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Editorial

Inaugural issue of the European Journal of Philosophy in the Arts

Ketil Thorgersen
Editor in Chief

It is with great pleasure I write this first editorial for the European Journal of Philosophy in the Arts. The journal was born as an idea after a stimulating conference in Frankfurt, Germany in the International Society for Philosophy in Music Education in the summer of 2015. It struck me that there are only a few journals for publishing texts concerning more theoretical and philosophical texts within arts education. Within Music Education, there is one journal with this particular focus, Philosophy of Music Education Review (PMER). There is also Action, Criticism and Theory (ACT). Both are good journals, but both belong to the American tradition of philosophy and political thought. From my experience, coming from a multidisciplinary department of the arts, it struck me that much of the philosophical and theoretical educational debate is shared between the arts – or can be interesting between the arts because of their differences. It with the ambition to provide an open and stimulating platform for such discussion that EJPAE now is launched.

EJPAE is also based on certain ideological values. The journal seeks to be a forum for democratic discussion of high quality thought. This does not mean that every-

thing is published, but that no one should be hindered from publishing or reading because of money. In mys PhD thesis (Thorgersen, 2009) I wrote as a kind of protest at the first page:"©Knowledge cannot be copyrighted" Since then one of my research interests has been to investigate questions of openness, availability and democracy in academic life as well as in music education practices. This journal is my small contribution to the openness of academic thought.

I also have to thank everyone who have been willing to support this endeavor. The board that has been willing to help to start up this journal, the reviewers who have generously contributed with their time and of course the writers who have trusted their fine academic work in the hands of a new and unproved journal. In this first issue we have four articles, all of them coming from the field of music education.

The first article by Elin Angelo, discusses how a French horn player pedagogue describes her professional knowledge. This is done by a very interesting use of concepts of topography, a/t/t-ography and c/a/r/t-ography – helped by as different theories as Gadamer, Humboldt and Deleuze and Guattari.

The second article, "Snacking on Knowledge and Feel Good – Challenging discourses on arts in education", is written by a team of researchers, Kristina Holmberg, Marie-Helene Zimmerman Nilsson, Claes Ericsson and Monica Lindgren. By analysing several empirical studies they identify three discourses in Swedish arts education, A Curriculum discourse a Feel-good discourse, and a Snacking on knowledge discourse.

The third article, "Cultural Citizenship through aesthetic communication in Swedish schools – democracy, inclusion and equality in the face of assessment policies", by Cecilia Ferm Almqvist uses the theories of Hannah Arendt to discuss questions of citizenship, relationships, opportunities and power for participants in music education.

The fourth article, "'Possbilism', and Expectations in Arts Education" by me, Ketil Thorgersen is an attempt to discuss how expectations play a role for all participants in any arts education. The discussion makes use of theories from Deleuze and Guattari, John Dewey and Arne Næss, the latter who coined the term 'possibilism'. I argue that play with expectations is a way to improve not only education, but even life.

I am thrilled to have this first issue out in the open, and welcome new contributions for the next issue. A deadline for that one is 31st of December 2016. Untill then: Enjoy reading these articles!

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A French horn pedagogue's professional understanding

French horn didactopographer teaching students from beginner to expert, with teacher education as an ending point

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About the Author

Elin Angelo (Ph.D) is associate professor of music education at the Norwegian University of Science and Technology (NTNU), where she teaches undergraduate and graduate courses on music and arts education, and research courses in philosophy of science and methodology. She is one of the founders and the elected chair of the Norwegian Network for Music and Art School Research, and leads a national project within this field, IRISforsk, with researchers from music education, teacher education, school leadership and school development. Her work has been published in Action, Criticism and Theory for Music Education, International Journal for Community Music, Nordic Research in Music Education Yearbook, The Nordic Journal of Cultural Policy, Acta Di-

dactica Norge, Journal for Research in Arts and Sports Education, and in international and Norwegian peer-reviewed books. She is part of the editorial team in European Journal of Philosophy in Arts Education and in Journal for Research in Arts and Sports Education, and part of the research team in the international project Discourses of Academization and the Music Profession in Higher Music Education. Prior to her university teaching, Angelo taught in the music and art school, community music, kindergarten, compulsory school and upper secondary school, and has been employed as a professional saxopohonist in military bands, symphonic orchestra and in freelance projects. She holds degrees from the Arctic University of Norway, the Norwegian Academy of Music, and the Norwegian University of Science and Technology.

Abstract

This article is based on a qualitative study of a Norwegian French horn pedagogue's professional understanding. Through thematic narrative analysis of observations of her teaching practice, interviews and a survey form, the author identifies three pivots on which the professional understanding is centred: hornists, strategies and merging. The horn pedagogues´ professional understanding is presented in the research narrative 'The didactopographer' in the middle of the article, and is discussed within a profession-oriented theoretical framework in which power, identity and knowledge are fundamental aspects. The discussion also draws upon Hans-Georg Gadamer's views about education and the concept of sensus communis. The author summarises the contributions of this article to basic thinking in music and arts education.

Keywords: professional understanding, music education, basic thinking, French horn.

A French horn pedagogue's professional understanding

French horn didactopographer teaching students from beginner to expert, with teacher education as an ending point

Elin Angelo

'The goal is that the students can reach as far as they want.' (Idun)

Drawing maps in the landscape of instrumental music education

A cartographer draws maps based on her travels through a landscape. She knows how she travelled, which hilltops she climbed, which areas visitors should avoid, the roads that lead to a destination, and the ones that don't. Similarly, Idun (fictitious name), a professional hornist, has travelled through the French horn educational landscape. Her own and her colleagues' experiences, as well as the challenges faced by her students on their journeys, have led Idun to develop a

thoughtful educational practice with self-produced textbooks and continuous reflection on how to help budding French hornists on their journeys. Instrumental music education primarily happens outside compulsory school in Nordic countries—for example, in Norway, at Schools of Music and Performing Arts[1] (no: kulturskolen),in community music, in music programmes at upper secondary schools (no: videregående skole), and in higher music education. There exist few official maps in this circuit, meaning formal guidelines, syllabi, curricula, research and documentation. Through her practice and reflections, Idun draws one such map of a landscape in which novices, experts, practitioners, musicologists and educators comprise a vibrant community for French horn education. This 'didactopographical' work is emphasised in the current article and acts as a performative mapping of an artistic and educational work in which inquiry and reflection are central to the aim of the work: to continuously improve and advance French horn teaching practices.

My research question was as follows: What professional understanding can be identified in a thematic narrative study of a French horn pedagogue's practice? The term professional understanding refers to Idun's perception of her expertise and mandate in her professional role, which she describes as 'French horn pedagogue'. Discussions on music teachers' knowledge and practices follow several paths in international research. Central questions are who are regarded as qualified practitioners and why (Georgii-Hemming et al. 2013; Millican 2013; Mantie and Talbot 2015; Taylor and Hallam 2011; Veblen 2007; Watson 2010). This article contributes to such discussions. The concept 'professional understanding' refers to professional identity and professional knowledge as well as the way in which these aspects are entwined and regulated by several kinds of power. This concept emerged in my doctoral work and through studies of four instrumental music teachers practices (Angelo 2012, 2013, 2015a, 2015b, 2016), and was developed in dialogue with research about professions,

1 These schools are extra-curricular, obliged by the Norwegian law, but owned and run by the municipalities.

music education and teacher education (Dale 2001; Goodson and Hargreaves 1996; Molander and Terum 2008; Krüger 2000; Nerland 2003; Schei 2007; Loughran 2014). This article concerns a professional understanding that emphasise reflective dialogues, and examining focuses among the practitioners in the field of French horn education.

The map metaphor that frames this article was developed through analysis, during which I noted that *paths* were heavily emphasised by Idun. The maps and mapping discussed here should be understood as a performative social cartography, and as a process in which perspectives change and transform (Kitchin, Perkins, and Dodge 2011; Paulston 1996, original italics). Maps in this sense should be seen "as always in a state of becoming; as always mapping; as simultaneously being produced *and* consumed, authored *and* read, designed *and* used, serving as a representation *and* practice; as mutually constituting map/space in a dyadic relationship" (Kitchin, Perkins, and Dodge 2011, 22). This articulation describes both the map metaphor and the reason why I call Idun a 'didactopographer' in this article: she is concerned not only with what should be learnt, how and why, but also with discussions and reflections concerning the reasons for and debates about such certainties. Idun's didactopographical focus is both artistic, in terms of her artistic sensitivity and craftsmanship as a French horn musician, and didactic or educational, in terms of her facilitation of her students learning processes. It is also inquiring, in terms of her curiosity and desire to develop and systematise insights in and about French Horn Education. Such a focus can be explained as didactological, drawing upon music educational philosophy as well as general educational philosophy (Nielsen, 1998, 2003; Johansen, 2006; Ongstad, 2006). A didactological focus is culturally responsive and reflects upon goals, procedures or processes in order to achieve the overall aim—in this case, to educate good French hornists, in a good way. The paths in the map metaphor used here comprise movements between levels of French horn skill (beginner and expert), different knowledge cultures (music education and teacher education) and Idun's di-

verse professional self-understandings as an artist (or a French horn musician), a teacher, an inquirer and a textbook author.

The article has four parts in which I (1) present the research participant, Idun and her work context, (2) explain the research design, (3) present a research narrative of Idun's practice and discuss the three identified pivot points and (4) summarise the discussion and identify this article's contribution to the field of philosophy in music and arts education. In conclusion, I elaborate on the map metaphor and argue how c/a/r/tography, or even didactopography, might help develop interest in and practices of reflection and philosophical debates in the field of music and art education.

Idun, the French horn pedagogue

Idun has music teacher education, a master's degree in musicology, and 30 years of experience as a musician and music educator. She knows the French horn community nationally and internationally, and she has taught several of those who now are French horn students in higher music education and/or professional hornists, in Norway. Idun is one of three French horn pedagogues employed in a large, urban school of music and performing arts (SMPA), which from 2006–2008 was appointed to a 'demonstration school' by the Directorate of Education, for excellent practice and a good programme for especially talented students[2]. There are many places for professional musicians to work in the city where this SMPA is, including a symphonic orchestra, theatre and higher music education institutions. There are several French horn students at all levels in Idun's SMPA, and various adapted ensembles. Idun teaches students at all stages, in this SMPA and in upper secondary school. The year I followed Idun, one of her pupils auditioned for a higher music education institution and got a student position at the Norwegian Academy for Music, where sev-

2 http://www.regjeringen.no/nb/dep/kd/tema/kulturskoler/demonstrasjons-kulturskoler-.html?id=115298

eral former students of Idun's also study. The research narrative in the article is based upon Idun's last lesson with this pupil.

Idun's profile is distinctive and common in the landscape of music and art schools in Norway. These schools are realised very differently in each of the around 400 municipalities in Norway[3]; in some places, the schools are closely related to professional music institutions and higher music education, and in other places, they are closely linked to the local communities and compulsory school. In some municipalities, the music and art school is more or less embedded in compulsory school, with teachers filling multiple positions and sharing rooms and equipment, and in others, the SMPA are situated further away from compulsory schools in terms of location, aim and content. In an earlier study, I examined the professional understanding of an instrumental teacher with a profile that was quite different from Idun's but also common in the music and art school landscape in Norway. This teacher performed tasks in compulsory school, music kindergarten and diverse community music programs and taught many different instruments, genres and types of ensembles (Angelo 2015a). In that example, I identified the local community and community music (for example the schools wind band) as decisive for both that teacher's professional understanding and for that music and art school's professional understanding. In the article, I called that school the *Community School of Music and Art* (CSMA), to underline the importance that community and inclusivity seemed to have, as well as formal schooling, qualified teachers and close relations to compulsory school, for what was seen as mandate and expertice in that example. A new curriculum developed by the Norwegian Council for Schools of Music and Performing Arts introduced a formal English title for these schools in 2016, namely the Schools of Music and Performing Arts (Norwegian Council for SMPA, 2016). There are a large number of these

3 In January 2006 there were 428 municipalities in Norway, the smallest with around 200 citizens, the biggest with around 658400 citizens. The number of municipalities will be reduced during 2017 as a result of political reforms.

schools in Norway, some focuses primarily on music education, others have well developed programs also in dance, visual art, theater & drama or other art subjects. Some are closely related to the local community, and others to regional, national or even international professional societies for specific art subjects, instruments or genres.

Methodological considerations

I asked Idun to participate in the research because of her reputation as a French horn pedagogue and because she represents the type of music teacher that focuses mainly on one instrument, and is part of a work context with other professional musicians and performers on that instrument. The data include verbally articulated and performed stories about her French horn education practice derived from video observations, field notes, an interview and a mapping form.

Narrative approaches are valued in education research for their potential to convey complexity and tensions that often arise in teachers' work. In music education research, narrative inquiries are seen to enrich and elaborate on different understandings of music and music teaching (Barrett and Stauffer 2009; Clandinin and Connelly 1996; Riessman 2008; Østern, A.-L. & Angelo, E. 2016). Idun's experiences were originally studied using a thematic narrative approach, but while working with the empirical material, I became aware of her focus on mapping and collective reflection and improvement in an artist-teacher environment, and therefore I also turned to social cartography and a/r/tography for language and frames to explain and discuss what I saw (Casebeer 2016; Paulston 1996). Narrative approaches are, as social cartography and a/r/tography, dynamic, flexible research approaches in which the researcher is allowed and even encouraged to identify connections, relations and transformations in complex educational and artistic landscapes. Even though analytical parts of the re-

search are difficult to separate from the work as a whole, the analysis can be explained as a four-step process.

First, I searched for coherent narratives about French horn education in the observations and interview. Second, I examined these stories to identify the themes that Idun repeatedly emphasised. I named these themes 'pivot points' to underline the fact that they are dynamic and lead to an altered perception of expertise and task. Third, I wrote a research narrative based upon the data material as a whole led by the identified pivot points. Fourth, I searched for theoretical and philosophical perspectives to deepen the discussions.

After the coming narrative, 'The didactopographer', I will explain how the three pivot points were identified and discuss how they work as substantial and interrelated aspects of Idun's professional understanding. The narrative is set in one of Idun's teaching sessions but elaborated upon with information obtained from many parts of the data material. Prior to publishing, Idun read the article and together we corrected any misunderstandings.

The didactopographer

Jonas, one of Idun's students, has just been offered a position as a French horn student at the Academy of Music and in the coming autumn he will move to Oslo. Therefore, this is Jonas' last lesson with Idun. Idun is proud and excited. She has followed Jonas and the development of his skill with the French horn for 10 years now, and aided his thorough and lasting work. Now she can send him along his path assured that he has the necessary knowledge and skills for what awaits him. He knows his scales and the required repertoire, he has participated in advanced master classes and he has insight into the paths that led him to this point. This knowledge has developed through years of individual practice and participation in groups and ensembles, and

through regular French horn gatherings in which he has participated from young age. Like several of the students he will meet this autumn, Jonas has played his way through increasingly challenging parts of the 'The Troll Horns', a special composition for the horn community that has been played at most of these gatherings.

Jonas warms up with minor and major scales, triads and chromatic scales. Idun is relieved because she knows he will not have the same experience as her when she began at the music academy. She was asked to play scales, and although she knew the scales theoretically, she had never played them. Jonas has played scales since he was a beginner, slowly and systematically learning them in both theory and practice. 'What should I play?' Jonas asks. Idun suggests, 'Kvandal?'[4] *Powerful, deep tones fill the room, followed by brilliant changes to brighter registers. Idun knows how difficult this is and how frightening and challenging such shifts are, especially when one's lips simply will not obey. She also knows French hornists need to master this if, for example, they want to play in an orchestra. Jonas has trained his muscles and improved his control slowly, by following the progression in Idun's textbooks and by getting adjusted written notes in the schools wind band, to avoid overstressing the musculature. Idun listens peacefully and hopes he maintains this ease throughout the following years.*

Pivot points in Idun's practice

Central to Idun's professional understanding is the formation and uniting of a French horn educational community. This community includes both beginners and experts and serves as a place to share knowledge from higher music education, teacher education and diverse professional French horn contexts. The following discussion concerns the three identified pivot points in Idun's professional understanding: hornist, strategies and merging.

4 Johan Kvandal. Introduction & Allegro for Horn & Piano, Op. 30.

Hornist

Hornist as a pivot point reflects Idun's practice as revolving around norms established in a professional French horn community, including ways to play, ideals, repertoire and ways to teach. From her experience as a professional hornist, Idun knows what it is like to be a hornist in a symphonic orchestra or a theatre, and can recognise the feeling in body and lips when one must reach extremely high notes after holding long, deep ones, like in Schumann's *Adagio & Allegro* (op. 70). 'I've *been* where the demands are really high', she says. 'I know the requirements my pupils might face'. Such norms impact Idun's practice and her perspective on quality, and her background as a French hornist also provides her with the necessary credibility to be a French horn pedagogue. She has personally met the demands she places on her students and can respond to their situations by drawing upon her own experiences.

Being a hornist concerns both who you are and what you know, and is both a lived and a performed expertise. Being a *hornist* is something distinctive that cannot be generalised to being a musician for example. Hornists participate in specific ensembles, like symphony orchestras and bands, but usually not in big bands or choirs, which distinguishes French horn players from, for example, violinists, guitarists and singers. Thus, hornists' self-understanding can also be seen as anti-identities as they concern who they are not and do not relate to. Being a hornist is not limited to one's profession but also concerns a sense of who one is, who one relates to, what is right and true and how one communicates that. Thus, being a hornist is not a final goal reached through specific education, but rather a trail that forms and deepens the person's view of his- or herself and the world. This process occurs in part when professional hornists and horn students at different levels are gathered and play for and with each other, as this helps them gain insight into what it means to be and become a French hornist.

Hornists' knowledge is complex and involves technical skills and craftsmanship as well as theoretical insights, familiarity with the instrument and communicative skills within the hornist community. The knowledge base in Idun's professional practice can be seen as a 'practical synthesis', as Grimen (2008, 74-84) writes, in which practical and theoretical knowledge from various disciplines are intertwined in a way that is functional for a specific practice. Discussions about *knowledge* in professional practice can hardly be discussed in general terms as they relate to specific contexts and persons. Aristotle's thinking on the three forms of knowledge—episteme, techne and phronesis—provides beneficial departures from which to discuss both theoretical and practical, performed knowledge in instrumental music practices (Aristotle 2011; Heidegger 2000; Varkøy 2012). Techne, as a form of knowledge concerns both arts and crafts and the tension *between* art and craft, which is an important concern in arts education. Hornists must, according to Idun, both know and feel the different tones. This cannot be seen on the instrument; it is part of a sensual, bodily and artistic sensitivity that she, as an artist, teacher and inquirer in the field, requires. The lip, breath and finger techniques needed to produce high tones or delicate expressions cannot be fully explained but must be learnt through experience in playing and listening. However, epistemic or theoretical knowledge is inextricably linked to technique and craft in French horn musicianship, and Idun therefore believes that such knowledge must develop in parallel. 'Wind instrument musicians are often quite skilled in music theory, simply because they *have* to be', Idun says. She explains how this distinguishes French horn education from, for example, string or keyboard instrument education, in which one can easily see which tone is produced. She elaborates: 'This is also very instrument-specific knowledge; brass musicians, for example, have to know the names of the tones, since there are several tones on each grip, while this is different for treble musicians'. To develop such different kinds of knowledge at the same time is important as hornists, according to Idun, will face demands to play

in multiple keys, use horns with different tunings, understand transposition problems, read music and play many kinds of scales.

Phronesis is practical knowledge that does not concern production, such as playing tones or pieces, but instead concerns the wisdom needed to act to achieve good goals (Aristotle 2011). Aristotle explains that phronesis is formed throughout one's life, and therefore it cannot exist in young people. The path towards becoming a good hornist might be seen as an educational project that brings such wisdom because it involves learning from accomplished hornists who have achieved success. Gadamer (2004/1975) explains that the purpose of education is to view the familiar from unfamiliar perspectives and to return to the subject with new and broadened views. Idun's practice is based on travel, learning and development through the discovery of new understandings and perspectives on one's own path. 'I know where I want them to go', Idun says, 'but I am also very conscious of the *paths* we make'. There is a clear direction but not a final goal in Idun's educational projects, and the hornists learns about themselves as both individuals and members of the French horn community. Idun aims to constantly gain knowledge to improve French horn education, which can be understood as a type of teacher training, hence the title of the article: ' French horn didactopographer teaching students from beginner to expert, with teacher education as the ending point'. Expert hornists have set the standards, this doesn't mean that all pupils should become professionals, but that all pupils should get education that provides them with *possibilities* for this, if that is what they want. Idun's map-drawing seems to be a continuous process in which Idun, as a didactopographer, constantly encourages new maps to be drawn and discussed.

Wilhelm von Humboldt considers education to be a heartfelt and universal journey that involves recognition, feeling and character: '[...] when we in our language say 'education', we simultaneously mean something higher and more heartfelt, namely a sense that flows harmoniously from recognition and the feeling of the spiri-

tual and moral aspirations over to the sensations and the character' (Gadamer 2004, 36). French horn education can surely be seen as such a personal and responsible task in this study. To become a hornist and a horn pedagogue implies that one must stretch oneself spiritually and morally in heartfelt and comprehensive manners and, through both theoretical and practical development continue on the path to becoming a better hornist. This will, vocation, task, involvement or responsibility might be regarded as a sense that guides the pursuit, or a sensus communis, as Gadamer denotes it. Sensus communis relates to the term 'common sense' but is much deeper, concerning a sense that influences all other senses and affects persons and societies in their lives and orientations (Gadamer 2004, 17-38). The sense of being a hornist, then, might guide and determine decisions and preferences in many areas and thus can be compared to the knowledge form phronesis, as it concerns decent actions to achieve morally good goals. Idun's mapping work includes aspects of this to describe how in the French horn environment beginners and experts impact each other and influence the common understanding of what it is to be a hornist.

Strategies

Strategies as a pivot point concerns the many carefully considered ways in which Idun works and her didactical awareness of what, how and why she teaches as she does. The term 'didactopographer' in the research narrative highlights Idun's cartographical work: the mapping of her didactic practice. 'I always try to take them further', Idun says about her students, 'to draw up ways to work, so they can thrust themselves forward'. The *forward* perspective here refers to the expert standards in this field. Idun's focus remains on paths; she wants to provide everyone with qualifications, skills and values so that they can continue towards careers if they want to.

The strategies aim to develop the same knowledge as mentioned in the pivot point hornist: craft, artistic sensitivity, theoretical knowledge and insights into professional hornists' paths. Idun has published several of her strategies in four text-

books for French horn students. Writing textbooks encourages awareness of how to 'do things, improve the pupils' play, and to avoid problems', Idun says, emphasising that she is very concerned with avoiding future problems. Idun's inquiring approach to developing her teaching practice has similarities to 'action research', an approach to research where action, collective reflection and change in a field of practice are main aspects (McAteer 2013; Steen-Olsen and Postholm 2009). Action research is also recognised as an important inspiration for a/r/tography (Springgay et al. 2008), in which the artist-teacher actively intervenes practices and examines what happens. Previously, Idun observed that students often struggled with high notes at a certain point in their development, and she sensed that this had something to do with the progression in the textbooks. In her beginners' book, she says there is a 'slow progression, with many melodies for each new tone, so that the lip muscles develop in a relaxed and natural way'. Idun noted that those who followed this progression had fewer problems and developed both theoretical and practical knowledge of the music and scales.

'Any teacher who does not teach their students notes abandons their task!' Idun says. She explains that the knowledge required to read and write music is general knowledge for French hornists. French horn pedagogues responsibility is also to teach their students notes, as Idun sees is, already from the beginner level. Idun also plays by ear with her pupils, but states that this approach alone is not optimal: 'They get skilled too fast, and after they are never motivated to learn notes anymore'. If the students lack this knowledge they will face problems later if, for example, they want to audition for a music conservatory. For Idun, it is therefore important to balance the development of craft and skills with theoretical understanding.

Idun has several strategies that combine reading, writing and theoretical knowledge with craft and technique. Scale exercises include time signatures, note names, intervals and keys and incorporate aural, auditive and verbal identification and reflec-

tion on differences using the correct terminology. Scales are also used to work on rhythm and articulation, and thus scale exercises become a complex task in Idun's practice: 'I have made a habit that includes six things from each tone', Idun explains, 'scale in major, scale in minor, triad in major, triad in minor, blues scale and chromatic scale'. These six things are a fixed routine and are used as warm-ups both in lessons and at home: 'I ask them [the students] to vary the rhythm and articulation, and after we are finished from C we start with one cross, then one B, two crosses, two Bs, etc. Finally, they play scales with 7 crosses or 7 Bs, and later if I say 'today, we'll warm up with D# - major', no one rolls their eyes at that'.

Idun plans to include several scales and arranging tasks in this routine. She will expand the note sheets with a blank line below the melody and some free lines above and ask her students to create bass lines using the key tone and functional triads. This exercise will be quite simple at first but progressively increase in difficulty so that they can eventually make their own three- or four-part arrangements. 'Then they *really* get to use what they do in the warm-ups', Idun says, 'and also get a completely different understanding of notation and arranging'. Improving French horn education using new and innovative approaches to theoretical knowledge is an important part of Idun's strategies.

Another strategy in Idun's practice is how she organises her teaching to facilitate meetings and collaboration between students at different levels. Instead of a series of 20-minute individual lessons, Idun's lessons overlap and the students play with the student(s) in the previous or following lesson as well as alone. Beginner students can improve faster and better with support from advanced students, and make music that sounds better and is more complex. At the same time, advanced students might benefit by deepening their insight in how knowledge; theoretically and practically and concerning both details as well as totalities, develops among beginner French horn students, Idun says. She notes that a previous leader in her SMPA encouraged teach-

ers to organise their classes in mixed-level groups and that, at that time, she was furious at the notion: 'Only for economic reasons, depriving those who have played for years!' Today, she smiles at this because of how radically her view has changed with experience. She has learned that advanced students use knowledge about what it is to be and become a hornist to draw common 'maps' backwards and forwards in French horn education. Gatherings, such as 'the day of the horn'[5] mentioned in the researcher's narrative, are also important for uniting French hornists and reflecting upon French horn education and one's own development. The 'strategies' pivot point is in constant motion, affected by ever-changing methods and gatherings of hornists at various levels. This focus and the constant changes that it entails have had a great impact on Idun's understanding of what it is to be a good French horn pedagogue.

Merging

The pivot point *merging* is not specific to the horn world and horn teaching and instead concerns bridging thinking in higher music education, teacher education and French horn contexts. Tensions between educational aspects and artistic aspects are well known in music education research as they might concern alternate perceptions of what music education is about and how it might be discussed (Bouij 1998; Burnard et al. 2015; Johansen 2006). Christer Bouij (1998) points to different 'role-supports' for the roles of musician or teacher in music teacher education and its related professions. From a sociological perspective, actors from different contexts use various identities, knowledge and values to perform different actions, and there seems to exist certain hierarchies that position some types of knowledge and understandings above or under others. Idun's professional understanding includes a desire to bring the worlds of performing music and teacher education together. She believes that this is something she can do: 'I come from *reality*', she says, referring to her background in teach-

5 http://trdevents.no/event/757/hornets-dag.aspx

ing practice, teacher education, as a professional musician and in higher music education, 'and therefore I speak with a voice that might make sense several places'. Such a voice might pass academic and hierarchical borders in and between music and teacher performance, which Idun sees as an important task since such barriers do not exist in the practical work of teaching music.

The pivot point *merging* is thus neither about the hornist nor about didactic reflections on horn education, but rather about collaboration between strong institutionalised environments that surround arts education in this context, such as teacher education, the music conservatory, the SMPA and the symphonic orchestra. Idun sees the contradictions between higher music education and teacher education as artificial barriers that are related to institutions more than to actual practices. Her view, as it comes from reality, 'does not take sides', she says, and therefore it might resonate in different contexts and help connect diverse knowledge and institutionalised logics, which together might contribute to horn education in new and positive ways.

Idun is concerned with instrumental music education but points out that classroom teaching is also beneficial and relevant for instrumental music teachers and students. Experience with groups of different levels and ages is advantageous for classroom teaching in compulsory schools as, for example, it allows pupils to contribute to each other's learning. A main value in Idun's view is that different types of knowledge and practices can enrich one another. Thus, she believes that part of her mandate is to facilitate such bridging with mutual respect, humility and equality among students in order to fulfil the common wish to constantly improve French horn education.

Idun's professional understanding

Throughout the article I have elaborated on a professional understanding that emphasises thorough and focused work concerning knowledge, skills and values. It in-

cludes careful, didactic reflections as well as reflections on how different institutional environments can be bridged. In the final part of this article, I will summarise Idun's perception of her expertise and task in relation to power, identity and knowledge and suggest how this article might contribute to the field of music and arts education.

Power mechanisms here are closely related to the professional field of French horn musicians. This field has a significant impact on how norms, standards and references are defined in Idun's practice. Another power mechanism is the tension between higher music education and teacher education, but this is something that Idun wants to change. Her perception of herself as being from 'reality' seems to enable her to act with strength, authority and credibility in several areas. The 'practice field' thus seems to dominate the diverse academic, theoretical and institutionalised higher education organisations. All these mechanisms can be seen as having *external* as well as *internal* meaning: the power in playing an instrument originates from social and cultural contexts as well as from Idun's personal convictions and experiences as a French hornist. I have not examined which kind of power dominates or which came first and led to the other. However, I have identified strong internal and external forces that urge Idun to maintain an involved, dedicated and responsible educational practice.

Idun's identity, or self-understanding as a French horn pedagogue, reaches far beyond her profession. It concerns her personhood and her presence in the world regardless of her working hours and tasks. Idun's professional identity seems highly personal and deeply entwined with her personal identity. Such an involved approach coincides with Christopher Small's explanations regarding an artist's entrance to his work:

> Simply because the artist sets his own goals and works with his whole self – reason, intuition, the most ruthless self-criticism and realistic assessment of a situation, freely, without external compulsion and with love – art is a model for what work could be where it freely and lovingly undertaken rather than, as it is for most today, forced, monotonous and boring (Small 1996, 5).

Idun's approach is wholehearted, passionate and uncompromising and includes self-examination with continuous effort to improve. Being a horn pedagogue involves her 'whole self', similar to what Mills (2004) finds in her study on musicians' professional identities. One also can explain an undivided understanding of one's personal and professional selves as responding to a *call*, such as the 'call to teach'. This can be described as answering to a source that might be 'inner or outer, and sometimes from God' in order to realise one's true nature and purpose (Bullough and Hall-Kenyon 2011, 128). In Idun's case, and in the case of arts educators in general, the callings could be both 'to teach' and 'to perform'. These calls may compete in terms of importance, but they also may be intertwined and thus increase in power. Such motivation for an artist-teacher can be very strong, fortunate and beneficial, but it can also act as a border for public insights and critical questions and thus prevent discussions about quality or ethical aspects of the practice. Idun's inquiring approach implies questioning and involves mapping work, which she conducts as an artist-teacher and includes questions that are crucial in both teacher education and music and arts education.

The *knowledge* in Idun's practice includes practical and theoretical knowledge, familiarity with and values derived from French horn education and the ability to handle students and groups of different ages and levels. This knowledge is developed through formal music education, teacher education and extensive experience as a musician and a teacher. Idun knows this profession; she has lived it, faced the demands and practically embedded it in herself. Gadamer (2004, 12) explained such professional commitment as practical Bildung: 'For every profession has something about it of fate, of external necessity; it demands that one give oneself to tasks that one would not seek out as a private aim. Practical Bildung is seen in one's fulfilling one's profession wholly, in all its aspects'.

Idun surely 'gives' herself to her professional tasks and completely fulfils the requirements of her profession. However, Gadamer's distinction between 'professional tasks' and 'private tasks' is difficult to find in Idun's reflections on her expertise. These tasks seem the same to Idun; being a hornist is her job, her identity and her way of being. Thus, to Idun, fulfilling one's profession also means fulfilling oneself and demands many kinds of knowledge, skills and wisdom.

This study was not conducted to evaluate Idun's teaching practice or to compare her practice with that of other French hornist or instrument teachers. Idun was chosen as a research participant because of her reputation as a exemplary teacher in the field, and my intention and our agreement for this collaboration was to obtain deepened insight into Idun's thoughts about her work, expertise and practice, not to judge them. Idun conducts her work as a musician and teacher in a passionate and qualified way, which students, parents and the whole hornist community recognise. She is curious about French horn education and wants to continuously examine, reflect upon and develop the field. Idun's practice includes specific values and perspectives on music, teaching, standards and ideals that are not necessarily the same as those of other French horn educations or other instrument educations. The intensity of an art teacher's work, the artist's involvement with his or her 'whole self', as Small (1996, 5) puts it, or the professional calling and demand to completely fulfil the requirements of the profession, as Gadamer (2004, 12-13) discusses, is powerful as it implies giving oneself completely to the professions tasks and aims. There are standards and norms that define what good processes and goals are and what they are not. Idun's c/a/r/tographic approach aims not only to improve the rationality of processes intended to meet the accepted standards but also to encourage dialogue in the field of arts education to question these standards, to articulate them and to consider the paths and the knowledge that these standards open for and closes for. For example concerning who one is, what goals one have and what counts as valuable knowledge. The collaboration with Idun revealed a music teacher practice that included not

only artistic and educational work but also research and mapping (or cartographical) work. I do not have sufficient information to conclude whether such an approach is common in the field of music and arts education, but due to the increasing interest in discussions about music and art teachers' philosophies about work, I believe Idun's approach is not exclusive to her practice. This interest is manifested in the establishment of new journals (like the *European Journal of Philosophy in Arts Education* and the *Journal for Research in Arts and Sports Education)*, new research networks (like the *Network for Music and Art School Research*) and discussions and research projects that cross the boundaries between different art subjects, performance and education.

Basic thinking in music and arts education

Basic thinking concerns reflections on what one does, why and how. Such reflections are crucial for professionals as their 'existence' relies on a difference between what professionals can and what laymen can, to complete important tasks in society. It is challenging for teachers and artists to draw such jurisdictional lines as both parents, relatives and amateur musicians might claim to have similar knowledge or even be better qualified, that the professionals (Taylor and Hallam 2011; Watson 2010). Formal guidelines are lacking in voluntary music and art education, which can lead to a range of personal and private practices and challenge professionals' ability to discuss quality and norms. There might be differences between how instrumental music *is* taught, how it *might* be taught, and how one *wants* it to be taught. To improve habits, one has to talk about them, and Idun's map-drawing practice is one such approach. With it, she can articulate, systematise and reflect upon French horn education, who and what it serves and who and what it might not serve.

A map-drawing art educator might be seen as both a cartographer, teacher, artist and researcher, by emphasising reflection on the paths and landscapes one travels within. In arts-based research, a/r/tography is a term used to signify the multiple roles that a person can have as an artist, researcher and teacher (Springgay et al. 2008). As a tool for discussing practices and quality in the un-formalised landscape of arts education, I have suggested that a 'c' be added to refer to 'cartographer' and that the term be changed to c/a/r/tography. Cartography here is a name for the mapping that Idun performs when trying to consolidate and systematise insights from reflections on her experiences as both a French hornist and a teacher in the horn educational landscape. The term c/a/rtography is also employed by Rachel Fendler, who combines theory from a/r/tography and social cartography with Deleuze and Guattaris's philosophy on nomadic practices (Fendler 2013; Deleuze and Guattari 2004/1987). Fendler employs this term to signify that collaborative research experience is a learning process and a strategy to bring together contradictory knowledge and generate heterogeneous spheres of understanding (Fendler 2013, 790). In Fendler's work, the term c/a/r/tography is about both learners, and about learning as a nomadic and relational strategy that follows the learners' paths and social connections. In this article, the c/a/r/tography is about the *teacher*, or more precisely, about the artist/researcher/teacher, that, through her work, maps her practices, experiences, relations and reflections in the field of art education in order to improve her teacher practice and her students' paths.

There are many types of maps showing different kinds of information over different kinds of 'scapes' (landscapes, soundscapes, etc.), including road maps, political maps, atlases, economical maps and topographical maps. In this article, the map that is being drawn and performed concerns the 'landscape' of French horn students and professionals in a specific classical Western context. Most geographical maps include a compass rose that indicates north, south, east and west and a scale to estimate distance. Cardinal points and scales also exist in Idun's French horn map; there are ways

to determine the polarity of the positions of beginners and experts, even if both perspectives are seen as crucial to refine and deepen the understanding of French horn education and what it means to become a true hornist. Idun's cartographical work is different than centralised government-directed mapping in general education, which mostly focuses on diagnosing pupils' troubles and limitations. In this case, map-drawing contributes to a vibrant and reflective professional learning community in which insights from different actors are seen as crucial to shape and improve practices. This is the research-work, in an a/r/tographical perspective, that contributes to a reflective community that questions and examines practices, aims and experiences that might seem taken for granted in French Horn education. Cartographic work is a development of that focus that aims to make methods of teaching and learning French horn visible, or at least discussable. Mapping, research, and artistic and educational work all happen within a *didactical* frame. Idun's mapping and research is not about French horn musicians as such, nor about teaching as such, but about teaching processes in a specific landscape and how teaching and education of French hornists can continuously improve and serve as a foundation for exciting and meaningful discussions among persons in the field. By merging beginners, experts, teacher educators and performing music educators' perspectives, Idun aims to develop views and reflective communities that can improve educational practices, maps of the field and ways in which to navigate this terrain.

The term *didactopographer* was chosen because of Idun's vivid, didactic interest in her work. Her aim is to provide French horn education that allows pupils to continue as far as they want. A topographer is concerned more about the terrain in maps than roads, resources or political focuses. Although Idun's mapping is certainly informed by political issues and thinking about resources in and around the field of music performance and education, her focus still remains on the *topos*, or the concrete places in which and descriptions of how French horn is learnt and played. Topos is an ancient Greek word referring to both a physical place and a rhetorical conven-

tion or idea. Aslaug Nyrnes (2008, 2011) elaborates on both these meanings in her work on arts based research and research in arts education, with emphasis on topos as a rhetorical place. Nyrnes (2011) claims that topological approaches might contribute to especially interesting insights in arts-based research compared to other methodologies because of their ability to, for example, study how artistic researchers organise their thinking. In Idun's practice, the area for reflecting upon French horn education is a specific horn education landscape in which the goals are quite clear and there is agreement on the standards. One could imagine other topos in which the idea of the French horn could be cultivated, such as that of jazz, heavy metal or experimental music. Derek Pingrum (2007) turns to Derrida's concept of 'ontopology' to elaborate on a sculptor's work and life. In his discussion, the sculptor's studio marks the place, or the topos, in which he is and becomes a sculptor, while in Idun's case, this classical Western Horn Society might mark the topos of her being and becoming a French hornist. A French hornist is something one is wholeheartedly and something one fulfils wholly. This study's orientation towards topos and the idea of inquiring and improving French horn education is the reason why the term didactopographer is used to describe Idun.

Realising arts education in a cartographical way requires willingness, courage and trust to question certainties. Pedagogues need expertise as both a teacher and an artist in a specific field and must be deeply engaged in inquiry and refinement of this field's practices. Reflections in this work require both distance and closeness to the practices, trusting relations with pupils, colleagues and professional partners, and courage to ask questions that ultimately also might challenge one's own position as an expert in the field. This willingness to question, criticise and perhaps change practices cannot be taken for granted in the field of music and arts education, where person/profession and life/job might be indistinguishable. Critisism of teaching methods, aims and habits in this field might all of a sudden also be critisism of specific persons and lives. Questioning and development of arts education practices therefore also re-

quires ethical considerations and worthy approaches. In this article about Idun, a cartopgraphical approach is suggested as a way to map and place the discussions about quality on the case; the teaching practices, and not on the art-teachers. Discussions of this kind are needed in the field of arts education, as they are not only about *possible* ways to teach (French horn, for example), but also about which ways are *desirable*, why and for whom.

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Snacking on Knowledge and Feel Good

Challenging discourses on arts in education

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Snacking on Knowledge and Feel Good

Challenging discourses on arts in education

Kristina Holmberg

Abstract

The aim of this article is to re-think the results of four larger studies conducted by the authors during the last decade, all with a discourse analytical approach. The studies are empirical and concern the Swedish field of arts in education and deal with a comprehensive material consisting of interviews, observations and field notes. In the results of these studies three prominent discourses emerges. A *Curriculum discourse*, where content knowledge is connected to traditions, norms and values of educational institutions, a *Feel-good discourse* that deals with content knowledge where social and personal aspects are essential, and a *Snacking on knowledge discourse* where content knowledge is portrayed as something students are able to pick and choose according to their own preference. Ideas of late modern society and arts in education are then used as a basis to carry out a critical discussion about the emerging discourses. Also different teacher and student positions are problematized.

Keywords: arts in education, music education, education, discourse analysis, late modernity, social constructionism

Introduction

During the last ten years different forms of discourse analysis have grown stronger within the field of Swedish education in the arts. This is found in both macro and micro oriented studies which cover a variety of discourse approaches such as discourse psychology, critical discourse analysis, discourse theory and Foucault inspired analysis. The field of research is also wide, ranging from preschool and elementary level to higher education and universities as well as community schools of music and art. The aim of this article is to re-think the results of four larger studies conducted by the authors during the last decade, all with a discourse analytical approach.

The four studies deal with different educational contexts why our team of researchers found it important to revisit these results based on two motives: 1) The first emanates from an interest to study what tendencies would arise if we broadened the discursive field from covering specific educational institutions, such as elementary school and higher education, to covering all of the institutionalized educational contexts that have been underpinning our research. We asked ourselves what discursive tendencies we would spot? Can more general tendencies emerge and be made visible by such a procedure? 2) The second argument is aligned with the first. Here we emphasize an ambition to highlight the results, making it possible to participate in an international discussion about the challenges and conditions that education in the arts faces today in a late modern society.

All four studies are empirical and deal with a comprehensive material consisting of interviews, observations and field notes, analyzed with a variety of discourse approaches. The studies have in common an ambition to focus ideas and events that occur in the educational practice, and to emphasize different and sometimes contradictory aspects, with an objective to construct each specific context as complex and multifaceted. In the studies these aspects are discussed and problematized.

Late modern society and arts in education

In our understanding of a late modern society, modern ideas have become less dominant, and social structures more flexible (Giddens 1996; 1997; 2003). A de-traditionalized society is emerging, where the expectations of individual actions following traditional patterns are low. Such a shift towards greater individualization creates more freedom for people to choose their own identity and to choose their lives without taking norms and traditions into consideration. Medialization of society and development of the Internet are also key factors in this flexibility. Individuals do not need to be at the same geographical spot at the same time to be able to interact with each other, which make both local and global interaction possible.

Also concerning the arts, the development of new media implies an increased possibility to communicate and share different matters. For example, pedagogical possibilities are put to the fore when music technology is considered a way to handle the lack of creativity in the music classroom (Watson, 2011). Music digital technology mediated teaching and learning is seen as enhancing students' self motivated engagement in the music class and their perception of music in general (Kim 2013).The era of late modernity eases the pressure from the arbiters of taste and personal taste combined with a relativization of aesthetic values become prominent (Bell 1986; Featherstone 1994). Furthermore, these conditions permeate the area of teaching the arts, where an uncertainty about what may be essential knowledge content is prominent. The embryo of this shift is found in the 1930s, when jazz became a controversial element in Swedish schools. For decades to come, there has been a continuous relativization of knowledge within the arts (Jameson 1986). This creates ideological tensions between popular music and formal school contexts and music teachers´ popular music selection processes (Kallio, 2014). There are complex negotiations involved in including or excluding popular repertoire from school activities. This raises issues

about what it means to be authentic across popular music education (Parkinson and Smith 2015; Smith 2006). It is considered a responsibility for music teachers to place the issue of authenticity at the center of pedagogy, in order to contribute to the development of the field. Also, it is argued that the adaptation of some informal popular music learning practices for classroom use can positively affect pupils' musical meanings and experiences (Green 2006).

These late modern trends might create a higher degree of flexibility related to identities and knowledge. Regarding the school area, this affects the relationship between students and teachers, where teachers are expected to focus on the relationships in the classroom (Carlgren and Marton 2005; Ziehe 2000). According to Ziehe, a demystification of the relationship between adults and children has emerged, leading to dissolution of boundaries. New media informs children and adolescents of a variety of issues concerning their lives. The youths become more competent than the parents that have to rely on the stories of their children. Thus, parents´ position as role models have become weaker. From a historical perspective this is a disruptive change. Demystifying the relationship between children and adults also affects the relationship between teachers and students. It's more challenging for the teacher to legitimate him-/herself as a responsible adult in teaching, and students are not likely to automatically allow themselves to be disciplined. From this perspective, it is understandable that teachers have to focus on relations that create further intimization between the actors in the classroom (Ziehe and Stubenrauch 2008).

In our opinion, a late modern perspective also implies limits to individual freedom. In fact, Scandinavian schools with the arts as a profile, practice become a creative but challenging tension between frames and freedom for the pupils (Christophersen and Ferm Thorgersen 2015). Flexibility has increased but media supply can be considered to expropriate individuals' consciousness. Also, the fact that people get

exposed to certain music without being able to control it is a parameter that relate to the freedom of choice (Burrill and Adorno 1987).

In cultural analysis and in educational research efforts have been made to find successful ways to handle a late modern school by using *Radical aesthetics* (Persson and Thavenius 2003), and by talking about the classroom as a *Public* or *Liberal Space* (Ericsson, 2002; Ziehe 2000). These ideas dismantle the boundaries between school and community, and encourage teaching characterized by openness, democracy and discussion. Here, the content can be empowered by both students and teachers, even if it from a policy perspective may be questionable. Thus, school in late modern and flexible society become spaces for radical knowledge. Martin (2013) states that by incorporating the arts as a school subject, it is able to promote a political subjectivation to each child.

The ideas of contemporary western society presented above are the basis for our understanding of the overall trends in *the four studies.* Accordingly, we also regard school and education as an integral part of society. In this perspective, the activities that occur in schools are directly related with the community, and the social context creates certain conditions for possible actions in the field of education. In the four studies different micro-oriented discourse perspectives dominated the methodological approach (Potter and Wetherell 1987; Potter 1996). However, in this article we will apply an approach to arts in education, in accordance with the macro-oriented discourse theory developed by Laclau and Mouffe (1985). In this perspective, the discourses mapped out by the meta-analysis are identified by varying articulations of content knowledge occurring in the four studies. Inline with these articulations also different teacher and student positions occur. Each discourse makes specific positions possible according to how the content knowledge is articulated. Significant for the emergence of the discourses is also the varying constructions of musical practice,

teaching, music and art, and the construction of the learner. At the end of each outlined discourse a conclusion of the central aspects are presented.

By undertaking a meta-analysis of the results of *the four studies* we begin to search for discursive patterns in the results of the entire material. Our intention is to identify and discuss different logics and rhetorical strategies expressed in the publications and to analyze these in a comprehensive perspective.

Meta-analysis

During the past decade qualitative researchers have shown a new interest in exploring methods for synthesizing qualitative research findings conducted by different researchers, however not that many within educational research. According to McCormick, Rodney and Varcoe (2003) there are several problems in integrating individual studies with the work of other researchers. One of the most problematic aspects is that there are lots of techniques and disparate philosophical stances of meta-analytical methods and there is no agreement of significance of many of them (ibid.). From this point of departure it is important to declare that our aim in this analysis is not to provide greater "truth" by integrating four studies in our analysis. Instead it is to reflect on the studies in new ways. Since we have access to the raw data of the four studies (we are also the original researchers of the primary research) this can result in an analysis with greater depth.

Inspired by McCormick, Rodney and Varcoes (2003) work in meta-analysis our analysis went through five steps. (1) Each researcher read all studies very carefully; (2) we identified key themes, which we juxtaposed for comparison; (3) we raised questions, returning to the original data to verify, contradict, extend, or enrich interpretation; (4) we synthesized our interpretations, i.e. we created an interpretation of the interpretations, a new narrative, and (5) we expressed the synthesis in text.

In order to seek for a greater abstraction in our analysis we tried to decontextualize the data by removing them from the original context where they were constructed. But at the same time we tried to stay close to the data and retain their contextual features. This might be considered as a hard way to go and therefore a limitation of the analysis (McCormick, Rodney and Varcoes 2003). However, we think it is possible to manage both, and even important to do so in order to problematize discursive tendencies in late modern society in relation to specific educational contexts.

The four studies

In the first study, *Teacher Education* (Lindgren & Ericsson, 2011; 2013a; 2013b), the empirical material consists of 19 group conversations with teachers and student teachers at 10 Swedish teacher-training programs. The conversations had their starting-point in casually structured conversations with the learning outcomes for aesthetical courses within different teacher training programs as a basis. The focus was to examine dominating discourses related to learning and teaching within the Arts in the teacher-training program.

The second study, *Music Academy* (Zimmerman Nilsson & Ericsson, 2012; 2013; Zimmerman Nilsson, 2014), is based on 45 hours of recorded lessons at a college of music, where students, with slight intellectual disabilities, during a semester participated in an introduction course in music. The course included music history, singing, eurhythmics, marimba, battery, dance, electives, study techniques, preparation for visits to musical performances and projects. The teaching activities took place at the Music Academy and at a stand-alone educational institution where students previously had taken lessons in music. The focus of this study was to examine what subject positions the students were offered and what identities were made possible during the lessons. The study also had an ambition to examine how knowledge was constructed during these activities.

In the third study, *Community School of Music and Art* (Holmberg, 2010), the empirical material consists of group conversations with 27 teachers at 6 Swedish community schools of music and art. The conversations had their starting-point in casually structured conversations where the participants were able to choose discussion topics. The focus was to examine how teachers spoke of their activities and then to describe, analyze and discuss how the teaching was manifested. Also, the study had the ambition to answer questions about how teachers constructed their teaching, and how they positioned the students and themselves.

In the fourth study, *Secondary School* (Ericsson & Lindgren, 2010; Ericsson, Lindgren & Nilsson, 2010; Ericsson & Lindgren, 2011; Lindgren & Ericsson, 2010), the empirical material consists of video documented music lessons in grade 9 at 10 schools. The lessons were recorded once a week during a semester. Focus of the study was to discuss how market aesthetics and students' everyday culture were expressed in Swedish music education.

Curriculum discourse

In all four studies a *Curriculum discourse* emerges where the content knowledge is connected to traditions, norms and values of the educational institution. Teaching with clear goals, where the teacher positions him-/herself as a communicator of the subject matter without being questioned by students to any greater extent. In other words, what shall be teached often appears to be obvious to those involved. It does not matter if it concerns a practical activity or knowledge about the arts, the content knowledge is characterized by a cultural dominance that appears as being taken for granted. None of the participants seem to think of the possibility to question it. The teacher's position is also crucial whilst a certain distance to students is expressed.

A clear concrete example of a curriculum discourse is found in the *Music Academy* study. Several lessons have a content characterized by a clear structure. The

teacher's actions are characterized by verbal and physical action. Also, musical terms such as rhythm and pulse are repeated and related to the practical exercise. The students' actions completely rely on the teacher and are restricted to the activities initiated by the guiding teacher. There is a clear goal and there are many right and wrong ways of executing the tasks. The students have restricted influence and democracy is scarce in this kind of activities. The content knowledge is predetermined and the lesson paves a straight road towards the course goals. This teaching has qualities in terms of the teacher being able to plan the subject matter without having to take the students' interest into consideration. The flaws of this method lie in student influence, which has been marginalized in order to adapt to the actions of the teacher's ideas.

What characterizes this educational practice is the distance between teacher and students. The teacher is the one who plan the lessons, even if the students partially can make their voices heard. The content of the lessons have a strong musical character. In other words there are no personal or private conversations between the actors. The teaching is distinguished as hands-on musical activities where all participants are expected to execute different exercises correctly. The teacher's actions are often of an attendant character, which creates a teacher-directed practice even to the point of details. A lot of time is spent on verbal instructions and meticulous presentation. The students are positioned as receptive apprentices whilst the teacher takes on a position as an exemplary expert. The rhetorical strategies that distinguish this reproducing musical discourse is characterized by clear instructions through well-established musical terms. The teaching has an ambition to transmit rhythmic specific knowledge from the teacher to the students according to the traditions present within the field.

In the *Community School of Music and Art* study, the *Curriculum discourse* is distinguished by musical craftsmanship, effort and a traditional instrument repertoire. The instrumental technical skill has high priority in this perspective, and the

repertoires should be challenging enough so that the students' musical development does not stagnate. Here, a knowledge sharing function is used, that emanates in passing on a canon that has been established for each instrument. Also, it is through individual skill and knowledge on the instrument that the teacher becomes an authority during teaching. The student is positioned as durable, kind and compliant since great emphasis is put on adapting to the teacher's agenda. A teacher driven practice is emerging, where the student's activities are created and restricted by the teacher's agenda.

The *Curriculum discourse* also appears in the *Community School of Music and Art* study according to teaching in elementary school. Here, the teachers position themselves as well-needed artists and experts, while constructing teachers in other subjects as strictly controlled by educational policy documents. The teachers are expressing a great sense of freedom where they can use their skills in the arts and basically implement a teaching that they consider to be the best. Here, the *Curriculum discourse* is tied to traditions in *Community School of Music and Art*, and according to the teachers it can be fully implemented.

In the *Secondary school* study the *Curriculum discourse* is present in activities strongly associated to a teaching that aligns with *learn-about* rock- and pop music in a historical and contemporary perspective. The history of rock music is presented in a chronological order with its roots in the middle of the 1950s with a focus on an Anglo American perspective. In most cases teaching consists of clarifications concerning the development of rock- and pop music and how different genres emerged, so that a family tree of pop music can be illustrated. This way of working with popular culture, indicate an objectified content knowledge where the students are to learn-about the subject. In these activities the students are not expected to practice their musical skills, but to listen and enjoying a teacher driven "music and talk show"-alike teaching. What is problematized in the Secondary school study is whether this objectified

content knowledge really could be considered as the students' popular culture since the rock music often is about 50 years old. Through this form of teaching where an objectification takes place, a distance is created to the phenomenon the teaching deals with. Within such framework it is also possible to process aspects of popular culture that, with consideration to the school's fostering obligations, would have been problematic. To treat this content, sometimes with a doubtful sexual and/or drug-liberal message, as simple facts about a music group, creates a distance and makes it a possible part of the teaching.

In several of the examined music practices in the *Secondary school* study, the making of music has occurred in small groups. The creation is made from scratch, the students write their own lyrics and music to later perform their work in front of the class or in a wider context, such as more or less internal concerts. Difficulties emerge when students' everyday culture in the shape of juvenile artistic expression is to be processed into a school context. In these kinds of projects where students have a greater influence in terms of the message that is to be communicated, it could be considered as a forum for freedom of speech. However, the working conditions for creating music in this study are characterized by a set of rules, which force the creation into a framework specific for school. Here, it is presented as a heavily controlled activity with undertones of governance, which can be tied to the *Curriculum discourse.* For example, the creating of music and lyrics has to take place in groups on scheduled hours and the songs must have a specific form with a verse, chorus and middle eight. In several practices there are rules concerning how provocative the lyrics are allowed to be, especially if they are to be performed outside of the music classroom.

Within the *Curriculum discourse* also some transformations can be detected, but it is important to point out that they still can be articulated within the logics of a curriculum discourse described above. These transformations become indicators of that the content knowledge is in a position of change. An example is dislocations of

knowledge in the *Teacher Education* study, where the skills of musical craftsmanship have a hard time facing the academization trend within the teacher training-program, witness such a tendency. This is also emerging both in the *Teacher Education* study and the *Secondary school* study, but becomes most evident in teacher education.

In the *Teacher Education* study, knowledge-production within courses are at a large extent about understanding *how* and learning *about*, which excludes being able to play or draw well. Music and art has transformed from being a practical competence into a tool for another kind of learning. By this transformation the content knowledge becomes rearticulated, but still within the logic of the *Curriculum discourse*. Practical work within drama, art and music is not arranged as arts education but as parts of subjects like *leadership, conflict management and group processes.* The teachers position themselves and their subject within the more general field of educational sciences instead of within the arts. Hereby it is also possible to create a space for the arts subjects within the teacher-training program. This might be regarded as a way to deal with an educational policy that does not express skills within the Arts subjects as a valuable part of the teacher-training program.

It seems like arts education has difficulties to legitimize its existence through practical activity and has to use other strategies where, for example, speech and texts about the arts play an essential part of the knowledge formation. A re-articulation where the arts are transformed into parts of the more general subject educational sciences becomes a successful strategy of legitimizing. Accordingly, the *Teacher Education* study also shows examples where teachers express a skepticism towards colleagues who wants to work with song, music and visual arts in a practical way. These teachers do not consider arts education to concern being able to play well or to develop skills in drawing. Here, opinions according to music and art not being about practical knowledge are presented. Instead, the purpose of the arts is considered to be a tool for other fields of knowledge.

In the *Curriculum discourse* an attitude to teaching is found where the content knowledge is of a predetermined character. Constructions of knowledge that derive from educational institutions' norms and values have a prominent position. This discourse focuses on school's traditional undertakings to convey knowledge and foster a growing generation. The rhetoric in the discourse revolves around the creation of a well-adapted citizen who submits to education authorities´ choice of knowledge.

In the four studies, a feel-good dimension emerges. It deals with content knowledge where social and personal aspects are essential. The teaching revolves around a knowledge that might not be associated with education within the Arts.

One focal point found in the *Teacher Education* study is an endeavor to make student teachers feel confident in themselves. This is conveyed as something essential to master before knowledge about the arts subjects, children and educational issues can be processed. Here, knowledge can be described as making *personal development* and a *personal journey* where students have to believe in their own abilities. It is also about student teachers having courage and confidence regarding subject knowledge and themselves. The findings within the framework of the teacher-training program indicate that many students in the program find the arts activities daunting. A reasonable question in this perspective is whether teacher education actually reaches the most appropriate students.

Also in the *Music Academy* study, *Feel-good* aspects can be identified. The findings indicate that the teaching is characterized by a lack of demanding activities. For example, the ambition for the lessons might be that the students should learn the difference between pulse and rhythm through exercises, two well-established phenomena within music. However, teachers tend to use more common expressions like 'feet' and 'clap'. It is possible that the teachers have a fear of staging a lesson where not all students are able to understand or succeed with the activities. Based on such rhetoric the simplified language could be a method to prevent exclusion of students and en-

able everyone to join the activity. If such complex expressions would be used, there would also be a risk for students' misunderstanding. By simplifying no one can possibly fail. However, this also implies a simplification where students are not given the conditions to develop their musical conceptual framework.

Since the teachers do not correct the students for making errors during the exercise, the experience can also be described as unconditional. Not to correct them could be viewed as the teachers avoiding to demonstrate how it is supposed to be performed, since that automatically tells them if they are right or wrong. Another discomfort could be that the teachers feel uncertain whether they can help students to perform the activities correctly. Thus, the teachers also express a doubt in students' abilities to manage the exercises included in the lesson. By for example articulating some of the activities as just a game instead of teaching also enables the teacher to say that everybody did really great. For the teachers, such statements become a strategy to save the chaotic teaching situation.

The reoccurring use of other terms than musical highlight the exercise's non-musical character. The rhetorical strategies used by the teachers appear to aim at achieving an including activity where social aspects are focused. It seems more important that all students are included and having fun together, than achieving good musical qualities. The teachers obtain a protective position where their ambition is to protect the students from an experience of shortcomings at any costs. Through such a construction an teaching activity can be created where social aspects like camaraderie and feeling safe are at the forefront.

In these examples from the *Teacher Education* and the *Music Academy* studies, the constructions of knowledge is about the students gaining confidence in themselves and that the conditions of teaching, above all, should create camaraderie and safety. The teacher's position is very flexible but also includes a certain fear of situations where students are being too challenged by subject specific knowledge de-

mands. This is legitimized with a rhetoric underpinned by the idea that no one can do wrong and that social abilities are superior in comparison with the subject specific ones within the Arts.

In the results of the *Community School of Music and Art* study teachers norms and visions about a possible future education are emerging. It revolves around various collaborations between different arts subjects and the students' influence on teaching. Both aspects appear to be important to the teachers. Also, it is interesting that the social function of the teaching is discussed. One idea presented by the teachers is to have the school opened up as a meeting-place and a community youth center where young people can come to socialize and have fun. The conditions to participate in the activities are created by rooms equipped to work with different arts subjects, and the teachers' availability if there is a need for help. Teachers' indicate that they have accepted their disassembled influence and are looking for solutions where students' influence and social communities are further emphasized.

By presenting ideas concerning teaching activities as the creation of a meeting-place for social interaction focusing personal developing activities and having fun, the education becomes articulated with a prominent ambition for everyone to feel good. In this perspective, the ideas of students' well-being are emphasized.

In the *Secondary School* study, several sequences that point at personal aspects as essential become visual. Presentations where the students are to present a song with their favorite artist and then reflect on their choice in front of their fellow classmates, is occurring regularly. This kind of activity might very well be considered as self-revealing although some students appear timid in regards to the presentation. But the students can also discern a certain satisfaction in having a small portion of the lesson dedicated to exposing a personal preference, have it questioned and discussed. When students have a strong preference for a specific kind of music, it also becomes an obvious element in the student's construction of identity. Also, there are other possibili-

ties for the students to present a cultural identity to indicate individual style and taste. Both teachers and students use clothing and haircuts, for example t-shirts with prints that express a preference for certain groups, artists or music genres.

The *Feel-good discourse* has a therapeutic character and includes personal development and social fostering as its knowledge mission. Since the aesthetics in society today is for the most part characterized by competition and elitism, it is interesting that the discourse is identified within education. This is expressed in different TV-shows where the participants repeatedly perform. The jury and the viewers continuously vote out the participants, until only one remains. On the contrary, the *Feel-good discourse* accepts everything that the students do and consequently the distinction between right and wrong is given a secondary priority. The relationship to content knowledge takes on a relativizing approach. The rhetoric in the discourse revolves around the individual's freedom and personal development. With a focus on the individual, education becomes a private and therapeutic project where the teacher's position is similar the one of a personal coach with a primary mission to support and avoid anything that could be experienced as unpleasant, at any costs.

Snacking on knowledge discourse

In the studies, a *Snacking on knowledge discourse* emerges, where content knowledge is portrayed as something students are able to pick and choose according to their own preferences. A trend of marketization of education is discerned, as education is legitimized by the use of exciting and entertaining methods, and as the content knowledge presented by the market is converted into an educational contents. The students' current interests according to popular culture are significant for the knowledge in this discourse. With assistance from different media, teachers are able to adapt the lesson to a particular moment in time. The teacher gives the students an opportunity to pick and choose amongst the vast supply of knowledge.

In the *Secondary School* study, there is an example where the history of music is studied with a focus on both western art music and popular music. The goal is considered to be students gaining some fundamental general knowledge. Concerning art music, there is a clearly stated ambition for the students to familiarize themselves with music that they are not exposed to on a regular basis and learning how to recognize the titles of the music pieces and the composers' names. However, in many cases the students are already familiar with these since they are fragmentarily used in commercials on TV or as theme songs and soundtracks in movies. This hybridization between art music and popular music also indicates that art music has left its place on the pedestal of high status, and is finding a way into the heart of the public. The content knowledge is not primarily about experiencing the music but rather reinforcing it into its original context. If it was an issue of experiencing music, the music pieces should have been enjoyed in their full length, but only short passages and famous parts are exposed. This results in an equally fragmentized way of listening as seen in commercials.

At some schools in the *Secondary School* study, new technology is used to choose the course content within popular culture. If there is access to the Internet in the classroom, it is possible to use the name of a song or an artist as a basis to instantly play music. The findings show that teachers also possess an ability to recognize the harmonic structures of songs after listening to it once or twice. A teaching occurs where the repertoire adapted captures the moment is made possible. Through new media the supply of music grows greater and more available and the preference to a greater extent aimed at specific songs rather than a special style of music or an artist. Another aspect to considerate is the transfer of responsibility in terms of content knowledge, where students are given the opportunity to use optional musical resources within their creative activities.

In the *Community of Music and Art* study teachers describe the current teaching conditions to differ in various ways from teaching in the past. The goal still seems to be musical craftsmanship but the way it appear seem different. The teacher's mission is to create prerequisites for learning through developing exciting teaching methods that appeal to the students. This is crucial, since the tutoring is regarded as a choice made by the students and if it does not appeal to them, they will pick another leisure time activity. Thus, the teachers are given a coaching position where they are to support the students in their different and independently chosen knowledge approaches. Here, it is the student's choice of music that takes a center stage and the teachers´ duty is to support them. In conversations between teachers they speak of demands on delivering musical experiences to the students. Since several students are described as lacking in durability and patience regarding practice, this appears to be a challenge. In several cases the solution is described as simplifying the music into something easily playable. Here, the student is positioned as strong, active and independent, with an ambition to take responsibility for his/her own learning. The teacher's mission is to be flexible towards students' ideas and work as a supporter for students' learning.

Also, the teacher can hand over the responsibility of the musical content in activities where students for example are to create music in groups and are free to choose what pieces of their musical experience they want to include. Hereby, the teachers assign the influence to the students to choose according to their own preference. As a cause of this the *Snacking on knowledge* discourse does not request teachers´ content knowledge, but opens up for students interest as a basis for knowledge.

In the *Teacher Education* study, a relative approach is found, where for example anything would be accepted as knowledge as long as the teaching is fun. With this kind of rhetoric it is possible to adopt a subject position where there are no criteria for right or wrong. The experience is subjective and the artistic work cannot be evaluated, which even legitimize teachers without good subject knowledge.

The *Snacking on knowledge* discourse includes a flexible attitude towards content knowledge included in teaching. The students step into a prominent position as their own musical advisors, with an assignment to choose what areas of knowledge they wish to include as a part of their education. According to this, knowledge is collected in a sporadic manner during the teaching, resulting in a palette of content knowledge where no one can take responsibility for the greater whole of the subject matter, or puzzle the pieces together into larger units of knowledge.

The content knowledge shows a significant influence from popular culture. The arts in Western society today are strongly influenced by the market and in combination with an increased interest in student influence it inevitably becomes a part of education. The rhetoric in this discourse revolves around market logics, where ideologies of marketization also become a foundation for teaching. Therefore, the market becomes the governing force in the choice of content knowledge within this discourse.

Challenging Discourses in Arts Education

In general, there is a good relationship between teachers and students within the framework of the logic that characterizes the *Feel-good discourse*. Previously, similar descriptions have used the term intimization to point at a trend within education that deals with the relationship between teachers and students, underpinned by an aspiration to achieve a pleasant atmosphere and few conflicts (Ziehe 2000; Ziehe and Stubenrauch 2008). A teacher position is put forward with a primary task to create close relationships with the students. However, this kind of strategy can also be expressed through teachers wearing clothing of a preference for cultural expressions that are successful amongst students. Also, this creates the intimization and erases the boundaries between teachers and students that this discourse calls for.

Another aspect important in the establishment of the Feel-good discourse could be the demands on teachers in late modernity. They are more or less forced to work with relations and motivation in order to have a chance to approach the subject (Carlgren and Marton 2005). One way of focusing on relations is to bring in concrete tools to the classroom that closely connect with pupils everyday life such as music technology. Such an approach has shown to both enhancing students' self motivated engagement in the music class (Kim 2013) and their creativity in the classroom (Watson, 2011). Also, one reason for adapting informal popular music learning practices (Green 2006) could be to strengthen relations between teacher and student by acknowledging the students presumed leisure time practice by bringing it to school. The reason for this can be explained by the demystification of the relationship between children and adults, which also affects to the relationship between teacher and student. This results in a demolition of a natural force that adults and teacher have previously been able to rest their authority upon (Ziehe 2000). The transformation of social life, which the demystification is a part of, also permeates our late modern society. Here, the change of social relations concerns a relaxation in terms of obvious and traditional ways to approach oneself and others, that in certain contexts are described by the term detraditionalization (Giddens 1996; 1997). When people have the possibility to choose how they want to be and how they are to act together with others at a greater extent, the interest for questions dealing with identity and social interactions increases. As consequence of the globalization, alternative cultural identities are made possible and available, which further suppress traditional norms and opens up boundaries regarding what should be included in social life. Increased possibilities imply more options, which could result in a greater ambivalence and anxiety amongst people. That the increasing flexibility relate to identity and relationships has consequences for activities within education may not seem strange from this perspective. Here, the arts in school are considered to involve and contribute to learning in the broadest sense, and to the pupils' social and personal growth. Also it becomes a chal-

lenge between frames and freedom (Christophersen and Ferm Thorgersen, 2015). When traditions and norms are dissolved, it affects both teachers and students, since there are no longer any obvious positions to occupy. Complex negotiations follow concerning the teachers´ choice of including or excluding popular music repertoire in the classroom caused by the tensions between popular music and formal school contexts (Kallio, 2014). The teachers' strategies in the Feel-good discourse are focused on working with students' relationships and personal development. This is considered a consequence of the uncertainty and the need that the students express within these areas. We would like to address this insecurity as a problem that our late modern society has to deal with.

What we can observe in the *Snacking on knowledge discourse i*s an approach towards students' everyday culture, which is given a non-problematized space in education. If the discourse can be regarded as to concern students strolling past display windows that offers a variety of merchandise and products where an intuitive choice is made from the available supply based on what feels suitable for the student at that moment, then the choice of content knowledge can be considered as an essential part of late modern society as well (Giddens 1997). Dilemmas in choosing teaching content (Kallio 2014) could be considered a consequence of the snacking on knowledge discourse. However, there are voices speaking of a colonization of the individual's conscience and expropriation by media (Ziehe 2000; Ziehe and Stubenrauch 2008). Since the market is also responsible of a standardization where some products are more exposed than others, the freedom of choice appears as a chimera. This occurrence appears amongst certain thinkers by the term of plugging (Burrill and Adorno 1987), which implies that we get used to certain types of music and therefore are more likely to select them. In a post-modern perspective, the approach is even further radicalized and the freedom of choice seems to be obvious since everything is, in a sense, possible (Jameson 1986), because how can one kind of knowledge define itself as

more valuable than another? From a post-modern perspective the relativization of knowledge does not appear as problematic.

Another aspect important to highlight related to the *Snacking on knowledge discourse* is the extensive freedom the students are given to contribute in the choice of knowledge content. A form of democratization is made of the teaching that could approach the ideas that are presented in the four contexts as radical aesthetics (Persson and Thavenius 2003). Through radical aesthetics, a forum for freedom of speech and a flexible knowledge formation open for negotiations is created. Similar to this, Smith (2006) and Martin (2013) argues, culture in the arts in education is a critical necessity crucial to promote cultural alternatives and to promote a political subjectivation to each child. Parallels to the descriptions of the classroom as a public space (Ziehe 2000) and as a value liberal space (Ericsson, 2002) appears as well. The focus is on what is experienced as urgent, which stirs up that emotion and affects should also be the basis for teaching.

The discourses that appear to challenge the *Curriculum discourse* at different educational institutions within arts in education can be described as a *Feel-good discourse* and a *Snacking on knowledge discourse*. Of the three discourses brought up to discussion, the *Curriculum discourse* perhaps is the most obvious, but also one which occurs in all educational practices. Possibly, the discourse in some practices can be observed as an objective discourse (Laclau and Mouffe 1985), which would imply that it is considered to be an obvious component in education. The others, *Feel Good* and *Snacking on Knowledge* are to some extent challenging contenders. Within higher education such as universities and colleges, it is the Feel Good discourse, that offers the greatest challenge. That teachers, to a high degree, are taking students well-being and personal development into consideration at the expense of other aspects appears as something worth to discuss further.

In elementary school and to some degree in community schools of music and art it is the *Snacking on knowledge discourse* which acts as the greatest challenge against the *Curriculum discourse*. Here, it seems as if teachers have to retreat in order to create space for student influence in terms of content knowledge. Also, marketization of arts in education is important to discuss further.

Altogether, what we have been able to pan out from this meta-analysis is only a segment of the challenge facing educational institutions' adherence towards canonizing knowledge shown by the *Curriculum discourse*. The enlightenment's ideas of education having an emancipatory mission combined with the modern conviction that certain knowledge has a higher value in terms of education is challenged by discourses driven by individualism and market logics respectively. The challengers are not new actors in the field, but can be assumed to have been influential during a few decades as parts of sweeping neo-liberal ideas within western society. What can be observed in this battle is not only a threat against education within the arts, but there are also good reasons to assume that these discourses create problems within different educational contexts. If that´s the case, the logics of the market and the individual's freedom could be considered to challenge education in a wider perspective as well.

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Cultural Citizenship through aesthetic communication in Swedish schools

democracy, inclusion and equality in the face of assessment policies

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Abstract

In the current Swedish society differences are growing regarding who has the right to learn and use artistic forms of expression. Where a citizen comes from, socially and geographically, more and more determines her tools for handling life. A variety of steering documents state that all Swedish youths should have the right to learn and use artistic forms of expression. At the same time the demands on equal assessment and grading are growing stronger in Sweden, which force teachers to put efforts on documentation and grading, instead of musical learning. The aim of this article is to present and discuss possibilities for pupils to develop Cultural Citizenship through music in the school situation where different views of equality are competing. This article discusses to what extent it is possible to conduct democratic inclusive music education towards Cultural Citizenship in the current time of increased demands of documentation, assessment and grading. To come close to the phenomena of Cultural Citizenship in music educational settings, and to offer theoretical tools for understanding and reflection, the to some extent contradictory political and educational philosophies of Hannah Arendt was used. The philosophical exploration implies a need of teachers' authority

and responsibility when it comes to an agreed upon view of the musical world, and ways to organize meetings with that world in inclusive ways in schools towards a functional Cultural Citizenship.

Introduction

In the current Swedish society differences are growing regarding who has the right to learn and use artistic forms of expression. Where a citizen comes from, socially and geographically, more and more determines available tools for handling life (Ferm Thorgersen, 2015c). According to UNESCO's website (20160712) one of the stated millennium goals is a focus on furthering "a set of practices and activities aimed at making young people and adult better equipped to participate actively in democratic life by assuming and exercising their rights and responsibilities in society." In addition, based on a variety of steering documents (Declaration of Human Rights 27, The Swedish Government Office, 1991:1469, National Agency of Education, 2011), it can be stated that all Swedish youngsters and pupils shall have the right to learn and use artistic forms of expression, and should be guaranteed cultural access (Grossi et. al., 2012). The aim of this philosophical investigation is to shed light on, problematize, and connect the concept of Cultural Citizenship to music education from a democratic, and equality point of view: What demands are put on schools and music teachers if music teaching in Swedish schools should be organized as aesthetic communication towards Cultural Citizenship in the spirit of Hannah Arendt? My previous and ongoing research regarding aesthetic communication, music as a form of expression for all, assessment of musical knowledge within a curricular reform, equality in composition and ensemble playing settings, and the function of arts subjects in primary schools have encouraged an interest for the concept of Cultural Citizenship. To come close to the phenomena, and to offer theoretical tools for understanding and reflection, the thoughts of Arendt (1958; 1961) regarding common sense, citizenship and education, will be used.

The democratic view of aesthetic communication, especially in music educational (formal and informal/non-formal) settings has been explored through the lenses of different phenomenological thinkers, as Merleau-Ponty, Heidegger, Dufrenne, Arendt and Beauvoir, aiming to develop insights in the complicated field of arts education viewed as a common place and a public space (Ferm Almqvist, 2016, Ferm Thorgersen, 2014c; Ferm Thorgersen et. Al, 2016; Ferm Thorgersen & Georgii-Hemming, 2012; Leijonhufvud & Ferm Thorgersen, 2015). One example of inclusive creative music education is a project entitled Lose control, listen and create (Ferm Thorgersen, 2014b), where pupils were offered to compose in groups with peers, and to develop musical agency in equal ways. It showed to be important that the students were heard and listened to, and was able to create music co-operatively. Additionally the fact that the genre they composed in was new to all of them, made all pupils dare to use themselves and their earlier knowledge in equal ways (Ferm Thorgersen 2014b; Schwieler & Ferm Thorgersen, 2014). As mentioned, the current investigation aims to connect classroom activities to the concept of Cultural Citizenship and thereby society.

An ongoing discussion within the field of music education is one regarding possibilities for equal participation in informal musical educational activities (Abramo, 2011; Björck, 2011; Veblen, 2012; Väkevä & Westerlund, 2007). Among other contexts, ensemble playing where pupils can choose what to play in what ways, are highlighted. What has been discovered in some studies though is that traditional gender roles are conserved in teacher led ensemble activities in upper secondary specialist music programs (Borgström-Källén, 2013). In a smaller study (Ferm Almqvist, in press), a story of a female guitarist's experiences of taking part in informal ensemble playing has been analyzed, from a de Beauvoir perspective, and function as a critical response to the one-sided celebration of informal learning situations within the field of music education. The study makes clear that the teacher has an important role when it comes to the guarantee of equal education, to stop and change education

that results in "nerdy boys" and "all-around girls". Hence the role of the teacher is important to investigate, in relation to equal and democratic music education, where the concept of Cultural Citizenship could be useful.

One way to offer democratic education is to perform adapted teaching, or inclusive education. A Scandiavian case study (Christophersen & Ferm Thorgersen, 2015) shows that such education demands that arts subjects are treated like all other subjects, and that pupils feel that they are able, included, heard and listened to, at the same time as they feel connected to something larger. The two schools in this study perceived the arts as crucial for inclusion, which was made manifest in the way schools function as arts-rich environments; the schools provided qualified teachers and differentiated teaching in ordinary arts classes, ensured that the arts were visible and audible parts of school life, and incorporated the arts into special education through individual and group activities. This emphasis on the arts subjects was based on values of inclusion; The arts were seen as contributing to creating good learning environments for some pupils with special needs, while at the same time being beneficial for all pupils. Thus, providing multi-sensory experiences, as well as arenas for mastery, creates a richer school day for all pupils, while at the same time, in the words of one of the principals, giving some pupils a reason to show up in the morning and to stay put during the day (Ferm Almqvist & Christophersen, in press).

The results further indicated that the two schools have made considerable progress in developing an inclusive arts learning environment. Results also suggest that a holistic inclusive view of education encourages a functional and vivid arts education for "all", both inside and outside the classroom. (Christophersen & Ferm Thorgersen, 2015). So, could such ways of organizing subject learning in inclusive artistic ways contribute to development of Cultural Citizenship?

One challenge for inclusive education is the increasing assessment demand. Current educational reforms take place in a field of tension between neo-liberalism and

democracy (Torrance, 2011; Zandén, 2015). Pupils are seen as consumers who should have the opportunity to choose the best education, but they should also be able to move between different schools and be guaranteed the same prerequisites for learning the same things wherever they go. In addition, each child should be seen, met at their level, and graded, as individuals (Lonsbury & Apple 2013). The aim of the Swedish government in the latest curricula reform (National Agency of Education, 2011) was to make the steering documents more clear, to guarantee equal education and measurable learning all over the country (Zandén, Leijonhufvud & Ferm Thorgersen, 2015). In line with the principles of new public management, this called for an elaborate system of accountability and audit (Ferm Almqvist & Zandén, forthcoming). It is clear that the new curricula from 2011 Curriculum for the compulsory school, preschool class and the leisure-time centre 2011 (Lgr11)(National Agency of Education, 2011) that includes a new assessment system with clear formulated achievement criteria in seven steps have influenced how teachers design their teaching (Ferm Almqvist & Zandén, forthcoming; Ferm Thorgersen et. al., 2016; Zandén & Ferm Thorgersen 2014). It can be stated that the teaching has developed towards instrumentalism and criteria compliance, from teaching for learning to teaching for documentation. This article will elaborate upon how equal assessment could be conducted towards Cultural Citizenship.

Summing up it is possible to state that there is a need to build upon how common sense, inclusion and equality has been explored in my earlier in school studies, towards a broader view where connections to childhood and grown-up life in society are made. Such an approach will make it possible to say something about the task of schools, with a special focus on music education. The concept of cultural citizenship also demands an investigation of the relation between musical knowledge and inclusion, which has been vague and not as articulated as it needs to be in the afore mentioned studies. How equality can be defined and realized will also be challenged, as

well as how power relations influence what and who decides what should be learned and assessed in relation to musical growth and democratic citizenship.

Music as a school subject in Sweden is compulsory from year one to nine, and during these years each pupils is guaranteed 240 hours of music education. The achieved musical knowledge among the pupils is graded in year six and nine. In 2011 the new curricula, Lgr11, including subject specific syllabuses including aim, goals, core content, and a seven step grading scale with connected formulated knowledge criteria was implemented. In the introductory parts of the curriculum it is stated that the school should promote the all-round personal development of pupils into active, creative, competent and responsible individuals and *citizens*, in partnership with the home. The curriculum also stresses that education and upbringing in a deeper sense involve *developing and passing on a cultural heritage* – values, traditions, language, knowledge – from one generation to the next. Knowledge of and in music is seen as increasing the opportunities to *participate in the cultural life of society*. Finally it is underlined that pupils should be able to make use of *critical thinking* and independently *formulate standpoints* based on knowledge and ethical considerations (National Agency of Education, 2011, my italics).

In the following the concept of Cultural Citizenship will be presented and related to the role of the school, mainly based on the thoughts of Arendt. There after there will be a discussion as to what an agreed upon musical world could be, and how musical learning and knowledge could be connected to citizenship. Following that comes a part where the importance of inclusion and pupils' growth is presented and related to current assessment demands and finally some conclusions are taken up regarding the task of the teacher in relation to music as *aesthetic communication* that make musical development towards cultural citizenship possible.

Cultural Citizenship

Cultural Citizenship can be seen as an on-going project, especially relevant for young people's participation and engagement in society. In this view, citizenship is separated from the national state, and functions as another way of defining belonging and identity (Delanty, 2000). Hence, cultural citizenship concerns common experiences, learning processes, and discourses of empowerment. Delanty (2000) stresses the learning dimension of citizenship as opposed to the disciplinary dimension, which is in line with Biesta's (2009) statement that education should seek to support modes of political action and civic learning and by that encourage critical and political forms of citizenship, instead of function as a socializing agent for production of competent active citizens. Such an understanding of Cultural Citizenship is crucial to the development of strategies of empowerment based on the everyday dimension of citizenship. Further, the concept can be used as an approach where inclusion and respect for differences is essential (Hine, 2004). Based on such a view, equal Cultural Citizenship can only be realized in contexts where experiences, and view points, communicated within and through arts, are recognized and respected, independent on background, tradition or social status (Olsson, 2013). Hence, it is about the ability to participate in the polis in a shared cosmopolitan context while being respected and not reduced to an Other (Stevenson, 2001; 2003). According to Rosaldo (1999) Cultural Citizenship is concerned with who needs to be visible, to be heard, and to belong. Compulsory schools are thereby possible to view as public spaces where young people are situated and involved in Cultural Citizenship projects, where they can be encouraged to participate and form their identities in relation to others, if they get access to art forms of expression (Tham, 2012).

When it comes to arts education Cultural Citizenship can be viewed as a double-sided concept of democracy. On the one hand it is about the right to participate in society independent of background through varied impressions and expressions. On

the other hand it can be about the right to express one self and be listened to with varied forms of expression. In this twofolded view of cultural citizenship it becomes important to encourage pupils to maintain and develop themselves as well as their culture including become able to take the perspective of the other. Hence, to get the opportunity to embody forms of expression based on earlier experiences is crucial, at the same time as all possible ways forward should be open. Such an approach also makes a (challenging) base for equality, as difference is seen as a prerequisite for equality. This makes Arendt thoughts about education to some extent counter act with her statements about the political life.

> In "The Crisis in Education," her only essay dedicated to the topic of education, Hannah Arendt presents a position that in many ways runs counter to her conception of the political based on participation, actions and the potential for radical change. In so doing, she provides her readers, both political and pedagogical, with a perspective on education that challenges its instrumentalization for the sake of the political (Topolski & Leuven, 2008, p. 259).

Hence, Arendt (1961) critiques the thought that schools should educate good citizens, and thereby contribute to a specific view of Cultural Citizenship. Her main argument is that there is no agreed upon definition of the constitution of a good citizen. Instead she value awareness of aspects as plurality, the public realm, power and perspective appreciation to function in a democratic society (Moynagh, 2001). She is also skeptical when it comes to lay the responsibility of solving the crisis in citizenship on schools. In *The Crisis in Education* Arendt (1958) argues that a separation must be respected between politicians and professors, as well as between the parliament and the board of education (Topolski & Leuven, 2008). Instead she means that adults have a specific responsibility when it comes to children's right to childhood. In addition to that Arendt stresses that children should not be used as political tools, and hence reminds about that the crisis in citizenship is a political crisis that calls for political solutions rather than pedagogical actions. It is also important, according to Arendt (1958)

to differ between the private (childhood) and the public (citizenship) and that education, the school as a room or space, constitutes a bridge in between, where education is conducted, and where authority is needed. In other words she gives the adults responsibility to decide what should be learnt in what ways, in schools, primarily to offer the pupils subject knowledge (education), and secondary by the way this is done, competence to participate in society as engaged political citizens (learning). Contemporary definitions of citizenship (Marchart, 2007) divide politics in two approaches: The first focuses on the state, government and institutions, while the second is more phenomenological as it seeks to understand political experience and issues of political alienation. The latter promotes interest and active participation by citizens, which goes well together with Arendt's view of citizenship. Such non-legal approaches imply political responsibility to develop an understanding of the requirements for engaged political citizens (Topolski & Leuven, 2008), which easily effects activities in the classroom. Based on Arendt's thoughts it is reasonable to state that education is about choice of content and methods, and learning is similar to what has been defined as inclusion above, which I will return to further on in the text.

The classroom is a place and space that introduces children to the world and likewise, the world to children (Arendt, 1958). Arendt agrees with the claim that humans are social beings (although she would say political) and that, as such, both actors and spectators, those actively ruling and those being passively ruled, are participants and require an education as preparation for public participation in the life of the community. Learning on the other hand is more of an equal activity that takes place in all spaces where human beings are interacting, becoming clear to themselves and others (Arendt, 1958; 1961). It becomes relevant to put the questions: Without a shared public world, how can we even start to understand the meaning of citizenship based on one's responsibility for the world? And: What is the world when it is something we are proud of? (Topolski & Leuven, 2008, p. 271).

The crisis in education is but a reminder of a greater crisis, Arendt (1961) states, that of the loss of the world that can only come into existence, and be preserved, through human interaction and plurality, which are the same conditions as are required for "healthy" citizenship. Hence, human beings don't need education to be able to become public participating in society. Rather, she continues, education can provide human beings with access to the past, to tradition, to our roots, to stories, and examples that hopefully will deter the cynicism of the political and inspire human beings to judge and act when they are welcomed, as adults and equals, into the polis. The problem is not that we need to educate children for citizenship, but that we need to learn how to be citizens, to rediscover what it means to be political (Topolski & Leuven, 2008).

Consequences for music education in schools

Based on Arendt's view of cultural citizenship it becomes clear that an agreed upon (non-excluding) definition of (the musical) world among music teachers is necessary. Such an agreed upon definition, should not be mixed with what use to be called "a canon". Instead, that kind of agreement, through Arendt, is a dynamic one, that takes the backgrounds and possible futures for all children in a specific school setting into account. No one should be excluded, or hindered to grow in any musical role. No pupil in Swedish schools should feel invisible in the way that is shown in the following quote, when it comes to core content. Hence, a great responsibility is put on the teacher.

> But invisibility is a dangerous and painful condition / . . ./. When those who have power to name and to socially construct reality, choose not to see you or hear you, whether you are dark-skinned, old, disabled, female, or speak with a different accent or dialect than theirs, when someone with the authority of a

> teacher, say, describes the world and you are not in it, there is a moment of psychic disequilibrium, as if you looked into a mirror and saw nothing (Rich, 1986, p. 199).

So, one question is: How do music educators, citizens in the musical world that the pupils are educated for, take responsibility for defining it? Music educators have to appreciate the old and stable connected to a variety of cultures and backgrounds, at the same time as they should imagine new dynamic futures. They have to use the tradition as a base for development in their agreements of what music pupils should learn in what ways. That in turn demands teachers to climb out of their own traditions and norms, and take common responsibility, towards Cultural Citizenship, through equal inclusive, knowledge based, education. If music educators don't have the possibility, or confidence to take that responsibility, there is a large risk that politicians, or other groups with power but low music educational competence decide, which in turn increase the risk for exclusion, and non-equality in the classroom.

Equal education – a field of tension

Equality is a complex concept, which can be defined based on a variety of philosophical, ethical and moral statements. One way is to ask the question about who has the right and possibility to embody music as a form of expression in Sweden today. The steering documents regard *all* pupils independent of background, which implies that all citizens should learn to handle artistic expressions, as for example to listen to, make and reflect upon music. Another way is to ask how schools can guarantee equal musical knowledge that is assessed equally. Should all pupils learn the same things in the same way, or should musical knowledge developed in different ways in different styles with different tools, be valued equally in relation to formulated goals? (Ferm Thorgersen, 2011; 2015). It can be fruitful to bear in mind that equivalent assessment does not rest on similarities – but on differences (Kvernbekk, 2006). Equal does not

mean "the same". Equal assessment means that different expressions can represent the same formulated goals of musical knowledge, can be reached to the same level, but in different ways, and should be assessed as such. Such a view allows all musical learners to develop their ability to make the (musical) world possible to handle at different levels in different "styles". To what extent is it possible to run inclusive democratic music education towards Cultural Citizenship with today's increasing demands on documentation, assessment and grading? In the following text I will elaborate upon the guidance of Arendt to address these issues.

The teacher in the field of tension

The tasks for the teacher within the field of tension explored above are several and immensely challenging. The teacher should be an encouraging musical interaction partner who guarantees citizen growth for everyone to begin with. Not least she should be the one who makes choices regarding content and form of teaching, based on the agreed upon definition of the musical world that connect to cultural backgrounds and possible futures. In addition to that she has to show the possibilities for anyone to learn "anything". At the same time she has to perform the task to document, assess and grade in equal ways. Told in this way, the field of tension implies contradiction. But does it necessarily have to be in that way? Could it be possible to teach through an Arendtian framework and still be accountable to the assessment "rules" mandated by the state?

One way for music educators to face the challenge is to be active in the formulation of the agreed upon definition of the musical world. By that it becomes easier to secure that music education offers access to the past, to the tradition, and contribute with possibilities to express new ideas, and at the same time maintain and develop the musical world. Hence, to contribute to the pupils' development towards active citi-

zens, becomes a secondary task. In other words, the responsibility of the teacher is to offer development of musical knowledge in a way that offers active citizenship.

Music teaching should encourage pupils to grow through systematic participation in different musical roles; the one of the listener, the composer, and the performer, in inclusive ways in several styles. To be able to offer that in an authoritative way, teachers have to be present and engaged in music as a school subject.

> Education is the point at which we decide, whether we love the world enough to assume responsibility for it and that by the same token save it from that ruin which, except for the renewal, except for the coming of the new and young, would be inevitable (Arendt, 1961, p. 196).

Hence, to be in line with Arendt, music educators have to love the musical world to be able to take responsibility for it. Music educators have to continually negotiate and agree upon what the musical world look like, what genres that should be offered and included in education, and what examples that should be used, so no one feel excluded, nor conserved. Not least they have to consider what (new) expressions and impressions that are possible to the pupils to meet and be "hit" by (Leijonhufvud & Ferm Thorgersen, 2015).

This said, some issues have to be reflected upon further when we think about the frames that steer what is possible to do when it comes to music education of today. To state what musical expressions that are crucial and at the same time possible to assess, demands collegial conversations where the expressions in the curricula are interpreted (Zandén, 2010). The same is needed regarding what impressions are offered to the pupils, and what kind of response that can be given and is possible to assess. As a starting-point for assessment teachers also have to think about, in relation to the agreed upon musical world, what expressions and impressions that are possible to document, as documentation is needed for judging conversations and grading (Ferm Thorgersen & Zandén, forthcoming). To be able to conduct teaching of music in the

spirit of Arendt's thoughts about Cultural Citizenship, teachers have to ask themselves to what extent a specific setting is possible to change in relation to its cultural backgrounds towards music as aesthetic communication, where pupils becomes able to handle music as an aesthetic form of expression in relation to others. How can the setting become responsive? How can pluralism among pupils in the classroom be taken care of? As mentioned above, learning among peers, of inclusive education, can be a way to go, without losing the responsibility of the authoritative teacher (Ferm Thorgersen & Christophersen, forthcoming).

Inclusion as an educational approach towards Cultural Citizenship

Creation of responsive inclusive settings where pluralism is taken care of shed light on the need of common sense, a concept that Arendt also contributes with. A crucial starting point in her thinking was the balance between *Vita Activa* (the action life), consisting of work, production and action, and *Vita Contemplativa* (the philosophical thinking life) consisting of different ways of thinking. Arendt sought to see and make connections between the two possible. She stated that Vita Activa takes place in the world wherein we are born, through speech and action, where actors and audience depend on each other. In such a social context human beings become clear to themselves and to others, through interaction. In the interactive activities different forms of languages are needed to create, try and modify ideas and insights. But to reach common sense, human beings also need to take a step back, Arendt stress, and think, imagine, value and reflect: these are the activities that constitute Vita Contemplativa (Arendt, 1958).

Common sense is something human beings strive towards – in other words intersubjective validity. If humans just step back and watch the world from the outside, they lose the common sphere, the common sense, therefore actions and reflection are

to be combined. Human beings need to take into account different back-grounds and experiences to find common sense. Otherwise individuals can be excluded from traditions, lose their power of initiative and feel rootless. If common sense is lost it is impossible to value the shared world. Common sense also includes several senses in interplay in experiencing of the world. Humans need contact with other people's sense-connected common sense, which in turn presuppose curiosity and respect, ability to imagine and engaged partaking in creating processes, where they also go into each other's worlds of imagination. Hence, an important starting point is the right to make oneself heard and be listened to (Ferm Thorgersen, 2016). So, how can such spaces be created in schools?

The essence of Vita contemplativa can make a base for a holistic view, and a way for teachers to perform inclusive education. Important aspects of such an inclusive education are: to be heard and listened to, accessibility, to own the process, relevant challenges, striving for independency, be a part of something larger, a feeling of "I-can", equality, and connection to the local (Ferm Thorgersen, 2013).

Based on the points above a picture of the role of music education in school towards cultural citizenship was created (fig. 1). As stated earlier Arendt (1958) underlines the importance of differ between the private (childhood) and the public (citizenship) and that education, the school as a room or space, constitutes a bridge in between, where education is conducted, and where authority is needed. Hence, she gives music educators, as grown up participants in society, the responsibility to decide what should be learnt in what ways, in schools, which means to primarily offer the pupils musical subject knowledge (music education), and secondary by the way this is done, competence to participate in society as engaged political citizens (musical learning). Music in schools as education is set in the middle in the picture, where the pupils are shown, to speak with Arendt, the dynamic musical world, and vice versa. That space is characterized by authority and assessment, but also by inclusion in the

form of music as aesthetic communication. Beneath, around and above exist the common space where childhood and society are specifically outlined.

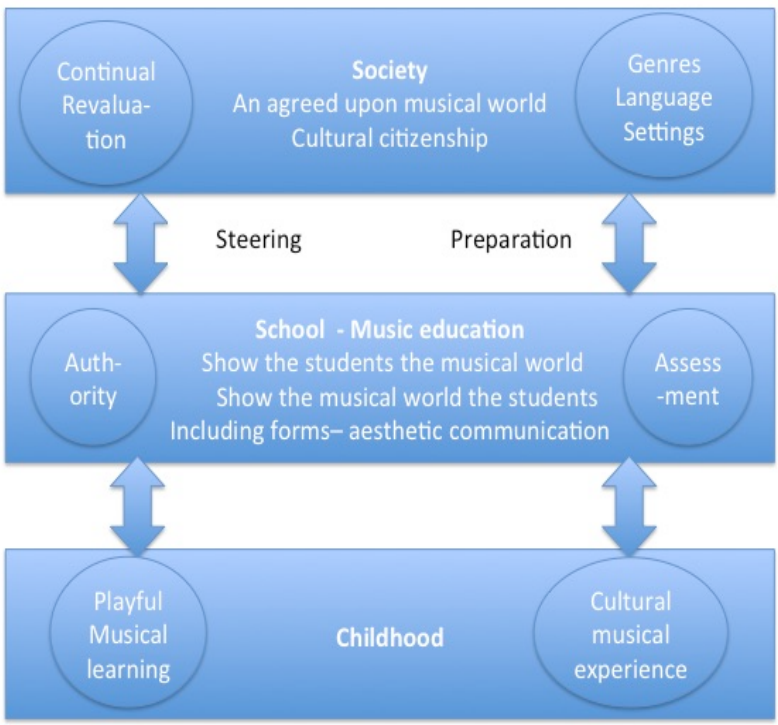

Figure 1.

To teach music with musical knowledge in focus

To come even closer to the frames of Swedish schools of today I would like to connect to a couple of voices speaking in a recent study regarding effects of the mentioned ed-

ucational reform, or more specifically how teachers perceive the changing demands connected to assessment in year six (Ferm Almqvist & Zandén, forthcoming). *On the one hand* an agreed upon definition of the musical world can be seen as a guiding tool for the teacher when it comes to offer the pupils development of musical knowledge.

> There is an extended focus on the goals for me as well as among the students. There is a greater understanding for the subject among the pupils. Clear documentation gives fair and clear assessment. My teaching has become broader [includes more aspects of the subject music than earlier]. The status for the subject music has increased (Music teacher, year 6).

Based on the reasoning made throughout the current article, it is stated, which could be related to the quotation, that what is offered through education and what is assessed shouldn't diminish what music teachers have agreed upon as the musical world. Instead, the way education is organized and performed need to make the base for an active citizenship. Hence, the importance that all pupils get the possibility to embody music as a form of expression becomes crucial. What can be assessed is the ability to handle music as a form of expression (in a broad enough way).

Such holdings presuppose trust in teachers' ability to educate and assess, as well as space to meet the individual student. If there is confusion between the public view of musical knowledge and the private view in schools that will contribute to a diffuse control, which demands documentation even if the teachers don't really know why. Such confusion is on the other hand also visible in the material of the study focusing on assessment in grade six (Ferm Almqvist & Zandén, forthcoming). Regarding experienced control the music teachers express themselves as following:

> As more documentation is demanded, that might be a way to make sure that I do my educational task according to the policies (Music teacher, grade 6).

> I don't know anything about the legislators' confidence but as everything has to be steered I suppose they have no trust or confidence in my subject competence or professional judgment (Music teacher, grade 6).

> There is no steering regarding 'WHAT' to be documented or 'HOW' but 'THAT' it should be done, as a protection if the school inspectorate should visit. (not aiming to ask about the learning of the pupils, but if there is documentation) (Music teacher, grade 6).

To be able to run music education with musical knowledge in focus towards Cultural Citizenship, which is what Arendt suggests, teachers have to take their responsibility and be trusted in doing it. An ongoing discussion regarding what constitutes the musical world and what engaged citizenship can be is therefor needed. Further, when it comes to assessment and judging it is crucial that agreements regarding what constitute the musical world, are broad enough to give space for different ways of showing musical knowledge and competence which in turn should make equal assessment possible. The question is who take responsibility for such aspects of agreements, at the same time as teachers feel that they have lost their trust.

> Too much documentation and too much steering. Hard to find time to check the pupils' different achievements regarding all parameters in the achievement criteria, and take them into account in grading. You lose some of the joy for the subject when the achievement criteria come too much in focus (Music teacher grade 6).

The quotation stresses the need of discussions regarding whether the current achievement criteria expressed in Lgrıı are broad enough in that sense. It is important that the formulation covers dynamic agreed upon definitions of the musical world that guarantee that no one feel excluded or invisible. How does the documentation demand influence such formulations? Continual work among music teachers, in relation to parents, principals and politicians is needed to avoid that any pupil is offered a feeling of involvement and engagement.

Cultural citizenship through music as aesthetic communication in schools

Based upon Arendt's view of cultural citizenship, music education in schools could be formed as aesthetic communication conducted with authority and an agreed upon view of the musical world as guidance. Based on chosen methods and contents pupils are to make their voices heard, and are expected to be listened to as performers and composers. The pupils learn and are assessed upon their ability to listen to, perform, and reflect upon musical expressions and impressions, as well as musical history and contexts. The pupils are encouraged and expected to become their musical selves in meetings with others, and to take each other's perspective musically with musical learning in focus. The philosophical study has found that such a way of teaching music could be possible in Swedish schools of today, and pointed at what challenges that implies for music educators.

To learn to be actors and function as an audience in the musical world is one way for Swedish pupils to develop towards active and engaged citizenship – to develop towards Cultural Citizenship through music as aesthetic communication.

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"Possibilism" and Expectations in Arts Education

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"Possibilism" and Expectations in Arts Education

Ketil Thorgersen

Abstract

There is no way anyone can meet any situation without expectations. In this article expectations are discussed in relation to different arts-educational contexts and perspectives with an aim to discuss how conscious use of expectations can be an asset in arts education, in relating to the arts and in life. Through the use of the term "possibilism" coined by Arns Næss, the article concludes that an important task in arts education is to help students develop a competence in being open for many possible futures: to play with the arts. The theoretical base in the chapter comes from John Dewey, Arne Næss and Deleuze and Guattari, and the article is a part of an ongoing project of developing an educational theory of aesthetic communication.

Keywords: Aesthetic communication, possibilism, music education, arts education, quality of life, what is art.

Introduction

Any music teacher who enters a music educational setting meets and has to deal with expectations at a whole range of levels. The teacher herself has expectations as to which educational content the lesson will focus on, how it will develop, how it may be received by the students and what their motivations might be. The students' motivation is tightly connected to their expectations of how the lesson will be, what the subject 'Music' is, what importance music may play in their life and so forth. Also, of course the expectations from the school department, parents and the surrounding society will also impact on the lesson. As Jorgensen puts it, "The expectations of all those involved in the educational enterprise have a profound effect on teaching and learning" (Jorgensen, 2003, s. 75). It seems that in order to succeed as a music teacher, and construct a music education that serves the student and the society, the teacher has to develop strategies to cope with different kinds of expectations. Likewise, every student has to enter any learning situation with some kind of expectation of what might meet her there, and what their possible strategies for coping might be. Any active choice must be made on the basis of expectations of what might become foreseeable possible choices. Consequently, it seems that in order to be able to make active choices and have agency in our own lives, it is vital to understand and be aware of how expectations are created, how they influence our lives, and how we might cope with them.

This article is an attempt to explore some thoughts about how different kinds and levels of expectation might (re)construct being in music education. The philosophical lenses through which this is analysed consist of a combination of Deweyan pragmatism, the "possibilistic" parts of the philosophy of the Norwegian philosopher Arne Næss, who himself draws on Spinoza, and the philosophy of Deleuze & Guettari (1994) who were similarly inspired. This article can be seen as a development

of a theory of aesthetic communication proposed in my earlier articles wherein impetus, imagination and awareness are discussed from a combination of pragmatist and phenomenological perspectives (Thorgersen, 2007; 2008). Music as aesthetic communication implies seeing it as a communicative, enculturative and reconstructive activity that is at the same time personal and societal, expressive, experiential and potentially experienced as existential. All learning is communicative according to Dewey (e.g. 1916), and music can thereby be regarded as offering communicative possibilities in combination with other modalities – all with their unique qualities, drawbacks and advantages. The thoughts developed in these earlier articles are extended here by investigating what happens when expectations in music education are considered as part of an education in aesthetic communication.

The purpose of Art

Philosophy is often considered non empirical, but at the same time it is difficult to imagine phenomena that are foreign to personal experience. Deleuze and Guettari (1994) claim that philosophy, art and science are fundamentally different in how they conceive of trying to change the world. Philosophy attempts to do so by conceptual imaginative play – a play that is based on experiences that are primarily from a Scandinavian perspective, even if the subject has experiences from other cultures. These claims might be seen to endorse universal validity, but this is, of course, not the case. Philosophy can never be anything but work in the progress of entering conceptual inputs into collective conceptual rhizomes of potential knowledge. It is not the task of philosophy to come up with better ways of understanding the world, but rather to construct concepts that create difference in the form of new and alternate ways of making sense of our life. Art's task, on the other hand, is to present us with experiences of alternative realities. Seeking change and difference, rather than improvement, is a human trait according to Deleuze and Guettari. Why is this important? One of Deleuze's prime sources of inspiration was Spinoza, who in his book The

Ethic, lays out an explanation of God as having no intention, no will, and no persona, but who is nonetheless omnipotent and everywhere in past present and future simultaneously. God can be understood as the totality – the sum of all events and phenomena, including even potential and not yet thought about things[1]. All living things are not only a part of this God, but is, or reflects, God as well. We are in other words all connected with each other, with nature, the universe, the past, present and future. This formulation acknowledges that the potential is a part of the real. What can be imagined is, and can become.

According to Dewey, imagination is a human trait that determines possible ways of reacting, and acting in the world. Not only would no art exist without imagination, but the very idea of human beings as being in control of their own lives would be absurd if they did not have the ability to plan ahead based on assumptions of how they expect the future to become. Imagination can be seen as a precondition for possible future actions since nobody knows what the future brings, though we still plan ahead as if we knew. In Scandinavia, a common saying is "only imagination defines the limits", implying that we can do anything if we can come up with the right idea. "There is always some measure of adventure in the meeting of mind and universe, and this adventure is, in its measure, imagination" (Dewey, 2008, s. 272). Dewey compares the creative act of an artist with that of a philosopher in that their professionally created works can be seen to be products of the imagination (ibid). Other professions can probably be regarded similarly, such as mathematicians or theoretical physicists, while a whole range of occupations and professions are dependent on imagination in order to fulfil the task at hand. No profession or occupation can, however, escape the power of imagination upon how the people involved in the in-

1 Interestingly, this coincides with debates in theoretical physic where all times might exist simultaneously in parallel universes and where everything that is possible probably exists somewhere (e.g. https://www.wired.com/2016/09/arrow-of-time/#i-10190F11-A028-4592-8048-4D66467093EF)

tended tasks interact, react and act in the situations they meet. Imagination is thus a word so full of different meanings, implications and associations, that it is deeply rooted in what it means to be human. Besides, human beings imagine in a whole range of different ways.

Janus-Faced Expectations

Expectation can be understood as a particular kind of imagination whilst being dependent on the same. However, where imagination is commonly seen to be a precondition of creativity and innovative ideas, expectation is something we meet every situation with, and which contributes to the individual's construction of the meaning of any situation. Expectation is as such not an ability per se, but rather a state of readiness for any situation. This readiness is a combination of habit and imagination in its evocation of similar previous experiences of how the situation might turn out (Thorgersen, 2008).

> "Were it possible for an artist to approach a scene with no interests and attitudes, no background of values, drawn from prior experience, he might, theoretically, see lines and colors exclusively in terms of their relationships as lines and colors. But this is a condition that is impossible to fulfil" (Dewey, 2005, s. 93).

As Dewey clearly states, expectations are impossible to escape. As such, they capture us in our own limited imagination of how the world might be, and might awake hostile feelings towards expectations. Our expectations limit our agency because of the reciprocal relation between imagination and expectation. Our agency is controlled by our visions, dreams and ideals for the future — traits of imagination and expectation that define the paths on which we choose to tread, and their limits. All encounters with every aspect of music teaching and learning steer how the participants enter the encounter, the nature of that encounter and the outcome of the musical learning sit-

uation. Expectations of what music usually is will limit the possibility to discover and explore unfamiliar forms of music, just as expectations of what music formal teaching and learning is and ought to be, form how to actively seek, or more passively meet, new forms of learning music.

However, while expectations are limiting, they also work as an important guide and compass with which to navigate through an insecure world. Our expectations are functions of the sum of our previous experiences, and are as such manifestations of our wisdom and knowledge of life. Along with habit, expectations take us by the hand and lead us through life, and can function as a guide to unfamiliar conditions. This combination of the paradoxical, intertwined and interdependent relation between expectation as limiting and expectation as liberating on a horizontal level of time, and the combination of simultaneously looking forwards and backwards in time, attributes Janus-like characteristics to expectation, in the sense that the Greek mythological figure of Janus has a double face, one face looking backwards in time and one looking forwards.

"Possibilism" and Expectations – Art and Education

The Norwegian philosopher Arne Næss built his philosophy upon Spinoza, and is probably best known for his 'ecosophy' and involvement with the deep ecology movement. Næss saw philosophy as an ever ongoing process, and therefore never considered any of his writings to be finished. As a part of his philosophy, he coined the term 'possibilism' (Naess & and Rothenberg, 1990; Næss & Haukeland, 1999). 'Possibilism', is of course derived from the word "possible", and can be understood as a desirable state of mind that is open to all possibilities, whilst at the same time considering their likeliness. To think causally is an inescapable part of being human, he argues, and hence decisions are dependent on guessing the causal effects of an action

in the future, so that reflected reactions to encounters are understood in relation to the expected causal consequences. Næss uses the familiar example of a flying stone - it is very unlikely that a stone you encounter in the forest suddenly lifts and starts to fly. Flying stones have probably never occurred on earth, but that should not be (mis)understood as implying that it will never happen in the future: it is possible that it will happen. Næss not only prescribes possibilism as a desirable state of mind that can form the basis of a richer personal life, he also sees it as necessary in order to imagine the possible catastrophes that might be consequences of human endeavours like pollution. This 'doubleness' creates a bridge to music education as aesthetic communication.

Public education always serves, at least, a double purpose, that of society and that of the individual. A person is supposed to be able to fill a role in society as well as live a fulfilling life (Author, 2010). These two are most often intertwined and interdependent, but not in the way that the one necessarily leads to the other. It is easy to see that a person filling the social role of an oppressed slave does not live a fulfilling life, and neither does a narcissistic person who abuses social systems for personal gain live a happy life. Nonetheless, people who pursue personal goals in social settings, and who are recognized for doing so, consequently feel needed, and that they serve a higher social and historic purpose, as well as experiencing a meaningful life (Spinoza 2001, Dewey 1958). Music education also serves this double purpose, for whilst pupils should learn music to enrich their personal relations to it, and thereby their lives; at the same time music in-itself has social functions through the communicative nature of music as aesthetic activity. One possibilistic attitude can, in other words, be essential in order to approach musical learning on both these levels. In the Western world, music is well established as an obligatory school subject. Even if the subject is organised differently, and has different impacts in different countries, music is one of the longest standing subjects in compulsory schools (Nielsen, 1998). Music as a subject has specific purposes for that society; and society expects music to be good for some-

thing. While other art forms, such as theatre and dance, can contribute to the individual's sense of their own well-being, they are not usually awarded the honour of becoming a self-sufficient subject like music.

Expectations held by society are expressed in different forms. On a formal level there are laws, curricula, syllabuses and other official documents. Even if these are important and have a certain impact on music education in schools, some research shows that formal expectations only play a minor role when teachers plan their lessons (e.g. Johansen, 2003). The more subtle curriculum that involves discursive participation in society cannot be avoided. Being a member of society, be it teacher, student or any other role, necessarily means acting in relation to perceived norms, values and expectations. Society is of course more than the sum of its individuals, just as any individual is more (and less) than what the individual can understand of herself. Nonetheless, discursive expectations are always enacted through modalities created by persons; and as such it is impossible to clearly distinguish between social and individual expectations. Consequently, all agents in the music-educational enterprise inflict and are inflicted by expectations about what the school subject 'music' should be: what music it should be concerned with; which teaching methods should predominate; what aspects of music should be trained; what importance music plays in relation to other subjects as well as to the importance for learners' lives, and so forth. As has been shown in experimental research (Brophy, 1983), teachers who meet a class of pupils who they expect to be achieving poorly will create a class that achieves poorly, and the same goes for principals and communities: if low quality music education is expected, or the signals that are being sent is that music is unimportant, bad music education will be the result. The pupils will also then meet up with low expectations for music classes, making the job for the music teacher hard if she has different aims or expectations. This in turn is dependent on the status of the subject 'music' in combination with the status of music(s) in relation to the societal recognition of the importance of music(s) for individuals' quality of life. The status of music

changes over time, and can also be consciously changed (Author, 2003). Regardless of whether music is compulsory or mandatory, a subject by itself or in combination with other knowledge areas, its status can and will be stretched, tweaked and changed by the combined forces of societal, political, local and personal agents. The web of expectations can hence be understood as a five-dimensional structure wherein music, pupil, teacher and other agent's expectancies represent one dimension, societal discourses a second, the status of the subject and of music(s) a third; and time as the fifth dimension. Everything is entangled and living, and it is not to be expected that anyone can be expected to understand how their expectations are being shaped and remain in shape in any one situation.

Expectations steer how we meet every situation, how we act and expect to control possible pathways through life and education. Additionally, expectations can also function as a reminder of the holistic nature of human beings who cannot be separated into body and mind through the placebo effect. People's bodies can actually heal because of expectations that they are being given an adequate treatment. However, nothing of this touches the essence of art and music – the aesthetic. Aesthetics can be defined in a number of ways. A pragmatist aesthetics could be understood as a combination of communication, experience and imagination that forms a basis for discussing art as play with expectations. Art can be considered play with conventions. Conventions of aesthetic form could in other words be labelled 'aesthetic expectations'. Even if I do not claim that expectations can describe the complex phenomena of art and aesthetics, it is obvious that expectations play an important role in aesthetic communication, since communication works through familiarity with the meanings of symbols. Deleuze and Guattari (1994) partly support this idea when describing the artist as "[...] always adding new varieties to the world." (ibid p. 175). They describe art as playing with affects and sensations, presenting the world anew and at the same time as the same. "Art is not chaos, but a composition of chaos that yields the vision

or sensation, so that it constitutes [...] a chaosmos, a composed chaos – neither foreseen, nor preconceived" (Deleuze & Guattari, 1994, s. 204).

The 'rhizomatic' approach to thinking helps in understanding how music education could be seen to facilitate 'possibilistic' approaches to being. A line or sequence of actions or thought, though consequential, can be disrupted, disturbed or split without there being anything illogical in it: whatever comes to life will be a continuation, whether expected or not, challenging or not. Musical art is neither actual nor virtual according to Deleuze and Guattari, "They are possibles" (ibid p. 177). What art, and therefore music demands is for the expected to be challenged, and for the world to be created in an eternally wide, and at the same time claustrophobically narrow, set of pathways of experience. To learn music as a communicative art could, in other words, imply to learn how to consciously adapt to the conventions and expectations of musical parameters, and at the same time break with them in ways that are functional for aesthetic communication. An important task in music education must therefore be to train and develop skills so as to stimulate the imagination to beware of the greatest range of possible outcomes to any musical situation, whilst at the same time being aware of the conventions that are at stake, and their expected uses, so as to understand as well as play with them. In this way music education can help pupils become interesting musicians, composers and listeners, who are also critical, creative and happy. Furthermore, these kinds of 'possibilistic' skills, attitudes and modes might actually be beneficial for both learner and society in most parts of life.

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