

Every learner counts

Democracy and inclusion in music education in the 21st century

21-24 May 2014
University of Nicosia, Cyprus



22nd Conference of the European Association of Music in Schools



UNIVERSITY OF NICOSIA

Saturday, 24 May 2014

09.00 – 10.00	Parallel sessions				
ROUSSEAU PRESENTATIONS Chair: Mary STAKELUM (UK)	PLATO PRESENTATIONS Chair: Johannes STEINER (AT)	DA VINCI PRESENTATIONS Chair: Yiannis MIRALIS (CY)	EU208 WORKSHOP Chair: Kenneth SMITH (CY)	EU203 WORKSHOP Chair: Christopher BAUMGARTNER (US)	
"Can Higher Music Education Be 'Useful' in Times of Crisis?" Eleni LAPIDAKI (GR)	"Performative Aspects of Music Didactics for schools of general education" Johannes STEINER (AT) Markus HIRSCH (AT)	"Differences in equality: effects of non-verbal communication in violin-group lessons" Annamaria MINAFRA (UK)	"Music Education in early years: a tool to maximize the learning opportunities and participation of all our learners throughout the school day and beyond" Katherine XENOPHONTOS (CY)	"Fostering Concentration and Improvisation: Yoga-based Activities for Every Learner" Paola SAWIDOU (US)	
"Musicians engaging with people with dementia: perspectives of learning" Rineke SMILDE (NL)	"The role of music and the music educator in developing culture for inclusion in Cyprus Secondary Education, Examples of Good Practices" Calypso APERGI (CY)	"Creating Collective Identities through Music Education: A Critical Analysis of Lessons in American Music" Antía GONZÁLEZ BEN (US)			
10.00 – 10.30	Coffee Break GALLERY RESTAURANT				

Chrysovalentini KONSTANTINOY (UK: University of Cambridge)

Introducing Technology in Primary Music Lesson: Making the Teacher a Learner

The educational reform and new music curriculum document in Cyprus highlighted the need for the introduction of technology in music lessons. The addition of a special section and appendix for the introduction and use of technology in music lessons encourages the efforts to introduce technology. This presentation deals with the ways primary teachers can be supported in introducing technology in their music lessons by identifying their needs, concerns and the limiting and facilitating elements arising. Methodologically, this study combines case study approach with action research, since aspects of both have shaped the research design. The cases of 10 primary music teachers, with different expertise and knowledge in music, technology and pedagogy, are examined through reflective cycles, which is a characteristic of action research. The cycles include interviews, questionnaires, observations and reflective diaries and aim to identify change in teachers' practices, thinking and concerns as they become more engaged with technology and use it more. The research design is also influenced by the Concerns-Based-Adoption-Model (CBAM), which examines individuals' concerns when an innovation (i.e. the introduction of technology in music lessons) is introduced. Identifying teachers' needs can lead to finding effective ways to address these needs and support teachers. Some of the needs indicated by the participants of this study are limited resources and lack of adequate professional development and training particularly in regards to technology in music lessons. Insights gained suggest that if teachers are encouraged and provided with the technology, education, support and training they need, they could overcome their hesitations and use technology in their lessons. All teachers despite their music, technological and pedagogical knowledge and expertise where given the opportunity to use technology in their music lessons. Every teacher can be a learner especially nowadays that the potential and possibilities technology provides for music are enormous.

Eleni LAPIDAKI (GR: Aristotle University of Thessaloniki)

Can Higher Music Education Be 'Useful' in Times of Crisis?

Exclusion of access to music education, encountered in an increasing number of Greek public schools of economically and socially marginalized urban and provincial areas, inlays the political and cultural structure of modern education. The presentation considers the repression that accompanies non-democratic representations in public music education not only as an unfortunate consequence of the economic crisis but as a reason to radically re-examine the evaluative framework for higher education as social practice. Extending "exclusion" philosophies of Ranci re, Wacquant, and Derrida, the concept of usefulness is introduced as supplement to the concepts of meaning, difference, empowerment, and participation. This 'utilitarian' approach is based on the premise that the teaching of higher music education needs to have a participatory component through systematic inclusive pedagogical practices in "unusual" learning settings. Moreover, the placement of social goals and collective actions in the core of course syllabi will be discussed using the conceptual framework of the interdisciplinary widening-participation project C.A.L.M. (Community Action in Learning Music) as model for useful academic practice. By means of a "Students Teaching Students" approach, C.A.L.M. is devised to help students—both in the university and in approximately 110 marginalized Greek schools—enrich their

experiential music learning through the development of a polyphonic attitude in which heterogeneous “voices” are irreducible, while, at the same time, involved in processes of mutual attuning through intersection of discrepant educational worlds. The presentation concludes with recommendations about how artistic usefulness can transform educational policies by creating cultural spaces that mitigate educational inequality and economic dislocation.

Anna-Mari LINDEBERG and Minna MUUKKONEN (FI: University of Eastern Finland)

Music Education for All: towards New Teacher Profiles in Finnish Schools

In Finland music has always been a school subject, and it belongs to the national core curriculum. The aim of music teaching is to help the pupils find their object of interest in music, to encourage them to engage in musical activity, to give the means of expressing themselves musically, and to support their overall growth. Music is taught for the whole age group, and it is both a compulsory and optional subject. At present, there are two kinds of teachers who are responsible for the music teaching: classroom teachers and music subject teachers. Mastering the broad musicking-based curriculum is a challenge especially for classroom teachers, who are responsible for most of the compulsory music lessons. The question arises: do all the pupils have equal opportunities to study music? In other words, is Finnish music education democratic? In order to assure the high quality of music teaching, the Finnish education policy has developed teacher education. It has become possible for the classroom teachers to qualify as subject teachers and vice versa. At the same time, the aim of the education policy is to strengthen the comprehensive nature of the basic education. These transitions have challenged the teacher education and led to changes in teachers' professional profiles. In this presentation we will present our research project dealing with the professional identities of recently graduated teachers with intermediate studies in music. The data consists of a survey and interviews of 38 beginning music teachers. The research employs a qualitative framework and the interview data is examined using narrative-discursive analysis. How do these teachers reflect on their competences and how they see the continuum from teacher education to working life? Furthermore, we will discuss the aspects of democracy in school music education rising from this perspective.

Isolde MALMBERG (AT: Institute for Music Education, University for Music and Performing Arts)

Who says what cultural competence is? A Participatory Research Project Developing Cultural Competences in a Research Team of 13-year Olds, Their Teachers, Arts Institutions, and Researchers.

Three school classes with 13-14-year olds from three different areas in Austria, three teacher teams and three cultural institutions (a theater, an opera house and an art museum) work together with facilitators from academia and industry in this research project during two years. This is worked on in four stages: 1. project preparation - meeting, expectation clarification and detailed planning, 2. methods training & cultural practice, implementation of 3 modules: What is a researcher? What is art and culture?