

Editorial

The nexus of the linguistic and the visual has been part of European intellectual production and pedagogical practice since at least the Middle Ages, with writings taking the form of beautifully illuminated manuscripts and the earliest mnemonic techniques being based on translating lists of words into pictures. In fact, the close relation between language and the visual arts has been inscribed in the very nature of both concepts for – unlike speech which is primarily an aural/oral medium – language uses visual means of communication in the form of words, symbols and signs, while visual arts – in contrast to more functional and mundane kinds of manufacture – are known to serve as a vehicle for narration. Both verbal and visual representations play a pronounced role in education and it is their educative potential that will be the central focus of this issue.

The scene for the discussion is set by the first two articles which address both aspects of the central theme, with the opening article by David Carr focusing on the word, especially the good word, and the subsequent article by Marta Mitjans Puebla considering arts, fine arts in particular. Tracing the history of human enlightenment back to Plato's thoughts on an individual's capacity for knowledge on the one hand, and the biblical concept of logos on the other, Carr underlines the epistemic dimension of knowledge construction and through that anticipates the discussions to be held during the forthcoming conference *Word in Education: Good Word, Bad Word, or no Word* (28–29 September 2020 at Ignatianum) and on the pages of the next issue of our journal. Carr has kindly agreed to deliver the keynote address during the conference and to share it with the readers of this edition, which we are honoured to do in the hope that it will offer a preliminary and welcome foretaste of what is to come. Mitjans Puebla's article in turn in its emphasis on artistic creation takes us back to the impressionist painting of Pierre-Auguste Renoir who, it is argued,

served as inspiration for the American contemporary painter Edwin Parker "Cy" Twombly. Drawing upon the concept of word-painting on the one hand and the sublime on the other, Mitjans Puebla shows how the works of both artists convey not only artistic, but also poetic messages, offering aesthetic and emotional education in beauty.

The next two articles examine how visual images accompany or supplant narration, historical narration in the case of Aeddán Shaw's article and cinematic narration in the case of Jorge Martínez Lucena, Rosa Iannuzzi, and Cristina Rodríguez Luque's article. In his analysis of the relation between the linguistic and the visual, Shaw focuses on the images contained in official history coursebooks and tries to determine to what extent they are integrated with the text, thereby serving as sources for the narration and encouraging student engagement in those classroom activities that are based on critical reflection. The juxtaposition of the Polish and British coursebooks exposes differences between these two educational contexts. Lucena et al. in turn examine the use of cinematic images as a pedagogical tool in the Italian educational system, tracing the history of the Italian cinema – with a particular focus on educational production – from the early twentieth century until the present day, the latter being marked by a series of technological shifts (digital media, new technologies) and referred to as the "post-cinema" era. The authors discuss legislation concerning media education passed by the Italian government, as well as different solutions adopted by the Italian schools, including image education programs for students and training for teachers.

The next section of the volume, *Reflections on Teaching*, opens with Anna Bugajska's discussion of cognitive enhancement in the classroom setting, including reflections on online and blended learning, which have never been more relevant than now. Maria Szymańska, the author of the subsequent article, also focuses on cognition, albeit from a different perspective, with her main focus being on the role of reflective teaching in fostering the students' cognitive capital and contributing to their personal and social formation. Szymańska's article is followed by the reflections of Aneta Kamińska on the education of gifted children, in particular the roles and responsibilities of the teacher. This section closes with an

examination by Teresa Maria Włosowicz of the advantages and limitations of translanguaging in teaching third or additional languages. Each of the articles in this section concludes with recommendations that can be implemented in the educational space for the benefit of both the students and their teachers.

The Miscellaneous Articles section of this issue is dedicated to the cognitive development of children diagnosed with delayed speech development, which is examined by Krzysztof Gerc and Marta Jurek in the context of the family system. The results of the investigation will be of interest to diagnosticians, therapists – including speech therapists and family therapists, educators – including school counselors and early education teachers, as well as parents, and as such may lead to relevant practical application.

I would like to conclude by evoking the central theme of this issue for the final time and express the hope that the collection of articles will extend the linguistic and visual knowledge and understanding of our readers.

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Deputy Editor