

Antecedentes del juego con las formas de lavitalidad en el segundo año de vida

Precedents of forms of vitality play in the second year of life

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Eje temático: Psicología del desarrollo, enfoques y producciones en el devenir subjetivo

Resumen

El juego es un objeto de estudio privilegiado en la psicología del desarrollo y, dada su relación con la génesis de funciones psicológicas complejas, el juego simbólico ha sido el más atendido. Tradicionalmente, se ha favorecido la comprensión de los procesos de cambio que van de la acción a la simbolización, en consonancia con el *giro lingüístico* en ciencias humanas. Recientemente, asistimos a un cambio de paradigma que ha sido denominado como *giro corporal*: surgió un renovado interés por el rol que juegan las dinámicas del movimiento y el sonido en el desarrollo de diferentes funciones psicológicas. Concomitantemente, tuvo lugar la introducción de herramientas de análisis propias de las artes temporales, como la música y la danza, hacia el campo de la psicología del desarrollo.

En este marco, Stephen Malloch y Colwyn Trevarthen (2008) acuñaron el término “musicalidad comunicativa” para designar la temprana capacidad humana de congeniar con el ritmo y el contorno del gesto motor y sonoro del otro, que delinea formas de interacción social corporal en el que se experimenta un particular modo de “estar juntos”. Asimismo, estos intercambios corporales entre adulto y bebé permiten compartir “modos de sentir” inherentes a la cualidad expresiva del movimiento que

presencia de formas lúdicas con un nivel de participación del bebé intermedias entre la asimetría del juego social temprano y la simetría del juego con las formas de la vitalidad. Específicamente se han hallado ciclos de imitaciones mutuas de sonidos y movimientos en donde el adulto propone motivos que no pueden ser del todo correspondidos por la niña, redundando en una alternancia de turnos difusa. Además, se ha hallado que ciertos elementos propios del juego con las formas de la vitalidad, como la repetición rítmica de movimientos expresivos, se insertan en el curso de eventos de juego con contenido figurativo, corriendo de modo transitorio el foco del juego hacia esferas no-figurativas.

Estos resultados se discuten con los hallazgos de estudios previos en la disciplina. En consonancia con Robert Fagen (2011) creemos que es necesario profundizar nuestros conocimientos en musicalidad comunicativa, dado que al enfocar la observación en el involucramiento sonoro-kinético con el otro por medio de la utilización de técnicas de análisis novedosas en psicología, ha conllevado un cambio radical en la concepción del desarrollo que se tenía hasta el momento.

Palabras clave: musicalidad comunicativa, juego con las formas de la vitalidad, primera infancia.

Abstract

The game is a privileged object of study in developmental psychology and, given its relationship with the genesis of complex psychological functions, the symbolic game has been the most attended. Traditionally, it has favored the understanding of the processes of change that go from action to symbolization, in line with the *linguistic turn* in human sciences. Recently, we are witnessing a paradigm shift that has been nominated as *body rotation*: it showed up a renewed interest in the role played by the dynamics of movement and sound in the development of different psychological functions. Concomitantly, there was the

introduction of analysis tools of the temporary arts, such as music and dance, towards the field of developmental psychology.

In this context, Stephen Malloch and Colwyn Trevarthen (2008) coined the term communicative musicality to designate the early human capacity to match the rhythm and contour of the motor and sound gesture of the other, which delineates forms of bodily social interaction in which a particular way of "being together". Likewise, these body exchanges between adults and babies allow the sharing of "ways of feeling" inherent in the expressive quality of the movement that Daniel Stern (2010) has proposed to denote with the concept of forms of vitality. In the early social game, the adult plays with the forms of the vitality of his own behavior to regulate the baby's attention and generate expectation: he manipulates the strength, direction and speed of his behaviors and elaborates them according to the repetitive form - variation. Early social play is an asymmetric game: the adult manipulates the forms of vitality and the baby participates with general social behaviors (Español & Pérez, 2015). Recently, a new form of play was documented in which both the adult and the child jointly build sound-kinetic motifs that are elaborated according to the repetition-variation form: it is the game with the forms of vitality (Español, Martínez, Bordoni, Camarasa & Carretero, 2014). It is considered a reissue of early social games with a symmetrical participation of the child in the composition of the game. It has been systematically studied during the third year of life, and there are also some observations at the beginning of the second year of forms of play that can be considered intermediate between early social play and play with the forms of vitality (Bordoni & Español, 2018).

The present work aims to show the background of the game with the forms of vitality in the second year of life. These are partial results of a larger longitudinal study that investigates the incidence of the dynamic elaboration of sounds and movements in the emergency and the development of the symbolic game, in the simple forms and combined with the game with the forms of vitality.

A single case longitudinal design was used, in which free play sessions were conducted with a baby from 10 to 24 months. The sessions were 45 minutes long

and were videotaped every 15 days at the baby's home. The participants were the researcher-child dyad, a particular case of the classic adult-child dyad. This allows the researcher to record their own experiences and reactions *in situ*, generating changes in them, which then, thanks to video recording, can be analyzed in deferred. The results found, in line with previous studies, indicate the presence of playful forms with an intermediate level of baby participation between the asymmetry of the early social game and the symmetry of the game with the forms of vitality. Specifically, cycles of mutual imitations of sounds and movements have been found where the adult proposes motives that cannot be fully reciprocated by the girl, resulting in a diffuse alternation of shifts. In addition, it has been found that certain elements of the game with the forms of vitality, such as the rhythmic repetition of expressive movements, are inserted in the course of game events with figurative content, temporarily passing the focus of the game towards non-spheres -figurative.

These results are discussed with the findings of previous studies in the discipline. In line with Robert Fagen (2011), we believe that it is necessary to deepen our knowledge in communicative musicality, given that by focusing the observation on the sound-kinetic involvement with the other through the use of innovative analysis techniques in psychology; it has led to a change radical in the conception of development that had so far.

Keywords: communicative musicality, forms of vitality play, early childhood.

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