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Rock narratives as space for co(being). The research report

Summary

The paper fits into the area of research over educational contexts of popular culture, which is a voice in a discussion focused on possible ways of “using” rock lyrics in formal education, on critical education through rock narratives, on a category of co(being). This paper is intended to familiarize with research on educational contexts brought by rock narratives also about involving a Recipient in the discussion on the presented issues.

Keywords: popular culture, rock music, education, research.

Introduction

“What can a writer locked up in the middle of a plague-ridden city do? They will do well if they write a book about what is happening in the city. Even though their book will not shorten the time of misery, it will be some kind of instruction for future generations” (Tischner, 2019, p. 9). Paraphrasing J. Tischner’s words, referring to situations, phenomena, events that take place today, the following question can be asked: What can a social science researcher do in the time of Covid-19 – the 21st-century epidemic? The epidemic which revolutionized societies and dramatically changed everyday living around the world; in the time of

special solutions certain solutions related to the epidemic, especially in the initial phase, so-called social distancing, the inability to participate in various events of artistic, scientific (conferences, seminars, etc.) or sports nature, the inability to travel freely around the whole world, when the “Great Standstill III” took place, which A. Nalaskowski wrote about in his latest book (Nalaskowski, 2020, p. 23). Similarly to a medical science researcher who undertakes a new challenge looking for a medicine/vaccine against the virus, he dwells on the newly organized world and a human place in. He undertakes the research, the subject of which is among other” a human and their ways of managing in these special times, their relationships with other humans, ways of education, thus opening new research space. An example here may be:

- research measuring stress levels, wellbeing, mental health, and the support received concerning COVID-19 undertaken by the Institute of Psychology of the Academy of Special Education in Warsaw (see <https://www.bil.org.pl/aktualnosci/1744-anonimowe-badanie-naukowe-instytutu-psychologii-akademii-pedagogiki-specjalnej-w-warszawie-badanie-dotyczy-poziomu-stresu-dobrostanu-zdrowia-psychicznego-i-uzyskiwanego-wsparcia-w-zwiazku-z-covid-19.html>),
- international research on education during the Covid-19, addressing issues such as a response to the closing of schools, reasons for parents’ (dis)satisfaction and identification of problems resulting from forced distance learning, reasons for students’ (dis)satisfaction from being closed at home and distance learning, forms and fields of activity of children/students during the Covid-19, or technical conditions for home learning; the research was conducted from 24.03. to 5.04.2020; see <https://sliwerski-pedagog.blogspot.com/2020/06/wyniki-miedzynarodowych-badan-edukacja.html>),
- research focused on children and youth exclusion during the pandemic, research on such areas as e.g. a dominating theory of society, social ideas, assumptions, methods, and social sciences theories e.g. carried out in the United States (<https://www.ssrc.org/>),
- research by David Silbersweig and Nikki Haddad focusing, among other things, on the role of music in supporting people working on the front line of COVID-19, research focusing on the influence of music in this particular situation, among other things: research on *Music in the corona times* undertaken by the Max Planck Institute of Empirical Aesthetics in Frankfurt am Main carried out by Melanie Wald-Fuhrmann (director of that Institute) together with colleagues from five other European countries, i.e. Lauren Fink (from Frankfurt am Main), Niels Chr. Hansen (Aarhus), Lindsay Warrenburg (Boston), Claire Howlin (Dublin), and Will Randall (Jyväskylä). The research started on 20 April 2020 and will continue until the pandemic ends (see <https://www.mpg.de/14777336/music-culture-covid19&prev=search&pto=aue>) or

- scientific publications, including *Edukacja w czasach pandemii wirusa COVID-19. Z dystansem o tym, co robimy obecnie jako nauczyciele* (Education in the times of COVID-19. With a distance about what we are currently doing as teachers) ed. Jacek Pyżalski, publications by Maria Czerepaniak-Walczak, Aleksander Nalaskowski, Bogusław Śliwerski, scientific conferences (on-line), including the *Edukacja przed, podczas i po pandemii* (Education before, during and after the pandemic) organized by the Institute of General Pedagogy, Didactics and Cultural Studies of the University of Szczecin and the Institute of General and Comparative Pedagogy of the Kazimierz Wielki University in Bydgoszcz on the initiative of prof. Roman Leppert and prof. Dariusz Kubinowski.

The scientific community responded quickly to the new challenge, an extremely difficult situation, by undertaking not only research but also by cooperating on numerous plains, directing its activities towards seeking the truth about human, about how they function in the situation, during the pandemic, to understand what is happening at that time in their mind and life. It strives for an in-depth social understanding that provides a basis to comprehend the crisis, predict consequences, and to chart a “path forward”. The crises make us even more aware of the important role played by scientific research, discussions, deliberations, broader perspective, the significance of a researcher’s passion, the passion that is the “foundation for motivation, inspiration, and involvement in practicing science” (Melosik, 2019, 12), which accompanies plenty of researchers “through all stages of their activities – from the crystallization of the research problem to the publication of research results” (Z. Melosik, 2019, 12), which “is the source of their freedom and power to create their own scientific spaces, sometimes questioning, dominant ways of thinking, or valid paradigms” (Melosik, 2019, 12), which is “an integral part of the core of their identity” as emphasized by Z. Melosik in his latest book 2019, 11). They make us wonder how the results of scientific activity so far have tuned to the present time, but with the flexibility required now. Crises are the moment that initiates the re-examination of the previous knowledge and the progress in research, both domestic and foreign. These are the moments when a human/society gives a deeper thought to their life, reflects on it, asks some important biographical questions. It is a time of creating knowledge paths to a better world, rediscovering the human being, searching for new characters in (co) being, social solidarity, so important and needed today. This is a time of multithreaded, diverse research, referring, among others, to a conscious dialog with the world, to a hermeneutical journey. Although the research I presented in this paper (or excerpts from this research¹) was not produced during Covid-19, but their conclusions, the conclusions for the educational prac-

¹ The full report can be found in the book: Adamska-Staroń, M. (2018). *Edukacyjne konteksty rockowych narracji. Perspektywa teoretyczno-badawcza*. [Educational contexts of rock narratives. Theoretical and research perspective]. Warszawa: Difin

tice may help build this “path forward”. The research problems are a part of the notions focused around a human and the world they participate in, in the research area where a starting point is posed by such questions as Who is a man in the modern world?, Which way does they want to follow?, What is conducive to their development?, What is conducive to their integration with others?, What kind of education?, What kind of pedagogy?, What sources/factors shape their sense of the quality of life?

The truth about a human being can be sought in various ways; it can be sought e.g. in their relationships with another human being, or their works, including the popular culture texts, in rock narratives. To discover the truth about themselves, to understand themselves, a human needs not only the other person, but also their works, their gaze, “a believer needs the eyes of an unbeliever, and an unbeliever needs the gaze of a believer. A Christian reads the truth about themselves not only from themselves and the words of another Christian, but also from the gaze of a pagan, Greek, or Jew. There is a reciprocity of gaze in the area of the truth” (Tischner, 2012, p. 220). A truth about a human cannot be achieved in solitude, because “in solitude, it is easy to get an illusion. Hence the need for pluralism [...]” (Tischner, 2012, p. 220), many views on the complex nature of a human and their relationships with others, on the world in which they participate. Such an approach/such a journey requires openness to another human, to their world and to their qualities, the work they create, the openness to your opening, a certain mood – an a priori sensitivity. The sensitivity which is “a characteristic of ‘consciousness’ towards the world [...]”, a human is “sensitive to what they may encounter in the world, they are also sensitive to their sensitivity, open to their openness” (Michalski, 1978, p. 91). The point is that a person, being in some kind of a mood, recognizes that they are “stimulated”, “touched”, that they care about the *Opposite*, that “something” that is in the world, that they try to understand (Adamska-Staroń, 2018, p. 85). Human understands themselves as well as what surrounds them because of their being, the way of being. They understand themselves “[...] as defined in this way or another, as writing, sleeping, chopping a tree, etc.”. They understand themselves – by this writing, sleeping, chopping a tree. Each of these ways of being is at the same time an encounter with something; a tool, an object, another person” (Michalski, 1978, p. 95). The understanding of oneself, of the world and the qualities that fill it, is connected here with exceeding oneself, with exceeding what is found, with going beyond one’s world, personal space, existential possibilities, which are at the same time possibilities of what a human coexists with. Education as one of the “possible worlds” to coexist with others, should be a “stimulus” to transcendence, to reflective, understanding participation. Understanding becomes one of the ways of being. Space (“materials”) for the processes of understanding in such an education can be not only those contents/qualities that build formal educational programs but also those outside their borders, e.g. creating the space of popular culture, such as

rock, film, or photographic music, i.e. particular cultural entities – rock texts, films, photographs. Thanks to them a human being has the opportunity to enrich their personality, they can discover unknown nooks of their world, broaden their consciousness, gain more attention or discover their openness, they can touch,

discover some objective values, understand themselves, seeing new possibilities for their existence. The understanding has an existential dimension – it is based on the so-called insightful experience, and at the same time is connected with a kind of appropriation of meanings, including those of an axiological nature (Milerski, 2011, p. 227).

Following the thinking presented above, the concepts of education through (among other) popular culture texts, including rock music lyrics, are not only the subject of my research, but I also implement this idea, this type of pedagogy in the academic education, the subject called *Introduction do Pedagogię*, in the major of Pedagogy. I have written about the effects of these activities in numerous publications². In this paper, I will focus on one of the aspects of the (research and didactic) journey mentioned here; I will focus on the journey in the world of rock narratives, on its educational contexts, on its participation in building a community, which is extremely important in everyday conditions, and particularly valuable in crises, such as a pandemic. The basis of such thinking is in the conviction (Adamska-Staroń, 2018) that the world of education and the world of rock narratives constituting the space of popular culture are inseparable elements of contemporary culture, the conviction about the educational potential of popular culture (cf. Z. Melosik, T. Szkudlarek, J. Fiske, W. Jakubowski), the conviction that every cultural being is worth the researcher's attention. I particularly refer to the concept developed by Z. Melosik, recognizing that popular culture similarly to "high" culture has its share in shaping human identity. I also assume that the term *high culture* is not equal to the term *higher culture* or *better culture*. By taking such a position I advocate breaking the cultural fundamentalism (Jakubowski, 2006, p. 10) which divides cultural space into better and worse, higher and lower; I oppose an ethnocentric position according to which "other", in this case, the rock world means "worse" (Burszta, 1998, p. 18). I, therefore, have adopted a cultural anthropologist attitude, for whom an evaluative comprehension of culture is not useful in researching it, considering the ideological understanding to

² Among others: Adamska-Staroń, M. (2018). *Edukacyjne konteksty rockowych narracji. Perspektywa teoretyczno-badawcza*. Warszawa: Difin; Adamska-Staroń, M. (2016). Rockowe narracje przestrzeni odkrywania i rozumienia samego siebie. Ku zrównoważonemu rozwojowi. *Podstawy edukacji. W stronę zrównoważonego rozwoju*, 9, 125–151; Adamska-Staroń, M. (2010). Człowiek w świecie kultury popularnej. In: D. Hejwosz, W. Jakubowski (ed.), *Kultura popularna – Tożsamość – Edukacja* (pp. 31–42). Kraków: Impuls; Adamska-Staroń M. (2012). O edukacyjnym potencjale X Muzy. In: L. Preuss-Kuchta, E. Murawska (ed.), *Relatywizowanie w edukacji. Wybrane ujęcia* (pp. 124–156). Toruń: Wydawnictwo Adam Marszałek; Adamska-Staroń, M. (2015). Kultura popularna jako edukacyjna przestrzeń. In: *Edukacja przez słowo – obraz – dźwięk. Medioznawstwo w dialogu z animacją kulturalną* (pp. 153–180). Katowice: Wydawnictwo Uniwersytetu Śląskiego.

be the basis for deliberations/research on culture (Kmita, 1982). As a consequence, I treat the term *high culture*, after Z. Melosik, as a “*diagnostic*”, covering a specific group of cultural creations and practices which refer to historic works of European culture, are conceived as carriers of history and culture, which should constitute the space that is important for shaping the identity of young people (see Melosik, 2013, p. 40, 451, 452, 453). But not because they are better than others, e.g. than popular culture, and thus from rock narratives. After all, within both spaces, original, sublime, complex, as well as unsurpassed, schematic, secondary works can be created. Therefore, it is worth encouraging young people to take part in both spaces with proper understanding, creating conditions for full participation – using the terminology by Z. Melosik – *omnivorous* young generation. *This omnivorousness* is not linked here to the acceptance of “everything in a completely undifferentiated way”, but to an openness “to the potential ‘appreciation of everything’”. An omnivore has an eclectic taste and there is no habit of excluding ‘anything’ a priori” (Melosik, 2013, p. 40, 452, 453). I consider the rock narratives, similarly to the works creating the space for *high culture*, to be the carriers for history, culture, and educational meanings, to be the symbolic and cultural being that fill the popular culture space with its share in, among other, creating the community, to be the components of broader educational processes (those informal and non-institutional), which contribute to shaping the identity of a young human (Melosik, 2013), to be the being deserving an analysis and an attempt for their pedagogical recognition (Jakubowski, 2006, p. 32). I also assumed that a rock song, both in its musical and lyrical layer, is a certain story about the human world, the world of culture, a particular narrative about them. *The narrative* in my understanding, referring to M. Nowak-Dziemianowicz (2013), always has its cultural context, it is any oral or written statement, both great and small, it is a way of describing the world, constructing meanings, the result of observations, interpretations, reflections, recording emotions and feelings. In the adopted approach, the narrative has its logic of course – it stands in opposition to the cause and effect structure. In this case, it is the effects that determine the significance of previous events, not the other way round (Nowak-Dziemianowicz, 2013). The recognition of such a *narrative*’s importance in pedagogy justifies the understanding research aimed at cognition, description, and understanding of the subjective worlds of human life, and not at discovering the cause and effect relationships between variables. The narrative invites to these worlds, allows us to explore and understand them. In this sense, both the rock lyrics and the students’ works I have analyzed and interpreted are referred to as a “*narrative*” or a cultural text. The assumed understanding of rock narratives was the background for the theoretical considerations and the context for the undertaken research.

This paper is the voice in the discussion focused on possible ways of “using” rock lyrics in formal education – it is particularly about the pedagogy students’

seeking the pedagogical ideas in the rock space, on the critical education through rock narratives, on the category of (co)being. This paper is intended to familiarize with research on educational contexts brought by rock narratives, with particular attention to the rock world (experienced by young people every day) as space for particular life philosophy, as an “act of creating a community” (Storey, 2003, p. 97). It is also about involving a Recipient in the discussion on the presented issues.

A few words about the methodological basis of the research

The research undertaken and described in this article is part of the research over educational contexts of popular culture. Zbyszko Melosik's publications have a huge share in the development of Polish academic thought, focusing on this very issue, including the educational contexts of rock music, the participation of these cultural texts in building the identity of contemporary youth, such as: *Postmodernistyczne kontrowersje wokół edukacji* (1995), *Rap, walka o znaczenia i pedagogika* (1996), *Kultura, tożsamość i edukacja. Migotanie znaczeń* by Tomasz Szkudlarek, Z. Melosik (1998), *Pedagogika kultury popularnej* (2010), *Kultura popularna i tożsamość młodzieży. W niewoli władzy i wolności* (2013), publications by Witold Jakubowski, for example *Pedagogika kultury popularnej – teorie, metody i obszary badań* (ed., 2016), or *Edukacja w świecie kultury popularnej* (2006), by Bogusław Śliwerski, for example *Pedagog w blogosferze* (2009), by Agnieszka Gromkowska-Melosik *Kultura popularna i (re)konstrukcje tożsamości* (2007), by Tomasz Szkudlarek *Media. Szkic z filozofii wychowania i pedagogiki dystansu* (1999), by Anna Idzikowska-Czubaj *Funkcje kulturowe i historyczne znaczenie polskiego rocka*, (2006), *Rock w PRL-u. O paradoksach współistnienia* (2011), by Witold Jakubowski, Sylwia Jaskulska (ed.) *Kultura mediów, ciało i tożsamość – konteksty socjalizacyjne i edukacyjne* (2011), by Daria Hejwosz and Witold Jakubowski (ed.) *Kultura popularna – tożsamość – edukacja* (2010), by Agnieszka Cybał-Michalska Paulina Wierzbka (ed.) *Dyskursy kultury popularnej w społeczeństwie współczesnym* (2012), by Marcin Michalak *Muzyka rockowa w świadomości i edukacji młodzieży gimnazjalnej* (2011), by W. Skrzydlewski *Media i edukacja w dobie integracji* (ed., 2002), *Edukacyjne zastosowania telewizji* and (1991) W. Burszta, M. Rychlewski, (ed.), *A po co nam rock. Między duszą a ciałem* (2003), by Marcin Rychlewski *Rewolucja rocka. Semiotyczne wymiary elektrycznej ekstazy* (2011), Marek Jędrzejewski (1999), Beata Hoffmann (2001), Wojciech Siwak (1988), Mirosław Pęczak (1991), Jerzy Werenstein-Żuławski (1990, 1993), Andrzej Dorobek (2001), Wiesław Królikowski (1982), and Przemysław Zieliński (2005). Research making the world of popular culture and rock music a subject of attention has been of great interest also abroad. The research was carried out in this area by, among others: Adrian C. North, Da-

vid J. Hargreaves, Susan A. O'Neill (2010), Suvi Saarikallio, Jaakko Erkkilä (2007), Patricia M. Greenfield, Lisa Bruzzone, Kristi Koyamatsu, Wendy Satuloff, Karey Nixon, Mollyann Brodie, David Kingsdale (1987), Susan Villani (2001), Patricia Shehan Campbell, Claire Connell, Amy Beegle (2007), E. Macan (2001), J. Curtis (1987), A. Moor (1993), S. Frith (1981,1983), J. Stuessy, S.D. Lipscomb (2002), or C. Cutler (1999). Also the most recent studies can be recalled, such as those I mentioned earlier, carried out by M. Wald-Fuhrmann (2020), or by D. Silbersweig and N. Haddad (2020) focusing, among others, on the role of music in supporting people working on the front line of COVID-19.

As an educator and a social sciences research, I have been into this world for years. I am interested in looking for new possibilities of using various texts of popular culture, including rock narratives, in education. The research described here (or one of its aspects) was intended to explore, understand and describe the educational meanings that students of pedagogy at Jan Długosz Academy in Częstochowa (currently the Jan Długosz University in Częstochowa) and artist gave to rock narratives. The subject of the research was the educational meanings given to rock lyrics by students and artists. Therefore, I was interested in the following issues, among others: What educational meanings can be given to rock narratives? (main research problem), What educational sensations did the students of pedagogy give to the rock narratives? Which educational areas do the educational meanings given by the pedagogy students to rock lyrics fit into? (selected specific problems). In this paper I will refer only to the issue regarding the educational sphere which the educational meanings given to rock lyrics by pedagogy students fit into, particularly referring to one of them, namely "educating through rock narratives to live together".

Due to the purpose of the research and the undertaken research problems, I have chosen a qualitative strategy for my research. Such a strategy is close to the pedagogical phenomena, dynamic by nature. Qualitative research allows us to explore and understand various details of multifaceted socio-cultural phenomena, events, behaviors, cultural texts. Hence, I have chosen such a research path that is characteristic for those researchers who try to explore and understand, among others, the senses and meanings given to particular cultural space, situations, phenomena, and texts by those researched. By going into the area of qualitative research I automatically dropped the indicators specific for the positivist orientation. I assumed a category of a sign which I understand as a cultural object/being or cultural activities, the sense of which is to share with some kind of news, informing about some state of affairs due to particular knowledge (Kmita, 1970, 1982). The rock narratives, which the pedagogy students immersed into, as well as their works (essays) and interviews with rock artists, are these symbolic and cultural beings.

It was possible for me to achieve my goal and search for the answers to the questions I asked thanks to the hermeneutical method with corresponding de-

scriptive and interpretative analyses and an individual in-depth problem-focused interview. Both methods form a part of a common methodological space. Both methods allowed me to get to know and understand the issue I am interested in from different perspectives, they allowed me to penetrate through the successive layers of the examined phenomenon, to capture the difference of reflections, thoughts, experiences, interpretations, they allowed me to illustrate its multidimensionality. The theoretical basis of research and research problems were the point of reference for analysis and interpretation. Analyses and interpretations of both students' essays and the content of interviews with artists were not carried out in phases but circularly, consisting of the interweaving of individual stages (Rubacha, 2008, p. 260). The adopted strategy of hermeneutical interpretation had its source in the hermeneutics of M. Heidegger, G.-H. Gadamer, P. Ricoeur, which was based on a scientifically defined scheme: author-text-interpreter-interpretation, exposing the text and the interpreter. The analysis and interpretation of the material obtained employing qualitative interviews was carried out in accordance with the stages of analysis of qualitative data, adopted in qualitative research, having its source in the concepts developed by S. Kval, C. Geertz, A. Straus, J. Corbin, S. Hall, A. Coffey, P. Atkinson, among others.

Pedagogy students and rock artists took part in the research. The research material included students' essays on the educational meanings of rock lyrics and the contents of interviews with the artists on *educational artistic aspects, including the rock narratives*. In this paper, I focus my attention only on the statements made by the students, according to the subject matter addressed.

The research, together with the adopted assumptions, makes a fundamental reference to the assumptions of social constructivism and is descriptive and interpretative in nature.

Explore the world of rock narratives to live together. A report from the journey

The analysis and interpretation of the obtained research material allowed me to answer all research questions, including: Which educational areas do the educational meanings given by the pedagogy students to rock lyrics fit into? There are plenty of different definitions of education in the pedagogical literature³. Looking at them, we can see the basic areas/pillars around which, according to their authors, education should focus. In the Report by the International Commission on Education for the Twenty-first Century chaired by J. Delors, these pillars

³ Among others: T. Hejnicka Bezwińska, Z. Melosik, B. Śliwerski, S. Nalaskowski, A. Nalaskowski, T. Szkudlarek, B. Suchodolski, I. Wojnar, R. Łukaszewicz, Z. Kwieciński, K. Rubacha, A. Pluta, M. Muszyńska, K. Jakubiak, S. Kunowski, R. Leppert.

were named as follows: to educate to know; to educate to act; to educate to live together; to educate to be (Delors, 1998, p. 85–98). By organizing the students' statements, by organizing the educational meanings they gave to the rock narratives, I have concluded that they are arranged according to the following distinction: to explore the world of rock narratives to know, understand, interpret; to explore the world of rock narratives to act; to explore the world of rock narratives to live together; to explore the world of rock narratives to be. This paper deals with the third area: exploring the world of rock narratives to live together.

A journey into rock spaces can trigger various emotions, feelings, thoughts, it can lead people into a world of magic, “lift them into the air [...]” “30 cm above the sidewalks”, it can give “what no any other kind of art has” – this is what one of the extraordinary artists, creator of the rock scene Wojciech Waglewski tells about rock music (2018, In: Adamska-Staroń, 2020, pp. 263–279). In the music he plays – as he described it –

something happens in a certain place, at a certain time. You can paint but you won't paint the whole picture in one second, but you can play a sound in one second that will make everyone explode, lift 30 cm above the sidewalk. This is amazing (Waglewski 2018, In: Adamska-Staroń, 2020, pp. 263–279).

Magic happens, the artist stresses. A human

needs magic, [...]. And this magic is provided by art. If these rock concerts, if we skip the music part, even if they were just these amazing meetings, as in the case of Owsiak, where half a million people come just to listen to one thing at one time, it is magical enough. If we were able to link these facts to life through some clever education and make people realize that it is for our good that we need this magic every day, it would be wonderful” W. Waglewski emphasizes (2018, In: Adamska-Staroń, 2020, pp. 263–279).

This magic is also noticed by young people, students of pedagogy. For them, immersion in the world of rock is connected with discovering oneself, with perceiving another, different culture, with incredible encounters with another person. In their essays, they describe the educational meanings given to rock lyrics, show what nooks and crannies rock narratives can take, what emotions, feelings, thoughts, reflections can arouse, and what this can translate into their everyday existence, everyday experience of the world which they participate in. The analysis and interpretation of the essays made it clear that the students considered the journey into the world of rock narratives to be educational. They gave educational meanings to the rock lyrics of their choosing. They pointed out those contents as educational which favor, among other things, the acquisition of new knowledge about the world, about the other person, about another culture (cognitive aspect), which favor the incorporation of the acquired knowledge into the daily experience of the world (action aspect), which encourage a dialog with the other person, to combine “I” with “you” and “we” (an integration, community aspect), or those which trigger the need to work on oneself, the need for self-fulfillment (a regulatory, intrapersonal aspect). According to numerous authors of the essays, almost

every cultural text can be educational, it is the recipient who decides about it. One of the authors of the essay notes that “we can spread a kind of educational practice through almost every activity. We just need to express our desire to gain new knowledge, skills, change attitudes, or develop a personality. Involvement can be a ‘gateway’ for our mind to receive a valuable message” (Wróblewska, AJD pedagogy student, realization 1 – the statement concerns the rap work entitled *Na szczycie* by GrubSon, 2018, p. 183). This may involve plenty of issues, including (co)being. And this is what I devote my further attention to.

What does it mean to “*live together*”/(co-)be? In my understanding, (co-)being is connected with a real meeting with the other. A meeting that is “more than a simple encounter” (Śliwerski, 2012, p. 199). Its uniqueness lies in noticing the remarkableness, the individuality encountered with all its boons, with all its baggage of experiences, it is to try to understand each other. The encounter with the other, directly or indirectly through their works, realized in the spirit of the idea of a dialog, becomes an educational situation that favors the cognition and understanding of the self, of the other, of the world, opening up to different views, values, convictions, a situation that “produces” some space between the “I” and the “You”, the place where a human is fulfilled (Buber, 1992, p. 218). This is a meeting – an event that makes you aware of “the importance of what these people have already gone through” (Tischner, 2012, p. 17), within which the

new world is created – a world of important and unimportant matters, of fateful and trivial moments, of sacred and common times – establishes a hierarchy by word. While undertaking a dialog with the other I come towards them from within a hierarchy; and that other, by undertaking a dialog with me, comes towards me from within a hierarchy. This dialog will only be fruitful if our hierarchies are similar or if they are capable of becoming similar (Tischner, 2012, pp. 17–18).

It is about a meeting, in which we go beyond our borders, seeking for some common space, giving the beginning of a community (Tischner, 2012, p. 21). To begin such a meeting plenty of various obstacles must be overcome, a lot of patience is needed to carry on with it, all prejudices must be gotten rid of, the words meaning the same must be found (Tischner, 2012, p. 21). Hence, this is not only about the relationship Me–You, but also about “we”, the philosophy of community. Being together, experiencing together happens as co-temporality of persons open to each other, of participants of that meeting, I–You, it becomes an exceptional situation not without significance for both the presence and future, it becomes a situation when human openness to transcendence becomes apparent, where mutual giving occurs (cf. Tischner, 2012, p. 21).

The need for being together, a real meeting, a dialog, is noticed not only by educators, psychologists, sociologists, but also by young people, including the pedagogy students, taking part in the research. In their essays, they show how important it is to care for the other person, mutual respect, how important it is to have a real meeting, to (co)be in the above-mentioned understanding. They notice

that the texts that constitute the rock world direct attention to the above-mentioned values, trigger reflection on oneself, on the world/culture/society, sensitize to other people, to other living beings, to social and cultural differences, direct attention to interpersonal, family relations, intergenerational and intercultural dialog. Below I present some selected fragments of their statements:

- “Every human needs interest. Lack of interest can have tragic consequences, in particular when it is needed. We are interested in another being, starting from the loved ones – this is the educational message of this song, among others. [...]” (Joanna⁴; the statement concerns the song by Kasta, entitled *Dwie strony życia*, In: additional materials to the book M. Adamska-Staroń, 2018: <https://ksiegarnia.difin.pl/upl/edukacyjne-narracje-materialy-dodatkowe.pdf>),
- “The message of the song is simple: ‘Help me, don’t turn your back on me, don’t go to the other part of the street. Come to me, talk to me.’ Those people don’t want any questions like: What for? Why? They need support and respect, like any other person, and that is what we should give them. [...]” (Aleksandra⁵; the statement concerns the song by Z. Hołdys, entitled *Pomóż mi*, In: additional materials to the book by M. Adamska-Staroń, 2018: <https://ksiegarnia.difin.pl/upl/edukacyjne-narracje-materialy-dodatkowe.pdf>),
- “The educational strength of these lyrics lies in the fact that a man reflects on his family. He asks: What is his place in it? What can be done to make it even happier or happy at all? The song makes a listener realize how important it is to nurture the feeling of love, friendship, taking care of the loved ones, showing them the interest, which mistakes not to make” (Jakub⁶; the statement concerns the song by Hey, entitled *Misie*, pp. 143–144).
- “At the same time, this song shows that we cannot give up, that life, love, and family are the most important values that must be respected and nurtured. I think that many young people who identify themselves with the author and performer of this work will stop in making constant grudges towards their parents, they will think their attitude through and e.g. want to reconstruct the family relations. And here I see the educational potential (according to the adopted definition of education) of the work I have chosen” (Karolina⁷; the statement concerns the song by Mesajah, entitled *Tylko raz dane*, In: additional materials to the book by M. Adamska-Staroń, 2018: <https://ksiegarnia.difin.pl/upl/edukacyjne-narracje-materialy-dodatkowe.pdf>),
- “The lyrics also tell about excluded people, in particular the children from so-called pathological families [...]. A part of the society does not provide such children with an opportunity for the so-called normal life, crossing them out

⁴ Full personal data of the author can be found in the archive.

⁵ Full personal data of the author can be found in the archive.

⁶ Full personal data of the author can be found in the archive.

⁷ Full personal data of the author can be found in the archive.

in advance. [...] The lyrics support such excluded people, not understood by the majority, [...] (Marta⁸; the statement refers to the work by Paluch, entitled *Bez strachu*, pp. 188–189).

- “The author also draws attention to the fact that we should reflect on our behavior. It sensitizes towards the issue of interpersonal relations. It reminds its recipients that they should respect and support each other when it is still possible. It teaches people (especially young people) respect for each other. [...]. It tells us to celebrate friendships, acquaintances, and not to give up on creating small communities. The essence of this message is also to notice the good in every person, to respect, appreciate, give everyone a chance to change” (Katarzyna⁹; the statement applies to the song by GrubSon, entitled *Na szczycie*, 2018, pp. 183–185).

The rock lyrics seem to scream – Let’s discover the power of a dialog. The authors of the essays describe a dialog as building reciprocity, respect, openness, trust. The dialog brings people together, and the rock world helps and integrates them, they emphasize. As the students’ works suggest, being together can be understood as a meeting that causes a shift in the space of encounters, a change in the meaning of this space. In this sense, to meet another is to “free oneself from immediate criticism”, to leave one’s “hiding place”, from the “corset of one’s values” (Tischner, 2005, p. 25), “[...] if we want to know its true face, we have to listen to its entire history (whole *The Wall* album). As in life, to meet someone, to truly meet someone, you should be free from immediate criticism, labeling, you should delve into their story. [...]” (Aleksandra¹⁰; the statement applies to the Pink Floyd’s album entitled *The Wall*, pp. 156–160). Leaving your “hiding place”, as J. Tischner notes, is “the beginning of some community, perhaps the beginning of a home. How many obstacles need to be overcome to start a dialog sometimes! How much patience to carry on with it! It is necessary not only to overcome fear and get rid of any prejudices, but also to invent a language that means the same thing to both sides” (Tischner, 2012, p. 8, 10, 17, 18). This going beyond one’s world is connected here with deepening one’s personal life “upwards”, “forwards”, but also with looking at oneself from the perspective of another person, another culture, with connecting one’s *I* with *You*, and *Us*.

A few words of summary

Young people (taking part in the research) are seen as a special cultural borderland, where a dialog, understanding of socio-cultural differences, exchange of experiences, and values can occur. Students, like artists, believe that rock music,

⁸ Full personal data of the author can be found in the archive.

⁹ Full personal data of the author can be found in the archive.

¹⁰ Full personal data of the author can be found in the archive.

like no other art, integrates different subjective worlds, individuals, different communities, cultures, nationalities, or generations. Students note that the rock world does not exclude diversity and dissimilarity in advance, on the contrary, it builds its identity on that diversity (cf. Przeławska, 1967, p. 212) that it constitutes the “act of creating a community” (Storey, 2003, p. 97). According to the respondents, the rock narratives “tell” about the world, which a human participates in, such a Buber’s *Opposite* which talks with a human encourages them to be in the world in a relational way (Adamska-Staroń, 2018). Entering into relationships with any cultural entity is an individual matter, it is the kind of experience that leads to an attitude characteristic of a direct dialog. In this case, the cultural being (rock, film, or art) becomes the direct You with which the recipient can enter into a “dialogue”, can find/“hear” the answer to some important questions (Folkierska, 1995, p. 172), can give it a meaning, their meaning, whose source “is not only the text itself but also the experiences and desires of people who interpret it” (Melosik, 2013, p. 19). By entering into a dialog with rock narratives, the students “opened up” to them – analyzing, interpreting, attempting to understand them, asking questions, giving various educational senses and meanings, but at the same time, those narratives “opened” to their recipient, “giving” them among others various reflections, concepts, beliefs, inspirations, experiences, emotions or questions (which is clearly shown by their works) (Adamska-Staroń, 2018). The questions born/formulated during or after the course of the dialog are the result of a reflective attitude to oneself, to the other person, to the world, to the being encountered, they emphasize. They are close to the manner of thinking about this issue by prof. R. Łukaszewicz saying that the most interesting is born

at the crossroads of questions posed, written down and questions that live, authentically and independently ‘populate’ our heads when we remember that the world is not only about perception but also interpretation (Łukaszewicz, 2001, p. 17).

From the perspective of those young people, the immersion in the rock world is not without any reflection; it appears to be an educational journey during which they can create and negotiate meanings. They believe that the rock narrative is worth the attention, exploration, investigation, participation not only for entertainment reasons but also due to their educational strengths.

Both the research results and long experience in that scope allow me to make the following statement. Education through rock narrative provides conditions for, among other, critical reading cultural texts, interpretation of their meanings, for expressing one’s judgments, opinions, beliefs, reaching the knowledge with one’s paths, it frees from one-sided perception and interpretation of the world (impact on the cognitive sphere), it creates possibilities to “become free from the ‘prison of identity’ construed during ‘socializing’ an individual into an unambiguously defined matrix. In turn, freeing oneself from the trap of imposed ways of perceiving and understanding the world makes it possible for a human to create the world they live in. And it is only by adopting such a position aimed at em-

powering young people that we can become their partner and part of the reality in which they live and which they accept” (Melosik, 2005, p. 147), youth open to “speech” from the outside, “speech” from cultural texts, seeking their legend (Adamska-Staroń, 2018), being the “embodiment of present and potential forces” (Muszyńska, 2013, p. 41). It also creates opportunities to bring out the creative potential inherent in pupils/students – rock music can inspire other types of expression, e.g.: verbal (writing poems, song lyrics, stories, essays), movement (choreography, pantomime), theater, film (e.g., theater), etc. writing own scripts, directing one’s spectacles/films) (influencing the action sphere), it opens the space for working on oneself, for reflecting on one’s own life, on its quality (influencing the intrapersonal sphere), but it also helps to look at oneself from the perspective of another person, and on one’s own culture through other eyes, it invites/ encourages to build a community (influencing the interpersonal sphere).

It is worth incorporating this rock world into formal education, to use its power/mastery to build this “path forward”, to deepen one’s personal life “upwards”, “forwards”, to connect one’s *I* with *You*, and *Us*. Music is art. Art is “the great ear and the great eye of the world: it hears and sees – and it is supposed to embarrass, irritate, awaken the conscience” (Stuhr, 2012, p. 22). Art opens the eyes and ears to those who “have eyes to see but cannot see, and have ears to hear but cannot hear” (Tischner, 1992, pp. 30–31). Art is created by an artist. The artist creates a world for people. Without the artist,

hungry – nothing, only bread they would look for. Tired – they would wait when they fall asleep when they rest. And they would always be in fear, always in a hurry and always where you don’t need them. The artist tells people to stop, to amaze the world, to reflect, to delight, to cry over someone else’s misfortune, to rejoice in someone else’s happiness, to think not only about themselves [...] (Tischner, 1992, pp. 30–31).

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Rockowe narracje przestrzeni (współ)bycia. Relacja z badań

Streszczenie

Artykuł wpisuje się w obszar badań nad edukacyjnymi kontekstami kultury popularnej, jest głosem w dyskusji koncentrującej się wokół możliwych sposobów „wykorzystania” tekstów rockowych w edukacji formalnej, wokół krytycznego edukowania przez rockowe narracje, wokół kategorii (współ)bycia. Celem artykułu jest zapoznanie z badaniami, dotyczącymi edukacyjnych kontekstów rockowych narracji oraz włączenie Odbiorcy w dyskusję nad zaprezentowaną problematyką.

Słowa kluczowe: kultura popularna, muzyka rockowa, edukacja, badania.