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Immersing oneself in the world of Rock to act. Implications for educational practice

Abstract

The article is part of research on the educational contexts of popular culture. It is a voice in the discussion focusing on possible ways of using Rock songs in formal education, including academic education in pedagogy and interpretive participation in culture. The research results (part of them) presented in this article show that reflective immersion in the Rock world and education through Rock songs inspire various activities aimed at self-development. It promotes the development of competencies needed in a changing world, including formulating and expressing one's thoughts, beliefs, critical thinking or constructive dialogue, expressing and understanding different points of view, as well as appreciating the importance of creatively expressing thoughts, experiences and feelings using various means of expression, including music, performing arts, literature and visual arts.

Keywords: education, education through Rock songs, Rock, competences.

Introduction

The world is “at a point in history unlike any other” (Maslow, 1975, p. 59) wrote Abraham Maslow almost fifty years ago, paying particular attention to the dynamics of changes, forcing a different approach to human development. He emphasised that the world needs people who can cope with the changes taking place in this world, new ideas, challenges and requirements. It needs a man who

understands that this world cannot be “frozen”. Facts and technology get outdated so quickly. Each era, decade, and five-year period sparkles with its characteristic changes, which imply new social practices, challenges, and approaches to the world and individual human beings. Transformations make us realise that it is not enough to accumulate so many different types of knowledge in our early life to use them continuously. There is a need to constantly supplement and enrich knowledge, develop skills and competencies, and use appropriate methods to solve basic life and professional issues. There is a need for relationships, a need to act with a sense of Freedom. By fulfilling the needs mentioned above, a person naturally stimulates internal motivation. He chooses a path that allows him to experience a sense of agency, being (co)creators, of (co)being with others, and self-realisation. It is, therefore, a matter of developing skills that arise from the needs of a changing contemporary world, constituting the basis of all qualifications “necessary for personal fulfilment and development, active citizenship, social integration and employment”¹.

Therefore, It is worth asking some critical questions: How do we respond to these changes? What direction should a person follow to find his or her way in such a constitutive world? What skills and competencies can be helpful and crucial in this critical journey? Further: How should education be organised to meet the new challenges and demands? How should it be implemented so as not to lose sight of awakening and nurturing the need to be together, dialogue, care for others, and be in this world with a sense of Freedom of choice? How should it nurture and develop the need to influence the course of different events (including professional events), the effects of actions taken, and the need to co-create the world in which it participates?

Many researchers pose these and similar questions. Many scientists undertake research focusing on, among other things, the human being and his or her coping skills in a world of constant change, relationships with others, and ways of educating them. The scientific community reacts on an ongoing basis to new challenges and difficult situations (as was very evident during the COVID-19 pandemic). They undertake research and collaboration on many levels, directing their activities towards the search for the truth about human beings and how they find themselves in situations to understand their activity/passivity. They seek an in-depth social understanding that provides a basis for understanding the crisis, anticipating the consequences, and building a ‘path forward’. Crises make it even more evident how vital scientific research, debates, reflections, extended perspectives are, how important the passion of the researcher is,

¹ Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning; 2006/962/EC; <https://eur-lex.europa.eu/legal-content/PL/TXT/PDF/?uri=CELEX:32006H0962&from=LT> [Retrieved September 9, 2023].

a passion that “forms the basis for motivation, inspiration and commitment to doing science” (Melosik, 2019, p. 12). The changes and the consequences resulting from them (affecting various cultural fields) make us reflect on previous scientific achievements and their validity and represent that moment, which initiates a re-examination of previous knowledge and the progress of research, both locally and globally. There are moments when a person looks at his or her life, reflects on its shape and quality, and asks essential biographical questions. Changes become an impulse to discover man anew, search for social solidarity, which is essential in every era, and search for new ways of participating in this cultural space “on the way”.

The research results presented in this article (or rather a fragment²) may help build this “path forward”. They show that reflective immersion in the Rock world, education through Rock songs, inspires various types of activities aimed at self-development, supports the development of competencies needed in a changing world, e.g.³, formulating and expressing one’s thoughts, beliefs, reflections, substantive arguments, critical thinking, constructive dialogue (competence 1 – *Porozumiewanie się w języku ojczystym/Communicating in the mother tongue*), which is linked to “an awareness of the impact of language on other people and the need to understand and use language in a positive and socially responsible way”, “a desire to draw on life and learning experiences, and a curiosity to seek out opportunities to learn and use this process in various life situations” (competence 5 – *Umiejętność uczenia się/Ability to learn*), “understanding, constructive participation in social and professional life”, “the ability to [...] demonstrate tolerance, express and understand different points of view, negotiate combined with the ability to create a climate of trust, as well as the ability to empathise” (competence 6 – *Kompetencje społeczne i obywatelskie/Social and civic competences*), creativity (competence 7 – *Inicjatywność i przedsiębiorczość/Initiative and entrepreneurship*), or “appreciating the importance of creatively expressing ideas, experiences and feelings through a range of media, including music, performing arts, literature and visual arts” (competence 8 – *Świadomość i ekspresja kulturalna/Cultural awareness and expression*), competencies necessary for the needs of self-fulfilment and personal development, reflective, interpretive participation in culture, involvement, (co-) being, (co-)action.

I combine immersion in the Rock world with the perspective of human (self-) development, giving meaning to this type of activity. Therefore, I attribute sig-

² The full report can be found in the book by M. Adamska-Staroń (2018). *Edukacyjne konteksty Rockowych narracji. Perspektywa teoretyczno-badawcza*. [Educational contexts of Rock narratives. Theoretical and research perspective]. Warszawa: Difin.

³ Recommended by the European Parliament and of the Council of 18 December 2006 on key competencies for lifelong learning; 2006/962/EC; <https://eur-lex.europa.eu/legal-content/PL/TXT/PDF/?uri=CELEX:32006H0962&from=LT> [Retrieved September 9, 2023].

nificant importance to pedagogy. This article is a voice in the discussion focusing on possible ways of using Rock songs in formal education, inspiring to undertake all kinds of human development activities.

The world of Rock as a space for pedagogical research

The issues mentioned above have been determining the direction of my research for many years, but also of other researchers, including: Zbyszko Melosik (1996, 2010, 2013), Witold Jakubowski (2006, 2021), Anna Idzikowska-Czubaj (2006, 2011), Wojciech Burszta (2003), Marcin Rychlewski (2011). It arouses curiosity about the possibilities of human development, ways of existence, methods of learning and understanding, and methods of education. It triggers reflection on the world in general, the ways of human beings, and the world of education. It is mainly focused on the relationship: education – culture, culture – education, educational contexts of selected phenomena of popular culture – searching for new possibilities of using various texts of popular culture, including Rock and film narratives in education. As a researcher, I try to understand the world of education on a micro-scale, focusing my research interests on specific phenomena, delving into the world of a child, pupil, student, teacher, and educator, understanding the world of those being educated and educators, discovering the senses and meanings they give to educational everyday life. Understanding how they deal with the objective conditions in which they participate. The content learnt, the senses and meanings discovered become a source of understanding of education, a source of (self-) understanding of the human being – a singular being, a conscious being, his experience and action, his being, help build an educational word.

The nature of the research fits into the qualitative research space, the interpretative paradigm. Within this space, answers are sought to questions such as: “What is the meaning of what is happening?”, “What is the significance of what is happening?” Therefore, I choose a research path typical of researchers trying to understand the human world, the world of culture, and the world of education. Therefore, discovering the senses and meanings hidden in cultural texts – in products, behaviours, events, situations, and people – determines most of my research explorations⁴. I am particularly interested in revealing the meanings and values that build educational space. Therefore, the subject of my recent research was the educational meanings given by students of the Jan Długosz University in Czestochowa (JDU) and artists to Rock songs, and the aim was to learn,

⁴ T. Goban-Klas notes that culture can be found in people (i.e. in their psyche), in objects (texts, works) or human behaviour (socially defined cultural traditions).

understand and describe the educational meanings given by pedagogy students and artists to Rock narratives. Therefore, I tried to answer the question: What educational meanings can be given to Rock lyrics? (main research problem). The issue I would like to draw attention to in this article (resulting from the primary research problem) concerns the educational meanings given by students and artists to Rock songs included by me in one of the four areas of education: educating through Rock narratives to act (Adamska-Staroń, 2018, 2020)⁵.

The following methods enabled me to achieve my goal and search for answers to research questions: hermeneutics and an in-depth interview focused on the problem. Both methods are part of a common methodological space. Both methods allowed me to get to know and understand the issue I was interested in from different perspectives, penetrate subsequent layers of the studied phenomenon, capture the diversity of reflections, thoughts, experiences, and interpretations, and illustrate its multidimensionality. The analyses and interpretations were carried out circularly (Krüger, 2012; Milerski, 2011; Rubacha, 2008; Sawicki, 1996). The adopted strategy of hermeneutic interpretation had its source in the hermeneutics of M. Heidegger (1994), G.-H. Gadamer (1979, 1985, 1993), and P. Ricoeur (1989). It was based on a scientifically presented scheme: author – text – interpreter – interpretations, exposing the text and the commentator (Szahaj, 1994). The analysis and interpretation of the material obtained through the interview were carried out by the stages of qualitative data analysis adopted in qualitative research, which have their source, among others: in the concepts of S. Kval (2004), C. Geertz (2003), A. Straus, J. Corbin, S. Hall, A. Coffey, P. Atkinson (see Gromkowska-Melosik, 2015).

The study involved Rock artists and JDU students of pedagogy: Sam Davidson, Wojciech Waglewski, Jarosław Woszczyzna, Kuba Cabaj, Mikołaj Mądrzyk, Rafał Nowakowski.

The research material consisted of essays by students in which they described the educational aspects of Rock narratives (each student chose his favourite Rock song, which was a space for him to search/discover and name educational meanings) and the content of interviews with artists, focusing on educational, artistic aspects, including Rock narratives. I describe Rock songs and students' works as (self-)narratives⁶. Stories that are a source of knowledge

⁵ The remaining areas are: *educate through Rock narratives to know, understand, and interpret; educate through Rock narratives to live together; educate through Rock narratives to be.*

⁶ As I understand it, the narrative brings the person of the narrator to the fore, who tells "something" from his perspective. The narrator is an interested observer and an engaged commentator, and the narrative results from these observations and interpretations. It is the result of various thoughts, reflections, conclusions, and a record of emotions and feelings; therefore, "in addition to the description of what happened, it contains emotions, thoughts and interpretations" – M. Nowak-Dziemianowicz, 2013, p. 50. The narrative has its logic of flow, which is

about the world, about other people, but also about the author of the narrative, about his relationships with the world, as well as about the socio-cultural context. A source of questions about how people feel, how they understand and how they describe their subjectivity, how they describe and understand other people, the world and all the events/phenomena/entities that build it, and various types of relationships that give them their meaning and significance. Become a source of reflection material for understanding subjective worlds.

Research practice carried out in the spirit of the idea of the interpretative paradigm allows, among others, the realisation that the educational world is often a compilation of coexisting worlds, raises awareness of the cultural importance of education, and shows how educational activities create the worlds of education and its surroundings.

A journey into the world of Rock. The perspective of UJD students and Rock creators

Travel in the literal sense means moving from one place to another, from one world to another, between particular points. Such a journey involves getting to know new places and people, discovering the new, and looking at the already known from a new perspective, “anew”. In a metaphorical sense, it can mean, among others, navigating the meanders of one’s own or another person’s imagination, penetrating oneself or the other person’s world. Discovering the world of music is such a metaphorical journey. Mystery. Sensitivity. Magic. It is a journey that, as the respondents note, promotes getting to know oneself and other people, a transformation that allows one to see new aspects of one’s own life, discover new ways of (co)being in the world, other ways of thinking, feeling, other sensitivities, finding the meaning of one’s existence, or “cope” with everyday life.

“dissimilar” to the cause-and-effect structure. It consists in the fact that the effects determine the meaning of earlier events, and not the other way around, and in the fact that the process of understanding covers the entire sequence at each moment; until it is completed, it may be subject to thorough reinterpretation: – Schütze, 1997, pp. 11–12. This importance of narrative in pedagogy” becomes a kind of justification for understanding research, research whose goal is not to search for cause-and-effect relationships between facts called variables, but to learn, describe and understand the subjective worlds of human life. This understanding becomes possible thanks to the fact that narrative gives us access to how people construct their life worlds and perceive what is happening to them and what surrounds them. The narrative also allows us to understand all manifestations of human actions - from individual and social conditions to individual and collective consequences” – Nowak-Dziemianowicz, 2013, p. 50. Narration is a form of action for the narrator – the narrator talks about something, “testifies about something, demands something” – Nowak-Dziemianowicz, 2013, p. 50, the narrative always has its own cultural context.

The penetration of this world, the world of Art, can therefore be compared to a (un)everyday event involving the mutual “giving” of its participants, to a journey into the depths of the “human imagination” (Davidson, 2018, p. 217) a journey that favours human development and allows “to enjoy freedom while maintaining respect for oneself, others, and the surrounding world” (Woszczyńska, 2018, p. 217) a journey that “introduces us to unique states that everyday life brings us to much less often - we sit down, we forget where we work, who we are [...]” (Mądrzyk-Mikser, 2018, p. 217), a journey during which a person “receives a lot as Art itself covers many things” (Davidson, 2018, p. 217).

For the surveyed students and Rock creators, the Rock world appears to be a significant cultural, magical space: “[...] at a concert attended by 1,000 people, suddenly everyone flies into the air at one moment, not knowing why? “Something appears that cannot be defined in any way” (Waglewski, 2018, p. 221) “a specific kind of magic” is created (Waglewski, 2018, p. 221). A man needs this magic. Such a musical aura, created by them invites you to the sphere “in-between”. This is the meaning of Art (Waglewski, 2018, p. 271). Entering this sphere of a human being may result in appearing outside one’s own space and, thus, towards another person, towards a different nature. Experiencing this space in this approach is discovering the area of culture and other people and, perhaps above all, discovering and understanding oneself. Thanks to Rock lyrics, as they emphasised, they can look at their existence, reflect on their lives, discover and understand some part of themselves, and ask many important questions. Students also treated the questions resulting from the journey into the world of Rock as their educational meaning, resulting from a reflective attitude, a reflective approach to the encountered cultural entity/text. Such a journey benefits its participants. As the respondents note, it may awaken their will to undertake some activity, e.g. aimed at their development, to work on themselves, and to develop their passions. It can also trigger various changes, e.g. in the way of thinking about a given topic, consequently changing the attitude towards an issue, a person, a group of people, or another culture towards oneself, and then making a behaviour change. In the opinion of the respondents, this type of journey protects a person from selfishness or losing the meaning of life. The respondents emphasise that music is the only world without borders; it makes us “truly beyond everything” (Waglewski, 2018, p. 222). The statements of students and artists show that this musical world can be – and quoting the words of Professor Zbyszko Melosik – “a powerful factor of education and socialisation” (1995, p. 236), and its penetration can be considered “one of the most important ways used by people in order to give meaning to themselves, their lives and the world” (Melosik, 1995, 236).

Rock music “[...] is an art close to man and at the same time close to man” (Cabaj, 2018, p. 223). According to the respondents, it is a space that influences

various spheres of human activity, including cognitive, emotional, volitional, motivational, integrative or intrapersonal.

Exploring the world of Rock to act. The perspective of the students

What makes a person take up different forms of activity? The impulses, the inspirations to act, are incredibly numerous. Activities in any field can be triggered “top-down”; these are so-called imposed activities, but also “bottom-up”, i.e. realised through individual invention. In the educational process, the latter type of activity is precious. A journey into the world of Rock can trigger a “bottom-up” initiative, which the future educators pointed out. The surveyed students noticed that Rock lyrics are not only a source of various emotions and experiences but can also be an inspiration to undertake various types of activities, e.g., getting to know and improve oneself, realising one’s passions, dreams, acting for the benefit of other people, being creative in different cultural spaces, independent, critical thinking. As an example, let us take the following (selected) statements:

1. “For me, the educational aspect is revealed here in encouraging activities that are aimed not only at exploring the world in one’s individual way, but also, or perhaps above all, in encouraging independent thinking, [...], intellectual autonomy, and co-creating world and one’s personality” (Paweł, Jacek, Mateusz, Sebastian).
2. Everyone can perceive and interpret it (music) differently. If we stop and listen to it, often sing, put ourselves in a good mood, relax, think, move, and interpret it, we can already talk about the educational power of music. Interpretation is, after all, a mental activity that allows one to consider an issue, encourages reflection and triggers creative thinking. I guess every Rock song lyric can and often does become the subject of discussion on various topics, e.g. social, global, local, personal, emotional, etc. [...]. In my opinion, undertaking such a discussion also proves the educational potential of Rock songs” (Joanna).
3. “For every listener, a song’s lyrics [...] may be a hint telling them to take equal care of every sphere of life. Balance gives a sense of security, helps one find one’s way in reality, function in harmony with yourself, with your loved ones and with joy” (Joanna).
4. “The following lines may be a clue: ‘Listen, sometimes it is worth playing hard with the open card, Sometimes it is worth...’, i.e. do not be afraid to live your way, do not be afraid to direct your life the way you feel, the way you want. Not to give in to various influences that do not support our autonomous development or allow us to be independent thinkers and decision-

makers [...]. The words draw our attention not to fear the unknown when making important life decisions that the risk pays off" (Sylwia)⁷.

The observations, thoughts and reflections of pedagogy students contribute to the belief that immersing in the world of Rock encourages one to undertake various activities and that Rock lyrics can awaken specific forces in a person. Forces that can help him face various adversities, giving one the courage to (co-) act creatively in various spheres, triggering the desire to explore the world in one's own way, and encouraging intellectual independence.

In the respondents' statements, Rock music appears as a gateway open to searching for the truth about oneself and the world. It is this human activity that, as priest J. Tischner believes, appears "only when one asks about the truth". It is that extraordinary spiritual force that wants to know and understand what life is really like. Thinking is connected with hunger, with hope, with love. Hunger seeks food to destroy it, hope promises to achieve happiness, and love wants to unite with the beloved, but only thinking asks what food is, what happiness is, and who the beloved is. Therefore, thinking elevates a person above the world in which he or she is a prisoner of desires and feelings" (Tischner, 1990; cited in Bonowicz, 2012, p. 166). Where there is no thinking about truth, thinking "transforms into calculation, combination, a game to win" (Tischner, 1990; cited in: Bonowicz, 2012, p. 167). Rock lyrics interpreted by pedagogy students ask: Who is man? What is Freedom, commitment, and who is the Other One? What is my attitude towards the Other One? What are my relations with other people? Where is the world going? Where is the man going? How can one find oneself in this world? How do we find ourselves? What actions should we take towards this world? In the respondents' view, Rock narratives can encourage thinking and action in the Tischnerian sense, that activity 'which has its special power'.

Exploring the Rock space to act. The perspective of Rock creators

Artists provide educational meanings, among others, works that, in their opinion, arouse and inspire various activities, e.g. creative ones. No one needs to be convinced how important creativity is in human life. "The spirit of creation is in each of us" (Sam Davidson, 2018, s. 298); one can find creative moments in every activity, even when looking, thinking or listening". Creativity manifests itself in the everyday matters of human life. Man perceives and engages in the world through the prism of his uniqueness, constantly supplementing data from the outside with something new, from himself" (Pacek, 1987, p. 613). Therefore, in the belief of my interlocutors, we need to use various types of situations, for example, meetings with Rock or other artistic narratives, and create them, cre-

⁷ Full personal details of the authors can be found in the archive.

ate opportunities to activate and awaken in people the desire to create, to go beyond the framework, beyond the patterns, to make them want to want to improve not only their life but also the world in which they participate, express themselves in various ways. “Expression, the ability to express oneself through art, processing one’s own experiences, purifies us, gives us the strength to struggle with life, causes us to be clearly perceived by our surroundings, and can also give meaning to our life” (Woszczyzna, 2018, p. 306). Expressing oneself through creative activity triggers a person’s sense of individuality, autonomy, identity and agency, the artists emphasised. It allows one to eliminate all masks and express one’s experiences and desires honestly. Davidson emphasised strongly that

the spirit of creation is in each of us. It is as natural as breathing and [...] manifests itself in various ways. For some people, mathematics is an art; for others, it is painting their nails. In my opinion, we spend much time realising ourselves through our imperfections. Deep down, I believe that a large part of my artistic work comes from overcoming my limitations and weaknesses (Davidson, 2018, p. 298).

Thanks to music, thanks to Art, he noted, that “I learned many things”. These lessons are musical but also social and very personal. Art and performance have taught me a lot about my strengths, weaknesses, and, most importantly, perception. Often, our limitations are the source of our true strength. It is impossible to predict how a performance will affect the listener. Even after concerts where I feel that I did not do well or did not play well, someone comes up to me and gives me highly positive feelings. That is part of the wonder of music. Once released and sent out into the world, it is never received in just one way” (Davidson, 2018, p. 298). An artist closes his thoughts, observations, and reflections on man, the world, and his experiences in Rock music. He explains his path:

I think I chose music to include my world because it is what I know best in my life. I think I remain an active artist because of the satisfaction I get from it and because it is a ritual part of my life. It ties my days into an arc that I can see and measure with time. On this line, I can mark my development and recall my history. Music has a lot to do with memories, with reviving memory or reliving events (Davidson, 2018, p. 299).

Creating, according to artists, gives a sense of Freedom.

The more the education system enslaves a person, the more he or she has to learn; the entire process of education, the institutionalised, formal one, is a process of enslavement, the more Freedom he or she needs. In Buddhism, to achieve complete Freedom, one has to become enslaved and then get rid of everything. So it is similar here. First, one has to enslave oneself entirely with this gibberish way of learning the world by learning these dates, shortened multiplication formulas, etc. It is tedious, to put it simply, and the only chance to feel a small amount of Freedom is to find an outlet for one’s expression. I found it with the help of a guitar while painting once (Waglewski, 2018, p. 275).

While creating, the artist further emphasises, “I felt that I was a free person [...]” (Waglewski, 2018, p. 275) Freedom is an “ethical value on the implementa-

tion of which depends on the implementation of all other personal values. You cannot improve yourself without accepting the proposed values in any way” (Tischner, 2005, pp. 17–18). It is a precious value in human life, even more valuable in education, note artists (my interlocutors). It is important not to turn this creation into a routine “and stop paying attention to the so-called social reception” (Waglewski), “[...] if I stopped caring about it, I would enter the sphere of pop music, for which the most important thing is how you look, whether it will sell, etc.” (Waglewski, 2018, p. 263–279). That is why in creation “the most important thing is sincerity and authenticity. It also seems to me that an artist who thinks too much about how his Art will be received ends badly” (Cabaj; 2018, p. 312; see also Śliwczyński, 2018, p. 281–296). Art, as Mikołaj Mądrzyk-Mikser notes,

is something that suddenly destroys – I do not know what to call it – order, some sort of order of things, and makes us look ‘through the mirror’, to look in a different direction. Not everyone can do this, of course. I do not know; maybe they are scared. Art often puts us into the unique states that everyday life puts us into far less often – we sit down, forget where we work, who we are, and concentrate on what we see. Listening to a piece of music convinced me of this the most. Recently, I was listening to my album with my grandmother and grandfather, and the discussion about how that album of mine was being received made me forget for a moment that I was talking to my grandmother and grandfather as if the generational difference had blurred completely. We just stepped out of this standard life for a moment, which was the task of Art, music, graphics, and photography. This seems to be one of the tasks, and what follows may, for example, enrich a person or help him in some way to solve his personal problem, for example, broaden his mental horizons in some symbolic way. This is already a very individual matter (Mądrzyk-Mikser, 2018, p. 315).

Realising oneself according to one’s potential but also aware of one’s limitations, along the lines of one’s interests and passions, is terrific. Allowing children, pupils, and students to create, encouraging their own expression in the spirit of Freedom, and permission to make mistakes trigger meaningful cognitive risks. Taking on different challenges fosters the understanding that creation also needs a proper cognitive background, a space free from immediate criticism (cf. Schmidt, p. 22). It needs desire, passion, and perhaps that “first block of dominoes” (Cabaj, 2018, p. 311) inspiration, and impulse. Rock songs can be this impulse, inspiration. They introduce one to the world of sensitivity and imagination of other people, the world of experiences, (un)everyday experiences, reflections and pleasures. Immersing oneself in this space and entering into relationships with the texts that constitute this world is an encounter between man and the values of culture, thus enriching his mental, community and spiritual forces. It is an enrichment of the ways of human thinking. What happens in this space is truly experienced as an “event”. It is the benefit of meeting another person, but also with yourself. Therefore, the artists emphasised this type of experience

should not be missing in the educational space. It is worth using Rock music in formal education, education through Art and Rock songs.

A few words of summary

Rock narratives, to a greater or lesser extent, affect people, their emotions, feelings, and thoughts and are a source of thoughts, reflections, understanding, and various activities. Immersing oneself in this space facilitates the creation of educational situations. Rock lyrics familiarise people with new ideas, beliefs and customs. They constitute links of cultural integration, a field of shared experiences and sensations, and help notice and respect cultural differences. They may turn out to be accelerators of individual or social changes.

By analysing and interpreting the statements of the surveyed students and Rock creators, I received a beautiful story built from the educational meanings they gave to Rock texts. Immersing oneself in this cultural space is understood by both students and artists as an encounter. A meeting from which something can change in a person's life causes "a breach in the current space of contact with others" (Tischner, 1978, cited in Bonowicz, 2012, p. 233). Old words, gestures, and situations take on a new meaning, and the current way of being may be problematic (Tischner, 1978, cited in Bonowicz, 2012, p. 233). A meeting is an event conducive to leaving one's "hiding place" beyond the circle of one's own Self, towards another person, towards the Other. The pedagogy students see educational meanings in this cultural space and encourage using Rock and other artistic narratives in education as often as possible. Convincing them that meetings with them liberate and develop imagination can awaken empathy, invite relational and reflective (co-)being in the world, get to know and understand oneself, and trigger creative activities. Rockwork can inspire other types of expression, including verbal (poetry, literature, essay), physical (dance, pantomime), theatre, film or, for example, culinary. It can also activate the process of acquiring knowledge about the world, other people, and other cultures, which differs from the educational model based on recording, consolidating and reproducing the messages transmitted by the teacher. The knowledge created in such a process is dialogically dynamic. It allows individual understanding of the world, independent thinking, thinking "in one's own way", and taking responsibility for one's beliefs.

Teaching content about students' worlds is connected with their everyday experiences, and they appreciate their interests. They are more willing to engage in learning and understanding them. They then trust their teachers, who express respect for their artistic choices, aspirations and interests. Education through Rock narratives meets these young people's everyday experiences,

meets their interests, and shapes competencies to help them find their way in this changing everyday life. Educating through Rock narratives opens a space for expressing oneself, one's views and beliefs, and combining content from different spaces. In the case of the described research, the aim was to combine pedagogical content (ideas, concepts, paradigms) learned by pedagogy students during classes, including from an introduction to pedagogy with the meanings they gave to Rock narratives. The research findings show that Rock texts can be read like pedagogical texts with different readings. I consider the statements of the pedagogy students and Rock artists to be a valuable voice in the discussion on the shape of contemporary education.

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Zanurzanie się w świat rocka, aby działać. Implikacje dla praktyki edukacyjnej

Streszczenie

Artykuł wpisuje się w obszar badań nad edukacyjnymi kontekstami kultury popularnej. Jest głosem w dyskusji koncentrującej się wokół możliwych sposobów wykorzystania rockowych utworów w edukacji formalnej, w tym w edukacji akademickiej na kierunku pedagogika, wokół interpretatywnego uczestnictwa w kulturze. Prezentowane w niniejszym artykule wyniki badań własnych (ich fragment) pokazują, że refleksyjne zanurzanie się w rockowy świat, edukowanie przez utwory rockowe inspirowane do różnego rodzaju działań ukierowanych na samorozwój, sprzyja rozwijaniu, potrzebnych w zmieniającym się świecie, kompetencji, m.in. formułowania i wyrażania własnych myśli, przekonań, krytycznego myślenia czy konstruktywnego dialogu, przedstawiania i rozumienia różnych punktów widzenia, jak również doceniania znaczenia twórczego wyrażania myśli, doświadczeń i uczuć za pomocą różnorodnych środków przekazu, w tym muzyki, sztuk teatralnych i wizualnych oraz literatury.

Słowa kluczowe: edukacja; edukowanie przez rockowe utwory; rock; kompetencje.