CREATIVITY IN THE PSYCHOANALYTIC PROCESS AND IN LIFELONG LEARNING

Canterbury Christ Church University, Canterbury, UK
23 - 25 November 2017

PROGRAMME
Introduction

Alan Bainbridge
Canterbury Christ Church University

Dear Colleagues

Welcome to Canterbury Christ Church University and the 4th Psychoanalysis and Education conference.

The first conference took place at Canterbury back in 2009 and lead to the edited text ‘Psychoanalysis and Education: Minding a Gap’. We are pleased to announce the recent publication of ‘Minding a Gap’ in Italian and acknowledge the help and support of our Italian colleagues Maria Grazia Riva and Stefania Ulivieri Stiozzi – both present at this year’s conference. Since, 2009 we have continued to explore the role of unconscious processes in education across the lifespan at another Canterbury conference in 2012 and at University of Sheffield in 2015.

Each conference has attracted academics and clinicians from all over the world and covered topics as diverse as teaching hard to reach children, adult education, relationships with knowledge, the defences within educational organisations, developing clinical practice and learning to resist oppression. As neo-liberal accountancy agendas take an increased hold over the organisation and research of education, psychoanalysis continues to provide an opportunity to engage with the semantics of being a human who learns, or of course, does not learn. The nexus between psychoanalysis and education opens up possibilities to consider how love, hate, fantasy, defences and anxiety influence the very human activity of ‘doing education’.

2017 sees a return to Canterbury Christ Church University and from the organizing committee’s early discussions – when, despite our excitement, we were not sure quite how this conference would develop – we embrace the focus on creativity in the context of lifelong learning and psychoanalysis. We are confident that this year’s conference, with a vibrant mix of papers, workshops, readings, films and dance, will provide a thoughtful and creative space to think about the process of psychoanalysis and lifelong learning.

So, we welcome you again, whether this is your fourth or first Psychoanalysis and Education conference, to Creativity, Psychoanalysis and Lifelong Learning.

Dr Alan Bainbridge
(Chair of the Organising Committee)

Professor David Shepherd,
Deputy Vice-Chancellor at Canterbury Christ Church University, UK

Professor Shepherd is an internationally distinguished scholar in twentieth-century Russian culture, pioneering new multidisciplinary approaches, and in critical and cultural theory, working in particular on the Russian philosopher Mikhail Bakhtin and the Bakhtin Circle. He has also conducted research in the digital humanities.

Educated at the University of Oxford, Professor Shepherd completed his PhD at the University of Manchester, where he was a Lecturer from 1983 until his appointment in 1994 to a Chair of Russian at Sheffield University. At Sheffield he founded the Bakhtin Centre and held a wide range of leadership roles, including Head of the School of Modern Languages and Linguistics, Director of Research for Arts and Humanities, and Director of the Humanities Research Institute.

In 2009 he moved to Keele as Professor of Cultural Theory and Dean of Humanities and Social Sciences, leading the University’s largest and most complex Faculty to its strong performance in the Research Excellence Framework (REF) and the National Student Survey, underpinned by financial sustainability and a focused academic portfolio.

Professor Shepherd has held a number of national roles. A former President of the British Association for Slavonic and East European Studies, he served for many years on the Arts and Humanities Research Council’s Peer Review College, and was a panel member for the national research assessment exercises RAE 2008 and REF 2014.
The primacy of creative practice: A necessary struggle in a post-human world?

Aren’t psychoanalysis and the psychological therapies, first and foremost, practices? Free association in adults and play therapy in children were not theoretically driven but were found by Sigmund Freud, Melanie Klein and Anna Freud to be efficient in practice. Our theories and in particular our research have become technologies where increasingly therapy and education are designed so that they can be researched and then these further mangled findings become wrongly seen as essential for future practice which can become forced and violent.

As Heidegger has said we get caught up in the technology that is there in the name of everything functioning – a technicity that separates us from the world. Examples will be given of creative practices: in helping young people to return to learning from experience through photography, in some hopefully critically creative thoughts on psychoanalytic/ psychotherapeutic practice and training, and in what happened when a practice based critical psychotherapy supervision group is multimodal, multidisciplinary and includes service users.

The case is made, including experientially, for always returning to starting with practice as the overarching arbitrator rather than the ever increasing technologies of post-humanism which are taking over education, psychoanalysis and our lives - betraying not only our commitments but our own substance.

Del Loewenthal is Director of the Research Centre for Therapeutic Education and Professor of Psychotherapy and Counselling in the Department of Psychology at the University of Roehampton.

He is an existential-analytic psychotherapist, chartered counselling psychologist and photographer (and has a small private practice in Wimbledon and Brighton).

He is founding editor-in-chief of the European Journal of Psychotherapy and Counselling (Routledge) and Chair of the Universities Psychotherapy and Counselling Association.

His books include: Post-Existentialism and the Psychological Therapies (Karnac, 2011), Phototherapy and Therapeutic Photography in a Digital Age (Routledge, 2013), with Andrew Samuels: Relational Psychotherapy, Psychoanalysis and Counselling (Routledge, 2014), Critical Psychotherapy, Psychoanalysis and Counselling (Palgrave 2015), Existential Psychotherapy and Counselling after Postmodernism (Routledge, 2017). Del has received research grants from national and international institutions, including: ESRC, EU, NHS, and UKCP.
Growing up girl in the ‘hood’:
Vulnerability, violence and gestures of gender in Bande a Filles
(Sciamma, France, 2014)

This paper explores the dynamics of vulnerability, violence and relatedness at work in the psychological development of Marieme/Vic, the protagonist of Céline Sciamma’s Bande de Filles. Drawing on notions of gang culture articulated in the work of Donald Meltzer, and on Luce Irigaray’s notion of parler femme (speaking [as] woman), it argues that dimensions of unspeakable feminine experience are brought to life on the cinema screen for viewers of this film in ways that constitute what we might understand as ‘gestures of gender’.

The formative experiences of girlhood as depicted in Sciamma’s film are written on and through the body, paying particular attention to the raced and classed facets of experience. In its evocation of the highs and lows of adolescent experience, and its phased fantasies of binding, splitting, and competition, Bande de Filles offers a compelling commentary on the close imbrication of lived experience, cultural politics, identity and growth.

In this way, the film offers a timely opportunity for the exploration of the psycho-cultural and emotional work entailed in growing up for girls seeking a means of survival in complex environments.
# Programme

## Day 1 - Thursday 23 November 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.00 – 17.00</td>
<td>REGISTRATION</td>
<td>Old Sessions House, Main Campus</td>
</tr>
<tr>
<td>17.00 – 17.30</td>
<td>CONFERENCE OPENING</td>
<td>Old Sessions House, Lecture Theatre, Og32</td>
</tr>
<tr>
<td>17.30 – 18.30</td>
<td>NETWORKING WITH WINE AND LIGHT SNACKS</td>
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<tr>
<td>18.30 – 19.30</td>
<td>KEYNOTE</td>
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### Day 2 - Friday 24 November 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>9.00</td>
<td>REGISTRATION</td>
<td>Old Sessions House, Main Campus</td>
</tr>
<tr>
<td>9.30 – 11.00</td>
<td>SESSION 2.1 (Ramsey Building, Room Rg05) - ARTS AND HEALING</td>
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<tr>
<td>1.</td>
<td>Facing the Absurd: On Lev Shestov’s Angel of Death</td>
<td>Marina G. Ogden, University of Glasgow, UK</td>
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<tr>
<td>2.</td>
<td>The art of slowness: healing through the creative process</td>
<td>Alexandra Fidyk, University of Alberta, Canada</td>
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<td>3.</td>
<td>Listening and Re-Presenting: Listening therapeutically, creatively and musically</td>
<td>Brigitte McAndrew, UK</td>
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<tr>
<td>11.00 – 11.30</td>
<td>BREAK FOR TEA AND COFFEE</td>
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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9.30 – 11.00</td>
<td>SESSION 2.2 (Ramsey Building, Room Rf05) - LIFE POSITIONING</td>
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<tr>
<td>1.</td>
<td>The irresistible rise of a new organisational leader… and his blind fall. The role of psychoanalysis for life-deep- learning in organisations</td>
<td>Maria Grazia Riva, University of Milan- Bicocca, Italy</td>
</tr>
<tr>
<td>2.</td>
<td>The Psychodynamics of Learning and Teaching in Further and Higher Education</td>
<td>Martin Murray, London Metropolitan University, UK</td>
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<td>3.</td>
<td>When you are a creative human being, you are exposed: The nature of creative people, as discussed by C. G. Jung in his recollection of Albert Einstein</td>
<td>Orsolya Lukács, University of Essex, UK</td>
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<td>11.00 – 11.30</td>
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<tr>
<td>9.30 – 11.00</td>
<td>SESSION 2.3 (Johnson Building, Room Jg08) - AFFECT IN PRACTICE</td>
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<tr>
<td>1.</td>
<td>Considering Group Analytic Approaches to the Higher Education Seminar</td>
<td>David Hanson-Miller, UK</td>
</tr>
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<td>2.</td>
<td>The creative life of the mind. Group dynamics, poetic language and introspective dialogue for the cure of educator’s psyche</td>
<td>Stefania Ulivieri Stiozzi, University of Milan- Bicocca, Italy</td>
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<td>3.</td>
<td>The teacher in front of the classroom group: between real and unconscious look, excitement and danger</td>
<td>Christelle Claquin, Paris Nanterre University, France</td>
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<tr>
<td>Time</td>
<td>Session 2.4 (Ramsey Building, Room Rg05) - LIFE POSITIONING, SEXUALITY AND GENDER</td>
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<td>11.30 – 13.00</td>
<td>The training of tutors and mentors at the University of Luxembourg. A psychoanalytical conception. A time of seeing, a time of understanding and a moment of concluding Jean-Marie Weber, University of Luxemburg</td>
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<td>Teachers on social networks: Facebook as a potential space Kinjal Damani, University of Rouen, France</td>
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<td>Creating measures of dissatisfaction: a comparison between paying for a university education and a psychoanalysis Elizabeth Staddon, University of the Arts London, UK</td>
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<thead>
<tr>
<th>Time</th>
<th>Session 2.5 (Ramsey Building, Room Rf05) - LITERATURE, ART AND DREAMING</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.30 – 13.00</td>
<td>Writing, the transitional double and epistolary third Claudine Blanchard-Laville, Université Paris Ouest Nanterre, France</td>
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<td>Aesthetic experience and transformation: the case of schooling of Jewish orphaned children in Russia (1920-1927) Yordanka Valkanova, Canterbury Christ Church University, UK</td>
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<td>Approaching Psyche: A Creative Spin on the New Science Kenneth Silvestro, Capella University, USA</td>
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<tr>
<th>Time</th>
<th>SESSION 2.6 (Laud Building, Room Lg20) - EMOTIONAL UNEASE</th>
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</thead>
<tbody>
<tr>
<td>11.30 – 13.00</td>
<td>Oskar Pfister’s psychoanalytic pedagogy. Caring for parents of children with disabilities. Roberta Caldin and Alessia Cinotti, European University of Rome, Italy</td>
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<td>Education as a creative activity to reduce anxiety Alan Bainbridge, Canterbury Christ Church University, UK</td>
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<td>Re-creating spaces of continuity after displacement Anna Aluffi Pentini, University of Rome, Italy</td>
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<thead>
<tr>
<th>Time</th>
<th>LIGHT LUNCH (Laud Building, Room Lg47)</th>
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<tbody>
<tr>
<td>13.00 – 14.00</td>
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<thead>
<tr>
<th>Time</th>
<th>SESSION 2.7 (Ramsey Building, Room Rg05)</th>
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<tbody>
<tr>
<td>14.00 – 15.00</td>
<td>The Minotaur: A Mythopoetic Narrative in Three Voices (performance reading) Robin Therese Barre, Pacifica Graduate Institute, USA</td>
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</tbody>
</table>

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<thead>
<tr>
<th>Time</th>
<th>SESSION 2.8 (Ramsey Building, Room Rf05)</th>
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</thead>
<tbody>
<tr>
<td>14.00 – 15.00</td>
<td>Care and Play and the Pedagogic Third David Mathew, University of Bedfordshire</td>
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<thead>
<tr>
<th>Time</th>
<th>SESSION 2.9 (Johnson Building, Room Jg08)</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.00 – 15.00</td>
<td>Playing is not funny Ilaria Pirone, Universite Paris 8, France</td>
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<thead>
<tr>
<th>Time</th>
<th>BREAK FOR REFRESHMENTS (Laud Building, Room Lg46)</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.00 – 15.30</td>
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<tr>
<td>SESSION 2.10 (Ramsey Building, Room Rg05) - PLAY</td>
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</tbody>
</table>
| 1. Fear, Guilt and the Future of Play in Toy Story  
Karen Cross, University of Roehampton, UK |
| 2. Creatively, playfully, struggling to learn: life-wide and lifelong learning and the auto/biographical imagination  
Linden West, Canterbury Christ Church University, UK |
| 3. Playing as Adults: Faust or Don Giovanni?  
Micaela Castiglioni and Carola Girotti, University of Milan-Bicocca, Italy |

<table>
<thead>
<tr>
<th>SESSION 2.11 (Ramsey Building, Room Rf05) - AFFECT IN PRACTICE</th>
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Yves Félix Montagne, Université De Franche Comté, France |
| 2. Learning to grasp the emotional dimensions of clinical practice and their powerful meaning. A study on how medical students’ report patients’ grief in their reflective writings  
Lucia Zannini, University of Milan; Maria Benedetta Gambacorti- Passerini, University of Milano Bicocca; and Pier Maria Battezzati, University of Milano, Italy |
| 3. The Role of Chance in Creativity, Discovery and Lifelong Learning: taking inspirations from C. G. Jung’s concept of synchronicity and Surrealist chance games  
Marie-Louise Mederer, University of Essex, UK |

<table>
<thead>
<tr>
<th>SESSION 2.12 (Johnson Building, Room Jg08) - PEDAGOGY</th>
</tr>
</thead>
</table>
| 1. “Transference onto God” A Freudian and Lacanian approach of beliefs, faith and mystic by analysing religious aspects in cinema  
Jean-Marie Weber, University of Luxembourg |
| 2. ‘So where are you from?’  
Antony Williams, Sarah Murphy, The University of Sheffield and  
Aisha McLean, Sheffield Educational Psychology Service, UK |
| 3. Coordinating a unit for pupils with special needs in an ordinary school establishment. Structural stability and strangeness  
Konstantinos Markakis, Université Paris Nanterre, France |

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<thead>
<tr>
<th>19.30 CONFERENCE DINNER</th>
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</thead>
<tbody>
<tr>
<td>Canterbury Cathedral Lodge (within the precincts of Canterbury Cathedral)</td>
</tr>
</tbody>
</table>
## Day 3 - Saturday 25 November 2016

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
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<tbody>
<tr>
<td>9.00</td>
<td>REGISTRATION</td>
</tr>
<tr>
<td></td>
<td>Old Sessions House, Main Campus</td>
</tr>
<tr>
<td>9.15 – 10.15</td>
<td><strong>Workshops</strong></td>
</tr>
<tr>
<td></td>
<td><strong>SESSION 3.1</strong> (Old Session House, Room Of50)</td>
</tr>
<tr>
<td></td>
<td>Meet Me on the Paper: Making meaning through dialogic drawing</td>
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<td>Angela Rogers, Open College of Arts, UK</td>
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<td></td>
<td><strong>SESSION 3.2</strong> (Old Session House, Room Of42)</td>
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<tr>
<td></td>
<td>The Use of Psychoanalytic Clinical Theory in the Education of Practitioners of Psychodynamic Work (paper+film)</td>
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<td>Kannan Navaratnem, Tavistock Centre and University of London, UK</td>
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<tr>
<td></td>
<td><strong>SESSION 3.3</strong> (Old Session House, Room Of27)</td>
</tr>
<tr>
<td></td>
<td>Matters of Love and Death in Michael Haneke’s ‘Amour’ Film</td>
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<tr>
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<td>Anastasios Gaitanidis, University of Roehampton, UK</td>
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<tr>
<td></td>
<td><strong>SESSION 3.4</strong> (Old Session House, Room Og12)</td>
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<tr>
<td></td>
<td>Black holes and revelations: Nurturing creative competence in higher education</td>
</tr>
<tr>
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<td>Sam Elkington, Higher Education Academy, UK</td>
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<tr>
<td>10.15 – 10.30</td>
<td><strong>REFRESHMENTS</strong></td>
</tr>
<tr>
<td>10.30 – 12.00</td>
<td><strong>Session 3.5</strong> (Old Session House, Room Of50)</td>
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<tr>
<td></td>
<td>Writing in a group, experiment and monographic workshop</td>
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<td>Patrick Geffard, Universite Paris 8, and Arnaud Dubois, Universite De Cergy- Pontoise, France</td>
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<td><strong>SESSION 3.6</strong> (Old Session House, Room Of42)</td>
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<td>Wisdom versus Desire</td>
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<td></td>
<td>Mayra Stergiou and Anastasios Gaitanidis, University of Roehampton, UK</td>
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<tr>
<td></td>
<td><strong>Session 3.7</strong> (Old Session House, Room Of27)</td>
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<td>First Aid Kit for the Helping Helpers; Restoring creativity and resilience at times of organisational change and uncertainty.</td>
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<td>Anna Playle &amp; Anna Pemberton</td>
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<tr>
<td>12.00 – 13.00</td>
<td><strong>KEYNOTE</strong></td>
</tr>
<tr>
<td></td>
<td>Caroline Bainbridge, University Of Roehampton</td>
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<td></td>
<td><strong>Growing Up Girl In The ‘Hood’: Vulnerability, Violence And Gestures Of Gender In Bande A Filles</strong></td>
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<tr>
<td></td>
<td>Old Sessions House (Lecture Theatre, Og32)</td>
</tr>
<tr>
<td>13.00 – 14.00</td>
<td><strong>LUNCH</strong></td>
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<tr>
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<td>Old Sessions Foyer</td>
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<tr>
<td>14.00 – 15.30</td>
<td><strong>I've Lost You Only to Discover That I Have Gone Missing (film - dance - talk)</strong></td>
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<td>Beatrice Allegranti, University of Roehampton, UK</td>
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<tr>
<td>15.30 – 4.00</td>
<td><strong>PLENARY</strong></td>
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<td>Old Session House, (Lecture Theatre, Og32)</td>
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<td><strong>CLOSE OF CONFERENCE</strong></td>
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</tbody>
</table>
Abstracts

Beatrice Allegranti
University of Roehampton & Independent Artist and UKCP Reg. Dance Movement Psychotherapist, UK

I’ve Lost You Only to Discover That I Have Gone Missing

I Can’t Find Myself
*Four professional dancers and one actor.*

This short dance film presents multiple intensities, sensations, sounds, rhythms, movements, relations, politics and the chaos of dementia. One woman’s powerful and evocative journey highlights the emotional, kinaesthetic and sonic world of memory, love and loss. Over the past two years the film has toured around Europe and the U.K and been shown in hospitals, arts venues, universities, festivals and people’s homes.

Supported by: several identifiable named universities and organisations and the Alzheimer’s Society UK.

I’ve Lost You Only to Discover That I Have Gone Missing
*Four professional dancers*

This new short dance theatre work-in-progress tackles social and medical taboos about attachment, loss, intimacy and embodied resistance. The work is developed from an autobiographical collaboration with people living with young onset dementia, their partner/spouse/carer and xx Dance Theatre. The work is being shown at arts festivals, universities and dementia organisations throughout 2017.

Funded by: Arts Council England

Partners: Dementia Pathfinders UK; St Georges NHS; London Borough of Richmond Upon Thames Arts Service; Hornsey Arts Centre; Named/identifiable University and Research Centre.

Making Sense of Tangled Losses With/in Dementia

In this talk and audience discussion I reflect on my artistic-therapeutic work (shown here) with couples where one person has been diagnosed with the rare condition of young onset dementia. I work from a posthuman perspective (xx and xx 2014; Barad 2007; Braidotti 2014) and explore what it means to be in a constant state of becoming (rather than, as Heidegger would have it, in a constant state of dying). I suggest that to ‘make sense’ of our existential incomprehensibilities we need to turn to processes that are embodied, creative, layered, simultaneous, immediate and non-linear – both inside and outside the consulting room. I am interested in the role that movement and the senses play in how we relate to each other and how we make sense of our losses – together (xx 2014). Specifically, I focus on the kinesthetic experiences of dementia: the sensorial and socio-political web of self-other relationships. Kinaesthesia derives from the Greek words ‘kinein’ movement and ‘aesthesis’ - sense and, may be described as the process of sensing through movement. Kinaesthesia is informed by all the senses as well as internal sensations of muscle tension and body position and is considered as strongly intermodal - since all the senses interrelate (Reynolds 2012; Howes, 2004; xx and xx 2017).

My emphasis on [kin]aesthetic denotes the ubiquity and interconnectedness of aesthetic and movement processes in living of everyday life (xx 2014).

With examples, I argue that making sense of losses with/in dementia cannot solely be approached using logic, reason, language. Dementia is ineffable. Engaging with the materiality of dementia is thus, a kinaesthetic matter where different kinds of intimacies may be possible and the materiality of movement exchange between self and other can allow for an experience of finding-self-in-other, however fleetingly.

Alan Bainbridge
Canterbury Christ Church University

Education as a creative activity to reduce anxiety

This paper offers the hypothesis that a precursor to human creativity can be found in the relationship between early symbol formation and the reduction of anxiety. In particular it will highlight the centrality of language development involving both cognition and affect to convey meanings and act as a ‘bridge’ between the inner and outer worlds. The psychoanalytic assumption is that language is not simply about naming external and internal objects but that it is a process of meaning-making that engenders feelings of power and safety.

The paper also considers what cause of human anxiety might have initiated a process of language learning that has ultimately led to the human capacity to continually create new social and cultural practices. It will be argued that informal and formal education represents a creative activity rooted in the pre-historical past, the origin of which is a response to contain the anxiety caused by continual human niche construction.
Robin Therese Barre  
Private Practitioner, UK

The Minotaur: A Mythopoetic Narrative in Three Voices

I propose a performance reading of a mythopoetic narrative of three voices that spoke from and through me and upon the occasion of the rape of a student whom I taught in a small, urban, alternative high school serving street-involved youth. The reading illustrates my creative exploration of a countertransferential experience in the classroom. I wrote this narrative as I engaged in a practice of “archetypal reflectivity” (Mayes, 2005) in which I explored how my students’ life experiences resonated with my own, often traumatic, experiences. As a fairly standard professional development practice for teachers, teacher reflectivity focuses mainly on political or critical and existential or biographical issues that impact upon the teacher’s experiences. Archetypal reflectivity dives deeper than a biographical or sociopolitical reflection into the unconscious layers of the teacher’s experiences so that she brings forth archetypal material that informs life and relationships in the classroom.

Reflecting on the archetypes that show up in the relationships between the teacher and the students is to peer under and behind the manifestations of the transferential and countertransferential fields in the classroom. At the archetypal level, reflectivity is an opportunity for the teacher to participate in the process of lifelong learning along with the students, plumbing the depths of what it means to be an educator, what it means to be in relationship with students, and to bring a deeper awareness to what is awakened when the transferential and countertransferential fields are activated and animated. We can understand archetypal reflectivity as a mythopoetic engagement. Bringing a mythopoetic approach into the field of education is to invoke and evoke imagination, personal myths and stories, and the mythos of the social and cultural contexts. These are then interwoven to create fertile ground for transformation. Mythopoesis is myth-making out of the fodder of personal experiences set within the contexts of life lived in community, society, and culture for the sake of and/or results in personal transformation. Mythopoesis can serve the student and the teacher by directing them towards practices which engage and invest them in not only the subject matter at hand but also in the relationships and depths between curricula, personhood, and lived experiences. Curriculum and the acts of learning and educating are animated and integrated. The teacher and student fully engage in a lifelong learning experience which goes to the heart of who they are in the world they inhabit and the world which inhabits them.

The main body of the presentation is a performance of a mythopoetic narrative of three voices: the Minotaur/Mythic Self; the Back/Soma; and the Ego Self. The voices intertwine, echo, and juxtapose one another, illustrating the archetypal layering in the countertransferential field of teacher and student. I preface this performance by briefly explaining the autobiographical context, a definition of archetypal reflection, and the vital need for mythopoetic approaches in education.

Claudine Blanchard-Laville  
Université Paris Nanterre

Writing, the transitional double and epistolary third

Using correspondence as a work method (“dispositif de travail”), my friend and colleague, Frédéric Teillard and I engaged in a correspondence with the aim of exploring our respective relationships with writing. The first volume of this work Je t’écris dans le train. Correspondance littéraire has been recently published in France by L’Harmattan, I would like to highlight some theoretical themes inspired by psychoanalysis, to understand more about the effects of this approach upon the correspondence partners, recalling some works by French authors dealing with the link between self-writing and trauma.

Through our correspondence, we considered how our respective writing methods could be connected to our exploration of traumatic elements within our own personal history. For us, this underscored the words written by Arnaud Tellier in 1998 in his work entitled Expériences traumatiques et écriture la vertu traumatolytique de l’écriture, which was inspired by the traumatolytic function of the dream highlighted by Sandor Ferenczi, “for the subject coming up against the dual impossibility of linking and forgetting a traumatic event […] writing thus arises as a means of assistance, bringing with it the curative virtue of the mental linking and secondarisation it requires”.

This is also expressed in the works of Jean-François Chiantaretto, particularly in his 2014 article which states, for example, “Self-writing, in its expression to another, regives life through self-introspection that authorizes one to live beyond the expression of one’s existential guilt”, and “writing about oneself means giving birth to oneself in the eyes of the other”.

We selected a form of correspondence which could leave some trails of our respective co-elaboration, adding something new to the dimension highlighted by the authors previously mentioned. Here, the reader to whom the letter is addressed is incarnated; his/her reply echoes his/her own writing. Consequently, I would like to demonstrate that for each partner in correspondence, the other comes in a way to embody his/her transitional double, the image conceived by Johan Jung in the building of one’s identity. Hence, this method helps create an “intermediary field of experience within which alterity can be expressed without running the risk of exceeding the mental processing abilities to which the subject has access” in order to “maintain [his/her] internal continuity” as well as create “space for differentiation and mental separation” “between the inside and outside, one’s self and the other, on the one hand; the self and self, different ‘moments of one’s self’ or parts of one’s self, on the other hand”. The relationship with the other in correspondence thus represents a source of vitality and mental creativity, to such an extent that, in the image of the analytic third proposed by Thomas Ogden for an analytic session, we may present the idea that correspondence, for us, has taken on the form of an epistolary third.
Playing as Adults: Faust or Don Giovanni?

Heidegger (1957) wrote that: “play is an ‘open in-between’ “. In light of Heidegger’s thinking, Fink (1957) defined human play as a basic “existential phenomenon” that constitutes “human experience”. Play is a “symbol of life” in that it expresses the constant relationship between self and world, immanence and transcendence, tension and pleasure, etc.

Play involves experiencing the ambivalence that is inherent in all creative expression, as suggested by Heidegger (1957) in his discussion of the link between creativity, art and play.

If, therefore, the human experience of play implies having the possibility and the capacity to stay within play’s intrinsic ambivalence as a symbol of life and existence, it must also be relevant to adulthood, itself defined as “ambiguous” (Levinson, 1978) and “playful” (Demetrio, 1991); representations which continue to be highly salient today.

A philosophical perspective on play suggests that it is an inevitable part of human experience, prompting us to consider the feelings, desires and needs, both conscious and unconscious, that – as psychoanalysis would have it – drive adults to engage in play.

Freud (1907) argued that play is a manifestation of deep needs and desires that survive the transition from childhood to adulthood, viewing it as a process of sublimation through which it becomes possible to integrate the ego and the id. Jungian psychoanalysis also recognizes that adults continue to engage in play as part of their process of individuation, defining play as an archetype of the need to go on learning and developing in adulthood via ongoing dialogue between the puer and the senex.

The work of Winnicott (1971) makes a further contribution by allowing us to hypothesize a link between the childhood experience of transitional space and play and creativity in adulthood. So there are differentials between play that is “good enough” or “not good enough”, depending on the underlying desires and drives, which can vary greatly in nature and are likely to be related to the personal life history of the individual subject. The transitional space allows the child to connect its inner and outer words by presentifying its absent mother, so the child learns to play, to create and recreate its mother’s breast. In adulthood, the existential space-time of play replaces the transitional space, so that “being is not the play of the world, in which man is played, but the game in which man and the world meet as equals” (Fink, 1957). Hence, it is crucial for us to experience play if we are to develop a creative and divergent way of thinking and approaching existence.

Playful adults who succeed in this are similar to Faust in that they are able to engage/experience their selves in a way that is generative. And different to Don Giovanni, whose self “is played” in an a-generative manner, and whose “not good enough” transitional space can easily be replaced by a pathological adult experience of play that leads to addiction. We argue that contributions to the resolution of this may come from educational intervention, alongside clinical-psychoanalytic intervention.
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The teacher in front of the classroom group: between real and unconscious look, excitement and danger.

In line with research on the clinical approach to psychoanalytic orientation in the field of education and training (Blanchard-Laville et al., 2005), I am in the process of writing my Ph.D. thesis under Françoise Hatchuel (Paris Nanterre University, France). In this context, I’ve tried to understand, from the clinical research interview procedure (Yelnik, 2005) with Primary and the Secondary school teachers, the educational link between teachers and students through the prism of the look.

To be a teacher is to be looked at. In Education Sciences, Claude Pujade-Renaud, in his work on the body of the teacher in class (1983), already pointed out the importance of the look in its various functions. However, on this subject, the contribution of psychoanalysis is particularly rich especially on the unconscious psychic reality of this object. For this conference paper, I’ve leveraged the perspective from a psychoanalyst, Gérard Bonnet, on the theoretical approach to analyse the interview of Anne, a former teacher, who is now Head of Works in a technical high school.

Anne was always passionate about her job, in particular by pedagogy but, as she says, it was ‘at the beginning before having students’ because it is necessary to constantly motivate them, ‘arouse the attention and play on the body’, on attractiveness (Cifali, 1994). During the interview, it was very complicated for her to speak about the look and the link between teacher and students and to get away from visual perception (teaching aids, videos, tags, etc.). I therefore suggest that her difficulty in approaching this subject is due to the fact that she could no longer bear these teenagers’ looks and provocation, which made her strongly anxious and could have led to her career shift.

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Fear, Guilt and the Future of Play in Toy Story

Although rarely considered of critical importance within the field of media and cultural study, representations of childhood play constitute an important part of cinema heritage. This is particularly apparent in the case of Toy Story, which, through its own particular depiction of play, provides a critical insight into contemporary social and cultural concerns, which relate to the changing nature of family life, the role of new technologies, and shifting patterns of production and consumption, especially in response to ecological crisis. More specifically, and as this paper seeks to show, the setting of play depicted within Toy Story forms a primary site for the creative expression and working through of fears and anxieties relating to loss – especially the loss of analogue materialities, something inherent in the computer-generated animation process. This allows the animation to be read as a means of re-establishing and normalising masculine forms of cultural production, and as that which sustains patriarchal interests especially through the use of heroic figures and storylines. However, my contention here is that the particular setting of play depicted within Toy Story intends to draw attention to a deeper emotional landscape of transitional experience, which involves, but precedes masculine identification, and relates to ongoing life experiences. With this in mind, I employ a psychoanalytic object-relations approach inspired by the work of Melanie Klein and Donald Woods Winnicott to help elaborate upon the precise emotional dynamics of mourning that the narrative of the film represents. By doing so, I show how Toy Story represents a particular kind of transitional experience, which allows the gap between the past and present, analogue and digital, to be bridged, and thus the future of play and creative life to ultimately be ensured.
**Teachers on social networks: Facebook as a potential space**

The purpose of this study is to understand, using a psychoanalytic clinical approach, the use of social networks like Facebook by teachers. The initial component of my doctoral research (Damani, 2015) entailed the passive observation, for a period of seven months, of the Facebook pages of 15 secondary and high school teachers in Europe that had been set up on their own initiative to aid their interaction with their students. The next part of my study consisted of 18 non directive/unstructured interviews conducted in English or French with secondary and high school teachers. During the observation period and the interview process, the research participants frequently provided glimpses of the discrepancy that exists between internal and external realities: the teacher they dreamt of being and their actual experience, an ideal student and a real one, their image of perfect rapport with their colleagues and the real-life situation, and so on. Along the same lines, a discrepancy in the perceived use and the actual use of Facebook by teachers has been brought to light. The aim of this paper is to understand this discrepancy. After a short review of the literature on the use of cyberspace as a potential space (Civin, 2002; Turkle, 2005; Rinaudo, 2011), the paper explores, with the help of two case studies, how Facebook offers a potential space (Winnicott, 1971) for certain teachers. We see how the creative apperception offered by Facebook makes some teachers feel that life is worth living.

**Writing in a Group, Experimental Monographic Workshop**

Our aim is to offer a creative space in this conference, through the setting up of an experiment using a ‘monographic workshop’. This apparatus is inspired by Institutional Pedagogy (Vasquez & Oury, 1967) and has been practised by the authors of this proposal for several decades, firstly, at elementary and secondary schools and then in academic training programmes for teachers or social workers. Institutional Pedagogy is a pedagogical trend which has been developed in France since the 1960s, based on the techniques of Freinet and Freudian notions of the unconscious. As researchers working within a psychoanalytically oriented clinical approach in Educational Sciences, we have incorporated this apparatus into the teacher-training programmes at our universities in recent years.

This workshop will run in four steps:

- **First step:** Presentation of the device framework (Roussillon, 1995).
- **Second step:** Individual writing: Each participant will be invited to write a narrative of a situation encountered at work, in a context of teaching or training. The text will be handwritten and in English, which will be the language of the exchanges.
- **Third step:** A time for exchanges based on free-association (Freud, 1904). Each writer will be invited to read his text and participants may share what has come into their minds in association with the situation evoked and the way in which it is related.
- **Fourth step:** A time for a ‘meta-reflexion’ on the apparatus. One of the proposers will be the group driver, and the second one will be the observer. The observer will report their feedback to the group and focus their attention on the ‘Group Associative Chain’ (Kaës, 1994) during the workshop. The participants will be invited to discuss their own feedback too.

For us, this project mobilizes the participants’ creativity (Winnicott, 1971; Anzieu, 1981), firstly, during the monographic writing, then in the associative phase of the workshop. We hypothesize that this kind of work contributes to the recirculation of psychic elements in various forms which may promote creativity in a work situation, in the field of teaching and teacher-training.

**Black holes and revelations: Nurturing creative competence in higher education**

‘Creativity’ has become a normative term in the contemporary managerial and political lexicon, signalling generalised approval in education, business and the arts. In higher education (HE), creativity has spread beyond its original context of arts based subjects and is used to refer to a generalised ability to solve problems and generate new concepts across the entire curriculum. Such conceptualisations of creativity undermine breakthrough thinking, cutting-edge practice, and large-scale innovation – what has been termed big ‘C’ creativity. A recent shift toward little ‘c’ creativity focuses on the thinking and doing of everyday practice. In the context of HE, this work parallels new imperatives in professional work, whilst maintaining evidence about new ways in which people learn. This workshop presents the argument that when considered at this level of practice, creativity can be engaged intentionally and systematically as fundamental to the process of learning, as well as being a product of it. Rather than aiming to enhance the creative capacity of our staff and students, represented as some abstract attribute to be achieved, we need to target and nurture their ‘creative competence’.

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Framed and informed by a wide-ranging, longitudinal, productive inquiry exploring the subtleties of the ‘lived’ creative process in manifold learning and teaching settings, this workshop introduces participants to the idea of creative competence defined here as ‘an individual’s dynamic acquaintance with a set of behaviours not directly related to any one specific activity, but rather to an individual’s ability to generate, understand and act upon new ideas and to bring about personal change that empowers and enriches their everyday practice’. Practically (methodologically) and theoretically this body of work is grounded in Phenomenological and Positive Psychological paradigms of thought, drawing upon notions of experience-as-process, flow, newness, a sense of coherence, and affect-in-practice in the search of articulating a more nuanced understanding of how creativity is experienced and developed in educational settings both presently and over time.

To seek to develop creative competence is to seek greater authenticity in our day-to-day practice. In this way, it is not a collection of techniques that simply resides in the mind as some autonomous skill. Rather, it is itself an accomplished meta-practice when, in effect, it becomes many competencies operating at many different levels across many different functions and meanings depending on the scenario and domain within which they are embedded. When considered in the context of everyday HE environments, the practice of creative competence has been found to translate into four ‘dimensions of affect’ that, in turn, have been used to articulate the POET (Personal, Open, Engage, Transform) framework for building and nurturing creative competence. This workshop presents the POET framework as an intentional and accessible means of devising and harnessing new ways of thinking and working in educational settings. Participants will be introduced to, and actively engage with, the POET Canvas resource designed to initiate, support and capture the act of ‘sketching out’ a route to practice for new practice-based ideas, and thus start out on the path to greater creative competence.

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The Art of Slowness: Healing through Creative Process

To demonstrate the transformative power of the art of slowness and ‘being at home with’ in the process of healing trauma, details of an arts-based project conducted with girls who had been identified as self-harming will be shared. The project embodied a phenomenological openness to “the thingness of things” as well as the “attitudes and procedures” towards them (Heidegger, 2008).

During a fairy tale seminar, I was reminded of the critical importance of moving slowly through the process of amplification. I experienced and so understand amplification to be a method of enlargement through a process of slowness. That is, in slowing down and constellating the multi-layered emotional, sensorial, and sensuous field of images and symbols, both listener and teller/therapist and patient become enveloped in the very thing itself. Through this envelopment something happens—something addresses us from beyond our wanting and doing, beyond our constructs and categories. Indeed, slowness might be the active ingredient whereby trans-formation—of being/person, atmosphere, and ethos/ethic—occurs (von Franz, 1970).

This understanding echoes Heidegger’s phenomenological notion of “thingness,” wherein phenomenology is invested in “the thingness of the thing” (Heidegger, 2008). Phenomenologists warn not to interpret lest the separateness of ideas, abstractions and intellectualism make us lose contact with the life-world. To inadequately dwell with images and symbols flattens out what is meant to be a fattening process. Taken further, if one hastily abandons the life-world of the symbol/thing, the relatedness or in-dwelling with the very is-ness one is called to meet is lost. This meeting, if it occurs, permits a kind of entrainment with the thing—which is at some level part of and significant to the becoming of the patient/dreamer (and the analyst/psychotherapist).

The English verb “to dwell” means both “to inhabit” and also “to think” or “to meditate on”: thinking is an abiding dwelling in reality, a being at home within and a familiarity with the symbols, images, or questions in “a continually renewed attempt to engage them in a responsive way in one’s sphere of thinking and in the places that are opened by it” (Zaborowski, 2005, p. 494). It is for precisely this reason that slowness—deliberation, reflection, open-ended inquiry, even lingering (in a soft, present, undefended body)—is crucial to what we do, be it phenomenological, analytical, philosophical, artistic, activist, or pedagogical.

To demonstrate the transformative act of ‘being at home with,’ details of an arts-based project conducted with girls who had been identified as self-harming at a high needs school will be shared. The project embodied the method of slowness, an openness to “things” which, according to Heidegger (2008), includes humans, as well as the “attitudes and procedures” toward the “seemingly independent things.” Through an ongoing address of the wonder of the thingness of the thing—contacts discovered in the particularities of the girls’ lives—profound changes in behaviours and attitudes were observed. Developing the attitude, patience, and attunement to engage in the acts of noticing, holding, feeling, sensing, and perceiving are part of the work of patient and analyst. As illustrated in the project, the same acts are necessary within pedagogical relationships even when activist in nature.

To amplify feelings, emotions, and sensations in the making of body maps is to phenomenologically trace and breathe in the very aspects that constitute the thing, that is, to somatically experience the thing-in-itself. In this way, the wonder of the phenomenon addresses us and is addressed by us.
Matters of Love and Death in Michael Haneke’s ‘Amour’

Michael Haneke’s film ‘Amour’ provides an enthralling, captivating portrayal of old age, illness and disability. In its unsentimental depiction of its main characters - Georges, the octogenarian music teacher, and his ailing wife, Anne, whose health progressively deteriorates after experiencing a series of severe strokes, it conveys how our love for each other, although unable to conquer our physical and mental decline and inevitable death, can nevertheless provide the strongest resistance against them.

A significant number of critics perceived Georges’ final act of killing his wife as a form of unethical cruelty from a husband who was ill-equipped to take care of his wife, despite his affluent background and the help he received from nurses and other carers. They indicate that this act was presaged by Georges inability to contain his anger, shown when he slaps Anne and when he dreams that his flat is flooded while his wife attempts to submerge him in the rising water.

I will argue that these critics seem to miss the complexity of the film’s intricate storyline. It is not an accident that before Georges kills his wife, he tries to calm her down by recounting how he attempted as a child to communicate to his mother his intense distress at- and his desire to be removed from - his summer camp experience by drawing stars on a postcard. She ignored him and he ended up almost losing his life due to diphtheria. Maternal neglect endangered his life and scarred his psyche.

Georges is not going to ignore the signs of his wife’s distress. He is determined to find a way to help her escape the intense pain she is experiencing. His act is not that of a desperate man at the end of his tether but that of a loving husband who is determined to keep his promise not to let his wife suffer beyond measure or spend her last days in a hospice or a hospital. His act is merciful, not cruel. Or, more precisely, his act is merciful because the possibility of acting selfishly and cruelly is always present and extremely tempting.

In a true psychoanalytic fashion, Haneke creates a story where the two giants, Eros and Thanatos, Love and Death, fight against each other. He proposes that illness and death test the limits of our love but he also suggests that without love there is only death – and death’s dominion is challenged by the ultimate act of love: I will not let you suffer or die alone, even if this means I will have to kill you. A true lifelong passion is revealed not in its initial inception but in the compassion and care exhibited during its last days.

Wisdom versus Desire: Mind-Body Dichotomy in Representations of Disability in Maggie Nelson’s Bluets and Marvel Comics’ Professor X

In her autobiographical novel ‘Bluets’, the American author Maggie Nelson represents the pain of experiencing intense love as a form of permanent affliction. She wonders whether one could actually know when and how to refuse or recover from this type of love. Falling in love with a potent person, letting him/her inside you, can alter you irrevocably. She believes this could be seen as a chronic condition which she calls ‘cyanosis’; a sense of permanently feeling ‘blue’ due to the potency of the lover’s addictive presence and the catastrophe which might ensue from his/her potential or actual permanent absence.

She compares and contrasts this to the condition of her injured, quadriplegic friend who, despite improvements to her life in recent years, still finishes the letters she writes to her friends with a “short paragraph that acknowledges... her intense grief for all she has lost, a grief she describes as bottomless”. The friend’s paralysis and disability, however, “bestowed upon her the quality of an oracle, perhaps because now she generally stays in one place, and one must go unto her’, whereas she feels there is no wisdom or special status to be gained by the intensity of her heartbeat.

We would like to critically examine how disability confers special status or additional wisdom to its sufferers by comparing the descriptions offered in this novel with Marvel Comics’ Professor X - Charles Xavier, who only acquires his special mutant capacity to read and control the minds of others once he relinquishes his love for Moira and his ability to walk. There is an implied mind-body dichotomy that needs to be interrogated and questioned in both texts which perceives wisdom as the product of a renunciation of bodily function and desire that has been associated with disability.

Reading literature at the end of life: The embodied poetics of death and dying

This is a 20 mins interactive presentation about a literature reading group with people at the end of life in a care setting. Literature reading brings people together in weekly groups to listen to poems and stories read aloud. Thoughts and experiences are shared providing an innovative and holistic approach to wellbeing and creating a culture of shared experiences.
Considering Group Analytic Approaches to the Higher Education Seminar

Imagine the following scene: during a classroom seminar discussion two participants find themselves engaged in a dialogue. The other seminar participants don’t interrupt or make their own offering but they do watch and listen - silently but attentively. While they do this, the two active participants start to feel increasingly locked into their dialogue. The lecturer and the student, or the two students, also begin to feel uncomfortable. While they continue to talk to each other they gain a sense that the others think they are engaged in a flirtation. Or perhaps these two active members of the group have the feeling that the other students are perceiving their exclusive dialogue as evidence of an already existing sexual relationship? For the two active members of the group - the passive members of the group begin to seem like children and the affect in the room feels generally childish. With some difficulty – and with a rising sense of shame – the two participants break off their dialogue.

Numerous lecturers will have experienced or witnessed this scene possibly more than once in their teaching career. The scene itself is almost exactly what Wilfred Bion described as the pairing defence (one of three ‘basic assumptions’ of group dynamics) in his seminal book Experiences in Groups. He explained that the group’s fantasy is that the romantic pairing will produce something wonderful – a baby - a saviour - that will rescue the group from its dysfunction and anxiety. It is one way in which groups avoid the difficult work of taking collective responsibility for the task that is before them. In the HE context that task is to learn to think critically and creatively.

This paper outlines group dynamics operating within the teaching environment and the ways in which understanding them can help access remaining opportunities for creative thought and practice.

‘When you are a creative human being, you are exposed’: The nature of creative people, as discussed by C. G. Jung in his recollection of Albert Einstein

This paper analyses C. G. Jung’s discussion of the nature of creative people in his late recollection of Albert Einstein. It is a little-known fact that Einstein attended several dinners at Jung’s house during the period between 1910 and 1913, when he was an associate professor at the University of Zürich where Jung was also a lecturer. Jung’s reminiscence of Einstein, which can be found in Jung’s manuscript of his autobiography Memories, Dreams, Reflections, published in 1961, has yet to be explored in depth by the analytical and psychoanalytic community. This archival material was never published and while countless scholars have studied the manuscript, according to my research, none have discussed the section on Einstein.

This paper discusses the five-page long document, which provides a unique insight into how Jung perceived otherness and how he analysed himself and his own ability to relate to others. Jung presents both himself and Einstein as creative men, and argues that their relationship was never meant to work, because they both had the characteristics of creative men; impatience, withdrawal into their own world, ambivalence and possession by a certain otherness, which he calls a ‘Demon’. Creative people, according to Jung, are relentlessly looking for interesting and new ideas, and these ideas are the tools that connect them to other people. But by their nature, they also tend to be impatient and accord no time for the other to present themselves. This impatience can mean that even when two creative people meet, if one is absorbed in his own thoughts, the other might just step forward and not devote the attention needed to form a relationship. By recalling his meetings with Einstein, Jung provides his own explanation as to why this relationship waned: their creative natures did not allow them to develop an interest in each other. Jung also creates his individual mythology by scrutinising himself and his ways of connecting to people.
Coordinating a unit for pupils with special needs in an ordinary school establishment. Structural stability and strangeness.

In a clinical approach of psychoanalytic orientation, as it’s been presented by C. Blanchard Laville, P. Chaussecourte, F. Hatchuel et B. Pecheberty (2005), I am conducting a PhD research on the coordinators’ experience in units for pupils (aged between 12 and 16 years) suffering from mental or intellectual disabilities. Since the French law of the 11th of February 2005, more children with special needs attend the ordinary school system. In this context, units called Ulis (Unité localisée pour l’inclusion scolaire, meaning “located unit for the school inclusion”) are implanted in many school establishments, aiming to attend the process of the pupils’ inclusion. The professionals coordinating these units are principally teachers of the elementary or the secondary degree, certified or in training for the professional aptitude certificate in “mental and intellectual disabilities”. Coordinating such unit means acting in a multi-referential context in which a network of institutional and pedagogical issues is forged. It also animates the professional relations of the coordinator with the group of pupils as well as with each one of them. By relying on Freud’s (1919) concept of the “Uncanny”, my research work focuses on how the coordinators experience what I call the “strange” of these relationships.

The method of the clinical research interview in sciences of education (Yelnik, 2005) is employed to collect the experience of the professionals. In this framework, the researcher “is particularly attentive to the subject and he/she has to describe [...] the discourse and the behaviour of the “object-subject” of his/her investigation” (Blanchard Laville, 2006, 125, free translation). The interpretative hypothesis thus emerges from the dialectic relationship between the analysis of the subjective view on the material of the interview and the theoretical research. Based on this kind of material work, I would like to discuss how the model of “structural stability” (Houzel, 2016) can help us to describe the “creative” process of thinking strangeness that takes place in the relationship between the two interlocutors during the interview and consists in giving form to “desultory formless functioning”, as D. W. Winnicott would say (2005, p. 86).

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Care and Play and the Pedagogic Third

The psychoanalysis of children stresses the importance of symbolic play, during which the child uses games to master internal conflicts. Analogous results might emerge from play that engages adult learners. However, whereas play helps children define roles and accept rule-regulated behaviour, we consider to what extent an adult learner is addressing desires which cannot be satisfied because they are too threatening, or desires which cannot be satisfied in reality and which are represented symbolically in play as an alternative. In order to work through these ideas, we consider a comedic representation of a hospital ward and an extract from the diary of a midwife who was also a long-term patient. We explore connections between long-term care and active lifelong learning, as well as discussing an element of group dynamics and introducing the author’s concept of the Pedagogic Third, following the work of Thomas Ogden and his analytic third.

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Listening and Re-Presenting: Listening therapeutically, creatively and musically

I propose to explore the topic of listening therapeutically in the format of a music-based workshop.

I am a psychoanalytical psychotherapist. I trained at the Sorbonne, Paris, then in London with the Arbour Association and am therefore acquainted with some of the most extreme psycho-pathologies (borderline states, psychosis and schizophrenia).

In this workshop, 'Listening' is introduced by the lecturer in the traditional didactic manner, with reference to the specific use of language and communications from clinical experience. I consider some of the practitioner’s difficulties with regards to being open to and retaining on-going receptivity to patients’ delirious narratives. This applies also to listening to traumatic material. The ‘Art of Listening’ is common to the psychological and musical professions, and an indispensable ‘basic skill’ taught in counselling and psychotherapy courses. As a former counselling course tutor (Canterbury College), university lecturer (Portsmouth, UKC, Christ Church, UCL) and as a clinical supervisor, I have taught and quoted from a vast corpus on the subject, and often obtained academically valid but over-intellectualised responses from students. With a view to getting them to experience in vivo what ‘listening to a patient’ might entail, I conceived a simple yet effective exercise, illustrating several points made in the literature.

1. LISTENING: This exercise, the main part of this workshop, consists of listening to short pieces of instrumental music, (extracts, well known or not, baroque/classical/rock/jazz/contemporary) and trying to isolate and follow one of the instruments. The exercise is repeated later, with another instrument/piece.
Creativity in the Psychoanalytic Process and in Lifelong Learning

The musical line of one single instrument is ‘extracted’ from the orchestral richness as if representing the patient’s emotional communication, within the ‘cacophony’ of verbal flow. Equally, it can represent the inner, counter-transferential voice of the listener.

2. RE-PRESENTATION: The participants are invited to describe their experience and to formulate a tentative ‘interpretation’ of what their ‘instrument’ was ‘talking about’ (such as, sadness / rage / fight-flight / passion). The ensuing discussion is about how easy/difficult it had been to ‘stay with it’, exploring possible incidents of losing and recapturing the musical thread: Might these lapses of concentration reveal the listener’s own state of mind? Is the listener ‘shutting’ their ears to the dis-harmony/loudness/repetition/tedium? How challenging had it been to ‘get the emotional gist’ of the instrument/patient? How difficult is it to translate the ‘felt’ emotional content into a succinct and clear yet emotionally valid communication? Use of basic technology allows for this ‘isolation’ of one instrumental line initially to be demonstrated.

• The exercise requires no previous musical knowledge as the topic of ‘listening’ remains linked to its emotional rather than musical aspect.

• The initial presentation of the above refers to psychoanalytical literature, communication theories and basic counselling texts/manuals. (Bateson, Casement, Ellin, Laing, Langs, Reik, Searles, Watzlawisk, Wolson). It is flexible and easily adaptable to different levels of ability/education.

Marie-Louise Mederer
Alumni of University of Essex, UK

The Role of Chance in Creativity, Discovery and Lifelong Learning: taking inspirations from C. G. Jung’s concept of synchronicity and Surrealist chance games

Carl Gustav Jung not only saw the psyche as inherently creative but also provided us with a theory of chance called ‘synchronicity’. His theories therefore make a good starting point for an analysis of the depth-psychological aspects of the relationship between chance and creativity. Based on Jung’s insights, recent creativity, I hypothesise that through our rational minds alone and without the interruption of chance, radical novelty is not possible. However, for chance to become meaningful it requires a particular attitude of the experience. Some of the most important qualities are for example receptivity, openness, playfulness and flexibility as well as the ability to let go of rigid ideas in order that the world may partake in the creative process. Another important factor is allowing oneself enough free time for idle, unfocused musing so that the hidden contents within the creative unconscious are given ‘a chance’ to bubble up from its depths.

The Surrealists around André Breton are a good example, showing how artists have consciously employed methods to include chance in their creative endeavours to encourage the production of unexpected works of art. They were fascinated by the dual interplay between destruction and creation, the vitality of chaos and the underlying realm of the unknown from which chance phenomena seem to emerge like shooting stars in order to fertilise our minds and to broaden our knowledge and understanding. They therefore attempted to dance on the edge between chaos and order, the known and the unknown, instead of being afraid to fall. This interplay between chaos and order forms the underlying archetypal struggle in all creative processes. Chance is an expression of this struggle – or dance – and by opening ourselves up to perceiving its value, we can harness its inherent creative energy, not only for science, art or work but also lifelong learning, self-discovery and individuation.

Yves Félix Montagne
Université de Franche Comté, France

Give “lessons in n’importe quoi”: Improvise, as in a ballet to re-engage students. A case study in physical education.

Creativity will be defined here as the manifestation of a teacher’s power to create something new and innovative to carry out a pedagogical act, by inventing a surprising way to use his body. From a clinical perspective, arising from the psychoanalytical field (Blanchard-Laville, 1999) and via a case study, (Flyvberg, 2006), we’ll see how a young teacher succeeds in creating a way to teach from the position of a “subject without knowledge” and how he hopes to develop his invention into a professional signature throughout his professional life.

Jérôme (pseudonym), a trainee PE teacher, in an act of pedagogical creativity, offers his students lessons called “n’importe quoi”. In this unprecedented move, Jerome approached creativity in a manner similar to that described by Laban Movement Analysis [LMA] (Von Laban, 1950). This was a way of transforming a dancer’s motor skills by combining four axes of creativity: Body ; Space ; Effort and Shape.

Jérôme built a “space-time” of educational creativity in which:

• His body was staged: “I allowed myself to be ridiculous in front of them”;

• His use of space changed: “I saw myself in the back row, trying to behave like them”.

• His effort was required to succeed: “I released nothing! I began again, and again; I think I fell off the unicycle 17 times”;

• His body shape was transformed: “By imitating their body style, I pretended that I was in the know”.

In a high school which welcomed reintegrated drop-out students, Jérôme described his lessons as “completely difficult”. One of the students shouted at him: “We don’t want your ‘n’importe quoi’ class.”
Upon hearing the demand of those students who wanted 'activities which we know already how to do' Jerome suggested that the last lessons before every holiday should be taken by a student expert in a sport. African dance, riding a unicycle, capoeira, diabolo and slacklining were chosen. These sports were unusual for a French school. It was by Jerome presenting himself as a subject without knowledge, and learning the subject himself, that the transfer could take place and make the students hear him as a teacher.

We can analyse this creation of Jerome as an educational savoir-y-faire accomplished by the body. For Lacan (1970) the savoir-y-faire is one of knowledge of the analyst due "to pretend knowing". He adds that “the savoir-y-faire is a knowledge which is beyond control", just like improvisation in dance, or like the transmission invented by Jerome; "I dived in without a safety net, without real knowledge".

How is it possible, in initial teacher training, to help future teachers to dare like Jerome did; “to imagine lessons that really are n’importe quoi ” and to use that to reinvent teaching throughout their professional lives? The stake in this educational creativity is to allow the advent of the Subject, an important goal of psychoanalysis. Lacan (1960) warns that, “the Subject, by his natural movement, would be more likely to transgress the law than submit to it”. The creative transgression of Jerome appears to be the passport to a happy and effective life for a teacher.

The familiar expression "n’importe quoi" means insane, absurd or nonsense/’bullshit’.

Jerome’s words were recorded during three “non-directive interviews” (Van Der Maren, on 1996) of 45 minutes and transcribed in full. An interpretation of Jerome’s statements (Schauder, 2012) allowed us to build up our case study.

**Martin Murray**
London Metropolitan University, UK

**The Psychodynamics of Learning and Teaching in Further and Higher Education**

My paper will draw on some of the contents of a book that I am currently writing and will relate it to the subject of the conference. The book will be entitled The Psychodynamics of Learning and Teaching in Further and Higher Education. The paper will present a few key elements of this book and indicate the significance they might have for the issue of in Higher Education. In doing all of this, it will present and elaborate on, the following theories, facts and arguments.

Psychodynamic theories and practices are sometimes deployed in education, including Higher Education. They are usually mobilised by two types of professionals:

1. Psychodynamic practitioners (for example, psychotherapists and psychoanalysts) who are also teachers or lecturers and
2. Teachers or lecturers who have an interest in and some knowledge of psychodynamic theory and practice.

Different professionals tend to think of creativity in different ways, and understand its meaning and status according to their own background, beliefs, work-practices and professional aims. Psychodynamic practitioners are likely to creativity as expressive of something else, most obviously psychical conflict. Teachers or lecturers, if they teach creative subjects, may think of creativity as an end in itself. The specific purpose of what they teach (e.g. Fine Art) may be creative production. If what they teach is not creative per se, they may see creativity as a legitimate means to an end (for example something that contributes to and improves an essay or presentation or portfolio). If they teach a subject that is instrumental (for example Engineering or Pharmacology or Accounting) they may see it as having limited use, or as being redundant, or even dangerous.

In any case, professionals engaged with psychodynamic ideas often draw on three main theoretical traditions for the concepts and practices that they deploy in the classroom:

1. Freudian
2. Kleinian
3. Jungian

An additional psychodynamic tradition is seldom drawn on in psychodynamic learning and teaching, but could – and probably should – be: the tradition of group psychotherapy, particularly as it been conceived and developed by Bion and Foulkes.

Once again, professionals attitudes towards creativity may be affected by their orientations. Freudians might tend to see a creative act as symptomatic of a psychical issue or problem. Jungians will sometimes see it as a solution to such a problem.

Historically, psychodynamic theories and practices used in education derive from two intellectual and professional traditions that originated in the Western epoch of modernity (and also modernism) which was current – and arguably at its peak –from about 1880 to about 1920. This period saw dramatic breakthroughs in psychiatric theory and practice on the one hand and ideas about education on the other. In the case of psychiatry, the turn of the century marked the advent of ‘dynamic psychiatry’. This is best understood in opposition to what preceded it in the discipline, which is sometimes referred to as ‘descriptive psychiatry’. The latter is a practice that primarily understood psychopathological disturbances in terms of their manifest symptoms (e.g. tremens, anxiety, delusions) and classified and treated them accordingly (for example as ‘hysteria’, neurosis or ‘psychosis’). Dynamic psychiatry shifted attention away from symptoms towards ‘causes’, ones that were thought to be psychic and energetic – and therefore ‘dynamic’. Psychodynamism, as theorised and practiced by Freud, developed precisely out of this change of conception and focus. At the same time, in the field of educational psychology, theories were being developed which saw learners as individuals that were able to learn in cumulative ‘stages’ through both experience and (with the help of instruction and acquired judgment (the education of their drives).
This sort of approach was exemplified in the work of Piaget, whose work is directly comparable with Freud’s, which is also empirical and psychologically developmental. Both types of practices – psychoanalytic and educational - lay the groundwork for the psychodynamic theories and practices that had developed by the turn of the next, from the 20th to the 21st century. By that time, a related but different tradition of thought had also worked its way through educational theory and practice, that is ‘Transformative Learning Theory’. This tradition is heterodox, but contains clear and distinct strands that are psychodynamic, developmental and Jungian.

The attitudes of pioneering psychodynamicists towards creativity often reflected the disciplinary or philosophical bases of their ideas. Freud appreciated art. Yet he tended not to appraise it aesthetically. Instead, his writings on art were historical, anthropological, cultural and (above all) psychological. The ‘Oedipus Complex’ was derived from Sophocles’ Oedipus Rex, but, for Freud, it had a meaning that was not so much ‘literary’ or textual as individual and social. For Jung, creativity was a function of myth and ritual and the symbols that attend them in the collective unconscious. For sure, these phenomena are ‘social’, but they are also ‘numinous’ in a way that Freudian phenomena are not, and are generated ambiguously and imaginatively in a manner that arguably escapes and exceeds the sort of scientific analysis that Freudians prefer.

My paper will examine and focus on such examples of ontological and epistemological differences between psychodynamic theorisations of education and of creativity within that field. It will draw on both psychodynamic and educational literature and my own learning and teaching experience. It will, for instance, show how some educationalists sometimes stress the importance and influence of unconscious creativity for on learning and show how it can be productive in this regard. It will note how others compete the struggle to learn with the encounter with, experience of, and gradual management of, object relations. Finally, it will ask whether there are implications regarding creativity for psychodynamic educators that even extend before and beyond their orientations. It will ask whether psychodynamic education per se formulates creativity in a specific way and whether there are limitations and disadvantages to it per se in this regard.

Kannan Navaratnem
The Tavistock Centre and Psychoanalysis Unit, University College London, UK

The Use of Psychoanalytic Clinical Theory in the Education of Practitioners of Psychodynamic Work

I will begin this paper with the general premise that a wide context of psychoanalytic education includes the teaching of concepts, theories and the application of inter-disciplinary studies. However, I will emphasise that the teaching of psychoanalytically informed clinical work needs psychoanalytic clinical theory as a central component. A distinction will be made in the paper between metapsychological theory and clinical theory in psychoanalysis, and the implications of this for the teaching of psychoanalysis will be discussed. Using a brief montage of filmed interviews with senior British psychoanalysts, I will highlight key clinical theoretical concepts such as psychoanalytic intuition, tolerance of anxiety, self-knowledge and counter-transference, the understanding of transference and an adaptable capacity to find theory in practice. I will illustrate these with examples of creative supervisory and teaching sessions for practitioners of psychodynamic work.

Marina G. Ogden
The University of Glasgow, UK

Facing the Absurd: On Lev Shestov’s Angel of Death

2017 marks one hundred and fifty one years since the birth of the Russian religious existential thinker Lev Shestov (1866-1938), whose name is counted among the most influential European philosophers of the 20th century. Born in Kiev, Shestov spent the last eighteen years of his life in exile, living in Paris, where he lectured at the Sorbonne University and wrote his most important works, In Job’s Balances (1929), Kierkegaard and Existential Philosophy (1936) and Athens and Jerusalem (1938).

A major contributor to the intellectual atmosphere in France in the first half of the 20th century, a paradoxical and provocative thinker, Shestov’s thought was concerned with individual choice as the primordial condition of human existence. In his writing the philosopher engaged the existential problems of facing uncertainty, the unknown and death with the possibility of establishing a personal relationship with the living God, and described faith as an “unfathomable creative force,” that is, not what one knows, but what one is becoming.

Shestov’s thought, appreciated by Buber, Heidegger, Berdyaev, Levy-Brühl, Deleuze and others, challenged existing philosophical conventions and attempted to redefine traditional perceptions of human life and death. His radical stance against the autonomy of reason and the idea of awakening from sleep (i.e. dogmatic, rational slumber) upon receiving a new pair of eyes (or the second vision) from the wings of the Angel of Death revealed the possibility for a man to obtain individual freedom and immortality.
According to him, the new vision, though only a step away from madness, is a fantastic and ridiculous product of our imagination that can allow man to see things outside the law of reason and preconceived self-evident truths. With its origins in the Babylonian Talmud and poems by M. Lermontov, the parable of the Angel of Death (1921) took on an important role in the Russian thinker’s philosophical and religious vision.

For fifteen years Shestov maintained a warm friendship with Max Eitingon, Freud’s pupil and dedicated follower, from whom he learnt about the theory of psychoanalysis. Shestov, who conceived of life and death as a mystery, viewed uncertainty as the fundamental characteristic of human existence. The parable of the Angel of Death captured the imagination of Shestov’s contemporaries, as it directly addressed the existential problems of despair and fear when facing illness or death. Opposing the rationale of Socrates’ death by poisoning, Shestov proposed that death and the horrors of life might be a starting point in one’s learning about life. ‘No one knows whether life is not death and death life, wrote Shestov, since the earliest days the wisest of men have lived in this state of mystified ignorance.’ By facing the absurdity of death, man may have a chance to learn the truth, which, for Shestov, is found outside the confines of rational thought. Precisely, truth can only be revealed in faith, which puts an end to our fears and anxieties.

Anna Aluffi Pentini
Università Roma, Italy

Re-creating spaces of continuity after displacement

The aim of this paper is to further develop the concept of an “incubator of continuity” in the context of all the discontinuity which migration processes entail. This concept had previously been proposed in relation to a project concerning intercultural centres for young children (Aluffi Pentini, 2008). This paper will demonstrate how this concept can be used today as a methods paradigm for welcoming migrants in reception centres catering for asylum-seeking mothers and their children.

The theoretical background is the link Winnicott makes between culture and “potential space” (Winnicott 1971, 1986) as the basis for intercultural practices, with the aim of strengthening parenting capacities. In addition, the paper will draw on the reflections of Anna Freud (2007) and Martin Buber (1999) on the needs of newborn babies in their relationships with their mothers, in order to develop a corresponding pedagogical approach in support of migrant people, especially in their role as parents.

In the characteristic simplicity of her language, Anna Freud attributes great significance to the very first observations that a mother makes in recognising if her new-born baby feels well or unwell - and regards this ability as the fundamental basis in educational or therapeutic contexts for being able to perceive this in every person.

So by analyzing a basic habitual practice and understanding the continuity of the relationship with the educators of children, social workers and psychotherapist can learn to respond appropriately to the fundamental needs of their clients.

This starting point underlines the necessity of a shared vision concerning human beings. In this way, Anna Freud anticipates what we refer to today as a multidisciplinary and ecological approach to the person and in particular, to the child. Martin Buber highlights a further aspect (which we can call spiritual) concerning creativity and the mother-child relationship and thereby simultaneously drawing attention to the cultural and intercultural aspects of educational processes.

The paper presents examples which illustrate the importance of a synergy between the psychological, psychotherapeutic and pedagogical dimensions of interventions in migration situations, starting with the specific contribution of each, and emphasizes the importance of psycho-pedagogical counselling from a perspective of lifelong learning.

Ilaria Pirone
Université Paris 8, France

Playing is not funny!

‘It is in playing and only in playing that the individual child or adult is able to be creative and to use the whole personality, and it is only in being creative that the individual discovers the self’ (Winnicott, 1971, p. 54).

‘In the play, fantasy takes shape, it registers within space; the fantasmatic world is externalized, projected from the inside to the outside’ (Gutton, 1973, p. 149).

The play is at the forefront of new programmes implemented in French preschools and kindergartens: ‘Playing and Learning’ was indeed the title given to a ‘Broad Framework’ document produced by the Department of Education. This practice of ‘the play’ has appeared at a social and cultural moment where a ‘newspeak of positivity’ has been affirming itself in the educational field, with signifiers such as ‘the child’s well-being’ or that of a ‘positive evaluation’ taking on a central role.

At the university, in Educational Studies, we welcome an increasing number of students on our courses who are pursuing a career teaching in primary schools and offering to write their research thesis on topics combining ‘playing’ and ‘learning’. In the early phases of their research, the representations of these future educational practitioners often suggest the idea of a ‘miracle method’, the ‘trick’ that does it: ‘If we make the children play, they will learn!’, ‘They need to have fun!’, ‘There has to be room for play’. But what does it mean to play, for a child? There is a commonplace notion, apparently embedding itself within the contemporary educational world, of ‘playing’ as an educational and pedagogical method in and by itself. This intervention questions this, by using a psychoanalytical approach to play and offering a topological reading.
The communication will be based on the presentation of the extremely original work carried out by an educator who, having become a ‘play therapist’ (in French: thérapeute par le jeu), has, for the last forty years, developed her work on playing in a very special place within a medical-psycho-pedagogical centre. We will present this site and its evolution over time and following various encounters with children, as well as different approaches to ‘playing’: the ‘play’ as an ‘observational place’ and ‘playing’ as a ‘therapeutic place’.

In a topological approach to playing, the play as an ‘observational place’, providing ground for the imagination, allows one to detect how the child situates itself within the space of the Other. ‘Playing’ as a ‘therapeutic place’ allows the child to not so much as ‘regress’ as to ‘go through, ‘another round’ in the graph of desire which Lacan built and modulated through his different seminars, weaving together in different fashions notions of drive, fantasy, and identification.

Maria Grazia Riva
University of Milan-Bicocca, Italy

The Irresistible Rise of a New Organizational Leader...and his Blind Fall.
The Role of Psychoanalysis as a Creative Force for Life-Deep-Learning in Organizations.

This abstract aims to show the contribution that psychoanalysis could offer as creative force to organizational education, “specifically in its concern with the human psyche and the constitution of subjectivity, which is indispensable for understanding the operation of social norms and power” (Totaki, Long, Schwartz, 2012). Educational research, as well organizational education, can gain from this perspective a better and deeper understanding as well as a crucial input in order to plan training, supervision and consultancy to be much more effective. Besides, the EU guidelines on continuing education now refer not only to long-life and long-wide learning, but also to life-deep learning (Memorandum European Commission, 2000). This means, for instance, listening to the biographies of individuals and to the role of emotions and the unconscious dynamics in groups and organizations. Psychoanalysis, indeed, offers a strong contribution to break the rational, linear, logical, reasonable, functional way of understanding human phenomena thanks to its creative epistemology, able to look at the world in a divergent perspective. Organizations always work on two levels: the conscious and the unconscious ones, the structured, intentional and rational one, and the one which follows the paths of unspoken emotions, repressed fears and anguishes, and unconscious intentions. Emotions play a fundamental role in the good running of an organization as well as in its failure (Huffington, 2014; Armstrong, 2005; Obholzer, 2006). The position of the leader is strongly charged with emotions, and can activate hidden constructive or destructive dynamics in the organization.

The research was based on the research model of psychoanalytically-oriented action research (Bradbury, Reason, 2008), following the declination of the model of Group Relations (Turquet, 1974; Bion, 1962), and conducted by a consultant and an observer in an organization. The team then continuously analysed, discussed and supervised in a group what had been acted out and what the two researchers had observed and collected in the field. The methodology used is closely coherent with the theoretical framework, - i.e. psychoanalysis and the model of Group Relations (Perini, 2015; Armstrong, 2005; Gould, Stapley, Stein, 2001) -, based on psychoanalytic theory and systemic theory.

Anna Pemberton
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First Aid Kit for the Helping Helpers; Restoring creativity and resilience at times of organisational change and uncertainty.

The ‘container’ and the ‘space between’ is recognised in differing forms in psychoanalytic and humanistic approaches as pivotal to transformation and change in the therapeutic encounter. Research into the risks and resilience factors of practitioner wellbeing, retention and self care also point to the need for a wider container beyond the immediate therapeutic space; to anchor and strengthen the therapist’s effectiveness. In a changing economic climate of short commissions and evolving services, What happens when this container is routinely punctured, when the ideals of what is needed for ‘best practice’ are no longer achievable in the everyday reality of the work place?

Our current research explores the impact on professionals (Therapist, social workers and non clinical staff) working with trauma, in environments that are evolving and changing, in organisations that are under pressure from limited resources and external demands. In addition to managing high levels of stress in the work practitioners are also potentially operating in a context of organisational stress, changing roles and job uncertainty. In our experience this can have wide reaching and significant impact on the individual professional and team wellbeing and functioning, with potential consequences for retention, resilience and service effectiveness.

In this context, what can individual practitioners, HE training providers, managers, supporters and supervisors provide to meet the needs of both newly qualifying and experienced professionals; to help anchor them in times of change and professional uncertainty?
The methodology, understood as the concrete implementation of a theoretical model, uses fundamental concepts of the theory as research tools in the contexts of reference, namely: attention to the role played by the researcher in the system, transference, counter-transference, reverie, metabolization, interpretation, reflection. They represent the central keys for both the collection of data and its analysis and processing (Clarke, Hoggett, 2009).

The methods/tools used to collect emotional data in the organization were: "being inside," the direct experience in the field (Stein, 2004, Gould, Stapley, Stein, 2004), institutional observation (Hinshelwood, 2005), in-depth clinical interviews, and focus groups. The data analysis method was the psychoanalytic one of interpretation, based on: listening to the transference and the counter-transference, constructing interpretations based on the application of the aforementioned theoretical concepts, group discussion of the interpretations, aimed at expanding visibility with respect to the unseen areas (Bocchi, Ceruti, 2007) and the control of transference redundancies of the individual researcher.

The paper will present a case-study where the handover of leadership in a socio-educational organization activated strong destructive forces. The parabola of the rise and fall of a leader over about five years will be followed, showing the great creative potential which emerged at the time of his rise, which had made a break with the previous blocked and authoritarian system of leadership, to then attempt to introduce a new more creative way of running the organization – more divergent, as well reflective and attentive to group dynamics – and lastly abort, releasing his issues on to the group and boycotting the reflective work of the group. The difficult path of the psychoanalytically-oriented educational consultant in order to break through - that is to help the group to think creatively - the emotional block will also be shown.

What is the result, what has been deeply learned is that creativity should be always protected and supported. It can not be taken for granted, neither in organizational processes nor in individual stories.

Angela Rogers
University of Roehampton, UK

Meet Me on the Paper: Making meaning through dialogic drawing

Every day we reconstitute ourselves in many different ways, in response to our experiences of the physical world and in relation to the beings that inhabit it. An encounter through drawing is one way to reveal these engagements by making them material and visible. When drawing we use analogical signs, gestures that communicate our feelings whether we are aware of them or not, and we respond to the analogic communications from another.

In this experiential workshop, I will offer a novel way to investigate one-to-one interaction through dialogic drawing. An encounter through drawing is an unknown venture that bypasses the conventions of verbal conversation and opens up new ways to connect with another person.

What happens when you improvise on paper with someone you know or with a stranger? What might you discover about yourself in a drawing encounter with another? How can these discoveries be thought about in the context of the psychoanalytic process and lifelong learning?

Marion Milner said drawings from the imagination cannot be considered accurate or incorrect and the value of an art object is in its material existence, rather than its substitutive status. It is the embodied nature of drawing and the material qualities of drawings that are important in these encounters. In some sense, we could be close to Donald Winnicott’s state of anxiety with no frame to the picture and glimpses into an inner psychic reality. Or we might be nearer to Mike Cooper’s excitement of exploration at the edge of awareness and the buzz of pleasure that is dialogue.

All learning involves self-encounter and much learning happens in the social realm. Mihalyi Csikszentmihalyi locates creativity outside the individual mind and Mikhail Bakhtin notes that meaning is made in the spaces between us. Rupert Wegerif suggests that dialogical activity creates a space of reflection between participants where ideas can interact and participants can productively and imaginatively build upon each other’s proposals. In collaborative drawing the paper becomes the space where propositions are made and meanings are negotiated but not necessarily fixed. The magic of drawing is in its simultaneity: several meanings can co-exist in the same place at the same time.

This experiential workshop offers opportunities to meet people on paper, to be inventive and play together, followed by a discussion of wider implications pertinent to the conference themes. No drawing skills are required. The workshop has been devised from research into dialogic drawing in a range of settings such as business, education, health and the helping professions.
Creativity in the Psychoanalytic Process and in Lifelong Learning

Kenneth Silvestro
Capella University, USA

Approaching Psyche: A Creative Spin on the New Science

Nature can no longer be understood solely through traditional Newtonian laws. Quantum physics and Einstein’s relativity theories now inform Newtonian reality, extending our understanding of physical nature in ways never conceived prior to the last century. By applying scientific discoveries from quantum physics and relativity theory using analogies, and employing psyche’s creative function, new ways of understanding and knowing psyche are proposed. These include: psychic spacetime, conscious field theory, archetypal field theory, ego-consciousness, quanta memory packets and the psychic self.

From early survival strategies to contemporary scientific discoveries, psyche informs every person, engaging us in vast and dynamic experiences. Through dreams, imagination, fantasy, myths, cognition and more, psyche’s ever-present influence opens the doorway to greater knowledge. Underlying these dynamic processes is a single, powerful function—creativity, which drives and motivates personal growth, development, and accomplishment. If we are alive, we are engaging psyche and its creative function. Creativity is to the soul, as blood is to the body!

Although very different disciplines, both science and art are highly creative. Their creative contributions to society cannot be overstated. Yet, inspirational, scientific discoveries and artistic products often originate from the intuitive side of psyche. Einstein, for example, first developed his famous theories based on his intuitive understandings and only secondarily on mathematics. His intuition informed his creative ideas, visions and images.

It appears that intuition and creativity form a close relationship. In Einstein’s case, his creative, intuitive discoveries of special and general theories of relativity, as well as light photons, revolutionized our understanding of nature. Scientists and artists often develop new theories and knowledge through this critical relationship.

Such scientific discoveries, mathematical predictions and intuitive speculations are gradually changing how we understand physical nature. Given the growing awareness of these changes, this paper addresses the following question: Can these underpinnings of nature be applied to psyche?

Sometimes we learn by experiencing incredible creative leaps, but most often this happens in small creative increments, which apply and extend prior discoveries. In all cases, we learn from psyche. Freud and Jung were the pioneers who discovered a new approach to understanding psyche. Since their courageous explorations, many other researchers incrementally developed these early discoveries. Based on our current understanding of psyche and that of contemporary science, this paper aspires to offer an innovative, analogous step to approaching psyche.

The quantum revolution has shattered our view of nature. We now realize nature is not what it seems. A quantum level of understanding informs biology, technology, particle physics, Newtonian natural laws, cosmology, gravity and photosynthesis. Since psyche’s creative function is an apt self-referential process that can lead us to new knowledge and discoveries, why shouldn’t we consider psyche as our next exploration in the quantum revolution?

Elizabeth Staddon
University of the Arts London, UK

How paying for analysis can help us to think about paying for a university education: creating a dissatisfaction survey.

The issue of value for money has become a topic of concern within UK higher education since students began to pay substantially more for their education and have been explicitly promoted as consumers by policy makers. The ostensible aim has been to give students more choice and more rights regarding an education that they largely pay for themselves.

An especially provocative feature of the new student-consumer identification is that there are aspects of a higher education experience that do and don’t align with the label. University study will most likely yield a product in the form of a degree qualification, and some facilities provided by universities are unproblematically assessable in value-for-money terms, such as access to library resources and decent accommodation. However, there are other intangible features of an education that resist quantification. It is with relation to these intangible aspects that paying for a psychoanalysis is an especially useful comparator. The ‘psychoanalysis economy’ is an extreme example of an anti-commodity commodity that, I argue, can provide educationalists with a richer understanding of the complexities they are working with.

In this paper, I will begin by exploring commodity-challenging features that paying for an analysis and paying for a higher education have in common. These include:

- Processes that are unpredictable and not within the gift of the analyst/teacher, who ‘cannot determine beforehand exactly what results he will effect’ (Freud, in Gay 1995).
- A situation where the analysand/student must pay to do most of the work themselves in order to achieve good results (Fink, 2007).
- Progress or success that is not measured in labour-time; results are not proportional to the amount of time an analysand/student puts in and there is there is an atemporal quality to both learning and the unconscious (Freud in Gay 1995; Fink 2011)
- The good analyst/teacher resists slipping into roles that the analysand/student wishes them to fulfil but which will be counter-productive. This can involve remaining silent, resisting helping roles or authority, and disrupting routine structures (Nobus 2013).
Money paid is not measurable against satisfaction. On the contrary dissatisfaction can spur learning and loss of enjoyment ("jouissance") can be an aim of analysis within a Lacanian framework (Staddon and Standish 2012; Nobus 2013).

A price is charged for something incalculable that may only be evaluated a long time after completion (Nobus 2013).

The creative element of the paper will be production of a new Student Dissatisfaction Survey that addresses these features, paradoxically setting out the immeasurable in the form of a measure. The Survey will be based on categories and questions included in the 2017 National Student Survey that is distributed to all final year undergraduates, and will be circulated for delegates to review. The intention behind creating the Survey is ultimately to generate a provocative teaching aid that can be used with students to explore their expectations and assumptions.

Stefania Ulivieri Stiozzi
University of Milan-Bicocca, UK

The creative life of the mind Group dynamics, poetic language and introspective dialogue to care for the educator’s mental health

Working as a professional educator involves a process that has, as its ultimate goal, the transformation of the personality of the person being educated. The most interesting question is, how can education change the identity, thinking style and existential patterns of an educator over time? It is possible to leave a reductionist view of education only when we assume that the education process is reflected in the lives of both parties involved (Ferenczi, 1929).

The aforementioned perspective is contemporary, in an age that confers a broad power upon educational techniques. The educational process appears as a narrow margin, wedged between medical theory language and productive logic, both of which insist on orienting educators towards horizons where quality is an objective fact, supported mostly by numbers and the outcome from the constant work of analyses of educational processes.

The space for thought reduces further for those who carry out this delicate job. The onerous processes of transference and counter-transference (Riva, 2004; Fabbri, 2012), that are an essential part of every educational relationship, are lost in the shadows. Affectivity is a dimension rarely used, and often dreaded by educators. Institutional discourse tends to marginalize it since affectivity poses a risk to the stability of the containers which support the institutional mandate (Ulivieri Stozzi, 2013). The illusion that the training of educator who works closely with serious psychological and social problems is sustained over time only by a stable system of theories and operational models, appears to be proved right. Working in contact with educators as a supervisor, one can witness the emergence of an intense degree of professional suffering, which, even if does not lead to burn-out, is likely to become chronic. It can take various forms such as the denial and impoverishment of the educator’s psyche.

It might influence and jeopardize professional motivation (Recalcati, 2012-2014).

The hypothesis of this paper is that, in this context, it is necessary to think of the marginal areas (Correale, 2012) making it possible to circulate the emotions, rather than repressing them. This allows us to lighten the educational gesture, instead of anchoring down our theoretical discourse. A process of educational cure cannot only be inhabited by the disciplinary references acquired in basic training and cannot only be powered by specialized training programmes. It could be achieved more quickly through personal and intimate languages that can circulate in a group, if its coordinator is aware of the transformative effect of the poetic (Meares, 2005; Ogden, 2008, Cifali, 2013). Poetic language, by definition, unsaturated, allows one to intercept the preconscious dimension of both the individual and the group. It focuses on interiority and leans closer to the heart of things and to the truth of a question "of love" that challenges not only those who suffer from severe discomfort and disease, but anyone who feels that in educational work there is a mystery to grasp, that touches the ultimate meaning of existence.

Yordanka Valkanova
Canterbury Christ Church University, UK

Aesthetic experience and transformation: the case of the schooling of Jewish orphaned children in Russia (1920-1927)

This paper looks at the implementation of some of the dominant ideas about aesthetic experience and transformation in Soviet Russia in the context of the education of orphans in particular. Jewish education in pre-revolutionary Russia was predominantly religious, and the arts were not included in the curricula. The leading pre-revolutionary reform movements in the Jewish community, such as Haskalah, Diaspora Nationalism, Bund Socialism, Zionism, and Bolshevism, emphasised the importance of modern arts education to the young Jews who lived outside of the Pale of Settlement. Professional art organisations were established by the Jewish community at around the same time, whose main goal was to create a system of Jewish art education. After the abdication of the Romanovs in March 1917, the provisional government abolished all restrictions based on religion or nationality, and brought about a significant transformation in the education of the Jews in Russia. The new Bolshev government that came to power in October 1917 sought to unify all schools through labour education, communist morality, and aesthetic experience. Many school-communes were opened to accommodate the growing number of orphaned and abandoned children during the Civil War. This paper seeks to identify how the Party doctrine was associated with the progressive aesthetics and psychoanalytical art theory in the laboratory schools, and analyses Leon Trotsky’s writing about arts and transformation, Lev Vygotsky’s theory of aesthetic experiencing, and John Dewey’s work on aesthetics.
The assumption of this paper is that something can be learned about the way political and cultural influences transform education by a systematic exploration of their common epidemiological ground (Vesely, 2004), achieved over the course of conceptual interactions. Overall, this study intends to contribute to the understanding of the policy construction process in Soviet education. Studying the formation of the Bolshevik’s doctrine can provide insights into the transition of knowledge and ideas, and their incorporation into the process of achieving political objectives. Furthermore, an exploration of the search for a common epidemiological ground offers a new way to understand the process through which contradictory ideas can be accommodated into education practice. The principal data collection method is documentary analysis. Primary English, Ukrainian and Russian sources were used including material from Eastern European and North American archives.

Jean-Marie Weber
University of Luxembourg

“Transference onto God” A Freudian and Lacanian approach of beliefs, faith and mystic by analysing religious aspects in cinema

“A film-maker creates a film to satisfy the spectator’s desire in the same way that a dreamer creates a dream in order to satisfy the subject’s desire”. (McGowan)

“Cinema…doesn’t give you what you desire - it tells you how to desire” (Zizek).

Cinema has the extraordinary capacity to depict the impossible as real, the failures of the subject, the collapse of ideologies and empires, disruptions of idyllic moments and so to confront us with trauma, futility or absurdity.

And in our postmodern context, Cinema has “to film, not the world, but belief in this world, our only link. The nature of the cinematographic illusion has often been considered. Restoring our belief in the world – this is the power of modern cinema (when it stops being bad)” (Deleuze). It has achieved the status of a “Biblia pauperum” (pauper’s Bible) (Binotto). In this sense, cinema constitutes a specific relationship to the world and life and is thus a pedagogic institute (Zizek, Badiou).

Today we see that religion has survived rationalism and secularization and we are astonished by the dramatic reappearance of God in our own supposedly faithless age (Eagleton).

This workshop has two aims:

1. to present and discuss the Freudian view of religion as caused by our wish for ultimate protection and the Lacanian argument that religion is based on the idea that “God is a pure signifier” and “that sense is always religious”.

2. to show how films can be used to develop clinical competencies in this area by reflecting the cinematographic representations of unconscious neurotic (phobic, obsessional and hysteric attitude), psychotic and mystic aspects of faith, beliefs and religion (Freud, Lacan, Jung, Manoni, Vergote, Zizek, De Certeau). An understanding of the psychoanalytical concept of transference is central to this clinical approach.

I will demonstrate how I am working with students at the University of Luxembourg and helping them to develop their analytical and clinical skills simultaneously to enable them to detect certain discourses portrayed in movies where faith, beliefs and religious phenomena emerge as individual or collective symptoms.

The specific objective of this psychoanalytically oriented course in Luxembourg is to consider the analysis of the phenomenon of relating to God as transference, the implications of desire and enjoyment (jouissance) in religious practice, in mysticism or in fundamentalist attitudes and behaviour. This may facilitate a discussion on the importance of religious subjectivation.

Examples of notable movies included:

- Winter light (1963) from Ingmar Bergman,
- An Andalusian Dog (1929) from Bunel,
- Breaking the waves (Lars von Trier),
- Matrix (1999) from Lana Wachowski,
- Wings of Desire (1987) from Wim Wenders,
- Ida (2013) from Pawel Palikowski,
- Silence (2016) from Martine Scorsese.

Jean-Marie Weber
University of Luxembourg

The training of tutors and mentors at the University of Luxembourg

A psychoanalytical conception
A time of seeing, a time of understanding and a moment of concluding

In Luxembourg trainee teachers are accompanied by tutors and mentors during their induction. Some qualitative research studies have indicated that tutors are playing a key role in the training of student teachers. These investigations revealed both success and hindering factors in tutoring; conflicts and challenges existing in the relationship between the tutor and the tutee (Weber, 2008; 2011). In response to these studies, since 2013 the University of Luxembourg has offered a Certificate of Advanced Studies (CAS) of 20 ECTS, called: “tutoring and mentoring”.

Aims of the course:

• To reflect the needs, demands and desires of the new teachers;
• To develop the professional skills required in a tutor, including -
  – competences in observing and analysing situations of teaching and learning in the classroom;
  – competences in supporting trainee to analyse and reflect upon their practice,
Linden West  
Canterbury Christ Church University, UK

Creatively, playfully, struggling to learn: life-wide and lifelong learning and the auto/biographical imagination

I am a psychoanalytic psychotherapist, a professor of education and an auto/biographical narrative researcher. I collect people’s stories of lifelong and life-wide learning, and think about these psychoanalytically, especially in object relations terms, as well as narratively and socio-culturally, using critical theory. In this paper, drawing on Winnicott, I consider the role of play, and its frustration, in the stories people tell. I consider the capacity to play in relatively spontaneous, heartfelt and uninhibited ways as fundamental to profounder forms of learning and human development, in later as well as early life. I include the capacity for free association, in our relationship to experience, to meaning making as well as the symbolic world. I include under the umbrella of playfulness - drawing on Jung, Freud as well as Winnicott - the quality of our relationships to the imaginary, object rich world of literature, music and the arts; and to what the Greeks called mythos. This consists of metaphorical stories, like Ovid’s Metamorphoses, that are redolent with transformation tales but also the limitations of who we are and can be. Literature and myth illuminate the contingency, unpredictability and complexity of life, alongside our potential for creativity and transformation. I recently revisited the work of Jung and Dante (who drew on Ovid) in thinking, with a colleague, about the meanings of transformative learning using our auto/biographical, interdisciplinary, trans-cultural imagination. Chronicled in his Red Book and, ironically, perhaps, mirroring Freud, Jung sought to liberate himself from what he considered to be the auto-congratulating, ideologically rigid, narrow minded establishment thinking of his time. To do so required a commitment to what he called soul work, involving dreams, the play of metaphor, and movement beyond the rational and literal. Visionary literature was essential, he thought, to creative endeavour and he found Dante’s Divine Comedy an evocative representation of the journey of self to potential transformation, involving good object relations, as I would term them, with mentors like Virgil and Beatrice. I also began to play with the stages of Dante’s complex imaginary journey, of the inferno and purgatory in making sense of my own life, including its spiritual dimensions. Erudition and intellect alone are insufficient in these deeper struggles to learn and create meaning in and from difficult experience. We might even need the numinous or ‘divine’ inspiration, alongside other good objects, in the creative, playful struggle of individuation and integration.

I am aware, as Andre Green has noted, that the concept of play has its dark side: of sexual perversion, of sadomasochism, and of the potential for symbolic and relational violence, including in the classroom or analytic space. Play is not simple, straightforward matter but rather riddled with pitfalls, like in Dante’s journey or even as the most cursory observation of children at play reveals.

– competences in consulting,
– competences in supporting teacher trainees to transform their desires into a
– a professional project and to evaluate their training process.

• To raise awareness of the role of the tutor /mentor /supervisor as one that supports the trainee teacher in the discovery and development of their own knowledge, rather than advising them how to teach in every situation.

In this paper, I want to develop the psychoanalytical approach underpinning the use of this training in clinical settings. I shall also analyse some examples exploring the effects of this approach.

Inspired by the Lacanian concept of “Logic time” and its dialectical structure of

• The instant of seeing
• The time of understanding
• The moment of concluding

we constructed three clinical settings:

Setting 1: Analysing situations depicted in teacher-movies using role-play

We watch and analyse scenes from movies about teachers which we then use as the basis for role-plays exploring the issues raised. Our students play the role of the tutor or of the trainee in a follow-up conversation.

Setting 2: Analysing our own practice as tutors

Each participant of the course describes a teaching situation. We consider how each of these might produce unconscious transferences and counter-transferences and demands, resistances and desires.

Setting 3: Observation and discussion about a follow-up conversation

A course tutor and the prospective tutor observe and analyse one follow-up conversation with their trainee.

Each of these settings help the future tutors to analyse learning and teaching situations with their trainees, using the Lacanian categories of the Symbolic, the Imaginary, the Real and transferences. Tutors may develop their expertise to work with the resistances of the trainees.

I shall demonstrate how the tutors benefitted from the succession of these three settings. I will show how the concept of logical time allowed me to re-enact various settings thus enabling students to transform their individual challenges concerning their occupation of the position of a supervisor.
I have chronicled, in my writing, the play of university seminars in learners’ lives, where moments of transformation are possible, in the recognition of self by significant others such as a university teacher; or in the projective/introjective dynamics of our relationships with literature, which speaks to our experience of oppression or abuse. However, attacks on play lurk in the university too: in moments of tutor mis/recognition of and arrogance towards the working-class female student struggling to participate in a university seminar. Or in professional cultures where the defences of omniscience and omnipotence stalk the lifeworld, bringing in their train mis/recognition and psychological suffering. But university teachers, indeed teachers or mentors at all levels, contrariwise, may playfully, lovingly offer recognition to us and our experience, through a gesture, an attuned response, or ‘simply’ by listening. These processes transcend rationality and intellectuality and point to our primitive as well as socio-cultural needs for recognition in the play of our lives.

There is play in the analytic hour too, and the power of a patient feeling understood. And more able, as a result, to play with the stories they tell and to think about their meaning in a good enough therapeutic alliance. But the analytic hour can also contain moments of breakdown and the loss of playful collaboration. There can be paranoid/schizoid, even psychotic modes of functioning remembering that we are all psychotic, to a point, and psychosis transcends self/other boundaries. But the therapist might then turn to her supervisor, a significant other, a potential good object, to process anxieties and to playfully examine the meaning of difficult experience. In object relations terms, supervisors, like good university teachers, or characters in literature, can be internalised, over time, renewing and enriching a spirit of playful enquiry. As I write these lines, I think too of historical breakdowns in the psychoanalytic community, which can frustrate the capacity to play across the binaries of mind and soul, rationality and spirituality, logos and mythos, the feminine and masculine. There are similar barriers in the lifelong learning literature: in the schism between rationality and emotionality, between conscious and unconscious processes, and between the child and adult. Moreover, some of the literature is too steeped in overly individualised, ‘psychologised’ readings of struggles to learn. It fails, too frequently, to recognise the relational, psychic, cultural, unconscious as well as playful dimensions of really significant learning.

Anthony Williams, Sarah Murphy
The University of Sheffield
Aisha McLean
Sheffield Educational Psychology Service, UK

The intersubjective turn in Educational Psychology

In this presentation relational psychoanalytic theory is drawn upon to illustrate what we regard as a critical shift in the way that the practice, of UK Educational Psychologists trained in Sheffield, is conceptualised. The shift or turn is in fact a clarification much needed given the muddy waters of psychosocial practice applied within broadly conceptualised ‘educational spaces’. This presentation grounds such work within post-Winnicottian theory that recognises the inevitability of paradox and conceptualises negotiation, as a process that has the potential to transcend doer / done to dynamics. In this sense negotiation requires recognition of the unconscious; (while I am loving you I am all the time destroying you in fantasy) creating a potential space in which recognition may occur. Examples will be given from recent research with young people who could be seen to occupy a liminal space, living both sides of a threshold. The experience of these children is that they are recognised through misrecognition. Although they belong, they are critically not included (or included in a very particular way) and in some ways their paradoxical existence both troubles and defines the system by which they are marginalised. Each young person both inhabits and transcends the common classification and categorisation applied to young people. Research while completing professional training in educational psychology challenged the researchers to grapple with how they recognised and were recognised by the young people they met. In grounding this psychosocial approach to professional training the creation of thirdness as a felt mental space within which to negotiate meaning become a defining principle.
Learning to grasp the emotional dimensions of clinical practice and their powerful meaning. A study on how medical students’ report patients’ grief in their reflective writings

This study refers to an educational task set for medical students at the University of Milan, San Paolo Teaching Hospital. In the second year, they are asked to gather the story of a patient’s illness story and later develop this into a piece of reflective writing. The process consists of two phases: initially, students write the patient’s story in first person; then they re-write the story in third person and upload it to their personal e-portfolio. This experience is included in a module named “Writing for Reading” (WfR), which is a preparation for the Internal Medicine Course, to be completed in their fifth and sixth year.

Rewriting the patient’s story in the first person has been considered a form of creative writing by Celia Hunt. This is intended to be a powerful exercise for students/professionals, which allows them to look at the patient from their perspective and, meanwhile, to identify themselves in the patient’s experience, as proposed by Gillie Bolton.

Identification plays a vital role in art and literature. As suggested by Freud, and later by Melanie Klein, literature is based on a creative activity that generates characters, in which a reader can identify himself/herself. Through this process, the author can satisfy his/her needs or, conversely, control their resistances. Identification, as stated by Freud, is a complex process that ranges from imitation to the ability to understand the experiences of others, from their perspective. The latter is considered pivotal in the development of empathy.

This study, based on the 101 reflective writings loaded in the e-portfolio during the A.Y. 2015-2016, examined whether, and how, students write about patients’ grief. Grief and loss often characterize the experience of illness, and doctors have to face these crucial aspects repeatedly.

Four macro-categories emerged from the students’ writings: A. Understanding patients’ grief and expressing one’s own emotions in response to it (26 labels); B. Perceiving patients’ resilience and their capacity to activate internal and external resources to cope with their grief (12 labels); C. Feeling inadequate or resigned when facing patients’ grief: students felt unable to entirely grasp patients’ sorrow and pointed out the complexity of gathering an illness experience (11 labels). D. Perceiving the necessity of a certain detachment between patient and medical student (2 labels).

Thanks to creative and reflective writing, students learned to confront patients’ grief personally, revealing, in some cases, their own emotional responses to that grief. They also discovered that patients experiencing grief can be resilient through activating internal or external resources.

As in other studies analysing preclinical medical students’ reflective writings, we found a sense of inadequacy when dealing with the task of facing another’s grief. Nevertheless, students showed a defensive attitude only in two cases, when they declared that it would be better to maintain a certain detachment to patient’s grief.

In conclusion, educating medical students to sustain patients’ grief is one of the most difficult challenges in contemporary medicine, and creative/reflective writing can play an important role in this process. Professional practices are shaped by earlier, biographical encounters with education, and this type of training can make a difference.
Auto/Biography and Narrative Research Theme Group

Colleagues within the Auto/biography and Narrative theme group represent a range of professional and research interests with especial reference to student learning, professional practice, but also to change and transitional processes in people’s learning lives.

Under the broad umbrella of biographical methods, interests within the group include auto/biography, narrative, life history, oral history, autoethnography, literary explorations, the use of images, and exploration through drama and other creative media.

Theme Leaders

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Rooms are usually numbered by the letter of the building, followed by the floor level (g = ground, f or 1 = first, s or 2 = second etc) and then the room number.

The campus was built on land that formed the outer precincts of St Augustine’s Abbey (circa AD602) and is located in a UNESCO World Heritage Site.

i-zone access point

Disabled parking

20 minute drop off zone

Motorcycle parking

Designated Smoking Areas

Parking
Due to space restrictions, parking is reserved for permit holders only and visitors by prior arrangement. Cars without a valid permit will receive a penalty charge.

Cycle parking
There are numerous cycle racks situated across the Campus.

No vehicular access

To
Augustine House,
St George’s Student Centre,
Rochester House

To
St Gregory’s Centre for Music

To
St Martin’s Priory,
Priory Cottages,
Glebe House

To
Sports Centre & Polo Farm

No vehicular access

Disabled parking

Cycle parking

Visitor Car Park

20 minute drop off zone

Motorcycle parking

Designated Smoking Areas

The campus was built on land that formed the outer precincts of St Augustine’s Abbey (circa AD602) and is located in a UNESCO World Heritage Site.
Canterbury Cathedral - Behind the Scenes Tour
The Cathedral Archives holds the historic records of the cathedral, which date back to the 8th century. Records in the cathedral's collection include the medieval charters of the cathedral priory, historic maps, photographs, and fragments of medieval books. In addition to the Cathedral's records, the Cathedral Archives holds the records of the City of Canterbury and the Diocese of Canterbury, as well as parish registers and records for the eastern part of the county. Document repair and fine bookbinding are carried out in the Conservation Department at the Archives. www.canterbury-cathedral.org/visit.html

Canterbury Guided Tours
Christ Church Gate, The Precincts, Canterbury, CT1 2EE
Qualified guides offer daily tours in English and tailored tours for pre-booked groups in 9 languages. We guide all ages and interest groups in all weathers! www.canterbur tyguidedtours.com

River Tours
(40mins) (April – October)
Boating and punting in Canterbury has been a favourite pastime on the River Stour for a number of years. This river tour offers one of the most enjoyable insights into Canterbury’s historic past.

Canterbury Cathedral - Guided Tour
(approx. 1hr 15 mins)
The Cathedral’s history goes back to 597AD when St Augustine, sent by the Pope Gregory the Great as a missionary, established his seat (or ‘Cathedra’) in Canterbury. In 1170 Archbishop Thomas Becket was murdered in the Cathedral and ever since, the Cathedral has attracted thousands of pilgrims, as told famously in Geoffrey Chaucer’s Canterbury Tales. The guides are experts at making the Cathedral come to life and introduce you to the key areas of the Cathedral.

Canterbury Cathedral Evensong 5.15pm – 6pm

Canterbury Roman Museum
Explore the Roman town beneath your feet. Canterbury's underground Roman Museum is built around the remains of a Roman town house with mosaics preserved where excavated.

Dover Castle
This magnificent castle above the White Cliffs of Dover offers the chance to explore exhibitions, secret wartime tunnels and experience the opulence of the Great Tower.
www.english-heritage.org.uk/daysout/properties/dover-castle

Dover Museum – Bronze Age Boat
One of the oldest museums in Kent and home for one of the most important archaeological discoveries of recent years. After seven years of research and conservation the Dover boat is on display at the museum.
www.dovermuseum.co.uk

Dover Museum – Bronze Age Boat
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Historic Sandwich
Sandwich is arguably one of the best preserved medieval towns in the UK. Within the old town walls the many period houses, with their characteristic “Kent peg” roofs, are laid out in a street plan which has changed little since the creation of the Domesday book in 1086. www.open-sandwich.co.uk

Turner Contemporary
Situated on Margate’s seafront the gallery is the largest exhibition space in the South East, outside of London. www.turnercontemporary.org
Tourist Information

Marlowe Theatre
The Marlowe Theatre is an astonishing new venue in the historic city of Canterbury. It is a major 1200-seat theatre offering a variety of touring productions and performances.
www.marlowetheatre.com

The Beaney House of Art and Knowledge
Having undergone careful repair and restoration The Beaney is an Art Museum and Library situated in the heart of the City. This fabulous new facility provides sate of the art exhibition galleries, a brand new library and learning facilities.
www.canterbury.ac.uk/beaney

Sidney Cooper Art Gallery
The Gallery opened in March 2004 and offers a varied programme of exhibitions from staff, students, local and national artists.
www.canterbury.ac.uk/sidney-cooper

Augustine Abbey
This great abbey marks the rebirth of Christianity in southern England and was founded shortly after AD 597 by St Augustine. The impressive abbey neighbours Old Sessions house.

Westgate Tower
Britain’s largest medieval gateway marking the entrance to Canterbury since the medieval period when pilgrims flocked through it on the way to Thomas a Becket’s tomb, is an important landmark in Canterbury alongside the Cathedral.

Canterbury Tales
Step back in time and experience the sights, sounds and smells of a bygone era as you join Geoffrey Chaucer and his characters on their pilgrimage from London to Canterbury Cathedral.

Leeds Castle
Described as “The Loveliest Castle in the World” you can enjoy 900 years of history and acres of beautiful parkland.
www.leeds-castle.com

Canterbury Heritage Museum
Discover Canterbury’s history, from millions of years ago to the present, explored through interactive displays in an amazing medieval building.

Visit Canterbury - Tourist Information
This website provides an informative insight to the district of Canterbury, its heritage, culture and history including details of its charming coastal town of Whitstable.
www.canterbury.co.uk