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From Henry Wallon motor activity, to Trevarthen’s proposal about music in teaching-learning processes to Max Van Manen’s The Tact of Teaching: a reflection for inclusion

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This essay is about the views on teaching-learning processes that we think are important as a proposal for inclusive thinking in formal education. It begins with the contributions of Henry Wallon on the importance of the motor act and tonic dialog in relation to emotional, affective attitudes, followed by the contributions of Colwyn Trevarthen, who asks us to understand the impact of music on children’s development, and its relevance to musical learning processes. Finally, the philosophy of touch in teaching is presented by Max Van Manen, who proposes an empathetic pedagogy for children, with the aim of reflecting on teacher and student participation.

Keywords: Intersubjectivity, musicality, touch, and teaching.

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Starting with the book “The psychological evolution of the child” Henri Wallon (1946) proposes that the child’s psychological development is not linear, but rather goes through moments of social construction and moments of individual construction; governed by the dominant function. Wallon calls these moments alternations, which he explains in two laws: the law of functional alternation (the child’s activities are directed to the construction of his individuality, and at other moments they are directed to his environment, establishing social relationships, this alternation is progressive in the transition from one stage to another) and the law of preponderance and functional integration (the functions of the stages remain throughout development, they do not disappear, they are integrated with the new ones).

The dominant function is the one that allows collaboration, intrinsically towards adaptation to the environment, but also to the construction of its own personality, for example, the movements of the newborn allow it to generate more complex forms that are integrated to give way to crawling, followed by walking, and achieve levels of autonomy progressively. The initial gestures are integrated with the interaction with the environment to enable more elaborate responses such as the social smile, and babbling, which will later facilitate language. Wallon understands development as a functional unit, where the psychological evolution of the child is given by four fundamental factors: emotion, the other, movement, and the surroundings. In this paper (ref), we will present only two of them: emotion (affectivity) and movement (the motor act).

For Wallon, the psyche and motor skills are the basis of the child’s interaction with his environment. In this interaction, he considers three fundamental elements: kinesthesia, exteroception, and muscle tone. Interoceptive (visceral), proprioceptive (postural) kinesthesia, and exterior world give way to the construction of the body schema. What can be presented is a way of giving motor activity and affectivity that would be in the so-called functional fields, which would be affectivity, the motor act, knowledge, the person, as well as the levels are always present but they are modified according to the way in which they are presented in the life of the subject, in this writing we will present only two of them that would be the affectivity and the motor act.

The development of affectivity manifests in various forms, from the cry of the child as a manifestation of displeasure or the laughter from pleasure. The agitation of the extremities is usually indicative that although there is no coordination of the body, there is already affectivity from the beginning of childhood. Following Wallon in his chapter on emotions, he states “They consist essentially of systems of attitudes that respond to a certain type of situation” (Wallon, 1968 p.,110). For this reason, he comments that the function of emotions is prevention in relation to temperament and subjective habits. This is generally considered to be attached to syncretic thought that relates to the harmonic disposition of consistent stimulus that comes from the environment, which makes emotions act as a conditioned reflex, making it impossible to stick to evidence or logic.

Finally, it is important that the functional antagonism described above by this term be considered for development. Wallon comments that affective development depends on practical activities that allow an image mode to be generated for comparison and forecasting that guides concrete practices. Also, it allows the reduction of affective life and restricts postures before external stimuli. The motor act for Wallon begins in the first moments of life. Regarding affectivity, he comments that from the first years of life, the coordination of movements is in line with the people outside. Moreover, he believes we can think about social inclusion from an education perspective, being able to establish a specific practice that allows generating the image so that concrete affective environments can be formed, in addition to considering how to integrate functional levels from a non-linear but variable point of view and in fields that include affectivity, motor activity, development.
knowledge and the person, which will be taken up again in the conclusions to integrate Wallon’s developments with the authors presented here.

**Cowlyn Trevarthen’s theory of intersubjectivity**

Colwyn Trevarthen’s theory demonstrates the intersubjectivity in child’s psychic development. According to Trevarthen (1978), “The idea of the infant’s intersubjectivity is nothing less than a theory of how human minds in human bodies can recognize the impulses of another intuitively, with or without cognitive or symbolic elaborations” (p. 17). The thesis to support this author on the development of intersubjectivity would be: “Our shared world does not depend on ‘object-concepts’ of our own construction or on any ‘theory of mind’ elaborated within our obsessive individual head. It depends on sympathy in action as intrinsic motivation, on the ‘feeling of company’, and on a creative claim on the elaboration of events and objects that ‘matter’ ” (Trevarthen, 1995, p. 5).

In his paper titled “The child’s need to learn a culture”, Trevarthen (1995) remarks on the opportunity of children for exploring culture by, “learning symbols and habits, and their folklore, so it’s remarkable how the child develops sets of knowledge through school and his environment. In the words of the author, “the essential motivation in the world is the one that allows us to comprehend experiences, and other minds, which makes evaluations of reality more natural and richer in attitudes, sharing creativity and that are valued and allows us to endow meaning, and share it mutually” (Trevarthen, 1995, p. 5). And that strives because:

“Culture, with language and music as media expressing the need, is an invention of human thoughts, an ordered fantasy nor do communities that people have agreed to endow with meaning. Even science cannot escape distortion of its ‘truth’ by theory. It observes through a lattice of ideas imposed on it from historical, social, political and other varieties of cultural meaning. It seems that the child’s preferrred prescientific nearest in the values and purposes that other people invent will persist as an inescapable drive in the most rational of adult activities disciplined by inventions of objectivity” (Trevarthen, 1998, p 2).

It is in this view that Trevarthen opposes most of the education and learning perspectives in psychology because most of them are focused in developing skills that involve problem solving ideas in form of individuality, developing and storing processes that allows us to process information and growth in cognitive process., Instead he proposes that there are certain motives that require group thinking, because understanding language requires a participative consciousness, and human nature is essentially cooperative (Trevarthen, 1995, p. 7). Therefore, for inclusion of thought it’s essential to view a perspective that grasps the full scope of education, not as an individual and cognitive view, but from an activity and cultural perspective.

Every significant entity that we know is “constructed” through a coordination of actions and explanations that lead us to feel that it has a proper place in “common sense” (Trevarthen, 2011, p. 5). In general, his theory explains how the development of intersubjectivity is generated in two phases, the primary one consisting of the first years that the quasi-dialogical competence to adapt through rhythmic patterns is generated in a psycho-corporal way, melodic and harmonious in the middle, (Gallese and Amanitti (2014) support Trevarthen’s theory by explaining that “In the caregiver-infant relationship, musicality is important, there’s evidence that infants are selectively attracted to the emotional prosody and melody of maternal speech. Infants tend to engage with synchronous rhythm vocalizations, body movements, and gestures to match the musical expressions of the mother” (p. 145-146). Furthermore, Trevarthen’s view is that the infant demonstrates a crucial awareness of the partner’s feelings prior to words and language. He argues that the core of human consciousness is the potential for a communicative relationship with the mind of another. This potential is immediate, irrational, non-verbalized,
non-conceptual, and non-theoretical: “A delicate and immediate awareness ‘with the other’“ (Trevarthen, 1993, p. 122). For this reason, the competence and ability to communicate is prior to language, and this refers to musicality as the main example, because of the emotional quality of the stimulus that has music in order to develop communication has the features mention above.

¿Beatriz Beebe’s investigation on Intersubjectivity?

Briefly as an introduction for Trevanthens framework Beatriz Beebe following the ideas and comments on the framework of Tervathen says on, his research consisted of observing infants from which we can resume these main ideas:

1) Infants have a brain that is emotional and communicative, that is, they are based on emotions, and these are based on proto-conversations and the abilities to perceive emotions as well as the imitation of external activities.

2) The main characteristics for children’s behavior towards intersubjectivity would be time, form and intensity.

3) The infant shows a preference for contingent events and can regulate the action as a whole.

4) The coordination of sequences and the operation to perceive both endogenously and exogenously improves the quality of the stimulus.

5) Lastly, the coupling of time, rhythm and intersubjective intensity depend on the ability to share the rhythm of both one and the other. These five items give a general view of how and the general purpose of the intersubjective behaviour in children, also the relevance of this behavior.

Following Beebe, who broadly resumes the theory of intersubjective systems, it can be agreed that she deals with three mutually consistent levels, the self, the object and the other, while the first intersubjectivity refers to the coordination between the self and the other that they are coordinated in synchrony and intensity, the second rests on the shared symbolic exchange, which derives from the first moment that is related to the proto-conversations, followed by the ability to play. The third level the cooperative awareness that is demonstrated in attachment patterns (Beebe, 2003).

Following Trevarthen’s theory on the development of intersubjectivity, the neurobiologist Vittorio Gallese and the psychoanalyst Massimo Ammaniti comment that children’s development also depends on rhythmic activities, on which the ability to generate intimacy and empathy subsequently also relate. The concept of primary intersubjectivity for these authors would be synchronicity that leads to a temporality, a co-regulatory panorama and through a dialogue of shared moments. Synchronicity is not exclusively dyadic but can, at certain times, be between caregivers and children. This state of primary intersubjectivity is called the ability to exchange expressions between the child and the caregiver, and is generated through shared mutuality through routines, like games with people who are familiar and understanding when they are not familiar people. These routines are given through childish expressions, imitation and for last, the proto-conversations accompanied with gestures.

After that, secondary intersubjectivity is generated, which leads to secondary characteristics consisting of joint attention that leads to behaviors between the caregiver and the baby towards an object, which leads to cooperative behaviors. From these, the infant infers intentions of others and manipulate them to use objects, encouraging paying attention together and also the affective attunement promotes the understanding of the subjective experience of both one and the others (Trevarthen, 2003). Therefore the development of intersubjectivity depends on the quality of the bond for their protection, but
also to maintain an intimate care of the caregiver to the baby, which changes the purposes and interactive and affective qualities, as an exemplary behavior we have facial imitation. The last thing to mention about this development process would be that it is unifying, that is, it is generated from the integration between external stimuli, affectivity, mind and body.

Music and the development on intersubjectivity

The relationship between infants and music, according and deepen on the research of biologist Colwyn Tervathen, and John W. Flohr, both being neuroscientists, in their article Music learning in childhood, early developments of a musical brain and body (2008). That makes the human recognize the musical as a natural and essential behavior of the human being, which they attribute to its transcendence to contribute to what is known as theory of intersubjectivity or theory of mind. Their proposal is that from the first months of life where prototypical activities can occur, which point to the relationship between the baby and his caregiver can infer his mental state. This innate musicality allows children to communicate with the world, while accompanying their integral development, and understanding the culture to which they belong. For this reason, the intention of these researchers is: “Like preschool children in their activities and vocalizations, they enjoy and relate the movement with the gesture, with the emotions associated with the processes of cognitive exploration” (Flohr and Tervathen, 2008, p.53).

In addition, for these authors, musicality is linked to the capacities of the human brain to: “Regulate the rhythms that move in an exceptionally complex way the movements in a coherent and graceful way: which leads to express activities that correspond to the sympathetic system and collaborate in teaching and creativity in the processes of social interaction” (Flohr and Tervathen, 2008, p. 54). The intention is to propose a way of teaching different from the model centered on the teacher, or on the instruction of people who are entering educational institutions. Therefore, these authors propose and demonstrate a certain annex towards how to include music in order to propose new ways of understanding emotions and thereby generate ways of comprehending the coordination between rhythm, music and learning.

The study of the relationship between learning music and how it generally influences learning processes is carried out from two perspectives:

1-The teachers and their performance in teaching through concepts and categories that achieve the minimum performance of their lessons.

2-The child that allows them to express themselves spontaneously and generates a harmony between rhythm, dance and experience. The researchers do not privilege any of the two, but rather suggest that both must participate, for a practice in the teaching of music.

For the teaching of music, time and a certain competence are required both on the part of the teacher and the students. These require that they develop in movement together with intensity, the ability to transmit a quality, that is, the presentation and the figuration that accompanies the narrative. The guiding thread would be the learning that allows the expression of movement, which accompanies the emotional state of the child, from which we can conclude: “The practice and teaching of music allows cultivating cultural activities that allow motor control. In addition, it allows to exercise an expression of emotions and integrate the expression of the intentional self” (Tervarthen, 2008, p. 57).

What can be commented to think about inclusion as a way of organizing the teaching and learning process, would be the participation and imitation behavior, to act in coordination with another in music, since it allows the incorporation of activities that involve emotions, because musicality can boost communication skills says Tervarthen:

“Despite the difference in size, movement and experience, a child and an
adult share a temporality and sense of movement when they dance. To this activity to share emotional states, one can say synrhythmic activity. We need to explain how a person can generate movements with particular objectives, through their own movements. (Tervarthen and Flor, 2006, p. 68).

The previous idea continues commenting that the thought of the motivation towards the movement, has its influences and bases in the notion that movement has its roots in instrumental way of thinking, where the movement has a motivation of an instrumental nature, that is to say that one moves and learns when there is a purpose. Synrhythmic activity refers to the capacity to relate the neuropsychological activity of the brain between mother and infant relationship.

However, this cannot explain the shared motor activity towards rhythm and above all how it can be mutually shared. Furthermore, there are other perspectives in which movement is generated by motor activity, and it is due to the equivalence that the reference to a body image must be made, and with this it could be justified that these cognitive/affective processes would be crucial for development of learning. As examples of this motivated, intentional behavior between the infant and the adult is expressed in the movements, that involve gesture sharing, and mirroring de movements, the prosodic tone of voice, visual eye contact, the other in rhythmic and mutual activity.

The proto-conversations and the origins of musical learning

The idea of proto-conversations originally came from Catherine Bateson (1987), and it consists of a conversation from one to another in a leisurely way that allows pre-verbal development. The justification of the proto-conversations is that they allow the development of intersubjectivity and therefore the motivated behavior towards the shared movement and with it the musical activity. What we will try in these sections is to develop ideas about the development of intersubjectivity along with musical learning. In the early years, it is expressed with the adjustment of the child towards the face of the caregiver and the movements of the mouth or agitation of the extremities, continuing with the enjoyment of rhythm and activity. In contrast, Murray and Cooper, supported by Robb comment that: “If the parents are depressed and fail to respond to vocalizations and other ways, this doesn’t elicit a helplessness response, as well as making them withdrawn and difficult to comfort (Robb, 1999).

The latter is because the infant has the predisposition to adjust to the caregiver’s rhythm very quickly and enter into affective consonance with the figure of the caregiver. During the middle of the year, the infant begins to find lullabies and make sounds that are consistent with the caregiver, it also begins to have the behavior of clapping, as a conduct directed towards others and which also acquires significance towards itself: “By the middle of the first year, if the child is strong enough, he can generate emotionally regulated behaviors, that is, he can communicate with other babies through mannerisms and ritualistic games to generate acceptance or exclusion” (Selby and Bradley, 2003; Tervarthen et al., 1999).

To remark on the relationship between emotions and music together with movement, it is noteworthy to visualize it as an interrelation between effects, which allows interaction with others, through a stimulus, an activity and an affection that are shared among themselves. Therefore, it can promote collaborative activities but above all certain social skills in childhood that are crucial for posterity, such as intersubjectively shared behaviors when performing rhythmic activities, which necessarily predispose the infant and the adult to share the emotional states towards learning. Complementing the idea about intersubjectivity in the book “The birth of intersubjectivity”, Gallese and Ammaniti (2014) comment that the bases of the intersubjective matrix of behaviors could resemble a dance couple and that this type of synchronous behavior is rare during the day, since it varies from coordination to lack of coordination,
depending on the caregiver’s ability to decode the baby’s signals and the infant’s ability to communicate his emotional needs. Now it’s time to continue to develop the relationship of music and infantile play (p. 144).

The influence of musicality and the development of language

Music and language according to Trevarthen is another important point of comparison to consider musicality, since it allows to facilitate the process of language acquisition, because if we continue with the developments on the communicative skills that participate in being able to interact from the emotions that imply recognizing the melodies and rhythms. Then, according to Trevarthen, music does allow the generation of musical skills, since music and language are for the community since they have a social purpose just like language (Trevarthen, 2008, p. 80). By musicality, reference is made to the rhythmic and social process accompanied in artistic activities such as music. This is something that it is possible to include in the processes of educational inclusion, since one of the other is needed so that the intention towards mutually shared behavior can be developed together.

Regarding pedagogy and music, Trevarthen takes up certain findings by neurobiologist Mark Solms where he demonstrates that the relationship between the baby and the caregiver does have a profound relationship in their neuronal development. However, the relationship between neurosciences and learning at this stage is yet to be established. Therefore, research would be needed to find this relationship between pedagogy, musical learning and neurosciences (Trevarthen, 2008, p. 83).

About the relationship between the theory of the mind and intersubjectivity, suggests that a maturity is needed that can integrate the evolution on the development of acquisition and pre-verbal development, together with the verbal development, only to end in the inclusion that can be thought thanks to the fact that it is necessary to include affectivity with music since they are social skills that develop a community character, recalling according to Trevarthen the skills and processes that necessarily involve social inclusion.

In addition, according to Panskepp, music and its relationship with society has been millennial, since motherhood, for example, gesticulation in lullabies. The effects of music are related to the activities of tonic and emotional regulations, however, for this author, there is still much to be clarified about these relationships (Panskepp, 2002). Results associated with music and its relationship with emotions have been documented, for example: 1) Music is one of the main means to generate mood states, 2) it drives movement as dance can be, 3) it brings physiological effects such the sensation of chills and, 4) is related to the decrease in anhedonia. In addition, the relationship between music and affective states is related in his book “On affective neuroscience: the foundations of human and animal emotions”, where he comments that there is a relationship between neuroscience and the aesthetic experience such as music. In this regard, Panskepp (2005) relates the separation anxiety and the emotional responses generated by music, in fact, he states “It’s widely known that music is the language of emotions, it’s one of the few ways that humans can allow the external world voluntary access to the emotional systems on a very regular basis” (p. 278).

According to Panskepp, we listen to music because it allows us to express ourselves emotionally. The only experience that the author has been able to confirm would be the relationship between music and goosebumps or chills, which in the experimentation would try to confirm that scores with sad songs are the ones that generate a skin effect chicken more often. While trying to decipher the phenomenon of chills would be that one component, Panskepp comments that it is a way of reproducing the effect of separation anxiety, since it resembles the first call of childhood despair when he feels a loss, and perhaps this is why the high notes and the crescendo in the melancholic songs can reproduce that music in an allegorical way, which perhaps represents the ex-
pressive link of social loss. Additionally, Panskeep (2005) comments that the music that generates the chills response generates a feeling of emotional loss and the possibility of reunion (p. 278).

Moving forward we show the next diagram that tries to express the different process, based on Ter-vanthen theory of intersubjectivity:
The following diagram expresses the way we learn as a vast way of cultural activities like music and develops an implicit relation to the way we understand, and most importantly the conditions that develop in this ways of learning, on the axis of being moved with pleasure is the ways we see attachment theory that involves and intimate relationship and self and other regulation of emotions and care, on the left we have the practical and cognitive axis that express the ways we learn skills and requirements we have for the knowledge of our world. And in the top we have the ways we share our skills and learn with others, that requires to express the ways we learn that our skills, actions are meaningful to others and ourselves in an emotional and moral way, which relates reciprocal direction to the first axis.

At the top of it lies the activity of movement related to common companionship and collaboration, which it can be done by knowing, teaching/learning processes and causing objects and actions with meaning. In its core lies the self: going down to the own body and body emotions integrating the moral emotions and other persons, and its attachment to the care set of emotions and feelings, related to positive nurturance, love and the relation to psychological psychotherapy, the dynamic of being moved with pleasure. The left side of the scheme represents the movement and seeking, starting with the cognitive process related to the practical consciousness, of making things and the cognitive approach of exploring a new sets of skills, objects, and aesthetic objects and emotions, all which wrap a way of learning/teaching by sharing emotions, culture, and language through their meanings.

By turning to the issue of social inclusion, it is usually thought from the cognitive field, but everything related to affective and rhythmic activities, related to socio-emotional learning, and the teaching methods that have been glimpsed in Trervarthen theory it is necessary to consider that art is always learned by the way we think because of our predisposition to curiosity and learning process that allows us to cooperate and learn culture among others, and that is naive to continue to think, that children or any member of society is no ready or doesn’t have the sufficient skills to do it. In order to further deepen the relationship between music and the teaching/learning process, we will describe the philosophy of the tact of teaching and the relationships with the possibility of trying to relate them.

The tact of teaching and the philosophy of Max Van Manen

According to Ayala, Van Manen’s philosophy and pedagogical theory has been recovering a lot of influence in practical activities, such as education and nursing: “This has numerous followers in human, social and health sciences health, among the main fields” (Ayala, 2008; Dowling, 2007). Thus, as Langdrige (2007, p. 55-56), has indicated, Van Manen is “‘One of the key figures’ in the contemporary development of interpretive or hermeneutic phenomenology, and his approach is growing in popularity, especially among practical researchers often in nursing and education” (Ayala, 2016). We attribute this to a response to the way we manifest relations and how we understand the very essence of relationships, not only in technological terms but understanding the true practical ways we can develop better personifications of relationships of care. His pedagogical proposal highlights the value of ethical, pedagogical, and emotional processes that involve teaching and learning.

One of the central themes of his method is that it oppose purely theoretical meanings, and seeks to contextualize the meanings of pedagogical practice, in addition to directing pedagogical activity towards a condition of permanent tension between teacher and student. Together by being able to always leave an ineffable moment for the pedagogical activity as such, leaving aside to glimpse such an activity its ethical, cultural, affective, and cognitive background: “This pedagogical conception has profound consequences for practice. On one hand, it turns its eyes to “the essential”, to what the educator must really worry about the way in which he relates to the minor he educates; the way he is most likely being the main influence of this young existence; the way
in which he is mediating the other influences present in the life of the student” (Ayala, 2016, p. 39). In this view, the way of teaching can be profoundly changed if one views education as a moral practice that involves tact and sensibility. This allows for establishing a structural relationship in any pedagogical relationship that would be between the following structures: the situation or space, the action or activity, and finally the relationship between the contents. Without these, Van Manen affirms, there would be no teaching conditions (Ayala, 2016, p. 32).

Now we briefly detail one of his texts, which is about his research method, on phenomenology. In his book on the Phenomenology of Practice, in the chapter on the conditions of making a proper investigation in phenomenology, Van Manen suggests that it requires an appropriate question, this question has to express a sense of wonder, like when an experience and the evidence of this one is taken for granted and there’s a possible way to understand this experience differently. The second condition is to have a way to experience and research a material, guided by the suggested indications, body sensations, relationally, temporality, spatiality, and technical material, all these suggested criteria act as heuristic conditions that motivate a way of understanding, and guide our own sense of identity on the research. Moreover, he refers to observing the nature of the relationship that goes under the experience of the context of the self and the phenomena experienced and its significance for the study in a particular way. Next, he explores the corporeality, which is related to the corporal and vivid aspects of living the experience expressed at the study of the phenomena. The criterion of spatiality has to do with how we explore the semantics of space and how we relate to these experiences. Finally, the term materiality describes how we experience the material world, and the meaning of the material of study.

Ayala described in his writing he proposes that the investigation of phenomenology consists of three moments or activities:

1) Description: direct expression of the data. It can consist of an activity in which the teacher and the student participate in recounting autobiographical experiences, and anecdotal personal descriptions or presenting documentary experiences.

2) Interpretation: collection and reflection of the experiences lived, which can be given through interviews and other ways of collecting linguistic issues.

3) Finally, there is the description and interpretation that consists of writing and reflecting on the issues about the lived experience (Ayala, 2008, p. 9).

This allows for generating a research and practice relationship where mediation is generated with the situation, the action, and the relationship between them, which allows for establishing a structure of the educational space. Delving a little deeper in his book on “Practical Phenomenology”, Ayala warns that phenomenology has a practical emphasis, otherwise the meaning is lost, which is precisely what phenomenology investigates as a practical method. For now, the following criteria can be considered:

1) Heuristic questioning that provokes contemplative questioning, phenomenological inquires in a way that can approach the experience, trying to integrate this approach abroad to experience.

2) Descriptive richness, which contains a way of transmitting material experience in an enriching way that makes the inquiry about meaning more consistent.

3) Interpretative depth, which offers a way of understanding life beyond the meanings of everyday life. Because of the nature of this method, phenomenolo-
gy can expand the meaning of everyday life actions, for example in this present essay ¿How we live the pedagogical ways of understanding, the process/relationship of teaching and how its involvement in an ethical way?

4) Distinctive rigor refers to the fact that it can maintain a constant form of criticism towards the investigated phenomenon. Phenomenological research can be done in diverse ways to clarify the phenomena.

5) Strong adherence to a meaning, refers to the fact that the text strongly relates to a specific connotation.
6) Conscious experience refers to presenting a pre-reflective experience.
7) Conceptual intuition means that the text enables a depth of intuitive awareness of the ethos of the practice and the commitments it entails (Van Manen, 2014, p.356).

Once the previous ideas have been established, we proceed to evaluate the strategies or pedagogical activities. The Tact of Teaching deals with the relationships that children and educators have and provides a general overview of the teaching processes, from the beginning they can be considered in Van Manen view:

“Children are not empty containers who come to school to have curricular content poured over them through a series of special instructional methods. Furthermore, the children who come to school also come from somewhere. Teachers must have some indication of what children bring with them and what defines their way of understanding, their predisposition, their emotional state and their preparation to approach the subject and the school world” (Van Manen, 1998, p. 23).

Also, the intention of Van Manen’s books to give a description of pedagogy from the concepts of request and tact, which explore the self-reflexive nature of teaching and how a pedagogy can be generated. It also clarifies that teaching is not a technical process, or a scientific method, because a training process is generated between both, which is difficult to understand for learning and teaching relationships since it requires a personification and presentation of the cognitive content.

Teaching cannot be seen as a means of production or an educational technique, since it is not a means that can be managed through procedures, and instead many examples can be taken. And varied techniques in teaching still produce a bad teacher. Van Manen differentiates pedagogy from giving sermon. The first does not always have a moral purpose and the second does. Therefore the purpose of tact and the request is to invite the critical and reflective participation of teaching considering:

“Most educational books are agogic. They are addressed to adults, parents, or teachers, and not to children. It concerns them with the question of how educators should think, act, feel and, interact with children. However, this kind of approach fails to take two important considerations into account. First, this emphasis on the adult overlooks how the child experiences his home, school, and community world. From a pedagogical perspective, the most important question is always: How does the child experience a given situation, relationship, or event? Since this book is about pedagogical tact, you must consider how things are for the child” (Van Manen, 1998, p. 28).

A topic of great importance to consider is the influence that children have towards the teacher and how they transform their lives. For example, having a patience with the students instead of forcing them with our ideals. In our time, it’s usual to learn quic-
kly and solve problems, but there are lessons that require more time than the expected.

Teaching with tact involves when and how to be receptive to the students, and their knowledge. This creates confidence on the students when the teacher and follows them in their thoughts. Also, having tact has to do with positive influence on the students, having a dynamic knowledge for creating a space of safety, and how to improvise in situations that require learning a lesson. Sometimes this can require teaching without hurry or force situations that require time (Van Manen, 1998, p. 128).

The achievement for Van Manen is that in the relationship with tact, has to do with having normative or lawful sensibility for teaching, that is to involve a lawful and ethical way to the relationship with the alumni, and we think this is essential for learning because it closes the gap between philosophy of education, the level of moral abstraction, and with the specific experiences on the level of learning skills. The developments in specific kinds of sets into preserving the space of students, allowing them to progress and make mistakes, all throughout their own decisions. Additionally, having tact requires having sensibility in the school to protect the vulnerable ways it manifests, which also protects the students from pain. This improves the relationship by making learning a pleasure. For example, mathematics can be often perceived as challenging, therefore restoring a student trust in himself for a difficult exam or presentation through tact which enforces good teaching and learning. The last part has to do with singularity of teaching. Good teaching makes space for recognition and singular for the students, allowing them to express their ideas and feelings towards others, while allowing the teacher to value the personal growth of the students and how they reach their way of knowledge.

In synthesis, tact consists in giving a moral and specific experience formation, prepares teachers to act in unexpected situations, and improves significant lessons or knowledge on the students. This makes the teachers develop skills on forming students in moral character and facilitates lessons that seem difficult. Thus, allowing the students to sense the moral accomplishment and contribute in nurturing the pedagogical relationships.

For now, inclusion issues can be addressed from tact and request since they necessarily consider the pedagogical process as an inclusion process in a dialogical way and not a one-way process. The relationship that is genuine in a pedagogical way is the one, in which the teacher has conscience of the interior life of the student, making him aware of his attitudes, feelings and beliefs. That is why during the evaluation, the student’s temper, character, values, and beliefs are important to consider. Teaching must develop a formative aptitude in emotions and feelings so he can awaken his potential not just in the intellectual cognitive level but at the formative professional level too. Having tact integrates the consciousness of the way people relate to one another, timing and how teachers reach students.

With the purpose of continuing the relationship between tact, music and the inclusion processes in teaching, Max Van Manen proposes that for future development the relationship between tact and playful activities, in general, can be expanded since they allow generating an activity that has a pedagogical purpose. It allows teachers to get involved with children in general and not only from a learning and teaching system, which does not involve a personal point of view, but an anonymous agenda by taking into account the interests of the students and teaching them to be self-disciplined. Otherwise, the poetic dimension of teaching and the inspiration to learn or teach would be lost, that is, pedagogy reduced to an ambiguous curricular value, but teaching and pedagogy are treated in Van Manen’s definition of:

“We can define pedagogy as a kind of link between father and son, teacher and student, between grandmother and grandson, in short, a practical action relationship between an adult and a young person who is on his way to adulthood,
but not all social encounters between adults and children are educational. Sometimes we see parents or teachers who seem totally inadequate, incapable, negligent or even abusive of the children in their care” (Van Manen, 1998, p. 46). This can be seen, for example, in parents who apparently put the success of their businesses or professional careers before the personal growth of their children. Or in the teacher who is more interested in the academic development of the knowledge that he imparts, than in the educational progress of the children to whom that teaching is directed” (Van Manen, 1998, p. 46).

It can also be considered in the following way “pedagogy is the art of tactfully mediating the possible influences of the world so that the child is constantly encouraged to assume greater responsibility for their learning and personal development” (Van Manen, 1998, p. 93). Van Manen suggests that one of the requirements in order to establish a good relationship with the kids, is by sympathy, and being able to reflect on our actions during school. For acquiring significant knowledge Van Manan emphasizes that this relates to having something in mind, which etymologically speaking, has to do with affective memories.

As mentioned before, teaching depends on establishing a relationship between an adult and a child, which is also accompanied by the child’s thinking and affective development. The pedagogical relationship can be characterized according to Van Manen as a relationship that allows us to grow and develop certain skills that, in addition to increasing our intellect, allow us to expand our understanding of the truth. This relationship is included with the ability to generate a relationship: with discipline, personal power, and commitment. For this reason, the pedagogical relationship can be as follows: “Respect, love, and affection between adults and children find their meaning in shared enjoyment and satisfaction in the present, and not in future benefits” (Van Manen, 1998, p. 87).

This relationship can be confirmed when feelings of safe, direction and responsibility are generated, along with independence towards the child. The fundamental difference would be that there is always a cognitive objective and a matter to be met, while in the parental relationship the objective is not defined. The pedagogical relationship must be bidirectional and acquire a character of personification. The first quality (bidirectional) is related to the ability to predispose towards learning. In contrast, personification has to be generated, that is, the ability to present oneself and it refers to the knowledge that one has on a specific subject. For Van Manen, an understanding of what he defines tact is required, which will be developing below.

Pedagogical tact is the ability to approach in a sensitive way to transmit knowledge and the use of authority to generate a cognitive situation. It should be noted that their knowledge is variable, it is about being able to communicate something that involves both in the cognitive situation. Therefore, being tactful consists of being sensitive towards pedagogical subjectivity. Its main function centers on feelings and it requires the skill of the teacher to take others into account since the pedagogical activity is oriented towards others (Van Manen, 1998, p.157).

An example would be the ability to direct the class and to address the cognitive practical results that allow maintaining a friendly and respectful climate among the students together with the teacher. In addition, having tact involves having processes of the pedagogical request capacity. To be tactful, one must be open to pedagogical request, which involves managing the activities that can be afforded, generating a personal learning process. In general, the request would be that which predisposes both the student and the teacher in a teaching and learning situation, which is formed under a reflective attitude and an emotional and moral preparation, which is available to the environment in general for learning.
The themes that have been thought through this work involve, above all, the conception of music and the temporality in which both the educator and the students are involved, which in turn can involve the work of rhythm and affectivity, as established by Trevarthen’s proposal towards inclusion of artistic media to learn cognitive and emotional skills. On the other hand, much of Van Manen’s work in learning through tact alludes to spatiality and the relationship between the teacher and the students. We think that for further research we could continue towards theory of the mind, and how this relates to intersubjective view, so we can develop more practical and dynamical views of how we learn the social skills that we perform in our everyday life, and the moral dynamics that envelop the educational process that has set in cultural education.

Information was also provided on both the observation research, and neuropsychological tests, along with the attachment intervention framework that makes it possible to relate intersubjectivity, affectivity, and music learning. For Trevarthen and Van Manen, it is important that the figure of the caregiver and its relationship with the children is generated, because it allows the generation of rhythms and spaces, which allow establishing another place where the figure of mediation arises in intersubjective processes. With the developments so far, inclusion in the classroom can be thought of according to the premises about tact, since it is not a concept or an abstract idea, but a practice, as well as something that requires reflection and participation of both the teacher and the students. Having tact is something that is shared in a diverse way and with ethical aptitude towards teaching.

The influence of teaching music in patients with deafness, with the purpose of expressing that the teaching of music requires tact and pedagogical request community. In addition, the typical characteristics of teaching in infants could be verified, which requires certain rhythms involved in proto-conversations among other processes mentioned above and that are important for the development of intersubjectivity. Since in deaf infants it could be demonstrated beyond the lack of hearing, what prevails would be the disposition of both the teacher and the infant for teaching and learning. The method and ways to verify it, according to Tervanten, has to do with the recording of the sessions followed by the recording of the activities that show an interaction between the two, in the imitation sequences, such as the categorization of the levels of intersubjectivity.

Since it would be interesting if the third level of intersubjectivity could be verified, Van Manen proposes the collection and record of information, followed by the demonstration whether or not the five criteria of the epistemological approach in practical phenomenology are generated. And let’s us investigate pedagogical processes, with the purpose of generating a comparative epistemological field where the theory of interactive and intersubjective development can be observed and verified. The design would consist of generating through the recordings in which stage of development, phase or stage might be. The other point is the way it could be studied, phenomenologically speaking, it could be by expressing the meaning of the relationship on the students and following the recommended suggestions and criteria from Van Manen, by continuing his framework and recent findings on intersubjectivity as part of a social process, like collective intentionality and its approach to cultural phenomena.

For the involvement of the research in intersubjective it’s important to notice that the present essay doesn’t abrad the full scope of Tervathens framework on in his theory of intersubjectivity in the following aspects:

1) all the neurobiological experiments that confirm and explain the two stages on intersubjectivity, which makes this first essay lack the ways of understand the empirical evidence of Tervanthens theory and 2) the developmental process that allows the conceptual frame that explains the intersubjective behavior, and 3) The process that deepens in the attachment research method, and all the ways the re-
gister neuropsychological activity. Neither tries to abroad the fullscope of Van Manen philosophy of the practical phenomenology, but the results are for further research between the two thoughts that can seem different can be very near when the theme of inclusion.


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