

Inclusion and involvement:
Special needs in music
education from a life-world
phenomenological perspective

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Disposition

- Some words about myself in relation to the subject
- Life-world-phenomenology as a starting-point for being and learning
- Special needs, inclusion and adapted teaching
- Towards musical engagement – lived music
- Connections to three studies
- Connections to revisions of syllabuses in Sweden

Related background

- Class-room and instrumental education and working experience 1986-2000
- Educated as special educator late 1990ies'
- Special music education perspective in bachelor, and candidate degree
- Teaching special education within music teacher education 1999-
- Defence of Doctoral thesis June 2004
- Post doc research partly related to special education
- Life-world-phenomenology – my red thread

Special education dilemmas

All children and youngsters have the right to take part in social settings and develop towards democratic members of society.

They have the right to be met from where they are, regarding needs, abilities, interests and preconditions.

There is a dilemma between the social and the individual perspective.
How come one step forward?

They have the right to
experience, handle and
express music.

Dilemmas or poles

- Special needs
 - Individual - contextual
- Group integration
 - The same age - the same needs
 - The same building - another building
- Inclusion
 - Part-taking or involvement
 - Abilities or motivation
- Musical inclusion
 - Music as mean (social) or engagement (individual?)
- Adapted teaching - towards what?
 - narrow or broad or ...

Life-world-phenomenology as a starting-point for being and learning

- A holistic view of human beings and the world
 - on body and soul
- Maurice Merleau-Ponty
 - The phenomenology of perception
- The soul is bodily-mental
- Body and soul are mutual independent and can not be separated
- The body constitute the human subject
- I am my body - the subject of all experiences
- Life and soul presuppose the lived body
 - Experience, thinking, feelings, dreams, actions are

Being

- Human beings are as bodily subjects intertwined with the world - dependent on each-other
- The way the world is experienced it becomes meaningful
 - Bodily perception and interplay
- Through experiences in the social world identity is shaped - becoming yourself
- The world exists of things and other human beings
- The world is inter-subjective

Learning

- Engage all senses - the whole body
- From the directly experienced to the incorporated
 - Influenced by earlier experiences
 - Habits are established
 - Practical, theoretical and existential dimensions
 - Leads to a feeling of "I-can"
- Assume a turn towards the things
- Different kinds of experiencing the world
 - Everyday, non-obligatory, artistic, personal
- Context dependent (time and space)
 - Possibilities and hindrances for what is possible to imagine and learn - language

Learning of music

- Experience, create and express music
- Natural, non-obligatory, artistic, personal
- *All* senses involved
- Acoustic, structural, bodily, tensional and existensial - lived music
- Through making music, listen, compose, communicate and reflect
- Human beings are intertwined with the musical world - to learn is to become able to handle it
 - Instruments
 - Symbols for communication

Inclusion in music education from a LWPh perspective

- The need of special education show itself in the situation where inclusive musical learning is intended
- Pupils musical engagement and multi-dimensional experience of music is the impetus
- Being with others in the musical world
 - WICH
- Demands adapted teaching impressed of engagement, curiosity, respect, encouragement - in communication

Adapted teaching for inclusive music education - some aspects...

- Connecting to the already known and meaningful
- Appropriate challenges - towards I-can
- Several ways towards the goals
- Offering own musical expression
- Offering emotional, existensial and aesthetical experinces
- Offering musical engagement
 - Use themselves "at the top"
 - Feeling of being a part of something larger
 - Tradition, musical work, group, existansial

Musical inclusion and involvement - teachers' and student's experiences, actions and perceptions - examples from three studies

- To learn an aesthetic language: A study of how hard-of-hearing children internalise dance (Ferm, 2007).
- To be offered musical development - experiences of compulsory music education among talented adolescents (Ferm, 2005).
- Musical community learning - adapted teaching within the frames of a musical project in upper secondary school (Backman, 2009, WIP)

To learn an aesthetic language: A study of how hard-of-hearing children internalise dance (Ferm, 2007).

- Dialogprojektet
- Lust, initiativ, uttryck - kommunikationsförmåga
- Aktionsanda, danspedagog, lärare - video, notiser, skiftlig reflektion
- Finnas som "kropp" - "jag-kan"-känsla
- Sinnen, språk, intersubjektivitet, förstå "den andre, kommunikation, motorik
- Alternativ till talträning

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- Resultat

- Bättre dansförmåga
- Bättre kropps kontroll
- Tightare samspel med musiken
- Mer varierade "egna" uttryck
- Snappar fortare upp föreläsningar
- Verkar uppleva en "jag-kan" känsla
- Torde stärka förmågan att använda det talade språket

To learn an aesthetic language: A study of how hard-of-hearing children internalise dance (Ferm, 2007).

- Awareness of own movements
- Perception of others' movements
- Awareness of part in communication
- Understanding of how a body can be used as expression
- Try own expressions and use internalised movements
- Interaction with music
- Joy and engagement
- (turn toward the things, training of communication)

Aesthetic communication and lived music

- Awareness of form of own knowledge and expression
- Awareness of others' expressions
- Awareness of part in communication

- Discuss with neighbour: How can that be encouraged in adapted teaching?

To be offered musical development -
experiences of compulsory music
education among talented
adolescents (Ferm, 2005).

Intervjuer med tre ungdomar som genomgått
grundskolan

QuickTime och en
-dekomprimerare
krävs för att kunna se bilden.

To be offered musical development - experiences of compulsory music education among talented adolescents (Ferm, 2005).

- To be seen
- To have the chance to make music
- To use and develop your thinking ability
- To be in musical contexts and settings on a relevant level
- The relation to the teacher

To be offered musical development - experiences of compulsory music education among talented adolescents (Ferm, 2005).

- Lived room
- Lived body
- Lived time
- Lived relations
 - » Max van Manen
- Lived music

Musical community learning - adapted teaching within the frames of a musical project in upper secondary school (Backman Bister 2009, WIP)

- Five themes of strategies and tools for adapted music teaching:
 - Choices of signs for musical communication
 - Creating of milieus for inclusive learning
 - Interacting with group and individuals
 - Meeting and challenging musical development
 - Mediation of musical conventions in inclusive music education

Inclusion and involvement - musical learning in compulsory schools in Sweden in relation to an ongoing revision of learning outcomes and marks

- Skola 2011
- Special needs and inclusion terms of reference
- Learning outcomes - public versions
- Marks - public versions
- Consequences for musical involvement and learning

Special needs and inclusion terms of reference

- All pupils shall be offered possibilities to reach the goals/learning-outcomes
- Preconditions for equal education
- The content shall be possible to internalise from different starting-points
- Not just "the most important"
- Important with different expression to communicate musical knowledge
- Tools? Forms?

Special needs and inclusion terms of reference

- Equality
- Involvement
- Accessibility
- Community

Learning outcomes - public versions: the pupil shall develop...

- Ability to play and sing in different musical contexts and genres
- Ability to express and communicate musical ideas
- Ability to take part of, analyse and reflect upon musical expressions and their social, cultural, present and historical context

Marks - public versions in the end of year 6

The pupil plays chord-, melody instruments, base or drums in ensemble on a basic level with the teacher present. The pupil sings together with others in different vocal expressions. In the musicmaking the pupil shows to understand the difference between melody and accompaniment, together with the form of music. The pupil perform own and others musical ideas with the help of given strategies. From given questions the pupil use relevant musical concepts in conversations around musical expressions. The pupil reflects over the function of music in different contexts.

Consequences for musical involvement and learning

- The goals are open for different inclusive ways towards them
- The challenge is to formulate content and marks in a way that encourage that kind of teaching
- Not at least in music education

Back to special needs and inclusion in music education in general

- What are the goals for the musical learning activities?
- Who are to learn in what ways?
- What possibilities and hindrances for learning are there?
- How it is possible of offer the learners ways towards musical engagement and a feeling of "I can"?

Approaches on several levels

- In the classroom
- School organisation
- Teacher education
- Government (styrtdokument)
- Society

Questions to discuss

- If music education was to be run in inclusive ways, what research should be needed to support that?
- How can music teacher education encourage competence that can be used in adapted music teaching? How can that become research-based?
- How can research be used to enlighten relations between inclusive music education and democracy? Can cross-over research-projects be needed? What kinds of?