Educating Music Teachers in the New Millennium

Multiculturalism, professionalism and music teacher education in the contemporary society.

A report from a Research and Development Project.

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Preface

This anthology sums up the issues and results of a research and development project at the Norwegian Academy of Music (NAM) called *Music Teacher Education between the Institution, the Practicum and the Profession within the Multicultural Society (MUPP)*. Eight participants have worked with the project as an integrated part of their positions during the years 2006-2011 by carrying out seven single studies that jointly aimed at throwing light on a common, overarching research question.

The project has been included in the NAM research and development priority program "Research in and for higher music education". Since education of music teachers in Norway is taken care of by institutions of higher music education in addition to institutions of general teacher education, music teacher education constitute an important part of the activities of the NAM.

The project members have presented and published several works from the single studies during the project period. The content of the present anthology consists of a selection of those publications together with chapters that are written specifically for this volume. Hence, it is a collection of texts enlightening central issues that were brought up in the project processes, and not a detailed account for each of the single studies.

Some of the articles describe the background and context of the single studies whilst other report and discuss the results. In particular, both these approaches are used to report from the study of the Palestinian refugee camp in Lebanon as a context for student teachers' practicum.

Some of the chapters are written in Norwegian. Keeping our English speaking readers in mind we have tried to include some of the most central reasoning within those chapters in the overview chapters at the start (Chapter 1) and at the end (Chapter 14) of the book. The rest of the chapters are written in English because we consider most of our reasoning to comply with the international dialogue of the Music Teacher Education field.

We would like to acknowledge the following for generously allowing us to reprint works from their journals and books: *Research Alliance of Institutions for Music Education (RAIME), Visions of Research in Music Education, Voices: A World Forum for Music Therapy, Forum for kultur og internasjonalt samarbeid*. Further information about this is given in a footnote at the start of the relevant chapters.

Content

Chapter 1
Educating Music Teachers in the New Millennium

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We live in times when a row of factors influence music education. Among them, people's most significant musical experiences are reported not to originate in music education at school (Lamont et al., 2003); and to an increasing degree, children and adolescents compose and share each other's music on the internet (Partti & Karlsen, 2010). Furthermore, music teaching and learning is legitimated by drawing on a multitude of non-musical values (Mark, 2002) and musical experience becomes increasingly diversified in multicultural societies (Campbell, 2005; Saether, 2008; Volk, 1998; Westerlund & Karlsen, 2010). This diversification inevitably challenges musical canons (Sands, 2007) and other aesthetic values (Rantala & Lehtonen, 2001; Reimer, 2003; Saito, 2001). Along with this, the cultivation of non-measurable values is of low interest to the prevailing political discourse, which also questions the value of all such 'deep' learning by "the nurturing of sustained attention" (Smith, 2003: 48).

All these various factors present vast challenges to music teacher education. They urge us to look closer into our notions of professionalism and the music teaching as a profession (Pembrook & Craig, 2002), as well as into teachers' professional development (Hookey, 2002). Furthermore they challenge our scope of music teaching by drawing attention to how students' informal music learning affects and interacts with their music learning in formal settings (Folkestad, 2006; Karlsen & Väkevä, eds. 2012). In this light the field of community music (Karlsen, Westerlund, Partti & Solbu, in press; Veblen & Olsson, 2002) should be attended to as a field of music education as well as a possible part of the labour market for music teachers.

To face such challenges, several strategies may prove relevant. The present anthology reports from a research and development based project that addressed some of them. By trying out new organizational forms and practices, as well as looking critically into the more traditional ones, we directed our interest towards how such forms and practices can be described, analysed and developed.

The project was called *Music Teacher Education as Professional Studies Between the Institution, Practicum and Labor Market within the Multicultural Society* (MUPP), and was carried out during 2006 to 2011 at the Norwegian Academy of Music (NAM). The Academy offers two possible paths for music teacher studies. The first is a 4-year bachelor program in music education, and the second is a one-year post-graduate course in music education. Both paths aim to qualify students to teach music in the multicultural world of primary, secondary and upper secondary schools; and also to train instrumental teachers, band and choir directors, rock and jazz band instructors, and the like. Besides the education of music teachers at NAM, generalist student teachers take music as one of a range of subjects offered by Norwegian institutions for general teacher education. In the MUPP project we directed our interest towards the two paths at the NAM as well as following a particular practical-aesthetic course of study in general teacher education.

As its points of departure the project took the notions of "professionalism", "the professional music teacher" and "teaching as a profession" (Hookey, 2002; Molander & Terum, 2008; Pembrook & Craig, 2002), along with an understanding of professional development as socio-cultural learning (Lave & Wenger, 1991; Wenger, 1998; 2006) within the multicultural contexts of late modernity (Giddens, 1990; 1991).

The main research question was:

> How can student music teachers' learning and the relevance of music teacher education be described within the relations between the institution, the practicum and the professional arena, and all in the frames of a multicultural society?

This was addressed by seven single studies which will be accounted for in chapter 3, each focusing on a particular sub-question that was intended to illuminate issues that the main question raised.

Theoretical Perspectives

The theoretical basis of the project included theory of professions, socio-cultural and cognitive learning, late modernity; and multiculturalism.

Music teaching as a profession

Studying music teacher education as professional education presupposes that the vocation for which the graduates are qualified can be defined as a profession. A basic conception of music teaching as a profession was reached by attending to some general, descriptive traits that have been highlighted by the theory and scholarship of professions in general (Fauske, 2008; Molander & Terum, 2008). This enabled us to describe the music teacher profession in terms of its organizational and performative sides (Molander & Terum, 2008), as well as to elaborate on the relations between the music teacher profession and society, and between the profession and the concept of knowledge. *Organizationally*, the music teacher profession's monopolistic traits and autonomy were seen in relation to it's professional organizations and it's political construction. The performative side was connected to the offering of services to students, understood as 'clients', and the immaterial characteristics of those services were addressed. Attending to such characteristics enabled us to regard the domain-specific (Lahn & Jensen, 2008) traits of the music teacher profession as distinguished from other professions. Within the scope of professions and society we found it vital to discuss the balance between responding to the needs of society and the responsibility to criticize it. The knowledge perspective appeared to be useful with respect to making clear some of the certain kinds of knowledge (Grimen, 2008) that identify music teaching as a profession, as distinct from a discipline and a regular vocation. This many-sided knowledge base blends experience with research-based knowledge, and is held together by its practical use which always tends to bring normative aspects to the fore. Furthermore the knowledge base of music teaching involves central elements in music teachers' in-service professional development (Hookey, 2002). A more thorough account of our conceptions of music teaching as a profession, and hence music teacher education as professional education, will be given in chapter 2 as well as most evidently dealt with in chapters 7, 8 and 12.

Socio cultural learning and the individual

Considering professional development (Hookey, 2002) as socio-cultural learning implies that the development of professionals, as well as the profession itself, takes place through negotiations of meaning along the learning trajectories within and between those communities of practice wherein these professionals participate. We define groups of professionals as "communities of practice" (Wenger, 1998) because they prove several of the indicators of such communities. Among those indicators are sustained mutual relationships, continuous movements between the harmonious and conflictual, ways of engaging in doing things together, and the absence of introductory preambles in their communication (ibid.). However, following Lahn & Jensen (2008), defining such groups solely in terms of participation is not sufficient to come to grips with the institutional and content-related sides of learning in a profession. Therefore, it is necessary to expand this definition to include the learning and negotiations of meaning between individuals that are mediated by intellectual and physical cultural tools (Säljö, 2005). Hence our understanding of professional development and learning is based on an acquisition metaphor as well as, and combined with, a participation metaphor (Lahn & Jensen, 2008; Sfard, 1998). Perspectives of learning and professional development will be further addressed in chapters 9, 10, 11 and 12.

Late modernity

Comprehending professions and professional development within the larger context of late modernity entails understanding professional practices as dynamic and changing within the continuous differentiation of social systems (Luhmann, 1995), rapid societal shifts, increased personal risks and information overload. Professional identity becomes relative and performative (Hall, 1992; Gee, 2001), and is related to our capacity to maintain our narratives about who we are (Giddens, 1991). The judgements of the professional teacher that rest in the profession's knowledge base and traditions are severely challenged by the increased personal risk of one's own choices, and by the ways in which self-responsibility is accentuated in the processes of handling social values and norms. The late modern condition of society has vast consequences for the social organisation of musical practice and meaning (Green, 2010), because the production as well as the distribution of music have become democratised to a degree whereby school children can, by technological means, produce music of

a quality that was unthinkable in earlier decades, and distribute it on the internet for free (Partti & Karlsen, 2010). The consumption of music exemplifies how the late modern separation of time and space (Giddens, 1991) is enhanced by technology, in terms of where, when, for whom and in what ways music is available (Johansen, 2010). These characteristics of late modernity raise challenges to the continuous competence development of professional music teachers, which needs to be discussed within the context of lifelong learning. The perspectives and consequences of late modernity will be further addressed in chapters 8 and 13.

Multiculturalism

Multiculturalism is understood here to be a significant trait, as well as a consequence, of late modernity. It is seen to involve a variety of practices and values across ethnicity (Banks & Banks, 1995) and between various other groups (Nerland, 2004), including the native majority as well as among people with various disabilities (Darrow, 2003; Wilson & McCrary, 1996), gender orientations (Carter & Bergonzi, 2009; Gould, 2011) and religious affiliations (Harris, 2006). In our late modern society, knowledge of cultures other than one's own becomes more available, vital and subtle as the multicultural society develops. For many people the ability to be 'double cultured' is of increasing importance, as they feel challenged to function well in, for instance, Asian or African cultures at home with their family, as well as the English, Swedish or German cultures of their host society. In these circumstances the normative aspect of aesthetic education is contested by a relativist attitude to different cultural expressions. It becomes gradually more common to see how different aesthetic expressions connect to different systems of quality criteria and quality hierarchies, both being understood within a diverse culture involving multiple musical values. Connections between music and identity have become increasingly ambiguous and unclear component parts of musical meaning. The saying 'tell me what music you like and I will tell you who you are' is not as reliable as it used to be, as well-dressed, bright students are transformed into black metal fans or rave party participants outside school without going through an identity crisis. Rather, they alternate between more or less parallel identities (Karlsen, 2007).

The MUPP project's notion of multiculturalism attends to the ideals of 'radical' rather than 'liberal' democracy", as proposed by the political theorist Mouffe (1992; 2005), and then applied to music education by Karlsen & Westerlund (2010). With reference to Mouffe's idea that "plurality

and diversity are not problems to be overcome" but constitute "the very condition for the expansion of democracy, even to such an extent that any attempt of a democracy to bring about a perfect harmony can only lead to its destruction" (ibid., p. 236), Karlsen & Westerlund maintain that "the musical schooling of immigrant students could be seen as forming a healthy test for any educational context in terms of how democracy is enacted" (ibid., p. 226). We connect this idea to music education within the frames of all the aspects of multiculturalism discussed above. These perspectives will be further addressed in chapters 4, 5, 6 and 13.

Earlier Studies

Research on music teacher education is a growing international field (Wing & Barrett, 2002[1]), not least in Norway and the Nordic countries (Jørgensen, 2009); and studies are frequently documented in the leading international journals. Various quantitative as well as qualitative designs and approaches are utilized, and research interest ranges from being interested in particular sides of education to studies of music teacher education in general. Whilst there are no precedents for the MUPP project's combined perspectives of professional theory, socio-cultural learning, late modernity and multiculturalism, there is a rich array of earlier as well as ongoing studies that address one or more of these four perspectives, each of which offer valuable components of a framework within which the MUPP studies can be positioned.

The recent history of music teacher education and its relations to societal conditions was studied in the project *Music teacher education in Denmark* (Nielsen, 2008). Six single studies addressed the education of music teachers at teacher training colleges ('lærerseminariene') and music conservatoires, alongside an educationally directed university program in music. The education of music teachers for small children, music teacher education and professional knowledge, along with music educational questions about the practicum and the development of a new curriculum for students of musicology were all attended to. There was seen to be tendencies towards the social characteristics of late modernity, alongside the downsizing of the number of student music teachers, as well as qualified teachers responsible for teaching music in schools. Furthermore, older problems for music teacher education have increased, and the challen-

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1 See also the US/MENC based *Journal of Music Teacher Education*.

ges of a widened perspective on music and culture has challenged music teacher education's content.

The balance between experience based and research based knowledge is another central issue of the discussion about music teacher education as professional education in the Nordic countries (Graabræk Nielsen, 2011). Along with claims that the professors and lecturers involved should be competent to carry out research and development work themselves, there are central traits of what scholars call the 'academization' of the field. This phenomenon was attended to in *Higher Music Education in Transition* (Hirvonen, 2009), wherein the transition of the education of music pedagogues from conservatories to the multidisciplinary universities of applied sciences in Finland was focused. By studying how teachers of music teacher education construct their professional identities as the educational system changed, along with their need for in-service training, it was revealed that the big change in the expectations of the amount and quality of work caused much confusion that did not decrease over the years of the study. Even though the situation and attitudes towards the change were diverse in different institutions, questions were raised about the teachers' own university education with respect to its relevance for the new requirements.

'Academization' was also among the points of departure for the study *Music, knowledge, and teacher education* (Georgii-Hemming, 2008; 2011; in press) which was inspired by the recent reform of teacher education in Sweden. According to Georgii-Hemming, the academic element is understood as being significantly different from previous music teacher education, wherein priority was given to competence with artistic and practical teaching. The purpose of the study was to examine the participants' perceptions of different forms of knowledge, and their interrelationships. Analysis of interviews with student music teachers, lecturers and practicum supervisors concentrated on how the participants articulated their perceptions of knowledge, art, craft, and science, along with their implications for present and future teacher education, and with respect to the scholarly, practical, and artistic knowledge that was integral to the education in question. The students held that various forms of knowledge are integrated, but that in music teacher education they were treated as separate entities in too large a degree. Neither the lecturers of musical subjects, such as instrumental performance, nor the practicum supervisors, paid explicit attention to theory and theoretical reflection. On the contrary they were occupied with 'art', 'expression', 'technical skills' and teachers' practical competence. Scientific knowledge was most in evidence in the theoretical pedagogical courses, but the usefulness of

its implications was not noticed until close to the end of the several years course of the studies.

The possible success of our endeavours to qualify student music teachers for the music teacher profession is tightly connected to the question of whether the competence of the graduate is relevant to the needs of the labour market. This was addressed in the project *To reach the Goal* (Hultberg, 2011). Here, student teachers' ways of developing readiness to teach class ensembles were studied in three, differently structured, local programs. The student teachers' development proved to be anchored more in their perceptions of future music teaching than in passing exams. Hence their learning strategies were closely connected with their individual experiences and notions of the music teacher vocation. A vital factor influencing their development was participation in the practicum, and relations to the practicum advisor.

Among the factors which were reported to be relevant in the *To reach the Goal* study was the ability to play accompaniment instruments like the piano. This was the sole focus of the study *Keyboard Accompaniment studies in music education – pedagogy and curriculum revisited* (Rikandi, 2010), which contributed to an emerging body of research on the single subjects of music teacher education. Here, traditional piano pedagogy was described along with the premises for its development as related to larger questions "about human capacities and human flourishing" (ibid., p. 175). A need was identified to develop the tradition in order to become more open and approachable to an increasingly wide range of social and ethnic bakgrounds.

Another single subject study focused on *Musikdidaktik*, which is a central subject of music teacher education in all the Nordic countries. *Musikdidaktik* is responsible for helping students to draw on their practical experiences in order to understand the theory of teaching and learning music; and, respectively, to make use of their theoretical knowledge in reflecting on such practical experiences. Taking these expectations as its point of departure, Ferm & Johansen (2008) studied the perceptions and opinions among student music teachers and their professors about what good quality teaching and learning in *Musikdidaktik* might entail as related to surface and deep student learning (Johansen, 2007). The participants highlighted student teachers' identity work,[2] the attention paid to their learning styles, strategies and approaches (ibid.), along with the professors' encouragement of independent thinking, all of which were thought to be significant factors affecting deep learning. Furthermore, the

2 For Nordic studies, see Bouij (1998), Ferm (2008); and Johansen (2008).

possibilities to make connections between educational thinking, musical action and experiences were highlighted.

Visions (Hammerness, 2006) of ideal *Musikdidaktik* teaching and learning among *Musikdidaktik* professors and lecturers in Sweden, Finland and Norway are presently being studied by Ferm Thorgersen, and Johansen and Juntunen (Ferm Thorgersen, Johansen & Juntunen, 2010; Johansen & Juntunen, 2012). By paying attention to differences and correspondences between the traditions of general music teaching and instrumental teaching, some evidence emerges that future music teachers will need to diversify their notion of 'the professional' to include a more broad spectered competence than earlier. In addition, the instrumental tradition is widening its traditional master-apprenticeship basis to include various other ways of regarding the relationship between teaching and learning .

Outside the Nordic countries a wide variety of studies have been carried out with relevance for music teacher education in general, and to the MUPP project in particular. Without going into details we give a short account of how we understand some of the international field within which the MUPP project belongs. Studies have been directed towards constraints and affordances in primary music teacher education (Hennessy, 2000) and notions of good teaching. The latter were studied among expert teachers (Wagner & Strohl, 1979), elementary and lower secondary school students (Gerber, 1992), professors and lecturers within music teacher education (Rohwer & Henry, 2007), and student music teachers (Butler, 2001; Hamann et al., 2000). This latter group has also been studied with respect to their experiences of schooling before entering music teacher education (Kantorsky, 2004), as well as their personal teaching metaphors (Thompson & Campbell, 2003). The self images of music teachers and their identities has been further addressed by Dolloff (2006), Mark (1998) and Roberts (1991). Meanwhile, Duke, Prickett & Jellison (1998) have studied "the pacing of music teaching", Sogin & Wang (2002) studied music teacher flexibility, and Sheldon & Denardo (2005) studied music teachers' ability to teach analysis. Teachout (1997) compared student music teachers' and experienced music teachers' opinions of the skills and behaviours that were thought important to successful music teaching, whilst Hourigan & Scheib (2009) studied how student music teachers' valued skills, characteristics and understandings both inside and outside the music education curriculum.

Methodology

To address the main research question by means of the seven sub-questions, together with the connected single studies, a variety of methodological approaches were found to be necessary. Hence the approaches selected by the single studies varied between quantitative and qualitative methods. These included questionnaire surveys, individual and group interviews, observations, self reports, and document studies, and all within the frames of longitudinal designs, action research designs, interviews and theoretical studies. Altogether 18 professors or lecturers and 898 student teachers or teacher freshmen participated in the various studies of the project. The methodological considerations and strategies of each sub-study are briefly described in chapter 3.

Issues Addressed

In this subsection we will introduce the reader to some of the main issues that appeared and were treated within and across the single studies.

First, the issues and challenges of two new practicum arenas are addressed, one that focuses on a new target group – children in a Palestinian refugee camp in Lebanon – , and the other which combines teaching and performing. Thereafter, the need for new sides and combinations of music teacher competence are addressed by concentrating on the notion of a 'competency nomad'. Then, student teachers' learning as a relational feature between institution and the practicum is treated, before finishing up with some cross-study perspectives.

Leading music activities in a refugee camp.

In order to define multiculturalism and community music as particular fields in need of addressing, a NAM-driven community music project in a Palestinian refugee camp in Lebanon was made a pre-service training field for our student music teachers. Both the community music project *per se*, and the project as a pre-service training field, opened up possibilities to challenge and look into issues of identity and competence development, as well as into our understanding of 'practice' and 'practicing'.

On the basis of a theoretical foundation focusing on 'practice' in relation to 'theory' and 'practicing' as aspects of teacher training, the reflective journals of 13 student music teachers who took part as student community mu-

sic workers in a 12-day practicum project in the refugee camp were studied. The results suggest that the practicum in Lebanon challenges organizational as well as competence related aspects of music teacher education. Firstly, the practicum is organized differently from other practicum situations with regard to the number of students teaching together, the context wherein it takes place, and the time allotted for participation. Furthermore, the high degree of complexity within the practicum challenges the student teachers because it forces them to reconstruct the competence gained from other contexts in order to face the unpredictability of the situations they meet. The term 'high-leverage practices' (Lampert, 2010) is discussed and redefined to throw light on the high level of significance that the student teachers assign to the practicum in Lebanon. Finally the results enlighten the importance of establishing a relational perspective on student music teachers' learning as connected to experiences from different practicum arenas.

The student teachers' reflective journals also revealed their learning experiences in the Lebanon practicum (Brøske Danielsen, accepted). Firstly, all the student teachers were surprised by a feeling that most of their learning outcomes could have been achieved in other pre-service training contexts as well. Nonetheless they thought that the exercise had been highly valuable and significant for them, describing it as the most important learning experience of their education program. A closer look at the material suggests that this apparent paradox is connected to a notion of 'learning' that does not include becoming aware of the ways in which one's existing knowledge and skills can be useful in new ways and situations. The learning outcomes that were reported to be unique were related to the challenges that had to be managed in connection with the lack of a common language between teachers and participants. This highlighted the rich possibilities of the nonverbal nature of music, as the students experienced the value of body language and musical communication as an integral part of their teaching strategies. Participating in, and experiencing the practicum in Lebanon were highly significant for motivating the student music teachers to reflect at different levels, and led to deeper insights into the values and functions of working with music in vulnerable groups, along with how these experiences affected the formation of professional identities. This further played a significant role in feeling motivated and suited for the profession as music teachers (ibid.).

One final question concerned to what extent a music project can strengthen a sense of self, identity and belonging among Palestinian children and adolescents, along with how such a project can afford new role

models and responsibilities that may give hope for a better future (Stor-sve, Westby & Ruud, this volume).

Combining music teaching and performing

Music teachers have to face up to the formation of their professional identity, whether they work as teachers in general education, as individual instrumental teachers, or as performing musicians in various educational contexts. Because of their high level of performance, NAM student music teachers were thought to be capable of filling all three roles – general teachers, instrumental teachers and educational performers. The challenges of managing the corresponding practical teaching tasks were prepared for in a number of practicum sites, including a particular pre-service training program called OASE, which was based on the cooperation between NAM and municipal culture schools as well as compulsory schools. The participating student music teachers' experiences within the OASE practicum were mapped by a questionnaire wherein they were asked to rate the significance of their practicum experiences with respect to five factors: 1) *the strengthening of teacher competences*; 2) *the formation of music teacher identities*; 3) *their understanding of music teaching as a profession*; 4) *their interest in developing the performance component of instrumental teachers' roles in municipal culture schools;* and 5) *developing the municipal culture school as a local resource centre*.

The overall impression was that participation in the OASE project had been of 'very high', 'high' or of 'some value' for 78% of the participating student music teachers with respect to the formation of music teacher identity, and for 84% of them with respect to understanding music teaching as a profession (n=31). Furthermore, the scores for competences and interests supported this main impression. The numbers also revealed that the scores for being interested in working both in a municipal culture school and a compulsory school were 66 %, which shows a positive tendency for the student teachers' interest in such combined positions. Furthermore, when taking only the high and very high scores into consideration, the only category wherein the scores exceeded 50% concerned interest in developing the performing part of the instrumental teacher's role. When seen from the perspective of earlier research on music teacher identity (see for example Bouij, 1998; Dolloff, 2006; Mark, 1998; Roberts, 1991), this strong show of interest in the instrumental side of music education calls for further discussion and clarification about if and how the interplay of professional identities between "musician" and "music teacher" has any

impact on these figures. However, it is worthy of remark that beforehand the respondents held no commonly agreed definition of music teaching as a profession: a fact that accentuated the need for a systematic, theoretically based clarification of that concept in future follow-up studies.

Developing and renewing music teacher competence

Music teacher graduates' professional development can be understood through the concepts of 'a profession', 'professionalism' and 'professional competence'; and through questions concerning to what extent music teaching can be defined as a profession, and whether it is meaningful to talk about 'a professional music teacher'. These questions were addressed by a theoretical study within which statements from a student teacher interviewee were mirrored by the concept of a "competence nomad" (Krejsler, 2007). This concept, which is borrowed from Deleuze & Guattari (ibid.) builds on a notion of the 'post-signifying society', which is close to the MUPP conception of late modernity. It implies that music teachers and students are seen as service-minded beings who are able to move to wherever their services are in demand (Krejsler, 2007, p. 50). A nomad sees learning as lifelong and life-encompassing, during which his or her competence is subject to ongoing updating (Westby & Graabræk Nielsen, this volume).

From the way in which statements reflected the teaching process, participation in the lessons, and constructions of professional music teacher identity (ibid.), it was seen how the student music teachers were concerned to "link professional knowledge, skills and values to the individual personality of the professional" (Krejsler, 2005, p. 349). Alongside this, the analysis enhanced a discussion about how student teachers engage with the collective/professional knowledge of the profession (Heggen, 2008), and how they become "nomadically competent" in an individual way (Krejsler, 2005).

Furthermore, when the analysis was related to notions of the 'professional music teacher', the concept of a 'professional competence nomad' (Westby & Graabræk Nielsen, this volume) was addressed. This exercise also underlined how student teachers' learning follows the trajectories of participating in, and moving between, communities of practice, in addition to questioning the participation metaphor as the only metaphor for learning. Moreover, it also questioned the view that teachers become fully qualified professionals through pre-service education. Finally, the question was raised whether acting nomadically designates a new form of professional music teacher identity that calls for new ways of conceptualising 'the professional music teacher' in different vocational arenas.

Connecting student music teachers' learning

The ever recurring question of the relations between theory and practice in student teachers' learning was addressed by attending to how their learning could be comprehended in relation to connections between the institution and the practicum field. This was addressed in terms of "communities of practice" (Lave & Wenger, 1991; Wenger, 1998), "learning trajectories" (ibid.) and "learning systems" (Wenger, 2006), and drew on two sources. The first of these comprised the results of an earlier study of student teachers' responses to conditions for deep learning within a course at the institution (Ferm & Johansen, 2008); whilst the second involved the results of a study of student teachers' and supervisors' ideas about the conditions required for deep learning in the field of pre-service music teacher training (Ferm Thorgersen & Johansen, this volume).

The results suggest that the student teachers' learning trajectories between the communities of practice of the institution and the practicum field were influenced by the preconditions of three arenas. Within *the organizational arena* the most vital factors included the order in which one course and theme followed another, the degree to which the courses at the institution succeeded in focusing on the same issues that were treated in the practicum, and the extent to which student music teachers' participation in the practicum was organised into extended periods, rather than only being distributed in small parts over a long time span. *The professors' and supervisors' arena* trajectories were enabled or disabled according to these groups' deliberate and contingent choices concerning planning, assessment, content and teaching methods. The impact of such dispositions was related to encounters between the academy professors' expectations of what is to be dealt with in the practicum, and the practicum supervisors' choices of issues and vice versa. In *the student music teachers' arena* a large risk was revealed insofar as the responsibility for finding connections that give energy to the learning process was left up to them. In such a situation it is unlikely that the student teachers would develop deep insights into how to link practical action and theory. Without the support of professors and supervisors, many student music teachers were incapable of undertaking this responsibility, and not all of them saw the necessity of doing so.

Improving music teaching in general education

Olseng (2008) found that student teachers from the NAM programs took up professional positions other than music teaching in general educati-

on. This underscored a long felt problem of how best to educate general teachers with the skills required for teaching music in primary and lower secondary school. As a consequence a new general teacher education program called PELU, which concentrates on fewer subjects and more in-depth studies of the aesthetic ones, was initiated by one of the MUPP project participants, and has started in four colleges. As part of the MUPP project, the experiences of student teachers during this education, and on into the first year of their vocation, were mapped by a questionnaire (Kalsnes, 2010) focusing on recruitment, satisfaction with the education, job possibilities and the usefulness of the competences developed. The results can be summarized under five main findings. First of all it was revealed that the program recruits a new category of students to teacher education, who, with a strong interest in arts and crafts, would not have applied for teacher education at all without the possibility of the PELU program. Furthermore, it was discovered that the participants in the study were satisfied with their PELU-education, and had found jobs in the kinds of schools or training venues for which they felt qualified. In addition they reported that they felt capable of strengthening the arts subjects' status and position in school, and that they were contributing to reinforcing those priorities. They also felt confident that their expertise was valued by their colleagues and the leadership of the school.

Identifying the challenges facing music teacher educators in late modernity

The cultural manifold of Western societies in the twenty-first century raises ethical and professional, as well as political challenges for music teachers as well as for music teacher educators. Among these challenges are globalization and the pertaining global discourse of education, dominated as it is by neo-liberal principles. These issues were addressed by a theoretical study which took the MUPP project's theoretical basis in late modernity as its point of departure, and developed it across larger, global perspectives (Johansen, chapter 13 of this volume).

Whilst aiming to identify and relate the findings across each study to the contemporary conditions of late modernity, three partly contradictory meta-narratives about education emerged: *neo-liberalism; control;* and *back to basics*. In spite of their mutual inconsistencies, these narratives establish a philosophical ground on which global crises and music education meet, suggesting some specific obligations and challenges to music educators of an ethical as well as a political and professional kind. It confronts

these educators with certain dilemmas, among which three are prominent. The first concerns the obligation towards furthering the competence-development of student music teachers. Should music educators comply with prevailing political priorities by training their student music teachers to execute whatever is decided by school authorities, or should they be trained in constructive criticism? The second dilemma concerns music teacher educators' own competence-development. Should teacher educators aim at expertise in ensuring stability, compliance with the present arrangements and priorities of education, or should it include encouraging their student teachers to seek out new possibilities, engage in constructive criticism and change? The third and final dilemma concerns music teacher educators' obligations as knowledgeable citizens and 'whistle blowers'. As citizens of a democracy educators are obliged to make their voices heard when confronting actions and decisions that can have unwanted effects on individuals, groups or society as a whole. Should they have the same obligations as part of their role as music teacher educators? Or should they carry out their work in accordance with the priorities of the governmental bodies under which they are hierarchically subjected? Reflecting on music teacher educators' thoughts and actions by attending to their relations to their surrounding environment would reveal how challenges and shortcomings in their everyday work connect to large cultural, societal and global challenges.

Some Cross Issue Remarks

In all these issues we have referred to the concepts of late modernity and the post-signifying society to depict the basic societal-cultural conditions on which they rest. We suggest that this condition establishes structures and rooms for action within which the present and future education of music teachers must position, develop and maintain itself.

Challenges as well as possibilities within those structures and rooms for action have been indicated by confronting the student teachers as well as lecturers of music teacher education with practices among refugees in the middle east, as well as balancing teaching and performing, highlighting the need for flexibility and lifelong learning, and focusing on the learning going on between the various sites and practicum locations.

The issues accounted for in this chapter are chosen to illustrate how such tangible matters can be taken as points of departure for further conceptualizations and discussions of music teacher education. The rest of the present report will hopefully equip the reader with a more substantial body of perspectives for continuing those conceptualizations and discussions.

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Chapter 2
Music Teacher Education as Professional Education

BRIT ÅGOT BRØSKE DANIELSEN & GEIR JOHANSEN

The motives for describing music teacher education as professional education can be manifold. Since professions are regarded to have a certain, powerful position in society (Molander & Terum, 2008; Vågan & Grimen, 2008), along with a kind of exclusiveness and higher status than other vocational groups, some descriptions may seem to rest on a wish to strengthen the status of the music teacher vocation. These endeavours accord with the increased use of the terms 'profession' and 'professionalism' in the rhetoric of other vocational groups in order to express a positive self-image and to obtain recognition of their own competence (Molander & Terum, 2008), hence propelling a process of professionalisation (Fauske, 2008). Other reasons to focus on the profession of music teacher education seem to be based on a notion that it will contribute to the improvement of education by stimulating discussions about what it entails to carry out music teaching professionally, or to a higher degree of professionalism than before (Johansen, 2012). In addition to such normative purposes, it is also held that conceiving music teacher education as professional education may afford new descriptive-analytical perspectives as a basis for its systematic studies (ibid.). Finally, these descriptive-analytical perspectives can be seen to provide a fruitful framework for comparative studies of music teacher education across different cultures and countries (ibid.).

All these reasons to describe music teacher education as professional education necessarily presuppose that the corresponding vocation for which it qualifies its graduates can be defined as a profession. In other words, such descriptions presume that music teaching is conceived as

professional practice, and that music teachers are regarded as the execu-
tors of that profession.

In this chapter we will start by suggesting and discussing some ways
in which music teaching can be described as a profession. Thereafter the
question of understanding music teacher education as professional educa-
tion will be addressed. Finally some implications for the future develop-
ment of that education will be drawn.

Music Teaching as a Profession

The rich scholarship on professions (Dale, 1989; Handal & Lauvås, 2000;
Hookey, 2002; Molander & Terum, eds. 2008; Pembrook & Craig, 2002)
suggests a wide array of perspectives by which professions and profes-
sionals can be described and characterised. In fact, the only trait that se-
emingly unites these theoretical positions is that they do not agree on any
one definition (Fauske, 2008). Furthermore, strong voices among relevant
scholars argue that such a definition is not even necessary (ibid.), whilst
others focus on degrees rather than clear characteristics of professions,
such as autonomy, theory and research based knowledge, monopolistic
traits and ethical standards (Haug, 2010). This leaves the field open to
a broad variety of approaches among which some may seem to be more
relevant than others with respect to teaching music.

To throw light on the question of what may designate music teaching
as a profession we will start by relating the music teacher vocation to
some general traits that are highlighted within the scholarship on pro-
fessions. Thereafter the organizational and performative sides of music
teaching will be dealt with before turning to professional perspectives on
the relationship between music teaching and society, and between music
teaching and knowledge.

General traits of professions and the teaching of music

Within the scholarship on professions, a frequent way of describing a
profession is to conceive of it as a kind of vocation offering services that
solve practical problems based on theoretical knowledge acquired from
specialist education (Molander & Terum, 2008). In line with this, music
teaching can be described as a profession in that music teachers deal with
the teaching and learning of music as problem solving processes. Such a
notion entails, for example, helping students to decide on how to proceed

in a classroom group composition, or how to guide a violin student in deciding the length of a phrase, both of which, from this perspective, are seen as problem solving activities. Furthermore it requires that the term 'theoretical knowledge' should include experience-based and theory-based, as well as research-based knowledge, along with the skills required to apply such knowledge wisely to solve the problems at hand. In the words of Aristotle (Gustavsson, 2000), it presumes that theoretical knowledge includes *episteme* as well as *techne* and *phronesis*.

Etzioni's (Dahle, 2008) distinction between professions and semi-professions is of relevance to this discussion insofar as the former refers to, for instance, lawyers and doctors, whilst the latter semi-professional group includes teachers, nurses and social workers. Originally this definition was intended to point out that semi-professionals have less autonomy from supervision and social control than professionals, their status is less legitimated, and their training is shorter (Fauske, 2008; Dahle, 2008). Later on other scholars pointed out that semi-professionals were typically female, hence suggesting that Etzioni's concept was sexually divisive. This critique also questions the fruitfulness of distinguishing between professions and semi-professions at all. Rather, it might be more productive to focus on the degrees to which a profession complies with certain criteria (Haug, 2010), rather than looking for clear criteria by which to assess whether a vocation can be classified as a profession or not. In agreement with the latter point of view, we suggest that applying the term 'semi-professional' does not help to promote any of the rationales for describing music teaching as a profession that were sketched earlier.

Furthermore, studies identifying professions as 'human service organizations' (Svensson, 2008) no doubt contributes to identifying the particularities of music teaching as a profession. Interest in outlining these characteristics is supported by studies of how various professions are characterised by profession-specific traits that can be identified in terms of 'particular knowledge structures' (Lahn & Jensen, 2008) or 'system operations' (Stichweh, 2008). We will return to the question of what distinguishes music teaching from other professions below. Before doing so we will investigate some of the ways in which music teaching can be related to two other groups of professions' general traits, sorted into organisational and performative characteristics (Molander & Terum, 2008).

Organisational characteristics

The music teacher profession demonstrates *monopolistic traits* (Molander & Terum, 2008) insofar as it reserves particular work assignments for individuals with a certain type of education, such as general music teacher or instrumental teacher, and hence regulates the offer of these services in society. This reservation of particular work assignments happens more indirectly in the music teaching profession than in those with strong unions, and it varies according to where the teaching can be positioned on a continuum between formal and informal music education (Folkestad, 2006; Green, 2008; Karlsen & Väkevä, eds., 2012). One example is the fact that the admission to teaching music in Norwegian culture schools is not regulated by law, or by the membership of an association, although there is an apparent agreement among their headmasters concerning the selection of teachers with a conservatory or music academy education. The *autonomy* of professionals is designated by their internal, relative control of their assignments. Tensions and conflicts between professional autonomy and governmental steering are well described in the literature on professions (Fauske, 2008), which position them as a separate sector of society which is located between a centralised bureaucracy and the free market (ibid.) Among music teachers, autonomy is clearly exemplified in the system of private pedagogues which has dominated formal music teaching and learning from long before the birth of the Western school system. Together with other groups, such as general music teachers and instrumental teachers in culture schools, upper secondary school and higher music education those music teachers are designated by high loyalty to the profession and to music studies. For the latter groups loyalty can collide with authorities' expectations of dedicated allegiance with political as well as managerial priorities (Johansen, 2003).

Music teachers organise themselves into *professional organisations* (Molander & Terum, 2008). Even if the strength of these organisations can be questioned, they still enable music teachers to act like a united group with a common self-understanding; and to some extent these organisations function as a collective agency working to legitimise its professional claims.

Finally, the music education profession can be comprehended as *politically constructed* (ibid.), in that the right to teach music in elementary and secondary schools, as well as in tertiary education, is given to music teachers by certain authorities on behalf of society, as a more or less exclusive right to take care of certain assignments. This right to teach is connected

to passing the exams of music teacher education, which regulate who is allowed to enter the profession.

Performative characteristics

The performative side of the music teacher profession includes music teachers *offering services* that do not involve the production of artifacts that can be stored and transported, hence productivity is hard to measure and the working process is hard to control (ibid.). In addition, music teachers serve *clients* who seek help from qualified specialists to handle issues that are significant for them. When considering the music teacher profession as a particular function system (Stichweh, 2008), with characteristics that are specific to its actual knowledge cultures (Lahn & Jensen, 2008), it is necessary to replace 'clients' by students, and to highlight knowledge in, of and about music as a significant part of music teachers' knowledge base. Furthermore, music teaching is *change oriented* because it aims to assist students to develop from one condition to another, such as from uneducated to educated, from unskillful to skilful, and the like (ibid.). In so doing, music teachers handle the specific characteristics of individual cases, which are based on judgments and interpretations, and which draw on a systematic body of knowledge and norms of action. Hence music teaching applies to the often described characteristics of professions as imperfect practices (Molander & Terum, 2008), because it is characterized by uncertainty about its consequences, which further implies that students take risks when attending music education, and that professional music teachers must accept the responsibility for handling uncertainty about the best way to proceed.

Music teaching and society

General traits of professions have been identified in terms of the relations between professions and society ever since the early days of professional research in the eighteenth century (Fauske, 2008). Within this scope music teaching can be described by attending to the concepts of 'confidence', 'stability', 'critique' and 'autonomy'.

The relationship between the professional and the client, in our case between the music teacher and the student, is designated by a particular kind of *confidence*. Professional scholars think that this kind of confidence is qualitatively different from, for example, the confidence between a seller and a buyer (ibid.). In music teaching and learning students entrust

their teacher with the power to make judgement-based decisions about their progress (Grimen, 2008). Underlying this are students' expectations that the teacher will not make decisions that hurt their interests. Furthermore they anticipate the teacher to be capable and competent of taking care of their musical learning according to those interests, as well as to possess the appropriate means for so doing (ibid.).

Following this train of thought, teaching music fits well into the above argument that professions do not engage in the production of artifacts that can be stored and transported, that productivity is therefore hard to measure, and that working processes are hard to control (Molander & Terum, 2008). This is clearly demonstrated in discussions about whether teaching to national standards improves music education (Woodford, ed. 2011), along with debates about whether a school system which is based on commercial and economic ideals can encourage the sustained attention that is required for its students to achieve deep learning (Smith, 2003). Following such issues, a discussion about the priority of what make us human over what makes us competitive (Faust, 2007) has become vital.

This 'non seller-buyer' relationship between teachers and their students also characterises the confidence between the profession and society at large. For music teachers this confidence is expressed through a mandate to teach music, for example in elementary schools, presupposing that their professional expertise is suited to making decisions about the 'hows' and 'whats' of music education, as well as handling the various, possible 'whys' in a fruitful and responsible way. But on the other hand, the present global politics of education convey an extreme 'test optimism'[1] designated by a belief that tests and mappings of students' abilities and achievements are relevant instruments for enhancing student learning and arriving at better schools. Followed by attempts to reduce teachers to business clerks who implement certain particular models of teaching (Westbury, 2000) this makes it necessary for music teachers to include and maintain a *critical attitude*, insofar as they do *not* 'deliver a product', and that their students or those students' parents are not 'customers' buying a 'commodity' from them.

From the days of Herbert Spencer (Fauske, 2008) professions have been regarded as institutions that contribute to social *stability* in that they take part in reproducing and maintaining social order. Hence, as stated in 1933 by Carr-Sounders & Wilson (Molander & Terum, 2008), they

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1 'Test optimism' has been strongly opposed by several educational scholars (see e. g. Darling Hammond, 2011; Smith, 2003).

constitute one of society's stabilizing elements, and, following Dingwall & King (ibid.), they contribute to the handling of the uncertainties of the changing world. Such stabilizing effects must, however, be seen in relation to professional autonomy as described.

Music teaching and knowledge

One trait that characterizes the classical professions, such as doctors and lawyers, is that they are qualified to administer certain kinds of knowledge (Grimen, 2008). Even if music teachers do not enjoy an equally strong and exclusive certification, they nonetheless administer certain kinds of knowledge. What characterizes these kinds of knowledge, and how do they identify music teaching as a profession, as opposed to a discipline or regular vocation?

The knowledge base of the professions is constituted of many, often diverse, elements from different fields (Grimen, 2008). It is their practical use that holds them together as knowledge bases, which designates them as different from disciplines, which latter are characterized by being held together by overarching theories. As such the knowledge base of a profession can be described as a practical synthesis, whilst a discipline rests on a theoretical synthesis (ibid.). The difference between a profession and a regular vocation is designated by the markers of professionalism, such as scientific or scholarly knowledge, whilst vocations do not rest on such kinds of knowledge.

As a profession, music teaching rests on a complex knowledge base within which scientific and scholarly knowledge is complex in itself, since it draws on both social and human sciences. The relationship which is most frequently referred to in this respect is that between the disciplines of musicology and education which meet in the very concept of music education. In turn, both of them are diverse, just as musicology now includes traditional and 'The New Musicology', whilst education draws on hybrids such as educational psychology and sociology. Within music education this leads to further differentiations into, for example, the social psychology of music (North & Hargreaves, eds. 2008) and the sociology of music education (Frölich, 2007; Wright, ed. 2010).

Other elements in the heterogeneous knowledge base for teaching music originate in the hundred-year old master/apprenticeship scheme, which is based on a tradition of teaching and learning to sing and play musical instruments, as well as on the experience-based knowledge of teaching, say, general classroom music, or conducting choirs or wind bands. Such

types of knowledge constitute the practical sides of the knowledge base for music teaching. Among their common traits are the inclusion of various forms of 'acquaintance' knowledge (Swanwick, 1994), 'tacit' knowledge (Polanyi, 1966) and technical as well as cognitive skills, such as those required to play a musical instrument with proper intonation.

The ways in which these parts of the knowledge base for music teaching complement each other in the practices of music teachers in various situations also reveals another trait of music teaching as a profession: its normative aspects. On the basis of a broad knowledge base along with well trained analytical skills, the challenge of practical teaching situations is to decide what will be the best solution. This way professionals´ assignments are characterized by the use of discretion as the situations cannot be standardized (Molander & Terum, 2008). Such discretion in music teaching concerns pedagogical issues as well as those related to judgments of musical quality, as for instance, when it comes to interpreting music.

Whilst contributing to the definition of music teaching as a particular kind of profession, these traits together also constitute central elements in music teachers' in-service professional development (Hookey, 2002), along with demonstrating how the conceptual and logical structure of music teachers' subject are different from the structures of other professions. By being connected to domain-specific knowledge structures, the factors at play in the learning processes of their professional development (Lahn & Jensen, 2008) prove that music teachers belong to a particular profession. Because professional identity is always connected to a particular subject content (ibid.), interactions between colleagues are mediated through material and symbolic tools or artifacts which, in turn, are historically constituted and serve particular aims. These tools or artifacts maintain music teachers' subject knowledge and regulate the relations between music teachers and other professional groups.

Music Teacher Education as Professional Education

When a profession is seen as a kind of vocation offering services based on theoretical knowledge acquired from a specialist education (Molander & Terum, 2008) it suggests that professions are vocations with particular connections with higher education and research (ibid.). In this sense the education of music teachers can be described as 'professional education'

since it takes place within institutions of higher education. Furthermore, it is professional insofar as it aims to assist student music teachers to develop competences that will be relevant for entering the music teacher profession. In the following we will attend to the possible implications of that aim.

The education of music teachers is most often based on studies of: 1) how human beings learn; 2) what they should learn; and 3) how to train student teachers to prepare the ground for such learning to take place. In other words, the basics of music teacher education consist of the subjects of music and education along with the practical training of teachers. One of the classical challenges facing music teacher education is how to make student teachers' learning profit from reflecting the learning experiences of these three areas in each other. Furthermore, the balance between knowing your subject and being good at teaching is under continuous discussion. Drawing on Klafki (Nielsen, 2002), Nielsen (ibid) uses the notions of 'percolation', 'bypassing' and 'field of relation' to discuss this relationship. When the relation between knowing your subject and being good at teaching takes on the characteristics of 'percolation', the music subject that children meet, when for instance they come to their violin lessons, is a more or less reduced product of music as a performing subject. This reduction relies on the misguided belief that if you know music, you also know how to teach it. 'Bypassing' describes a relation wherein musical and educational priorities are only peripherally and occasionally put into contact with each other. This will occur for example when music education serves primarily non-musical interests, and when no concern is shown for questions of the phenomenon of music itself. 'Field of relation' describes the relations between music and education when neither educational nor musical criteria are understood to be sufficient for the selection of content. Sufficient criteria have to be developed "in the border area, or rather in the field of relations between [them]" (ibid., p. 109).

It is within such frames that student music teachers are supposed to collect the experiences, knowledge and skills needed for developing competences that equip them to enter a vocational arena wherein they, as the executors of a profession, can approach and handle the challenges of the ever-expanding and differentiated vocational field as described in chapter 1. In addition they should be prepared for future, professional development, readiness for change and lifelong learning.

The question of 'exemplarity' (Illeris, 1977; Klafki, 1983) becomes paramount to the accomplishment of such ideals, entailing a principle for content selection that look for the best examples. By working with good examples of, say, relevant teaching and learning situations, student

teachers will be able to discover and understand the more profound characteristics and structures underlying those situations. The selection of examples proceeds by attending to selection criteria that have to be elaborated for the education in question. In our case, this leads to six important questions. Firstly, since no education can offer experiences of all the possible future situations that its students will meet, what examples will offer the greatest possibility for fruitful learning transfer? Secondly, what will be the most suitable content and teaching strategies to train, locations to practice teaching, and ways of connecting these contents, strategies and locations? Thirdly, is it sufficient to concentrate student music teachers' practicum arenas to one or two in order to pursue deep knowledge with good transfer effect to various future situations, or should we arrange for student teachers to practice teaching in a wide array of locations across general music and instrumental music, teaching and performing, monocultural and multicultural settings, as well as in both formal and informal situations? Fourthly, questions need to be posed about the views of practice and practicing upon which we base our decisions about student music teachers' practicum, including the sharing of experiences between student music teachers and their practicum supervisors. Fifthly, we need to question student teachers' learning trajectories between the practicum and the subjects they study at the institution, including the development of professional music teacher identity, or identities, which are attached to the various relevant competences, and the ability to develop new ones after entering the profession. Sixth and finally, we need to see all our endeavours in these respects from a larger, social perspective wherein the double obligations of contributing to society's stability, as well as to change and future development, must be addressed. These are among the issues that are the concern of the rest of this volume.

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Chapter 3
The MUPP Project
– an Overview

BRIT ÅGOT BRØSKE DANIELSEN & GEIR JOHANSEN

The project *Music Teacher Education between the Institution, the Practicum and the Profession within the Multicultural Society (MUPP)* was carried out in the years 2006–2011 by seven members of the academic staff at the Norwegian Academy of Music in Oslo, Norway. In addition one participant from the University of Uppsala, Sweden, took part in one of the project's 7 sub studies.

Participants

Geir Johansen, professor, Norwegian Academy of Music (project leader).
Brit Ågot Brøske Danielsen, associate professor, Norwegian Academy of Music.
Cecilia Ferm, professor, Department of Arts, Communication and Education, division of Music, Dance and Theater, Luleå University of Technology, Sweden.
Signe Kalsnes, associate professor, Norwegian Academy of Music.
Siw Graabræk Nielsen, professor, Norwegian Academy of Music.
Knut Olseng, associate professor, Norwegian Academy of Music.
Vegar Storsve, associate professor, Norwegian Academy of Music.
Inger Anne Westby, associate professor, Norwegian Academy of Music.

Aim

The MUPP project aimed at contributing to the development of new knowledge that would strengthen the education of music teachers, enhance further research and development studies in the field and reinforce the connections between music teacher education and the music teacher profession. We wanted to develop a knowledge ground for educating music teachers who are better equipped than before to face and handle the challenges of the ever expanding variety of vocational arenas of music teaching and learning in the multicultural society.

The development of such a knowledge ground was envisaged to be to the benefit of the general music subject in primary and secondary school as well as the municipal culture school system and the other arenas in which music teachers find employment. We also wanted to document initiatives as well as ongoing cooperation between the research community of music education at the Norwegian Academy of Music and other research communities, nationally as well as internationally. These ways we wanted to increase the research and development competence among the participants of the project and contribute to the further development of national as well as international networks of research on music teacher education.

Background

Who are affected by music teaching?

Teaching and learning music is a more widespread phenomenon within most societies than the inhabitants of those societies apparently would imagine at first glance. Music teaching and learning exists on all levels of age, literally from before birth, as in the music from the beginning of life groups that rest in the research on how music affect the unborn child from the last weeks of pregnancy through infancy, to music groups within the geriatric care. It also exist across institutions like the kindergarten, primary and secondary school, higher education and the system of music and culture schools which has been developed in the Nordic countries. Music teaching and learning holds a traditionally strong position within the organizations of the working class and labor unions as well as contribute to designate the bourgeois and academic classes whose children are

largely over represented in the music and culture schools. From such an overview it can easily be concluded that significant numbers of human as well as financial resources are involved in music teaching and learning.

Two kinds of education

Taking the challenges that were described in chapter 1 as our point of departure the research interest was directed towards the two kinds of music teacher education which we chose to call the education of *performance profiled* and *arts education profiled* music teachers. Performance profiled music teachers are educated within music academies and conservatoires. While achieving a general music teacher competence including teaching music in school as well as instrumental teaching, band and choir conducting they develop a high performing level on their main instruments. Arts education profiled music teachers achieve their music teacher competence as a part of a broader, combined arts competence which they develop at teacher colleges. Both educations include music and arts education as their central parts but they differ in the ways and amounts that music and the arts are combined and hence in the ways the student teachers' competence are developed.

Vocational arenas

In the present project two vocational arenas were highlighted: the compulsory school and the culture school. In addition connections are drawn to the arena of community music as a practicum field and a possible vocational field for professional music teachers.

Formally, in Norway the primary and secondary school as well as the culture school are legally established in the national Law of education (Opplæringsloven). The law requires each of the 429 municipalities of Norway to run or to cooperate with another municipality in running a culture school. The culture schools offer instrumental training to members of the municipality or municipalities wherein they are situated. This positions the culture schools as a partly formal, partly a part of the informal community music activities within their municipalities. During the last decades the traditional distinction between the compulsory school and the culture school as learning arenas of music has become exceeded and can nowadays be considered as parts of a larger whole. In the reports

to the Norwegian parliament nr 38 (2002/2003) and 39(2002/2003)[1] the need for common competence development in the school sector and cultural sector was underlined along with the need for developing new strategies for intermediating music to children and adolescents. In its circular nr. 1/2006 the Norwegian directorate of education emphasized the development of the culture school to become a local center of culture (including music) education along with models of cooperation with the compulsory school and the community culture (including music) field. The role of the culture school is hence foreseen to become a driving force of the arts education in all the compulsory schools in the relevant municipality or municipalities.

Relations between the institution, the practicum; and the vocation

By considering the focused vocational arenas as parts of a larger whole the MUPP project focused on the student teachers within *the institutions* of music teacher education along with the institutionally based forms of teaching and learning. In addition the particular challenges that the student teachers meet in *the practicum* were addressed. Thirdly, we addressed former student teachers who were now occupying present *vocational positions*. This way the relations between the institutions, the practicum arena and the vocation were opened up to closer studies.

The practicum and practicum arena designate the pre service training field within which the student music teachers observe and practice their developing teaching skills. It can be located in compulsory school and culture school as well as the community music field. By the vocational arena we mean the wide and manifold arena wherein music teachers find their employment. In other words both the arenas include the same kind of situations and locations but they are entitled differently according to their function. The practicum arena has a direct educational function while the vocational arenas plays a more indirect role as a field of reference and experience since many student music teachers draw on their experiences

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1 Stortingsmelding nr 38 (2002/2003). Den kulturelle skolesekken [The Cultural Rucksack]. Oslo: Kultur- og kirkedepartementet. Stortingsmelding nr 39 (2002/2003)**. Ei blot til lyst, om kunst og kultur i og i tilknytning til grunnskolen**. [On Arts and Culture in the Compulsory School]. Oslo: Utdannings- og forkningsdepartementet.

from taking part in that field parallel to their studies and since all of them have experiences as former school students[2].

Main Research Question

The main research question of the MUPP study was:

> How can student music teachers' learning and the relevance of Music teacher education be described in the relations between the institution, the practicum and the professional arena within the multicultural society?

Answers were sought by establishing 7 single sub studies, each concentrating on a selected area which was considered as an important field of study with respect to enlightening a particular side of the main research question. Below follows a short description of each of the sub studies with attention to their research questions, theoretical perspectives and methodological strategies.

Single Studies

Study A: Community music activity among refugees as an arena of practicum.

- Research question
  - How can music activity in a Palestine refugee camp in Lebanon serve as a practicum arena and what relevance does it have for music teacher education?

- Theoretical perspectives
  - Multiculturalism, community music, conceptions of 'practice'[3].
- Methodological strategies
  - Sample: 13 student music teachers.

2 "Acquaintance knowledge from the other side of the vocational role" See Handal, G. & Lauvås, P. (2000). *Veiledning og praktisk yrkesteori* [Supervision and practical vocation theory]. Oslo: Cappelen Academic Publishers, p. 181.

3 See chapter 1, 4, 5 and 6.

- ▫ Data: Self report logs.
- ▫ Analysis: Text analysis.

Study B: The OASE project as a practicum arena.

- • Research question
  - ▫ How does the OASE project as a practicum arena influence student music teachers' learning and hence the relevance of the music teacher education?
- • Theoretical perspectives
  - ▫ Music teacher identity, profession, professional[4].
- • Methodological strategies
  - ▫ Sample: 31 student music teachers .
  - ▫ Data: Questionnaire survey
  - ▫ Analysis: Quantitative analysis supported by SPSS.

Study C: Perceptions of the *Musikdidaktik* subjects in the relations between the institution and the practicum.

- • Research question
  - ▫ How do professors and student music teachers perceive the quality of teaching and learning in the relations between the Musikdidaktik subjects and the arena of practicum as reflected in the professional arena?
- • Theoretical perspectives
  - ▫ Levels of competence, communities of practice, learning trajectories, practical vocational theory[5].
- • Methodological strategies
  - ▫ Sample: 8 professors, 5 practicum supervisors and 25 student music teachers in 7 institutions for music teacher education across the Nordic countries
  - ▫ Data: Qualitative, semi structured interviews and focus group interviews.
  - ▫ Analysis: Meaning condensation, interplay of inductive and deductive coding along with reflecting analytical layers in each other.

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4 See chapter 1, 2 and 7.

5 See chapter 1, 10 and 11

Study D: Experiences of a 4 year program for specialist teacher education in practical and aesthetic subjects.

- Research question
    - What experiences have teacher freshmen who graduated from a new teacher education program in practical and aesthetic subjects with regard to the relevance of their aesthetic and educational competence?
- Theoretical perspectives
    - Teacher education in Norway as described in authority documents[6].
- Methodological strategies
    - Sample: 80 teacher freshmen.
    - Data: Questionnaire survey
    - Analysis: Quantitative analysis assisted by SPSS.

Study E: The relevance of music teacher education for the professional field.

- Research question
    - How do music teachers perceive of the relevance of their music teacher education in retrospect as related to their present working situation?
- Theoretical perspectives
    - Earlier studies of music teachers' vocational occupations[7].
- Methodological strategies
    - Sample: 605 music teachers educated from institutions of higher music education.
    - Data: Questionnaire survey.
    - Analysis: Quantitative analysis assisted by SPSS.

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6 See above in this chapter.

7 Olseng, K. (2008). Arbeidslivet og studierelevansen for den musikkutdannede [Working life and the relevance of studies for the educated musician]. Paper presented at the seminar Musicians' health and Alumni, NAM, 26th of September. The theoretical perspectives also included several earlier studies by Olseng about the working life of musicians and music teachers carried out regularly since 1982.

Study F: The music teacher meeting various professional arenas and tasks.

- Research question
  - How do music teacher freshmen perceive their competences as confronted with the music subject at the primary and lower secondary school, the municipal culture school; and upper secondary school?
- Theoretical perspectives
  - Late modernity, profession, professionalism and competence nomads[8]
- Methodological strategies
  - Theoretical study drawing on interviews with student music teachers for exemplification.

Study G: The professional music teacher in different areas of vocation.

- Research question
  - How do music teachers handle their professional practice across different arenas that involves mastering multiple identities as artists, as composers, as theoreticians, as band leaders?
- Theoretical perspectives
  - Profession Studies, professionalism and competence nomads[9]
- Methodological strategies
  - Theoretical study

The Activities of MUPP

Origins and progress

The MUPP project started with 9 participants and 7 sub studies. For several reasons one of the original participants withdrew. Then the project consisted of 8 participants and 7 sub studies.

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8 See chapter 1, 2 and 8

9 See chapter 1, 2 and 8

Meetings and seminars.

14 working meetings have taken place in the project period. In addition 3 seminars have been held, all of them with the length of 2 ½ day. Seminar locations have been the Norwegian Academy of Music, Voksenåsen Culture Center in Oslo, Norway and Schæffergården Conference Center in Copenhagen, Denmark.

Conference Presentations

Brøske Danielsen, B. Å. (2010). Community music activity in a refugee camp – student music teachers' practicum experiences. Presented at *Nordic Working Seminar on the Research on Music Teacher Education.* Norwegian Academy of Music, December 6–8.

Brøske Danielsen, B. Å. (2011). Community music activity in a refugee camp – student music teachers´ practicum experiences. Paper presented at the *Research in Music Education* 2011 Conference, University of Exeter, UK, April 12–16, 2011.

Ferm, C. (2008). A living well of experience – teachers' views on their knowledgebase in musikdidaktik. Presented at *European Educational Research Assosiation Conferennce* 2008, University of Gothenburgh, Sweden, September 7–8.

Ferm, C., & Johansen G. (2007). Educational Quality in Musikdidaktik – some first impressions. Presented at *NNMPF* 2007 conference, Helsinki, Finland, February, 1–3.

Ferm, C., & Johansen, G. (2007). Educatinional Quality in musikdidaktik in the Nordic Countries. A bottom-up study. Presented at vid *Den 17. nettverkskonferansen i universitets- og høgskole* pedagogikk. Lillehammer, Norway, October 24–25.

Ferm, C., & Johansen, G. (2007). Organizing for deep learning in musikdidaktik. Some first impressions from an interview study of educational quality in music teacher education. Presented at *Training Music Teachers. Research in Psycology of Music and Music Education.* Padova Italy 5–6[th]of November 2007. ISBN 978-88-6129-142-3 p. 38.

Ferm Thorgersen, C. (2009). Quality learning in *musikdidaktik* from a student perspective – where, when and how does it occur? Presented at *RIME* 2009 Conference, Exeter, GB, April 14–18.

Ferm Thorgersen, C. (2010). Facilitating for future colleagues – sharing of experience in the field of music teacher practicum. A task for the mastering guru or the mentoring critical friend? *RAIME -proceedings of the 10th international symposium.* 255–265.

Ferm Thorgersen, C. (2010). The Preconditions for Student Music Teachers' Learning Trajectories. Presented at *Nordic Working Seminar on the Research on Music Teacher Education.* Norwegian Academy of Music, December 6–8.

Ferm Thorgersen, C., & Johansen, G. (2009). Mapping music teacher trainees' learning trajectories. Presented at *Nordic Network for the Research in Music education* conference, University of Örebro, Sweden, January 2009.

Ferm Thorgersen, C., Storsve, V., & Johansen, G. (2010). New challenges in Music Teacher Education. Paper presented at the *International Society of Music Education (ISME) World conference*, Bejing, China, August 1–6 2010. With Signe Kalsnes, Inger Anne Westby, and Siw Graabræk Nielsen.

Graabræk Nielsen, S., Varkøy, Ø., & Johansen, G. (2008). Det multikulturelle musikkfeltet som praksisarena. Om yrkespraksis og musikklærerutdanning. Presented at *NNMPF* conference, Oslo, Norway, January 23–25.

Graabræk Nielsen, S. & Westby, I. A.(2010). The future music teacher as a competence nomad. Presented at *Nordic Working Seminar on the Research on Music Teacher Education.* Norwegian Academy of Music, December 6–8.

Johansen, G. (2007). Educational Quality in Music Teacher Education: A modern project within a condition of late modernity? Presented at *The fifth International Symposium on the Sociology of Music Education.* Memorial University, St. John's, Newfoundland, Canada, July 2.-5.

Johansen, G. (2008). Relations between the social development of student identities and the quality of teaching and learning in music teacher education. Presented at *Musical Development and Learning. Second European Conference on the Developmental Psychology of Music*, Roehampton University, London, 10th-12th September 2008.

Johansen, G. (2009). Conservatory professors' perceptions of the quality of teaching and learning in *musikdidaktik* as related to the selection of educational content. Presented at *The Reflective Conservatoire, 2nd International Conference: Building Connections*, Guildhall School of Music and Drama, London, 28 February-3 March 2009.

Johansen, G. (2009). Relations between identity and educational quality within pre-service music teacher training. Presented at *The 6th International Symposium on the Sociology of Music Education*, Limerick, Ireland, 5th–9th July 2009.

Johansen, G. (2009). Student music teachers' deep and surface learning and its relations to identity – between the Academy and the pre-service music teacher training field. Presented at *The 10th Research Alliance of Institutes for Music Education (RAIME) international symposium*, Gothenburg, Sweden, October 14th–16th, 2009.

Johansen, G. (2010). MUPP – Musikklærerutdanning mellom institusjonen og praksisfeltet [MUPP – Music Teacher Education between the Institution and the Practicum]. Presented at the conference *Research on Music teacher Education* at the Danish University School of Education, Copenhagen, December 9–10. With Signe Kalsnes, Siw Graabræk Nielsen, Vegar Storsve, Øivind Varkøy and Inger Anne Westby.

Johansen, G. (2010)Music teacher education as professional studies (MUPP). Report from a joint project within the Norwegian Academy of Music Presented at *Nordic Working Seminar on the Research on Music Teacher Education*. Norwegian Academy of Music, December 6–8.

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Chapter 4
Kulturen som brobygger og arena for livsutfoldelse

Erfaringer fra et musikkprosjekt i en flyktningleir i Libanon[1]

VEGAR STORSVE

Det er merkelig hvordan sterke opplevelser fra mange år tilbake i tid kan dukke opp på et tilfeldig besøk i en gymnastikksal. Jeg ble invitert til et kulturarrangement ved Algarheim skole i Ullensaker en gang i 2002. De hadde besøk av palestinske flyktningbarn fra Libanon, og min kollega Petter Barg mente dette burde være interessant for meg. Jeg møtte et forrykende show med en blanding av palestinsk og norsk dans og musikk, utført av unger som sprudlet av energi og spilleglede. Ungene ga alt, og de viste meg at vennskap og samkvem i lek, sang, dans og musikk ikke var hindret av store kulturforskjeller og forskjellig sosial bakgrunn. Disse barna var heller ikke hindret av mangel på for eksempel et felles verbalt språk.

En hel skolekrets var samlet i møte med en kultur som vi gjennom media vanligvis blir presentert for som skummel og ubegripelig. Selvfølgelig fikk vi jo i løpet av besøket også med oss historier om deres håpløse situasjon i leirene. Det var ikke helt fritt for sterke mentale reaksjoner fra både barn og voksne da stillheten og mørket senket seg i denne fredelige

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1 Utgitt første gang i Gjestrud, G. & Rodin, S., red. (2008). *Flyktning i Libanon. Fra al-Nakba til Nahr el-Bared*, s. 59–71. Oslo: Forum for kultur og Internasjonalt samarbeid. Gjengitt med tillatelse.

verdenen på landsbygda i Norge. Jeg tror solidaritetsbegrepet våknet til liv igjen rundt denne skolekretsen dette året.

Shatila, 1982

Møtet med disse barna, lyden og stemningen førte meg altså 20 år tilbake i tid. Jeg var også den gangen litt tilfeldig på besøk. Denne gangen hos en palestinsk familie utenfor det som var igjen av flyktningleiren Shatila i Beirut. Det var juleferie i Norge, og jeg var invitert til en alternativ «julefeiring» hos noen norske hjelpearbeidere. Vi hadde nettopp sett voldsomme ødeleggelser og ruiner og en diger, helt ny gravhaug med et svart flagg på toppen. Vi hadde besøkt et norsk helseteam fra Palestinakomiteen på et provisorisk sykehus like i nærheten av Shatila. Jeg hadde jo hjemme i Norge, noen måneder før, fått med meg nyhetene om de forferdelige massakrene i Sabra og Shatila. Jeg hadde sett TV-bilder og avisoppslag, men dette ble sterk kost. Midt i alle inntrykkene, fortellingene og historiene fra massakren og om hjelpearbeidet etter katastrofen ble jeg spurt om hva jeg drev med her i Libanon. Det spørsmålet hadde jeg ikke ventet meg, og det var ikke helt enkelt å fortelle at jeg faktisk var på juleferie fra min vikarjobb som ufaglært musikklærer hjemme i trygge, fredelige og rike Norge. Jeg følte meg rimelig dum og unyttig i denne situasjonen. Jeg følte meg til og med litt i veien og til hinder for de som gjorde en innsats, også overfor de uskyldige som hadde mistet mange av sine kjære i dette vanvittige blodbadet. Men hvordan ble dette mottatt? Jo da, jeg ble faktisk tatt imot med åpne armer. Gjester er gjester, spesielt når de kommer som venner. Siden jeg jobbet som musikklærer hjemme i Norge, ville de vise meg noe av sin kultur, og de førte meg til en familie som de visste drev med musikk.

Inne i det lille, mørke rommet ble vi umiddelbart servert te, og den 12 år gamle sønnen Jihad spilte fiolin mens søsteren danset. Det var bare en helt fantastisk opplevelse av musikalitet, gjestfrihet, lidenskap, sorg og glede. Denne familien hadde også mistet en sønn i massakren for få måneder siden. Ifølge far i huset var denne sønnen et enda større musikktalent enn sine søsken. Jeg greide så vidt å lire av meg en liten norsk reinlender på den arabiskstemte fiolinen før vi tok farvel med håp og ønske om å ses igjen. Jeg fikk med meg en kassett hvor Jihad hadde spilt inn masse spennende arabisk musikk. Kassetten er en av de få kassetter som jeg har tatt vare på gjennom alle flyttinger og ryddesjauer siden den gang.

Juleferien tok brått slutt, og hjemlige aktiviteter og gjøremål tar fort over når du møter din egen «travle» hverdag. Opplevelsen hos denne

familien har allikevel dukket opp i hodet mitt med ujevne mellomrom. Jeg har mang en gang tenkt på hvor viktig musikken var for denne familien i deres livssituasjon. Nå i ettertid tenker jeg faktisk at dette møtet muligens har bidratt til at jeg tok valget med å utdanne meg til musikkpedagog noen år seinere. Det har i hvert fall bidratt til at jeg har sett musikkens mangfoldige funksjonsmuligheter.

Utfordringen fra NORWAC

Det ble veldig spesielt å høre denne kassetten da jeg kom hjem fra Algarheim den tidligere omtalte kvelden i 2002. Jeg har tenkt mye på musikkens rolle i årene som har gått siden det første møtet med Libanon. Jeg har jobbet mye med musikk som møteplass i det flerkulturelle samfunn, både som ren kulturutveksling, men også i forhold til integreringspolitikk og i solidaritetsarbeid. Helseorganisasjonen NORWAC, som var en av initiativtakerne til besøket fra palestinske flyktningleirer i Libanon til Algarheim, oppsummerte dette møtet og spesielt kulturaktivitetene som et viktig ledd i deres Mental helse-program i Libanon. Kjersti Fiveland i NORWAC tok initiativ til å gjøre noen forsøk med å bruke musikk mer aktivt i arbeidet. Sammen med Petter Barg ble jeg utfordret til å være med på disse forsøkene. Det skulle senere vise seg at jeg altså var så heldig å få lov til å være med i arbeidet med å etablere permanente kulturaktivitetstilbud for barn og unge i blant annet noen av de 12 palestinske flyktningleirene i Libanon.

Kos og kaos

Det praktiske musikkarbeidet startet i 2003 på Beit Atfal Assumoud-senteret i flyktningleiren Rashedie utenfor Tyr i Sør-Libanon. Vi hadde et par gitarer og noen trommer. Vi lagde rytmeinstrumenter av pinner, spiker, flaskekapsler og blikkbokser og satte i gang. Det var horder av unger og skrik og skrål, kaos og språkforvirring. De fleste syntes nok vi var rimelig gale der vi holdt på. Etter hvert ble kaoset omdannet til mer felles rytme, struktur, klangfarger og melodier. Det nærmet seg noe gjenkjennelig som til og med kunne gjentas dagen etter. Vi opplevde en enorm entusiasme, og sosialarbeiderne på senteret konstaterte en sjelden iver og glede blant barna. Dette nye, blandet med deres egen dansetradisjon, skulle vise seg å skape en stemning langt ut over det vi hadde kunnet håpe på. Ikke minst impo-

nerte barna med sin konsentrasjonsevne under innlæring av rytmemønstre, norske hermesanger og afrikanske tulleord. Det rett og slett svingte.

Pusterom i hverdagen

Jeg fikk så tydelig se hvor viktig det var for nå tredje generasjon palestinere som lever i trange og kummerlige flyktningleirer, å få et slikt tilbud om musikkopplæring. Om ikke annet enn som et trivelig pusterom i hverdagen. Familiene bor ofte mange sammen på ett rom. Ikke har de noen lekeplasser, skolene de går på er overfylte, og undervisningen er kun teoribasert med stor grad av autoritær styring og med fysisk avstraffelse som virkemiddel. Alle har en traurig historie å fortelle, og angsten i hverdagen har lett for å få utløp i negativ atferd. Mange greier ikke presset på skolen og stryker til eksamener, som avholdes allerede på barnetrinnet i deres FN-skoler. Barna må nemlig bestå eksamen for å rykke opp en klasse. Jeg tror det er over og ut etter tredje forsøk. Heldig er den ungen som kan komme til Beit Atfal-senteret for å få leksehjelp. Enda heldigere er den ungen som også kan komme for å være med i en gruppe som får tilbud om en organisert fritidsaktivitet. En av disse fritidsaktivitetene er altså vårt musikkprosjekt, og Mariam Sleiman, som er leder for Beit Atfal-senteret i Rashedie, uttrykker det slik: «De har masse energi, her får de ut energien på en positiv måte.»

Fra lek til læring

Vi fant tidlig ut at det ikke er noen tradisjon for å tenke at alle barn kan ha glede av musikkopplæring. De få som har lært noe om å spille et instrument, har oftest blitt sett på som noe spesielle og talentfulle og fått gå hos en mester som lærling. Derfor har vårt arbeid bestått i mye demonstrasjonsundervisning i store grupper. Det har vært lekpregede aktiviteter med sang, dans og spill som har stått i sentrum. Her har de voksne musikerne og sosialarbeiderne deltatt sammen med barna. Vi har hatt mange diskusjoner om denne lekpregede arbeidsformen, og mange har vel sett på dette som litt lite seriøst. Det er faktisk ganske uvanlig at lærere «nedverdiger» seg til å ha det morsomt sammen med barna i en læringssituasjon. Selv på førskolenivå er det mye motstand mot dette.

Det er heller ikke rent sjelden vi har opplevd at de voksne tar fullstendig av i en aktivitet som tenner lekegnisten deres. Noen blir litt flaue når

de oppdager sin egen spontane stemme og kroppsbevegelse, men så lenge det blir applaudert og positivt mottatt, blir det mer og mer akseptert. Dette er viktige erfaringer, og vi har vel fått en viss forståelse for at trygghet og glede motiverer til læring. Det blir lagt merke til at mange av barna får med seg en del grunnleggende musiske erfaringer og ferdigheter som danner et godt grunnlag for å utføre noe på et instrument.

Musikk for alle

Musikk har mange verdier, og jeg tenker at dette bør alle barn få nyte godt av. Ved å dele kompetanse med musikere, lærere, sosialarbeidere og organisasjonsledere i palestinske flyktningleirer i Libanon, kan vi bidra til at også palestinske barn kan få et tilskudd til å utvikle sin selvfølelse.

Vi har opplevd noe skepsis fra en del myndighetspersoner til dette prosjektet. Musikk har ikke spesielt høy status i deres kultur, og det er til og med enkelte som mener at å sysle med den slags er syndig. Men stadig flere ser verdiene i dette arbeidet, og lederen for Beit Atfal Assumoud, Kassem Aina, arbeider iherdig for at flest mulig unger i flest mulig leirer skal få dette tilbudet.

Ringvirkninger

Gjennom de siste årene er det mange som har engasjert seg i utvidelsen av prosjektet, som i utgangspunktet var, og fortsatt er, en del av NORWACs Mental helse-program i Libanon. God mental helse er bygget på trygghet, gode opplevelser, følelsen av mestring osv. Vi som er involvert i prosjektet, opplever at kulturarbeidet bidrar til dette. Kulturarbeidet i prosjektet ble vesentlig utvidet og styrket gjennom samarbeidet med Sophie Rodin og opprettelsen av stiftelsen Forum for kultur og internasjonalt samarbeid i 2004. Stiftelsens arbeidsområder er musikk, visuelle uttrykk og litteratur. Sophie Rodin er billedkunstner og har innført tegne- og maleaktiviteter som et tilbud til barna på linje med musikken. Hovedtyngden i de visuelle uttrykkene ligger i leirene i nord, i Beddawi og i den nå ødelagte leiren Nahr el-Bared. Stiftelsen arbeider også med oppbygging av bibliotek og formidling av litteratur.

Algarheim skole er fortsatt sterkt engasjert, blant annet gjennom å ta imot gjester og grupper av barn i utvekslingsarbeidet. Jessheim videregående skole har også bidratt vesentlig til solidaritetsarbeidet. Elevene ved

denne skolen har for eksempel ved de to siste års Operasjon Dagsverk do-
nert de innsamlede pengene til palestinske flyktninger i Libanon.

Gjennom min stilling ved Norges musikkhøgskole har jeg hatt gleden
av å kunne bruke mye tid og engasjement på dette arbeidet. For meg er
det helt vesentlig at Norges musikkhøgskole også har lagt forholdene til
rette for at både studenter og lærere har mulighet til å delta i aktiviteten.

Jo da, jeg er faktisk litt stolt av det. Dette lover godt i forhold til frem-
tiden for musikkprosjektet, og lignende prosjekter for den saks skyld. Jeg
tror vel ikke behovet for denne typeaktivitet er dekket med det første i vår
brokete, uforutsigbare verden. Med god støtte og hjelp fra disse skolene
og organisasjonene, for ikke å glemme fra familie, venner og kjente, har vi
kunnet skaffe mye og relativt bra instrumenter i prosjektet. Hjemme i Nor-
ge flyter det snart over av materielle goder, og tanken om å dele med noen
blir stadig tydeligere hos mange. Det er utrolig fint å se disse barnas møte
med et instrument de aldri har tatt i tidligere, og til og med får lov å spille
på. Øynene blir store og våte. «Da de først fikk instrumenter, holdt de dem
som en mor holder sin nyfødte baby, og de har slett ikke lyst til å gi det fra
seg igjen når de først har fått det mellom hendene,» sier Mariam Sleiman.

Et gledelig gjensyn

På et lunsjmøte i Beirut en gang i 2004 hadde jeg med meg den før nevnte
kassetten til Jihad. Jeg var på leting etter lokal tradisjonsmusikk til pro-
sjektet. Elham Sharour, som er sosialarbeider i Beit Atfal Assumoud, og
dessuten en god sanger og danser, fikk høre min historie fra Shatila 1982.
Hun ble nesten litt pussig entusiastisk ved å se denne kassetten. Elham
kunne stolt fortelle at Jihad Akel nå var blitt en berømt fiolinist i Libanon,
og at han både hadde gitt ut CD og spilte ofte på TV. Lunsjen gikk sin
gang, men jeg syntes Elham ble nesten uhøflig fraværende. Hun satt jo
bare og fikla med mobiltelefonen som tenåringer gjør når de nettopp har
fått en ny. Plutselig rekker hun meg telefonen sin og sier at noen spør etter
meg. I andre enden hører jeg Jihad presentere seg og ønske meg velkom-
men til en restaurant i Beirut samme kveld.

Det ble en opplevelsesrik kveld med Jihad, som spilte elektrisk fele med
stort band – blanding av tradisjonsmusikk og moderne popkomp. Vi fikk
et fint gjensyn, selv om han riktignok ikke husket noe fra vårt første møte
utenfor Shatila i 1982. Selv takket han musikken for de muligheter den
hadde gitt ham for å få et godt og relativt trygt levebrød i dette landet –

som normalt nekter palestinere elementære rettigheter i forhold til utdanning, bolig og arbeid og andre normale menneskerettigheter.

Utdrag fra tre rapporter skrevet av studenter fra Norges musikkhøgskole etter studie- og praksistur til Libanon og flyktningleirene

Vi kjørte rett til Beit Atfal-senteret da vi kom inn i leiren. Der ble vi møtt av en gjeng av barn i alle aldre. De flokket seg rundt oss og var veldig kontaktsøkende (og fantastisk søte). De hadde forberedt et danseshow til jubileumskonserten i Beirut noen dager etter, og vi var så heldige å få se det. De danset for det meste tradisjonell palestinsk folkedans, med flotte kostymer. Hele tiden mens de danset, tittet de bort på oss norske som satt der, for å få tilbakemelding. Vi satt ganske stille og var veldig rørt. Det første jeg tenkte på da jeg så dansen, var at alt de danset var politisk motivert. Alt de danset hadde en historie, og det var veldig tydelig hvor bevisste alle disse barna var på sin situasjon. Det var i grunnen det første som slo meg også da vi kom inn i leiren, hvor utrolig mye de lever i håpet, og hvor mye de fokuserer på hvor de kommer fra, og hvor de skal. I veldig mange andre situasjoner vil nok mennesker gjøre alt de kan for å tilpasse og innrette seg, og prøve å tenke positivt på situasjonen, men her var det helt annerledes. Å skulle tilpasse seg ville være å gi etter og å tape. Jeg tenker at det må være utrolig frustrerende å hele tiden måtte fokusere på det som skal komme, å bare leve midlertidig. Samtidig som det vel er det eneste riktige, det er helt uholdbart å skulle leve slik de gjør.

I hvilken grad har uka i Libanon utviklet meg som musikkpedagog? Jeg vet at det har gjort mye med meg som menneske. Det har gitt et varig inntrykk å møte mennesker som lever i en så håpløs situasjon, men som samtidig er de mest positive og imøtekommende jeg har møtt. Å besøke dem har reist mange spørsmål som jeg før reisen aldri hadde kommet på å stille. Jeg tror man ved å møte en annen kultur lærer mye om seg selv og sin egen kultur. Ting som er selvfølgelig for oss er ikke nødvendigvis det for dem.

Jeg leste i en artikkel rett før Libanon-turen at en palestinsk leder i nåværende Israel ønsket mer enn noe annet at så mange som mulig fra den vestlige delen av verden kom til ham én dag og fikk se urettferdigheten med egne øyne. Det syns jeg vi kan bidra til å virkeliggjøre.

Chapter 5
Hope and Recognition

A Music Project among Youth in a Palestinian Refugee Camp[1]

VEGAR STORSVE, INGER ANNE WESTBY & EVEN RUUD

> The strongest belief shared by all
> Palestinians, employed or not, young or old,
> *men or women, is the hope and insistence on*
> *their right to return to their beloved homeland.*
>
> Nahla Ghandour

Hope and recognition are keywords that characterize the cultural and humanitarian aid The Norwegian Academy of Music together with *NOR-WAC*[2] and Forum for Culture and International Cooperation (*Forum for kultur og internasjonalt samarbeid*[3]) are doing in South-Lebanon. Since 2002, Norwegian music educator Vegar Storsve together with Petter Barg and Inger Anne Westby have conducted a music project in the Palestinian refugee camp Rashedie and in a Lebanese special school in the city of Tyr. They have organized a community music project for health and cultural cooperation across different religious and political groups in Lebanon.

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1 Originally published in *Voices: A World Forum for Music Therapy* 10 [1] 2010. Reprinted with permisson.

2 http://www.norwac.no

3 http://www.interculture.no

This article will describe parts of this work and discuss how such a music project may have consequences for development and health promotion among children and young people in refugee camps. The authors have their background in music education and music therapy. However, this project was conceived as a music educational project. With the growth of community music and community music therapy, we find reasons to discuss this project as a prototypical community music project. The explicit health aspect and the influence from community music therapy also open a discussion about the borders between these areas of practice. What creates a strong link between the two approaches is the underlying theory of "community of practice", which will be discussed below (see Wenger, 1998; Ansdell, 2010).

After the establishment of the state of Israel in 1948 a great proportion of a total of 700 000 Palestinian refugees fled to Lebanon. Ghandour (2001) writes that Lebanon today hosts 368 000 Palestinian refugees. This group constitutes 10% of the total population of Lebanon and are placed together in 12 official camps, without any rights to health care, education or possibilities for work within a whole range of professions within the Lebanese society. The support from UNRWA[4] (United Nations Relief and Works Agency for Palestine Refugees in the Near East) secures a minimum of schooling and health services within the refugee camp. The situation for the young who grow up in the camps can be described as follows:

> The Palestinian children, as a consequence of their parents' and their own adverse experiences, acquire the most negative elements of the tasks of Adult Development. First mistrust, then shame, which moves on to guilt, inferiority and identity diffusion (that is sustained separation from social, residential, economic and ideological dependency on family of origin) (Ghandour, 2001, p. 157).

In other words, unemployment, social problems and mental health problems are usual. As a consequence of the negative experience that Palestinian children and their parents are exposed to, many develop a sense of mistrust, guilt, inferiority and a weakened sense of identity. Research also shows that 19.5% of Palestinian adolescents suffer from mental distress, and that 30,4 % of women in the same refugee camps reported the same (Sabatinelli, Pace-Shanklin, Riccardo & Shahin, 2009).

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4 http://www.un.org/unrwa/refugees/lebanon.html

The young who grow up are met with great challenges in relation to hope for a better life as adult. The future is uncertain and their control of their own lives is endangered. Or, as Ghandour writes:

> I believe that the two most critical aspects that affect the development of the Palestinian child in Lebanon are: the inevitable sense of a transitory and unstable life; theirs/ours is a future which is (as it has been) always unpredictable and we seem to have no control over it. The second is the impossibility for the parents to build a career or have a long-term job that minimizes their control of the future of their families, on both the economic and social fronts (Ghandour, 2001, p. 157).

When health becomes the focus of humanitarian aid, cultural activities are often not discussed.[5] We know, however, that our health is dependent upon cultural factors related to human rights issues, social status, belonging, identity, recognition and experienced dignity. Such an understanding of important health issues will allow for the use of cultural means, in this case music, to promote health. Health is thus more than physical health. The subjective factors linked to how health and quality of life are perceived play an important role in the interpretation of our health.

For the Palestinian young, their health situation will be closely related to their personal identity and feeling of continuity and belonging in relation to Palestinian history and identity. But it is a threatened identity, and Ghandour raises the following questions:

> How can a Palestinian child become a Palestinian? From where can he or she acquire a strong belief in continuity? What will he or she believe in – poverty, abuse, trauma, and insecurity? Who serves as his or her role model – an unemployed father, an exhausted mother, an unjust rule, or a hostile neighbour? Barring such identification, shame and guilt seep easily into the formulation of Palestinian self-identity! (Ghandour, 2001, p. 157).

The questions raised in this article concern to what extent a music project can strengthen a sense of self and identity, as well as the experience of

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5 Medical journal *The Lancet* has in a series of articles documented the health situation among Palestinians – both in the ocupied areas and among those living in refugee camps in neighbouring countries. See for example *The Lancet* Vol 373, March 5, 2009, s. 837–49, *The Lancet* Vol 373, March 28, 2009. Also, Zabaneh, Watt og O´Donell 2008 and United Nations Relief and Works Agency for Palestine Refugees in the Near East (UNRWA). Annual Report of the Department of Health 2007.

belonging to one's own traditions among Palestinian youth. Further, how is it possible to organize a music project that gives possibilities for musical learning and personal growth? And how can such a project afford new role models and responsibilities that may give hope for a better future?

The Music Project

In 2002, the Norwegian health organization NORWAC arranged an exchange among youth in which a dance group from the refugee camp Rashedie made a visit to Algarheim school in Norway. NORWAC saw this meeting and especially the cultural activities as an important part in their mental health program in Lebanon (Storsve, 2008). In 2003 NOR-WAC sent the Norwegian music educators Petter Barg and Vegar Storsve to Rashedie where they conducted music classes with groups of children in cooperation with local musicians and social workers.

Through these activities, the local musicians gradually became more involved in the teaching, and the social workers and leaders in the organization *Beit Atfal Assumoud*[6] were inspired by these activities. The Norwegian music educators gained more experiences through repeated visits and they saw how the children became engaged, enjoyed the activities and showed a feeling of mastery through the activities (Storsve, 2008). Music teaching then became a permanent activity within the centre and the local musicians adopted many of the methods that will be described further in this article. The local instructors now run these activities as a weekly activity throughout the whole year.

From 2005 about fifty students and teachers from the Norwegian Academy of music have participated in the project. The teachers have represented different subjects and have contributed knowledge both from music education and music therapy.

Such a music educational, or rather community music project, will be met with many challenges. One has to do with how some Muslims have an ambivalent or negative attitude towards music education. In the same way as we know from some Christian traditions, Muslims may regard music as "sinful" – haram – because it takes focus away from God. Music is associated with sexuality and alcohol that fuel arguments that will keep the young away from God. "Music" then is a theme to be negotiated, not only within Islam generally, but also locally within western Diasporas

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6 http://www.socialcare.org/

traditions where Muslims live. For example, in Great Britain 1.5 million Muslim children will have to confront British music education in any state supported school (Harris, 2006). Such a perspective actualizes the experiences from this project in a debate about multi cultural music education.

When such a music project, conducted by Norwegian music educators among Palestinian Muslims in South-Lebanon becomes a reality, further complications may arise. Questions concerning goals, educational attitudes, curriculum or choice of repertoire becomes important. At the same time cultural preconditions and traditions will be challenged in relation to the local historical context, the contemporary situation and the Nordic cultural input. "Music" cannot be regarded as something independent of culture, situation and intentions and Norwegian values have to be negotiated in this new local context. There are strong restrictions concerning what girls are allowed to do and the project leader has often felt the resistance for example, when girls are invited to play electric guitar and drums. This is, however, quite popular among the young Palestinians. They have a strong relation to the rhythmic element in the music as many have been dancing debka since early childhood.

The music project seeks to reach as many children and young Palestinians as possible through common musicking, instrumental activity and dancing. Although there is no formal music teaching within the schools in the refugee camp, there are strong dance traditions in the Palestinian culture, and the dance musicians play the derbeka (drums). The oud and different flutes and violins are also present within this musical culture, and lately instruments like electric guitar and synthesizers with oriental scales have been used. Since music is so unusual both in schools for the Palestinians as well as for the Lebanese children, this project is quite unique and well appreciated by the children (and their parents) who is given the chance to participate.

As we know, general music education requires instruments, song- and music traditions, localities and continuity in teaching. How is it possible to maintain such an activity from week to week? All the support for this project is channelled through *Beit Atfal Assumoud,* a religious and politically neutral organization that works among children with a difficult social situation. Throughout the years, the Norwegian participants have brought a lot of instruments from Norway. Today we find in the orchestra three synthesizers, microphones and sound systems, electric guitars, violins, guitars, saxophones, Orff-instruments, drum-sets, hand drums, accordion, melodicas. Of course, this blend of instruments creates a special challenge to any musical arrangements made for common performance.

It should also be added that since 2005, music students from the Norwegian Academy of Music are offered this project as part of the practicum, and every year a group of music students go to the refugee camp to teach the children and give concerts. Master students in music education and music therapy have also been involved to gain new experiences and to write about the project in their master thesis. The project leaders visit the camp five-six times a year to teach, organize, and give new musical inputs. In sum, the Norwegian instructors and students, together with the Palestinian children and adult instructors create a unique community of practice.

The Community of Practice – from Peripheral to Legitimate Participation

How is it possible to organize musical learning and instruction within such a large and heterogeneous group of children and adolescents when resources are limited? How do the children learn to play?

Continuity in instruction and learning is provided by the weekly rehearsals in the camp where the adult musical instructors are leading the group. In addition to this, since 2008 a group of assistant teachers selected among the older adolescents, those who have been with the project since it started in 2003, has been established. These young instructors have the responsibility to teach the different musical parts and instrumental skills to the younger participants.

Today, about forty children and adolescents participate in the project. Not all are strongly involved or committed to the project. Some may visit from time to time, others are permanent participants and there will always be someone quite new to the project. Of course, this situation creates a special challenge. Two of the adult local musicians have been granted functions as leaders. Especially Chadi Ibrahim on accordion keeps the rehearsals going from week to week. He knows all the participants; he has an overview of the musical material in such a way that he can organize groups and administer the older adolescents to take care of the younger. With the support from a group of 8–10 adolescents the structure of the inserted rehearsals then becomes good. When the Norwegian music educators are present, they will suggest new pieces to be performed, and new riffs and ostinatos to be learned. All the material is orally transmitted, and melodies, voices and rhythmic patters are repeated until it is mastered. The methodological principle behind the performances is developed by

Storsve (1991) and conceptualized as the "multi-functions-score". This is an arrangement that makes use of everything from simple rhythmic figures, two-tone melodies, riffs or ostinatos with varying rhythmic complexity, as well as more challenging voices (see more below).

Throughout the years a musical community of practice has evolved and made musical learning and development possible. Etienne Wenger, who has developed theories about learning in a community of practice, relates such learning directly to the construction of identity (Wenger, 1998). The music project in the same way gives the participants possibilities to take different roles and positions within the community, to partake in a process toward increasing involvement, responsibility and possibilities to influences the interaction within the group. Wenger (ibid., p.153–155) describes different forms of belonging through his concept of trajectories, which he divides into

> Peripheral trajectories
> Inbound trajectories
> Insider trajectories
> Boundary trajectories
> Outbound trajectories

The forty children participating in the project have several possible trajectories. For instance, the *peripheral* trajectories may not lead to full participation, although it may become significant enough to influence the identity of the young. In the music project, the youngest children may exemplify this kind of participation. They do not always come every week, and the project is not dependant upon their participation. To the small children, this is an exciting activity that provides opportunities to participate from their own level of skills.

The inbound trajectories can be found in this project among those participants who are joining the community with the prospect of becoming full participants in its practice (ibid.). These children, from 8–14 years, identify with the project. They show an interest for a certain instrument or for some of the other participants. Such inbound trajectories are focussed upon their own learning and do not always involve creative input or negotiations about the common practice.

It is the insiders who bring the community of practice further. They contribute to change; they create "new events, new demands, new inventions; and new generations all create occasions for renegotiating one's identity" (loc. cit.). In this project the adolescent group serving as assis-

tant instructors are good examples of insiders, while the adult instructors and the Norwegian teachers and students are the main instructors and role models when it comes to responsibilities for other's learning.

We find boundary trajectories when different communities of practice are linked and participants are sustaining identities across boundaries. The challenge here is to maintain the identity acquired in one community of practice faced with new challenges and expectations within other communities of practice. Some of the participants in this music project have met such challenges crossing boundaries between the musical community and the school, the family, the university, and other contexts.

Outbound trajectories lead out of a community and are replaced by others, as we can see when children change friends as they become involved in new interests. Some of the young participants, who have left the music project because of age, have returned to the community with new roles, for instance as social workers or activity leaders. They may serve as hosts for concerts or guides when teachers and students from Norway visit. In this way it becomes possible to perform their identity in several possible communities.

The theory about community of practice can be seen as a part of the tradition of learning through apprenticeship. According to Nielsen and Kvale (1999) we can understand this tradition both as a way to describe the institutional structures within traditional apprenticeship learning as well as a general metaphor to describe a relation where a newcomer is taught by a more experienced person (ibid.). Within the traditional apprenticeship learning, concepts such as master, journeyman and apprentice are more or less clear, to the extent that you will know which category you belong to and that you cannot yourself choose your own role. There is an asymmetric relation between the positions, and in order to move from one position to another, you are dependant upon the acceptance by the master.

There is also a split between person-centred and decentred master-apprenticeship learning. The person-centred is characterized through the master, who in practice reflects and makes the subject visible or apprehensible to the apprentice (ibid.). With the decentred approach, how the apprentice is part of a community of learning is the decisive factor for learning. Lave and Wenger (1991) describe the learning which happens through peripheral, legitimate participation in a community of practice as a major difference from the asymmetrical relation in the person-centred master-apprentice tradition. Or as Kvale and Nielsen (1999) write: "A decentred view upon the master-apprentice relation leads to an understanding of how mastery is

not a quality within the master, but by the organization of the community of practice which the master takes part in" (p. 22).

The concept of "scaffolding" can be seen in relation to the person-centred master-apprenticeship tradition. This means that the master provides support in order to help the apprentice solve tasks he would not have managed on his own. And it is the master who has the ideas about what has to be provided in order for the apprentice to experience mastery and development (Nielsen & Kvale, 1999).

So far we can see some particularities in this music project both in relation to theories concerning master learning, theories on scaffolding and the decentred community of practice. Through the use of adapted musical arrangements in the "multi-functions-score" we demonstrate an extended use of scaffolding as witnessed in the organization of musical parts or voices, as well as in the different levels of difficulty. In this way, it is getting to know the possibilities inherent in the musical material that is decisive in the learning process, not the master alone. Both the masters and apprentices themselves can distribute these musical possibilities within the community of practice. Although there are several masters (represented by different instructors from Norway), parts of the master's tasks are practiced in the community both by advanced apprentices or journey folk (students and local adult instructors), and those apprentices represented by the adolescents who have been given responsibilities as assistant instructors. In our opinion, to distribute learning tasks without weakening authority and responsibilities attached to different roles and position is an important quality in this project.

To Lave and Wenger (1991) the importance of a diversified field of relations among old-timers and newcomers is underscored, as they write: "For example, in situations where learning-in-practice takes the form of apprenticeship, succeeding generations of participants give rise to what in its simplest form is a triadic set of relations: The community of practice encompasses apprentices, young masters with apprentices, and masters some of whose apprentices have themselves become masters. But there are other inflection points as well, where journey folk, not yet masters, are *relative* old-timers with respect to newcomers" (p. 56–57). Lave and Wenger see the importance of this blend of roles in the circulation of knowledgeable skills and recommend against assimilating dyadic forms of conventional learning.

In this community music project, the positioning within different roles does not follow a fixed timeline, i.e. the participants do not have to have completed their apprenticeship before they can perform tasks as a

journeyman. During the rehearsal day, some of the older adolescents will shift between roles from an apprentice (when they practice with a master) to a "local journeyman" (when they work together with students in groups), or to perform a "mini-master" role when they take on responsibilities to lead rehearsals with the younger children. This variation in roles creates a generous and multi-dimensional community of learning which also seems to function well in this encounter between different musical cultures, different educational traditions and between learners in different age groups and at different levels of skills.

Within all these roles and positions, the meaning of musical training is negotiated. Knowledge is possessed not only by the master and something that the others are missing. This perspective ensures that all the actions are integrated in the individual participant's everyday, culture and understanding. It is through this connectedness that this project may offer possibilities for hope and recognition.

Learning and Identity

Musical learning happens through the participation in a community of practice where the participants go through different trajectories of learning, from a peripheral participation to becoming an apprentice or journeyman – or full participation. In his theory, Wenger underlines how this participation leads to a process of learning where changes in identity happen simultaneously (Wenger, 1998).

The music project is flexibly organized and adapted to the needs of the children in such a way that activities are recognized from week to week. There are also surprises in the form of new challenges. The children are given access to a community of learning where content, ways of working and the organization are constantly negotiated and under development, and where there is room for different trajectories. This may be exactly what the Palestinian refugees are missing in other arenas or communities of practices.

At the same time, what happens in the music room at the centre is affected by a broader context. The project aims at giving possibilities for alternative ways of understanding one's life. Or, as Wenger underscores – learning will change who we are, by changing our ways of participation, belonging and the way we negotiate meaning. It is within this perspective we may see how the music project affords a development of identity that has consequences for health.

The adult Palestinian leaders, who take responsibility for the continuity and progression in the musical work, work closely with the Norwegian instructors. In the performing community of practice, the Palestinian leaders are insiders, according to Wenger's categories of trajectories. They deliver new ideas and musical material, ways of working and ideas for new projects. Storsve, as project leader (and master), has a unique possibility to prepare the Norwegian students, both with respect to the special competencies of these students as well as the needs of the music group in the camp. Thus, a rich performing community of practice grows out of a day of rehearsal when all the children, adolescents and instructors come together.

We could ask what this opportunity and access to such a community would mean to the young Palestinian refugees, what characterizes their common history of learning that arises from the participation in the musical community of practice? One important element is how the social context surrounding the music project is significantly different from the social contexts the participants will meet outside the project. To meet with adults who encourage mastery and not only focus on achievement, is not usual in other cultures of learning the young will meet. From early on in the UNRWA school system they will meet clearly defined goals of achievement to be fulfilled in order to proceed to the next class.

In the music project, the Palestinian youth are offered a repertoire of roles which will partly challenge the limits they usually meet and which will open new possibilities and thus a hope about how to shape their own future: Girls are allowed to play the guitar, the adults can play and fool around, laughter and fun are important ingredients in the learning process. When the Palestinian youth meet in the music group, they also experience a free time with respect to the demands and responsibilities they have to deal with in everyday life: to take care of their younger siblings, relatives with ill-health and high demands on their contribution to the family. Feedback from the leaders of the cultural centre also confirms how the young participants over time will develop competencies of leadership and sense of responsibility through their engagement in the project. This competency is brought back into the family and larger community and the young become important carriers of the philosophy of leadership offered to newcomers. To the Palestinian, who is often deprived of many possibilities to take control of the development of their own life, this experience of meaning and hope for their own life may become a crucial factor determining their health status.

We may also see how the young Palestinian may experience many types of relations within this community of practice. They will meet with

the Norwegian students, who are both music teachers and musicians, and thus imagine what it is like to become a performer. The Norwegian students are also role models as teachers, and we can see how the oldest Palestinian adolescents take over the same principles for instruction as they themselves have experienced as participants in the project.

The Multi-functions-score

Playing together is a great motivation for musical learning among children and adolescents. To present music that engages, to create musical arrangements that offers challenges and possibilities for everyone, music that is endurable throughout countless repetitions and even suitable for a concert performance, becomes the very glue of the project work. As we know, however, to meet the needs of the children within the context of performance where musical parts are adapted to the skills of the individual is a great challenge. In this work with musical learning among the young in Rashedie, the music educators have sought to develop musical material which is adapted to the level of skills among the participants and which is also felt as a meaningful musical part of the performance.

The situation in this project, however, is not radically different from what we will find in a Norwegian classroom. When musical learning is an objective for everyone, music teachers and instructors in Norway have to teach many students at the same time. Characteristically groups with varying presuppositions and frames and conditions for teaching challenge the teachers. It is quite seldom instructors will meet with standard ensembles and can use prearranged music; more often they have to use those instruments available. If one wants to initiate a band or an orchestra in such groups, one has to think alternatively. Our experiences from Lebanon have raised our understanding of this. Often there is a need to systematize the organization of the musical material in the arrangements. With reference to the Orff method, translated to another set of instruments and type of music (Storsve, 1991), the project leaders have gained many experiences during the years.

The idea behind the multi-functions-score is to give everyone an opportunity to take part in the performance and thus it is composed by many voices. The arrangement makes use of everything from simple rhythmic figures, two-tone melodies, riffs or ostinatos with varying rhythmic complexity as well as more challenging voices. Repetitions and variations may create a good flow and a changing musical texture. It also must be possi-

ble to perform the different voices on different instruments. This because, sometimes in a group, we may find a highly skilled trumpet player, while in another group we may find a good percussion player, or violinist. If we should meet with a group with many inexperienced players, the sum of what the individual can contribute musically may create a good supporting harmony.

Sometimes it is also an advantage to have many tasks for the percussion instruments. We may do this in a simple way, but of course it is possible if necessary to create a complex and challenging rhythmic input. Many simple rhythmic tasks may also transform into a refined arrangement when put together into a musical whole. Another important point is that when we have many voices with different degrees of difficulties we can offer the players new challenges as they develop. When the students have learned to master a simple two-tone melody, it could easily become boring. In this case, we need to offer more challenges, either more tones in the melody, an extended rhythmic pattern or sometimes a totally new part.

The challenges, however, should not become so great that the player loses the overview or the idea of the music. This means offering the possibility to communicate, listen and respond to fellow musicians during the performance. This is one of the main reasons that playing by ear or without a score is preferred.

The possibilities for variations are endless, and often we could even increase the number of students in the group. At the same time we must caution against making the arrangements too complex. It is important to make room for the individual part through variations such as promoting a sense of achievement among the players. They all have to feel that they make an important contribution to the performance.

In order to illustrate this multi-functions-score, we can use the melody from the movie *Flåklypa*, a melody that Chadi Ibrahim, one of the local musicians and leaders heard when he was in Norway. Storsve subsequently arranged the piece for the group.[7] Flåklypa, or *Norwegian Sunset* has been performed by the group at concerts and is one of the favourite arrangements.

The melody consists of eight bars, where the 5. and 6. bars are a repetition of bar 1 and 2. This means you have done half of the job when you have learned two bars. A few simple voices based upon the harmony were added in different instruments, while the guitar players mastered a minor and E-major from before. The base played the root tone in the chord and

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7 Also called *Norwegian Sunset* (Reodors ballade) in Bjørnov 2005:60.

the guitars doubled these on the chords F, G and C major. The percussions added rhythmic figures. Everyone played the first two bars, and the leaders played the next two together with the rhythm section. Then everybody joined in bars five and six, before the leaders and the rhythm group played the last two bars. This was repeated many times, which created a sense of familiarity with the melody. It also created a good sense of periodicity.

In the further process, the accompanying voices were given new challenges, for instance the guitar players learned the C-major chord. Storsve also arranged new voices for the four newcomers on saxophone, who could only play four tones. He adapted the voices after the fingering the players had learned and gave the saxophones their own melody based upon these notes. One of the girls, who had played the Orff-xylophone for many years, also got a new challenge through an arrangement where she had to use both hands at the same time. By adapting each voice to the skills of the individual, everyone could have some new challenge. In this way the participants could build a repertoire of musical formulas, fingerings, ostinatos, rhythmic figures and so on, which they later could apply in new musical contexts.

The Land Day Concert and Beyond

During the years we have seen the development of a large repertoire of voices to be used in arrangements for many participants on different instruments and with varying degrees of performance abilities. Some of the children have learned only one part or voice, while others have learned more and thus may create variations from round to round. It is the responsibility of the leader to keep track of all the possibilities and to compose and carry out a good performance.

The project has also led to many concerts. For instance, in 2008, a concert was arranged in Tyr in connection with the manifestation of what the Palestinians call *The Land Day*. Present were groups from several Palestinian refugee camps both as audiences and as performers. In addition to our musicians from the project and contribution from students from the Norwegian Academy of Music, several dance groups, a scout band, a bagpipe orchestra and many speakers took part in the manifestation. Diplomas and awards were handed out for different types of activities, and fifteen of the musicians in Rashedie project were granted a diploma and a small present for five years of participation in the project.

The concert given by the Rashedie orchestra was met with a lot of attention; it seemed to be quite different from what the audience had heard before. A noticeable silence arose in the otherwise quite noisy room and a great applause followed. *Norwegian Sunset* was performed by the Norwegian music students together with the journeymen Chadi Ibrahim and Nabil Alashkar and about fifteen apprentices and twenty newcomers. The music started with a bourdon on synth and chime bells. A soloist presented the theme on the melodica. This was followed by a tutti round where everyone played or accompanied. Then a solo round followed with the four saxophones playing their melody before a new tutti. Then the xylophone and piano had the lead and after the next tutti the guitars and glockenspiel had their solos. A final tutti created a marked ritardando finale.

The story about the *Norwegian Sunset* arrangement did not end with this concert in Tyr. We found that this tune also had a B-theme (Bjørnov, 2005), which we could elaborate when ten of the young musicians visited Norway. These adolescents also were members of a traditional dance group and were invited to teach Norwegian children Palestinian folk dance. They were given a workshop at the Academy of Music and we then used the B-theme. A simple arrangement was produced, now for the ten musicians. It should be added that in Norway, the young dancers and musicians had many performances, workshops, they met with the Norwegian school, went bicycling, bathing and visited a famous sculpture park in Oslo. Their performance at a multi-cultural festival in Oslo, the Mela-festival, however, became a major event in the visit to Norway. For this occasion, the Rashedie-orchestra became *Palestinian Roots*.

Cultural Work as Health Promotion

This music educational or community music project at Rashedie has not only resulted in musical learning. As we have argued, learning and development of identity are closely connected. There are reasons to claim that the adolescents who participate in the project have gained experiences that have given positive effects upon their sense of mastery. They have gained new social experiences with many different roles, as for instance when they lead groups and teach the younger children. They have acquired new knowledge about and skills in musical traditions and they have felt a basic sense of recognition in their surroundings. Recent interviews (November 2009) with six of the participants, three girls and three boys (age 12–20) confirm in many ways our suppositions that taking part in

this musical community of practice will give a sense of belonging, create pride in their own skills and mastery of instruments, give hope and ideas about the future, promote motivation for school, prevent boredom and meaningless leisure time, provide aesthetic experiences of flow and happiness, as well as install pride in bringing knowledge and skills to a younger generation and thus maintaining Palestinian values in a marginal situation. Thus we can support what the leader of the cultural centre Beit Atfal Assumoud, Mariam Sleiman claimed in an interview in January 2009 how "the young who take part in this music project are friendlier, more social and more curious that other youngsters in the camp." Many of these youngsters are chosen to participate in leadership programs to become the new leaders in the local community, she also added.

As we stated in the introduction, many of the health challenges and problems young Palestinian refugees are faced with are connected with their political and social situation. A life in oppression and poverty, with a lack of health care, adequate housing, sanitary conditions and other determinants will in itself create health problems that are beyond the reach of a music project. The marginalization and lack of social recognition which stem from a life outside of the Lebanese society, without permission to own land, to buy a house, to have access to higher education or a lot of professions, will in itself have stigmatizing effects which may potentially lead to ill-health. Amnesty International states that even the Palestinian refugee problem has resulted from and only can be solved from a situation outside of Lebanon; it is to be recommended that all Lebanese laws, which discriminate against Palestinian refugees, must be avoided.[8]

From a perspective of community psychology it is obvious how psychosocial problems, which may arise under such conditions, cannot be solved through initiatives aimed towards the individual (Nelson & Prilleltensky, 2005). A philosophy of recognition (Honneth, 2003) seems more adequate as a political and value-based frame for health promoting intervention. According to Honneth, recognition is not only fundamental to the primary relationship between the infant and the caretaker, but can be included in a critical perspective, where social inclusion and human rights play an important role. In order to fully accept and value ourselves, we also need to have our human rights recognized as citizens. If such needs are denied, we will not be able to experience the social solidarity and thus

8 Palestinian refugees in Lebanon. Six decades of exile and suffering. http://www.amnestyusa.org/document.php?lang=e&id=ENGMDE180062007

the common norms and values, which have to be shared in order to reach full recognition.

It is in such a context we may claim how such a music project gives experiences of change in learning and identity that may promote mental health. Such a claim is based upon a certain understanding of "health" (Ruud, 2006; 2010) which holds that our state of health encompasses more than just an absence of somatic and mental illness. From a saluto-genetic perspective (Antonovsky, 1987), or as a subjectively experienced phenomenon, health has to do with our experience of meaning and conti-nuity in life. In such an interpretative perspective, health refers to how we experience control and mastery, belongingness and a supportive relation to others, a sense of vitality and emotional flexibility with possibilities for emotional expression (Ruud, 2001). We should also add in this context that health includes political rights and possibilities to engage in social and political processes. At a societal level, we must also include rights to education and the acquisition of basic skills, rights to employment, in-come and housing (see also Nelson & Prilleltensky, 2005).

The goals behind the development of this community of music prac-tice are to be found in the ambition to develop musical resources, to create a network and supporting relations and to provide channels and arenas where the participants can become visible. By cultivating positive emotions and the belief in one's own skills, the project may contribute to a development of identities where participants feel a sense of empower-ment. Recent theories on hope also point to interconnections between the sense of one's own mastery, of increased self-esteem and the ability to plan for and find solutions as core experiences in the development and main-tenance of hope. To hope is in itself a health promoting process, which has to do with the belief to be able to reach our own goals and that there are routes to the realization of these goals. Or, as stated by Snyder, Rand and Sigmon, (2002)"(…) hopeful thought reflects the belief that one can find pathways to desired goals and become motivated to use those pathways" (p. 257). To be able to create goals, short- or long term, to formulate pos-sible strategies or routes to reach the goals, as well as to involve a moti-vational component, i.e. the belief in own agency, become central com-ponents in the process of hoping. In this complex psychological picture, aspects of meaning become crucial, especially that the experience of what we do makes a difference and creates continuity in life.

Finally, we want to conclude that this is probably a community music project rather than a strict music educational work, although the borders between disciplines are becoming blurred. Or we might say, our project is

a cultural work with health promoting consequences. Such a project may also have been carried out as a music therapeutical (or rather a community music therapy) project (cf. Stige, Ansdell, Elefant & Pavlicevic, 2010). It is reason to underscore, however, that this project first of all is centred on musical learning and performance, and thus will have possible consequences for health and quality of life. This insistence upon the project as a community music project or cultural work will prevent us from falling into a "treatment" trap which may arise when we seek individualistic explanations and solutions to collective problems, which in reality are resulting from oppression through the maintenance of asymmetrical relations of power. Through the development of a musical community of practice and building on the participants resources and through cooperation toward a common goal, we may avoid individualizing actions, which may lead to what community psychologists call "blaming the victim", i.e. giving the victims the responsibility for the situation they have been forced upon. However, looking at what is called community music therapy, as well as community psychology, we may find examples of musical work, as well as theoretical models that show the value of this work. This community music project, in other words, is an example to explore if we want to demonstrate how cultural work and mental health promotion are linked.

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Chapter 6
Praksisbegrepet i musikklærerutdanning

BRIT ÅGOT BRØSKE DANIELSEN

Musikklærerutdanning kvalifiserer studenter til mange ulike yrkesroller; musikklærere på grunnskolens barne- og ungdomstrinn, instrumentallærere i kulturskole, ensembleledere, musikkarbeidere i det frivillige musikkliv, samt ulike kombinasjoner av disse. Musikklærerutdanningens praksisarena gjenspeiler de mange og ulike yrkesrollene. Praksisopplæring er en vesentlig del av musikklærerutdanning, og skal bidra til å forberede studentene til framtidig yrkesutøvelse. Både innhold i praksisopplæringen, krav og forventninger til studenter og lærere, samt veiledningsmodeller varierer fra praksisarena til praksisarena, og praksisbegrepet viser gjerne både til hva praksis er, og hvordan og når praksis skal gjennomføres (Lampert, 2010).

Beskrivelser av praksisopplæring kan blant annet finnes i de ulike planene for lærerutdanning. Rammeplanen for PPU (2003) inneholder relativt få avklaringer og presiseringer av praksisbegrepet, men slår imidlertid fast at praksisfeltet som læringsarena skal tilby studentene «varierte praksiserfaringer som kan gi en innføring i yrket» (ibid., s.6). Praksisopplæringen skal være veiledet og foregå i en autentisk yrkessituasjon med elever, kan foregå både individuelt og i par/grupper og skal knyttes til fag som studentene har undervisningskompetanse i (ibid., s.15).

I et profesjonsperspektiv vil det være vanskelig innholdsmessig å bestemme hva slags kompetanse som er nødvendig som profesjonsutøver, og på den måten også hva innholdet i kvalifiseringsprogrammet og i praksis bør være (Heggen & Terum, 2010). I tråd med dette perspektivet vil det være vanskelig å bestemme hvilke kompetanser og kvalifikasjoner en

musikklærer bør ha som profesjonsutøver, og dermed også *innholdet* i en praksisopplæring som skal bidra til å utdanne musikklærere med de ønskede kvalifikasjonene.

I perspektiver på kvalitet i høyere utdanning finner vi gjerne en dikotomi mellom teori og praksis, som bl.a. kommer til syne både i diskusjoner om praksisopplæringen og om teoridelene i studiet. Diskusjoner om kvalitet i høyere utdanning vil dermed kunne bidra til noen perspektiver på praksisbegrepet.

I denne artikkelen vil jeg med utgangspunkt i en bestemt, men uvanlig praksisarena; et praksisprosjekt for norske musikklærerstudenter i en palestinsk flyktningleir i Libanon, undersøke muligheten for å skarpstille praksisbegrepet og dermed bidra til ytterligere perspektiver på praksisbegrepet og praksisopplæring i musikklærerutdanning. På bakgrunn av dette ligger følgende problemstilling til grunn for denne artikkelen: *Hvordan kan et praksisprosjekt i en palestinsk flyktningleir utfordre vår tenkning om praksisbegrepet i musikklærerutdanning?*

Teoretiske perspektiver

Gjennom ulike teoretiske perspektiver på praksisbegrepet, også frikoblet fra lærer- og musikklærerutdanning, ønsker jeg å belyse hvordan ulik bruk av begrepet praksis reiser ulike spørsmål til praksisopplæring, samt at praksis vil se forskjellig ut om man legger ulik betydning i begrepet.

Praksis som motsetning til teori

En vanlig oppfattning av praksisbegrepet, også frikoblet fra lærerutdanning, er å se praksis som motsetning til teori. Praksis anses da som noe vi gjør; som handlinger og menneskelig aktivitet, praktisk virksomhet eller ferdighet (Kvernbekk, 2001a; Lambert, 2010; Lauvås & Handal, 2000). Det motsatte blir dermed noe vi tenker eller vet, og knyttes gjerne til teori eller forskning (Lampert, 2010). Denne dikotomien bygger på relativt vage definisjoner både av teoribegrepet og praksisbegrepet. Praktiske handlinger er sjelden teorifrie, men forutsetter antakelser og oppfatninger, vurderinger, beslutninger og begrunnelser (Løvlie, 1972), og bygger på alt fra «commonsensiske» forestillinger til forskningsbasert teori (Kvernbekk, 2001a). Praksis er dermed sjelden noe som er begrenset til det vi gjør i den ytre virkelighet, men innbefatter både vår tenkning om – og handling

i – denne virkeligheten, og må dermed forstås i relasjonen mellom en ytre virkelighet og vår tenkning om den (Lampert, 2010).

I undervisning gjør læreren bruk av både handlinger og tanker (ibid.), og gjennom begrepet *praksisteori* (Lauvås & Handal, 2000) vises det nettopp til at det ikke er et entydig skille mellom praksis og teori, men at forholdet mellom dem må vies oppmerksomhet ved at teori har praktiske sider og praksis har teoretiske sider. Praktiske handlinger er ikke tilfeldige, men baseres på erfaringer og overveielser som både er teoretiske og praktiske (ibid.).

I lærerutdanning er forholdet mellom teori og praksis et tilbakevendende tema. Begrepet praksis brukes gjerne om det som foregår i praksisopplæringen mens teori viser til det som foregår på utdanningsinstitusjonen. Videre er motsetningen mellom teori og praksis et tema i diskusjoner om hva slags kompetanse lærere trenger og hvordan denne kompetansen utvikles (Kvernbekk, 2001b). Slike diskusjoner fokuserer gjerne på i hvilken grad teori eller praksis har høyest status eller verdi i utdanningen av nye lærere, eller i hvilken grad praksis er omsatt teori eller om teori springer ut av praktisk kunnskap (Grimen, 2008). Dikotomien mellom teori og praksis ligger også ofte bak diskusjoner om kvalitet i lærerutdanningen. Utdanninger der det er stor avstand mellom teori og praksis blir gjerne karakterisert som fragmentert, og dermed som utdanninger med dårlig kvalitet. Bak kritikken av manglende sammenheng mellom teori og praksis ser det ut til å ligge en forventning om at de to delene på en harmonisk måte sammen skal inngå i en kvalifisering som både er akademisk solid (forskningsbasert) og praktisk relevant for arbeid i skolen (Skagen, 2010). Det kan imidlertid se ut som de fleste profesjonsutdanninger er fragmenterte i større eller mindre grad, uten at dette nødvendigvis er negativt

Innen musikklærerutdanning mener jeg motsetningen mellom teori og praksis inneholder ytterligere en dimensjon ved at musikk ofte ses som et «praktisk» fag med fokus på musikkutøving. Diskusjonen om forholdet mellom teori og praksis kommer bl.a. til syne i fagdidaktiske diskusjoner om i hvilken grad undervisningsfaget musikk skal hente sin basis fra og vektlegge ars- eller sciencia-dimensjonen (Hanken & Johansen, 1998). Dette vil videre påvirke vår tenkning om praksis i spørsmål om gjennomføringen og veiledningen av praksisopplæring skal være rettet mot musikk som et teoretisk undervisningsfag eller et praktisk/kunstnerisk undervisningsfag.

Diskusjoner om forholdet mellom teori og praksis finnes i mange ulike sjatteringer, tar mange ulike former, handler om ulike forhold, og sier dermed relativt lite både om hva praksis og teori er. Kvernbekk (2001b) påpeker nettopp at det ikke er snakk om ett forhold mellom praksis og

teori, men om mange ulike problemer og tilnærminger som samles i samme «sekk». Verken teori eller praksis er entydige størrelser, men brukes om forskjellige ting til forskjellig tider, og oppfattes ulikt av de involverte partene i praksisopplæringen (Skagen, 2010).

Innholdet i praksisopplæring

Å se på *innholdet* i praksisopplæringen kan bidra til noen perspektiver på praksisbegrepet. Vi vet relativt lite om hvilke områder studenter får opplæring innenfor i praksisopplæring og praksisveiledning (Ohnstad & Munthe, 2010). I følge Zeichner (1990) er mangelen på eksplisitt pensum for praksis et sentralt problem for praksisopplæring. Innholdet i praksis bestemmes ofte av praksisveiledere og studenter, og studentene kan dermed gjennomføre praksis uten å måtte prøve seg i sentrale oppgaver og utfordringer for den aktuelle yrkesrollen. Hvis det ikke spesifiseres hva studentene bør lære, er det mange sentrale aspekter studentene ikke nødvendigvis får trening i (Richards & Killen, 1994).

Diskusjoner om innhold i praksis kan kobles til et perspektiv på praksis som vi bl.a. finner hos Lampert (2010), der begrepet praksis brukes i flertall; *praksiser*, forstått som vaner og rutiner, måter vi vanligvis handler på, noe vi vanligvis gjør i undervisning. I dette perspektivet fokuseres det på å dele en lærers arbeid opp i mindre deler og komponenter; videre kalt *dekomponering*. Det blir dermed avgjørende å kjenne igjen ulike praksiser i det arbeidet som skal utføres og å sette ord på hva lærere gjør og hva nye lærere trenger å kunne/vite (ibid., s.27). Denne forståelsen av praksis finner vi også i begrepet *core-practices* (kjernepraksiser), som i tillegg til å forekomme ofte i undervisningen defineres som praksiser som lærere kan gjøre bruk av i klasserommet på tvers av ulike fag og undervisningsstrategier, og som evner å ivareta kompleksiteten i undervisningen (Grossman, Hammerness & McDonald, 2009). Videre defineres kjernepraksiser som praksiser som gir nye lærere mulighet til å lære om elever og læring, som er forskningsbaserte og bidrar til læreres utvikling (ibid.). En utfordring med denne tankegangen er å bestemme hva som kan utgjøre slike kjernepraksiser. En annen utfordring er i hvilken grad en slik tenkning kan føre til reproduksjon av praksiser eller om også utviklingen av kritisk refleksjon og nytenkning hos studentene blir ivaretatt. En tredje utfordring er knyttet til begrepet taus kunnskap. For å kunne fokusere på vaner og rutiner (praksiser), er det nødvendig å sette ord på praksisene, og spørsmålet om alt ved en lærers arbeid kan gripes gjennom språklige beskrivelser blir dermed viktig.

Ved å definere kjernepraksiser som knyttet til klasserommet, men uavhengig av fag, mener jeg fokuset her i stor grad rettes mot området klasseledelse. Fokus på det metodiske kan dermed komme til å dominere, og diskusjoner om innhold kan bli nedprioritert. Studier fra lærerutdanning, viser nettopp at undervisningens *hvordan,* det metodiske, dominerer i praksisopplæringen ved at studentene blir trent til å få flyt, disiplin og kontroll i timen (Skagen, 2010; Sundli, 2003). Hvis kjernepraksiser skal brukes innen musikklærerutdanning er det nødvendig å omdefinere begrepet slik at det står i forhold til musikklæreres mange ulike arbeidsoppgaver i ulike arenaer, også utenfor klasserommet. Definering av kjernepraksiser i musikk kan imidlertid være et godt utgangspunkt både for videre teoretiske perspektiveringer og i arbeidet med utdanning av musikklærere.

Øvingsperspektivet i praksisopplæring

Et annet perspektiv på praksis kan knyttes til perspektiver på øving. Det er minst to måter å forstå øvingsperspektivet i praksis på. For det første kan det handle mer generelt om at man blir bedre til å undervise ved å undervise og dermed øve på eller få erfaring med å undervise (Lampert, 2010), slik det kan forstås når studentene plasseres i praksis hos en øvingslærer (Richards & Killen, 1994). For det andre kan øvingsperspektivet handle om at noen komponenter av yrkesutøvelsen kan og bør øves på, ved at disse komponentene gjentas og oppøves til en ferdighet (Lampert, 2010). En slik forståelse av praksis er mer nærliggende i det engelske språket, der øving og praksis er synonymer (practice). På norsk finner vi imidlertid igjen denne forståelsen i termen å praktisere.

Et annet forhold innen øvingsperspektivet knyttes til at studentene bør øve på noen komponenter av yrkesutøvelsen i settinger med redusert kompleksitet, tydeliggjort gjennom begrepene *approximations of practice* (Grossmann et al., 2009), og *klinisk (clinical) praksis* (Grossmann & McDonald, 2008). Vi finner også dette i begrepet *practicum* hos Schön, der practicum viser til en forenklet og tilnærmet versjon av virkeligheten (Wilson & I'Anson, 2006). I følge Schön (1987) er practicum en setting designet for å lære en praksis der målet er at studentene skal lære refleksjon-i-handling gjennom å konstruere og teste nye kategorier av forståelser, handlingsstrategier og måter å ramme inn problemer på. Gjennom begrepet *laboratorisk tilnærming* er Dewey (Grossmann & McDonald, 2008) inne på det samme, og mener at lærerutdanning bør gi muligheter til å eksperimentere med aspekter av praksis under veiledning og gjennom simulering av viktige rutiner i konstruerte situasjoner med små grupper

av elever. Øvingsperspektivet kommer også til syne innen perspektiver på profesjonsutdanning der det hevdes at dekomponering kan øke studentenes mulighet for oversikt og mestring, og redusere risikoen for å mislykkes ved å måtte håndtere helheten i undervisningssituasjonene (Haug, 2010).

Yrkespraksis

Praksisbegrepet kan videre referere mer generelt til en yrkespraksis, som advokatpraksis og legepraksis, – eller undervisningspraksis (Lampert, 2010). Dette finner vi også i et profesjonsperspektiv der profesjonsbegrepet og praksisbegrepet gjerne kobles sammen ved at praksis brukes om visse typer yrkesvirksomhet, og forstås som profesjonell virksomhet utøvd av profesjonelle utøvere (Molander & Terum, 2008). I dette perspektivet vil det å lære å undervise handle om å lære hva lærere generelt gjør heller enn å tilegne seg ferdigheter og egenskaper fra en spesifikk lærer. I et utdanningsperspektiv vil dermed praksis innbefatte studenters utvikling av en læreridentitet og å bli akseptert som lærer, og om å forstå felles verdier, språk og redskaper for undervisning. Hvis undervisning ses som en yrkespraksis, vil nye deltakere i denne yrkespraksisen kunne gjøre nytte av, bidra til og bli evaluert av andre i feltet, og dermed gis mulighet til å utvikle yrkesidentitet gjennom deltakelse i et praksisfellesskap (Wenger, 1998; Lampert, 2010). Å lære å undervise handler dermed ikke bare om å lære hva lærere gjør, men å lære å kalle seg selv lærer, og dermed utvikle yrkesidentitet som lærer.

Metode

Studien som ligger til grunn for denne artikkelen er en instrumental single-case studie med et praksisprosjekt for musikklærerstudenter i en palestinsk flyktningleir i Libanon som case. Å velge single-case design kan være egnet når caset er unikt eller spesielt (Yin, 2009), slik som i dette tilfellet. Studien kan kalles en instrumental single case studie (Stake, 2003, s. 137) ved at hensikten er å skaffe til veie innsikt i et saksforhold, her studentenes erfaringer, innenfor et case som her er praksisprosjektet i Libanon. Det empiriske materialet består av deltakende studenters reflekterende logger fra et 12 dagers praksisopphold i 2010. Gjennom loggene kommer studentenes tanker om og vurderinger av praksisprosjektet til syne, og analyse av loggene knyttes til artikkelens problemstilling.

Praksisprosjektet i Libanon

Siden 2005 har studenter ved bachelorstudiet i musikkpedagogikk ved Norges musikkhøgskole deltatt i et praksisprosjekt i en palestinsk flyktningleir i Sør-Libanon. Praksisprosjektet er en del av et omfattende musikkprosjekt både i flyktningleiren Rashedie samt i 3 libanesiske skoler. Prosjektet ble startet av norske musikkpedagoger i 2002 under ledelse av Vegar Storsve (se kap. 4 og 5). Flere ganger i året besøker norske musikklærere leiren og gir omkring 40 barn og unge en mulighet til å delta i fritidsmusikkaktiviteter i et kulturelt senter i leiren. Musikkopplæring er nå en fast ukentlig aktivitet i senteret og undervises av lokale lærere.[1]

Musikklærerstudentene deltar i prosjektet i siste semester i tredje studieår, og har dermed all annen praksisopplæring og det meste av undervisningen på høgskolen bak seg. Studentene har tidligere hatt praksis i grunnskolens barne- og ungdomstrinn, i instrumentalopplæring ved øvingsskole og kulturskole, og i ulike typer ensembler. Praksisprosjektet i Libanon strekker seg over en periode på 12 dager, der 4 dager er viet musikkundervisningen i flyktningleiren. Studentene underviser musikk gjennom ulike aktiviteter for barn og unge mellom 7 og 20 år, og det hele munner ut i en felles konsert i leiren. I tillegg holder studentene konserter på 3 ulike libanesiske skoler, og de deltar dermed både i undervisningspraksis og i skolekonsert/musikkformidlingspraksis i praksisprosjektet. I denne artikkelen er det studentenes undervisningspraksis som er i fokus.

Deltakere og datainnsamling

Empirien til studien er samlet inn fra 16 studenter som deltok i praksisprosjektet våren 2010. Deltakerne varierte både i forhold til kjønn, musikalsk sjanger og hovedinstrument. Ved avreise fikk studentene utdelt loggbøker bestående av åpne spørsmål. Det var ingen eksplisitte krav til loggskriving underveis, men innen tre uker etter praksisprosjektet måtte studentene levere loggene som en studentoppgave, noe 14 studenter gjorde. Alle 14 studentene ble invitert til å la loggene inngå i forskningsstudien og 13 studenter samtykket til dette.

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1 Se også Ruud, E. (2010). Musikk med helsekonsekvenser. I *Nordisk musikkpedagogisk forskning*. Årbok 12 2010, 59–80

Analyse

Det ble gjennomført en induktiv, komparativ dokumentanalyse av loggene med utgangspunkt i hva studentene skrev om:

- prosjektet som praksisarena
- innholdet i praksisen
- utfordringer og muligheter i praksisen
- praksisveiledningen

Med utgangspunkt i disse fokusområdene og gjennom åpen koding kom det til syne ulike kategorier (Kvale & Brinkmann, 2009). Å analysere logger, ligner i stor grad på å analysere transkribering av intervjuer, men en av utfordringene har vært mangelen på mulighet til å stille oppfølgingsspørsmål eller be om ytterligere utdyping hos informantene. På den andre siden har det vært en fordel at loggene bestod av den samme strukturen og dermed var godt egnet for komparativ analyse.

Egen rolle

I 2010 deltok jeg for første gang i praksisprosjektet som lærer i fagdidaktikk og veileder for studentene i prosjektet sammen med to andre faglærere fra utdanningsinstitusjonen. Min veilederrolle i prosjektet skilte seg fra en vanlig praksisveilederrolle ved at jeg ikke var kjent med eller på noen måte knyttet til den aktuelle praksisarenaen. Dette gjorde seg særlig gjeldende i møte med studentenes behov for veiledning i forhold til håndtering av og reaksjoner overfor deltakerne i prosjektet. Min deltakelse i prosjektet kan ses som en utfordring i analyseprosessen i form av nærhet til materialet, men samtidig ga nærhet til stoffet muligheter, og har vært avgjørende, for en dypere forståelse for studentenes utsagn. Kvalitativ forskning er avhengig av subjektivitet og interaksjon, og det viktigste spørsmålet blir i hvilken grad forskeren identifiserer effektene nærheten til stoffet har og tar høyde for disse i analysen av materialet (Merriam, 2009). Jeg har prøvd å være bevisst min egen nærhet til materialet gjennom kontinuerlig sammenligning av funn i loggene og ved å stille kritiske spørsmål til egne tolkninger (Kvale & Brinkmann, 2009).

Resultater

Gjennom analysen av studentenes logger kom det til syne tre kategorier; organiseringen av praksisprosjektet, innholdet i praksis og praksisprosjektets betydning for studentene, som gjorde det mulig å se nærmere på praksisbegrepet.

Organiseringen av praksisprosjektet

Å organisere praksis som en reise der alle studentene og de tre lærerne fra utdanningsinstitusjonen er sammen i 12 dager, skiller seg i utgangspunktet fra den mest vanlige praksisorganiseringen. At praksisprosjektet finner sted i Midtøsten og i en flyktningleir bidrar ytterligere til å gjøre praksisen spesiell og annerledes.

I praksisprosjektet samarbeidet alle 16 studentene om planlegging, gjennomføring og vurdering av musikkaktivitetene. Her skiller praksisen seg markant fra det meste av annen praksis som foregår individuelt, i par eller i grupper på fire studenter. Det er flere studenter som skriver at dette var særlig utfordrende med tanke på å planlegge og å fordele ansvar, å ta beslutninger, samt å håndtere det uforutsette i situasjonen. Samtidig er det mange studenter som mener at den store gruppen med studenter åpnet for muligheter i det musikalske samspillet:

> At vi var så mange lærere at vi kunne undervise elevene gruppevis var nok et nødvendig utgangspunkt for at vi kunne gjennomføre de ulike låtene […] og var nok avgjørende for at det musikalske materialet fungerte så fint. Hadde vi ikke hatt det, måtte vi nok instruert låtene på en annen måte.

Den store gruppen med studenter muliggjorde økt fokus på musikken, ved at studenter spilte sammen med ungene og dermed bidro til at ungene i større grad mestret det musikalske materialet. Å spille sammen med ungene ble dermed en del av undervisningsstrategiene, og det ser ut som det store antallet studenter på denne måten bidro til et fokus på innholdet i undervisningen, forstått som det musikalske materialet, samtidig som det bidro til økt bevissthet omkring undervisningsmetode.

I praksisprosjektet ble studentene kastet inn i undervisningssituasjonen uten observasjon av den eksisterende undervisningen i forkant. De kjente dermed verken ungene, de lokale lærerne, musikken ungene vanligvis jobber med eller vanlige undervisningsstrategier og metoder på denne arenaen. Her ble studentenes breddekompetanse utfordret ved at studentene

måtte undervise barn på instrumenter ungene allerede spilte, og gjerne ved
at studentene selv brukte instrumenter de ikke var «eksperter» på:

> Det at man ikke kunne være vanskelig når det kom til hvilken undervis-
> ningssituasjon man kom opp i var en sannhet. Skulle man plutselig under-
> vise i trekkspill, måtte man bare kaste seg ut i det. Det gjaldt å være hand-
> lekraftig, og ikke tenke på hva man kan best eller hva man foretrakk selv.

Som vi ser flyttes fokuset fra eget hovedinstrument og egne ønsker, og
over til ungenes behov i undervisningssituasjonen. Det er ingen av studen-
tene som opplevde praksisen mindre relevant på grunn av dette. I loggene
melder studentene heller om det motsatte ved at de erfarte at praksisen
bidro til utvikling av breddekompetanse, noe studentene vurderer som
sentralt for deres utvikling som musikklærere.

I praksisopplæringen ved Norges musikkhøgskole er det mest vanlig
å plassere studenter i mindre grupper hos en praksisveileder. I Libanon
plasseres ikke studentene hos en praksisveileder, og verken de lokale mu-
sikklærerne eller lærerne fra utdanningsinstitusjonen har en vanlig veile-
derrolle overfor studentene. Veiledningen studentene får er organisert som
evalueringsmøter hver ettermiddag/kveld sammen med de tre deltakende
lærerne fra musikkhøgskolen, i tillegg til at det foregår noe veiledning
underveis ved behov. Studentene karakteriserer veiledningsmøtene om et-
termiddagene som en felles samtale mellom likeverdige deltakere. De ser
dermed også på seg selv som likeverdige deltakere i veiledningen.

Innholdet i praksis og kontekstens betydning

Et sentralt kjennetegn i denne praksisen er mangelen på felles verbalspråk
mellom studentene og ungene, og dette blir beskrevet som en utfordring
av studentene, om enn mindre framtredende enn først antatt:

> Derfor må man være svært aktiv med non-verbal kommunikasjon. Tyde-
> lig kroppsspråk og å legge opp til imitasjon er effektive løsninger. Denne
> erfaringen vil jeg definitivt ta med meg inn i videre arbeid også i Norge.
> Mindre snakk og mer aktivitet er en god modell i mange læringssituasjo-
> ner, uavhengig av alder.

Mangel på språk førte til at ungene ikke nødvendigvis gjorde det studen-
tene sa og instruerte, men bare det studentene viste tydelig enten gjennom
kroppsspråk eller ved å bruke musikken som en del av undervisnings-

strategiene. Dette bidro til at studentene fikk rike muligheter til å prøve ut praksiser (vaner og rutiner) og undervisningsstrategier. Det ser ut som erfaringer fra prosjektet bidrar til et mer nyansert inntrykk av behovet for språk, og til større anerkjennelse av nonverbal kommunikasjon også i situasjoner der språkbarrieren ikke er til stede. Jeg mener at språkbarrieren dermed bidrar til fokus på innholdet i musikkprosjektet, her forstått som musikken og det musikalske samspillet, muliggjort gjennom studentenes forståelse for musikalsk kommunikasjon som en integrert del av undervisningsstrategiene.

Praksiskonteksten studentene møter i Libanon er ny og ukjent for studentene, og en av få praksisarenaer de selv ikke har opplevd som elever. Dette setter studentenes tidligere lærte praksiser, erfaringer og kompetanser på prøve både når det gjelder handlingsmønstre overfor ungene og undervisningsstrategier. Studentene opplever bl.a. å måtte trå varsomt og balansere egne oppfatninger og innarbeidede handlinger:

> En annen ufordring var usikkerhet i forhold til hva en kunne tillate seg i disse omgivelsene.[…] Også fordi jeg overhodet ikke hadde kjennskap til kulturen […]Jeg måtte plutselig ta stilling til hva som er og ikke er korrekt, hva som kan være sjenerende for andre. […] Jeg måtte her bevisstgjøre meg hvordan jeg handlet, og hvordan det eventuelt ble tolket.

Denne studenten får utforsket og bevisstgjort sine egne handlingsmønstre gjennom prosjektet. En annen student sier:

> På musikkhøgskolen skal vi ha praksis som dekker alle felt. Alt fra barneskole og ungdomsskole til kulturskole og individuell instrumentalundervisning. Prosjektet med å reise til Libanon er veldig bra ved at man må tenke nye veier i undervisning.

Det kan se ut som studentenes opplevelse av seg selv i møte med en ukjent kultur bidrar til bevisstgjøring av eget ståsted, egne valg og handlinger. Studentene befinner seg i en kontekst der det ikke er tydelig for dem hva som er de beste praksisene, forstått som måter å handle på, og de kan ikke direkte ta i bruk tillærte praksiser eller overta eksisterende praksiser. Studentene må derfor utforske ulike strategier med utgangspunkt i egne erfaringer, antakelser og vurderinger fra alle tidligere praksisarenaer, og de får dermed virkelig prøvd ut hva de kan og har lært tidligere, og må kontinuerlig vurdere hva av det de har lært som fungerer i denne spesielle konteksten.

Praksisprosjektets betydning for studentene

Det er flere studenter som viser høy motivasjon for praksisprosjektet i forkant, i tillegg til at det ser ut som deltakelse i prosjektet gir økt motivasjon for musikklæreryrket.

> Helt siden jeg først hørte om dette prosjektet har jeg ansett det som et høydepunkt i min utdanning. I dårlige perioder på skolen i tidligere år, har en motivator for å fortsette, vært at i tredje [studieår] skulle jeg til Libanon og drive noe skikkelig arbeid, for en gangs skyld.

Denne studenten ser på praksisen i Libanon som mer «virkelig» enn annen praksis, og dermed veldig motiverende. En forklaring på dette kan være at den spesielle situasjonen de palestinske ungene befinner seg i bidrar til opplevelsen av å drive med et betydningsfullt arbeid. Dette understrekes av andre studenter:

> En god opplevelse for meg personlig var det å kjenne på at det vi arbeider med er viktig. Dette opplevde vi gjennom arbeidet med barna i Rashedie, hvor en kunne se stoltheten, gleden og livet i det å gjøre noe musikalsk sammen.

> Jeg synes at deltagerne i Rashedie viste en ekstraordinær interesse og arbeidsglede i motsetning til elever i den norske skolen.

> Jeg ser mye tydeligere hvor viktig musikkpedagogisk arbeid er og føler meg enda tryggere på at mitt framtidige virke skal være meiningsfullt, givende og viktig.

Det ser altså ut som studentene blir motiverte for sitt framtidige yrke gjennom å møte glede og motivasjon hos ungene i Libanon. I mange av loggene kommer det til syne et personlig engasjement hos studentene i denne praksisen. Det er tydelig at studentene blir berørt som personer og at praksisen blir en skjellsettende opplevelse for dem i deres utdanningsløp, fordi de opplever at det musikkpedagogiske arbeidet har stor verdi for ungene. Det studentene gjør har dermed betydning og verdi både for dem selv og for ungene de møter. Opplevelsen av at dette er virkelig, i tillegg til nære relasjoner til ungene i Rashedie og verdien av musikk som studentene opplever her, gjør dette til en betydningsfull og skjellsettende praksis. At praksis utgjør en slik skjellsettende opplevelse skiller seg fra

det meste av praksisopplæring som studentene deltar i ellers, og vi finner heller ikke dette som et mål for eller fokus i praksisopplæring.

Diskusjon

I det følgende ønsker jeg å diskutere temaer fra empirien i relasjon til de teoretiske perspektivene og dermed belyse problemstillingen *hvordan kan et praksisprosjekt i en palestinsk flyktningleir utfordre vår tenkning om praksisbegrepet i musikklærerutdanning?* Jeg kommer særlig til å fokusere på dekomponering, kjernepraksiser og øving, organisering av praksisopplæring, praksissituasjoner med redusert kompleksitet og betydningen av praksis for studentene.

Dekomponering, kjernepraksiser og øving

Gjennom begrepet *praksiser* fokuseres det på komponenter av en lærers arbeid (Lampert, 2010). Både begrepet kjernepraksiser (Grossmann et al., 2009) og praksiser, forstått som måter vi vanligvis handler på og noe vi vanligvis gjør i undervisning (Lampert, 2010), bygger på dekomponering av læreres arbeid. I praksisprosjektet i Libanon har studentene få rutiner og vaner å bygge på fra praksisarenaen selv, og dermed kan en omdefinering av kjernepraksiser bidra til nye og verdifulle perspektiver innen musikklærerutdanning. Der Grossmann et al. (2009) kobler kjernepraksiser til skolevirkeligheten blir det her avgjørende at kjernepraksiser ses som praksiser som nettopp kan være betydningsfulle på *ulike* arenaer og som kan inngå i studentenes personlige potensielle kompetanser (Nygren, 2004), og hentes fram ved behov. Denne måten å bruke begrepet kjernepraksiser på kan være fruktbart i en musikklærerutdanning som skal kvalifisere studentene til ulike yrkesarenaer, og kan bidra til at studentene i større grad håndterer å bevege seg fra en arena til en annen uten for store omkostninger. Det blir dermed sentralt at studentene utvikler evne til å rekonstruere sine praksiser slik at de blir anvendelige i ulike kontekster, og deres evne til å analysere, utforske og vurdere sine måter å undervise på i relasjon til konteksten blir dermed viktig. Loggene er rike på fortellinger om studentenes dekomponering av egen og andres kompetanse, og det er tydelig at praksisprosjektet i Libanon nettopp bidrar til økt refleksjon over hvilke praksiser, forstått som måter å undervise på, som fungerer i denne spesielle arenaen (Brøske Danielsen, akseptert). Studentene får sine eksisterende praksiser utfordret og blir nødt til å tilpasse og endre praksisene

til den nye konteksten. Studentene dekomponerer praksiser samtidig som de komponerer nye, og det ser ut som rekonstruksjon eller komponering av praksiser er minst like sentralt som dekomponering av praksiser. Det er flere av studentene som også anser de «nye» praksisene som svært sentrale i deres videre musikkpedagogiske arbeid i Norge. Studentene begynner å virke som sine egne veiledere, og viser stor evne til kritisk utforsking av egne praksiser.

I forhold til øving i praksisopplæringen vil jeg her særlig trekke fram perspektiver på tid. Det ser ut som studentene har øvd på noe i sin undervisningspraksis i Norge, og så øver de på det igjen i Libanon og får bekreftet at det enten er gode praksiser eller ikke. Studentene sier for eksempel at de «visste» at bruk av musikk som en integrert del av undervisningsstrategiene til fordel for bruk av verbal språk var en god strategi. I Libanon får studentene øvd på å instruere uten å bruke verbalspråk, og studentene kommenterer at de nå virkelig ser og erfarer at dette er en verdifull praksis, forstått som undervisningsstrategi. Det kan dermed se ut som noe studentene «vet» i teorien fungerer i praktisk handling, som videre fører til at studentene gjennom øving får bekreftet en antakelse og dermed utvikler egen kompetanse. Øving foregår her over tid, og ikke bare i en og samme praksisarena. Det blir dermed sentralt å diskutere om praksisopplæring, forstått som ulike øvingssituasjoner, skal fokusere på hver praksisarena og prosjekt for seg eller om det er mulig å se ulike praksisperioder og praksisarenaer i sammenheng med hverandre. Dette kan også være et bidrag i diskusjoner om de beste praksisene, altså måter å undervise på, ved at fokuset i større grad rettes mot hvordan ulike praksiser kan rekonstrueres for å fungere i en ny kontekst. I forhold til øvingsperspektivet og tid vil det være avgjørende at studentene får mulighet til å øve på noe som i utgangspunktet er knyttet til en praksisarena i en annen praksisarena, og ikke begrenses til øving i den perioden som studenten befinner seg i en og samme arena. Diskusjon og bevisstgjøring av innhold i praksis i ulike praksisarenaer og hvordan arenaene kan ses i sammenheng med hverandre med tanke på utvikling og rekonstruering av studentenes kompetanse, kan være fruktbart. Da vil vi kunne bidra til å utdanne musikklærere som virkelig kan håndtere undervisning i de mange ulike yrkesarenaene vi utdanner dem til.

Organisering av praksisopplæring

Det er en relativt uvanlig organisering av praksisprosjektet i Libanon på mange måter, bl.a. i forhold til gruppestørrelse. I følge rammeplanen for

PPU (2003) skal praksis foregå individuelt, i par eller i grupper på fire, mens det i praksisprosjektet i Libanon er 16 studenter som underviser sammen. Den store studentgruppen bidro til et økt fokus på innholdet i undervisningen, forstått som musikken som klingende materiale, samt en tett kobling mellom dette innholdet og undervisningsmetoder, i motsetning til i annen praksisopplæring der vi gjerne finner et overfokus på metode (Skagen, 2010; Sundli, 2003). Fokus på musikken og samspillet bidrar til motivasjon både hos ungene og hos studentene. Dette utfordrer vår tenkning om organisering av praksis i små grupper, og viser et behov for nyansering av tenkning omkring gruppestørrelse relatert til målet for studentenes læring i praksisopplæringen, til hvor i utdanningsløpet studentene er og til konteksten. Ved at studentene deltar i grupper av varierende størrelse i sin praksisopplæring, kan de få ideer til ulik organisering av framtidig yrkesvirksomhet bl.a. gjennom å ha erfart verdien av at mange krefter jobber sammen og av å blande barn og voksne i musikalsk samspill.

Praksissituasjoner med redusert kompleksitet

Det er flere som tar til orde for at studenter skal lære å undervise i praksissettinger med redusert kompleksitet (Grossmann et al., 2009; Schön, 1987; Haug, 2010). I praksisprosjektet i Libanon skjer det motsatte ved at studentene befinner seg i en arena med større kompleksitet enn andre praksisarenaer studentene har møtt, både med tanke på graden av det ukjente, unger som kommer og går, utfordrende rammefaktorer, og ikke minst det store antallet studenter som underviser sammen. På den andre siden bidrar det store antallet studenter til at kompleksiteten i situasjonen blir mulig å håndtere. Det er imidlertid flere studenter som kommenterer at det hadde vært vanskelig å håndtere praksisen i Libanon i første studieår, siden utfordringene og kompleksiteten i praksisprosjektet betinger relativt høy kompetanse hos studentene.

Praksisarenaer med redusert kompleksitet er dermed ikke et entydig gode. Kompleksiteten i praksis må ses i sammenheng med praksisens tidsplassering i studentenes utdanningsløp, i forhold til organiseringen av praksisen, i forhold til studentenes opplevelse av betydningen av praksisen og i hvilken grad praksisen er realistisk eller oppleves som «virkelig» Studentene motiveres av å delta i praksisopplæring i en kontekst de opplever som «virkelig» og betydningsfull, og det ser ut som studentene anerkjenner at utfordringer, uforutsigbarhet og kompleksitet er en del av en musikklærers yrkessituasjon. Det kan dermed se ut som opplevelsen av å

håndtere kompleksiteten i denne praksisarenaen bidrar til å motivere studentene ikke bare for praksisen selv, men også for deres framtidige yrke.

Betydningsfull praksis

Det ser ut som praksisopplæringen i Libanon er svært betydningsfull for studentene, og betydningsfull knyttes i denne sammenhengen til meningsfullhet, samt følelsesmessig engasjement og indre motivasjon hos studentene. For det første møter studentene en ny og ukjent kontekst der de må prøve ut tidligere praksiserfaringer og det de tror på i undervisningen, og bevisstgjøres dermed bl.a. i valg av undervisningsstrategier. For det andre opplever studentene å gjøre et «skikkelig» arbeid ved at det de gjør har betydning fordi musikkundervisning og musikk har stor verdi for ungene. For det tredje begynner studentene å se seg selv som kompetente lærere egnet for musikklæreryrket, noe som øker motivasjonen for yrket. For det fjerde bidrar konteksten, møtet med barn i en spesiell situasjon og relasjonene som skapes mellom studenter og barn, til at praksisen blir en betydningsfull opplevelse for studentene. Praksisen i Libanon blir en skjellsettende opplevelse for studentene, og blir av mange trukket fram som den viktigste læringserfaringen i hele studiet. Dette kan være et godt mål for praksisopplæring; at praksis skal kunne bidra til viktige læringserfaringer for studentene, få betydning for deres utvikling som musikklærere og øke deres motivasjon for yrket. Hvis vi ønsker å bidra til dette, vil det være sentralt å legge til rette for betydningsfulle erfaringer i praksisopplæringen heller enn å fokusere på hvilke praksiser studentene bør lære for å håndtere yrket. Begrepet *high-leverage practices* kan etter en omdefinering være fruktbar i denne sammenhengen. High-leverage practices forstås som praksiser som forekommer ofte i undervisning og som er betydningsfulle for at *elever* skal kunne lære (Lampert, 2010). Ved å omdefinere begrepet til å handle om graden av betydning praksisopplæring har for *studentene*, forstått gjennom begrepene meningsfullhet, følelsesmessig engasjement og indre motivasjon, kan diskusjoner om praksisopplæring i større grad fokusere på hvilke faktorer som kan bidra til studenters opplevelse av praksisopplæringen som betydningsfull i deres utvikling. Ut over dette viser resultater i min studie at det videre kan være interessant å diskutere temaer som relasjoner mellom elever og studenter i praksis, studentenes muligheter til å konstruere kompetanse og rekonstruere sine praksiser, studentenes opplevelse av mestring og mulighet til å verdsette egen kompetanse, anerkjennelse av læring fra tidligere praksis og opplæring, og verdien av musikkpedagogisk arbeid.

Avsluttende kommentar

I denne artikkelen har jeg fokusert på hvordan et relativt spesielt praksisprosjekt kan utfordre vår tenkning om praksisbegrepet i musikklærerutdanning og vist at praksisprosjektet utfordrer vår tenkning om organisering av praksisopplæring, om grad av kompleksitet i praksisopplæring, dekomponering og øving, og om betydningen av praksisopplæring for studentene. Det som blir tydelig er viktigheten av å se på relasjoner og sammenhenger mellom flere forhold når praksis diskuteres. Ved å se praksisopplæring utelukkende som øvingssituasjoner som foregår i grupper med fire studenter i en autentisk yrkessituasjon hos en praksislærer, og innenfor en gitt økonomisk ramme, kan vår tenkning om praksis innsnevres og hindre utvikling av betydningsfulle praksisarenaer. Det er i større grad nødvendig å reflektere over ulike forhold i relasjon til hverandre, og i sammenheng med hva vi ønsker at studentene skal lære. Å se ulike forhold i praksis i sammenheng kan bidra til verdifulle diskusjoner omkring mål, innhold, organisering og veiledning av og i praksisopplæring, og også bidra til et fokus på studentenes læring i praksis over tid og hvordan vi kan legge til rette for at studentene møter betydningsfull praksisopplæring i løpet av sin utdanning. Vi kan dermed bevege oss fra en litt ensidig diskusjon om de beste praksisene, om de mest egnede praksisarenaene, om de beste måtene å organisere praksis på og de beste praksisveilederne, til å begynne å diskutere hvordan vi kan dekomponere en musikklærers arbeid i ulike praksiser, ulike praksisarenaer, ulike måter å organisere praksis på og hvordan ulike praksisveiledere, på hver sin måte og sammen, kan bidra til studentenes læring og utvikling som musikklærere. Det kan dermed legges til rette for diskusjoner mellom sentrale aktører i ulike typer praksisopplæring, og for utvikling av nye perspektiver på praksisbegrepet. Dette kan i andre rekke bidra til større sammenheng mellom ulike praksisarenaer, og øke studentenes motivasjon til å reflektere over sammenhenger mellom sine ulike kompetanser og øke sin evne til å rekonstruere sin kompetanse i relasjon til den arenaen de til en hver tid befinner seg i.

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Chapter 7

Musikklærerstudenters profesjonsutvikling i OASE

Et samarbeidsprosjekt mellom grunnskole og kulturskole om lokal forankring av Den kulturelle skolesekken

SIGNE KALSNES

Den kulturelle skolesekken (DKS) gir muligheter for tettere sammenkobling mellom utøvende og pedagogisk virksomhet i stillingen som kulturskolelærer, der lærerens utøvende kompetanse kan ivaretas på ulike måter – gjennom kunstnerisk utøvelse, musikk- og kunstproduksjon og iscenesettelse av prosjekter der elevene i både grunnskole og kulturskole er utøvere. I OASE-prosjektet er det nettopp denne dobbelte kompetansen – den utøvende og den pedagogiske – som utfordres gjennom ulike formidlingssituasjoner – *oaser* – i et samarbeid mellom grunnskolen og kulturskolen og på grunnskolens arena. Denne artikkelen tar utgangspunkt i en studie om musikklærerstudenters praksis i OASE. Studien har et kombinert utdannings- og kulturpolitisk perspektiv, og fokuserer på studenters utvikling av musikklæreridentitet og profesjonsforståelse i spennet mellom undervisning i grunnskole og kulturskole og utøving og formidling av musikk til barn og ungdom. Artikkelen drøfter denne tematikken med utgangspunkt i følgende problemstilling: *Hva skjer med*

*musikklærerstudentenes utvikling av musikklæreridentitet og profesjons-
forståelse i møte med OASE?*

Den kulturelle skolesekken som bakgrunn for OASE-prosjektet

Den kulturelle skolesekken (DKS) er en nasjonal satsing som skal bidra
til at alle skoleelever i Norge får møte profesjonell kunst og kultur av
alle slag – musikk, scenekunst, visuell kunst, film, litteratur og kultur-
arv. Satsingen er et samarbeidsprosjekt mellom Kulturdepartementet og
Kunnskapsdepartementet, og har sin bakgrunn i handlingsplanen *Broen
og den blå hesten (KD og KUF, 1996)*, som både la vekt på at skoleelever
skulle få tilgang til kunst av høy kvalitet og at de samtidig måtte få ut-
folde egne skapende evner. Dette skulle skje i et samarbeid mellom skolen
og kulturlivet, og disse intensjonene ble skrevet inn i Læreplanverket for
den 10-årige grunnskolen – L97, og senere i Læreplanen for Kunnskaps-
løftet – K06. I løpet av 1990-årene utviklet og etablerte flere fylkeskom-
muner og kommuner modeller for en helhetlig kunst- og kulturformidling
til grunnskolen og videregående opplæring. Disse initiativene banet vei
for satsingen på Den kulturelle skolesekken som en nasjonal ordning i
2001, da Kulturdepartementet for første gang bevilget øremerkede mid-
ler. Utdannings- og forskningsdepartementet bevilget samme år midler til
kompetanseutvikling for å legge til rette for samarbeid mellom skole- og
kultursektor og forankring av ordningen i skolens læreplan. Siden den
gang har Den kulturelle skolesekken utviklet seg til en varig ordning som
omfatter alle landets grunnskoler og etter hvert også videregående skoler,
og begge departementer har fulgt opp med stortingsmeldinger[1] som har
dannet grunnlag for arbeidet med og videreutvikling av Den kulturelle
skolesekken. I 2006 ble ordningen evaluert, og i 2007 iverksatte Kunn-
skapsdepartementet strategien *Skapende læring,* der intensjonen er mer
egenaktivitet for elevene i DKS og bedre forankring av ordningen i sko-
lens faglige virksomhet. Stortinget har definert at målene for Den kultu-
relle skolesekken skal være:

1 *Stortingsmelding nr. 38, (2002–2003): Den kulturelle skulesekken. Kulturdeparte-
mentet. Stortingsmelding nr. 39 (2002–2003): Ei blot til lyst – Om kunst og kultur i og
i tilknytning til grunnskolen.* Utdannings- og forskningsdepartementet. Stortingsmelding
nr. 8 (2007–2008): Kulturell skulesekk for framtida. Kulturdepartementet

- å medverke til at elevar i skulen får eit profesjonelt kunst- og kultur-tilbod
- å leggje til rette for at elevar i skulen lettare skal få tilgang til, gjere seg kjende med og utvikle forståing for kunst- og kulturuttrykk av alle slag
- å medverke til å utvikle ei heilskapleg innlemming av kunstnarlege og kulturelle uttrykk i realiseringa av skulen sine læringsmål (http://den-kulturelleskolesekken.no/om/historie/)

Som prinsipp er det nedfelt at Den kulturelle skolesekken skal favne alle elever i skolen. Ordningen skal representere kulturelt mangfold, høy kvalitet, og sikre regelmessige tilbud og varierte formidlingsmåter. Samtidig legger prinsippene for DKS føringer for *lokal forankring og eierskap i den hensikt å sikre* entusiasme og rom for mange lokale varianter, slik at alle skal kunne kjenne eierskap til DKS. Det er her kulturskolen, den utøvende kulturskolelæreren og OASE-prosjektet kommer inn i bildet.

OASE-prosjektet

OASE er et kunstfaglig og pedagogisk utviklingsprosjekt. Prosjektets idé er kulturskoleutvikling med fokus på kulturskolelæreren som kunstner og pedagog, og med en sentral rolle i å forankre arbeidet med Den kulturelle skolesekken (DKS) lokalt i kommunen. Prosjektets siktemål har vært å utvikle kulturskolens kompetanse i forhold til musikk- og kunstformidling til barn og unge og arbeidet med Den kulturelle skolesekken. OASE har lagt *målsettingene for DKS* og intensjonen om *lokal forankring, elevmedvirkning* og *samarbeid mellom aktørene* til grunn for arbeidet. Prosjektet har derimot ikke vært en del av det offisielle DKS-tilbudet i de medvirkende kommunene.

I forbindelse med ulike programmer for kunst- og kulturformidling i skolen[2], eksisterer det et begrepsapparat som gir assosiasjoner bl.a. om rollefordelingen mellom kulturlivet og kunstnerne på den ene siden, og grunnskolen, lærerne og elevene på den andre siden. Eksempler på slike begreper er *produksjon, musikkformidling, forestilling;* og de skaper gjerne assosiasjoner til elevene som «passive» mottakere av et kunst- eller kulturtilbud som er skapt av kunstnere utenfor skolen og deretter tilbudt skolen (Kalsnes, 2012). OASE-prosjektets fokus på den aktive og medvirkende eleven utløste behov for et nytt begrep, og *oase* – i betydningen

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2 Den kulturelle skolesekken, Rikskonsertenes skolekonserter mm

kilde – ble derfor valgt som betegnelse både på prosjektet som helhet og på de kunstneriske møtene – verkstedene, forestillingene og konsertene – som ble til i samarbeid mellom grunnskolens og kulturskolens lærere og elever og musikklærerstudentene.

En sentral intensjon i OASE har vært å utvikle samarbeidet med grunnskolen som likeverdig samarbeidspartner, og prosjektet har derfor hatt *samhandling* mellom grunnskole og kulturskole i fokus. OASE har også hatt ambisjon om å utvikle sider ved kulturskolens virksomhet som vil være av betydning for kulturskolens rolle som ressurssenter for grunnskolen, der erfaringene bl.a. kan skape fornyelse i arbeidet med Den kulturelle skolesekken og bidra til at DKS og skolens opplæring henger bedre sammen. Oasegruppene har imidlertid stått fritt mht. valg av organisering og formidlingsform i sine respektive oaser. De formidlingsformene som er gjennomført kan grupperes i tre ulike kategorier:

1. workshop (verksted) med elevene – en dialogisk formidlingsform med høy grad av elevaktivitet,
2. konsert/ forestilling med både elever og lærere / studenter som utøvere – her har både kulturskole- og grunnskoleelever vært aktive deltakere, og
3. tradisjonell skolekonsert / forestilling uten elevinnslag – også betegnet som monologisk formidling.

Innholdsmessig har hovedvekten ligget på musikk, men flere uttrykk er trukket inn: film, visuell kunst, dans, drama og lokale kulturuttrykk. Til sammen har det blitt gjennomført nærmere 60 oaser, der musikklærerstudentene har deltatt i halvparten.

OASE-prosjektet er utviklet gjennom to faser – OASE I i perioden januar 2006 til august 2008 med de fire kommunene Asker, Lørenskog, Sørum og Vestby som prosjekteiere, Norges musikkhøgskole som samarbeidspartner, og med økonomisk støtte fra Norsk kulturskoleråd. OASE II startet opp i august 2008 og ble sluttført våren 2011. Prosjektet mottok i denne perioden støtte fra Utdanningsdirektoratet gjennom midler knyttet til tiltak 13 i *Skapende læring* (Kunnskapsdepartementet, 2007), med følgende kommuner som deltakere: Asker, Bærum, Kragerø, Lørenskog, Sørum og Ås. Samarbeidspartnere har vært Norges musikkhøgskole, Norsk kulturskoleråd region øst og organisasjonen Musikk i Skolen. Musikklærerstudenter i Praktisk-pedagogisk utdanning (PPU) ved Norges musikkhøgskole har hatt praksis i prosjektet hver høst i hele prosjektperioden. Totalt har rundt 100 personer deltatt i OASE siden prosjektet

startet, hvorav 29 kulturskolelærere, 12 grunnskolelærere og 47 musikk-
lærerstudenter. En mer detaljert beskrivelse av OASE kan leses i prosjekt-
rapporten (Kalsnes, 2012).

Musikklærerstudentenes praksis i OASE

Praktisk pedagogisk utdanning (PPU) [3] ved Norges musikkhøgskole har
som målsetting å kvalifisere studentene for ulike musikkpedagogiske yr-
kesfunsjoner i samfunnet. Studiet tar derfor sikte på at studentene skal
utvikle bred musikkpedagogisk kompetanse og kjennskap til store deler
av det musikkpedagogiske feltet (Studieplan for praktisk pedagogisk ut-
danning ved Norges musikkhøgskole). Å kunne delta i et utviklingspro-
sjekt som OASE gir musikklærerutdanningen mulighet for å kombinere
en autentisk og relevant praksis for studentene med ønsket om å bidra
til *utvikling* av forholdet mellom utdanningen og yrkesarenaen og *dialog*
med praksisfeltet. PPU-studentenes praksis i OASE utgjorde til sammen
to ukers prosjektpraksis av studiets samlede praksisomfang på 14 uker.
Studentene ble fordelt på de ulike oasegruppene (en i hver kommune med
2–4 studenter i hver gruppe), og praksisen ble organisert i høstsemesteret
på følgende måte:

September: Felles samling (en dag) for alle deltakerne + en lokal planleggingsdag i hver kommune	⇨	Oktober: En lokal planleggingsdag i hver kommune	⇨	November/desember: OASE-uke: Oaser på skolene + felles samling (en dag) for alle deltakerne for erfaringsdeling og evaluering
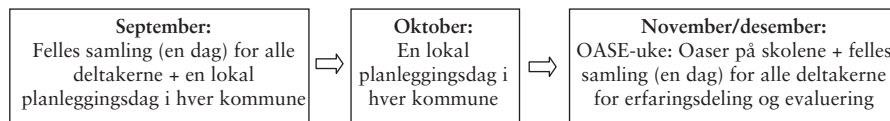
Oasegruppene bestod av kulturskolelærere, grunnskolelærer (i den ut-
strekning det var mulig) og studenter (bare høstsemesteret). Kulturskø-
lelærerne og grunnskolelærerne hadde ingen veiledningsfunksjon overfor
studentene – tanken var snarere at lærerne og studentene skulle være like-
verdige kolleger i et praksisfellesskap. Veiledning ble først og fremst gitt
til oasegruppene på samlingene og gruppene kunne etter behov benytte
seg av en prosjektveileder. Studentenes praksis ble i tillegg forankret i pe-

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3 PPU er et ett-årig fulltidsstudium (alt. deltidsstudium over to år) som gir formell
undervisningskompetanse for tilsetting i skoleverket. Studiet består av pedagogikk
30 studiepoeng, fagdidaktikk 30 studiepoeng og 12–14 uker undervisningspraksis
i grunnskole, kulturskole og videregående opplæring. Studiet bygger på fullført
fagutdanning på minimum bachelornivå.

dagogikkfaget gjennom ulike perspektiver på musikk- og kunstformidling og – opplæring til barn og unge, der tematikk om Den kulturelle skolesekken, samarbeid mellom grunnskole og kulturskole, Kulturskoleløftet og kulturskolen som ressurssenter inngikk.

Gjennom PPU-studiet skal studentene utvikle sin *profesjonskompetanse*. Begrepet kan forstås som en fellesbetegnelse som rommer musikklæreridentitet og profesjonsforståelse i tillegg til de kompetanseområdene som er beskrevet i Rammeplan for Praktisk-pedagogisk utdanning: faglig kompetanse, didaktisk kompetanse, sosial kompetanse, endrings- og utviklingskompetanse og yrkesetisk kompetanse (Utdannings- og forskningsdepartementet, 2003). I denne artikkelen som handler om studentenes utvikling av læreridentitet og profesjonsforståelse, er det særlig den sosiale kompetansen og endrings- og utviklingskompetansen vi skal se nærmere på, i tillegg til ulike perspektiver på musikklæreridentitet.

Teoretiske perspektiver

En rekke utviklingstrekk innenfor det musikkpedagogiske feltet peker i retning av en utvidelse eller endring av den mer tradisjonelle musikklærerrollen vi finner i grunnskole eller kulturskole. For grunnskolen gjelder føringene i læreplanen om at skolen skal samarbeide med f.eks. kunst- og kulturliv og kulturskolen i den hensikt å gi elevene muligheter for å utvikle evnene og talentene sine videre gjennom aktiv deltakelse i sosiale og kulturelle aktiviteter. Slikt samarbeid med andre offentlige instanser som har ansvar for læring, utvikling og oppvekstmiljø blant barn og unge – eksempelvis kulturskolen – er en sentral oppgave for grunnskolen, og gir musikklæreren nye faglige og pedagogiske utfordringer og muligheter i møte med aktører utenfor skolen. Utviklingen av kulturskolens rolle som kommunalt ressurssenter medfører i særlig grad nye utfordringer, både i form av mer allsidige undervisningsoppgaver, flere og mer varierte elevgrupper, mer utøvende formidlingsvirksomhet og flere samarbeidsoppgaver mellom aktører i, mellom og utenfor skoleslagene, eksempelvis i realiseringen av Den kulturelle skolesekken [4].

Denne utviklingen utfordrer også læreridentiteten og profesjonsforståelsen – evnen til å kunne «lese», analysere og forstå det musikkpedagogiske feltet – og dermed profesjonskompetansen til en musikklærer. For

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4 Se f.eks. *Skapende læring – Strategi for kunst og kultur i opplæringen 2007–10*. Kunnskapsdepartementet 2007.

musikklærerstudenter handler det å kvalifisere seg for profesjonell yrkesutøving både om å tilegne seg relevante kunnskaper og ferdigheter, om å identifisere seg med yrkesfeltet og musikklærerprofesjonen, og ikke minst om å identifisere seg selv som profesjonell utøver i det musikkpedagogiske feltet (Heggen, 2008). Utvikling av identitet står dermed sentralt i profesjonskompetansen, både i form av *personlig identitet* (meg som musikklærer) og *profesjonsidentitet* (meg som musikklærer og deltaker i et profesjonskollektiv), der det kollektive innebærer å slutte opp om profesjonens felles symboler, formål og arbeidsmåter. Heggen skiller imidlertid mellom *profesjonsidentitet* og *profesjonell identitet* (2008, s. 324), der den siste har med personlig identitetsutvikling knyttet til utøving av yrkesrollen å gjøre. Her snakker vi om hvilke egenskaper, verdier, holdninger, kunnskaper og ferdigheter som konstituerer læreren som god yrkesutøver – altså lærerens tenkning om egen yrkesrolle nå og i fremtiden. For studenter i en utøvende musikklærerutdanning har vi i tillegg med utvikling av flere profesjonelle identiteter å gjøre – *læreridentitet* og *musikeridentitet,* for ikke å si læreridentite*ter* og musikeridentite*r*. Det kan derfor være hensiktmessig å snakke om *profesjonsidentitet* som en samlende betegnelse på den eller de yrkesidentiteter som musikklærerstudentene utvikler gjennom utdanningen og i møte med varierte praksiser og yrkesarenaer i det musikkpedagogiske og musikkulturelle feltet.[5] Jeg velger dermed å se på profesjonsidentiteten som noe mer enn bare den kollektive identiteten, og mener den må romme både personlig identitet og profesjonell identitet (jeg anser disse begrepene som tilnærmet synonyme slik Heggen bruker dem) i tillegg til den kollektive identiteten. Den kollektive identiteten er slik sett «avhengig av» den personlig / profesjonelle identiteten, og mens vi må anta at det er mulig å utvikle personlig / profesjonell identitet som musikklærer uten å ha særlig sterk følelse av kollektiv identitet, er det neppe mulig å utvikle den kollektive identiteten uten de andre.

Musikklæreridentiteten og musikeridentiteten kan både komplettere hverandre positivt og stå i motsetning til eller i veien for hverandre. I utdanningsinstitusjoner som har hovedvekten av sine utdanninger knyttet til utøvende og skapende musikkfag, skaper dette særlige utfordringer for

5 Ved Norges musikkhøgskole er målet for musikklærerutdanningen at studentene skal utvikle selvstendig kunstnerisk kompetanse, kreativitet og formidlingsevne, bred forståelse av musikk som kunstart, evne til kritisk refleksjon og nyskapende tenkning, slik at de blir kvalifisert til musikkpedagogisk virksomhet i grunnskolen, i musikk- og kulturskolen, i videregående opplæring, i det frivillige musikklivet og til virksomhet som musiker i det profesjonelle musikklivet.

musikklærerutdanningen mht. studentenes sosialisering til lærerrollen. Bouij uttrykker det slik:

> […] det finns en stark konkurrens om rangen att bära rollidentiteten musi-ker under musikhögskoletiden. Individer som inte förmår att behålla eller uppnå denna rang, måste finna någon annan trovärdig position, ofta är det en mer eller mindre påtvingad rollidentitet som lärere (Bouij, 1999, s. 83)

Sosialiseringen handler ikke bare om musikklærerstudentenes egne prioriteringer mellom utvikling av eksempelvis utøvende og pedagogisk kompetanse, men like mye om utdanningsinstitusjonenes vektlegginger, prioriteringer, skjulte verdihierarkier og skolekoder (Bouij, 1999; Kalsnes, 2004). Bouij illustrerer sosialiseringsprosessen mot en yrkesidentitet som valg av ulike *rolleidentiteter* studenter kan foreta (Bouij,1999, s. 83), der vi kjenner igjen dimensjoner som musiker versus lærer, musikant versus interpret og bred versus smal musikalsk allsidighet.

Læreridentiteter kan betraktes som noe vi som enkeltpersoner eller grupper konstruerer ved hjelp av tilgjengelige *identitetsressurser*, og i kombinasjonen av slike oppstår ulike identiteter (Søreide, 2010). En slik ressurs er eksempelvis *subjektsposisjonen,* som består av «et sett med verdier, praksiser eller tenkemåter som personer kan identifisere seg med eller avvise» (Weedon i Søreide, 2010, s. 69). Søreide gir følgende eksempler på subjektsposisjoner som er tilgjengelig for lærere: «læreren som individorientert», «læreren som fagsentrert», «læreren som samarbeidsvillig», «læreren som god kollega», «læreren som en snill person», «læreren som elevsentrert», og hevder at vi konstruerer læreridentiteten vår gjennom å akseptere, avvise og kombinere et spekter av slike subjektsposisjoner (ibid.). Hun påpeker videre at en lærer kan identifisere seg med noen subjektsposisjoner i én situasjon og andre i andre situasjoner, at subjektsposisjonene som er tilgjengelig for lærere endres over tid og i takt med endringer i samfunnet, og at dette også innebærer at læreres identitet endres etter hvilken kontekst og livssituasjon de befinner seg i (ibid., s. 70).

Ser vi nærmere på læreridentiteten som del av musikklærerens profesjonsidentitet, kan vi tenke oss at musikklærerstudenter inntar ulike posisjoner, – fagsentrerte eller elevsentrerte, og kanskje også influert av den musikeridentiteten de har utviklet. Eksempler på ulike musikklæreridentiteter er «læreren som musiker» der musikeridentiteten er sterkere enn læreridentiteten og man oppfatter seg som lærer i kraft av å være dyktig musiker, «den fagsentrerte musikkpedagogen» som først og fremst er opptatt av sin musikkdisiplin, «breddepedagogen» som ivaretar mange

ulike musikkopplærings-funksjoner, «klasseromslæreren» som underviser alle barn i grunnskolens musikkfag, eller «talentutvikleren» som underviser en utvalgt gruppe elever på høyt instrumentalt nivå.

Identitet kan altså betraktes som noe ikke statisk som endres over tid – påvirkelig av kontekster og av forandringer i samfunnet – i tråd med en konstruktivistisk forståelse av identitet og identitetsdanning. En slik forståelse av læreridentitet står dermed i kontrast til en oppfatning av identitet som en stabil og uforanderlig del av vår personlighet, og kan være fruktbar når vi drøfter musikklæreridentitet i lys av utviklingen og endringene i det musikkpedagogiske feltet.

Tilsvarende kan vi tenke oss utvikling av musikeridentitet. Ikke bare kan man som profesjonsstudent gjenkjenne seg selv i konkrete yrkesroller – eksempelvis orkestermusiker, bandmusiker eller solist – med de faglige kravene dette innebærer. Studentene identifiserer seg også med verdier og kunnskaper som disse rollene kan gi uttrykk for (Heggen, 2008, s. 322), eksempelvis holdninger til formidlingssituasjonen, til publikum, til egen formidlerrolle, til kvalitetsbegrepet og til musikkens verdi og funksjon, for å nevne noen sentrale aspekter. Særlig i arbeidet med Den kulturelle skolesekken (DKS) – der barn og ungdom er målgruppen og skolen rammen for musikkformidlingen – utfordres etablerte holdninger, og dermed både lærer- og musikeridentiteter. Dette kan vi se i evalueringen av DKS som NIFU STEP gjennomførte i 2006, der elevenes, lærernes og skolens rolle versus musikernes og kunstnernes rolle problematiseres. Her benyttes begrepene *monologisk* og *dialogisk* formidling om henholdsvis den tradisjonelle skolekonserten eller teaterforestillingen der elevene og lærerne har rollen som mottakere og kunstnerne er avsendere, og formidlingsformer der elevene og lærerne er aktive deltakere i ulike typer kunstneriske prosesser og aktiviteter (Borgen & Brandt, 2006). I tillegg til å illustrere forskjellige formidlingsformer, bidrar begrepene *monologisk* og *dialogisk* til å belyse ulike musikerroller eller -posisjoner, og dermed sier de oss også indirekte noe om musikeridentiteter. Tar vi utgangspunkt i at det i en og samme musikk- eller kunstformidlingssituasjon kan være mange sett av kvalitetskriterier som er satt i spill – kunstnerisk kvalitet, kvalitet i skolens faglige og praktiske forberedelser, formidlingskvalitet og relevanskvalitet – så møter vi raskt spørsmålet om hvem og hva som skal avgjøre kvalitet og relevans når kunst og kultur og elever møtes (Borgen & Brandt, 2006, s. 98; Solhjell, 2001). Eller for å parafrasere utsagnet «si meg hvilken musikk du liker, og jeg skal si deg hvem du er» (Ruud & Kvifte, 1987), kunne en parallell være: *si meg hvilket publikum og hvilke formidlingsformer du velger og jeg skal si deg hvem du er som musiker.*

Gjennom å reise motforestillinger til mer tradisjonelle oppfatninger både om musikerrollen, om hva som utgjør kvalitet i musikk- og kunstformidlingen – der kunstnerisk frihet og kunstnerisk kvalitet ofte er enerådende kriterier – og om publikums rolle og status – der et faglig kompetent publikum kan ha høyere status enn andre publikumsgrupper, deriblant barn og ungdom (Kalsnes, 2004) – kan musikklærerutdanningen gi muligheter for mange valg i utviklingen av musikeridentitet.

På samme måte som de ulike musikerrollene i det profesjonelle musikklivet inngår i et (mer eller mindre uttalt) verdihierarki, har de ulike lærerfunksjonene i det musikkpedagogiske feltet ulik faglig status (Kalsnes, 2004, s. 102), noe som også vil kunne påvirke profesjonsidentiteten. For musikklærerstudentene vil utfordringen være å forene holdninger og verdier i musikklæreridentiteten med tilsvarende i musikeridentiteten på måter som gjør at disse identitetene kan berike hverandre i utviklingen av en helhetlig profesjonsidentitet.

De tidligere omtalte utviklingstrekkene i det musikkpedagogiske feltet henger bl.a. sammen med politiske føringer knyttet til *Kulturløftet* og *Kulturskoleløftet* (regjeringen Stoltenberg II). Mens intensjonen bak *Kulturløftet* er at alle skal få tilgang til kunst- og kulturtilbud og mulighet til selv å delta aktivt, innebærer *Kulturskoleløftet* at alle barn som ønsker det får et kulturskoletilbud av god kvalitet til en rimelig pris. Dette handler både om utvikling av et mer omfattende og breddeorientert kulturskoletilbud i tilknytning til skolefritidsordningen (SFO) og grunnskolen, og mer spissede tilbud som talentundervisning. Kulturskoleløftet innebærer også sterkere synliggjøring av kulturskolen i lokalsamfunnet, med rom for ulik organisering av kulturskolens virksomhet [6]. Stortingsmelding 10 (2011–2012): *Kultur, inkludering og deltaking* (Kulturdepartementet) legger føringer for kulturskoleutviklingsmidlene, der hoveddelen vil gå til prosjekter med *kombinerte stillinger* i kulturskole og grunnskole/ skolefritidsordning.

Den kulturelle skolesekken, Kulturskoleløftet og Kulturløftet er satsinger som skal bidra til å realisere en (kultur)politikk som fremmer inkludering og deltaking. Det får konsekvenser for institusjoner som utdanner musikere og musikklærere, og for hva slags profesjonsforståelse og profesjonskompetanse studentene forventes å utvikle gjennom utdanningen. Peter Renshaw (2003) er opptatt av hvordan kunstutdanningsinstitusjoner ser seg selv i en større samfunnsmessig kontekst. Han viser til kunst-

6 Se Kulturløftet: http://www.regjeringen.no/nb/dep/kud/tema/kultur/kulturloftet/kulturloftets-15-punkter.html?id=270345

ens betydning for menneskers søken etter identitet, mening og samhørighet i livet, og utfordrer utdanningsinstitusjonene:

> In the current world crisis higher arts education might well consider taking the three Cs – connection, context and conversation – as their mantra. No institution can remain isolated and disconnected from the rapidly changing social, economic and technological context (…) It is imperative that artists (...and) teachers (…) have the skills, confidence, imagination and vision to create live, shared experiences which have something to say and make sense to audiences in different contexts. (Renshaw, 2003, s. 2–3)

Med henvisning til den engelske forskningsrapporten *Creating a Land with Music* (Renshaw, 2003) der det fremkommer at de fleste musikere har karrierer med roller både som komponister, utøvere, ledere og lærere, en såkalt *portfolio career* – spør Renshaw i hvilken grad utdanningsinstitusjonene forbereder studentene på å kunne fungere godt innenfor en *portfolio culture* (ibd., s. 6). Spørsmålet må ses i lys av at musikere og lærere begynner å redefinere sitt ansvar og sine roller, og at utdanningsinstitusjonene i mindre grad enn tidligere kan gi studentene det de trenger av konkrete kunnskaper og ferdigheter for et livslangt og omskiftelig yrkesliv. Utdanningsinstitusjonenes kanskje viktigste oppgave er å legge grunnlag for livslang læring, og Renshaw tar bl.a. til orde for et tettere samarbeid med yrkesfeltet, – særlig miljøer som er opptatt av å utvikle sine virksomheter og redefinere seg selv.

Et lignende perspektiv finner vi hos John Krejsler (2008) gjennom hans bruk av begrepet *kompetansenomade* (ibid., s. 254). Hans utgangspunkt er at både skolen og lærerrollen har endret seg så dramatisk med utviklingen fra industrisamfunn til kunnskapssamfunn at det ikke lenger gir tilstrekkelig mening å snakke om «profesjonelle lærere» og «skolen som kulturinstitusjon». Vilkårene for undervisning og læring er dramatisk endret – ikke minst som følge av teknologiutviklingen som gjør læring mulig på stadig nye arenaer og i et livslangt løp. Krejslers begrep kompetansenomade har til hensikt å fange opp de kraftfulle forandringene utviklingen medfører for lærerrollen:

> Kompetensnomaden är en serviceinriktad varelse, som förstår att röra seg dit det finns behov av dess service. I ett livslångt lärande utvecklar hon sin kompetensvokabulär kontinuerlig, med avsikt att matcha de ombytliga behov som brukaren, förvaltningen och offentligheten ställer på hennes verksamhet. Kompetensnomaden har inte *en* identitet. Hon har alt oftare

> tidsbegränsade anställningar, som kräver att hon mästrar multipla identi-
> teter för att konstruktivt kunna bidra till arbetsprocesser som allt oftare är
> ämnesövergripande och i kontinuerlig förändring (Krejsler, 2008, s. 263).

Perspektivene til Renshaw og Krejsler peker i retning av at det ikke er snakk om å utvikle *en*, men snarere *flere* profesjonelle identiteter. For en musikklærerstudent kan dette handle om utvikling av både læreridentiteter og musikeridentiteter. Jeg har tidligere i dette avsnittet brukt betegnelsen *helhetlig profesjonsidentitet* som ramme for musikklærerstudentenes musikklærer- og musikeridentitet, og anser at denne betegnelsen kan romme flere parallelle profesjonelle identiteter i tillegg til den eller de kollektive identitetene som det vil være aktuelt for musikklæreren som kompetansenomade å utvikle for å kunne fungerer godt i ulike profesjonskollektiv.

Tenkningen til Krejsler og Renshaw gir også noen perspektiver på betydningen av musikklærerstudenters *profesjonsforståelse* – altså beredskapen til å kunne «lese», analysere og forstå det musikkpedagogiske feltet. Denne forståelsen inngår, slik jeg ser det, i den helhetlige profesjonskompetansen til en musikklærer, og omfatter både kunnskaper om feltet, og å kunne analysere faglige, pedagogiske, strukturelle og politiske sider ved feltet og se disse i relasjon til musikklærerprofesjonen. Profesjonsforståelsen blir dermed et viktig grunnlag for lærerens videreutvikling av sin egen lærerrolle og fornyelse av den pedagogiske virksomheten.

Ser vi nærmere på Krejslers beskrivelse av kompetansenomaden, må vi nærmest betrakte det som en forutsetning for den «nomadiske» kompetansen at musikkpedagogen er i stand til å orientere seg i sitt yrkesfelt – både faglig, politisk og mht. ulike gruppers behov. Her har jeg trukket frem og satt i kursiv de formuleringene hos Krejsler (2008) som illustrerer dette:

> Kompetensnomaden […] *förstår att röra seg dit det finns behov av dess service*. I ett livslångt lärande utvecklar hon sin kompetensvokabulär kontinuerlig, *med avsikt att matcha de ombytliga behov som brukaren, förvaltningen och offentligheten ställer på hennes verksamhet* (ibid., s. 263).

Også i Renshaws måte å formulere seg på ser vi betydningen av en velutviklet profesjonsforståelse. Hos ham er det først og fremst musikeres og musikklæreres kompetanse til å kunne møte ulike publikums- og elevgrupper på meningsfulle måter innenfor forskjellige kontekster som fremheves. Følgende formulering – her tydeliggjort gjennom min kursivering – peker på aspekter ved lærerens kompetanse som betinger en velutviklet profesjonsforståelse:

> *It is imperative* that artists (...and) teachers (…) have the skills, confi-
> dence, imagination and vision *to create live, shared experiences which*
> *have something to say and make sense to audiences in different contexts.*
> (Renshaw, 2003, s. 3)

I den tidligere omtalte evalueringen av Den kulturelle skolesekken, gir Borgen & Brandt en beskrivelse av noen kunstneres arbeid med å utvikle formidlingsmodellene i DKS. Beskrivelsen kan samtidig tolkes som et bilde på hvordan musikere og kunstnere kan forstås som kompetansenomader eller portfolio musicians / artists i deres søken etter nye formidlingsmåter for kunstuttrykk som har barn og unge i skolen som målgruppe:

> Gjennom kunnskapsutvikling, prøving og feiling har mange av informan-
> tene som jobber nærmest elevene og skolene etter hvert kommet frem
> til dialogiske formidlingsmodeller. Disse kunstnerne og kulturformidlerne
> ser ikke noen konflikt mellom høy kvalitet og profesjonalitet og målgrup-
> peorientert formidling, elevenes egenaktivitet og samarbeid med lærerne.
> (Borgen & Brandt, 2006, s. 17)

OASE-studien

Studien tar utgangspunkt i musikklærerstudentenes erfaringer fra OASE-prosjektet, der musikkformidling og gjennomføring av konserter og verksteder innenfor grunnskolens og Den kulturelle skolesekkens målsettinger utgjorde kjernen. Resultatene fra studien kan derfor ha interesse mht. musikkformidling til barn og unge generelt, – særlig for den formidlingsvirksomheten som foregår innenfor grunnskolens og Den kulturelle skolesekkens rammer. Studentenes utvikling av musikklærer-identitet og profesjonsforståelse står sentralt i studien, og ses i lys av både utdannings- og kulturpolitiske perspektiver. Studien har som siktemål *å utvikle* forholdet mellom musikklærerutdanningen og yrkesarenaen ved å sette søkelys på de utfordringene og mulighetene som ligger i samarbeid mellom grunnskole og kulturskole og det lokale arbeidet med Den kulturelle skolesekken. Disse utfordringene og mulighetene vil både måtte få betydning for utdanningen av musikklærere og for yrkesarenaens anvendelse av lærernes kompetanse i spennet mellom undervisning i grunnskole og kulturskole, utøving og formidling av musikk til barn og ungdom. Studiens målsetting har derfor vært å høste faglige, holdningsmessige og organisatoriske erfa-

ringer med OASE, særlig sett i lys av kulturskolen som ressurssenter for grunnskolen og som lokal aktør i arbeidet med Den kulturelle skolesekken.

Metode, datainnsamling, utvalg og svarprosent

Studien ble gjennomført som en elektronisk spørreskjemaundersøkelse til samtlige musikklærerstudenter som deltok i OASE. Spørreskjemaet ble utformet med 26 spørsmål – hvorav de fleste baserte seg på avkrysning av faste svaralternativer og mulighet for fritekstkommentarer – og prøvd ut på noen av studentene i målgruppa på forhånd. Spørsmålene kan grupperes i følgende kategorier:

1. spørsmål knyttet til innhold og formidlingsform i oasen, herunder oasens samsvar med mål i læreplanen (K06) og Den kulturelle skolesekken
2. spørsmål knyttet til ulike sider ved samarbeidet i oasegruppene
3. spørsmål knyttet til OASE-prosjektets faglige verdi for grunnskolen og kulturskolen, samt oasepraksisens betydning for studentenes utvikling av musikklæreridentitet og profesjonsforståelse.

Undersøkelsen omfatter samtlige PPU-studenter som hadde praksis i OASE i tidsrommet 2006–2011. 31 av i alt 47 informanter besvarte spørreskjemaet, og dette gir en svarprosent på 66. Kjønnsfordelingen var 11 kvinner og 20 menn, og de representerte fem ulike studentkull. Undersøkelsen ble gjennomført i to omganger – våren 2010 for kandidatene i PPU-kullene 2006 tom. 2010, og i januar 2011 for studentene i kullet 2010–11. Noen av informantene var fortsatt i en studiesituasjon da de besvarte undersøkelsen, mens andre var ferdig med utdanningen og i jobb. Informantenes bakgrunn var variert, både når det gjelder hovedinstrument og musikalsk sjanger, og mht. yrkeserfaringer som lærer eller utøvende musiker. Felles for dem var at alle hadde fullført en musikkutdanning på bachelor- eller masternivå og at de var eller hadde vært PPU-studenter.

Analyse

Analysen av datamaterialet ble foretatt med utgangspunkt i de ovenfor nevnte spørsmålskategoriene. Dataene i undersøkelsen er enten på nominalnivå eller på ordinalnivå (Hellevik, 1977, s. 150). Eksempler på data på nominalnivå er forskjellige formidlingsformer i oasene eller hvilke klassetrinn oasene var rettet mot, mens data på ordinalnivå innebærer at svarene er rangordnet, eksempelvis i stor grad – i noen grad – i liten grad.

Analysen er støttet av IBM SPSS – en programpakke for statistisk analyse, datahåndtering og dokumentasjon. De statistiske beregningene er foretatt på elementært nivå, og resultatene presenteres for det meste i krysstabeller. For at tabellene skal bli enklest mulig å tolke, er antallet kandidater oftest oppgitt i prosent med en angivelse av hvor mange kandidater de ulike prosentene utgjør.

Rollen som forsker og deltaker i styringsgruppen for OASE

OASE-prosjektets styringsgruppe hadde ansvar bl.a. for strategiske valg mht. innhold og organisering av prosjektet, og for å sette grenser og rammer for prosjektets mål og hensikt. Som forsker representerer min deltakelse i styringsgruppen en utfordring mht. å holde den nødvendige avstand til forskningsprosjektet og tolkningen av de resultatene som foreligger. Dette innebærer å fristille meg fra erfaringene om hva som oppleves som godt, dårlig, positivt eller negativt med OASE-prosjektet. Samtidig har min nærhet til OASE og de problemstillingene prosjektet reiser nettopp gjort det mulig å utforme en undersøkelse som både kan gi relevant kunnskap om musikklærerstudentenes utvikling av profesjonsidentitet og – forståelse, og om hvilke faktorer som kan ha betydning for samarbeidet mellom grunnskolen og kulturskolen og lokalt arbeid med Den kulturelle skolesekken. Uten selv å ha vært tett på OASE-prosjektet, ville analysen og forståelsen for studentenes betraktninger vært vanskeligere.

Resultater

Det foreligger en relativt stor mengde data i denne studien knyttet til innhold og formidlingsform i oasene, til ulike sider ved samarbeidet i oasegruppene, til vurderingen av OASE-prosjektets faglige verdi for grunnskolen og kulturskolen, og til oasepraksisens betydning for studentenes profesjonsutvikling. Med henvisning til denne artikkelens spørsmål om hva som skjer med musikklærerstudentenes utvikling av musikklæreridentitet og profesjonsforståelse i møte med OASE, vil jeg konsentrere meg om de resultatene som særlig belyser denne problemstillingen.

Oasene – formidlingsform og forhold til målsettinger i K-06 og DKS

Som bakgrunn for å gå nærmere inn på spørsmålene om studentenes utvikling av musikklæreridentitet og profesjonsforståelse, skal vi først se på fordelingen mellom de tre formidlingskategoriene som ble valgt: *workshop med elevene* – en dialogisk formidlingsform med høy grad av elevaktivitet; *konsert/ forestilling med både elever og lærere/studenter som utøvere* – der både kulturskole- og grunnskoleelever var aktive deltakere; og *tradisjonell skolekonsert/ forestilling uten elevinnslag* – også betegnet som monologisk formidling. Tabell 1 viser fordelingen av formidlingsform i de oasene som er laget med studentene som deltakere.

Tabell 1 **Hva slags OASE-prosjekt gjennomførte din gruppe?**	%	antall
Workshop med elevene	13	4
Konsert/forestilling m/både elever og lærere/studenter som utøvere	71	22
Tradisjonell skolekonsert/forestilling uten elevinnslag	16	5
Total	100	31

Vi ser at konserter eller forestillinger der både lærere, studenter og elever er utøvere er den dominerende formen. Det fremgår også av materialet at oasene fordeler seg på alle klassetrinnene i grunnskolen, og at en del av oasegruppene har blandet flere klassetrinn i sine oaseprosjekter.

En annen del av bakgrunnsbildet gjelder i hvilken grad studentene mente at oasene ble utformet i forhold til grunnskolens faglige opplegg og svarer på målsettinger i Kunnskapsløftet (K-06) og Den kulturelle skolesekken (DKS). Et stort flertall svarte positivt både mht samsvaret med læreplanens overordnede nivå og på fagnivå. I tekstkommentarene kommer det frem at de fagene som var implisert først og fremst var musikk, men også geografi, naturfag, engelsk, norsk og historie.

Et interessant funn er at de studentene som lagde *workshop med elevene* eller *konsert/ forestilling der elevene også var utøvere* – i langt større grad enn de som gjennomførte en *tradisjonell konsert eller forestilling uten elevinnslag* – vurderte at deres oaser ble utformet i tråd med skolens planer og faglige opplegg. Her må man imidlertid være oppmerksom på at antallet informanter i to av kategoriene er lite. Følgende tabell viser denne sammenhengen:

Tabell 2 *I hvilken grad vurderer du at OASE-prosjektet ble utformet i forhold til grunnskolens* *planer og faglige opplegg?*				
Hva slags OASE-prosjekt gjen- nomførte din gruppe?	I stor grad	I noen grad	I liten grad	Totalt antall
	%	%	%	
Workshop med elevene	100	0	0	4
Konsert/forestilling m/både elever og lærere/ studenter som utøvere	36	56	9	22
Tradisjonell skolekonsert/fore- stilling uten elevinnslag	0	60	40	5
Total	12	15	4	31

Tilsvarende finner vi en sammenheng der de studentene som lagde *workshop med elevene* eller *konsert/ forestilling med elever som utøvere* – i betydelig større grad enn de som gjennomførte en *tradisjonell konsert eller forestilling uten elevinnslag* – vurderte at det var godt eller noe samsvar mellom deres oaser og Den kulturelle skolesekkens målsetting om at DKS skal bidra til realisering av skolens læringsmål. Tabell 3 viser dette:

Tabell 3 *I hvilken grad vurderer du at OASE-prosjektet ble utformet i forhold til DKS` målsetting* *om at kunstneriske og kulturelle uttrykk bidrar til realiseringa av skolens læringsmål?*				
Hva slags OASE-prosjekt gjennomførte din gruppe?	Godt samsvar	Noe samsvar	Lite samsvar	Totalt antall
	%	%	%	
Work-shop med elevene	75	25	0	4
Konsert/forestilling m/både elever og lærere/ studenter som utøvere	45	50	5	22
Tradisjonell skolekonsert/ forestilling uten elevinnslag	0	20	80	5
Total	13	13	5	31

Sammenhengen mellom de to formidlingsformene som fordrer elevmed-virkning og studentenes vurdering av at det er disse oasene som svarer best både på DKS` målsetting og skolens planer og faglige opplegg er interessant. At flertallet av oasegruppene har valgt formidlingsformer som nettopp baserer seg på elevinvolvering og – deltakelse kan jo indirekte gjenspeile hva studentene tenker om skolens planer og faglige opplegg – at elevdeltakelse er en selvfølgelig del. Dette er interessant i forhold til disku-sjonene om monologisk eller dialogisk formidling i Den kulturelle skole-sekken, og det sier oss kanskje også noe om hva slags musikeridentiteter som kommer til uttrykk hos studentene og kulturskolelærerne når for-midlingskonteksten er barn og ungdom i skolen. Musikklærerstudentene og kulturskolelærere med lærerutdanning har større kjennskap til skolens planer og faglige virksomhet enn det mange av musikerne og kunstnerne i DKS har. Denne kjennskapen kan ha medvirket til at flertallet av oase-gruppene valgte elevaktive formidlingsformer. Av tekstkommentarene og tallmaterialet i studien for øvrig fremgår det at de fleste av oasegruppene hadde samarbeid med grunnskolelærer både om idé, innhold, organise-ring og praktisk tilrettelegging, samt valg av klassetrinn / målgruppe for oasen. I mange av tilfellene ble innholdet lagt tett opp til temaer som inn-gikk i undervisningen. Det er grunn til å anta at dette også kan ha styrket den dialogiske formidlingen og graden av elevmedvirkning.

Musikklærerstudentenes vurdering av OASE-prosjektets verdi

Spørsmålet om hvilken verdi studentene mente OASE hadde for grunn-skolens og kulturskolens faglige virksomhet kan også gi interessant bak-grunnsinformasjon når vi skal se nærmere på spørsmålet om hvordan oa-sepraksisen har bidratt til utvikling av profesjonsforståelse. Som vi ser av tabell 4 mente et stort flertall av studentene at OASE hadde verdi både for grunnskolens og kulturskolens faglige virksomhet, for elevenes aktive deltaking i musikkformidlingen, for utvikling av kulturskolelærerrollen og for kulturskolens utvikling som lokalt ressurssenter.

Tabell 4 I hvilken grad mener du at OASE-prosjektet hadde verdi for:	Svært stor verdi	Stor verdi	Noe verdi	Liten verdi	Svært liten verdi	Totalt-antall
	%	%	%	%	%	
Grunnskolens faglige virksomhet	13	42	32	13	0	31
Kulturskolens faglige virksomhet	3	36	39	16	7	31
Elevenes aktive deltaking i musikkformidlingen	26	42	26	0	7	31
Utvikling av kulturskole-lærerrollen	19	19	39	16	7	31
Utvikling av kulturskolen som lokalt ressurssenter	26	26	32	13	3	31

Samtidig ser vi at rundt en fjerdedel av studentene mente at prosjektet hadde liten eller svært liten verdi for kulturskolens faglige virksomhet og for utvikling av kulturskolelærerrollen. En mulig fortolkning av denne spredningen i svarene kan knyttes til ulike oppfatninger om hva som er kulturskolens faglige virksomhet, og derav hvilken rolle kulturskolelæreren har eller bør ha. Særlig i diskusjonene om utvikling av kulturskolen til lokalt kompetansesenter, skilles det mellom kulturskolens kjernevirksomhet – som på musikkområdet vil si opplæring på et instrument – og andre oppgaver som f.eks. breddeorienterte tilbud til store elevgrupper i skolefritidsordningen, eller i vårt tilfelle musikkformidling i grunnskolen. Musikklærerrollen vil igjen defineres forskjellig og få ulikt innhold om vi forholder oss til kjernevirksomheten eller til kulturskolens andre oppgaver, og studenter kan ha ulike preferanser mht. hva slags kulturskolelærerrolle de ser for seg eller ønsker seg i fremtiden. Mens noen oppfatter endringene i kulturskolelærerollen som positive, vil andre kunne se dem som utvanning av instrumentallærerens kjerneoppgave.

Jeg har valgt å krysse studentenes vurderinger av OASE-prosjektets verdi med spørsmålet om hva slags oaser (hvilken formidlingsform) studentene gjennomførte i sine prosjekter. Med forbehold om at det bak noen av prosentangivelsene står et lite antall kandidater, finner vi i tabell 5 noen interessante tendenser. Studentene som gjennomførte *workshop med elevene* er gjennomgående mer positive til OASE-prosjektets verdi enn

de to andre studentgruppene. Dette gjelder både mht. grunnskolens og kulturskolens faglige virksomhet, elevenes aktive deltaking i musikkformidlingen, og utviklingen av kulturskolelærerrollen og kulturskolen som ressurssenter. Blant de studentene som gjennomførte *konsert/ forestilling med elever og lærere/ studenter som utøvere* er det noe større spredning i svarene mht. hvilken verdi de mener OASE-prosjektet hadde, men hovedtendensen er at studentene ga prosjektet positiv verdivurdering. Den gruppen studenter som gjennomførte en *tradisjonell konsert/ forestilling uten elevinnslag* har også en viss spredning i svarene sine, men her er hovedtendensen at de anser at OASE-prosjektet hadde mindre verdi. Går vi litt nærmere inn på tallene – fortsatt med forbehold om at antallet er lite – ser vi at hele 80 % i den siste gruppen mener at prosjektet hadde liten eller ingen verdi for grunnskolens faglige virksomhet, i motsetning til studentene som lagde *workshop med elevene,* der samtlige krysset av for svært stor eller stor verdi.

Tabell 5
Hva slags OASE-prosjekt gjennomførte din gruppe?

I hvilken grad mener du OASE-prosjektet hadde verdi for:	Workshop m/elevene	Konsert/forest. m/elever+lærere som utøvere	Trad.konsert/ forest. uten elevinnslag	Totalt antall
1. grunnskolens faglige virksomhet	%	%	%	
Svært stor eller stor verdi	100	59	0	17
Noe verdi	0	41	20	10
Liten eller svært liten verdi	0	0	80	4
2. kulturskolens faglige virksomhet				
Svært stor eller stor verdi	50	36	40	12
Noe verdi	50	36	40	12
Liten eller svært liten verdi	0	27	20	7
3. elevenes aktive deltaking i musikkformidlingen				
Svært stor eller stor verdi	100	73	20	21
Noe verdi	0	27	40	8
Liten eller svært liten verdi	0	0	40	2

4. utvikling av kulturskole-lærer-rollen				
Svært stor eller stor verdi	75	36	20	12
Noe verdi	0	45	40	12
Liten eller svært liten verdi	25	18	40	7
5. utvikling av kulturskolen som ressurssenter				
Svært stor eller stor verdi	100	50	20	16
Noe verdi	0	32	60	10
Liten eller svært liten verdi	0	18	20	5

Det kan være flere grunner til at studentene vurderte verdien av OASE-prosjektet forskjellig. Det er for eksempel nærliggende å anta at studenter som opplevde vellykkede oaser, godt samarbeid med lærerne i oase-gruppene og fornøyde elever, tillegger OASE større verdi enn tilfellet er for studenter som har mer negative erfaringer med denne praksisen. Vi kan imidlertid ikke trekke den konklusjon at studenter som vurderte prosjektet som positivt har hatt større grad av profesjonsutvikling enn de som mener prosjektet hadde mindre betydning. Både positive og negative praksiserfaringer i OASE kan ha gitt verdifulle tilskudd til studentenes profesjonsforståelse – man kan lære like mye av det som ikke fungerer som av det som er vellykket – noe som også kommer frem i enkelte av studentenes fritekstkommentarer. Det man kanskje kan si – med henvisning til teoriene om musikklærere som portfolio musicians (Renshaw, 2003) og kompetansenomader (Krejsler, 2008) – er at studenter med positive vurderinger bringer med seg erfaringer som de i større grad ser nytten av å ta i bruk når de kommer ut i jobb. Det er også mulig å anta at den positive vurderingen er forbundet med økt interesse for denne typen arbeid, og dermed økt faglig og holdningsmessig beredskap for å gå løs på tilsvarende utfordringer og oppgaver. Kanskje vil studenter med positiv vurdering også i større grad ta initiativ til lignende prosjekter i sine fremtidige jobber som musikklærere.

Sosial kompetanse, endrings- og utviklingskompetanse og profesjonsforståelse

Spørsmålene om hvorvidt OASE-prosjektet styrket studentenes sosiale kompetanse og endrings- og utviklingskompetansen knytter seg til målene for PPU-studiet og beskrivelsene av den kompetansen studentene forventes å utvikle gjennom lærerutdanningen. Sosial kompetanse handler

både om å kunne samarbeide med kolleger, ledelse, foreldre/foresatte og skolens lokalmiljø, om å møte elevene ut fra deres individuelle og kulturelle forutsetninger, og om å trekke elevene aktivt med i læringsarbeidet. Endrings- og utviklingskompetanse setter læreren i stand til å møte endringer i innhold, organisering og læringsformer i skole og arbeidsliv, til kritisk og konstruktivt å delta i utviklingen av lokale læreplaner, og til å gjennomføre forsknings- og utviklingsarbeid, bl.a. for å videreutvikle sin egen lærerrolle (Utdannings- og forskningsdepartementet 2003). Sosial kompetanse og endrings- og utviklingskompetanse inngår således i musikklærerstudentenes samlede profesjonskompetanse.

Som vi ser i tabell 6 vurderer et stort flertall av studentene det slik at OASE-prosjektet har styrket både den sosiale kompetansen og endrings- og utviklingskompetansen deres. Rundt en fjerdedel mener prosjektet har hatt liten betydning for endrings- og utviklingskompetansen, mens en femtedel tillegger prosjektet liten verdi mht. styrking av deres sosiale kompetanse.

Tabell 6 I hvilken grad mener du OASE-prosjektet har hatt betydning for deg mht:	Svært stor eller stor betydning	Noe betydning	Liten eller svært liten betydning	Totalt antall
	%	%	%	
Styrking av endrings-/utviklings-kompetanse	43	32	26	31
Styrking av sosial kompetanse	42	39	19	31
Utvikling av profesjonsforståelse	29	55	17	31

Studentene fikk også spørsmål om hvilken betydning de mente OASE-prosjektet hadde hatt for utvikling av profesjonsforståelsen deres. Dette begrepet kan vi ikke forvente at studentene har en entydig oppfatning av, men vi må anta at de tolker det dit hen at det har med forståelse for yrkesfeltet for musikklærere å gjøre. En stor andel av studentene vurderer det slik at OASE har hatt betydning for utviklingen av deres profesjonsforståelse (tabell 6). På hvilke områder forståelsen har utviklet seg er det imidlertid vanskelig å si noe sikkert om, men følgende fritekstkommentarer kan indirekte si oss noe om hva som kan ha bidratt til større profesjonsforståelse:

Fikk erfaring med å planlegge og gjennomføre et prosjekt med aktører fra ulike institusjoner, og med ulike utgangspunkt og tidsrammer.

Erfaring med prosjektarbeid og bruk av digitale verktøy (video), kjennskap til kulturskolen og tilbud om ringevikarstilling.

Fikk litt innblikk i hvilke utfordringer det ligger i å være lærer for flere klasser på mellomtrinnet. Spesielt med tanke på organisasjon og logistikk.

Innsikt i arbeidsmetoder og skolehverdag – hvilke rammer man jobber under.

At det er viktig å ha et godt samarbeid med kulturkontakten ved skolen slik at vi kan legge til rette en forestilling som alle partene får mest glede/utbytte av.

Litt mer vilje her. De (grunnskolen) var med å la til rette for dette – og syntes det var en bedre måte å få inn profesjonelle musikere enn ved RK (Rikskonsertene) og DKS, var mitt inntrykk.

I avsnittet om teoretiske perspektiver omtalte jeg profesjonsforståelse som en evne eller beredskap som setter musikklærerstudenten i stand til å «lese», analysere og forstå det musikkpedagogiske feltet. Kommentarene ovenfor viser at studentene har ervervet ny innsikt om aktuelle skoleslag, om rammefaktorer og om noen av de utfordringene man står overfor som lærer, og er således illustrasjoner på at OASE-prosjektet har bidratt til deres utvikling av profesjonsforståelse.

Jeg har også valgt å se resultatene om OASE-prosjektets betydning for utvikling av profesjonskompetanse i forhold til hva slags oaser (formidlingsform) studentene arbeidet med. Uten å kunne påstå noe sikkert om årsak og virkning (og til tross for et lite antall bak noen av prosentangivelsene), finner vi følgende tendenser i tabell 7: jo mer elevaktive formidlingsformer studentene gjennomførte, desto større betydning tilla de OASE-prosjektet mht. å styrke deres sosiale kompetanse og profesjonsforståelse.

Tabell 7 *Hva slags OASE-prosjekt gjennomførte din gruppe?*				
I hvilken grad mener du OASE-prosjektet har hatt betydning for deg mht.	Workshop m/elevene	Konsert/forest. m/elever+lærere som utøvere	Trad.konsert/ forest. uten elevinnslag	Totalt antall
1. styrking av sosial kompetanse	%	%	%	
Svært stor eller stor betydning	75	41	20	13
Noe betydning	0	41	60	12
Liten eller svært liten betydning	25	18	20	6
2. styrking av endrings-/utviklingskompetanse				
Svært stor eller stor betydning	75	36	40	13
Noe betydning	0	32	60	10
Liten eller svært liten betydning	25	32	0	8
3. utvikling av profesjonsforståelse				
Svært stor eller stor betydning	75	27	0	9
Noe betydning	0	59	80	17
Liten eller svært liten betydning	25	14	20	5

Musikklæreridentitet

Som vi så i avsnittet om teoretiske perspektiver, omfatter musikklæreridentiteten bl.a. identifisering med ulike musikklærerroller. Gjennom OASE-prosjektet og samarbeidet i oasegruppene har studentene fått innblikk i roller og funksjoner som musikklærere kan ha i både grunnskolen og kulturskolen – og ikke minst i samarbeidet mellom disse skoleslagene. På direkte spørsmål om OASE har hatt betydning for deres utvikling av musikklæreridentitet i forhold til ulike arbeidsoppgaver, skoleslag og opplæringsarenaer (tabell 8), svarte et stort flertall av studentene positivt, og bare en femdel mente at prosjektet ikke hadde hatt særlig stor betydning.

En annen måte å nærme seg spørsmålet om studentenes utvikling av musikklæreridentitet, er å undersøke i hvilken grad OASE påvirket interessen deres for noen deler av yrkesarenaen eller enkelte sider ved musikklærerprofesjonen. I tabell 8 ser vi at svarene fordeler seg relativt jevnt på alle svarkategoriene mht. spørsmålet om OASE-prosjektet har hatt betydning for studentenes interesse for å arbeide både i grunnskole og kulturskole. Til tross for at vel en tredjedel av studentene mente at prosjektet ikke hadde særlig betydning i så måte, kan vi fastslå at det er en positiv

tendens i studentenes interesse for denne typen kombinerte stillinger. Videre mente et stort flertall av studentene at OASE har hatt stor betydning for interessen deres mht. å utvikle kulturskolelærerens utøvende rolle, og vi må også kunne fastslå at prosjektet har bidratt til å styrke interessen for å delta i utviklingen av kulturskolen som lokalt ressurssenter.

Tabell 8 *I hvilken grad mener du OASE-prosjektet har hatt betydning for deg mht:*	Svært stor eller stor betydning	Noe be-tydning	Liten eller svært liten betydning	Totalt antall
	%	%	%	
Utvikling av musikklærer-identitet (i forhold til ulike arbeidsoppgaver/ skoleslag/ opplæringsarenaer)	33	45	22	31
Interesse for å arbeide både i grunnskole og kulturskole	30	36	35	31
Interesse for å utvikle kulturskolelærerens utøvende rolle	52	36	14	31
Interesse for å delta i utvikling av kulturskolen som lokalt ressurssenter	39	45	16	31

Går vi nærmere inn på resultatene som er vist ovenfor, ved å se dem i forhold til de ulike oasene (formidlingsformene) studentene arbeidet med, finner vi (igjen med forbehold om at noen av prosentene utgjør et lite antall) noen interessante tendenser. Den gruppen studenter som gjennomførte *workshop med elevene* svarer gjennomgående mer positivt enn begge de andre gruppene på spørsmålet om OASE-prosjektets betydning for de fleste variablene i tabell 9. Bare mht. interessen for å utvikle kulturskolelærerens utøvende rolle ser det ut til å være mindre forskjeller mellom gruppene:

Tabell 9 *Hva slags OASE-prosjekt gjennomførte din gruppe?*				
I hvilken grad mener du OASE-prosjektet har hatt betydning for deg mht.	Workshop m/elevene	Konsert/ forest. m/elever+lærere som utøvere	Trad.konsert/ forest. uten elevinnslag	Totalt antall
1. utvikling av musikklæreri-dentitet	%	%	%	
Svært stor eller stor betydning	75	32	0	10
Noe betydning	0	45	80	14
Liten eller svært liten betydning	25	23	20	7

2. interesse for å arbeide i både grunnskole og kulturskole				
Svært stor eller stor betydning	75	23	20	9
Noe betydning	0	45	20	11
Liten eller svært liten betydning	25	32	60	11
3. interesse for å utvikle kultur- skolelærerens utøvende rolle				
Svært stor eller stor betydning	75	45	60	16
Noe betydning	0	45	20	11
Liten eller svært liten betydning	25	9	20	4
4. interesse for å delta i utvik- ling av kulturskolen som lokalt ressurssenter				
Svært stor eller stor betydning	75	36	20	12
Noe betydning	0	50	60	14
Liten eller svært liten betydning	25	14	20	5

Det er også interessant å undersøke om og i hvilken grad OASE-prosjektet har bidratt til økt interesse og perspektiver på musikkformidling til barn og ungdom. Tradisjonelt er relativt lite av formidlingsvirksomheten i utøvende musikkutdanning rettet spesielt mot disse publikumsgruppene, til tross for at det gjennom Rikskonsertene og Den kulturelle skolesekken er et stort arbeidsmarked for musikere og utøvende musikkpedagoger. I tabell 10 ser vi at flertallet av studentene svarte at OASE-prosjektet ga dem perspektiver på musikkformidling til barn og ungdom. Det er grunn til å legge merke til den høye andelen studenter som gjennom OASE ble mer interessert i både å formidle musikk til barn og ungdom, å inkludere elevene aktivt i formidlingen, å utvikle varierte måter å formidle musikk til barn og ungdom, og ikke minst å vektlegge musikkformidling i sin undervisning. Ca. en tredjedel av studentene svarte at de verken ble mer interessert i musikkformidling innenfor grunnskolens rammer, eller tilla OASE noen betydning mht. å utvikle formidlingskompetansen deres.

Tabell 10 *I hvilken grad har arbeidet med OASE-prosjektet gitt deg perspektiver på musikkformidling til barn og ungdom?*	I stor grad	I noen grad	I liten grad	Totalt antall
	%	%	%	
Mer interessert i musikkformidling til barn og ungdom	32	45	23	31
Mer interessert i å formidle musikk innen grunnskolens rammer	13	59	32	31
Mer interessert i å inkludere elevene aktivt i formidlingen	36	45	19	31
Mer interessert i å utvikle varierte måter å formidle musikk til barn/ungdom	45	36	19	31
OASE utviklet formidlingskompetansen min	13	59	32	31
Ønsker å vektlegge musikkformidling i min undervisning	65	29	7	31

Studentenes økte interesse for musikkformidling til barn og ungdom og for varierte formidlingsformer kan skyldes ulike faktorer. Dels kan erfaringene fra praksisen i OASE ha bidratt til opplevelse av mestring og økt faglig sikkerhet, noe som kan ha påvirket interessen for denne typen formidling. Dels kan studentene oppfatte kunstformidling til barn og ungdom som mer prestisjefylt, bl.a. som følge av Norsk kulturråds flerårige satsing på kunstformidling til barn og ungdom, og at mange musikkfestivaler nå også har program for barn. Den nylig gjennomførte evalueringen av Kunstløftet synliggjør også dette perspektivet: «Det er rimelig å anta at prestisjen som er knyttet til å arbeide med kunst for barn og unge, vil stige med et økende antall anerkjente prosjekter og kunstnere som retter seg mot denne målgruppen» (Hylland, Kleppe & Stavrum, 2011).

Med hensyn til spørsmålet om utvikling av musikklæreridentitet, sier en del av fritekstkommentarene i undersøkelsen noe om hvilke refleksjoner studentene gjorde seg om musikklærerrollen, om holdninger de møtte hos lærerne de samarbeidet med, om erfaringer med OASE og om egen rolle. Dette er refleksjoner som vi må anta kan ha betydning for utvikling av musikklæreridentiteten:

> Man lærer og utvikler seg av alle gruppeprosesser, både i forståelse av samhandling med andre mennesker og med tanke på ens egen rolle og oppførsel.

Utviklingen av kulturskolelærer-rollen: dette er en kjempeflott måte å bruke kulturskolelærerne på, men sånn jeg så det, var ikke lærerne så interessert selv.

Det er mange muligheter man har, men også mange utfordringer i forhold til musikklærere og administrasjon som har grodd fast i den stillingen de har hatt over lang tid.

Meget nyttig praksis. Fint å ha prøvd for alle typer musikkpedagoger ...

Kjempeviktig. Men krever stor samarbeidsvilje fra både grunnskolelærere og kulturskolelærere. Det opplevde ikke vi.

Planlegging av prosjekter tar mye tid. Likevel syns jeg vi var ganske effektive. Å være forberedt til et møte er essensielt. Alle må bidra.

Jeg lærte at man må være veldig dedikert hvis man skal jobbe som grunnskolelærer. Det er mange ulike elever å forholde seg til. Man må være en tålmodig og flink pedagog som skal undervise i ofte bråkete klasser. Jeg fikk ikke lyst til å jobbe i grunnskolen

(Min gruppe gjennomførte) en kombinasjon av workshop og forestilling. Herlig prosjekt!!

Jeg synes det er viktig. Man lærer mye om seg selv og hvordan man takler ulike situasjoner.

Jeg synes til tider det kunne være ubehagelig å stå foran en hel klasse å prate. Jeg fant det utfordrende å hele tiden skulle opprettholde elevenes motivasjon

Havnet i en fint sammensatt gruppe der alle stilte opp og kreativiteten blomstret. Da vi delte oss i workshopsgrupper fungerte også fordelingen av arbeidsoppgaver fint!

Inntrykket mitt er at mange kulturskolelærere prater lite om ulike pedagogiske syn på undervisningen. Det prates veldig lite om sin egen undervisningspraksis med tanke på metode og innhold. Praten handler ofte i stor grad om lønnstrinn, rettigheter

I dette avsnittet fremgår det at OASE-prosjektet har hatt betydning for utvikling av studentenes musikklæreridentitet og interesse for ulike oppgaver og yrkesareaer i det musikkpedagogiske feltet. Selv om man skal være forsiktig med å påstå at det er noen direkte sammenheng mellom interesse og utvikling av musikklæreridentitet, er det naturlig å betrakte interessen for ulike oppgaver og yrkesareaer i lys av perspektiver på profesjonell identitet. Profesjonell identitet omfatter de egenskaper, verdier, holdninger, kunnskaper og ferdigheter som konstituerer lærerens tenkning om egen yrkesrolle nå og i fremtiden. I denne sammenhengen vil musikklærerstudentens interesse for ulike oppgaver, lærerroller og yrkesarenaer – ervervet bl.a. gjennom praksisopplæringen – utgjøre et naturlig utgangspunkt for utvikling av slike identiteter. Heggen (2008) trekker også frem interesse som identitetsfaktor og viser til at læreryrket er blant de lett synlige yrkene for barn og ungdom. Lærerrollen er dermed blant de yrkesrollene som barn og ungdom kan identifisere seg med, og Heggen viser til at mange av lærerstudentene allerede i barne- eller ungdomsalder ble interessert i læreryrket (ibid., s. 321). Slik er det mulig å se for seg en sammenheng mellom musikklærerstudentenes interesse for spesifikke musikkpedagogiske oppgaver, utvikling av profesjonelle identiteter som musikere og lærere, identifisering med ulike deler av yrkesfeltet og spesifikke lærerroller og utvikling av en helhetlig profesjonsidentitet.

Avsluttende kommentarer

I denne artikkelen har jeg hatt fokus på hva som skjedde med musikklærerstudentenes utvikling av profesjonsforståelse og musikklæreridentitet i møte med OASE, der praksis skiller seg fra andre og mer tradisjonelle praksisformer i musikklærerutdanningen. Ikke bare var fokuset på musikkformidling istedenfor på undervisning, men studentene skulle også ha rollen som likeverdige kolleger med kulturskole- og grunnskolelærerne i det praksisfellesskapet som oasegruppene utgjorde. Utfordringene i denne praksisen som innebar musikk- og kunstformidling *til* og *med* barn og ungdom i grunnskolen, var todelt. For det første handlet det om å skape formidlingssituasjoner som svarte på skolens og Den Kulturelle skolesekkens målsettinger bl.a. om at musikk og andre kunstuttrykk skulle bidra til realisering av skolens læringsmål. Dette innebar utprøving av nye formidlingsmåter, og mange av oasegruppene valgte dialogiske formidlingsformer for å møte disse utfordringene. For det andre var det en utfordring å skulle realisere skolens læringsmål i et samarbeid mellom grunnskole

og kulturskole, og således bidra med erfaringer som kan bane vei for utvikling av kulturskolen som ressurssenter for grunnskolen og for lokal forankring av arbeidet med Den kulturelle skolesekken. Studentenes egne vurderinger tyder på at de har fått innsikt og erfaringer som setter dem i stand til å delta i dette samarbeidet og i videreutviklingen av kulturskolen og Den kulturelle skolesekken.

Studien som er presentert i denne artikkelen har som siktemål *å utvikle* forholdet mellom musikklærerutdanningen og yrkesarenaen. Gjennom oasepraksisen har studenter og faglig tilsatte i musikklærerutdanningen fått mulighet til å delta i et faglig og pedagogisk utviklingsarbeid – i samarbeid med de medvirkende skolene. Dette gir verdifulle erfaringer om utfordringer og utviklingstrekk i praksisfeltet – erfaringer som igjen vil kunne påvirke at musikklærerutdanningen blir bedre og mer relevant. Spørsmål om hvilke konsekvenser utviklingen av kulturskolen som ressurssenter og lokal forankring av Den kulturelle skolesekken kan få for musikklærerrollen og dermed for musikklærerutdanningen, bidrar til videreutvikling og fornyelse av utdanningens fokus og innhold. Slik utvikling og fornyelse er nødvendig også for å skape fornyelse i yrkesfeltet. Dette skjer først og fremst ved at nyutdannede musikklærere utvikler sterke musikklæreridentiteter og god profesjonsforståelse og dermed er godt rustet til å gå løs på de oppgavene og utfordringene som til enhver tid befinner seg i det musikkpedagogiske feltet.

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Chapter 8
The Professional Development of Music Teachers

Understanding the Music Teacher as a Professional and as a Competency Nomad

SIW GRAABRÆK NIELSEN & INGER-ANNE WESTBY

In several articles John Krejsler has discussed what it means to be a professional teacher today amidst changes in the dominant conditions of society (e.g. 2005; 2007a). He argues that "the transition from an 'industrial' to a 'knowledge' society", or, as he re-describes it, from "signifying' to 'post-signifying' regimes", poses some new challenges to being professional (Krejsler, 2007a, p. 37). One of these challenges involves the changing face of work demands and conditions which demands that professionals need to continually develop and update "their competency profile in ways that match conditions under rapid change" (Krejsler, 2007a, p. 41). Krejsler introduces the concept 'competency nomad' in order to grasp some of these changes, and to suggest some new perspectives on the professional development of teachers as service-minded portfolio teachers (ibid., p 53; 2007b). In this article we aim to discuss the professional development of music teachers amidst these new challenges to professional lives.

As in many other countries, music teachers in Norway usually work in the different vocational arenas of primary, secondary and tertiary schools, community music schools, and in colleges. In addition, they may work as

leaders of different types of ensembles, or within community music set-
tings (Olseng, 2008). Students who have passed a four-year performance-
based study programme in music education are thought to be competent
and fully qualified music teachers in all these arenas (Norwegian Academy
of Music, 2011), in which recent research has shown that most music
teachers operate on a daily or weekly basis (Kalsnes, 2011; Olseng, 2008).
For example, they may work in positions that include one-to-one instru-
mental teaching in community music schools, and in secondary schools
teaching popular music . Then again, they may work in a college teaching
music theory whilst performing at an advanced level to children in pri-
mary schools (e.g. as part of the *Cultural Rucksack Programme*) (Kalsnes,
this volume Chapter 7; Olseng, 2008). Working as a music teacher across
such different vocational arenas poses specific challenges and dilemmas to
music teachers working as professional artists, composers, theoreticians
or band leaders. According to Krejsler (2007a, p. 48), being a professional
usually involves membership of a profession. The variety of vocational
arenas that music teachers work in today includes a wide range of know-
ledge and competencies, from being a musician in an educational setting
to being a school teacher in an artistic setting. Kåre Heggen (2008, p. 323)
has proposed that a profession needs a distinctive and accepted descripti-
on of the specialised knowledge, skills and values that it involves. Because
professional musicians and professional school teachers are more or less
established as members of separate professions today, the requirement to
combine and master these various professional roles poses challenges for
music teachers and student music teachers alike (e.g. Bouij, 1998; Ferm,
2008; Johansen, this volume Chapter 9). In this sense it might be advisa-
ble to challenge the idea of formal and specific qualifications to another
concerning competency (Krejsler, 2007a, p. 50). Such an approach can, for
example, question whether music teachers work outside the scope of the
concept of 'professions' as 'music learning workers' in primary schools,
in music and cultural schools and in different kinds of ensembles. Thus,
as educators of music teachers, we are interested in exploring how music
teacher students in their pre-service education learn to develop as profes-
sionals across such different arenas. In order to manage such diversity,
music teachers may need new ways to act professionally.

Firstly, we want to present some theoretical perspectives and analytical
concepts that can frame our understanding of the professional practice of
music teachers today. Secondly, we present a case study of a music teacher
student entering into the professional arena. Our main theoretical perspec-
tives concern understanding the music teacher as a *professional* (Heggen,

2008; 2010) and as a *competency nomad* (Krejsler, 2005; 2007a). Being a professional music teacher demands a high level of personal commitment in order to work successfully. As John Krejsler (2005, p. 336) claimed, professional and personal development in pre-service education and in the following professional career are becoming increasingly integrated. With respect to the identity of teachers, pre-school teachers, social workers and nurses, Krejsler proposed that "it is assumed that professional identity is construed and emerges during a process that acquires professionals and students preparing for those professions to engage and immerse considerable parts of their individualities in these practices, techniques, and values of the pre-service education and professional practice" (ibid., p. 336–337). Thus professional music teachers in today's knowledge-based society need to develop a professional personal identity within *the collective (professional knowledge)* of the profession (Heggen, 2008), whilst operating as nomads with their own *individual style* (Krejsler, 2005).

Music Teachers as Professionals

According to functionalist theories, a profession is assumed to maintain and develop a well-defined part of the cultural and social values of society (Krejsler, 2005, p. 341). In order to do this, professionals need to develop a collective body of knowledge that qualifies them for their field of work, along with a professional identity based on common norms, symbols and language (ibid., p. 342). This collective identity, or the 'identity of the profession' as Heggen calls (2008) it, can be understood both as an internal group-identity, and as a definition that is accepted outside the professional group. Thus music teachers' professional development involves qualifying to be members of a professional group through pre-service education. In other words, by virtue of her educational qualification, the professional-to-be gains access to a professional group and is thus acknowledged by the profession to be a fully competent performer (Krejsler, 2005, p. 342).

However, music teacher students also meet different arenas of practice and discourses during their study programme that can challenge their individual professional development. For example, as shown by Christer Bouij (1998), music teacher students may develop several individual professional identities during their pre-service education. Bouij (1998, p. 349) used the concept, 'anticipatory professional role identity', to describe students' conception of themselves as prospective music teachers. He claimed that, in such an anticipatory professional role identity, students'

memories meet their expectations and plans for the future. During their pre-service education Bouij's (1998, p. 355) participants navigated between their roles as musicians and teachers. Some of them gave "priority to the musician role, and with that as a base developed their competence as a teacher", while others were often "more interested in developing a teacher role identity, and from that base, learn to master the music which they expect to be useful in their future profession" (ibid., p. 355). In this respect, student music teachers continuously negotiate their identities as both musicians and teachers during their education (ibid.).

Thus, the formation of individual, professional ways of mastering multiple demands of work assignments as student music teachers to-be and music teachers becomes essential for qualifying in the profession. According to Heggen (2008, p. 324), this formation of a professional identity or style is an individual process by means of which students and teachers articulate a conception of themselves "as a good music teacher now and in the future". Tiri Bergersen Schei (2009, p. 221) has suggested that the individual professional identity of a music teacher involves 'identitation', meaning that the process of personalising professional identity constantly changes throughout pre-service education and in professional careers, and so much so that the professional music teacher engages in a life-long project of professional development.

Music Teachers as Competency Nomads

Krejsler (2007a, p. 37) has pointed out that thinking about teachers as professionals, or as a profession, as well as their research-based, pre-service training, depends on the dominant conditions of society at any one time. He claimed that there has been a transition from a predominantly "signifying regime [that] can be described as an over coded and centralized regime" (ibid., p. 38), wherein professional teachers transmit "canonized cultural knowledge" (p. 42), to a largely 'post-signifying' regime. The post-signifying regime has no established core, and seeks to install in the individual a quest for self-realization (Krejsler ibid., p. 38). Because music teachers in a largely post-signifying regime have to be capable of arranging multiple learning spaces that encompass a large variety of cultural knowledge, it becomes increasingly difficult to predict what competences they will need in the future (Krejsler, 2006, p. 282). With the erosion of well-defined demands and competences, and the resultant increase in

portfolio careers, the formal music teacher qualification may become less important (Krejsler 2007a, p. 47; 2007b).

As mentioned above, Krejsler used the concept of a 'competency nomad' in order to grasp professional development in post-signifying regimes (ibid., p. 49). In terms of music education, teachers as competency nomads are service-minded, flexible music teachers who are able to handle the diverse changes and developments within their professional field (Krejsler, 2005, p. 348; 2007a, p. 50). A nomad sees learning as lifelong and life-encompassing, during which his or her competency vocabulary is subject to ongoing updating (Krejsler, 2007a, p. 50). By understanding the professional teacher as moving towards the condition of a 'competency nomad', Krejsler questions the view that teachers' pre-service education fully qualifies them as professionals merely by dint of mastering the specific skills and knowledge pertaining to the field of education.

This term also encompasses the kind of qualifications that institutions of higher education offer in their music education programmes. Music teachers, when thought of as learning workers in music, have to respond to the changing demands in the society at large, from, for instance, users, administrators and the general public. When music learning takes place in a variety of spaces and by means of numerous agents, such as learning the ukulele by viewing videos on *YouTube*, the nomadic music teacher has to master multiple identities in order to contribute constructively to work assignments that are increasingly cross-disciplinary and changing (Krejsler, 2007a, p. 50).

From the perspective of the professional development of competency nomads, music teacher's conceptions of their professional identity have to negotiate with both the diverse standards and qualities of the music teacher profession (as one of the main contributors to this identity formation), as well as with the changing demands of the society at large, in order to understand themselves and their work conditions (e.g. ibid., p. 53). As such, professional knowledge, skills, and values become increasingly linked to the individual personality of the professional (Krejsler, 2005, p. 349), whilst the development of professional music teachers becomes more individualized (ibid., p. 335). Thus, gaining access to a multiplicity of professional practices or contexts becomes important to music students' professional development, whilst raising questions of how professionals' vocabulary of knowledge must be structured in terms of a competency nomad across these contexts.

Music Teacher Students as Learning Professionals

Lave and Wenger (1991) pointed out that professional development may be described as following different individual learning trajectories in pre-service education, as well as in professional life. Wenger later proposed a model of learning through participation in a community of practice wherein participants pass through different trajectories of learning, from peripheral participation to becoming an 'apprentice', 'journeyman' or full participant (2004, p. 179–180). According to this model, participation leads to a process of learning in which changes in identity happen simultaneously. But because these learning processes are linked very strongly to the specific context of communities of practice, it is questionable how knowledge acquired in this way can be relevant to other contexts of professional life.

This point was discussed by Anna Sfard (1998), who argued that "if a model of learning is to be convincing, it is probably bound to build on the notion of an acquired, situational invariant property of the learner, which goes together with him or her from one situation to another" (ibid., p. 10). Moreover, there are a growing number of educational researchers who acknowledge that learning is situated and context bound, though only few of them would completely reject the notion of the transfer of learning from situation to situation (Dyndahl & Nielsen, 2011, p. 5). According to Sfard, our ability to prepare today to meet tomorrow's questions and challenges is the core of learning. This implies that a competent professional music teacher is able to repeat what should be repeated, at the same time that he or she changes what should be changed across situations.

Basil Bernstein (1999, p. 159) claimed that the knowledge of a profession operates in both 'vertical' and 'horizontal discourses'. He described 'horizontal discourse' as a form of knowledge, usually described as 'everyday' or 'common sense', which has "well-known features; it is likely to be oral, local, context dependent and specific, tacit, multi-layered, and contradictory across but not within contexts" (ibid., p. 159). Such horizontal discourses entail a set of strategies which are locally and segmentally organized. By 'segmental organization', Bernstein means how "realisation varies with the way culture segments and specializes activities and practice" (ibid., p. 159). Knowledge within a horizontal discourse constitutes a practical synthesis of the aims of professional performance (cf. Grimen, 2008, p. 72).

On the other hand, vertical discourse takes the form of "a coherent, explicit and systematically principled structure, hierarchically organized" (Bernstein, 1999, p. 159). It involves a theoretical synthesis of knowledge in professional education. Leif Christian Lahn and Karen Jensen (2008, p.

301) understand this theoretical synthesis as the development of symbolic competence in professional education, and the necessary acquisition of epistemic tools or objects of knowledge.

According to Bernstein, professional knowledge circulates within a practical and theoretical synthesis. The theoretical synthesis has strong distributive rules regulating access, circulation, transmission and evaluation, and "is accomplished usually through explicit forms of 'recontextualizing' that affects distribution in terms of time, space and actors" (Bernstein, 1999, p. 159). In addition, there is no relationship between the practical and the theoretical synthesis, implying that it is not possible to transfer knowledge from one context *directly* into another. Both practical and theoretical synthesis are necessary for music education to develop the individual's repertoire of relevant knowledge within the profession, but neither synthesis is sufficient to define the collective body of knowledge within music teaching, which positions music teachers in their field of work (ibid., p. 160).

Lahn and Jensen (2008) have argued that knowledge in all professional communities is similarly complex, and that professional development always involves approaches and learning strategies that are specific to a particular profession. With reference to the professional music education community, because different practitioners may prioritize different approaches, individual learners may experience changes in how theoretical and practical syntheses are emphasised across different arenas of learning. We will argue that all these perspectives may be fruitful for our attempt to understand music teachers as 'learning professionals'.

A Student Music Teacher and her Meeting with the Professional Arena

In this section we examine professional development by exploring how a music teacher student experiences her individual learning trajectory in pre-service education. The results presented here are based on a self-report from a female first-year student music teacher, who was participating in a four-year music teacher education programme. Her engagement in this research project was voluntary.

The student operated in different contexts, such as didactic teaching, and discourses from practicum, in addition to recording her experiences over six months. These different practice contexts contributed to experi-

ences that were discontinuous in time, and in terms of space and actors (Bernstein, 1999, p. 159). In order to make these earlier experiences available for herself and other readers, the student was asked to write about her experiences in these different arenas of learning. This task was given to her after teaching, observation and practice in the class (cf. practicum) had been conducted. According to Bernstein (ibid., p. 159), the student's writing process could be seen as a way of 'recontextualizing' her experiences.

In the following excerpts from the student's text, we try to trace and identify some examples of her professional and personal development during this period. The text starts with a reflection of what is going on in didactic teaching combined with memories of being a pupil herself:

> The classroom-teaching subject to me has opened a sort of imaginary door into the classroom of primary schools, by presenting basic ideas of music pedagogy. I had a particular moment of clarity when my class watched a video of hands-on teaching of music subjects. I can't remember very much from my own music lessons in primary school, but now as I watched this video, I got an explicit visual impression of how it could be done.

> I started to prepare myself mentally. I realized that "I will also be in a situation like this in the future". Your thoughts start spinning; what do I want to do, and what do I not want to do? How do I want to be (or not to be) a music teacher?

As shown in the text, the student, after her first meeting with a real school class situation, combined earlier experiences of didactic teaching with her observations and feelings of being in a classroom with twenty five children. Later she reflected on her gradual understanding and identification of what it means to be a music teacher:

> Because of the self-knowledge that was triggered in me by this experience so early in my studies, I felt more secure and at ease when standing in front of a school class. I experienced that, by being mentally prepared at an early stage, I became more aware of my future role as a music teacher. Respect for my future profession, and belief in my own capability to perform in a professional role, gave me more confidence when, for the first time, I stood in front of the class. [...]

When we first visited the class, we had no obligations regarding teaching. We could just embrace the energy shown by the children; study the teachers who were standing in the same position as we would in a few weeks from now, and we could observe and reflect upon the strategies they chose.

In this way experience was like an observation of myself: I really saw myself as a teacher.

The real practicum in the classroom was an extreme period of learning for me. We were, for the first time, fully responsible for a group of children, for their learning and for maintaining good working-conditions in the classroom. We had to make decisions continuously about how to keep silent, what to do with an inactive child, how to ask good questions and how to take control of the time! When we failed, we had to find solutions and try again.

This text illustrates different starting points in her realisation of the hybrid nature of a professional teacher's identity through experiences and observations of different situations at different times. Different actors had been in the same situation, or just as part of the discussion team, and their conceptions of the situation are given into the community of practice. By sharing her experiences with her fellow students and the professional teachers, new understandings of being a professional music teacher opened up for her.

Elements of Bernstein's 'horizontal discourse' could be found in her observations, and in her discussions with other students about how to master the class. A couple of weeks later her written reflections on these experiences had already gone beyond her observations of the class, and towards concerns with what this situation did to her self-understanding of her role as a music teacher.

This could be the beginning of building a *repertoire* based on her own knowledge, skills and commitment to become a good music teacher. During her time in the classroom, she was given access to the professional teacher group, who represented the collective identity of the profession, and who introduced her to accepted "specialized knowledge, skills and values" (Heggen, 2008, p. 323). This professional group represented a sort of *reservoir*, understood as a total set of knowledge, skills and values that are accepted and understood as being specific for this group (Bernstein, 1999, p. 159). This idea of a 'reservoir' refers to a collection of knowledge which confers the possibility to choose among multiple so-

lutions for your task, on the basis of which the student was not left alone with her own skills, knowledge and values. Personal and professional development depends on opportunities to combine elements from the 'reservoir' into your own repertoire.

The student described the practicum in the classroom, which is obviously inside a horizontal discourse, as an extreme period of learning. During this period the students and their supervisor discussed daily what had happened to them in their classes and how to find better solutions for mastering the pupils and their learning. An important question is how these discussions influenced her competence to master a situation different from that of the practicum, and whether these discussions were an example of 'recontextualizing', which Bernstein understood to be part of a 'vertical' discourse.

A student music teacher's process of recontextualizing experiences can be made accessible to fellow students and teachers by way of taking notes, or, in Ricoeur's terms, 'writing texts'. Writing texts may form an important part of student music teachers' learning processes. According to Ricoeur, who discusses the relationship between speech, text and action, a "text takes care of the speech and makes it like an archive for the individual and the collective memory" (1986/2001, p. 61). When the reader and the author of the text are not communicating directly, as in speech, a sort of absence calls for interpretation (Ricoeur, 1986/2001). Every reader has to interpret the text in terms of his or her own life experiences. According to Ricoeur (1991, p. 149–150) such different interpretations give richer meanings. These interpretations thereby become independent of the special situation that the writer describes.

When intensions and actions depart from a reader's interpretation, a new level of comprehension emerges. This situation calls for an increased understanding of how one's own experiences can be linked to those of a community of professionals. Relationships between text and action, and between text and speech, collect together some of the basic teaching and practicing methods of music teacher education. We expect student music teachers to develop their individual professional identity by participating in many different communities of learning and practice. In this way the development of an individual professional style can be linked to different practice contexts and to more theoretical understandings of professional music education. Likewise, students focus on the formation of a professional identity as a personalised individual process. In the real practicum arena, the standards and qualities of the profession are made available for

students by meeting professional teachers and participating in different communities of practice (Wenger, 2004).

Student music teachers search for competence profiles that can match the diverse demands of employers, such as primary schools, music/cultural schools and professional organisations for the arts. Because they are not trained for a specific arena of music performing or teaching, and are often dedicated to being both musicians and teachers, they begin to consciously develop a strong personal and competence profile from the outset. Compared with other areas of professional education, the student music teacher is prepared for a wide spectre of possible employers, and to forge their own career in many different ways. This tendency to take on the perspective of an 'entrepreneur' is related to the idea of a 'competency nomad' in the sense that student music teachers constantly look to the future and ask themselves: What's the next step?

Concluding Remarks

In the realm of the new challenges of a knowledge society, this article aimed to discuss the professional development of music teachers and the music teacher as a professional. We have questioned whether acting nomadically is the new form of professional music teacher identity, and discussed how being a professional and developing a professional identity may be understood as a competence to apply your skills and knowledge into more than one community of practice. If you want to succeed in a post-signifying regime you have to master a diversity of professional roles, and you need a personal confidence to handle all of them.

The story of the individual student music teacher and the different theoretical perspectives presented here illustrates that different music teachers may follow different learning trajectories, and develop individual competency profiles within pre-service education and throughout their professional life. Moreover, understanding professional development in terms of a combination of developing collective knowledge and operating as a nomad in an individual style, informs our understanding of music teaching as a profession. We argue that it is important to maintain a broad and open view, both in the development of professional music teachers and in what it means to be a professional.

However, protecting and developing professional integrity as a music teacher requires mastering the 'battlefield' by choosing 'weapons' according to the circumstances of the particular 'battlefield' (Krejsler, 2007b).

With these weapons music teachers can act as an '*agonic* professional' by "employing an appropriate mixture of commitment, ironic distancing and a sense of humour" (ibid., p. 488), which, as Krejsler puts it (ibid., p. 488), can contribute to 'inspiring intercourse' between employer, colleagues and students.

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Chapter 9
Student Music Teachers' Learning and its Relations to Identity

Between the Academy and the Pre-service Music Teacher Training Field[1]

GEIR JOHANSEN

The increased attention towards educational quality in higher education is a global phenomenon. Quality agencies exist in almost every country and evaluations, subject assessments and audits proliferate. Among the concerns of such agencies is to analyse the quality of teaching and learning. This presentation focuses on institutions for higher music education, and the quality of teaching and learning going on within them.

One concern which has frequently been addressed as a major challenge for the development of music teacher competence is the relationship between what students learn at the institution and their learning during their school based, pre-service music teacher training. In two studies Cecilia Ferm-Thorgersen and I have asked if the various ways students see themselves at their institution and in their pre-service training have something to do with their learning. This paper concerns whether and to what extent

1 Originally published in Holgersen, S. E. & Nielsen, F. V., Eds. (2010). *RAIME – Research Alliance of Institutions for Music Education. Proceedings of the Tenth International Symposium*, pp. 149–156. Reprinted with permission.

student learning is related to connections *between* these two fields, and how various ways of seeing oneself – questions of identity – may affect their learning. Hence, the central question here is:

> In what ways can student learning between the institution and pre-service music teacher training be described as connected to identity, and in what ways do these identity-learning relations entail either deep or surface learning?

Two Studies

Tentative answers can be extracted from two studies, one about the quality of teaching and learning in a subject inside the institution, *musikdidaktik* (Ferm, 2008; Ferm & Johansen, 2008; Johansen & Ferm, 2007; Johansen, 2009a; 2008); and another about the quality of supervising and training in the pre-service music teacher training field (Johansen, 2009b).

Theoretical foundations

Wenger (1998; 2006) is one of the scholars who focussed on the connections between identity and learning. By bringing learning theory and social theory together, and in combination with elements from other theories (2006, p.26), both studies drew on a combination of theoretical positions, as described by Fornäs' (1995, p.12) in his concept of "Theoretical Bricollage". As such the theoretical grounds of the two studies in question can be comprehended as a *late modern* theoretical position.

Identity was studied from the perspective of late modern, contemporary culture and society (Giddens, 1990; 1991; Hall, 1992; Gee, 2001; Johansen, 2009a; forthcoming). This perspective suggests that various notions of identity – from identity as a permanent core, to identity as performative and dynamic – exist side by side among student music teachers.

Student learning was studied by drawing on the pedagogy of higher education, and within this, notions of 'students' deep and surface oriented learning' as understand by the 'Approaches to Learning' (S.A.L.) literature (Pettersen, 2004; Richardson, 2000; Johansen, 2007). This literature understands students' *learning orientations*, as being constituted by their *learning styles*, *learning strategies*, and *learning approaches*, the latter including both intention as well as motivation. Sur-face learning entails strategies for memorising and reproducing knowledge in connection with

intentions to pass tests and examinations, which is often linked to negative attitudes to learning in general. Deep learning denotes strategies for meaningful learning, so as to understand the potential in what is learned for its further utilization in teaching practices, as well as when communicating with peers and professors. It is connected with intentions to gain thorough insights, and a positive attitude to learning in general.

Wenger's theory of communities of practice and learning systems (1998; 2006) is a useful ground for looking at students' learning as a relational product of the academy and school based pre-service music teacher training. The most fundamental influence of Wenger in this respect was his notion of learning systems and learning trajectories, which laid the ground for studying learning in terms of relationships *between* the institution and pre-service training (Ferm Thorgersen & Johansen, 2009), including students' movements (literally) back and forth between them. I will focus here on some preliminary identity-learning relations that can be discussed in general, without drawing extensively on Wenger's theory.

Empirical studies

Within the two studies students and professors as well as trainees and supervisors were interviewed about how they would connect identity and student learning as related to quality. The first study concerned one of the subjects within the institution for higher music education: *musikdidaktik*. *Musikdidaktik* is a central subject in music teacher education in Germany and the Nordic countries. It can be compared to the various subjects within which the theory of music education is studied in other parts of the world. The study included nine student focus groups and 11 professors at institutions in Finland, Denmark, Sweden and Norway (Ferm, 2008; Ferm & Johansen, 2008; Johansen & Ferm 2007; Johansen, 2008; 2009a).

The second study concerned school based pre-service music teacher training (Johansen, 2009b). It included a smaller sample of three trainee focus groups and eight supervisors. In both studies the interviewees were also asked to consider connections to the other arena.

This text is based on insights drawn from informants' thoughts about *the other arena*, as well as from relating the results of the second study to those of the first with respect to student learning and identity in general.

Findings

By comparing statements from the two studies which concerned the other arena, we deduce that learning goes on whilst the student music teachers move between the institution and the field of pre-service music teacher training. This can happen anywhere – on the bus, in the car etc. – as well as when reflecting on differences and connections between experiences in the two fields.

Learning between the two fields was seen to be related to identity in many ways. Basically, the theoretical, late modern view of identity formation as a continuous, reflexive project (Giddens, 1990; 1991) was confirmed by the interviewees' statements. Firstly, the accumulation of knowledge that grew out of relating the experiences from each field presupposed continuous reflection. Secondly, this continuous reflection on the accumulation of knowledge was reported to be closely related to the student music teachers' self concepts in the two arenas. And thirdly, the actual moves back and forth between the two arenas caused their self concepts to be repeatedly inspected and adjusted.

When we look closer into identity-learning relations, some patterns appear. Learning during pre-service training seems to be affected by the ways in which student music teachers try out or relate to a music teacher identity. It is also affected by the envisaged professional identity (Johansen, 2009a) that the student sees for her or himself in the future. The degree of congruence between envisaged identity and relevant self concept in the pre-service training field affects the intentional as well as the motivational sides of students' learning approaches, and may influence the learning significantly to become deep or surface oriented.

The move back to the institution (still literally as well as metaphorically) involves further perspectives on the dynamics of identity-learning. Several studies have described how musicians'/music teachers' identities challenge the identity formation of music teacher students (Roberts, 1991; Dolloff, 2007; Bouij, 1998; Mark, 1998). Others have addressed the relations between identity and learning in this arena (Ferm & Johansen, 2008; Johansen, 2008; 2009a). From the findings of the latter, it emerged that student music teachers may understand themselves as having a core identity (Hall, 1992) through which all tasks and learning challenges are regarded, or they may feel that changing identity from one subject to another enhances their learning. In both cases the dynamics of identity formation affect the self images which student music teachers bring with them to their training.

Learning *between* the two fields is thus affected by to what degree the students' notions of identity is suited to handling practical teaching tasks with real children and in real time . As a consequence, the choice between maintaining a core identity, or changing between parallel identities, once again comes to the fore.

Hence, in the interplay between experiences within the institution and in training, identity is related to learning in several ways (see also Johansen, forth-coming). Learning *as* identity formation, along with learning *through* an identity, seemed to be the most significant.

Firstly, the processes which student music teachers go through in this respect are characterized by trying out various forms of self expression, or staging, or just adapting 'correctly' to the identities offered by their professors or a peer group, in their attempts to become a group member. In other words, identity formation always involves *learning* an identity.

Secondly, students' identity work at the institution demonstrates a predisposition for learning during training and vice versa. Identity work provides lenses through which student music teachers regard the learning tasks and challenges they face in both arenas, or in other words, learning is carried out *through* identity formation.

How then, does this affect the question of deep versus surface student learning? Having interviewed students about their learning orientations, it emerged

that this question is connected to the intentional and motivational sides of students' approaches to learning, which in turn seemed to be influenced by relevant identity-based judgements. How relevant is, say, this particular grade 2 general music teaching challenge for me, when I think of myself as an instrumental student music teacher or as a future teacher in upper secondary school?

Deep versus surface learning is also connected to whether students develop parallel identities, or maintain one and the same "core" identity when responding to the various challenges of the two fields . This affects their self concepts as music teacher students, as well as their envisaged, future identities as music teachers.

Summing up, student music teachers' learning can be understood by reflecting on students' experiences in both fields, as well as their movements between them. Students' experience should be studied further by looking at the following identity-learning constellations:

- Identity formation, maintenance and revision *as* learning.
- Learning as a by-product of identity work, since to learn an identity is to learn what people performing or occupying that identity do.
- Identity formation, maintenance and revision as a prerequisite *for* learning.

Concluding Remarks

Our approach has one shortcoming. As the professors and students of the first study were not the same people as the supervisors and trainees of the second, this presentation is built on comparisons of statements about common issues, but from two different groups of people. Nonetheless, by drawing on Wenger (1998; 2006), this approach might constitute a first step on the road to mapping student music teachers' identity-learning trajectories (Ferm Thorgeresen & Johansen, 2009). The next step should be to follow a particular cohort of student music teachers in the two fields and in their movements between them. By observing and interviewing just the one cohort of students, attempts can be made to map and describe those trajectories in a more thorough way, which may, in turn, establish a conceptual basis for gathering complementary information by means of a more comprehensive questionnaire survey. This approach can contribute to establishing an empirical basis for further research into educational quality in higher music education.

What remain to be studied and described in greater detail are also identity-learning processes in relation to students' learning capability (Wenger, 2006), and their role as a prerequisite for mediating between structure and agency.

Music students in general establish and maintain membership of various communities of practice inside and outside their institutions for higher music education, whilst moving between them in ways that Wenger (1998; 2006) describes in terms of learning trajectories and learning systems. This in turn leads to a further question: do the results of our study apply to other students and other kinds of relationships and identity work within institutions for higher music education?

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Chapter 10
Holistic Quality Learning in Musikdidaktik from a Student Perspective

Where, When and How Does it Occur?[1]

CECILIA FERM THORGERSEN

Musikdidaktik is a central part of music teacher education[2] and addresses the practical, theoretical and philosophical perspectives that inform music teaching and learning. Its roots are in the classical idea of *didactics* set out by Rathke and Comenius (Comenius, 1999), and concerns teaching and learning in organized settings, such as schools, and has been applied to teacher education (Kansanen, 1995).

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1 Originally published in *Visions of Research in Music Education* 15 (2010) pp. 2–29. Reprinted with permission.

2 The German *Didaktik* (didactica) was founded by Wolfgang Ratke and Johan Amos Comenius (1592/1670) at the beginning of the seventeenth century. Their idea was to develop a general method for teaching compared with the logical method, which at that time was thought to be the best way to present the teaching content in order to bring about learning. *Didaktik* was a practical and normative doctrine by nature (Lehrkunst) and the best-known presentation of its early characterization is *Didactica Magna* by Comenius. (For a more thorough description and discussion, see Kansanen 1995.)

As a part of a larger study about educational quality,[3] six student groups were interviewed about the quality of their teaching and learning in the subject of *Musikdidaktik*. Specifically, the interviews addressed learning, identity, and choice of content. In this article I will concentrate on holistic quality learning from the perspective of the students and argue that knowledge of such learning should constitute a basis for developing theories and action plans for quality work in music teacher education.

Different kinds of teacher education institutions are the contexts for and function as the field of research in this study. Because institutions in the Nordic countries are regionalized, different institutions are organized in different ways, and therefore the students participate in different courses that could nevertheless be grouped together under the general subject of *didaktik*. Some of them are conservatories, some are schools of music connected to teacher education in a university, and others are teacher-education institutions where the students may choose music as their specialization. All Teacher-training programs in the study included education, music, and practical teacher-education courses (Campbell, 1999; Campbell & Thompson, 2007; Yourn, 2000). The *Musikdidaktik* courses, which were the main interest for the research, were also organized in different ways, and the students spent varying amounts of time in the subject at different points of their teacher education curriculum. The common experience, which constitutes a case for educational quality in music teacher education, is the subject of *didaktik*, in which students learn about teaching and learning music. This includes teaching methods as well as theoretical and philosophical perspectives on music teaching and related learning.

Several scholars from the field of general teacher education, as well as music education in higher education, made contributions to a wider and deeper understanding of issues concerning quality learning in music teacher education. For example, Mills and Smith (2003) studied teachers' beliefs relative to effective instrumental teaching in schools and higher education. Mills (2002) examined the concerns conservatory students have about music teaching. Hennessy (2007) addressed constraints and applicability in primary music teacher education, whereas Webster (2007) studied the role of music teachers as guides for learning. Campbell (1999), Edwards and D'Arcy (2004) together with Bjarnadottir (2008) focused on how future teachers developed competency in practical teacher education

3 The large study was performed by Geir Johansen, Norwegian Academy of Music, and myself.

generally, while Bendtsen, Aspfors, Hansén and Sjöholm (2008), Lindgren and Weenstam (2008) and Yourn (2000) studied the connections between pre-service education and in-service practice. Research discussed in previous studies that frame the point of departure for this article focused on the conceptions of pre-service and in-service music teachers relative to the quality of teaching and learning in music teacher education (Ferm, 2008a, b; Ferm & Johansen, 2008; Johansen & Ferm, 2007; Johansen, 2008). However, studies that focus on holistic quality learning in *Musikdidaktik* and its function in music teacher education are fairly rare.

Background

Quality learning in higher education

Learning is always about learning something in specific contexts. The context for this article concerns the learning of *Musikdidaktik*; in other words, the learning of how to teach music at methodological, theoretical and philosophical levels, as a part of music teacher education. Quality learning is a recognized concept in the Anglo-Saxon literature on higher education and refers to learning patterns, learning strategies, modes of operation, and of behaviors. Together, these four aspects of learning constitute preconditions of success for students in their studies. Studies of quality learning often aspire to provide insights into the circumstances that make learning successful (Pettersen, 2008).

Quality learning concerns the concept of teaching and learning in a dialectic field of relations that is also a field of tensions. Attending to learning and learning activities, in which professors as well as students are active, may be seen as an educational concern with long historical roots. The double-sided view of teaching and learning is a fundamental component in the Student Approaches to Learning (SAL) tradition, a systematic, procedural, and contextual perspective on the relationship between teaching and learning (Biggs, 2003). SAL focuses attention on the competence of the professor and includes analyzing learning principles, experiences, and contexts as a basis for teaching methods (Bowden & Marton, 1998). In this tradition, cognitive psychology is central, as are concepts that include transformation, appropriation, and mediation. The abilities of students to analyze critically, to develop intellectual and cognitive skills, and to understand a subject's basic theories, principles and methods

identify quality learning. Specifically linked to teacher education, are such skills as professional problem solving, the ability to use information in new situations, and development of professional values of the professional field (Bowden & Marton, 1998; Ramsden, 2003). In short, quality learning in higher education is about effective ways to approach abstract and general knowledge. Views of knowledge in higher education, not least in the Western tradition since the period of Enlightenment, have been based on assumptions that body and soul, as well as body and mind, are separate (O'Loghlin, 1995; Ferm, 2008a). But the double-sided view may also be seen as a basis for a more relational, holistic view of teaching and learning. Some scholars in higher education advocate a more holistic view of learning (D'Andrea & Gosling, 2005), and I would like to contribute to their research by offering a view based on life-world phenomenology, where the sharing of experiences is central.

Holistic quality learning

The primary basis for holistic quality learning is that human beings are seen as whole bodily living subjects who are closely intertwined with the world. As a consequence, experience is seen as a verb, a way of being (Merleau-Ponty, 1956; Yorks & Kasl, 2002).

From an experiential perspective, learning may be a temporally elongated insight; from a behavioral perspective, a temporally elongated process leading to competence; and from an existential perspective, a person's acquisition of confidence or beliefs in her/his capabilities to do something (Giorgi, 1999). "The ultimate goal of learning is to be able to understand various phenomena of the world so that one can move about in the complex world in a competent way" (p. 78). Quality learning from an holistic perspective consists of all three dimensions and can be described as ending in an "I-can-feeling" or in a set of "I cans" (Sheets-Johnstone, 2000; Ferm, 2008a). From a life-world-phenomenological perspective, which constitutes the basis for the view of learning in this article, human beings are always directed towards something at the same time as something always shows itself to them (Husserl, 1970/1913). This "turning towards" may be seen as a prerequisite for learning. Consequently, people are prepared for the generation of meaning through their directedness (Sheets-Johnstone, 2000). In interaction with the world, learning becomes meaningful.

In this article, the world is seen as inter-subjective, which implies that individual beings are closely intertwined with other human beings. Becau-

se the world consists of things and other human beings, we are also directed towards other human beings at the same time as they show themselves to us. In learning situations we are directed towards others in specific ways depending on our earlier experiences of learning situations, which in turn shape the way we view ourselves, others and what we expect will happen in the learning situation (Kroksmark, 2007). One precondition for holistic quality learning is that we see ourselves as learners, both in terms of openness to learning and of an awareness of the ability to learn in a social context (Giorgi, 1999). The willingness to share experiences is another precondition, (Meyer-Drawe, 1986), which Yorks and Kasl (2002) call learning-within-relationship, a process in which persons strive to become engaged with both their own whole-person knowing and the whole-person knowing of their fellow learners. The one and only way to develop knowledge and understanding about the world is through the experiences of other human beings, and consequently the sharing of experiences is crucial for holistic quality learning. A final precondition is the possibility to be active and to interact, because meaning is shaped through interaction with the world. The common experiences create the basis for what is possible to imagine, and what is possible to learn (Adams, 2001; Ferm & Thorgersen, 2008). Thus, a variety of experiences are important for holistic quality learning (Kroksmark, 2007).

The willingness to learn and to share experiences also refers to the teacher (Ferm, 2008a; b; Giorgi, 1999). The teacher must see that his or her task is to organize for and to be curious about the students' learning, inter-activity, and sharing of experiences. Teaching may, from this perspective, facilitate mutual attunement – being present for each other in the mode of feeling, by some form of interactive mediation (Satina & Hultgren, 2001; Yorks & Kasl, 2002). The teacher is responsible for letting the student grow into a colleague and for nurturing self-responsibility.

When it comes to professional education in general, and music teacher education in particular, holistic quality learning seems to be a process of growing from a student into a music teacher, in which the process of imagining oneself as a music teacher, "playing" at being a music teacher, and the goal of being able to say "I can teach music" (Ferm, 2008a) are essential elements. Through perception, imitation, production, expression, reflection, and communication in specific contexts, student teachers learn to teach music.

Learning objectives

As initially mentioned, *Musikdidaktik* is a subject in music teacher education in which students are expected to learn how to teach music on practical, theoretical and philosophical levels. In an earlier investigation of the teaching content in relation to the experience of *Musikdidaktik* among *Musikdidaktik* teachers, nine content areas emerged and are displayed in Table 1.

Table 1: Objectives of Learning in Musikdidaktik

Learning objective	Education	Teaching and learning (music)	Music
Practical	- experience of educational systems - experience of education - experience of being part of a professional community	- methods - tools - teaching material - experience of teaching and learning	- how to play - how to be a musician - how to communicate in and through music - genre knowledge
Theoretical	- educational theories - psychological theories	- didactic tools - didactic theories - theories of teaching and learning	- music history - music theory - musicology - theories of communication
Philosophical	- educational attitudes - maintenance and change - communities of practice - identity development	- motives for choices - commitment	- musical values - existential values - aesthetical value

Aim

The aim of this study was to investigate when, where and how holistic quality learning of *Musikdidaktik* takes place from a student perspective.

Methodology

The study was based on life-world-phenomenological assumptions, which imply that lived experience constitutes the will to acquire knowledge of different phenomena. Other people's lived experiences of and reflections on the same phenomena are "borrowed" to be able to grasp an aspect of human experience (van Manen, 1997). The experiences of other human beings constitute the will to acquire knowledge of different phenomena. To grasp holistic quality learning within the context of *Musikdidaktik* and from the unique perspective of the students in the classes, the researcher collected data from focus group interviews with music students preparing to be music teachers. Such group interviews provided a familiar social context for students to share thoughts and experiences related to teaching and learning (Wilson, 1997) with the researcher. In order to generate rich information, a structured sample of student teachers was selected according to a maximum variation sampling strategy (Lindlof, 1995). The sample consisted of six focus groups at institutions of higher music education in Sweden, Norway, Finland, and Denmark, comprising a total of 24 student teachers. All in the third and final year of their studies, the participants represented different genders, played different instruments, and came from varied music and cultural backgrounds. The interviews, which lasted for about 90 minutes each, were conducted at the institutions where the interviewees were students. The interviews were recorded on mini-disc, and subsequently transcribed.

To uncover and expose the essential meaning of the phenomenon of holistic quality learning of *Musikdidaktik*, I collected data relative to when, where and how quality learning of *Musikdidaktik* occurs. In the initial analysis a theme emerged that related to the rooms in which *Musikdidaktik* occurred. Concepts of authenticity, communication, reflection, and meaningfulness were revealed. For example, students stated that the learning took place in different rooms, situated within, and beside one another, raising the question of how those rooms were connected to each other. In a later phase of analysis, other questions were generated to ascertain the characteristics of the rooms, what was required in the rooms and how the rooms were related in time and space. As a result, thirteen themes were identified, which were then reduced through variation and simple reduction to a smaller number of themes that could describe the phenomenon clearly and in all its complexity.

Results

Quality *Musikdidaktik* learning, that is holistic in nature, takes place in several different educational rooms. In the following, I will present the findings relative to how those rooms were constituted, and how they were related to one another in time and space. Upon analysis of the data, I concluded that *Musikdidaktik* learning occurred in separate rooms for teacher preparation, working life, and everyday life. Additionally, connections among them partly determined the quality (Johansen & Ferm, 2007). Of the numerous rooms for learning *Musikdidaktik* in teacher education, the two most prominent were institutional courses and practical teacher education. The courses *per se* can be seen as rooms, and in the course rooms there were rooms inside rooms, perhaps best visualized as a set of nesting Chinese boxes. The interviewees characterized the rooms of quality learning in *Musikdidaktik* in various ways, often touching on the theme of closed open rooms, specific characteristics of the rooms, students' strong earlier experiences, and their goals for, ideas about, and connections to their future profession. In the interviews, the student teachers also thematized the role of the teacher to include commitment, role modelling, and sharing experiences and feedback as well as connections among the rooms, and the aspect of time.

Closed and open rooms

What constitutes a room for quality learning in *Musikdidaktik*? The data underline the importance of "closing the door" and creating a milieu for concentration and security, as well as the significance of both the connection to other subjects and of practical teacher education.

> Now we close the door, and this is what we are doing. I think that is a wonderful feeling in a way, because then I get focused, concentrated and effective.

> This can be a subject that just concerns the learning of theories, and reading about what different authors say about this and that, or it can be a subject that links that to what you do in other subjects.

In the rooms where elements of *Musikdidaktik* were taught, the students experienced holistic quality learning as an opportunity to be part of a structured social setting involving all senses – to "live" the educational

room. The rooms became important states of being where the participants learned as pupils while at the same time they were in the process of becoming teachers; they developed an understanding from "both sides of the desk" (Lauvås & Handal, 2000). The walls of the room were seen as clear frameworks and goals. The student teachers asked for clear headings and structures that described what would happen in the rooms.

If I were the teacher, I would give them a daily plan: What are we going to focus on? And if that would change then; that would change, but the students would know that I am prepared and this is what we study and also if there is one thing that they already think they know very well, they could stay at home.

Some student teachers also expected that what happened in the rooms of learning should to some extent be kept within the walls of learning.

Specific characteristics

The specific prerequisites of *Musikdidaktik* learning were expressed both as a subject in which a student was directed towards others in the learning process, and as a practical-theoretical-artistic-philosophical subject. As *Musikdidaktik* took place, student teachers had to consider the learning of other students. They realized that learning to teach music included becoming aware of how to guide and encourage others in their musical learning. The interviewees stressed the importance of being present, committed, and prepared in the social learning context, and compared that to an improvisational musical setting, where all senses were activated. They cited connections to mood, curiosity, and feedback as links between learning *Musikdidaktik* and musical improvisation. They also underscored musical knowledge as a prerequisite of teaching music.

> And also, the teacher has to we are talking about *Musikdidaktik* they have to know what music is and who are musicians, because if I am a musician and I am trying to study *Musikdidaktik*, I cannot take something just as didactics. Because I think in everything the basis is always music. And didactics is just a tool.

According to the student teachers, knowing the subject made it easier to grow as a teacher, to internalize didactics and to "make it your own." They saw artistic learning as an important part of *Musikdidaktik* learning. Specifically, teaching music required knowledge of musical function and how it was learned. At the same time the students underlined that

knowledge about music made *Musikdidaktik* easier to learn. The philosophy of music and the philosophy of teaching were tightly intertwined and together made up a basis for teaching music and for learning *Musikdidaktik*. This condition forced the artist and the teacher to meet all the time, and the educational room for *Musikdidaktik* learning offered opportunities for such meetings.

Strong and earlier experiences

The interviewees stated that quality learning in *Musikdidaktik* demanded emotions and strong experiences, together with the active use of all senses.

> Deep learning needs something that you have an experience in you can always go back into that experience.

The statements by student teachers made clear a connection between deep quality learning and the use of all senses. They realized that using the whole body, as well as pictures and drawings, were necessary when learning to teach music. The interviewees claimed that earlier experiences were important for further learning and mentioned that grasping new issues was easier if the learner had some experience that connected to those issues. Consequently, the importance of remaining in contact with one's own experience and of fostering mutual interest between students and teachers in the room of quality learning should be stressed. For the student teachers, attitude, interest, musical interest, and motivation were also important prerequisites.

> To get a deep learning process, you really have to be interested in the subject. That you really go into it. That you see your own profit from that.

The informants talked about the importance of becoming aware of their views of themselves, both as music students and student teachers, and of being able to recognize and relate the content of teaching to their earlier experiences.

> Of course the knowledge base is quite different if you are just a basic music student or if you are a student teacher. I think that the knowledge base reflects on the studies in didactics.

One student stressed that when he started to view himself as a music student who studied *Musikdidaktik*, his opportunities to learn the subject clearly improved.

> The subject has become much more understandable. Much more useful both as regards my own use of it, and the use in relation to pupils. I can't really explain what makes it feel that way, but that is how it is now. But of course it can be the other way around. That I have got a growing understanding of what the subject is all about and therefore can see it in relation to my music education.

Many student teachers had considerable musical knowledge, and their challenge was to combine that knowledge with both earlier and new experiences of teaching and learning. Another aspect was the awareness of how the student teachers themselves had learned, putting demands on the teacher. The *Musikdidaktik* teacher had to encourage student teachers to draw on their own experiences that were related to music teaching and learning to foster their own learning processes.

Goals and conceptions

Goals are required for human beings to develop in a specific direction, and the creation of one's own goals in turn requires a conception of future scenarios. The goals and conceptions of different scenarios can make learning processes meaningful. In that regard, the student teachers stressed that it was important to imagine what would be useful, and to have an opportunity to direct their efforts toward that specific subject content.

> Yes, I think that is shown through my engagement in the different subjects. Because there are some things I think I have more use for than others. I think I work a little bit more with the things I think I have use for. And unfortunately a bit less with the things I don't see as useful. The time schedule is so tight that you have to make some kinds of choices, and at the same time keep up to date. Because you are supposed to graduate. I think I used my instrumental lessons primarily as a performer, but also to some extent as a future teacher, as I used my instrumental teacher to complement my *Musikdidaktik* teacher.

If teaching and learning are about sharing experiences, a mutual interest in the conceptions of the student teachers and an interest in creating sha-

red conceptions are important to the process of teaching and learning. In such a communicative setting, the content should be meaningful, because it is related to the conceptions of the student teachers. Obviously, this kind of learning demands varied teaching. Drawing on one's own interests and creating one's own motivation are crucial in this kind of learning. The student teachers said that learning *Musikdidaktik* was easier when they could feel ownership of the subject content and when they could "put themselves on the map".

> In the beginning *Musikdidaktik* was hard to grasp as a subject. It was a very theoretical, dry, boring subject. But suddenly I found out what I wanted to do, and could value the usefulness. I started to read things not just because I had to, but to find something I could use. And then there was a lot to find. And there are lots of things that you do that you haven't thought through and it took me a rather long time to find that connection.

Finding that connection in turn demands curiosity about their future profession that includes an interest in the student teachers themselves as teachers and in their pupils as learners. One possibility is to learn to be one's own teacher, which the interviewees underlined. In other words, learning to teach concerns forming one's own identity through "playing to teach music" (Ferm, 2008a) and moving from the periphery to the middle of a community (Wenger, 1998).

On becoming a music teacher

Imagination and acting in simulated teaching situations can connect student teachers to the teaching profession. The first step for *Musikdidaktik* students may be to view themselves as future music teachers.

> I think many people, when they start their studies here, they maybe think of themselves more as musicians, because that is what they have been their whole lives since they came here. And that was something that I thought when I came here, that I was going to be a musician and I do not know how many months it took for me to be convinced that I wanted to be a teacher.

Furthermore, this research shows that student teachers appreciate a continuous connection to their future profession through individual and shared conceptions that allow them to be able to experience meaningful learning

and to grow into their future profession. This can be done by working with case studies, peer teaching in simulations, or reflecting on what the learning objectives may imply in future practice. Moreover, the content of *Musikdidaktik* should be useful in the practice for which student teachers are educated and with which they are interested in working. This research shows that student teachers also value doing things that are similar to what they will be expected to do when they graduate, both as musicians and teachers.

> We have had these band courses, where we take some song and then we learn it and we play. And at the same time we go through how you can teach the kids to play or how you would teach the kids to play this song and different instruments. And then you also do it yourself at the same time. So it sort of sticks to your head, when you have done it yourself.

The interviewees also saw acting as a music teacher to be an important aspect of quality learning in *Musikdidaktik*. Strong experiences demanded activity to some extent; and to be able to get to know themselves as future music teachers, they had to live the role. All of the students who were interviewed asked for more relevant, practical experiences, especially when it came to learning situations that were age and genre appropriate. Not least, they wanted to be able to connect to and to try the objective of *Musikdidaktik* teaching in practical situations.

> We should have practical teacher education in compulsory schools and municipal music schools. We have most of our training in music schools, and there we meet very small groups of pupils, or teach just one pupil. I think that we should have more practical training, and also more theory about teaching in large groups of for example 25 pupils. Because if I suddenly get a job as a music teacher in a large class, I will just have experience of teaching piano pupils one by one. And that is the only situation I think I can handle.

Overall, the interviewees stressed the importance of "doing" in being able to learn. Allowing the student teachers to do, to use all senses, to use earlier experiences, and to connect to new situations placed new demands on the role of professors.

The role of the professor

The professor is an important person in quality *Musikdidaktik* learning. The results make clear that beyond the content of the subject, such learning only takes place in communication with a respected, committed, understanding professor who is an appropriate and nurturing role model.

> Yes, an interested teacher, that is crucial, hence both as a *didaktik* student, when you have your training pupils it is important for me to be an interested teacher to succeed and that you have a committed teacher that is really interested in the subject s/he teaches, as my *didaktik* teacher for example.

The value professors place on teaching, in connection with demands on themselves and the student teachers, sets the tone for learning *didaktik*. The student teachers based their respect for professors, which they saw as a prerequisite of quality learning, on their professionalism as teachers. In the room for learning, participants shared experiences and interacted with several different perspectives. Results from the interviews point to the fact that not only must professors encourage sharing among student teachers, but they must also share and develop their own experiences together with the student teachers.

> It is important to be able to sit down and bandy ideas with classmates and teachers. It depends on the professors' experiences, though, if they can sit down and bandy, it depends on what they have been through.

In the interviews, the student teachers appreciated sharing the individual professor's experience as a part of good learning. As an example, they cited situations where small groups concentrated on teaching one particular instrument as being especially helpful. Sharing methods and suggestions were useful in a familiar group setting, but the student teachers also stressed the need and desire to be seen as individuals. Moreover, sharing some sensitive experiences required an open dialogue. The attitudes of professors and their relationships with the student teachers and with the subjects were important, not only in relation to the learning by student teachers, but also to the individual professor's position as a role model.

I think it is important that the professor also uses the methods that he or she is teaching about.

For example, if professors wanted to mediate adapted teaching, they had to amodel and demonstrate those strategies in their own teaching. One might conclude that quality learning in *Musikdidaktik* depends on actively observing role models and reflecting on perceived actions. To act as a role model, professors must be experienced teachers, with particular expertise in teaching music and *Musikdidaktik*.

> Yes, I also think that it is important that they have a good perspective of the real world, but also they have to be like, they have to have a good picture of many kinds of things. Like some teachers may have a very narrow point of view of schools if they have been teaching in only one school and that is a certain kind of school. And of course they have to have experience in didactics, which makes them think very much of didactical things.

The students had greater respect for professors when they exemplified a high level of professionalism. They appreciated professors that knew what they were talking about when it came to both music and teaching and learning, and who could find connections to different examples outside the classroom.

> The student teachers stressed the guiding role of the professor as a prerequisite of deep and quality learning. The professor needed to confirm and challenge learning processes and the products of the students. Feedback required a safe room that had a foundation in mutual respect and clear goals, which may contribute to the students' sense of safety. The student teachers worried about missing feedback on their actions, about learning outcomes not being clear, and about not really knowing when they had learned something.

> When I first started here I had played my instrument for such a short time that I didn't feel competent for teaching. Now I have started to teach, but I am not satisfied with my *didaktik* teacher because I don't get any response to what I am doing, so therefore I don't know if I am successful or anything…So, I have not got so much back from teaching my pupils. I have had a nice time, but I don't know if I have learned anything.

The student teachers were also insecure when it came to how their abilities and knowledge in *Musikdidaktik* were valued. When their practical teaching proceeded almost automatically, they felt that they had learned something. They agreed that teaching ability was a clear recipe for lear-

ning. "When you are to use the subject content you know that you have learned," they said. In the interviews, the students underscored several main ideas: teaching requires deep learning; progress is a big challenge and an important aspect of quality learning; goals for learning in different rooms should be related to one another; and in each room sub- goals should be formulated to make the intended progress clear.

Connections between rooms

One student noted the importance of the connections among rooms: "To know if you have learned what is intended in one room, you often have to go to another room to try to use it." Although this demanded an openness among rooms, the student teachers sometimes experienced what might be perceived as thick walls between different rooms in their education and also between educational and professional arenas. For example, they needed for things that happened in their practical teacher education experiences to be discussed to a greater extent in their *Musikdidaktik* classes.

> Especially after a period of practical teacher education, you had so much you would like to treat and talk through and we had a group discussion that was a really good solution, because it is good to hear about the others' challenges, but I feel that there still are things that I would like to…things that happened, why they did and….

The student teachers saw meeting experienced music teachers and going into other *Musikdidaktik* rooms as very rewarding. An example of such a *Musikdidaktik* room was where they engaged in more advanced instrumental teaching.

> I observe when he teaches the others, and also when he teaches me. I have certainly mentioned that to him. To be able to develop towards being a better teacher, it is almost necessary.

I mentioned earlier that student teachers used their instrumental teaching as well as their spare time and temporary teaching jobs as rooms for *Musikdidaktik* learning. The interviewees also mentioned the importance of getting insight into learning and teaching of music in other contexts. Different subjects in music teacher education contributed in different ways to *Musikdidaktik* learning. The students selected bits from different "rooms" to fulfil their *Musikdidaktik* learning. One concludes that in

every room connections should be made between the views student teachers have of themselves and their future profession.

The student teachers suggested that reflecting upon the relationships among the various rooms, within each room, and on the connections to their other teaching and learning rooms were important parts of the *Musikdidaktik* learning processes. Additionally, the actions of the professor were important in fostering reflection related to the student teachers' own learning and teaching in those rooms.

> And the pure idea of *Musikdidaktik* feels like reflections on how things could be done better and why they turned out to be the way they did!

Quality learning requires that students are encouraged to think. This thinking can take part in interaction with actions, reflection, reading, and discussion. The student teachers confirmed that and appreciated free tasks in which they could choose a theme themselves, but were encouraged to pursue it deeply, to act, and to reflect, because thinking about the self-generated theme leads to a deeper understanding.

Time

Musikdidaktik learning is related to time because time provides an opportunity to delve deeply into the subject. All of the interviewees asked for more time for the subject of *Musikdidaktik*, and also that it should be allocated more time in the curriculum for music teacher education. Time is also a factor when it comes to how the different rooms of learning can relate to one another. Several questions emerge in this regard. Which room comes first?

> Maybe if we could have had an introduction course first and then had practical teacher education and had to live it through a bit, and then start a bit harder the next year, for example. That would at least have suited me.

Is one room needed before another? Or is the key to success the ability to be in several rooms at the same time? Is that even possible? The student teachers underlined the value of being in the room of theory and the room of practice at the same time.

> For me it is more important to get the content where you develop yourself
> as a teacher. For me it is more important because I am not very into, very
> much into research. But some people are and that is why it should be a
> part of the content.

The student teachers had differing ideas relative to the sequencing of their
courses. Some argued for the ability to choose practical teacher education
the first year and to delay the study of *Musikdidaktik* and education until
they were further along in their studies.

Discussion and Implications

Where does holistic quality learning in Musikdidaktik occur? When does
holistic quality learning in *Musikdidaktik* occur? How does holistic qua-
lity learning in *Musikdidaktik* occur? The phenomenon occurred in dif-
ferent rooms that may be related to one another in different ways and
be defined by music- educational authenticity, communication, reflection,
and meaningfulness. Music-educational authenticity should, according to
the analysis, saturate *Musikdidaktik* learning when it comes to the com-
mitment and emotions of the participants. In addition, the content, the
forms of teaching, and assessment, together with music contribute to mu-
sic education authenticity. This includes the commitment of the profes-
sor, the experiences of the students, and the connections to their future
profession. It also considers authentic assessment. Specifically, the more
authentic the assessments are the more convinced the student teachers
become that they "can teach music" and handle their future working life.
The assessments connect to the music, and the students feel the music and
use it as an expression, which in turn makes the context relevant and real.
Authenticity seems crucial when it comes to professional quality learning
because students value opportunities to do authentic things in authentic
rooms with authentic feedback.

Communication was also prominent in the results. All education, in-
cluding music education, takes place in communicative settings, and the
challenge for the participants, and not least for the professor, is to "own"
the communication. Music is central in music educational settings, in a
sounding, theoretical, practical, and philosophical manner; music also
exists and is created in communicative settings. Therefore communication
specific to music education can be used as a tool in holistic quality *Musik-
didaktik* learning, where the students can meet and develop as artists and

teachers. The communication takes place in and between the rooms, requires security, commitment and clear goals, and constitutes a prerequisite of learning outcomes and an experienced identity as a music teacher.

The students compared the competence to teach with the competence to improvise and thought that presence, commitment, imagination, response, and curiosity were similar components in both. Using what one already knows in new ways in specific structured contexts is also a similar competence. Sawyer (2002) defines teaching as improvisation, as the interactive and responsive creativity of a professor working together with a unique group of students. Specifically, he underlines group activities in class as improvisational "because the flow of the class is unpredictable and emerges from the actions of all participants, both professors and students" (p. 13). The more experienced a professor is, the more she or he will be able to improvise. But the communicative situations could also function as training rooms for teaching as improvisation. Clear goals and serviceable curricula can function as chords and melodies do in musical improvisation (Sawyer, 2002). Reflection on impressions, activities, and learning within and between *Musikdidaktik* rooms seems to be crucial for quality, or whole person learning, just as it is in improvisation. Feedback from classmates, pupils, and professors as well as from the music education activities themselves are crucial. All of the above-mentioned aspects generate quality learning in *Musikdidaktik* that is meaningful and holistic. Connections among rooms and especially to the students' future profession, aided by conceptions and others' experiences, as well as authentic actions and reflections, also provide meaningful learning.

In what ways do these results inform music teacher education? They put demands on professors, as well as on organizational choices institutions make. Those making decisions must be deliberate and at the same time flexible in the ways they organize the rooms for *Musikdidaktik* learning and in the ways they construct the relationship of one room to another. The organization has to offer clear goals and frames so that student teachers can have opportunities to meet and share experiences in relation to the multi-dimensional subject of *Musikdidaktik*. Holistic quality learning requires committed artistic professors who are willing to share experiences, to work in a varied way with several modes of expressions, and to foster authentic connections to a student teacher's future profession.

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Chapter 11
Student Music Teachers' Learning Trajectories

A Relational Perspective

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Questions about how student music teachers learn underscore most of the research on music teacher education over the last few decades (Thiessen & Barrett, 2002; Wilcox & Upitis, 2002). An implicit interest in student teachers' learning processes can be found in studies addressing the development of confidence to teach music (Hennessy, 2000), the impact of pre-service teacher training on early career music teacher's praxis chock (Ballantyne, 2007), and the mentoring of novice teachers (Blair, 2008). Furthermore, work on perceptions of, and beliefs about, effective teaching (Mills, 2002; Mills & Smith, 2003), and the effectiveness of pre-service music teacher education programmes (Ballantyne & Parker, 2004), demonstrates the amount of attention that is given to how student teachers learn, how their learning proceeds, and to how it can be enhanced and improved during the course of their education. Addressing student learning more explicitly, Johansen (2007) explored cognitive dimensions, such as learning styles, strategies and approaches, while Ferm & Johansen (2008) attended to student-teacher relations, and Harrison, Ballantyne, Barrett & Temmermann (2007) and Ilari (2010) studied peer learning in communities of practice.

In this article we take the concept of 'communities of practice' (Wenger, 1998, 2006) as our way of entry into studying conditions for the for-

mation of student music teachers' learning trajectories (ibid.): the paths that student music teachers follow, have followed or imagine following, in order to learn something. We regard learning trajectories as, not only constitutiive paths for learning within communities of practice (Wenger, 1998), but also between, for instance, institutions for music teacher education and the remote practicum (Wenger, 2006). As such they are likely to be conditioned by a variety of contextual factors that can both enable or disable their establishment, maintenance and adjustment.

Hence, the aim of this article is:

> to reveal enabling or disabling factors in student music teachers' learning trajectories between communities of practice within the institution and in the remote practicum.

To this end, we drew upon the data of two previous interview studies of educational quality and student learning within music teacher education at 7 institutions of higher music education in Finland, Sweden, Denmark and Norway. One study focused on a specific course called *Musikdidaktik* (Ferm & Johansen, 2008), the other on the cooperating, remote practicum (Ferm Thorgersen, 2010a; b). These focus arenas constitute two of the few common components that can be found across the Nordic system of music teacher education, the national systems of which are largely dissimilar. Students in both courses gave interviews about how they felt about the other course

The *Musikdidaktik* course, hereafter referred to as 'the music teaching course', contained the philosophy, theory and methodology of music teaching in classrooms, as well as ensembles and instrumental tuition, along with its consequences for student learning. As such, *Musikdidaktik* constitutes a mandatory part of music teacher education, for it carries the responsibility for aiding student music teachers to reflect upon, and see connections between, theory and their experiences in the remote practicum.

To accomplish this assignment, the course aimed to aid the student music teachers to develop competence at three levels (Dale, 1989; Lauvås and Handal, 2000; Løvlie, 1972). Level 1 concerns practical action and reflection in the classroom, or in the instrumental tuition situation, and is characterized by the "classroom press" (Hubermann, 1983, p. 482–83), which entails pressure to achieve "immediacy and concreteness, multidimensionality and simultaneity, adapting to ever-changing conditions or unpredictability [...]" (Ibid.). Level 2 includes the planning and evaluation of these actions, which frequently raises questions about the effectiveness

and suitability of the selected content, along with others concerning how best to plan and evaluate music teaching and learning. Level 3 encompasses the theoretical and meta-theoretical thinking to which level 1 and 2 are connected, either implicitly or explicitly. This level includes theories that support a deeper understanding, and which can communicate about what is going on at all these levels, philosophical and political justification.

The content of the remote practicum was guided by a curriculum which was produced by the music teacher training institutions, and is on the hole oriented towards similar competence levels. Here, the challenges at level 1 are played out in real time, and hence require more time than in the music teaching course. Respectively, reflections about the level 3 perspectives are usually allotted a shorter time in the practicum. We suggest illustrating these relations by two, oppositely drawn triads.
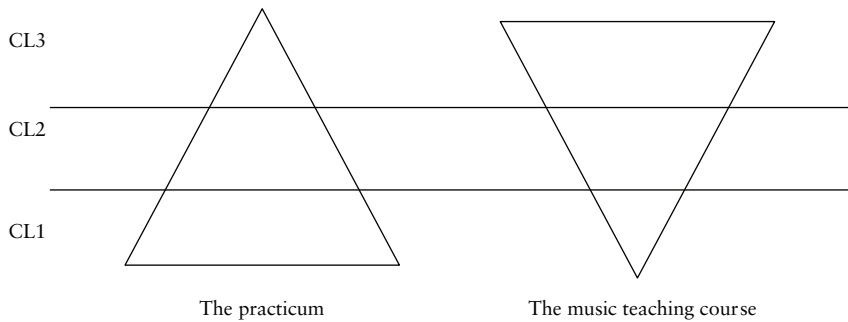

Figure 1. Fields and competence levels (CL).

One of our basic assumptions is that learning does not only take place in these two fields separately. On the contrary, learning at all three levels also takes place in the relations *between* these fields. This happens when learning experiences from one of the fields are reflected in the other by professors[1] as well as by participating students. Hence, student music teachers' learning within the music teaching course is related to supervision and training in the practicum, and vice versa, by way of the learning trajectories that connect them as parts of an internal learning system (Wenger, 2006). Moreover, these learning trajectories spread beyond the institution

1 The participants defined as 'professors' in this text are those involved in the *Music Teaching* course at the institution; whereas 'supervisors' are the co-operating teachers in the practicum who have a guiding task in relation to the student music teachers

of learning to the large scale, external system of music teacher education with its connections to the vocational life of music teachers (ibid.).

Our definition of the groups of participants as 'communities of practice' is based on the fact that they prove several of the indicators that, according to Wenger, do not all have to be present to admit such a definition (Wenger, 1998). *Sustained mutual relationships* are feasible since the groups of the Music Teaching course as well as the practicum maintain their identity for six months to several years. The dynamics of these relationships carry several of the other indicators that Wenger suggests, including *continuous movements between the harmonious and conflictual*, *ways of engaging in doing things together*; and *absences of introductory preambles* in their communication.

Insofar as these communities of practice bear these defining characteristics, the participant groups can be further analysed in terms of some basic components that characterise social participation as a process of learning and knowing (Wenger, 1998), namely 'meaning', 'practice', 'community' and 'identity' (Ibid.). It is important to understand the particular ways in which Wenger understands these four terms: 'meaning' entails learning through the negotiation of common or individual experiences; 'practice' points to the activities and actions that cause the experiences in question; 'community' entails the idea that learning is connected to a sense of belonging to a group; and 'identity' defines learning in relation to "changes [of] who we are and [the creation of] personal histories of becoming in the context of our communities" (ibid., p. 5).

Hence, music teacher education can be comprehended as a learning system (Ibid.), whilst also being related to other learning systems. This requires us to take into consideration student music teachers' membership of formal and informal communities, as well as what they learn from moving between them, and how identity formation is tightly connected to learning within and between them. These conditions that promote or hinder student music teachers' learning trajectories are of vital significance to the quality of teaching and learning.

Earlier Studies

Ballantyne (2006) proposed that the development of music teachers' competence depends on courses that integrate pedagogical issues and musical skills, as well as those that contextualise learning in terms of the realistic roles of music teachers, both of which prepare teachers more effectively

for their future roles (ibid.). Meanwhile, Odena & Welch (2007) have discovered that connections between courses at the institution and the practicum are powerful factors in the development of music teachers' perceptions of musical creativity. Reflections and discussions such as these have also been reported by Duke & Madsen (1991) and Stegman (2007) to strongly influence student music teachers' competence development.

Several investigations from the general teacher education field throw light on the function of the practicum, and how it can be connected to teaching courses (Franke & Dahlgren, 1996; Yourn, 2000; Zeichner, 1986). These studies report that the practical part of teacher education is the most important. Franke & Dahlgren (1996) studied the practicum as an occasion for practice, versus an object for reflection, and concluded that in such courses student teachers were most often trained in mastering methods and techniques without reflecting on them. This lack of reflection raises questions about the relations between student teachers and supervisors, including social role-taking and critical friendship (Draves, 2008; Kettle & Sellars,1996; Reiman, 1999), alongside the question of the extent of supervisors' influences, which have been reported to be strong (Webster, 2007), for example with respect to how student teachers develop their practical theory of teaching (Kettle & Sellars, 1996). The mentoring role of the supervisor, which involves instruction, teaching, counselling and assessment, and which offers student teachers' insights into the teaching profession as a multifaceted skill, was reported to imply real power and responsibility in the educational processes (Jaques, 1992).

Jones (2007) suggested that the internal relations of music teacher training should be organised in ways that encourage the development of the tactile work of music teachers at a more considered and professional level. Goolsby (1997) found that when student teachers in an instrumental teaching course are directed through a period of guided observation by expert teachers, they adapt strategies and patterns that are close to those of their teachers. Reciprocally, Mills (2002) found that when conservatoire student teachers spend time with successful secondary music teachers in relevant schools, it changed their attitudes towards secondary school music teaching in a positive way. Finally, Mills and Smith (2003) reported that those instrumental teachers who thought that good teaching in schools differs from good teaching in higher education nonetheless reported that their teaching in schools was significantly influenced by the ways they were taught in higher education. This apparent anomaly illustrates the importance of organising music teacher education in ways that ask student teachers to reflect continuously on the relationship between what they learn in higher education and the reality of the school.

Methodology

The two interview studies from which the data were analysed attended to the same research question, aiming to throw light on: *the participants' notions and opinions about what designates good quality teaching and learning in music teacher education*. Study One addressed the music teacher course in this respect while Study Two dealt with the remote practicum.

In agreement with Patton (1990), who propose that in small samples any common pattern emerging from great variation is of particular interest, a maximum variation sampling stratgegy (Cohen, Manion & Morrison, 2011) was applied. Hence, the student teachers of both studies were selected with respect to variation across countries, types of institutions and co-operating schools, main instruments and music-cultural background. Access was gained through formally contacting the institutions, after which personal contact with staff members was established. Student groups were selected according to these staff members' recommendations of student teachers who, in adddition to the described criteria, were seen to be critical and verbally outspoken. 10 professors, 5 supervisors and 30 student music teachers were asked to participate, among which 2 professors and 5 student music teachers declined the invitation, whilst the rest took part of their own free will.

The final sample consisted of 7 institutions for music teacher education across Finland, Sweden, Denmark and Norway, varying between classical and popular music/jazz oriented music academies and teacher training colleges. In Study One 8 professors and 6 student music teacher focus groups, each with 2–6 persons of both sexes, were selected, whilst the sample of Study Two consisted of 4 practicum supervisors and 3 student teacher focus groups with 2–4 persons of both sexes. Some of the student teachers specialised in primary and secondary school classroom teaching, some in instrumental teaching, and some in both practices. All the student participants had parallel work experiences such as substitute music teachers and band directors.

The student teacher data were collected through focus group interviews (Wilson, 1997) of approximately 1 hour in length. Semi-structured interview schedules were organised similarly for all groups. These addressed the interviewees' perceptions of deep versus surface learning and its connections to the formation of identity, together with how the subject content of the course affected such learning and identity processes. The interview procedure was designed to balance letting the interviewees follow their own trains of thought, and ensuring that all questions were

answered. Both researchers participated in the interview sessions. The interviews were recorded and transcribed word by word, which resulted in about 400 double-spaced pages of text.

Analysis was carried out by means of a cyclic strategy that alternated between individual and joint processes. Each analytical step included an individual session followed by a joint discussion of the issue in question. The analysis revealed that the interviewees did not only engage in issues arising from the music teaching course or the practicum, but they also connected quality to how their learning in one field affected their learning in the other.

Hence, the data reflected in this article consist of statements from each field about its connections to the other. After having isolated such statements about the "other" field, analysis proceeded by 'meaning condensation' (Kvale & Brinkman, 2009) by labelling the content of each statement in an inductive way. Thereafter, the statements were deductively coded according to the categories of 'learning', 'identity' and 'subject content', after which they were cross-coded with respect to categories relating to communities of practice (Wenger, 1998; 2006), and to teaching as a profession (Dale, 1989; Lauvås & Handal, 2000; Løvlie, 1972). Final interpretations were carried out by reflecting these analytical layers in each other (Alvesson & Sköldberg, 2000).

During the processes of analysis and interpretation it became apparent that the results were mainly connected to three main arenas: (1) the organization, (2) the professors and supervisors, and (3) the student music teachers. Hence, these arenas were used to constitute the structure of the results section.

Results

We will now turn to our three result arenas, focussing on factors that were reported to enhance or hinder the formation of learning trajectories in each arena, along with exemplifying our reasoning by drawing on citations from the interview transcriptions.

The organizational arena

The order in which one course and theme followed another appeared to affect the trajectories. So also did the degree to which the music teaching course and the practicum succeed in focusing on the same issues, along

with the time allotted for the student music teachers' participation in the practicum.

The order and scheduling of courses and themes. The concept of learning trajectories offers a relational perspective on the organisation and scheduling of music teacher education by enabling questions about how its courses should be ordered with respect to the trajectories made possible between them. The interviewees pointed out such issues in statements like:

> When I took the philosophy part of the music teaching course I thought that "this should have been located in the first semester" because then it would have been scheduled together with General Education and my participation in the practicum. It would have greatly improved my reflections about a basis for music education.

It is noticeable that the learning in one of the courses mentioned was perceived by the interviewee to enhance learning in the others. Consequently, depending on the reflection of experiences from the practicum on those of the music teaching course and vice versa, this synergy is connected to the enhancement or hindrance of learning trajectories at various competence levels.

The question of a common focus. The interviewees demonstrated shared concerns about the advantages of common foci between the *Music Teaching* course and the practicum.

> Working with teaching strategies for improvisation and oral approaches to instrumental and vocal teaching in the *Music Teaching* course leads to only superficial learning outcomes when not reflected in the activities in the practicum.

In other words, when issues at competence level 2 are treated by the *Music Teaching* course but are not connected to actions in the practicum, they do not become fully operational for the student music teachers.

The problem also appeared the other way around, which is to say as being connected to the need for experiences from the practicum to be reflected in theory. This involves a further question about what kinds of practicum experiences are thought to be significant to the discussion within the *Music Teaching* course. Subsequently one could also question who is in a position to make these decisions, and to what extent it is the re-

sponsibility of the student music teachers themselves to discover and draw such connections.

Time in the practicum. The third issue of organisation concerned the time frames for the student music teachers' participation in the practicum. The students stressed that a minimum amount of time was needed to deepen their theoretical understanding through their teaching practice, and to use these deeper insights in their handling of practical challenges. For example, it takes time to learn how to interact with students in need of special education, or communicate with students' parents:

> it can be hard to handle some students, they can have problems. And then it is important to know how to handle that in the classes. You know that the students do not bring any instrument as the parent has not put it in the bag. Then you can't be angry at the student. You have to hold the lesson anyway.

Such interaction and communication is, however, not solely dependent on a minimum amount of time. In addition it is vital for learning experiences that the allotted time is organised into extended periods, and not just distributed in small parts over a long time span. The interviewees stressed the value of grasping the whole profession, in order to be able to take part in all the included tasks and settings. Reported hindrances to such participation were, for example, that the courses at the institution are several, and that they take place in parallel and overlap. Such organisational problems diminish the space for continuous participation during extended periods of time in the practicum:

> We are never free for several weeks; it is not possible to be away.

In sum, the order and scheduling, a common focus, and the amount and extent of time for continuous participation in the practicum were thought to be among the significant factors for enhancing student music teachers' fruitful learning trajectories between the practicum and the *Music Teaching* course. Consequently a relational perspective on learning could constitute a fruitful basis for the organisation of music teacher education.

The professors' and supervisors' space for action

The professors' and supervisors' dispositions proved to affect the formation of learning trajectories in terms of how they utilised the space for action. This space appeared to have been regulated by their choices concerning planning, running and evaluating their classes, including their selection of content and methods. Hence, these choices also influenced the kinds of learning trajectories between the Music Teaching course and the practicum that were made possible or hindered. In this respect the interviewees shared experiences of deliberate as well as accidental choices by the professors and supervisors:

> Yes, it is, also different ways of teaching, as playing by ear, improvisation, how to work with that. Unfortunately we don't do that very much in practicum, but we do in the *Music Teaching* course.

The impact of such dispositions was related to encounters between the professors' expectations of what is to be dealt with in the practicum, and in the practicum supervisors' choices of issues. By observing and listening to their practicum supervisors, the student music teachers came close to some of the topics intended by their professors. However, sometimes this happened by random, and was accompanied by a lack of tools for observation and reflection. This combination of circumstances blurred the student music teachers' notions of what kinds of learning trajectories were afforded. In addition it caused ambiguity about the level at which their competences were expected to be developed.

On the practicum supervisors' side, one such concern was the use of dedicated students for the student teachers to observe. These choices limited possible variation to the content of the practicum:

> No, most often you get to see the best students. If the parallel music teacher course you follow is directed towards higher levels, then you should observe the good students. Then you should not see the beginners albeit the advanced ones. But then you *just* get the chance to see the advanced.

Consequently, the student teachers had no experience of a music teachers' daily life, which includes several themes. The fact that the practicum was organised in various ways according to the supervisors' choices enabled only some of the student music teachers' practicum experiences

to be connected to issues from the Music Teaching course, thereby affording the theory to become embodied.

According to the interviewees some practicum supervisors thought that the student music teachers' took only that one course. Therefore, they wanted to show them everything they could think of, which made focused reflections and meta-reflections at levels 2 and 3 of the Music Teaching lessons complicated. Consequently learning trajectories were hard to construct.

From the opposite perspective, the professors did not always offer possibilities for the student music teachers to reflect upon their experiences from the practicum either:

> Do you have any setting where practicum activities are discussed?

> No!

This somewhat discouraging picture was balanced by reports that in other situations professors' choices and supervisors' performances made it easy to see close connections between the Music Teaching course and the practicum. Such disclosures were enhanced by opportunities for direct reflections upon the student teachers' actions, for discussing them with classmates, and for comments from engaged professors who knew what was going on in the practicum as well as in the Music Teaching course:

> Yes exactly, take for example , [...] it is so important that you can go back and get feed-back and take up problems and so on [...] with an engaged professor.

In other words, the Music Teaching course was sometimes reported to continually reflect theories of what was done at practicum. When there were close connections between action, reflection and the focused content, learning trajectories seemed to be easy to establish.

One way in which professors could encourage the creation of learning trajectories was to formulate various kinds of tasks. For example, explicit challenges to reflect on actions were reported to occur quite frequently in the practicum. Nonetheless, one of the interviewees said that the questions she was given did not really focus on the content of the Music Teaching lessons:

> The questions are standard ones that everyone gets. And then I don't think they function very well. It could have been interesting to have questions formulated by our professor of *Music Teaching*, like [...] how the teacher works with improvisation in the lower ages for example, then you have a specific task about that, and then the practicum supervisor should know about that when you came, and it should be more connected to what was focused on in the Music Teaching course. That could be good. More generally, from which societal groups the students come, what the room looks like, which is not exactly connected to what we learn.

In sum, the professors had some space of action that could be used to ease the formation of learning trajectories. However, this is not a one-dimensional task. If the content of the practicum and the *Music Teaching* course is to be matched, it risks the practicum becoming inauthentic. Meanwhile, it also risks the responsibility for establishing learning trajectories to be left to the student music teachers, whether deliberately or not.

Student music teachers' responsibility for creating learning trajectories

When the responsibility for finding connections that give energy to the learning process are left to the student music teachers they are unlikely to develop deep insights through reflecting practical actions in theory:

> I think it's sad that it is always me that has to inform the practicum supervisor what it all is about and how long you are expected to stay and everything. And often they say, aha, you should do that….what do you want to do? I think it would be better if they got information about the title of the course to which the practicum is connected, how many hours you should be there; what you are expected to do. It is like that all the time and you have to think about everything yourself [...]

Without being supported by the professors and supervisors, many student music teachers seemed to be incapable of undertaking this responsibility. Neither did they see the necessity of doing so:

> Some students just want to "surf through" to be marked as passed and
> do not see the usefulness of [...] what they actually learn. They think they
> are experienced already and do not view the practicum as a course in line
> with other courses. Instead they view it as something they have to have in
> their qualifying papers.

As the student teachers did not seem to be informed about what they were expected to learn in the practicum, some chose to merely attend, which is hardly a good precondition for the formation of learning trajectories. At the same time they value participation in the practicum to be the most important aspect of learning to teach music.

It seems clear that conversations and discussions between the professors in the *Music Teaching* course and the practicum supervisors must take place regularly if fruitful learning trajectories are to be created. These conversations should include questions about what content should be treated, what the student teachers are expected to learn, and how that learning can be organised and assessed.

The student music teachers' choices of learning trajectories. Many student music teachers recognised the importance of learning trajectories. Even if some found it difficult to develop them without support from professors/ supervisors, others reported that they chose to establish and utilise such trajectories.

For example, some student music teachers chose to combine and relate experiences from their working life to their education:

> And I think almost every student here is teaching somewhere, maybe once
> a week or twice a week or as a substitute teacher every now and then.
> That is an important part of the whole development of a music teacher:
> to work besides the studies.

The student teachers underlined that their parallel jobs as music teachers ensured them continuity in practice, and offered them good opportunities for trying out, deepening and reflecting on what they have been introduced to in *Music Teaching* classes. One of the student teachers said that her deepest learning in music teaching took place when she chose to try out some of her theories about classroom composition at an ordinary school as part of her exam thesis. Thus, she had to "live through" the music teaching concepts:

> And it worked very well. I feel that the practice was very good and I got experiences beyond what was connected to the project, including concepts of *Music Teaching*.

In addition to demonstrating how the student teachers themselves created learning trajectories, this example also draws attention towards how these trajectories afford developing competence. This is also exemplified in the following words of a student regarding his learning strategies:

> When I think, "this is important" I deliberately chose to think it in practice even though I am not in the practicum. I try to imagine myself in the classroom: How could I do this kind of thing?

In other words the student music teachers knew how to create fruitful conditions for their own learning trajectories when their professors and supervisors were regarded as important contributors.

Discussion

When looking back at the factors enabling or disabling learning trajectories it is remarkable how close the interviewees' statements were to the conclusions of Jones (2007), who proposed that giving clear priority to enhancing reflection on practical teacher work can enable student teachers to reach a professional level of music teaching. This cannot be expected to happen by itself but must be deliberately encouraged by organisational strategies, such as the length and pacing of the practicum participation periods, and also by the supervisors' conscious guidance of the student teachers in their purposeful reflections on their tactile (ibid.) work experiences. Such conscious guidance must encourage student teachers to adopt their supervisors' own priorities and strategies in an unreflective way (Kettle & Sellars, 1996; Goolsby, 1997), and to support their tendency to adopt the ways in which they have been taught in their higher music education (Mills & Smith, 2003).

Moreover, when related to the various arenas of the organization, and to the professors and student teachers, a question emerges about how the factors that enable or hinder trajectories relate to the basic components of meaning, practice, community and identity (Wenger, 1998; 2006), as seen in the light of competence levels C1-C2-C3 (Dale, 1989; Løvlie, 1972; Lauvås & Handal, 2000). Do the relations between factors and compo-

nents direct trajectories towards certain competence levels above others? For example, do the relations between the time factor and the basic components of meaning and identity entail directions towards competence level 1 rather than level 2, or the opposite? This question can be answered by taking into account findings about the necessity of participating in the practicum for extended periods, together with the advantages of practical teaching, as opposed to merely observing the practicum. If student teachers' experiences of extensive, active teaching is related to the negotiations of identity and meaning that highlight the classroom press (Hubermann, 1983), learning trajectories towards competence level 1 might well be enabled. If, on the other hand, these negotiations highlight the choices of music to be dealt with, trajectories towards higher competence levels may also seem to be enabled, insofar as the choices of music rest on philosophical considerations about music and education.

Another example of how learning trajectories can be directed towards various competence levels concerns findings about the importance of common traits between the courses involved in music teacher education. By relating the need for common traits to the concept of 'practice', which entails the activities and actions behind student music teachers' experiences in the practicum, consequences can be drawn about the shaping of syllables in the organisational area. From this perspective, the priorities of assisting student music teachers to draw connections and create learning trajectories to and from their practice experiences can be made explicit. Another way is to establish deliberate negotiations of meaning within the *Musikdidaktik* courses, concentrating on the ways in which practicum experiences could contribute to helping student music teachers to reach the goals of music teacher education in general, thereby enabling learning trajectories between the two fields.

We suggest that relating other factors to the basic components of meaning, practice, community and identity could also give rise to valuable insights. For example, what can be discovered by relating requests for close contacts between Music Teaching professors and practicum supervisors to the basic component of community, or by connecting the needs for clear relations between theory and practice to the basic component of identity and identity formation?

Conclusions

In describing conditions for learning trajectories in the arenas of the organisation, professors/supervisors, and student music teachers, we have connected them to enabling possibilities for reflection in and on action (Stegman, 2007).

The student teachers' emphasis on appropriately scheduled time, as well as authenticity in the practicum, shows that they really want to be practicing teachers. From Wenger's (1998; 2006) point of view, this raises a question concerning whether required reflection can emerge from simply observing and listening to supervisors or other teachers throughout the practicum? If not, practical teacher training can be comprehended as necessary for acquiring the common or individual competences and experiences around which negotiations of meaning can revolve.

Accordingly, the possibility to discuss and reflect upon actions made in the practicum, guided by tasks, and together with supervisors, professors and classmates, are emphasised as important features of our results. Such varied discussions should enable students to gain competence at all three competence levels.

The characteristics that designate communities of practice, as for example, sustained mutual relationships and shared ways of engaging in doing things together, also point to the necessity of doing, and reflecting and discussing what is done. These actions and reflections demand time and organised forums, together with communality.

The student music teachers also valued experiences from their vocational life as part of their negotiations of meaning. This is in line with the idea that 'communities of practice' join together into larger learning systems. It also involves the question of authenticity, and how to enable learning trajectories between music teacher education and student music teachers' parallel vocational experiences.

The concept of 'community' stresses the importance of a sense of belonging to a group, and to have someone to negotiate professional identity with. It seemed important for all the student music teachers that the professors, the supervisors and themselves could be able to view each other as participants or future colleagues. In such ways, the need for introductory preambles (Wenger, 1998) could be reduced along with increased knowledge about what others know, what they can do, and how they can contribute to an enterprise (ibid.). This would enhance the formulation of common aims, goals and foci for their courses, and help them to organise their courses in ways that reveal clear connections between theory and practice.

Perhaps the most important consequence that music teacher education might draw from our reasoning in this article is to conceive student learning as relational. The importance of this approach was advocated in the introduction wherein we suggested that learning at all three competence levels takes place in the relations between these fields. This importance was apparent among the earlier studies. Furthermore, without perceiving student learning as relational, it is impossible to understand how learning trajectories can be enabled by: utilising knowledge about various communities of practice; linking them together in larger learning systems; and by recognising that student music teachers' capacities for learning is located in the relationship between individual identities and social systems (Wenger, 2006).

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Chapter 12
Facilitating for Future Colleagues – Sharing of Experiences in the Field of Music Teacher Practicum

A Task for the Mastering Guru or
the Mentoring Critical Friend?[1]

CECILIA FERM THORGERSEN

In the last four years I have been involved in a research project about educational quality in Nordic music teacher education, where the subject of *musikdidaktik*[2] constituted a case where teachers' and student teachers' perceptions of teaching and learning quality offered a bottom-up perspective (Ferm, 2008; Ferm Thorgersen, 2010; Ferm & Johansen, 2008). The specific areas that were treated in the interviews were student teachers' learning, identity, and choice of content. The interview material was analysed from different angles based on different ontological starting-points, and one outcome of that research is that practicum is closely connected to the *didaktik* subject, and that learning in *musikdidaktik* demands lon-

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2 *Musikdidaktik* is a central subject within music teacher education where theories of teaching and related learning of music are treated.

ger periods and more relevant parts of practicum that are connected to the *didaktik* education. My interest in the combination of action and reflection, not at least in professional education, together with a common interest in how learning in and between different areas constitutes music teachers' professional competence, and not at least curiosity about how practicum functions as a teaching subject, led to the development of the research project. To interview supervising teachers and student teachers, engaged in instrumental and classroom practicum, became a natural way of continuing the project. Teacher education is in continuous change and nowadays questions are common about what role practicum should play in teacher education, what learning should be encouraged there in what ways, and how it should be evaluated and by whom. At the same time syllabuses and other governing documents are changing as well as expectations from school leaders, pupils and parents. In other words, the everyday professional life of music teachers, where the practicum takes place, is a changing world. Therefore it is interesting to shed light on supervising in that area from a supervisor perspective. What are the stories about supervising future colleagues about? I believe such stories may be interesting and make up a basis for a nuanced discussion about what supervising in those situations may be like and what consequences different approaches may have for music teacher education and future music teachers. This paper will communicate the result of a narrative analysis of eight teachers' stories about supervising music student teachers in practicum.

The aim of the study was to illuminate, analyse and try to understand the stories about the function, task, and aim of supervising practicum in music teacher education from a life-world phenomenological perspective, through supervisors' perceptions and experiences related to teaching and learning quality.

Ontological Points of Departure

The study presented in the current paper is based on a life-world phenomenological way of thinking about the world. This kind of thinking implies that human beings are indissolubly connected to the world. Consequently the one and only access to the world is through human beings' lived experiences. To understand the world, it is crucial to understand how it is experienced, and that is why it is important to access the lived worlds of human beings. Life-world phenomenological research wants to come close to the things themselves, to let them show themselves, through hu-

man beings' varied experiences of them (Husserl, 1970; Merleau-Ponty, 1945). This kind of research has to be turned towards the things, and to be adapted to the things themselves (Bengtsson, 1998).

The phenomenon studied in the current presentation is supervision within the field of practicum. Using interview and narrative analyses seemed to be relevant methods in relation to this phenomenon, as access to a varied number of lived experiences of supervision in the specific context was demanded. The study is designed in accordance with this way of thinking. The interviews aimed to come close to the lived world of the supervising teachers and contribute to a varied and wide picture of the phenomenon. The narrative analysis attempts to be open for and adaptable to the phenomenon and through variation and reduction help to show the phenomenon from two rich perspectives. Bowman (2006) underlines that narrative inquiry also attempts to understand music and music education from the bottom up and from the inside out, which harmonizes well with a life-world phenomenological way of thinking. He emphasises that it draws its force from everyday details that highlight events and experiences rather than logic.

Related Research

Research concerning music teacher education has internationally been investigating program evaluations and case studies of future and newly appointed teachers in music, often connected to general teacher education (Colwell, 1992; Leglar, 1993; Lehman, 1992). Several of these investigations (Franke & Dahlgren, 1996; Zeichner, 1986; Yourn, 2000) stress that the practical part of teacher education is the most important one.

International research (cf. Conway, 2002) shows that the number of tasks for supervisors in practicum has increased and developed, since the practicum is seen as a more and more important part of teacher education. The supervisors are more or less expected to have oversight, to be able to supervise and to organise the professional development of future music teachers. They are e.g. responsible for organising the school experience within the school setting, advising on teaching practices, making links to theory, introducing trainee teachers to wider roles for teachers in schools and society, observing trainee teachers, commenting upon their work, and evaluating and reporting on their actions in practice (Sinclair, 1997).

Franke & Dahlgren (1996) performed a phenomenographic study of conceptions of mentoring, paying attention to practicum as an occasion

for practice versus an object for reflection, which gives implications for the supervisor's role. They stressed that the teacher apprenticeship model dominated research in Sweden and USA at that time. The discussions concerned how teaching should be and is planned and carried out, and questions about why teaching is conducted in this way are more rarely discussed. According to this view, trainee teachers are trained in mastering methods and techniques without connected reflections.

It has also been stated that the influence from the supervising teacher is strong when it comes to how student teachers develop their practical theory of teaching (Kettle & Sellars, 1996). Tensions in the relations between student teachers and supervising teachers have been of interest to educational research connected to practicum, as well as social role-taking and critical friendship (Kettle & Sellars, 1996; Reiman, 1999). The mentoring role of the supervisor is underlined and defined as involving instructing, teaching, counselling and assessing, which implies real power and responsibility in the educational processes (Jaques, 1992). The mentoring includes offering the student teachers insights into the teaching profession as a multifaceted skill.

One way of categorizing supervisors into two groups is the "guru" and the "critical friend", as Handal (2006) suggests. The guru is a model who handles the activity in the first person, which is updated and knows how. This kind of supervisor is skilled in the profession and is able to model, show and demonstrate. S/ he shows and instructs, lets the student teacher try and then confirms or corrects. The guru is fairly specialized when it comes to subject and level and gathers her/ his learners around her/him. The focus is directed towards action and the conversations are concerned with practice. Steering, instruction, and authoritative counselling influence the relations between the guru and her/his student teachers.

The critical friend, on the other hand, is more analytical and interpretative in relation to professional practice. S/he uses concepts, theoretical tools, models and perspectives to make the student teacher reflect upon and gain an insight into the profession and the personal learning. The critical friend is a skilled practitioner as well, but s/he does not use her/ his knowledge in the same way. Her/his experience and expertise are used to make student teachers understand the challenges and choices of the professional role. The focus is directed towards reflection and the conversations are concerned with practice. Such conversations are also seen as important in the supervising activities. One aim of this tradition is that the student teacher develop both action and reflection skills. The relations

between the critical friend and her/his student teachers are influenced by questions, challenges, support and problematizing (Handal, 2006).

Method – from Interview to Story

To get access to the life-world of supervising music teachers within the field of practical music teacher education, eight supervising teachers from Norway and Sweden were interviewed. The intention was that the supervisors should represent classroom as well as instrumental practicum, both genders and variation regarding ages and amount of supervising experience. The interviews concerned the themes of student teachers' learning, identity and choices of content and lasted for about one hour each. The conversations were recorded and transcribed and constituted a material that in turn communicated stories about supervising. The interviews with the chosen supervisors' different experiences were about supervising done in 2009 in ordinary schools, music schools and training schools connected to conservatoires in Norway and Sweden. They communicate a variety of values concerning teaching, learning and music connected to and developed in different cultures.

My intention was to write out the constructed stories close to the stories of the interviewees in an unreduced way, and at the same time communicate strict results. The risk is that the constructed narratives communicate two extreme types of supervisors. Therefore I have tried to use the language of the interviewees, to guarantee that they recognize their values, intentions and actions, which are crucial in a result of narrative analysis (Bowman, 2006). My intention is to not connect the two types of supervisors to one specific situation or culture each. Instead I aim to lift them up to make it possible to connect them to any supervising situation and make reflections in relation to quality, views of teaching and learning as well as possible organisation.

Result – the Mastering Guru and the Mentoring Critical Friend

Two different stories, which appeared in the collected material, clarify some values, traditions, choices and approaches to supervising in the field of practicum. The concepts of *the guru* and *the critical friend* (Handal,

2006) in combination with the concepts *mastering* and *mentoring* (Jaques, 1992) seemed to define the types of supervisors that the stories uncover. I present the stories one by one to make it possible to grasp them as whole stories. To facilitate the reading, the two stories follow the same structure. The stories concern involvement in the same issues: roles and relationships, functions and goals, and frustrations, but they communicate different perspectives and different ways of approaching. First I present the story of the mastering guru, and then the story of the mentoring critical friend. The stories are told in the first person and the quotations are exact expressions from the interviewees.

The Mastering Guru

Roles and relationships. My role as a supervisor is first and foremost to be a role model. My task is to show how teaching of music can, or should, be done, in other words to mediate a bank of repertoire and tools. It is crucial for the student teachers to acquaint themselves with the material I use, and the actions I perform. I also think it is really important for me to be clear about my standpoints, I believe that is an important prerequisite for a developing discussion between me and the student teachers. "I think I am employed here to pour out my cleverness. I tell them that they have to value all I say, and I don't hide what I think is bad teaching. /. . ./ They have to defend themselves, and of course I motivate my comments." My task is also to enthuse the student teachers, by being a committed role model. The role of the student teachers is to define the problems, and develop their way of teaching from my modelling.

Functions and goals. The function of the practicum is to let the student teachers become inspiring skilled teachers who like their job. The practicum functions as an arena where the student teachers can get access to methods and models, primarily through observation of "the best teachers", who are also active musicians. It is crucial for the student teachers to acquaint themselves with the actions and experiences of these teachers. "They learn my ideas and rules and hopefully make them their own". It is important that the student teachers learn methods, and in what order different aspects of music should be learnt before they do their own teaching. They have to collect a variety of ingredients to be able to choose their own best medicine for each pupil. The ingredients may for example be techniques, embouchure or ways of reading pupils. But the function is also that the student teachers get an opportunity to try teaching at different

levels, to become safer in their role, to believe in themselves, and to be able to be present in the situation. They need to learn to be kind but clear, to read and meet the pupils, their different learning styles and behaviour, and to reflect on their own actions. In other words "the goals have not changed very much since I did my own practicum 20 years ago".

Frustrations. When it comes to what frustrations I struggle with as a supervisor in music teacher practicum, one aspect among others is that the trainee teachers have to teach before they know how to do it. "When they start fumbling I think, poor pupils, I would never put my children there". And I would never let them take over my pupils, never. They have to study real teaching in practice first, and that is connected with another dilemma, which is that the student teachers haven't had very good role models themselves. I see that they have problems with reading their pupils. To learn to teach music is a slow process, and the time scheduled for practicum is too short. We just have time to concentrate on the details, at the expense of the larger visions. And in addition, I experience observing student teachers' teaching as really boring: I have problems with just sitting there.

This is connected with the problem that it is unclear what we are examining. What should the student teachers be able to do when they finish their practicum and are allowed to teach music as a profession? The criteria make it almost impossible not to let the student teachers pass.

The Mentoring Critical Friend

Roles and relationships. My task as a supervisor is to teach the student teachers to teach through adapting the teaching situation to the trainee teachers' needs, interests and abilities. It is all about creating a secure, but also challenging milieu where they feel they can try out and develop their teaching skills. "They learn from most of their 'near' mistakes". So I don't want any observers, I want them to be in practice as quickly as possible. Of course it may be rewarding to have them watching my actions as a teacher as well, to have new eyes looking at my teaching. But if they don't have any experience of observation or any educational studies, they do not know what to look for. My philosophy is that we share experiences through dialogue. I want to get them "infected", to understand how fun and inspiring it is to be a music teacher. I investigate what the student teachers' strengths are and what they think they do not master. That is a balancing act; to see what a human being can handle. "Should I throw

them out into deep water, or should I steer them through in an elegant manner, so that they feel that they handle the situation, even if I have helped them?" I think they learn a lot by being close to the mistake, so they can see where their limits are, but still have the chance to experience the feeling of mastering. My task may also be to play the role of a pupil, to ask questions that make the trainee teachers become really conscious of their actions towards the pupils.

In addition to that, my task is to take care of pre- and post-supervising. I am aware that they have a lot of experience from music teaching, which makes them able to ask critical questions as well. I tell them what is going to happen, what the group of pupils is like, and I also try to choose the groups that I think will suit the student teachers' level. I start the lesson by being a teacher, and then step back and take more or less the role of supervisor, which forces the student teachers to take the teachers' role. I encourage them to own the stage as a performing teacher. It is important to have a chat about what happened directly after the lesson, how they felt, what functioned and what could have been done differently. It is important to be sensitive and careful, especially in the beginning, and to make them aware and able to see their actions and their consequences in a structured way. I use my analytical skills that I myself developed at the conservatoire, to create distance and offer tools for reflection. We also talk a lot about what it is like to be a teacher, which we do as equals. But what I have, which they don't, is the whole picture of what it means to be a music teacher, and it is my task to share that knowledge. It is also important to connect the instructions from the conservatoire to each lesson. In the end my task is to evaluate if they will pass or not.

The task of the student teacher is to be prepared and involved in the content in advance, which is a prerequisite for good and meaningful pre- and post-supervising." I try to guide them in the current moment. They are in a specific place, they have been in a place, and they are directed towards a place. That is three places at the same time. I try to encourage them to be where they are and use their experience." And then their task is to figure out the smart things themselves.

The student teachers can and also do use one another in the learning processes. They can encourage each other in the planning phase, they can use one another as teachers and discussion partners, they can share tasks, observe one another, and function as one another's mirrors.

Functions and goals. The function of practicum is to be an arena for real practising – for doing. Through being in the teaching and learning of music

together with me and the pupils, they get the opportunity to feel what it is all about. It is also very important that they recognise what it means to teach music as a whole, to be a part of the whole setting, including the organization, all the professional tasks and communities. It is here they understand what they are educated for, and that's why it is important that they get the chance to try teaching themselves as fast as possible.

Practicum is a place where the student teachers should learn to organize music teaching, through participating at a suitable level. It may be about how to get attention, and how to adapt their musical knowledge to the level of the pupils they meet, to different stages in school – to use their knowledge as a school subject in a teaching situation. They must have an opportunity to try different aspects of teaching and different content in a safe milieu, where they gradually learn to relate to and adapt to different kinds of frameworks, such as time, syllables, semester plans, school codes and group constellations.

One goal is also that they learn to be aware of themselves, their reactions, and their musical and educational choices, to reflect upon what they say and what they do, in what way and why, in the teaching situation. Therefore continual reflecting chats and discussions between co-students and supervisors should be a part of practicum.

Frustrations. My frustrations concern that I do not always have time or conditions for good conversations before and after the student teachers' teaching sessions. It is frustrating not to have the chance to get deeply involved in the student teachers' teaching plans in advance. The other way round it is also frustrating not to have time to tell the trainee teachers about the pupils they are going to meet, or how the activities are organized and why. We should in addition to that be more aware when we observe the student teachers; we have to develop our observation abilities to be able to give really good response.

It is also hard to succeed in meeting the different student teachers where they are. Some have to be tightened up, and others have to be pushed forward. (I have a feeling that practicum is organised based on a master - apprentice way of thinking, and that influence the preconditions for what is possible to do.) There is one aspect connected to organisation that frustrates me; the trainee teachers have very small "holes" in their schedules where they have time for doing music teacher education, and of course that influences the quality in several ways. I have done my bit to organize time for the teaching, but that is not enough.

Also frustrating is the relation between practicum and the subject of *didaktik* at the conservatoire. There is a great gap between us and I am afraid that the student teachers don't assimilate some parts of what they should learn. We don't know each other's practices, and too seldom does anyone from the conservatoire come and visit us. There are no goals from the conservatoire concerning what they are supposed to learn from being here in practicum; there are some instructions for what they are to do, but no goals for what to learn. It is hard to assess when you do not know what to assess; I do not really know what is expected of me, and on top of it all there is so little time the student teachers spend with me.

Discussion

Two common main issues have become obvious in the material, namely a desire for long, continuous and varied occasions for practicum within music teacher education, together with clear goals and frameworks for the activities. The issues are also connected to functional relations between the conservatoires, not least the *didaktik* courses, and the practicum arenas. These demands create new questions. What are the goals for the practicum? What should be learnt in what ways on these occasions? On an overarching level the trainee teachers are supposed to learn how to teach music and function in a profession as a music teacher. The question is what competences they need to be able to do that, and the next question is which of these competences are most relevant and important in order to get the chance to develop in the field of practicum. The following question, which is the most relevant to this paper, is: What is the role of the supervisor, or in other words, what kind of supervisor do we need? We have to discuss what competences supervisors need, and how these competences can be used in the best ways in relation to trainee teachers' learning of how to teach. What models for supervision should be taken up and used as examples? Sharing of responsibility is viewed differently by the two kinds of supervisors. What is relevant, what is good? The issue has to be discussed, as all trainee teachers are expected to manage to teach themselves after they have finished their teacher education. Maybe we need both mastering gurus and mentoring critical friends, or supervisors who can choose between the roles depending on the situation.

It could be interesting to go further into what ideologies that lie behind and steer the different approaches and kinds of commitment of the different kinds of supervisors. This would not least be useful, as research

has proved that the student teachers adapt supervisors' approaches and philosophies (Kettle & Sellars, 1996). In the result there is a loss when it comes to what Franke & Dahlgren (1996) call principle-oriented supervising, in other words reflections upon why and how the student teachers act as they do in teaching. How can student teachers' views of learning and musical knowledge become the focus in practicum? And how can the discussions become more concept-based? The mentoring critical friends are much more into reflection than the mastering guru, but the reflection mentioned by them may also be said to be episode-oriented. It is relevant to ask what supervisors need to be able to manage supervising which is oriented towards episodes as well as principles.

It has been stated through out this paper that sharing of experiences can take place and lead to professional competence in different ways. It is important that the ways experiences are shared should be consciously dealt with and reflected in music teacher education of good quality.

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Chapter 13

Why Should Music Teacher Educators pay Attention to the Global Crises of Economy and Climate?

GEIR JOHANSEN

When major crises occur, like those on the world economy, the global climate; or the 2010 oil leak in the Mexican Gulf, it entails global attention and worry. Music education, however, and the education of music teachers as one of its branches, seems to proceed as before. Within the philosophy as well as the sociology and anthropology of music education, let alone the fields of teaching and learning music, we continue our traditional debates like the ones about aestheticism or praxialism, on justifying our endeavors by musical or non-musical reasoning, on the influences of formal and informal learning practices or about the consequences of our increasing knowledge about world music.

In this article I will address this apparent paradox by suggesting that paying attention to such dramatic and sometimes tragic events can enlighten and inform music teacher education on several levels. In addition to clarify and actualize our obvious, moral obligation to ask how we, as music teacher educators can contribute in the formation of a better future for people all over the globe, such crises affords an opportunity for systematical analyses of music teacher education and its structural and educational conditions in relation to the macro, meso and micro level of society.

Structural and Educational Conditions

Even if the traditional issues of our field along with their debates constitute vital parts of the very foundation of music teacher education, the word 'parts' indicate that they do not constitute the whole picture. On the contrary, the grounds on which the education of music teachers are built consist of other components also. Among those other grounds are the priorities of educational politics that guide and regulate the structural as well as educational conditions of higher education.

During the last decades we have seen some particular developments in that respect. Among structural priorities a turn from smaller to larger units, such as the gathering of music conservatoires or academies together with other sorts of higher education institutions into polytechnic universities or universities of applied sciences have been evident. Furthermore, a cross national organizing of a bachelor-master-PhD system have been introduced, in Europe as part of the so called 'Bologna process'. Finally, the introduction of international rankings of institutions for higher education such as lists of the world's best universities have come to play a more important part than earlier in the public debate as well as the politics of higher education. Since the ranking lists do not include all university discipline areas they tend to influence the structure of higher education by highlighting the disciplines and subject areas that are actually measured and compared, such as the natural sciences. As a consequence the attention towards, for example, the humanities is decreasing. Consequently, in many countries disciplines like for example musicology face a reduction of resources or a threat of being shut down.

Reducing resources also impact the educational conditions of higher education. On the micro level it can be observed in the reduction of the time allotted to courses and subjects as well as research in combination with the enlargement of the sizes of student groups. On the meso level the educational conditions are affected by the formation of global principles and priorities about educational quality in higher education. This quality approach connects to the establishment of quality agencies around the globe along with audits and subject assessment systems and procedures. In turn, these systems and procedures give priority to descriptions of educational ends and standards at the expense of discipline-internal, philosophical considerations on values and meaningfulness. On the macro level such priorities appear as being connected to some prevailing, political priorities.

Political Priorities

The political priorities in question are guided by a business life inspired rhetoric and philosophy, which has established concepts like knowledge production, knowledge as a commodity; and students as customers as central in the dominating, global discourse on education. Along with this follows a supply and demand based view on the development of higher education which is accompanied by quality ideals and control systems inspired by the so called Japanese industrial "wonder" of the 1960s and 70s (Stensaker & Maassen, 2005). The grounds for this effective spread of the industry and commercial quality concept to all parts of the public sector was laid by the globalization of economy paired with the strengthening of the political Right in western countries. Neither critics like Hackman & Wageman (ibid.) holding that the whole quality concept was a 'management fad' nor the lack of empirical evidence of its effect were of importance to this diffusion.

What remains to be analyzed are the connections between these two components of the basis for music teacher education – the traditional issues of our field and the impact of the priorities of educational politics: How do the structures and actions that rest in the business life inspired educational politics affect the basics and prospects of music teacher education? As I have already indicated some connections between music teacher education, higher education and the prevailing politics in general I suggest that looking further into such connections would enrich and inform the debate on present as well as future priorities of the education of music teachers.

Pointing to the need for greater attention to the connections between music teacher education and its global, political environment does not entail that music education lack research and other scholarly works addressing political issues or their consequences. Among several examples (see for example Johansen, 2007; Nielsen, 2010; Elliott, 2010) I would like to draw the attention towards the symposium entitled *Rethinking standards for the 21th century: New realities, new propositions* that took place at the Research In Music Education conference in Exeter in April 2009 (Woodford, ed., 2011). Here, "the controversial and international phenomenon of national music education standards" (ibid.) were discussed along with their principles and outcomes. What has been more rarely addressed, however, is how general political priorities on global as well as regional and national levels influence music teacher education in particular.

Hence, one could ask: Are connections between crises at society's macro level and music teacher education too obvious to become analytically interesting or is the outspread lack of interest a sign that in the eyes of music teacher educators such crises have nothing to do with music teacher education at all? I would suggest that if we direct our attention to such possible connections we will enable ourselves to grasp some vital challenges and dilemmas of music teacher educators, rooted in the political as well as professional sides of music teacher education.

The Contemporary Condition of Society and Culture

To illustrate and present my reasoning I chose to take one step back and observe the environment of music teacher education as characterized by concepts such as value relativism, multiculturalism; and the democratization of knowledge dissemination within which people learn from a "bewildering, ever-expanding sources of music" (North, Hargreaves &Tarrant, 2002, p.604). Some fruitful, explanatory theories and models connect to the concept of modernity, including Liquid modernity (Baumann, 2000), Post-modernity (Lyotard, 1984) and Late modernity (Giddens, 1990; 1991). Proving more or less obvious connections to the notion of late modernity, we find positions like reflexive modernity (Beck, 1994; Luhmann, 1995), which will serve as a ground for much of my further reasoning.

While Luhmann (ibid.) observes and describes the contemporary condition as characterized by a highly complex, ever changing, self-driven dynamical network of social systems, Beck (1994) looks into some vital consequences entailed by these dynamics. Suggesting the concept of 'risk society' (ibid.,p. 5) he envisages challenges like "…nationalism, mass poverty […], economic crises, ecological crises, possibly wars and revolutions [along with] states of emergency produced by great catastrophic accidents […] (ibid.,p. 4). Furthermore, people today are "being expected to live with a broad variety of different, mutually contradictory, global and personal risks", Beck (ibid., p. 7) holds.

In our attempts to handle "the turbulence of the global risk society" (ibid., p. 7), and even if postmodern analyses hold that the metanarratives of society and culture have fallen (Lyotard, 1984) we tend to maintain constructing them. It can be noticed and observed at various levels and

areas of society, among which I would like to draw the attention towards the area of education.

Three Metanarratives about Education

Post modern analyses of the contemporary condition of society and culture are characterized by incredulity toward metanarratives (ibid.) such as the ones about the emancipation of the rational or working subject, or the creation of wealth (ibid. xxiii). Within a modern condition metanarratives function as reference grounds for legitimating e.g. arguments, decisions and actions whilst in a post modern condition the legitimation ground consist of local micronarratives and language games, it is held (ibid.).

In the following I turn from the notion of post-modernity with its presupposition that we have left modernity and entered into a new condition, and turn to the theory on late modernity holding that we have not left the modern condition albeit face it in its extremes (Giddens, 1990). This turn enables us to argue that despite a possible incredulity we still can observe the establishment and growth of metanarratives functioning as coherent reference grounds of large sectors of society such as the education area. I suggest that among those reference grounds are three closely related but still to some extent contradictory metanarratives, which have proven heavy impact on the structures and actions of higher education globally: The ones about *Neoliberalism*, *Control* and *Back to basics*. Despite of their mutually contradictions these narratives overlap in interesting ways that make them constitute a significant part of the foundations of the global discourse on higher education.

Neoliberalism

On the macro level of society traits such as the structural turn to larger units, the student mobility enhanced by the cross national organizing of university degrees and the ranking system of universities can be described as framed by the metanarrative of market liberalism or Neoliberalism and connected to one of its mantras: competition and competitiveness. The metanarrative of Neoliberalism emerged in the collapse of the binary logic of the cold war and in the administrations of Thatcher and Reagan in the 1980ies (Smith, 2003) along with a vision of the free operation of a global market system as the primary means for solving social problems (ibid.). Among a multitude of effects on education such as "giving strict financial

accounting procedures precedence over actual pedagogical need" (ibid., p. 38), it is connected to music teacher education through the turn to the above mentioned ideals and principles of business life as guiding devices for how higher education in general as well as educational quality should be maintained and improved. It has impinged the discourse of higher education by introducing core concepts like knowledge as a commodity, students as customers; and the school authorities as stakeholders questioning the educational institutions' accountability.

Control

As Woodford (2005) points out by referring to David Frum, proponents of the New Right are often critical of the managerial role of government. However, even if freedom of choice and keeping public expenses and bureaucracy at a minimum are among the core principles of Neoliberalist ideology, when it comes to education another metanarrative, the one about *improving quality by rigid control* has arisen as a mantra, including the establishment of a system of quality agencies like the Norwegian NOKUT, the Finnish FINHEEC and the Danish EVA and other governmental bodies which increase the bureaucracy and public expenses. In Norway the establishment of the Directorate of Education is perhaps the best example.

On the micro and meso levels the metanarrative of control can be observed as materialized in the widespread and still increasing use of mapping and tests in primary and secondary education along with the emerging, commercial market for readymade teaching plans and designs announcing that they secure student learning in accordance with the content of those tests. In higher education it occurs in the priorities of learning outcomes as a central feature of the formal curricula along with qualifications frameworks presenting "levels and learning outcomes descriptors" (Norwegian Ministry of Education and Research, 2012). Such frameworks are implemented in most European countries with reference to the EU qualifications framework of lifelong learning: EQF (ibid.). Further we see traits of the control narrative in the claim of evidence based education and the subsequent priorities of empirical research on the effect of education programs.

The connection between the metanarrative of control and the apparently contradicting Neoliberalist program is established by leaning on ways in which business life itself is organized: Principles of industrial qua-

lity systems like "Kaizen"[1] and the "Deming Circle"[2] (Stensaker & Maassen, 2005) have been applied to higher education by establishing subject assessments and audits to be carried out by the mentioned quality agencies. Even though the perfectness of those industrial quality systems have been clearly demonstrated by the withdrawal of thousands of cars to adjust constructional adjustments jeopardizing security and obviously failed in connection with the 2010 oil leak in the Mexican gulf, the education sector apparently maintains its belief in securing quality this way, a way which presupposes a measurability optimism that, among its consequences, blurs and reduces not measurable values to second and third rank priorities.

Back to basics

The 'back to basics' metanarrative rests in priorities like Hirsch's (1996) cultural literacy and the *Bildung* theoretical materialism (Klafki, 1983) and is allied with the claims by the "neofundamentalist movement" of the "possession of absolute truths and values" (Woodford, 2005,p. 59).

Paired with the privileging of science and technology subjects in schools and universities to serve the needs of global industrial competitiveness (Smith, 2003), we see a return to basic subjects like reading, writing, mathematics and natural sciences in elementary and secondary school along with the priority of basic skills like being able to express oneself orally and in writing along with reading ability and abilities in doing mathematics and using digital tools (Norwegian Directorate for Education and Training, n.d.). Along with highlighting the measurable aspects of any other subject, arts education tends to be put aside and made less visible than before.

The narrative of back to basics has become re-vitalized in connection with the apparent priority of establishing a secure educational ground within the fluid (Baumann, 2000), dynamical and ever changing (Luhmann, 1995) society in which personal risks increase (Beck, 1994) and identity has become a question of keeping your own self narrative going (Giddens, 1991). Apparently, curiosity of how society and culture develop has been replaced by anxiousness and the belief among educational politicians that

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1 a system that encourage small improvement suggestions to make little changes on a regular basis by setting standards and then continually improving those standards

2 A process based improvement methodology following the stages of plan - do - check – act in a cyclic movement.

simple, easy, understandable educational principles attuned to voters' everyday notions of schooling will win elections and bring political power.

The Obligations and Challenges of Music Teacher Educators

I would suggest that arts education, and music teacher education as one of its branches, constitute areas within which the shortcomings of the neoliberal-control-basics oriented educational regime can be seen most clearly. If we look closer to these metanarratives, we may see that in spite of their mutual inconsistencies, they establish a philosophical ground on which global crises and music education meet. To be specific: It is the same priorities that cause the crises on economy, global warming and whose control systems could not prevent the oil leak in the Mexican gulf, that guide education at large and hence music teacher education at the structural level. This is an insight which renders music teacher educators with challenges in, at least, 3 areas, which I choose to name the *ethical*, *political* and *professional*. Of course they overlap. Still, for the structure of the rest of this text I will depict them separately and in brief.

Ethically music teacher educators are challenged by their responsibilities to the music subject itself, be it as a cultural expression, art form or subject matter for teaching and learning. Furthermore their ethical responsibilities include the student music teachers, the cooperating teachers; and other involved personnel as well as the authorities. In addition the ethical responsibilities towards the student teachers' future students and their parents should be considered. *Political* challenges arise out of the difference between politics and policy. As an integrated part of carrying out music teacher education music teacher educators are policy makers as well as policy enactors and must reflect on the connections between their policy enactment and the overarching educational politics that define the structural frames of those policies (Schmidt, 2009). The most prominent challenge in this respect concerns how to navigate within the frames of Neoliberalism, control and back to basics: How should the increased emphasis on competition, quality control and the increased weight on 'hard' subjects be addressed? *Professional* challenges can be identified by looking at music teacher education as professional education, involving questions about what it entails to belong to a profession along with the meaning of professionalism (Molander & Terum, 2008; Pembrook & Craig,

2002). Being observant of and relating to those questions is a vital part of one's identity as a music teacher educator. Or to paraphrase Giddens (1991): to keep one's own self-narratives going, meaning the narratives we tell ourselves and others about who we are as music teacher educators.

Music Teacher Educators' Dilemmas

Seen together the contemporary condition of late modernity, the meeting of three somewhat contradictory metanarratives about education; and the subsequent ethical, political and professional challenges that they arise cause music teacher educators to face several dilemmas. Here, I will direct the attention towards three of them.

Dilemma 1: The obligation towards the student music teachers: compliance or agency?

On the one hand music teacher educators are required by their professional ethics to keep up with and maintain music teacher education within the existing regime of Neoliberalism, control and back to basics by working hard to realize its potential true to its principles, aiming at increasing the outcomes of education for its student teachers so that they will function well within the frames of that regime.

Simultaneously, on the other hand, they should work to enhance student music teachers' agency, meaning their capacity to act independently and make their own free choices (Barker, 2005). To establish a ground for that kind of agency music teacher educators should commit themselves to training student music teachers to actively and constructively take part in the future development of their field. This kind of competence, however, rests in the knowledge about various different ways of organizing music education, the ability to identify such ways; and to reveal and criticize their shortcomings. Hence, as an aspect of student music teachers' development, the formation of such competence has to include studies focusing the shortcomings of the existing educational regime.

Dilemma 2: The obligations towards the educators' own competence development: stability or change?

On the one hand ethical considerations demands that the music teacher educator cope with, master and strive to excel in running the education of

music teachers according to the principles of the prevailing regime of educational politics. The institutions for music teacher education are parts of the same educational system as the institutions for which their student teachers become qualified. Hence the metanarratives of Neoliberalism, control and back to basics serve as structural frames of music teacher education as well. This highlights music teacher educators as professionals themselves and draws the attention to professions as a stabilizing force in society.

Simultaneously, on the other hand, acting professionally as a music teacher educator includes maintaining and developing one's own knowledge base. That is the knowledge base and competence upon which the position as a music teacher educator actually rest. This includes a notion of professional autonomy entailing critical perspectives and insights about the dynamics of educational politics: changes of regimes will emerge in the future as well as they have in the past and no system of educational politics will last forever, not even the existing. In addition, educators are continuously challenged to develop the sides of their competence that are connected to flexibility and the ability to change (Johansen, 2002). After all, this is what made them able to implement the existing regime in the first place and enables them to face the principles of new regimes in the future. Tightly connected to the notions of flexibility and change competence is the knowledge about various alternative ways of organizing society and its educational system and, in turn, the negative sides of those systems and regimes.

Dilemma 3: The obligations towards society: silence or alarm?

Based upon the knowledge that all educational regimes have their assets as well as shortcomings it is expected by music teacher educators that they should work actively and seriously – with verve and spirit – to utilize the assets of the prevailing regime along with minimizing its shortcomings, to the benefit of their institutions as well as student music teachers.

On the other hand, and simultaneously, leaders of music education should have an obligation to point to those shortcomings by taking part in the public debate on education. As knowledgeable citizens they are challenged to constructively contributing to the continuous improvement of music teacher education as well as education at large. Furthermore, the nature of music makes music education a very sensitive instrument for identifying and revealing factors in need of constructive criticism with

regard to the ways we organize society and culture. With this follows a particular responsibility for the propagation of those issues within the public debate.

Concluding Remarks

Reflecting on music teacher education by attending to its relations to the surrounding environment would easily reveal how challenges and short-comings in music teachers' everyday work connect to metanarratives like the ones of Neoliberalism, control and back to basics and thereby demonstrate further relations to large cultural, societal and global challenges. The awareness about such connections could inform music teacher educators as well as the field of music education in general about important relations between politics, ethics, leadership, and professionalism.

These ways, when major crises occur, like those on the world economy, the global climate; or the 2010 oil leak in the Mexican Gulf, it does not only entail global attention and worry, but also encourage analyses of the connections between the macro, meso and micro level of society. When such analyses focus on music teacher education one question becomes pertinent: For how long can higher education and music teacher education as one of its branches continue as being guided by principles which, on sector after sector of society demonstrate their shortcomings, and what consequences should music teacher educators draw from such insights?

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Chapter 14
Final Considerations

BRIT ÅGOT BRØSKE DANIELSEN & GEIR JOHANSEN

In this last chapter we will discuss some of our considerations about how the results of our single studies connect to the overarching research question:

> How can student music teachers' learning, and the relevance of music teacher education, be described within the relations between the institution, the practicum and the professional arena, and all in the frames of a multicultural society?

By looking back at the chapters of this anthology, along with drawing on other insights that were developed within the single studies of the MUPP project, we will relate our considerations to some implications and challenges for future music teacher education that have emerged in the project. We found that these implications and challenges confront music teacher education with problems of how best to: *relate to the society*; *select content*; *enhance learning and competence development*; *promote identity formation*; *conceive music teaching as a profession;* and *identify needs for future studies.*

Relating to the Society

Among the characteristics of a contemporary, multicultural society are the multiple ways in which people learn and relate to music. This multiplicity of musical relations and cultures presupposes and entails music teaching as an expanding and differentiated vocational field. Correspondingly, the education of music teachers must increase its many-sidedness, and its ability

to prepare student teachers for a future wherein continuous competence adjustments, including increased knowledge and experience with multicultural contexts, are necessary.

The challenges that are raised in these ways must be handled within existing political frameworks, since the structures within which music teacher education operates and finds room for action are constructed by the authorities who prioritise and carry out educational politics. We hold that music teacher educators should make efforts to utilize the possibilities of existing frameworks in order to make for the best education possible, along with simultaneously criticizing those frames constructively with the aim to enact improvements and changes. Such critical-constructive endeavours are also necessary to being capable of adapting to future societal and cultural, as well as political changes. By maintaining a balance between social maintenance and criticism, music teacher educators contribute to the continuous and vital dynamics of society, as well as to education itself, along with contributing to qualify student teachers in critical-constructive thinking. Closely linked with this are music teacher educators' and music teachers' ways of conceiving their general obligation to act as responsible, constructively critical citizens who participate in society by making the best of the present conditions whilst always aiming for something better.

Selecting the Content

Turning now from societal perspectives to the inside of music teacher education, the content of this education can be construed in various ways on the institutional as well as the subject/course level. At both these levels the content can be organised variously, entailing different learning experiences and outcomes for student music teachers.

On the institutional level educational content can be thought to include the body of subjects and courses that student teachers are expected to follow, as described in the relevant, formal curricula. At this level the selection of content is related to the organisational choices that institutions make. Our findings herein have suggested that such decisions must be deliberate but still flexible. The selection of content should aim to arrive at a meaningful collection of subject matter as well as enhancing fruitful connections *between* the various courses and the practicum. Such connections have been made in the MUPP project with respect to promoting deep learning.

Significant insights about the institutional organization of *the practicum* have been introduced by questioning the views and notions of 'practice'. Firstly, the common notion that student teachers are best organised in small groups in the practicum, which is manifested in the formal curriculum[1], had to be discussed. The student teachers' learning would profit from varying the group size according to the learning aims and the question about the student teachers' progress of their studies. In addition, the context and location of a particular practicum period would have to be considered, for it is clear that teaching in a primary school in Norway is very different from teaching in a Palestinian refugee camp in Lebanon. By participating in groups of various sizes, student teachers acquire ideas about how to organise their future professional activities. Secondly, rather than trying to represent the breadth and complexity of the labour market, it has seemed most effective to select arenas that would enable significant experiences in student teachers. This contributes to reach practicum goals, such as significant learning experiences and professional development, as well as increasing student teachers' motivation for the music teacher vocation. The concept '*high-leverage practices*' (Lampert, 2010; Brøske Danielsen, this volume) could fruitfully be redefined from describing practices with significance for, say, how primary school children learn, to designate the degree of the practicum's impact on student music teachers' professional development. Possibilities for sharing experiences between student music teachers and their practicum supervisors have been reported to have a significant effect on achieving this. Furthermore, the practicum needs to be perceived by student music teachers, as well as their lecturers and professors, as an educational subject in line with the rest of the courses at the institution. Hence, the structure of the practicum should be described like any other course with respect to clear goals, the components of its content, and the directions of assessment.

The *Musikdidaktik* courses that the student music teachers attended were expected to provide a hub for music teacher education as a whole, because all the knowledge and experience of music teacher education meets in such courses. This opens up the possibility for *Musikdidaktik* courses to maintain a mediating function between the remote practicum and the rest of the courses at the institution, thereby constituting the ground for student teachers' reflections on moving from earlier, norma-

1 Curriculum plan for Bachelor's degree programme in music teacher education, NAM http://nmh.studiehandbok.no/nmh/Studiehaandboeker/Studiehaandbok-2011–12/Studier/Bachelornivaastudier/KAMP-Kandidatstudiet-i-musikkpedagogikk

tive teaching principles to a descriptive-analytic, research and reflection model in their practicum .

On the course/subject level the content can be seen as the content *of* those courses, including such issues as multiculturalism, the legitimation of music education, and the Orff 'method'. At this level, the selection of content was seen to be important to student music teachers' identity and their deep versus surface learning. Although parts of the content seemed irrelevant to the future professional role and the identities that the student teachers envisaged for themselves, the risk of surface learning increased. In order to widen the scope and usefulness of these courses, it seemed necessary to be mindful of student music teachers' notions of their future, professional identities. A vital factor in this respect was the degree to which student teachers' musical skills provided a basis for broadening their educational scope, thereby bringing questions about the priorities of educational and musical competence to the fore.

Balancing *music* and *education* has been considered vital to the selection and organisation of the content of music teacher education across the various subjects and practicum fields. In Chapter 2 we related that balance to Klafki's (Nielsen, 2002) concept of 'field of relation' which holds that neither educational nor musical criteria are sufficient for the selection of content. Rather, sufficient criteria have to be developed "in the border area, or rather in the field of relations between [them]" (ibid., p. 109). Such balances are illustrated by insights into how the lack of a common language between student music teachers and Palestinian children highlights the ways in which music has contributed to teaching strategies and decisions in the Lebanese practicum (Brøske Danielsen, accepted). With respect to the concept of holistic quality learning was looked into (Ferm Thorgersen, Chapter 10 of this volume), the student teachers reported that knowledge in, of and about music enhanced their deep learning in the *Musikdidaktik* courses wherein the philosophy of music and the philosophy of teaching were tightly intertwined, thereby constituting together a basis for teaching music and for learning *Musikdidaktik*. In these instances *Musikdidaktik* learning offered opportunities for meetings between the artist and the teacher, which runs parallel with the teacher-performer balance that was empirically illustrated in the OASE study (Kalsnes, this volume).

> The multiple ways in which people learn and relate to music, as well as to their multicultural societies, entails the recognition of music teaching as an ever-expanding and differentiated vocational field that reflects the ma-

ny-sidedness of music teacher education today. In so doing music teacher education realises the ideals of 'exemplarity' (Illeris, 1977; Klafki, 1983) as a principle for selecting content. The exemplarity principle confronts the problem of vast complexity with the idea of systematically selecting content according to a series of specific criteria, among which 'transfer value' is one. Hence, it will be necessary to connect the question of content selection to considerations of what would be the most suitable teaching strategies, the best locations in which to practice teaching, and the best ways to connect these contents, strategies and locations.

Enhancing Learning and Competence Development

When addressing questions of student music teachers' learning, the need to attend to *relations* emerged as a common trait and a paramount principle across the single studies. Focusing thus on relations has afforded a promising perspective on the relations between education and future profession, between the various institution-based courses, between those courses and the practicum, as well as between the metaphors of participation and knowledge acquisition.

One of the most central aims of student teachers' learning has been considered to be how to prepare for the future profession, and how best to effect lifelong learning, both of which demand readiness for change (Graabræk Nielsen & Westby, this volume). To an increasing extent music teachers have to compose and design their own professional positions in terms of combinations of, for example, general, instrumental, ensemble, and community music teaching. Such combinations, and hence selections, presuppose continuous analyses of the musical field and its developments, such as music in the social media and internet communities. Paraphrasing Renshaw (2003), we envisage a portfolio music teacher who demonstrates the characteristics and learning abilities of a 'competency nomad' (Krejsler, 2007; Graabræk Nielsen & Westby, this volume): a service-minded professional who engages in the acquisition of new knowledge when facing new challenges over his or her whole professional life span.

To develop expert competency in teaching music, whilst assembling professional portfolios and cultivating the characteristics of a competency nomad, student music teachers' learning must be conceived as a relational feature influenced by socio-cultural as well as individual factors. Further-

more, we suggest that the forces influencing the effectiveness and direction of learning are closely connected to student music teachers' feelings of authenticity and meaningfulness in the courses they attend along with the ways that these priorities are subject to communication and reflection by means of processes that also include emotional dimensions (Ferm Thorgersen, chapter 10, this volume).

The notion of 'socio-cultural learning' was well-adapted to the student teachers' learning through their participation in communities of practice, wherein and between which their learning followed given trajectories. Thus music teacher education has great potential for improving the learning of its student teachers by attending more explicitly to their learning trajectories between the practicum and the courses at the institution, and in relation to the development of their future identities as professional music teachers. In order to attend explicitly to these trajectories it was thought necessary to study the factors influencing them at the level of the organization, the professors and supervisors; and the student music teachers themselves. In addition to attending to the conditions of learning trajectories, other issues that may influence their directions were brought to the fore. For example, we raised the question of whether negotiations of meaning in classroom management effect student teachers' competence as teachers (Ferm Thorgersen & Johansen, this volume); and whether negotiating choices of music to teach focuses their attention on lesson planning (ibid.), since such choices rest on philosophical considerations about music and education. It is worthy of remark that the role of music in structuring the development of student teachers' competence runs parallel to the above discussion about how it structures the content of music teacher education.

From a socio-cultural perspective, the learning processes of student music teachers were also connected to epistemic (Lahn & Jensen, 2008), intellectual and physical (Säljö, 2005) tools, such as repertoire and musical instruments. It is not difficult to see how, for example, musical instruments such as violin, electric guitar or Orff xylophone, carry different cultural traditions of teaching and learning music, not to mention the possibilities and restrictions of a computer.

The notion of 'learning systems' (Wenger, 2006) implies that learning goes on between communities of practice as well as within them, counter, to some extent, the idea that learning processes are linked very strongly to the specific context of the community of practice. Consequently it must be questioned how knowledge acquired in this specific context is relevant to other contexts of professional life (Graabræk Nielsen & Westby, this volume). Nevertheless, inspired by Sfard (1998), we found it fruitful to in-

clude the acquisition metaphor in our view of student teachers' learning. Hence, we subscribe to the idea that "[…] if a model of learning is to be convincing, it is probably bound to build on the notion of an acquired, situational invariant property of the learner, which goes together with him or her from one situation to another" (ibid., 10), and also to the idea that our ability to prepare today to meet tomorrow's questions and challenges is among the most central aspects of learning.

Conceiving of student music teachers' learning by drawing on the metaphors of participation, tools and acquisition, as well as between Bernstein's ideas of practical and theoretical syntheses (Graabræk Nielsen & Westby, this volume), raises one further question of how best to promote deep learning with respect to a fruitful blend of expertise, readiness for future change, and lifelong learning in music teacher education.

We suggest focusing on synergies in order to find a possible answer to this question based on the findings of the present project. This particularly concerns the synergies afforded by relating the learning within separate courses in the institution of music teacher education to the learning in the remote practicum. Furthermore, we hold that bringing these synergies into contact with the traits and dynamics of the larger society and culture, within which the relevant learning arenas take part, may constitute a fruitful ground for student teachers' learning in, for instance, the classroom management course, performance lessons, pre-service training of the OASE project, and in the refugee camp in the Lebanon.

Promoting Identity Formation

Identity and identity formation have attracted interest across several of the single studies as well as chapters in the present collection. They have been connected to music teacher identity and professional identity, along with the concept of a professional music teacher. From a lifelong learning perspective, identity issues have been related to student music teachers and music teacher graduates, as well as to professional music teachers.

Hence, identity formation plays a vital role within student teachers' learning (Johansen, 2008; 2010) as a central component of their professional development. When reflecting on the single studies it becomes evident that these matters have been demonstrated empirically as well as theoretically, by drawing on a 'life-world' phenomenological perspective supported by the sociological perspectives of late modernity and the 'post signifying' society.

These theoretical perspectives, when thought of together, illustrate our empirical findings that various notions and experiences of identity – from identity as a permanent core, to identity as performative and dynamic – exist side by side in student music teachers' minds. Some of the student teachers understood themselves as having a core identity (Hall, 1992) through which all tasks and learning challenges are channelled, whilst others felt that changing identity from one subject to another enhanced their learning. It was also evident that the student teachers' actual movements back and forth between the arenas of the institution and the various practicum fields caused their self concepts to be repeatedly inspected and adjusted, which illustrates how identity formation is a continuous, reflexive project (Giddens, 1990; 1991).

The multitude of identity formation challenges among student music teachers has been illustrated in discussions of the roles of the professional music teacher, such as a community music activity leader, or between their identities as a (music) teacher and a musician (Bouij, 1998; Dolloff, 2006). Student music teachers seem to have experienced changes between various, parallel identities when handling such challenges (Johansen, 2008).

The ability to handle parallel identities appears to be a central challenge for music teachers, in connection with the multiple and ever-expanding ways in which people relate to music, thereby bringing to mind the idea of future professional music teachers as 'competency nomads'. In order to strengthen this capability we suggest that identity work among student music teachers should be explicitly and systematically addressed within their education to a greater extent than hitherto. We also hold that the identity focus might be fruitfully connected with the question raised in the content section above about selecting practicum arenas that provide significant experiences for student music teachers, rather than looking for a representative breadth of, say, children's ages or the variety of schools.

Conceiving Music Teaching as a Profession

Separating the concepts of 'a profession', 'being a professional' and the ideal of 'professionalism' has enabled a discussion of their inter-connections as well as the characteristics of professional education (as discussed in Chapter 2, this volume).

The theory and scholarship on professions often directs interest inwards towards questions concerning the characteristics of knowledge and competence, and outwards to ideals of service mindedness (Krejsler, 2007)

and contributions to the stability of society (Fauske, 2008). When regarding the education of music teachers as professional education, we found it interesting to balance the social adaptation and maintenance perspectives by drawing on descriptions that position the professions as a separate community sector between a centralized bureaucracy and the free market (ibid.), along with the often connected tensions and conflicts between professional autonomy and governmental steering (ibid.).

Within such a critical perspective, the professional music teachers' double obligations of contributing to social stability as well as to change and future development, have been brought to the fore. For the music teacher educators these double obligations have involved the challenge to make the best out of existing political frames whilst still criticising those frames in order to contribute constructively to future social change.

When seen as 'competence nomads', music teachers' as well as music teacher educators' critical potential can be described in terms of a "nomadic state" (Gould, 2005), and with reference to Braidotti's (ibid., p. 153) description of 'critical consciousness' as "a critical positioning towards the prevailing regime: a critical consciousness that resists settling into socially coded modes of thought and behavior…the subversion of set conventions […]" (ibid.).

Identifying Needs of Future Studies

The studies of music teacher education by seven separate, sub studies that have thrown light on a common, overarching research question, have entailed a series of emerging ideas and the need for further studies. These would build partly on, and deepen, the insights that have been developed in the present project. In addition they would complement the MUPP studies by directing attention towards other areas.

Within the area of profession theory we need studies about how music teachers, student music teachers and music teacher educators perceive of music teaching as a profession, along with the concepts of professional, professionalism and professional development. Hopefully this would lay the ground for subsequent questionnaire surveys built on more commonly understood concepts than hitherto.

It has become clear that we lack studies of most sides of the music teacher practicum. For instance, questions of how student teachers and practicum supervisors think of the structure of the practicum as an educational course, including their reflections on subject goals, and the selection

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of content and teaching strategies, would be useful. Looking into such issues could also contribute to insights into how the practicum is conceived and acted out by student teachers and supervisors, as well as how it contributes to their deep learning and professional motivation.

Our studies of student music teachers' learning were based mainly on qualitative research interviews with student teachers and their lecturers and professors. In order to deepen the resultant insights, and to test hypotheses that can be formulated on that basis, we call for longitudinal studies of student teachers' learning trajectories. Such studies could inform us significantly about how student teachers handle learning transfer between courses at the institution, and between these courses and the practicum, as well as in the vocational field. In addition, questionnaire surveys addressing larger populations of student music teachers could bring valuable further insights.

The term 'competence nomad' should be studied, both theoretically as well as empirically, in order to ground discussions about how best to educate music teachers for an unknown future. In theory, the notion of the music teacher as a competence nomad would profit from being related to the theory of Deleuze and Guattari (1988) in which it is anchored, and to the feminist literature that draws on its critical potential (Gould, 2005; Braidotti, 1994).

Across these various research approaches and issues, music teacher education needs to collect systematic knowledge about, in particular, two fields. The first of these is the increasing body of research on music education and multiculturalism. If adapted as a certain perspective in studies like the ones sketched above, this body of research would probably have implications for the aims, the selection of content, and the working methods of music educators. The other field concerns research and development work which concentrates particularly on the formal-informal nexus of music education. When considered together, multicultural and formal-informal perspectives might result in new connections between theory and practice that reflect their interdependence, and which can lead to the education of professional music teachers to become capable citizens in an ever-changing future.

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