

Pulimanti B.  
**Different cultures in the experiences of teaching and education: reflecting over the method**

This paper is devoted to one of the important issues related to different cultures in the experiences of teaching and education referring to some European studies. The author focuses on the fact, that teaching is not just a problem of transmission of techniques or strategies or notions, but is a possibility to experience knowledge and to let ourselves be educated. The priority for an educator might be to «bring out the self», the «I», the problem of education is «the beautiful risk».

In particular, the article deals with the method that the author has found in: Alain Finkielkraut, Carlo Wolsgruber, Gert Biesta, Maria Zambrano, Hanna Arendt and Karla Del Carpio. Besides, the author stresses that not any activity in the educational process is useful for all types of learners, i.e. certain activities might work for some students, but not for others, depending that there might be extrovert students or introvert students.

**Key words:** teaching, technique, strategies, education, experience, knowledge, self, risk, method.

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Пулиманти Б.  
**Мәдениеттер әр түрлі ұлттарға сабақ беру тәжірибесі: соның ішіндегі әдістемелерді ойлау**

Мақала Еуропа ғалымдарының кейбір материалдары негізінде білім мен оқыту тәжірибесіндегі әртүрлі мәдениеттерге қатысты маңызды мәселелердің біріне арналады. Оқыту – тек технология мен стратегияларды жеткізу мәселесі ғана емес, сонымен қатар өз білімімізді әрі қарай шыңдау мен тәжірибемен бөлісу болып табылады. Автор оқытушының негізгі мақсаты өзіндік «мен» қалыптастыру, тәрбие мәселесі «керемет тәуекел» деп есептейді. Мақалада Ален Финкелкроу, Волсгрубер Карло, Герт Биеста, Мария Самбрано, Ханна Арендт и Карл Дель Карпио сияқты ғалымдардың оқыту әдістері қарастырылады. Сондай-ақ автордың пікірінше білім алушылар үшін білім беру үдерісінде іс-әрекеттердің барлығы пайдалы бола бермейді, яғни студенттің экстриверт немесе интроверт болуына байланысты қандай-да бір іс-әрекет кейбір студенттер үшін тиімді болғанмен, кейбір студенттер үшін ешқандай тиімді болмауы мүмкін.

**Түйін сөздер:** оқыту, әдістеме, стратегия, білім беру, тәжірибе, білім, тұлға, тәуекел, әдіс.

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Пулиманти Б.  
**Различные культуры в опыте преподавания и образования: размышления над методом**

Данная статья посвящается одному из важнейших вопросов относительно различных культур в опыте преподавания и образования, ссылаясь на некоторые материалы Европейских ученых. Автор акцентирует на те факты, что преподавание – это не только проблема передачи технологий или стратегий, но и возможность поделиться опытом и знаниями, чтобы позволить себе быть образованным. Приоритетными для педагога могут быть стремления: «вывести из себя», «я», проблема воспитания также является «прекрасным риском». В частности, докладе рассматривается метод, который автор нашел у Алена Финкелкроу, Волсгрубера Карло, Герт Биеста, Марии Самбрано, Ханны Арендт и Карла ДельКарпио. Кроме того, автор подчеркивает, что не всякая деятельность в образовательном процессе может быть полезной для всех типов обучающихся, т.е. определенная деятельность может позитивно сработать на одних студентах, и может не иметь никакого эффекта на других, в зависимости от того, является ли студент экстривертом или интровертом.

**Ключевые слова:** преподавание, методика, стратегии, образование, опыт, знания, личность, риск, метод.

**DIFFERENT CULTURES  
IN THE EXPERIENCES  
OF TEACHING  
AND EDUCATION:  
REFLECTING OVER THE  
METHOD**

I started writing this article on the occasion of a seminar that was held in my university about the topic: «Different cultures in the experiences of teaching and education». Now, to develop this issue, I have to take notice of some European studies about the educational problem, especially I mean to speak about the most relevant to me.

I'm really convinced that teaching is not just a problem of transmission of techniques or strategies or notions, but is a possibility to experience knowledge and to let ourselves be educated. That's why I'm interested in participating to seminars and meetings about educational problems, or to exchange readings about with other colleagues.

In fact from the simple transmission of techniques could proceed an unpleasant consequence: 'nihilism', by way of example: a literary text can be analyzed only in search of its formal components, without ever establishing any dialogue between the author and the reader; mathematics can be reduced to definitions and formulas to be applied without any sign in it of a grammar of reality; history can be thrown back into a kind of distance, where it loses all value of significant event for themselves and for society, and so on... The outcome of any approach is reduced nihilism, which is documented in the inability of the real (and consequently the disciplines taught) to arouse true and permanent interest.»[1]

In particular my report will pay attention to the method I've found in Alain Finkielkraut, Carlo Wolsgruber, Gert Biesta, Maria Zambrano, Hanna Arendt and Karla Del Carpio.

Wolsgruber, he is an Italian contemporary educationist and is the Rector of the Vasilij Grosman Foundation in Milan, he supports a concept that I recognize very true and interesting, he says that: «the priority for an educator: a teacher or the parents themselves, might be to «bring out the self», the «I», for that reason Gert Biesta[2] called the problem of education «the beautiful risk».

Biesta is persuaded that: «if we take all the risk away, then we ultimately destroy the possibility for education itself, that is, for children and young people to become mature, grown-up human beings who can face the world» and to behave like presences.

I wondered myself: why education and knowledge are so strictly connected one another?

Alain Finkielkraut, the French philosopher, writes: «we just know for events, or : knowledge just happens as an event» because we have «*un coeur intelligent*», to know for events is possible through this use of our heart that works exactly like the most deep reasonable instrument inside us.

An event is something that happens to me, that catches my heart and my reason, which corresponds to my human nature and that could move and call it.

I may do some concrete examples:

last month a friend of mine, a teacher, brought his class to the planetarium: when they were in front of the stars, no one has been able to retain an *ooh!* of wonder. The next day, each student spoke about the history of the stars and everyone was full of questions.

For that same reason when children explore all around them every moment they ask «why?» full of curiosity and begin to learn, there's the beginning of their adventure of knowledge.

Later during the period we are students, normally the disciplines you most love or you are excellent in, are the one where the teachers strike you because of their passion about the subject/item, when you understand that all what they are explaining and what they know concern the whole way the teachers feel things...their experiences, their interests, their taste...

A consequence of this status is that we cannot say to know something without to be conscious of the significance for ourselves and the sense of the thing, this a structural need in human beings and for that reason also when we just explain simple notions (like for example the letters of the alphabet or a mathematical operation) we always added the ultimate aim of the matter.

In this sense too Maria Zambrano, the Spanish philosopher and pedagogue, explainsto us that reality has a calling power, she writes: «la realidadnos llama a la verdad y nuestrocorazónnos llama a cumplimos. De ahí que educar sea «vocare», llamar. La vida es vocación: vocación a ser, vocación ala verdad, vocación a transmitir el ser, vocación, por tanto, a educar»[3].I think that the role the teacher and the students have one toward another is the same: to participate in this moment of the reality *as a call*.

However this structural asset of ourselves does not happen mechanically because: «Lo que están crisis esestenexomisterioso que unenuestroser con la realidad, algo tan profundo y fundamental que esnuestroíntimosustento»[4] as Maria Zambrano recognizes, or as HannahArendt tries to suggest us through the metaphorical image of our hands as the wall that divides and separates us from reality,

it happened when we forget that: «knowledge proceeds from astonishment not from doubt. The experience clarifies man the stuff that is done and the meaning of his aspirations.»

The duty of education and the realistic need to motivate students are requested bythis «crisis», I agree with Karla Del Carpio[5] when she observes:

«I have experienced that teachers play such an important role in students' motivation. For example, I found that teachers who were approachable, charismatic, open to students' ideas, needs and suggestions and had a positive attitude towards teaching, were great motivators. As a result, I felt engaged in class and enjoyed learning. In contrast, those language teachers who made me feel intimidated and scared due to their teaching style and personality decreased my level of motivation. For these reasons, I agree with Savignonthat «language teaching requires a sense of community -an environment of trust and mutual confidence wherein learners may interact without fear or threat of failure». Also, teachers who encourage you to question your own reality can be great motivators. Being a teacher provides you with the opportunity to challenge oppression in the classroom and also to improve education. Therefore, I always look for opportunities in the classroom where students can question about things they take for granted, for example, their role as students and my role as a teacher or about the content of the lessons: Who decides what needs to be learned? I believe that significant work still needs to be done in order to change different ways of oppression. However, I feel that these can in part be challenged through education, through anti-oppressive education, for example. It is here where I find one of my missions as an educator. I know that learning is not just about students' acquiring what some in schools and society have already determined to be things that they are supposed to learn. I agree with Kumashirothat learning needs to involve challenging the idea that commonsense ways of thinking about the world among students and among educators are the right ways of thinking about the world. Learning needs to involve opportunities to acknowledge and work through the resistances and emotions involved in raising awareness.

Teachers play different roles such as monitors, mentors, facilitators, supporters, artists, singers, etc., which makes the profession a challenging task, but also fun. It is this combination one of the reasons of why I love teaching so much as it challenges myself, but also allows me to continue growing. Also, I feel that teaching stimulates your creativity as you

always need to develop new teaching strategies for learning to take place. The teacher can surprise students through their teaching techniques and activities, but also learners themselves can surprise the instructor, which is one of the most exciting parts when teaching. In this sense Wolfsgruber writes: «The best moment of teaching happens when what I already know I received from one that is present; not as definitions stored, but as something that lives, like a life in progress. It is the moment when we experience an aspect of the coinciding with ourselves (freedom): the only way to *be likely* to change. And for that reason teaching is the best job in the world»[6]

Trying to transfer all these reflections on the act of choice of the activities to carry out in the classroom, because of my personal experience, I judge of extreme importance these observations:

«[...] When I was a language learner, I noticed that teachers tended to focus on written activities when having students practice the target language. By doing so, I think instructors only met the needs of certain students. As a result, the needs of students who preferred interactive activities were not satisfied. Consequently, some students felt unmotivated and left out, which is how I felt when I did not have the opportunity to practice the target language through interactive activities. Therefore, now that I have the opportunity to be a language instructor and have had a variety of students with different learning styles and needs, my idea about the importance of using different types of activities has been reinforced. I try to use both types of activities so that I can better respond to my students' realities. As a result, I think their motivation increases or at least remains the same. To summarize the previous idea, it is not possible to say that all activities are useful for all types of learners, that is, certain activities might work for some students, but not for others. For example, there might be extrovert students who love learning and practicing the target language through role-plays as they find them fun. However, there might also be introvert students who experience anxiety when being asked to participate in a role-play as they do not feel safe in the classroom. Therefore, they perceive role-plays as a stressful activity, so they prefer practicing through written exercises. For this reason, it is important to have variety in class to increase the possibilities to better respond to our students' different learning styles and to help them learn in a way where they feel comfortable and enjoy learning».[7]

In my conclusion I need to go back to the main aim of this topic – the relationship between

education and knowledge – reading a poem of Antonio Machado, the Spanish poet, that could help us to better understand the status of our being and the hope hidden inside us: the original capacity of our heart to discover while is waiting and looking for

**¿Mí corazón se ha dormido?**

¿Mí corazón se ha dormido?  
Colmenares de mis sueños,  
¿ya no labráis? ¿Está seca  
la noria del pensamiento,  
los cangilones vacíos,  
girando, de sombra llenos?

No; mi corazón no duerme.  
Está despierto, despierto.  
Ni duerme ni sueña; mira,  
los claros ojos abiertos,  
señas lejanas y escucha  
a orillas del gran silencio.[8]

Giovanni Pascoli, the Italian poet, notices: «On the other hand, the man who is following a path of knowledge knows very well that «there is something new under the sun, or rather of old: the real news, though unexpected, because unpredictable answers always a wait – not to an image – which has long hatching in their own hearts.»[9]

[...] So it can happen, for every teacher and every student, what happened to Paul Klee when, landed in North Africa, he realized, for the first time (and every time and the first time) of the colors, and exclaimed: «The color I am.» The route is marked by cognitive moments in which man can say: «Mathematics is me, the story is me, Dante is me, writing is me.» [10]

**Notes:**

1. «Esemplificativamente: un testo letterario può essere analizzato esclusivamente alla ricerca delle sue componenti formali, senza che mai si instauri alcun dialogo tra l'autore e il lettore; la matematica può essere ridotta a definizioni e a formule da applicare senza che si intraveda in essa una grammatica della realtà (video *Dominumgeometrizationem*); la storia può essere ributtata in una sorta di lontananza, dove si perde ogni valenza di avvenimento significativo per sé e per la società e così via ... L'esito di qualsiasi approccio ridotto è il nichilismo, che si documenta nell'incapacità del reale (e di conseguenza delle discipline insegnate) a destare vero e permanente interesse» (Wolsgruber, Carlo (2011). *Perché genitori e professori hanno paura di un giovane che dica «io»*. Convegno «*La conoscenza nella scuola*», Milano, 19 febbraio 2011)

2. Gert Biesta, Professor of Education in the Department of Education of Brunel University London, and Visiting Professor (Art Education) at Artez, Institute of the Arts, Arnhem, The Netherlands. Visiting Affiliation with NLA University College, Bergen, Norway, and NAFOL, the Norwegian National Graduate School in Teacher Education

3. Reality calls us to the truth and our hearts calls us to fulfill our personality. Hence education is «vocare» call. Life is vocation, vocation to be the true, vocation to convey being, therefore vocation to educate. (Zambrano, Maria (2007). *Filosofía y Educación*. Alicante: Editorial Club Universitario)

4. What is in crisis is this mysterious bond that unites our being with reality, something so deep and fundamental that is our intimate support (Zambrano, Maria (2007). *Filosofía y Educación*....)

5. Karla Del Carpio is a language instructor with a Bachelor's degree in Teaching English as a Foreign Language in Mexico. She holds a Master's degree in Applied Linguistics from the University of Alberta in Canada where she is currently a doctoral student in the program of Secondary Education. Her research interests are Second Language Acquisition, Bilingual Education and Indigenous Languages Revitalization.

6. Il momento più bello dell'insegnamento accade quando ciò che già so mi è ridonato da uno presente; non come definizioni memorizzate, ma come qualcosa che vive, come una vita in atto. È il mo-

mento in cui si fa esperienza di un aspetto del coincidere con se stessi (libertà): solo così si «rischia» di cambiare. E per questo quello dell'insegnante è il mestiere più bello del mondo (Wolfsgruber, Carlo (2013). *Conoscenza e compimento di sé*. In *Conoscenza e compimento di sé*. I saggi di Accademia. 11-17)

7. Del Carpio, Karla (2013). The language teacher and students' motivation: Let's use different types of activities in the classroom!. *Encuentro*, 22, 29-37

8. Antonio Machado ¿Mi corazón se ha dormido? (in Machado, Antonio (1977). «Soledades». Madrid: Taurus)

9. D'altra parte, l'uomo che sta percorrendo un cammino conoscitivo sa molto bene che «c'è qualcosa di nuovo oggi nel sole, anzi d'antico» (Pascoli): la vera novità, pur essendo imprevedibile, risponde sempre a un'attesa – non ad una immagine – che da tempo cova nel proprio animo. (Wolfsgruber, *Conoscenza e compimento di sé*...)

10. Così può accadere, per ogni docente e per ogni studente, quello che avvenne a Paul Klee quando, sbarcato in nord Africa, si accorse, per la prima volta (e ogni volta e la prima volta) dei colori, ed esclamò: «Il colore sono io». L'itinerario conoscitivo è segnato da momenti in cui l'uomo può dire: la matematica sono io, la storia sono io, Dante sono io, la scrittura sono io. (Wolfsgruber, *Conoscenza e compimento di sé*...)

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