



UNIVERSITÀ
DEGLI STUDI
FIRENZE

SCIFOPSI
DIPARTIMENTO DI
SCIENZE DELLA FORMAZIONE
E PSICOLOGIA

Corso di Analisi dei Bisogni Formativi- classe LM-57
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Scienze dell' Educazione degli Adulti, della Formazione Continua e Scienze
Pedagogiche
A.A. 2015/16

The arts as inclusive approach

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Our research project, fitting within the frame of the project META (Minority Education Through Arts), born with the aim to detect the Third Sector needs. In particular we aim to identify the knowledge, skills and best practices. We hope to use them for the construction of a specific training course for operators working in Third Sector, whose profession is often uneven and linked mostly to personal experiences. The instrument through which we collected our data was the semi – structured interview, by which through a series of questions, we have built a guideline, thus deepening the topics of our interest.

Investigation about the future teachers' awareness on art as an inclusive instrument

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Within the specific context of the European project META (Minorities Groups Education Through Art), we chose to investigate on the awareness of future teachers about the use of art as an inclusive tool. The research presented has involved students of the Degree Course in one cycle of Primary Education of the University of Florence. Despite the limited sample of respondents, it was possible to capture important aspects to answer the initial question of the investigation developed, namely: "Prospective teachers feel the need to form during training"? Among the relevant factors, stands a lack of specific training on the subject and awareness of the need to bridge this gap by training future teachers of Nursery and Primary School .

The new generation of artists understand the relational potential of all forms of art?

Francesca Aveni, Martina Milano, Irene Pizzi, Letizia Quintarelli, Andrea Volpe

From the descriptive documentation of the principles and purposes of the META it is clear the intention to employ an effective tool to overcoming cultural barriers, a language universally "spoken" that unites ethnic groups competing in the process of inclusion: the art. The macro category of "artists" can be ideally divided into two types of them: the "senior" artists, with years of experience in the field, and the "new artists", whose level of maturation of knowledge and technical skills still

needs work and training. The key assumption of the analysis which follows is that the established artists possess knowledge of the various forms of artistic expression, they can manifest as potential aimed at encouraging and/or promoting the integration of minorities and intercultural exchange and which could be transmitted and disclosed in order to understand how the new generation of artists is able to grasp the potential of relational art in all its forms. This was the underlying theme that pushed us looking for initiatives already exist in the area and after different inputs from the web, our interest has dwelt on the Festival au Désert: a multidisciplinary project that by 2010 has created a network for contemporary creation between Africa, the Mediterranean and Europe.