

## MUSIC IN RE-SOCIALISATION OF SOCIALLY MALADJUSTED YOUTH

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**Abstract:** The article outlines the possibilities of application of music and its elements in therapy of the youth. Appreciating the various functions of music and its influence on human being personality, the authors prove that it can have both positive and negative influence on the adolescents. With relation to the academic paradigms, paying attention to possibilities of therapy through music and its educational functions may result in participation on intervention and therapeutic programmes in various care-educational places as well as schools. For this reason music-therapy is mainly directed at the youth displaying disorders of emotional, behavioural, developmental, mental, personality or social character.

**Key words:** Music, Therapy, Maladjusted youth, Intervention programmes, Adolescents.

### Introduction

Music therapy within the re-socialisation of youth with the application of intervention programmes proves its efficiency. Various combination of paradigms – from behavioural, through psycho-dynamic to the cognitive one, do bear some particular results described in various research [1]. This very article pays the attention to the therapeutic, socialising and integration-social possibilities of music in groups of socially maladjusted youth. Not only do the authors pay attention to multi-sided possibilities of music (of educational, therapeutic, integration, cognitive, teaching, upbringing character) but also and foremost inspire the reader to take up some exploration in this area, which in the future can result in the after-thoughts on one's own activities, proceedings of the others and perhaps in creating some positive intervention programmes for socially maladjusted youth.

### Many views of music

Music is presently treated as one of means in education in broader than only aesthetic dimension [2], since its aesthetic-moral and practical-educational functions come from the educational functions of art [3]. Being presently transformed, culture (also artistic) requires to some extent a situation in which music should be characterised with the inter-disciplinary approach being a synthesis of both social and humanistic sciences. School curriculums should be directed at the pupils' individual development (abilities, preference, personality) and inter-personal development (communication), managing the development of interests, attitudes, pupils' values and opinions in the dimension conditioning various phenomena of culture (material, immaterial, spiritual and symbolic.) In other words, music addresses people in the same manner, regardless of which social group the person belongs to, providing strong emotions [4]. A work of art, as Lev Vygotsky [5], puts it '(...) is a set of aesthetic signs being directed so that they evoke emotions.' Music, through its works, brings people pleasure, intensifies their emotions, pacifies or triggers to act, encourages to move and to dance [6]. Music influences a human being in various manners, teaches self-discipline and team-work, develops creativity and expression, induces multiple intelligence, increases man's engagement in solving problems, develops abstract thinking and has the impact on the results in education. Thus, the interdisciplinarity of art provides many possibilities of multiple expositions, is multi-layered and open to searching the various models of upbringing, teaching and learning. Music gives the possibility of developing man's creative abilities allowing for operating with many means of artistic expression, including sound, word, dance, motion, vision and even another human being – by inter-acting with them, directing, co-acting and co-operating or by executive manners. Learning music, however, requires some systematic partial efforts. Perennial music activity consolidates the features which are presently wanted – namely regularity, diligence and undertaking the efforts [2]. Music activity is characterised with the highest social character since it requires the engagement approach of all participants of the processes, conscious co-acting and co-deciding on the results of work. In the above understanding, music constitutes a kind of social competence, its opening to the world, shaping the ability of taking into consideration few ideas, thoughts, viewpoints [7]. Music therapy has been defined as a sort of intervention in which the therapist applies their own methods and own music experiences with the aim of developing at their patient (pupil) a better relation with the world and social environment. The forms of music inter-actions are applied as the means of non-verbal expression and communication. The most typical techniques used in the music-therapy include: singing some familiar and unfamiliar (improvised) songs, listening to music, verbal reflecting of the music processes taking place in the work of music – always with relation to patient's problems. Music-therapy is generally directed at children and adolescents with disorders of emotional, behavioural, developmental, mental, personality or social character [8].

### Socially maladjusted youth – a lapidary description

Socially maladjusted youth is characterised with particular behaviour of inhomogeneous character which are to be considered both in the context of homogeneous symptoms (as individual interests) and also in multi-aspect (multi-factored) dimension. The researchers (including Lesław Pytka, Otton Lipkowski, Ewa Wysocka, Krzysztof Ostaszewski, Małgorzata Przybysz-Zaremba, and others) dealing with the issue of social maladjustment point out its heterogeneous dimension. Due to the amount and variety of the descriptions presented in the (subject) literature, the authors of this article shall refer to the categories of youth behaviour elaborated by A. W. Scott. For him the behaviours classified in the groups of social maladjustment are placed in ten categories precisely describing this condition (Table 1).

**Table 1:** A lapidary description of socially maladjusted youth's behaviours by A. W. Scott [9]

<p><b>General level of maladjustment:</b></p> <ul style="list-style-type: none"> <li>- Incompetent adjusting to new conditions due to the lack of plasticity.</li> <li>- Lack of control of one's own environment and incompetence in dealing with ever changing reality.</li> </ul>	<p><b>Shortcomings related to meeting one's own needs:</b></p> <ul style="list-style-type: none"> <li>- Sexual immaturity,</li> <li>- Constant frustration of one's own needs,</li> <li>- Lack of satisfaction from everyday actions,</li> <li>- Incompetent managing one's own behaviour in the way to ensure the internal harmony.</li> </ul>	<p><b>Any behaviours related to shortcomings in the interpersonal contacts:</b></p> <ul style="list-style-type: none"> <li>- Disorders in fulfilling social roles (of a pupil, a child, a peer and similar)</li> <li>- Isolation from social activities. The youth undertakes such behaviours which are socially disapproved of.</li> </ul>	<p><b>Shortcomings related to intellectual abilities:</b></p> <ul style="list-style-type: none"> <li>- Inadequate perception and poor contact with reality,</li> <li>- Inadequate knowledge of the world,</li> <li>- Poor ability and low intelligence quotient.</li> </ul>
<p><b>Shortcomings related to controlling emotion and motivation:</b></p> <ul style="list-style-type: none"> <li>- Lack of tolerance to frustration,</li> <li>- Incompetence of managing one's own fears,</li> <li>- Low self-control, lack of resistance to stress,</li> <li>- Lowered mental mood and lack of effectiveness in operation and decency in interpersonal relations.</li> </ul>	<p><b>Negative attitudes towards others:</b></p> <ul style="list-style-type: none"> <li>- Egoism and lack of interest in other people,</li> <li>- Lack of trust to people and displays of any sympathy.</li> </ul>	<p><b>Productivity:</b></p> <ul style="list-style-type: none"> <li>- Lack of willingness or initiative in undertaking the utilitarian operations.</li> </ul>	<p><b>Development of autonomy:</b></p> <ul style="list-style-type: none"> <li>- Emotional dependence on others,</li> <li>- Lack of clear identity,</li> <li>- Lack of trust to oneself.</li> </ul>
<p><b>Level of intelligence displayed in personal immaturity:</b></p> <ul style="list-style-type: none"> <li>- Imprecise feeling of the meaning of life,</li> <li>- Lack of aspiring to self-realisation,</li> <li>- Internal conflicts and discrepancy of motives.</li> </ul>		<p><b>Behaviour considering their relationships to oneself:</b></p> <ul style="list-style-type: none"> <li>- Lack of satisfaction form one's own actions,</li> <li>- Low level of self-acceptance,</li> <li>- Life pessimism and lack of belief in solving problems.</li> </ul>	

The displays of social maladjustment of youth have a various dimension and symptomatic diversity, so in order to minimise them, they require a lot of actions based on the engagement of the youth which should consider the predispositions and most of all their interests.

Contemporary youth is presently heavily engaged in exploring, developing and cultivating their own interests among which music is of prime position [10]. Even though it was observed in some experiments that the youth is exposed to listening to some violent rap music with the aggressive lyrics did display the hostility towards the others, symptoms of arousal and increase of aggressive thoughts, the effects of violence in songs were maintained only by a short period after the end of exposition. Other experiments revealed that the children whose diet was full of vegetables, fruit and fish and who were physically active demonstrated less aggression in the period of adolescence than the ones who consumed unhealthy food and avoided physical activities [11].

### Music in re-socialisation of socially maladjusted youth

Music in re-socialisation is an important tool more and more frequently used at work with the difficult youth, socially maladjusted as well as with adults at penal institutions and others. In the subject literature related to re-socialisation it is one of many methods belonging to so called creative re-socialisation which mainly emphasises the creation of developing the potentials. This development is realised as the result of: re-socialisation upbringing, re-socialisation care and re-socialisation therapy [12].

The rich values of music are applied on many levels, including working with the youth of various disorders of social, behavioural, emotional character, with the youth suffering from autism, schizophrenia and other disorders classified as social maladjustment. The current state of research undertaken considering the effectiveness of music-therapy at working with the described above socially maladjusted youth is not completely homogeneous. One can perceive some conflict of evidence and also the fact that the research is frequently undertaken on a small research samples and they deal only with the analysis of selected variables. In case of clinic research, the effectiveness of music-therapy has not been researched yet (only one such research can be found) [13]. Despite that, most of the

research highlight the effectiveness of music at working with the youth suffering from disorders of social, emotional, behavioural character and similar.

J. Whipple [14] analysed twelve variables out of ten so far conducted research indicating that **'music has relatively strong influence'** especially when we consider treating the youth with disorders of behavioural, emotional character, including the autistic youth. Despite the claims of statistic irrelevance of the value of homogeneous Q, the research indicate that these results must be treated as uniform. J. Whipple also underlines the small non-uniformity of intervention and research projects which did not provide the possibility of constructing 'strong' methodological and also clinic conclusions.

A similar assessment of the research was presented by C. M. Ball [15] who conducted the analysis, among others, of main literature sources as well as all the research with randomisation and the series of cases which were participated by at least ten participants. And so, the analysed research conducted by E. M. Buday [16] follows that **music-therapy holistically influences the development of children and youth**. Ten pupils under research increased, among others, their vocabulary (mostly autistic children) and what was observed - with the children - was more frequent repetition of activities. The youth, however, displayed the bigger initiative towards the suggested actions.

In Poland the experimental research conducted by Ms Aneta Jaworska at the group of twenty penitents who participated in the classes of sound therapy at the penal institution in Wierzchowo point out that **music is an excellent element supporting the process of re-socialising education** [17]. It meets the aesthetic needs of the youth who look for emotions, affection, abreaction to ever growing emotional stresses which are characteristic for a particular period of life [18].

Recently we can observe a lot of various music-related programmes dedicated for particular groups, including the groups of boys or girls respectively staying at young offenders' homes, custodies or penal institutions. The main purpose of such programmes is to shape 'mental and physical health and well-being, developing pro-social behaviours which help at the rehabilitation in community as well as decrease the frequency of recidivism' [19]. These programmes are particularly present in Australia where there is a tendency of increase of the youth at the age 15-15 staying in custody. One of the bodies dealing with the implementation of such programmes is the Australian Children's Music Foundation (ACMF) which so far have prepared a lot of music programmes directed at the juveniles staying at the penal institutions for the youngsters. The programmes under realisation put emphasis on developing the feeling of one's own value, building the ability of self-discipline and foster communication as well as shaping the resistance to the negative external aspects and re-engagement in life and community. However, before the youth is included into a programme, they undergo an individual qualitative identification of potential (resources), which allows for classification of the participants into the musical ones and out-of-musical ones. The results of the implemented programmes in the re-socialisation institutions demonstrate that the programmes formed significantly the musical and out-of-musical effects of the education of the youngsters and which were helpful at modelling the 'new identity' [19].

The socially maladjusted youth is influenced by various factors, therefore when deciding on the selection of the motives of proceedings what matters mainly is the emotions not the rational factors. Music in time of its reception practically reduces the participation of rational stimuli, concentrating its operation on the emotional sphere which shapes the psyche and enriches an individual's internal life [20]. It provides the youth with the joy and satisfaction coming from the undertaken actions, which leads to mental balance. There is evidence that some music styles are combined with the series of mental features of an individual which, in case of the process of re-socialisation, help of hinder its realisation [21].

### Summary

When summing up the above research results, it must be indicated that music-therapy can have a positive influence on forming any abilities of children and youth (including the socially maladjusted youth,) but in order to achieve the most demanded results, not only is needed the engagement of (such) centres which are attended by pupils but also the engagement of the nearest environment – that is the family. Although there is no clear evidence completely confirming the efficiency of music-therapy in the work with the youth displaying the disorders of social, behavioural or emotional (social maladjustment), it must be stated that music helps to minimise such disorders considerably. It is obviously vital - when choosing it – to consider some particular criteria being characteristic for a particular group (an individual). In case of the socially maladjusted youth what is fundamental is to consider their interests, to create some situations which allow 'to draw' the asleep potential in the youth and to use it in order to achieve the aimed purpose.

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