

Democracy in Music Education from a Nordic Perspective: NNME project 2008–2010

Report, part 3: *Power relations in music education*

Intensive course for master students

Danish School of Education, Aarhus University, Copenhagen, 8 – 12 November 2010

General information

In general, the intensive courses are meant to strengthen thematically oriented pedagogical reflections upon music education through lectures, workshops, panel and group discussions and commented student papers. The course is also a great possibility for students and teachers of the network institutions to get insight into formal music education on all levels within the Nordic and Baltic countries.

The intensive courses equal 4-6 ECTS credits (4 for participating students and 6 for the students also presenting a paper) and are aimed at students on the master level (or equivalent).

The 2010 course was hosted by Danish School of Education (DPU), Aarhus University, Campus Emdrup, and (on Tuesday) by Rhythmic Music Conservatory (RMC) both situated in Copenhagen, Denmark. The organising committee consisted of associate professor Sven-Erik Holgersen and course secretary Anette Eriksen, DPU, as well as the network coordinator Torunn Bakken Hauge, Bergen University College.

Students, teachers and lecturers from seven Nordic and Baltic countries (Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia and Lithuania) participated in the course in Denmark 2010. English was the principal language of the course during formal as well as more informal events.

Programme of the 2010 intensive course

The course programme consisted of five full days and the content can largely be described as a variation of three main activities: Keynotes, group discussions facilitated by teachers and student presentations including comments from assigned teachers.

Each course day had one or two keynote lectures. Each lecture was followed by group reflections. The students were divided into 5 different groups and the teachers took turns serving as group facilitators. However, the students were also encouraged to lead the discussions and they mostly took responsibility for reporting the “results” of the group discussions in the subsequent follow-up large-group discussion with the keynote speaker and the other groups.

The lectures were, in different ways, connected to the main theme of the course, namely *Power relations in music education*, while the student presentations were thematically linked to the students' own topic for their master thesis. Still, some of the student presentations also had a clear link to the course theme. Student papers were sent to assigned commentators two weeks prior to the course. Each student presentation lasted for 30 minutes with 20 minutes allotted the student's own presentation and 10 minutes reserved the commentator's response and questions from the audience. The sessions were led by chairs, who would also direct the broader discussion following some of the presentations.

In addition to the three main activities, a Visit to the National Library of Education, Denmark, was organized on Monday evening. A choir workshop took place on Thursday evening: *The Nordplus Choir* conducted by Kim Andersen (MA student at DPU).

Content of the 2010 intensive course

There were 8 keynotes in all some of which were joint presentations.

The opening keynote lecture was a joint presentation given by Dr.paed. prof. Mara Marnauza and Mg. paed. Sanita Madalane (Riga Teacher Training and Educational Management Academy): 'Students' Reflexion on Research and Musical Activities in the Music Education'. This was the first Baltic keynote in the history of the network.

The second keynote lecture: *'The discourse of musicality'*, by associate professor Frederik Pio (The Danish School of Education, Aarhus University) raised engaged group discussions about the main theme of the course.

The Tuesday programme was arranged by Rhythmic Music Conservatory (RMC) in another part of Copenhagen, and in his keynote, *'Seeing through Power - Exploring the Nature of Power in Creative Communities'*, associate professor Jens Skou Olsen (RMC) discussed different meanings of the concept of power which may apply to the creativity of musicianship.

Wednesday morning, associate professor Maria Westvall (Örebro University) addressed the topical issue of multiculturalism in her keynote lecture: *'Exploring power relations in music education through the lens of Critical multiculturalism'*.

Power relations between students and teachers in higher music education were discussed in the next keynote lecture, *'Implementing student evaluations of teaching in higher music education: Challenging the power of the 'master' teacher'* by vice rector Ingrid Maria Hanken (Norwegian Academy of Music).

Thursday morning the theme of the keynote was: *'The decline of music education in Denmark? The power of unintentional results'*. Sven-Erik Holgersen (associate professor, The Danish School of Education, Aarhus University) used a research report on Music Education in Denmark as point of departure for reflections about the current conditions of music education in the Nordic and Baltic countries. The following reports from the groups revealed major challenges in nearly all participating countries.

Meanings related to the body in music education was a central theme in the next keynote lecture, *'Music education and the power of belief'*, given by associate professor Catharina Christophersen (Bergen University College).

The closing keynote of the intensive course was given by doctoral student Cecilia Björck (University of Gothenburg), *'Gender, space, and power in popular music practices'*. The gender issue has been present in several keynotes through the three years' courses under the main title of *Democracy in Music Education from a Nordic Perspective*.

Student presentations (21 in all) were mainly linked thematically to the students' topic for their master theses. A complete list of the students' presentations can be found below (Appendix 2).

The entire programme of the course is attached (see Appendix 1).

The course evaluation was conducted as a survey and oral feed back, as well. A summary of the course evaluation and the evaluation form is included (see Appendix 3).

APPENDIX 1: PROGRAMME OF THE INTENSIVE COURSE

Power relations in Music Education

Nordic Network for Music Education (Nordplus) Course

Copenhagen, 8 - 12 November 2010

Hosted by

The Danish School of Education, University of Aarhus, (DPU)

Department of Curriculum Research,
Tuborgvej 164, DK-2400 Copenhagen NV, Denmark
and

Rhythmic Music Conservatory (RMC), www.rmc.dk, tel. +45 3268 6700
Leo Mathisens Vej 1, Holmen, DK-1437 Copenhagen K

Monday, 8 November (location: DPU)

Room D170

09.00- Check-in / Coffee/Tea

Room D174

09.30- *Opening of the seminar.* Welcome, associate professor Sven-Erik Holgersen (The Danish School of Education)

Chair: Sven-Erik Holgersen

10.00- *Keynote lecture: 'Students' Reflexion on Research and Musical Activities in the Music Education'*, Dr.paed. prof. Mara Marnauza and Mg. paed. Sanita Madalane (Riga Teacher Training and Educational Management Academy)

11.00- Reflections in small groups

11.40- Reports from the groups

12.00- Lunch

Chair: Sidsel Karlsen

13.00- *Keynote lecture: 'The discourse of musicality'*, associate professor Frederik Pio (The Danish School of Education, Aarhus University)

14.00- Reflections in small groups

14.40- Reports from the groups

- 15.00- Coffee/Tea/Fruit/Cake
- 15.30-16.35 *Students' paper presentations*
- Room D165 Chair: Jens Skou Olsen
 15.30-16.00 Maria Pemsel, KMH, Stockholm / commentator: Maria Westvall
The learning of music from the pupils' point of view
- 16.05-16.35 Maria Kreiman, DPU, Copenhagen / commentator: Marja Heinomen
Musikmuseum's teaching policy
- Room D166 Chair: Cecilia Ferm-Thorgersen
 15.30-16.00 Bengt Källstrand, KMH, Stockholm / commentator: Frederik Pio
Procedures of exclusion in Western art music
- 16.05-16.35 Samuel Karlsson, Örebro University / commentator: Helga Rut Guðmundsdóttir
Exchange studies in Music teacher education
- 17.00- Visit to the National Library of Education, Denmark (ground floor of Building A)
- 18.30 Dinner and get-together at The Danish School of Education, Building D

Tuesday, 9 November (location: RMC)

Rhythmic Music Conservatory (RMC), www.rmc.dk, tel. +45 3268 6700
 Leo Mathisens Vej 1, Holmen, DK-1437 Copenhagen K

Room: Concert hall

- 9.00- Check-in: please bring your nametag from DPU – it serves as your ID.
 (Please serve yourself with coffee/tea and a croissant before you find a seat in the concert hall (plenary).
- 9.30- *Welcome and presentation of the Conservatory*
 Principal Henrik Sveidahl (RMC) and associate professor Lars Brinck (RMC)
- Chair: Lars Brinck
- 10.00- *Keynote lecture: 'Seeing through Power - Exploring the Nature of Power in Creative Communities'*, associate professor Jens Skou Olsen (RMC)
- 11.00- Reflections in small groups
- 11.40- Reports from the groups

Room A 118

- 12.00- *Workshop, music and movement.* Lead by RMC associate professors Martin Klausen and Rune Thorsteinsson.
- 13.00- Lunch in the canteen (1 sandwich and 1 bottle of water pr. person).
- 13.45- Concert performed by RMC students in the concert hall.
- 14.15- Break (coffee/tea, fruit or cake)

Room: Concert hall Chair: Torben Westergaard

- 14.30-16.10 *Students' paper presentations*
- 14.30-15.00 Lise Hvoslef, NMH, Oslo / commentator: Tiri Bergesen Schei
Negotiating/ experiencing power relations: a phenomenological study of one-to-one-tuition in jazz and rhythmic vocal lessons.
- 15.05-15.35 Søren Gemmer, RMC, Copenhagen / commentator: Lauri Väkevä
Ear training and aural awareness in the jazz ensemble class
- 15.40-16.10 Kim Boeskov, RMC, Copenhagen / commentator: Øivind Varkøy
Creative learning environments in music education
- 16.10- Participants free programme in Copenhagen
- 16.30-18.30 NNME network meeting for institution representatives Room A103

Wednesday, 10 November (location: DPU)

Room D174 Chair: Øivind Varkøy

- 09.00- *Keynote lecture: 'Exploring power relations in music education through the lens of Critical multiculturalism',* associate professor Maria Westvall (Örebro University)
- 10.00- Reflections in small groups
- 10.40- Reports from the groups
- 11.00- Coffee/Tea
- 11.30-12.00 *Students' paper presentations*

Room D165 Chair: Marja Heimonen

- 11.30-12.00 Andries Odendaal, SibA, Helsinki / commentator: Helga Rut Guðmundsdóttir
The design of a survey tool to find instrumentalists who show atypical perceptual modality profiles

- Room D166 Chair: Sanita Madalane
 11.30-12.00 Karl Asp, Örebro University / commentator: Kristi Kiilu
Choices of content in ensemble
- 12.00- Lunch
- Chair: Tiri Bergesen Schei
 13.00- *Keynote lecture: 'Implementing student evaluations of teaching in higher music education: Challenging the power of the 'master' teacher', Vice rector /associate professor Ingrid Maria Hanken (Norwegian Academy of Music)*
- 14.00- Reflections in small groups
 14.40- Reports from the groups
- 15.00- Coffee/Tea/Fruit/Cake
- 15.30- *Students' paper presentations*
- Room D165 Chair: Catharina Christophersen
 15.30-16.00 Ragnhild Opedal Tveit, HiB, Bergen / commentator: Øivind Varkøy
The selection of musical productions for "The Cultural Rucksack" in two urban municipals of Norway
- 16.05-16.35 Eileen Kathinka Markussen, HiB, Bergen / commentator: Cecilia Ferm-Thorgersen
Upper secondary students' experiences with "The cultural rucksack"
- Room D166 Chair: Helga Rut Guðmundsdóttir
 15.30-16.00 Minja Koskela, SibA, Helsinki / commentator: Sidsel Karlsen
Gender in the eyes of future music teachers
- 16.05-16.35 Vera M. W. Due, NMH, Oslo / commentator: Tiri Bergesen Schei
A dilemma between two themes for a master thesis about teaching singing
- 17.00- Free programme

Thursday, 11 November (location: DPU)

- Room D174 Chair: Maria Westvall
 09.00- *Keynote lecture: 'The decline of music education in Denmark? The power of unintentional results', associate professor Sven-Erik Holgersen (The Danish School of Education, Aarhus University)*
- 10.00- Reflections in small groups
 10.40- Reports from the groups
- 11.00- Coffee/Tea

11.30-12.00 *Students' paper presentations*

Room D165 Chair: Kristi Kiilu

11.30-12.00 Sigrid Jordal Havre, HiB, Bergen / commentator: Jens Skou Olsen
Play to learn. Children's collaborative network jamming

Room D166 Chair: Helga Rut Guðmundsdóttir

11.30-12.00 Vita Zemtura, RPIVA, Riga / commentator: Lars Brinck
The Integrative Approach in the Process of Learning Flute Performance in Music Schools

12.00- Lunch

Room D174 Chair: Lauri Väkevä

13.00- *Keynote lecture: 'Music education and the power of belief',* associate professor Catharina Christophersen (Bergen University College).

14.00- Reflections in small groups

14.40- Reports from the groups

15.00- Coffee/Tea/Cake/Fruit

15.30-16.35 *Students' paper presentations*

Room D165 Chair: Marja Heimonen

15.30-16.00 Tore Johansen, HiB, Bergen / commentator: Cecilia Ferm-Thorgersen
Supervisors' discretion in assessment of student music teachers

16.05-16.35 Frank Windt, HiB, Bergen / commentator: Andries Odendaal

Assessment in music education as experienced by 10th grade students

Room D166 Chair: Tiri Bergesen Schei

15.30-16.00 Bryndis Baldvinsdottir, Reykjavik / commentator: Sven-Erik Holgersen
Singing development and the effect of lyrics or no lyrics in learning a new song

16.05-16.35 Arta Juška, RPIVA, Riga / commentator: Catharina Christophersen

Music teacher's creative approach to Y5-6 students in promoting cognitive development

17.00-17.45 The Nordplus Choir conducted by Kim Andersen (MA student at DPU)

18.30- Banquet at DPU – room D170

Friday, 12 November (location: DPU)

Room D174 Chair: Cecilia Ferm-Thorgersen

09.00- *Keynote lecture: 'Gender, space, and power in popular music practices',*
doctoral student Cecilia Björck (University of Gothenburg)

10.00 Reflections in small groups

10.40 Reports from the groups

11.00- Coffee/Tea

11.30-12.00 *Students' paper presentations*

Room D165 Chair: Sven-Erik Holgersen

11.30-12.00 Synnøve Kvile, HiB, Bergen / commentator: Lauri Väkevä

Aesthetic judgements in the arts education programme "The Cultural Rucksack"

Room D166 Chair: Jens Skou Olsen

11.30-12.00 Martin Junstrand, Örebro Univ. / commentator: Mara Marnauza / Sanita Madalane

What happens to the music teachers' musical immersion within their teaching reality?

12.00- Lunch

Room D174 Chair: Sidsel Karlsen

13.00-14.30 *Panel discussion: Implications of power issues in music education*

Panel of keynote speakers

Reflections in small groups

Reports from the groups

14.30- Coffee/Tea/Cake/Fruit

15.00- Chair: Catharina Christophersen

Course summary: Group discussion on learning experiences from the week. Individual evaluation.

15.45-16.00 *Closing of Nordplus 2010*

APPENDIX 2: COMPLETE LIST OF STUDENT PRESENTATIONS

Maria Pemsel: *The learning of music from the pupils' point of view*

Bengt Källstrand: *Procedures of exclusion in Western art music*

Maria Kreiman: *Musikmuseum's teaching policy*

Samuel Karlsson: *Exchange studies in Music teacher education*

Lise Hvoslef: *Negotiating/ experiencing power relations: a phenomenological study of one-to-one-tuition in jazz and rhythmic vocal lessons*

Søren Gemmer: *Ear training and aural awareness in the jazz ensemble class*

Kim Boeskov: *Creative learning environments in music education*

Andries Odendaal: *The design of a survey tool to find instrumentalists who show atypical perceptual modality profiles*

Karl Asp: *Choices of content in ensemble*

Eilen Kathinka Markussen: *Upper secondary students' experiences with "The cultural rucksack"*

Ragnhild Opedal Tveit: *The selection of musical productions for "The Cultural Rucksack" in two urban municipalities of Norway*

Vera M. W. Due: *A dilemma between two themes for a master thesis about teaching singing*

Minja Koskela: *Gender in the eyes of future music teachers*

Sigrid Jordal Havre: *Play to learn. Children's collaborative network jamming*

Vita Zemture: *The Integrative Approach in the Process of Learning Flute Performance in Music Schools*

Tore Johansen: *Supervisors' discretion in assessment of student music teachers*

Arta Juška: *Music teacher's creative approach to Y5-6 students in promoting cognitive development*

Frank Windt: *Assessment in music education as experienced by 10th grade students*

Bryndis Baldvinsdottir: *Singing development and the effect of lyrics or no lyrics in learning a new song*

Synnøve Kvile: *Aesthetic judgements in the arts education programme "The Cultural Rucksack"*

Martin Junstrand: *What happens to the music teachers' musical immersion within their teaching reality?*

APPENDIX 3: COURSE EVALUATION

Organisation of the course:

All participants were very content with the organization and how the course was carried through. The physical environment, the service and not least the food was highly appreciated.

Timetable:

As many student presentations were accepted, time for discussion was scarce and some students wanted more time with their commentator. On the other hand, students agree that open discussions are beneficial for everyone due to the including academic atmosphere.

Course content and working methods:

Students report that they benefit very much from the group discussions following up on the keynotes, while the summaries in plenum seem to be redundant or less challenging.

Benefit from the course:

Students are very keen on the discussions and it seems that everyone agree that the most important outcome of the course is participants' access to knowledge that they would otherwise not have had and which is relevant for their studies.

Students as well as teachers report that it is extremely beneficial to share knowledge and to gain insight in various institutional and educational traditions.

Ideas for future courses:

A greater variety of working forms were suggested, for example discussions after keynotes could produce questions rather than answers to the keynote.

**Evaluation form – Nordplus intensive course “Power relations in music education”, 8-12 November 2010.
The Danish School of Education, Aarhus University, Copenhagen and
Rhythmic Music Conservatory, Copenhagen**

Please put no names on this form!

1) How did you experience the course content?

Too much of:

Too little of:

Please tick one box only:

Most of it was relevant

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Most of it was irrelevant

What did you experience as most relevant?

What did you experience as most irrelevant?

What would you recommend regarding course content for the future?

2) How did you experience the working methods?

Please tick one box only:

Varied: Moderately varied: Very varied:

Please tick one box only:

this was experienced as relevant

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 irrelevant

The amount of student activity:

Too much: Too little: Just fine:

Regarding the working methods, what was experienced as positive?

What was experienced as negative?

What would you recommend regarding working methods for future Nordplus courses?

3) How did you experience the connection between the Nordplus intensive course and the education you receive at your home institution?

Please tick one box only:

Good: Poor: Acceptable:

Please elaborate and explain:

4) Please describe your most valuable Nordplus intensive course learning outcome: