

## 1. THEORETICAL FRAMEWORK

*(please, develop your own theoretical framework according your institution situation and target group. You can follow this structure or add more components, if needed)*

### **Philosophical - psychological justification of "TELL through music" approach**

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In any society or in the history of its development the human life is connected with possibilities of satisfaction of his needs. The classification of needs provided in the scientific literature includes physical well-being, the opportunity to develop, relationships with other human beings, spiritual development. A. Maslow (1970) classified needs by hierarchy, arguing that without satisfaction of lower physical needs, which ensure the existence conditions of the human, as biological being, the higher needs will not be relevant to the individual. However, according to V. Viliūnas (1990), given the human's ability to adapt to changing conditions, thanks to emotional switching, practically any object can be used as an interim measure to meet the needs; therefore the classification of needs is conditional. The changing environmental conditions create a new, more complex hierarchy of needs. Disability or illness, age, change of cultural conditions, globalization - these are the reasons for which the adult educators should look for the new forms, involving people with different social opportunities and health status into the lifelong learning process. One of these new forms may be interdisciplinary learning **through art, as the basic skills (IT, language) training means**. Ethnomusicologists (Arom, 2000; Stige, 1996; Moreno, 2005) proved that even in the earliest cultures the music was the part of social behaviour, communication, and the nature of the music itself was to share and disseminate. It is the basis of cultural identity, social thinking and behaviour assumption. In their view, conscious belonging to a national group is the basis for mental health, but according to them, people often realize it only when they get into difficult life situations.

Acquired experience becomes meaningful during socialization, and is closely related to social constructivism, substantiating the assumption of knowledge and construction of new experience during the learning process. Due to assimilation process the new material is integrated with already known, and, by means of accommodation, the new knowledge is accepted after restructuring of the old ones. According to D. Gerulaitis (2014), socially vulnerable persons are seen in the social constructivism perspective as able to overcome the problems in close interaction with the other members of social environment. Such social interactions enrich the personality, who, by reflecting its personal experience, newly constructs, creates relations with the environment. Thus, study in the group, sharing your own experience and creativity, enriches the group's dynamics and highlights the personal relationship in the context of society. This relationship is confirmed by the social cognitive theory: not only the person affects the environment, but also the environment affects the person, so, when explaining the behaviour, we have to take into account the social context and the existing two-way causal link. In this way, the learning person is exposed to the environment in the emotional, cognitive and behavioural aspects, but its presence has an impact on other people's behaviour and social perception. Thus, the activities of the group are mutually interactive.

Epistemological basis of the project is multidimensional nature of human intelligence. According to H.Gardner, the person has the wide variety of skills that can interact with each other. The adult education of postmodern age increasingly gains interdisciplinary nature, focusing on

visualization, development of information technologies, when globalization processes, promoting mobility and employment in other countries, enable adults to learn new languages.

### **Music, as self-knowledge**

The interdisciplinary “TELL through music” approach highlights three-level communication by musical, IT, language learning means. The first level is self-knowledge. The main motive of life is to maintain, actualize and stimulate the organism’s skills (G. Allport, 1991). The most important features of personality becoming, starting with corporeal feeling, self-awareness, ego-building, takes place in the early life and at young age. By analyzing his inner world, obtaining information from the surroundings, the individual changes: his *self*-image changes, the own identity is discovered and developed. The scientists, who studied the identity in the context of artistic education (D. Hargreaves, 2003 E. Ruud 1997) point out that there is a clear connection between the music to listen to or to perform and the personal inclinations and interests. In the subjective, phenomenological sense, we can talk about the perception of personal identity: “I am as I am”, “I am different than others”. Identity is rooted in the inner dialogue, as consciousness of the individual regulates his actions, memories and fantasies. (E.Ruud, 1997). But music cannot mechanically be linked to identity. It can only help to enhance the individual dimensions. The musical, artistic context serves as an identity "decoding" environment, therefore, according to E.Ruud (1997), by music and identity studies, creating artistic activities with adults, the elderly or the disabled and socially vulnerable groups, the great attention will be paid to the main categories of identity: art and personal space, interpersonal space, music and social space.

### **Music - the assumption of social dialogue**

The language of artistic symbols creates the aesthetic game field, where the ideas are born, the artistic emotions are experienced and the interpersonal relationships are created. Personal identity and self awareness through art therapy methods, means of synergistic nature help the individual to understand the environment, to recognize his feelings, complex experiences and to simulate relationships with others, to balance connections with nature. U. Holck (2002), based on perspective of D. Stern’s (1985), C. Trewarthen’s (1999) theory of development and communication, identifies the response trigger techniques, such as simulations, role change, pause, spontaneous changes, variation of topics, short role-playing repetitions. The rhythms of nature, colours, ornaments, dances, imitating birds, water movement, sounds or other natural phenomena, are applied in the artistic activity for the personality harmonization and relaxation purposes. For example, what the voice intonations mean to the individual? The most clearly they are understood by the man who has lost his sight or whose eyesight is weak. From the voice intonation he understands that the other person is in the friendly or hostile mood. Such people, regardless of their age (children or elderly), rarely initiate social interactions, because it is difficult to understand the non-verbal body signs for them. The knowledge of understanding another person's state, empathy, comes with experience, when learning takes place in the specific environment, rather than in social vacuum.

### **Music in the group**

For centuries, the human mind and imagination, moral and aesthetic standards have been developed traditionally, i.e. were transferred from generation to generation. The nation’s experience and generated ideas eventually became an important source of educational science. When analyzing the folk art, turning back to traditions, it was noticed that the tribal dances and rituals were usually held standing in the circle. This means that the group feeling, like being together, is strongly affective.

Being in the group enables to feel its structure, distribution of roles, comparison, looking for the differences and similarities, social simulation, competition or social facilitation, when the task is performed more easily, if the competition or support is perceived. In the group the initiative to coordinate the individual behaviour with the rest members of the group emerges, the desire to achieve a common goal and enjoy it. Creation in the group through interdisciplinary approach allows each team member to feel unique - one member of the group prefers music, another - the expression of emotions by other means (language, visual elements, poetry). Thanks to the artistic tools, creative work in the group becomes the symbolic expression of common ideas, which unites people and creates a positive emotional spectrum. Thus, interdisciplinary nature of “TELL through music” approach requires explanation of the default four components and their role in the adult education.

### **Interdisciplinary nature of TELL through music approach**

#### **IT and Music**

Internet, tablet PCs, smartphones and various computer music programs have changed many people's lifestyle and their habits of listening to or performing music. For example, thanks to the iPod possibilities, the individual can hold thousands of songs in his pocket, and Apps programs allow people to learn about music, create music or listen to the music anywhere in the world where there is access to Internet. The representatives of socially vulnerable groups (disabled, seniors, unemployed) have less opportunities to explore and learn IT than young workers, moreover, the attractiveness of learning is enhanced by the means of emotional nature - music, achieved through such computer programs as Karaoke Player (singing with phonogram where you can change the song tempo, tonality, remove the melody, the words appear on the screen); listening to the musical masterpieces by application of the music encyclopaedia computer programs; educational games, exercises, computer drawings inspired by the music and so on.

#### **Emotions and Music**

Settlement of emotions - human consolation or awakening by means of music is associated with the music therapy methods. But we do not need to be the music therapists if we are going to apply just some therapeutic musical principles. U. Holck (2005) presents the music therapy techniques, stimulating the response – excitation moments. These include: simulation (therapist simulates a child); exchange (interaction between partners in the producing of vocal or instrumental sounds); pause, short musical scenic episodes, etc. All of these techniques can be found in the ethnic songs, performing them. In the ethnic song the time-tested values are maintained. Their content and melodic intonation, conveyed from generation to generation, suggest that spontaneously born and matured human feelings are connected not only with linguistic intonations, but also with melody, rhythm and performance manner. The content of ethnic song represents the events, human relationships, beauty of nature. Its performance is close to the human nature: ascending melody, like intonation of the question, promotes sensitivity, attentiveness. Recurring motifs of the refrain of the ethnic song create a good mood; as the texts are simple, they are short, usually changing the pace from the slower in the main verse to the faster in the refrain. No less emotional segments are encoded in the classical or modern music. In order to trace them, sometimes we shall follow not only knowledge, but also a spontaneous sense.

#### **Language and music**

It is noted that globalization processes has turned English the world's language, i.e. the basic language of communication, dissemination of information, technology, science and other realities. One of the

ways to teach the coherent English language is through music. The survey, conducted by the scientists, showed that the majority of English teachers use music in the classroom for teaching language. Increasingly, on international and national level the positive effect of arts in teaching of various disciplines, including foreign languages, is accentuated. They are looking for ways to improve the quality of education not only by aestheticising, but also by taking advantage of some of the specific characteristics of art expression. There is a particular connection between language and music. Some parallels can be found on the semantic, especially phonetic level. The prosodic essence of language is directly related to prosodic essence of music, songs. The phonetic aspects of coherent language reveal themselves in changing of volume, tone, height, dynamics, timbre, intonation peaks and low tides of their elements, and all these things are the most typical for music. Musicianship, rhythm, chanting, clapping could help to master the complex rhythm of the English language. In learning of foreign language a variety of methods can be applied: demonstrations, problem-based learning, artistic exercises. There are examples of listening to music and learning to name in English which musical instrument is playing, or counting the repetitive known or unknown words of the song in English, or identifying the moods of the musical performance that sounds in English, and so on.

## 2. METHODOLOGICAL PRACTICAL GUIDELINES OF ARTISTIC ACTIVITY

Ability to work creatively accommodates itself such components as self-control, self-awareness, self-acceptance. This can be illustrated in several ways: to be artistic or to act creatively means **openness to the processes**. Open process is an unplanned, unknown and, at times, unpredictable proceeding. It cannot always be planned in details, and therefore requires internal and external monitoring. Artistic activity requires improvement of skills in an unfamiliar new environment, so it is the assumption of creativeness, non-attachment to the imperative, rules. To be artistic, creative means to feel and **confirm your own independence, identity**, to find the way to your Self. Finally, to work creatively means **to create for others and together with others** - from mutual cooperation to social creativity. Personal experience, self-knowledge, biographical elements and stories, through which we tell ourselves and the others, who we are, are especially efficient tools for the development of artistic activities. It is not just documentation of your own life, but survival, emotion, turned into art. Sometimes it is not only self-discovery, but also solution of conflict with yourself or with the environment by artistic means. Artistic means is not only sound, colour and rhythm. It is an emotional expression that has some personal meaning and **social resonance**. In this way, the **emotional expression is associated with improvement of cognitive skills**, because the social resonance is the response to generalized human searches, the reflection in the society over the individual cases, social roles.

The themes of artistic activity reflect the diversity of personal and social relationship: knowledge of your nation's history (ethnic culture and traditions), human-nature relationship (natural rhythms, seasons, calendar holidays), human age, intergenerational communication problems (the elderly and youth cooperation, solution of problems) and today's topical issues (political events, religious problems).

### **3. ACTION (ARTISTIC EXERCISE)**

**(please, develop your own methodological guidelines according your institution situation and target group)**

#### **The Problems addressed by the action (artistic exercise)**

[please give a description of the target group(s), their situation, the problems which shall be addressed by the action and the relation of these problems to the frame topic of “TELL through music”)

#### **Develop your own methodology. Follow, please, the questions:**

1. The Aims of the Action
2. Which competencies shall be enhanced by the action? How will you measure development of competencies?
3. What shall be the outcome?
4. How do they relate to the situation described above?
5. Which Methods do you use and why ?
6. What's the role artistic exercises play in the action?
7. Which activity (music, IT, language, emotional impact) are you using and why?