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DETAILED ITINERARY FOR THE SIX DAYS

Art, Complexity, Mentalization, and Respect in Teacher Training

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INTRODUCTION

From the Nuremberg Funnel to the School of Complexity

For over four centuries, Western education has been built on a metaphor as simple as it is powerful: learning consists of the transfer of knowledge from teacher to student. The image that best represents this concept is that of **the** famous **Nuremberg Funnel (Der Nürnberger Trichter)**, published in the 17th century by Georg Philipp Harsdörffer. Through a funnel, knowledge is poured into the student's mind, which is viewed as an empty, passive vessel destined to receive pre-organized information.

This image is not confined to the history of pedagogy. Even today, it continues to influence much of how schools are organized: fragmented curricula, separate subjects, assessments that are predominantly based on rote recall, linear transmission of content, and the search for the "correct" answer. The teacher is often perceived as the one who possesses knowledge, while the student assumes the role of the recipient of information.

This conception has its roots in the 17th-century scientific revolution. Cartesian thought, Newtonian mechanics, and faith in linear causality produced a representation of reality as a set of separable, predictable objects governed by universal laws. To know meant to analyze, break down, classify, and control. Schools, too, gradually adopted this epistemological structure.

Over the course of the twentieth century, this paradigm underwent a profound transformation. Einstein's theory of relativity, Heisenberg's uncertainty principle, quantum mechanics, Prigogine's thermodynamics of non-equilibrium systems, and the sciences of complexity have shown that reality is not composed of static objects but of dynamic systems, relationships, historical processes, and emergent phenomena. The observer is no longer external to the observed phenomenon: knowledge always arises from the interaction between the subject and the world.

This epistemological shift inevitably changes the way we think about education as well. The classroom is not a machine composed of isolated individuals, but a living system in which emotions, relationships, languages, expectations, and contexts influence one another. It is no longer enough to ask *what to teach*; it becomes necessary to ask *how we observe*, *how we construct meaning*, and *how we participate in learning processes*.

It is within this context that the thought of Gregory Bateson, Edgar Morin's theory of complexity, the theory of mentalization developed by Peter Fonagy, and the concept of respect as recognition of the other's complexity find their place. All these approaches share a fundamental, conviction: to understand is to enter into a relationship, to suspend immediate judgment, and to accept uncertainty as an inevitable condition of knowledge.

The proposed training program stems from this perspective. Art is not used merely as an illustrative aid or as an exercise in art history. Each artwork serves as an epistemological tool that facilitates observation, the shared construction of meaning, critical reflection, and mentalization. The goal is not to learn facts about the artworks, but to learn to see differently.

Through sixty works spread over six days, participants will be gradually guided through a paradigm shift: from the idea of school as a place for the transmission of knowledge to school as a complex ecosystem of relationships, learning, and human development.

DAY 1

From the Nuremberg Funnel to Quantum Mechanics

Objectives

The first day lays the foundation for the entire training program. It guides participants in becoming aware of the epistemological shift that has transformed science and that today makes it necessary to rethink the school as well.

The goal is not to replace one theory with another, but to question the very way in which we observe the reality of education.

Learning Objectives

By the end of the day, participants will be able to:

- understand the difference between the transmission paradigm and the complexity paradigm;
- recognize the limitations of the linear model of learning;
- connect the transformation of contemporary science to the transformation of pedagogy;
- use observation as their primary professional tool;
- distinguish between observation and interpretation;
- develop a reflective attitude toward one’s own educational practice.

Schedule for the Day

9:00–9:30 a.m. Welcome

Presentation of the program.

Team-building.

Learning agreement.

9:30 – 10:15

Introductory activity

The Nuremberg Funnel

Observation of the engraving.

Opening question:

“What does this image tell us about the idea of school?”

No explanations are provided.

We collect observations only.

10:15 – 11:00

Guided discussion

From the transmissive model

to the construction of knowledge.

Introduction to:

- Descartes
- Galileo
- Newton
- linear causality
- reductionism

11:00 – 11:15

Break

11:15 – 12:30

From Classical Mechanics to Quantum Mechanics

Einstein

Heisenberg

Prigogine

Morin

The guiding question becomes:

What changes when we realize that the observer alters the observed phenomenon?

This reflection is immediately applied to the school setting:

Does the teacher truly observe the student, or does the teacher continually contribute to building the educational relationship?

12:30 – 1:30 p.m.

Lunch break

1:30 PM – 3:00 PM

Workshop

The first five works are observed without any explanation.

The protocol is strictly followed:

Observe

Describe

Interpret

Contextualize

Transfer

3:00 PM – 3:15 PM

Break

3:15 PM – 4:30 PM

Case Study

A student is described as:

"Uninterested."

The group develops two interpretations.

The first follows the linear paradigm.

The second reconstructs the network of relationships.

It highlights how behavior emerges from the interaction between the teacher, the class, the family, the context, and the student's personal history.

4:30 – 5:00 p.m.

Debriefing

Closing question

What have I learned to see today that I didn't see yesterday?

Filling out the reflection journal.

The day's work

1. The Nuremberg Funnel — The Transmissive Paradigm.
2. The School of Athens — The Order of Knowledge.
3. The Vitruvian Man — The Measure of the World.
4. The Anatomy Lesson of Dr. Tulp — Analysis and Separation.
5. The Astronomer — The Birth of Scientific Observation.
6. The Tower of Babel — The Fragmentation of Knowledge.

7. Melencolia I — The Limits of Rationality.
8. The Wanderer on the Sea of Fog — Uncertainty.
9. Rain, Steam, and Speed — Reality as a Process.
10. Newton — The synthesis of the transition from classical science to complex thought.

DAY 2

Complexity: Observing Systems, Not Individuals

Pedagogical Introduction

The first day demonstrated how the paradigm of knowledge transmission stems from a linear conception of knowledge. The second day guides participants beyond this perspective by introducing the concept of **a complex system**.

School cannot be interpreted as the simple sum of the individuals who make it up. A classroom is not composed solely of the students present, but of the relationships that continually form among students, teachers, families, implicit rules, emotions, expectations, and cultural contexts. Like any complex system, the classroom also possesses emergent properties that cannot be understood by analyzing its elements separately.

The goal of the day is to help teachers replace the question "Who is the problem?" with a radically different one: **"What relationships are producing what we observe?**" This shift represents one of the most significant transformations in contemporary educational practice and is fully consistent with systems thinking and complexity theory.

Objectives

To develop a systemic perspective on the school environment, understanding that all behavior emerges from the interaction between people, contexts, and relational processes.

Learning Objectives

By the end of the day, participants will be able to:

- distinguish a complicated problem from a complex problem;
- recognize phenomena of emergence and feedback;
- create simple systemic maps of the classroom;
- interpret classroom dynamics in terms of interdependence;
- use art as an exercise in observing relationships.

Schedule for the Day

9:00–9:20 a.m. – Opening exercise

Brief mindfulness exercise.

Personal journal.

Sharing reflections from the first day.

9:20–10:15 – Theoretical Introduction

Systems theory.

System.

Context.

Relationship.

Feedback.

Self-organization.

Emergence.

The instructor demonstrates how complex systems continuously produce new properties through the interaction of their elements.

10:15–11:00 – Aesthetic Experience

Guided analysis of:

- **The Garden of Earthly Delights**
- **Vertumnus**
- **The Arnolfini Portrait**

Participants focus exclusively on the relationships.

They are not asked:

“What does it represent?”

But:

How do the elements of the work interact with one another?

11:00–11:15 – Break

11:15–12:45 – Workshop

Each group is assigned one of the artworks.

Protocol:

- observe;
- describe;
- identify connections;
- formulate hypotheses about feedback;
- apply to the school setting.

The focus is not on the characters but on the network of relationships.

12:45–1:45 p.m. – Lunch break

1:45–3:00 p.m. – Case study

A real-life situation is presented.

A class is experiencing a gradual increase in conflicts.

The task is to construct a systemic map by identifying:

- actors;
- relationships;
- positive feedback;
- negative feedback;
- leverage points.

The goal is to understand how small changes can alter the entire system.

3:00–3:15 p.m. – Break

3:15–4:30 p.m. – Applying the Concepts in Practice

Each teacher creates the first systemic representation of their own class.

No diagnoses are indicated.

Only the following are represented:

- relationships;
- alliances;
- exclusions;
- resources;
- critical nodes.

4:30–5:00 p.m. – Debriefing

Final question:

What connection has become clear to me today?

The works of the day

1. The Garden of Delights — Complex System.
2. Vertumnus — The whole is greater than the sum of its parts.
3. The Arnolfini Portrait — Invisible Networks.
4. Las Meninas — Observer and Observed.
5. The Battle of San Romano — Order and Disorder.
6. The Great Wave — Self-organization.
7. The Harvest — Ecosystem.
8. Effects of Good Government — Interdependence.
9. The Gift of the Cloak — Cooperation.
10. The Flagellation of Christ — Summary of the Day.

DAY 3

Gregory Bateson: Learning to See Relationships

Pedagogical Introduction

While the second day introduces the concept of a complex system, the third day guides participants through the work of Gregory Bateson, arguably one of the thinkers who has most profoundly transformed our understanding of the mind, learning, and communication.

For Bateson, the mind is not synonymous with the individual brain. It emerges from relationships. Every behavior acquires meaning only within the context in which it is observed. There are no isolated facts; there are differences that produce other differences.

Applied to the school setting, this perspective implies that the teacher's focus must shift from individual behaviors to **the relational patterns** that generate them. Art then becomes an extraordinary laboratory for training the eye to perceive connections, recurring patterns, and configurations rather than isolated objects.

Objectives

Train teachers to observe the relational patterns that characterize educational systems.

Objectives

By the end of the day, participants will be able to:

- understand the concept of patterns;
- distinguish between behavior and relationships;
- use context as a key to interpretation;
- recognize communicative frames;
- view the classroom as an ecology of the mind.

Program

9:00–9:20

Mindfulness practice.

Review of the systemic maps created the previous day.

9:20–10:15

Theoretical introduction.

Gregory Bateson.

Ecology of Mind.

Difference that generates difference.

Patterns.

Map and Territory.

Logical Levels of Communication.

10:15–11:00

Aesthetic experience.

Analysis of the works:

- The Calling of Peter and Andrew.
- Studies of Water Vortices.
- The Calling of Saint Matthew.

The task is not to identify the subjects depicted.

The assignment is:

Focus exclusively on the relationships.

11:00–11:15

Break.

11:15–12:45

Workshop.

Each group receives photographs of school situations.

The goal is to distinguish:

- observation;
- inference;
- interpretation.

12:45–1:45 p.m.

Lunch break.

1:45–3:00

Case study.

Viewing of a short video of a classroom.

Assignment:

Do not describe the behaviors.

Describe only the relational patterns.

Who is looking at whom?

Who interrupts?

Who supports?

Who is excluded?

How does the system change when the teacher intervenes?

3:00–3:15 p.m.

Break.

3:15–4:30

Workshop.

Each teacher represents the recurring patterns in their own class.

The work is discussed in small groups.

The focus is not on judgment but on curiosity.

4:30–5:00 p.m.

Debriefing.

Closing question.

What pattern have I learned to recognize today in my professional practice?

The works of the day

1. The Calling of Peter and Andrew — Report.
2. Studies of Water Vortices — Pattern.
3. The Calling of Saint Matthew — Difference.
4. The Tribute — Context.
5. The Geographer — Map and Territory.
6. The Sleep of Reason Produces Monsters — Dual Message.
7. Marriage A-la-Mode — Communicative Frames.
8. The Penitent Magdalene — Emotions and Meaning.
9. The Governess — Situated Knowledge.
10. Prisons of the Imagination — Batesonian Synthesis.

DAY 4

Edgar Morin and Complex Thought: Educating for Uncertainty

Pedagogical Introduction

One of the most profound transformations required of schools today is to abandon the illusion that knowledge consists of a set of definitive certainties. Edgar Morin has shown that all knowledge is inevitably incomplete, situated, and continually open to revision. Error, uncertainty, and ambiguity are not obstacles to knowledge but constitute a structural component of it.

Modern schooling, on the other hand, has been built primarily on the pursuit of the "correct" answer. Tests, assessment systems, and most teaching practices still tend to reward the faithful reproduction of information, while devoting less attention to the ability to tackle open-ended problems, interpret ambiguous situations, and construct shared meanings.

Morin proposes a radical change: education means preparing individuals to navigate the complexity of the world by developing the abilities to make connections, reflect, self-correct, and take responsibility. From this perspective, a work of art serves as an extraordinary laboratory of uncertainty. No image is limited to a single interpretation; each observer contributes to building new levels of understanding through dialogue with others.

The fourth day thus represents the transition from systemic thinking to **complex thinking**, training teachers to view uncertainty as an educational resource rather than a threat.

Objectives

To foster participants' ability to address educational situations characterized by ambiguity, a plurality of perspectives, and continuous transformation.

Learning Objectives

By the end of the day, participants will be able to:

- understand the fundamental principles of Edgar Morin's complex thinking;
- distinguish between complication and complexity;
- recognize the constructive role of uncertainty in educational processes;
- use interpretive dialogue as a learning practice;
- design open-ended instructional activities that foster multiple perspectives.

Theoretical Framework

The morning begins with a reflection on **the Seven Kinds of Knowledge Necessary for the Education of the Future**, highlighting some fundamental concepts:

- error as an inevitable component of knowledge;
- the need to connect different areas of knowledge;
- the importance of context;
- the dialogic principle;
- organizational recursion;
- the part-whole relationship;
- the ethics of responsibility.

Through examples drawn from school experiences, participants are invited to reflect on how the search for a single correct answer can limit the development of critical thinking and creativity.

Schedule for the Day

9:00–9:30 a.m. – Opening

Shared reflection.

Each participant shares a school-related situation in which an apparently correct answer proved insufficient to grasp the complexity of the educational experience.

9:30–10:30 a.m. – Interactive Lecture

Introduction to the thought of Edgar Morin.

Discussion of the concepts of:

- complexity;
- dialogicity;
- recursion;
- self-organization;
- ecology of action.

10:30–11:15 – Aesthetic Experience

The works are observed without titles or authors.

Participants work individually, noting down what they see.

They then discuss their observations in small groups.

The goal is not to reach agreement, but to recognize the validity of different interpretations.

11:15–11:30 – Break

11:30–12:45 – Workshop

The guiding questions are:

- What is happening in this image?
- What elements lead you to think this?
- What else can we observe?

The facilitator carefully avoids confirming or refuting interpretations, limiting themselves to facilitating the dialogue and encouraging participants to listen to one another.

12:45–1:45 p.m. – Lunch break

1:45–3:00 p.m. – Design Workshop

Participants redesign a traditional lesson, transforming it into an activity that highlights:

- open-ended questions;
- shared observation;
- collective construction of meaning;
- interpretive diversity.

3:00–3:15 p.m. – Break

3:15–4:30 p.m. – Plenary discussion

Each group presents its project.

The discussion highlights how learning stems from the quality of questions rather than the quantity of answers.

4:30–5:00 p.m. – Debriefing

Closing question:

At what point during the day did I experience uncertainty as a learning opportunity?

The day's activities

1. **The Miracle of the Slave** – **Tintoretto**
   Interdependence, unpredictable dynamics, and the complexity of events.
2. **The Garden of Earthly Delights** – **Hieronymus Bosch**
   A plurality of meanings and a multilayered interpretation of reality.
3. **The Arnolfini Portrait** – **Jan van Eyck**
   Reality as a network of symbols and relationships.
4. **Imaginary Prisons** – **Giovanni Battista Piranesi**
   Uncertainty as a space of knowledge.
5. **The Calling of Saint Matthew** – **Caravaggio**
   The unexpected event and the transformation of perspectives.
6. **The Wanderer Above the Sea of Fog** – **Caspar David Friedrich**
   Living with uncertainty and the unknown.
7. **The Milkmaid** – **Johannes Vermeer**
   The Complexity Hidden in Everyday Life.
8. **The Ambassadors** – **Hans Holbein the Younger**
   The multiplicity of perspectives and the relativity of observation.
9. **The Annunciation** – **Beato Angelico**
   The relationship between the visible and the invisible.
10. **The Creation of Adam** – **Michelangelo Buonarroti**
    Connection, relationship, and the emergence of meaning.

Each work becomes an opportunity to concretely experience the principles of complex thinking, demonstrating how knowledge emerges from the comparison of different interpretations rather than from the search for a definitive answer.

DAY 5

Mentalization and Respect: Understanding the Other's Mind

Pedagogical Introduction

After exploring the complexity of cognitive systems and processes, the course now focuses on the relational dimension of teaching.

Every educational act, in fact, involves an encounter between minds. Teaching means continually interpreting students' intentions, emotions, needs, expectations, and mental states, knowing that such interpretations are always partial and subject to revision.

The theory of mentalization, developed by Peter Fonagy and his colleagues, defines this competency as the ability to understand human behavior in light of the underlying mental states. Today, it represents one of the most important frameworks for understanding the quality of educational relationships.

Mentalizing means recognizing that behind every behavior there is a mind that thinks, feels emotions, constructs meaning, and interprets reality. This attitude forms the foundation of genuine respect.

Respect is not the same as obedience or adherence to external rules. It arises from the ability to view the other person as an individual with a history, emotions, and perspectives different from one's own.

Art offers an extraordinary context for developing this skill. Every work of art invites us to reflect on the intentions of the characters depicted, their emotional states, the relationships that bind them, and the many possible interpretations.

Objectives

To develop teachers' mentalization skills and promote an educational culture based on mutual respect.

Learning Objectives

By the end of the day, participants will be able to:

- distinguish between behavior and mental state;
- use mentalizing questions in educational interactions;
- recognize signs of relational closure and openness;
- promote respect through active listening and curiosity;
- use aesthetic dialogue as a practice for social-emotional development.

Theoretical Framework

The main concepts of mentalization theory are introduced:

- mental states;
- reflective function;
- emotional regulation;
- attachment;
- epistemic curiosity;
- "not knowing" attitude.

Schedule for the Day

9:00–9:30 a.m. – Opening

Mutual listening exercise.

Participants work in pairs, each recounting a meaningful school experience.

The listener may ask only clarifying questions, avoiding advice and judgments.

9:30–10:30 a.m. – Interactive Lecture

Introduction to the theory of mentalization.

Discussion of school-related cases.

10:30–11:15 – Aesthetic experience

Observation of works characterized by strong emotional intensity.

Each participant formulates hypotheses about the mental states of the characters depicted, basing them exclusively on observable elements.

11:15–11:30 – Break

11:30 a.m.–12:45 p.m. – Workshop

Guiding questions:

- What might this person be feeling?
- Which elements of the image support this hypothesis?
- Are there alternative interpretations?

The group explores how the same image can evoke multiple emotional responses.

12:45–1:45 p.m. – Lunch break

1:45–3:00 PM – Simulations

Role-playing of complex school situations.

Each participant tries to respond by adopting a mentalizing attitude.

The focus is not on finding the best solution, but on keeping curiosity alive about the other person's mind.

3:00–3:15 p.m. – Break

3:15–4:30 PM – Transfer

Planning activities to be carried out in one's own classroom aimed at developing mentalization through art.

4:30–5:00 PM – Debriefing

Closing question:

At what point today did I set aside my judgment to truly try to understand the other person's point of view?

The Artworks of the Day

The ten selected works address themes such as:

1. **The Opening of the Fifth Seal** – **El Greco**
   Understanding deep emotional states.
2. **The Angelus** – **Jean-François Millet**
   Empathy, listening, and respect for others.
3. **The Fourth Estate** – **Giuseppe Pellizza da Volpedo**
   Collective identity, dignity, and mutual recognition.
4. **The Return of the Prodigal Son** – **Rembrandt van Rijn**
   Welcoming, care, and educational relationships.
5. **The Potato Eaters** – **Vincent van Gogh**
   Understanding another's life without judgment.
6. **The Raft of the Medusa** – **Théodore Géricault**
   Crisis, cooperation, and resilience.
7. **The Weavers' Revolt** – **Käthe Kollwitz**
   Social justice, suffering, and educational responsibility.
8. **The Sower** – **Vincent van Gogh**
   Education as an Act of Trust in the Future.
9. **The Parable of the Blind** – **Pieter Bruegel the Elder**
   Mutual responsibility and the influence of relationships.
10. **The Stone Breakers** – **Gustave Courbet**
    Recognizing the dignity of every person.

Through aesthetic dialogue, participants experience how understanding mental states forms the basis of every authentic educational relationship.

Because art is not the subject matter of the course.

Art is the **epistemological tool** through which to develop fundamental professional skills:

- observation;
- listening;
- critical thinking;
- managing complexity;
- mentalization;
- building educational communities.

DAY 6

The Teacher as a Facilitator of Change

Integrating Art, Complexity, and Mentalization into Educational Practice

Pedagogical Introduction

The previous five days have progressively guided participants through a paradigm shift. We moved from a critique of the transmissive model to an exploration of complexity, then to a systemic understanding of the educational reality, to Gregory Bateson's ecology of the mind, to Edgar Morin's complex thinking, and finally to mentalization as the foundation of the educational relationship.

The sixth day does not introduce new theoretical content. Its goal is to transform the knowledge acquired into **a professional identity**.

In fact, any educational innovation risks remaining isolated unless it is integrated into the way the teacher interprets their own role. For this reason, the final day is dedicated to constructing a new image of the teacher: no longer a transmitter of knowledge, nor a mere organizer of activities, but **a facilitator of learning processes**, capable of designing environments in which observation, dialogue, reflection, and the shared construction of meaning become daily practice.

Objectives

To guide participants in developing their own professional development plan, integrating the principles of complexity, mentalization, and education through art into their daily practice.

Learning Objectives

By the end of the day, participants will be able to:

- design instructional pathways
- integrate art, dialogue, and observation into regular classroom instruction;
- use works of art as tools for interdisciplinary learning;
- promote critical thinking through open-ended questions;
- foster mentalization processes in the classroom;
- create educational environments focused on respect and participation;
- assess learning through reflective and authentic tools.

Theoretical Framework

The day begins with a reflection on a fundamental question:

What does it mean to be a teacher today?

Participants are invited to compare two professional models.

The first is that of the teacher as a repository of knowledge, consistent with the Nuremberg Funnel paradigm.

The second is that of the teacher as a designer of learning contexts, capable of guiding students in the construction of knowledge.

The main concepts addressed during the course are briefly summarized:

- the paradigm of complexity;
- systems theory;
- the ecology of the mind;
- complex thinking;
- mentalization;
- respect as a relational competence and epistemic stance

These concepts are presented not as separate models, but as elements of a single educational vision.

Schedule for the Day

9:00–9:30 a.m.

Opening Reflection

Each participant reviews the personal journal they kept during the previous days.

Then, individually, they complete the sentence:

"At the beginning of this journey, I thought that teaching meant..."

and then:

"Today, I think teaching means..."

Sharing these reflections highlights the evolution of their professional perspectives.

9:30–10:30

The Method as an Integrated Model

The trainer reconstructs the entire process that has taken place.

The protocol is presented as a recursive sequence of cognitive processes:

Observe

↓

Describe

↓

Interpret

↓

Put into context

↓

Transfer

It should be emphasized that transfer does not represent the conclusion of the process, but rather the beginning of a new observation.

The method thus takes on a circular and recursive structure, consistent with the logic of complex systems.

10:30–11:15

Concluding Aesthetic Experience

A work is presented without any contextualization.

For the first time, the group works completely independently.

The instructor intervenes only to facilitate dialogue.

Participants carry out the entire protocol, demonstrating that they have internalized the skills developed during the course.

11:15–11:30

Break

11:30–12:45

Design Workshop

Each group creates a learning unit using:

- one of the works studied during the course;
- mentalization strategies;
- documentation and assessment tools.

The designs are developed with different school levels in mind.

The goal is to demonstrate how the method can be adapted to different educational contexts.

12:45–1:45 p.m.

Lunch break

1:45–3:15

Project presentations

Each group presents its project.

The discussion focuses on a few key aspects:

- the quality of the proposed questions;
- promotion of dialogue;
- inclusion of different points of view;
- interdisciplinary connections;
- development of cross-curricular skills;
- documentation methods.

This comparison highlights the flexibility of the method and its applicability across different disciplines.

3:15–3:30 p.m.

Break

3:30–4:30

Reflective Assessment

Participants build their own professional portfolios.

The portfolio includes:

- a reflective journal;
- concept maps;
- photographic documentation of activities;
- instructional design;
- self-assessment of competencies;
- personal professional development plan.

We also propose the creation of a community of practice among participants, aimed at exchanging experiences and documenting the activities carried out in their respective schools.

4:30–5:00 p.m.

Closing Circle

The program concludes with a shared reflection.

Each participant is invited to complete the sentence:

"The work that has most changed the way I view school is..."

and then:

"Starting tomorrow, in my educational practice, I commit to..."

The final assessment is not in the form of a test, but rather a statement of professional intent, consistent with the idea of professional development as an ongoing process.

The Works of the Day

The ten selected works symbolically represent the synthesis of the entire journey.

1. **Impression, Sunrise** – Claude Monet
   Reality as perception and transformation.
2. **Fifty-Three Stations ons of the Tōkaidō** – Utagawa Hiroshige
   The journey as a metaphor for learning.
3. **Rain, Steam, and Speed** – J.M.W. Turner
   Change and continuous movement.
4. **The eye, like a strange balloon, rises toward infinity** – Odilon Redon
   Imagination as a tool of knowledge.
5. **Composition VIII** – Wassily Kandinsky
   The organization of complexity.
6. **Castle and Sun** – Paul Klee
   The creative construction of meaning.
7. **The Boy with the Spinning Top** – Jean-Baptiste Siméon Chardin
   Observing Everyday Life.
8. **The Poor Fisherman** – Pierre Puvis de Chavannes
   Human Dignity and Inner Reflection.
9. **A Sunday Afternoon on the Island of La Grande Jatte** – Georges Seurat
   The whole emerging from the parts.
10. **The School of Athens** – Raphael
    The community of knowledge as an ongoing dialogue.

General Conclusion

The proposed program is not intended to train teachers to become experts in art history. Art is the **means**, not the end. The works become epistemological tools capable of making visible the processes through which we observe, interpret, and construct meaning.

The progression of the six days reflects a deliberate journey. We begin by challenging the transmissive paradigm—symbolically represented by the Nuremberg Funnel—to arrive at a conception of teaching grounded in complexity, relationships, and shared responsibility in the construction of knowledge. Along this path, the contributions of Bateson, Morin, and mentalization theory are not merely theoretical: they redefine the role of the teacher and the very meaning of education.

KIM – Kidsinmind

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