

Adult educators in times of changing cultures: embracing diversity for empowerment and inspiration

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of the ESREA Research Network for Adult Educators, Trainers and their Professionalisation (ReNAAdET)

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17 October 2019, 16:30-18:00

ReNAAdET Workshop, by **Dora Psaltopoulou-Kamini**, music-psychotherapist PhD, MA-CMT, assistant professor, School of Music Studies, Aristotle University of Thessaloniki.

Duration: 60 minutes

Equipment: Drawing pads (2 for each participant), crayons-pastels (κηρομπογιές).

Title: The role of music in education on emerging, growing and sharing self.

Abstract

This workshop deals with the notion of music as a discourse aiming to provide an opportunity for the educator to appreciate the inherent value system of music and to derive inspiration from music therapy techniques to enrich his/her work.

Education is often viewed as a scholastic object fit for specialization and perfection. If we care for an education that encourages and promotes self-expression, imagination, creativity and awareness of one's emotional life, then the tri-dimensional 'teacher-subject of teaching-student' relationship takes the form of an equal dialectic relationship among living organisms with desires, meaning and action.

According to Lacan (2005) the structure of the psyche is expressed in three dimensions: the Symbolic, the Imaginary and the Real. The structure of the music is equally expressed in those three dimensions. The facilitator of the workshop, inspired by the humanistic perceptions and by Lacan's (2005) distinction in psychoanalysis between 'full speech' (taking place on the level of the Symbolic) and 'empty speech' (occurring at the level of the Imaginary) - a distinction also partially inspired by Heidegger's insistence on the difference between *Rede* and *Gerede*, discourse and 'idle chatter' (Tzitzira, 2014), creates respectively the notions of 'full music' or 'phonic music' in distinction to 'empty music' or 'aphonic music'. 'Full music' or 'phonic music,' according to the facilitator, is music with meaning, which was produced, expressed and aimed at the truth so that it may be recognized when communicated from one person to another. Thus, our inner music as well as the music we play and/or listen to can speak to us taking the place of a discourse. Furthermore the teacher can be a 'full'- 'phonic' person sharing him/herself with the students.

On the other hand the notion of 'empty music' or 'aphonic music' is a pure reproduction devoid of true meaning. Thus the teacher is an 'empty' - 'aphonic' person who is limiting his work to a simple transmission of information, avoiding any form of essential communication.

In forms of verbal communication Lacan (1998) states that there are four types of discourse: 1) the hysteric's, 2) the master's, 3) the academic's and 4) the analyst's. Teachers in their verbal and non-verbal communication with their students and vice versa also express themselves with one or another type of discourse, more or less, according to their psychopathology and their desire.

According to the humanistic concepts about the 'I-Thou' and the 'I-It' relationship, the tri-dimensional 'teacher-subject of teaching-student' relationship is discussed as an equal relationship as it is based on the existentialistic concept of the 'I-Am' experience, a precondition for any way of relating to one another and to music.

In this sense, any form of teaching is more a representation of reality, as discourse is, rather than a status or a performance. In this sense, teaching contains all the virtues and values of freedom in self-expression, authenticity, spontaneity and creativity as in any act of playing. According to Schiller (2007) man plays only when he is a man in the whole sense and he is a whole man only

when he plays. We actualize our humanness through beauty and playing. Music encourages the emerging and growing of the self, as it offers immediate access to conscious and unconscious material. Music's value system contributes also to the structure and formation of self-identity on a personal, interpersonal, social and transpersonal level. The teacher can learn to listen to the students' inner music, so that s/he can be engaged in a multifaceted dialogue encouraging growth on all levels.

According to Winnicott (1971) psychotherapy takes place in the overlap of two areas of playing, that of the patient and that of the therapist. The encounter-playing may lead to the emergence of the true self and the awakening of creativity. Thus, psychotherapy has to do with two people playing together. Likewise, in education, the process of self-actualization takes place in the overlap of the relationship of teacher-student.

Based on the previous concepts, an innovative teaching approach called Co.M.P.A.S.S.: Communication Music Processes, Awareness Strategies and Solutions (Psaltopoulou, Zafranias & Kaminis, 2015) was created. It may serve as a compass for the music teacher who cares for a more functional relationship with the students, for listening and responding to what music says, as well as a com-pass, meaning a pass together (transition) with somebody towards a meaningful use of music. The idea of Co.M.P.A.S.S can also apply in any form of teaching as well as in any subject.

The workshop provides theory and practice for the teacher along with suggestions for ways to support and encourage the students' initiative and personal creativity through activities of creative listening with movement, painting and role-playing.

Furthermore, relevant issues are mentioned and discussed along.

Finally, it is mentioned that it is very difficult to provide recipes or specific activities, when we need to address the here and now issues that emerge in the class.

The overall purpose of this paper is to motivate and inspire the teacher to seek a deeper understanding of the 'self-other-subject' tri-dimensional relationship.

If we want to listen to the inner music of the living organisms: of the teacher, the student, their relationship and of the subject we teach, as well as to be able to free ourselves from habits, stereotypes and conditioned behaviors, we need to work deeper on ourselves. Through this path the human being can reap the benefits of music as a multidimensional form of art, as a vast reservoir of limitless possibilities for expression, existence and functional co-existence forming healthy social bonding, based on authenticity, on genuinity and truthfulness.

Keywords: Music, full/phonic music, empty/aphonic music, full/phonic teacher, discourse, education, relationship.

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Dr. Dora Psaltopoulou-Kamini is an Assistant Professor at the Aristotle University of Thessaloniki (A.U.Th-GR). She is a certified music therapist CMT (AMTA), holds a Ph.D (A.U.Th-GR) and an MA (NYU, NY-USA). She has completed her psychoanalytic training in Freudian, Lacanian approach. She is a visitor Lecturer at the master level programs at the University of Macedonia (Music Therapy), at the University of Nicosia, at the University of Thessaly, at TEI of Larissa and at Aegean University. She is a research assistant at the Adolescent Unit of the 3rd Psychiatric Clinic (University Hospital AHEPA). She has published in Greek two academic e-books: 'Music Therapy: The Third Way' and 'Communication in Music Therapy-Paideia. The Co.M.P.A.S.S Approach' at Kallipos (repository.kallipos.gr). Her music therapy life journey has been published in 2017 at 'Lives of Music Therapists' (Vol. I, Barcelona Publishers).
