

DEMOCRACY IN MUSIC EDUCATION FROM A NORDIC PERSPECTIVE: NNME PROJECT 2008–2010

Report, part 2:

Intensive course for master students in 2009: Social justice and inclusion in music education

Hedmark University College, 9 – 13 November 2009

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 2009 course was hosted by Hedmark University College, Faculty of Education and Natural Sciences in Hamar, Norway. The organising committee consisted of associate professor Sidsel Karlsen and doctoral student Ingeborg Lunde Vestad from Hedmark University College as well as the network coordinator Torunn Bakken Hauge, Bergen University College.

Students, teachers and lecturers from in all eight Nordic and Baltic countries (Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia and Lithuania) participated in the course in Norway in 2009. English was the principal language of the course during formal as well as more informal events.

Programme of the 2009 intensive course

Each course day had one or two keynote lectures. Altogether there were nine such lectures with in all twelve keynote speakers. Each lecture was followed by group reflections. The students were divided into 5 different groups and the teachers took turns serving as group leaders. However, the students were also encouraged to lead the discussions and they mostly

took responsibility for presenting the results of the groups' 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 social justice and inclusion 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. All student papers were sent to commentators two weeks before the course started. Each student presentation lasted for 30 minutes with 20 minutes allotted the student's own presentation and 10 minutes reserved for the commentator's response. The sessions were led by chairs, who would also direct the broader discussion following some of the presentations.

The intensive course also included a workshop showing how inclusion could be made practical in everyday work with choirs. The workshop was led by a professor of Hedmark University College who is also the music director of the Norwegian Choir Association. In addition, one day was spent visiting the Centre for Music and Health at the Norwegian Academy of Music. In addition to the keynotes and group work of the day, students and teachers also got an orientation about the centre. A panel discussion on assumptions, values and practical solutions related to inclusion in a multicultural society was also part of the programme.

The practice introduced during the 2008 course of letting the students keep a learning diary throughout the week was followed up. The purpose of the diary was to focus the students' learning and reflection during the week. In addition, the diary was used as a basis for the course evaluation.

Content of the 2009 intensive course

The course was started on Monday with Marja Heimonen (senior researcher, Sibelius Academy) and Helga Rut Gudmundsdottir (assistant professor, Iceland University of Education) giving an overview of different philosophical perspectives on law and their consequences for social justice. In addition, they reviewed the formal music education curricula in the Nordic countries from an 'inclusion perspective'. Furthermore, Odd Sjønne Skårberg (professor, Hedmark University College) lectured on Norwegian jazz history with a special emphasis on the matters of inclusion, institutionalisation and 'free education' that were visible during a specific period of stylistic change during the 1960s. Tuesday was dedicated to a visit to the Centre for Music and Health at the Norwegian Academy of Music (as mentioned earlier), and the keynote lectures followed up on that theme, Gro Trondalen

(associate professor, Norwegian Academy of Music) focussing on musical participation in pedagogical and therapeutic settings and Cecilia Ferm Thorgersen (research assistant/docent, Royal College of Music in Stockholm) treating the topic of special needs in music education from a life-world phenomenological point of view. During the first keynote lecture on Wednesday, Heidi Westerlund (professor, Sibelius Academy) and Tuulikki Laes (doctoral student, Sibelius Academy) threw light on how the notion of musical talent is socially constructed within music education practice as well as research, and how this has implications for individuals' music-related opportunities and room for music making. Lars Brinck (associate professor, Rhythmic Music Conservatory) followed up with reflecting on how social justice is connected to creativity within music education. In Thursday's keynote lectures the theme of social justice and inclusion within music education institutions was brought up by Lauri Väkevä (professor, Sibelius Academy), who discussed the notions of students' music versus teachers' music in the light of power of definition. Petter Dyndahl (professor, Hedmark University College) and Live Weider Ellefsen (doctoral student, Hedmark University College) further focussed on how music education becomes a socio-culturally charged field of power, meaning and identity. In a panel discussion Friday morning Sidsel Karlsen (associate professor, Hedmark University College) and Mocci Ryen (festival director, Stoppested Verden) threw light on the matter of inclusion in music education from the viewpoint of multiculturalism. The closing keynote of the intensive course was given by Randall Everett Allsup (assistant professor/Fulbright professor, Columbia University/Sibelius Academy) who put into perspective and questioned some of our taken-for-granted views when it comes to social justice and inclusion. The timetable of the course is attached (see Appendix 1).

Student presentations (15 in all) were, as mentioned above, mainly linked thematically to the students' topic for their master theses. A complete list of the students' presentations can be found below (Appendix 2).

Course evaluation

The evaluation was accomplished through a written questionnaire at the end of the course. Among other things, the students used their learning diary as a basis for the evaluation. In summarising the feedback, the following points were focussed in particular:

- Organisations of the course
- Timetable

- Course content and working methods
- Benefit from the course
- Ideas for future courses

In general, the response was positive and the course was experienced as very well organised. Most of the students also reported a considerable learning outcome. However, many participants found the course schedule too tight, and some wanted more musical and social activities. Students' comments can be found summarised below (Appendix 3).

APPENDIX 1: TIMETABLE OF THE INTENSIVE COURSE

Social Justice and Inclusion in Music Education

Course arranged through the *Nordic Network for Music Education* (Nordplus) at Hamar, Norway by Hedmark University College
9 – 13 November 2009

Programme

Location: Hedmark University College, Faculty of education and natural sciences, Holsetgata 31, 2318 Hamar, Norway

Monday, 9 November

Location: Auditorium 1

08.30- Check-in time. Registration. Coffee/Tea

09.30- *Opening of the seminar.* Rector Lise Iversen Kulbrandstad, professor Petter Dyndahl and associate professor Sidsel Karlsen (Hedmark University College)

10.00- *Keynote lecture: 'Perspectives on social justice and the curricula in formal music education'*, senior researcher Marja Heimonen (Sibelius Academy) and assistant professor Helga Rut Gudmundsdottir (Iceland University of Education)
Chair: Kristin Rygg

11.15- Reflections in small groups

11.45- Reports from the groups

12.00- Lunch

13.00- *Keynote lecture: 'A history of Norwegian jazz – matters of inclusion, institutionalisation and "free education"'*, professor Odd Sjønn Skårberg (Hedmark University College)
Chair: Torunn Bakken Hauge

14.00- Reflections in small groups

14.30- Reports from the groups

14.45- Coffee/Tea

15.15- *Students' paper presentations*
Chair: Heidi Westerlund

- 15.15- Johanna Österling Brunström: *Movement in music*. Commentator: Catharina Christophersen
- 15.45- Mie Kristine Vinter and Ane Kirstine Mandrup: *Implementation of a final examination in music*. Commentators: John Vinge and Geir Johansen
- 16.15- Michael Sideridis: *“Retsina film” – Greek film from “the golden era”*. Commentator: Odd Sjønne Skårberg
- 16.45- Veneta Blendulf: *Ideations about classical music among children – a study of school-concert activity in a historical perspective*. Commentator: Ingeborg Lunde Vestad
- 18.00- Dinner and get-together

Tuesday, 10 November

Location: Room 139/140 (Norwegian Academy of Music)

- 09.00- Bus to Oslo, Norwegian Academy of Music, Centre for Music and Health
- 11.30- Welcome and orientation about the centre, professor Even Ruud (University of Oslo)
- 12.00- Lunch
- 13.00- *Keynote lecture: ‘Human voices. Musical participation in pedagogical and therapeutic settings’*, associate professor Gro Trondalen (Norwegian Academy of Music)
Chair: Helga Rut Gudmundsdottir
- 14.00- Reflections in small groups
- 14.30- Reports from the groups
- 14.45- Coffee/Tea
- 15.15- *Keynote lecture: ‘Inclusion and involvement: Special needs in music education from a life-world phenomenological perspective’*, research assistant/docent Cecilia Ferm Thorgersen (Royal College of Music in Stockholm)
Chair: Marja Heimonen
- 16.15- Reflections in small groups
- 16.45- Reports from the groups
- 17.00- Free programme in Oslo
- 20.30- Bus back to Hamar

Wednesday, 11 November

Location: Auditorium 2

- 09.00- *Keynote lecture: 'The social construction of musical talent'*, professor Heidi Westerlund and Tuulikki Laes (Sibelius Academy)
Chair: Anu Sepp
- 10.00- Reflections in small groups
- 10.30- Reports from the groups
- 10.45- Coffee/Tea
- 11.00- *Students' paper presentations*
Chair: Kristi Kiilu
- 11.00- Hanne Kihlman Evang: *Music education and individuals with special needs.*
Commentator: Cecilia Ferm Thorgersen
- 11.30- Anu Lindström: *Finnish folk music in comprehensive schools: What do teachers think about it?* Commentator: Maria Westvall
- 12.00- Lunch
- 13.00- *Keynote lecture: 'Social justice and creativity in music education'*, associate professor Lars Brinck (Rhythmic Music Conservatory, Copenhagen)
Chair: Øivind Varkøy
- 14.00- Reflections in small groups
- 14.30- Reports from the groups
- 14.45- Coffee/Tea
- 15.15- *Students' paper presentations*
Chair: Tuulikki Laes
- 15.15- Lennart Hammar: *Boys don't sing, do they?* Commentator: Live Weider Ellefsen
- 15.45- Maria Stiberg: *Good taste in the art of music.* Commentator: Øivind Varkøy
- 16.15- Hanne Fossum: *A Bakhtinian view on music education.* Commentator: Heidi Westerlund
- 17.00- Dinner
- 19.00-21.00 *Workshop: 'Practical inclusion in everyday work with choirs'*, music director Thomas Caplin (Norwegian Choir Association) Location: Musikksal 1

Thursday, 12 November

Location: Auditorium 3

- 09.00- *Keynote lecture: 'Students' music versus teachers' music – who holds the power of definition?'*, professor Lauri Väkevä (Sibelius Academy)
Chair: Imants Mezaraups
- 10.00- Reflections in small groups
- 10.30- Reports from the groups
- 10.45- Coffee/Tea
- 11.00- *Students' paper presentations*
Chair: Maria Westvall
- 11.00- Jannike Huss: *The significance of interaction in individual vocal teaching.*
Commentator: Juvas Marianne Liljas
- 11.30- Dace Strodaha: *Motivation development for students in first four years of violin classes.* Commentator: Cecilia Ferm Thorgersen
- 12.00- Lunch
- 13.00- *Keynote lecture: 'Music education as a socio-culturally charged field of power, meaning and identity'*, professor Petter Dyndahl and Live Weider Ellefsen (Hedmark University College)
Chair: Jolanta Lasauskiene
- 14.00- Reflections in small groups
- 14.30- Reports from the groups
- 14.45- Coffee/Tea
- 15.00- *Students' paper presentations*
Chair: Sven-Erik Holgersen
- 15.00- Kim Boeskov: *Music education in a ghetto.* Commentator: Lauri Väkevä
- 15.30 Alexis Robertson: *The criminalization of culture? Teaching heavy metal music in Finland.* Commentator: Petter Dyndahl
- 16.00- Network coordinators' meeting (location for the meeting: room B 242)
- 19.00- Banquet (location for the banquet: Biohuset, canteen)

Friday, 13 November

Location: Before 12.00: Biohuset, room 218
After 12.00: Auditorium 2

- 09.00- *Panel discussion: 'Inclusion for all? Assumptions, values and practical solutions'*, professor Thor Ola Engen and associate professor Sidsel Karlsen (Hedmark University College), festival director Mocci Ryen (Stoppstedt Verden, Barnas internasjonale kulturfestival)
Chair: Cecilia Ferm Thorgersen
- 10.00- Reflections in small groups
- 10.30- Reports from the groups
- 10.45- Coffee/Tea
- 11.00- *Students' paper presentations*
Chair: Catharina Christophersen
- 11.00- Berit Andersson: *Academic jazz – a founding in the family of classical music?*
Commentator: Lars Brinck
- 11.30- Anders Nordquist: *Qualifications: Music teacher*. Commentator: Sven-Erik Holgersen
- 12.00- Lunch
- 13.00- *Keynote lecture: 'Experience, social justice, and musical citizenship'*, assistant professor/Fulbright-professor Randall Everett Allsup (Teachers College, Columbia University/Sibelius Academy)
Chair: Lars Brinck
- 14.00- Reflections in small groups
- 14.30- Reports from the groups
- 14.45- Coffee/Tea
- 15.15- *Course summary*: Group discussion on learning experiences from the week
Individual evaluation
Chair: Sidsel Karlsen
- 16.00 *Closing of the seminar*

APPENDIX 2: COMPLETE LIST OF STUDENT PRESENTATIONS

Johanna Österling Brunström: *Movement in music*

Mie Kristine Vinter and Ane Kirstine Mandrup: *Implementation of a final examination in music*

Michael Sideridis: *“Retsina film” – Greek film from “the golden era”*

Veneta Blendulf: *Ideations about classical music among children – a study of school-concert activity in a historical perspective*

Hanne Khilman Evang: *Music education and individuals with special needs*

Anu Lindström: *Finnish folk music in comprehensive schools: What do teachers think about it?*

Lennart Hammar: *Boys don't sing, do they?*

Maria Stiberg: *Good taste in the art of music*

Hanne Fossum: *A Bakhtinian view on music education*

Jannike Huss: *The significance of interaction in individual vocal teaching*

Dace Strodaha: *Motivation development for students in first four years of violin classes*

Kim Boeskov: *Music education in a ghetto*

Alexis Robertson: *The criminalization of culture? Teaching heavy metal music in Finland*

Berit Andersson: *Academic jazz – a foundling in the family of classical music?*

Anders Nordquist: *Qualifications: Music teacher*

APPENDIX 3: COURSE EVALUATION

Organisation of the course:

- Very well organised
- Good and exact schedule, group reflections and learning diary a very good idea
- Perfect and well thought through
- Very well organised, but it would have been nice if everybody could have stayed at the same place/hotel
- This course represents a model for the coming courses
- We were almost always on time and I think that all presenters knew what to do, also information was well presented
- Very well done – just use a different catering company the next time
- Most of it was very well organised except for the food and the social activities
- Good information, good organisation of time and programme
- You would have gotten the maximum score if you had more breaks and more food at the banquet – but we had a good time
- Everything worked well, friendly atmosphere
- Good and extensive information before the course, easy to find the different rooms – perfect!

Timetable:

- Too little time in between the different lectures/presentations/discussions
- A bit too much of everything, too long working days
- Too little time to process the thoughts, it is hard to deal with all the new information
- The schedule was very tight – mentally exhausting
- Time schedule a bit too intensive

Course content and working methods:

- Most of it was relevant
- Everything was relevant!

- Too many reports from group reflections
- Too many group discussions, should have been more differentiated forms of discussion
- Working methods very varied
- Group work was experienced as positive
- Too little dialogue and interaction
- Keynotes were all very interesting
- Student presentations great exercise for the students (but not always relevant according to the course theme)
- Group discussions were inspiring
- Good! Interesting! Interesting theme, very interesting lectures
- Keynote speakers should not have to read word by word from their manuscript
- Too many presentations – VERY intensive
- Too little informal music making
- Positive: The variety, the organising, group work with leaders, students voices were also heard
- Lectures and presentations were really good, but days were a bit too long
- Too much theory and too little praxis
- The mixture of keynotes from professionals and presentations from students were positive
- A good mix of “everything” from empirical to theoretical research, practical and philosophical
- Very good that the groups were chosen beforehand and that they changed on Thursday, it secured a varied discussion atmosphere
- The questions given for reflection were mostly too “big”, much time was spent defining terms
- The reflection groups were very useful
- The keynotes were a bit monotonous

Benefit from the course:

- Getting to know the wider music education research field
- The information gained through listening to feedback on student presentations

- New knowledge about musical citizenship, agency, democracy of music education
- Knowledge about different views of power, an opportunity to step out of your own traditions
- The ‘music and health’ area was inspiring
- Learning about working methods of researchers
- How to integrate theory and practical approaches to music education
- Very interesting experience, both the keynote lectures and the student presentations. I have learnt a lot, but cannot pick out the most valuable
- The good atmosphere, the good collaboration between teachers and the positive feedback to students
- I got a lot of new ideas for my own thesis, and also found new interests and fields I would like to discover more
- Learning from watching (mainly good keynote speakers and more advanced students)
- Getting my head around theory
- I learned a lot and go back home with a lot of ideas
- To be able to share ideas with students from other institutions
- To watch other students present their thesis and the feedback + the opportunity to talk to other persons with similar interests
- Learning to know a little about the Nordic network of music educators, meeting professor/students and exchanging ideas across the borders – very interesting!
- Lots of literature ideas, ideas on how to build my master thesis, also some keynotes were really remarkable and gave lots and lots to think about
- Many new thoughts and ideas, good to connect with my professor and the students, the value in learning about how the different countries work, study, teach
- I have learned to speak English in “professional” situations
- Learning to know how this (the course + the academic context) works, the unwritten rules that exist in this context
- To experience taking part in such a forum, getting glimpses of higher research and research environments, being taken seriously as a master student
- I had some very fruitful conversations with my commentators after my presentation, which really inspired me to go back and work with my thesis

- Presenting paper and getting well-prepared comments, very valuable to get connections and perspectives from other institutions/countries, I am impressed by the work put in by commentators

Ideas for future courses:

- Consider using other working methods such as round table discussion, parallel sessions et cetera
- More musical/practical activities
- More workshops
- More time for relaxation and socialising
- Prepare handouts
- Include some concerts
- Maybe one day with a longer lunch break? I have not seen Hamar in daylight...
- More group work
- One practical workshop at the end of every day (because everybody is then mentally exhausted)
- The course could have poster presentations
- More social activities
- Every keynote and student presentation should be related more thoroughly to the main theme of the course (teaspoon feeding)
- Lectures could, maybe, be a little more “friendly” towards the audience – is this possible and at the same time keeping up a high intellectual level?
- Shorter lessons in terms of more breaks with tea/coffee
- It should have been obligatory for the master students to participate, it would be useful for all students to learn to know this community
- Provide equipment for better listening (microphones, light that does not disturb the PowerPoint presentation)
- The coffee breaks could have been shorter
- Hand out some articles as well as references to central authors/theories to create a common ground for understanding