of conservatoires. Specialists in knowledge and research of already created music would come out of universities, and specialists in the execution of already performed music and in the realization of new music would come out of conservatoires.

In my opinion, music, like any other field of reality or creative human expression which implies knowledge and action, is an expression of cultural creativity, and as such, it is cognisable, teachable, researchable and attainable. This implies execution, interpretation and expression and it can be object of scientific-technological rationality, practical rationality and artistic rationality (the same as education). It implies two aspects: “theoretical” (knowing, researching and teaching to know and research), which the dual model locates at university, and “practical” (performing music and teaching to perform it), which the dual model locates at conservatoires.

In my country, those in favour of the dual model keep knowledge and action separated in these cases previously mentioned. The odd thing is that in any other

university studies (Medicine, Law or Engineering, for example), which also consist in performing action and knowledge, all the tasks (knowing, researching, teaching to know and research and performing the practical activity of a doctor, an engineer, etc.) are connected in the same centre. Laboratories and hospitals for practice and Faculty are not dissociated or separated in medical education, like universities and conservatoires in the previous example. Undoubtedly, it is also true that most music creators do not come out of conservatoires.

Separating these two aspects, knowledge and action, is not as good for the training of future professionals as some may think, by sticking to separatist viewpoints and who only intend to keep their kingdom away from any exterior approach, which implies too endogamous attitudes. Those from a centre will be experts in interpretation and those from the other centre will be critics, and only some with brilliant qualities will be artists. If this does not change, and in relation to the case we are discussing, there will be a rupture in the training derived from music as an attainable activity and music as a cognisable and listenable activity.

There are always three types of functions in all the reality fields which have the double condition of field of knowledge and field of action: teaching, research and functions of intervention technician in the specific field of activity. If we think about the arts, for example, we clearly distinguish the teaching function in arts, the research function in arts and that of the supporting technician in the performance of an art (a concert hall manager or festival director, among others) and the specialist technician in the performance of an art (the instrumentalist-musician or the orchestra conductor, for example)

Overcoming the dual model is compatible with the existence of specialised schools and master's degrees with itineraries aimed at the practical skill at a high level. It is clear that, if we distinguish "field of knowledge" and "knowledge of a field" we will not think about making doctors in hurdling or about making doctors in painting pictures or in writing musical scores. Doctorates are awarded disciplinarily by knowledge of the field; there are doctors in arts, but not in painting pictures; there are doctors in stomatology, but not in teeth; there are doctors in Physical Education whose thesis topic is hurdling, but there are no doctors in hurdling. A system of university education is compatible with the existence of professional schools of the highest skill level, even with a last level only for brilliant students, who will be virtuoso (highly-skilled) musicians. However, it is obvious that in university education we move away from the sense of theoretical-practical relationship if we accept that specialists in musicology do not have to know about musical notation, analysis and interpretation because of their degree, when they finish their studies; and that students of a high conservatoire, which is considered as university education, do not know anything about artistic thought and musicology, apart from the instrument of performance.

Professional schools are not university faculties. Knowledge and action constitute a disciplinary field in university education. Separating them causes a rupture between theory and practice which distorts the epistemological rationality. The integration of theory and practice in university education is compatible with performers' and artists' professional development, but it demands to impose rationality on the decisions about educational politics and to respect the epistemological rationality of the theory-practice relationship.

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