Hellenic Journal
of Music, Education & Culture

Volume 2
September 2011

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▶▶▶ HeJMEC 2, September, 2011 ▮▮

Contents

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We are very pleased to bring our readers the five articles that comprise the second issue of the Hellenic Journal of Music, Education and Culture.

The authors featured here present works that explore important contemporary topics at the interface of music, education and culture, from multiple spheres of music education and cultural practice, advancing thus our thinking of what constitutes music education and culture across the world. Needless saying that, apart from the diversity of cultural settings, there are issues that are focused on Greek realities in the spirit of the journal's policy to promote the symbiotic development of the research communities both within and outside Greece.

We hope that you enjoy the journal contents and that you will take an opportunity to contribute in the future.

Our first peer-reviewed paper, Liora Bresler's "Integrating the Arts: Educational Entrepreneurship in a School Setting", searches the qualities that make for successful integration of the arts and the so-called core curriculum. By presenting one case of arts integration in a Texan high school, she examines those qualities that made it a successful integration, including the curriculum, the institutional structures, and some of the characteristics and background of the project coordinator. As a result, she identifies some characteristics that are important to arts integration such as (i) going beyond the traditional disciplinary knowledge to creatively reflect ownership and personal commitments; (ii) being able to listen to others and to collaborate in what I refer to as transformative practice zone (TZP); and (iii) perseverance in a process of experiential learning of the innovation.

Our second peer-reviewed paper, Edward Green's "Harmony and the Oneness of Opposites: Teaching Music Theory through Aesthetic Realism", explains the principles of the Aesthetic Realism teaching method created by the great American poet and educator Eli Siegel in order to show how students can be motivated to learn music theory. According to the author, the most effective way to do so is through this method because it is based on the principle that art and life have in common the opposites. Central technical concepts in harmonic theory are considered in the light of this

philosophic idea, and the work of various theorists is cited in support of it, including Zuckerkandl, Schönberg, Schenker, and Toch.

Cecilia Ferm Thorgersen's "Assessment of musical knowledge from a life-world-phenomenological perspective – the challenge of conceptualising and communication", deals with the assessment that takes place in several educational settings, at several levels. According to the author, although in those contexts the idea of how different qualities of musical knowledge are expressed is constituted and re-created through the sharing of experience, still concepts and descriptions of the qualities, which should be possible to use as a base for discussion and reflection upon musical knowledge, are most often missing. So, the contribution of this article is based on a view of knowledge and learning takes a life-world- phenomenological way of thinking as a point of departure, based on Merleau-Ponty, Heidegger and Dufrenne. In more detail, Thorgersen, by taking into account the multi-dimensional phenomenon of music, and how it influences the concepts of musical knowledge and learning, addresses the conceptualisation of such knowledge, the weight of style and earlier experiences, the aspect of response in connection to language, and how musical knowledge can be expressed and assessed in the spirit of inter-subjectivity.

Moving on to Greek issues on music education and policies, the next paper by the authors Panagiotis G. Kampylis, Periti Saariluoma and Eleni Berki, entitled "Fostering Creative Thinking - What do Primary Teachers Recommend?", aims to investigate and analyse Greek primary teachers' creativity recommendations (CRs) because they are the professionals who foster (or should foster) students' creativity in practice. By means of forming a setting of three comparable groups (Athens, Greece, June 2008), a specific research design, and with the participation of twenty-one Greek primary teachers with diverse backgrounds and expertise, the results of their data collection and analysis classifies primary teachers' CRs under three broad categories: (1) features of the creative teaching and learning process; (2) common traits of the creative student, and (3) characteristics of the creative environment. The conclusion is that primary teachers need a comprehensible and practicable set of recommendations on how and why students' creative thinking should be fostered.

The last paper, in Greek, is Maria Argyriou's study on "Factors based on genre that influence the preferences-choices of students in music education". It is based on contemporary research concerning the development of a model referred to genre stereotypes (Deaux & Lewis, 1984; Martin, 1989, 1993; Wood& Little, 1990); according to

this model, children, when reaching the age of eight have already crystallised their views, their choices and their activities by means of the genre they belong. Education plays an important role in the process of reproducing genre stereotypes; family and the cultural/economic environment of the community play an additional role in such a process. The author studied a sample of 102 students of primary education (ages 9-12) and presented the factors that influence their preferences and choices in music education.

We are most grateful to the authors of these papers.

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Integrating the Arts:
Educational Entrepreneurship
in a School Setting

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ABSTRACT | What qualities make for successful integration of the arts and the so-called core curriculum? Clearly, integration requires more than scheduling changes, and results in substantial learning well beyond drawing snowflakes in science or singing patriotic songs in social studies. This paper presents one case of arts integration in a Texan high school, where the project coordinator was the music teacher. I examine those qualities that made it a successful integration, including the curriculum, the institutional structures, and some of the characteristics and background of the project coordinator. Based on this and other cases of successful integration of the arts into the academic curriculum (and as important, cases where such integration failed despite seemingly promising conditions), I identify some characteristics that are important to arts integration. These characteristics include: (i) going beyond the traditional disciplinary knowledge to creatively reflect ownership and personal commitments; (ii) being able to listen to others and to collaborate in what I refer to as transformative practice zone (TZP); and (iii) perseverance in a process of experiential learning of the innovation. These characteristics, I suggest, constitute educational entrepreneurship, with an emphasis on the social and the intellectual.

Keywords: Arts, integration, curriculum, Educational Entrepreneurship, Context of Schooling.

The Case: Arts Integration into Academic Disciplines

This case is based on a study initiated by the Getty Center and the College Board. I was asked to evaluate the integration of the arts into academic disciplines in five American high schools. Based on a review process of hundreds of proposals, these five schools were selected for their commitment to integration and received some funding by the Getty Institute in support of the integration project. Of these five, Martinez High School in Texas served the most transient population in what is believed to be the poorest county in the United States. The school was located in a mid-size town of approximately 140,000 people with a Latino population of over 80%.

The characteristics of the student body at Martinez High School made it an unconventional setting for the kind of integrated arts and academic learning being tried there. The student population was 99% Hispanic from a low socio-economic community where 94% of the families qualified for some

type of federal assistance.   Ninety percent of the student population was identified as at-risk and below grade level in at least one core academic area.   English was a second language for most students; for many, time spent at school was the only English-speaking part of their day. Before the study started, the school had the lowest TAKS (Texas Assessment of Knowledge and Skills) scores in the district. The school was on probation with the State Board of Education because less than 40% of its students passed the yearly Texas Assessment of Academic Skills (TAKS) exams, which ultimately determined whether they would graduate or not. When the new school was planned and subsequently opened, there was money allotted for hiring new faculty, including faculty with training and experience in the arts. David Murray, a music teacher with a doctorate in music, was one of those hires.

Data sources. I spent in the school 3 days, with approximately 12 hours of field-work each day. I was joined by Dr. Eve Harwood, a professor of music education and a close colleague who was interested in the project and volunteered her time and superb observational skills. Observations focused on academic classes (mostly English/Social Studies) as well as guitar classes and additional music integrated into English classes. We attended school concerts --Guitar Class Concert and the High School Choir Concert; and a community theater Christmas play, that featured one of the school teachers and students from area schools. We conducted in depth, semi-structured interviews with the principal; the music teacher/coordinator of the program; six teachers of academic disciplines (four participating in the program, one who was scheduled to start next semester, and one who was not yet involved); and all arts teachers. We also conducted informal conversations with students and other teachers.

The Arts Integration Program

The original proposal submitted by the school to the Getty Institute/College Board to qualify for support stated, "The ultimate goal of this proposal is to provide students with a comprehensive exposure to the fine arts while at the same time increasing student achievement, performance, and attendance.   We feel integrating the arts into the English and social studies programs will be the catalyst to meet these goals."

Texas state curriculum guidelines require that the ninth grade year focus on World Literature and World Government; that the tenth grade year cover World Literature in English and World History; that American Literature and United States History be covered in eleventh grade; and the British Literature, United States Government and Economics be covered in the twelfth grade. In the year of our study, Martinez was focusing on integrating social studies and English classes with arts and began implementation with students in the 10th grade. Students were grouped into modules of 90 minutes, and literature and social studies teachers were teamed together.

To many, the notion of spending time and energy on providing arts instruction as part of the academic program in such circumstances was outlandish. Even within the school, it was apparent that there were significant worries about the academic performance of the Martinez students on TAKS tests, and even a suggestion that there be a special course on basic skills, more drill and practice, in preparation specifically for the test.

The curriculum. The curriculum was structured around concepts, and themes, rather than the traditional disciplinary organization and contents. There was clear evidence that integration was taking

place, in a manner consistent with the thematic integrity of each unit. The integration style in the three arts subjects (music, visual arts, and drama) revolved around the broad themes of class, gender, ethnicity, family, and propaganda. The following are examples of the integrated curriculum.

Under the theme of Class, students read poetry by Langston Hughes, discussed a blues form, heard blues performed by BB King, and wrote their own blues lyrics. The discussion ranged from discussing rhythm and the mechanics of poetry and music, to providing broader historical and sociological contexts for the Blues. In another unit on Class, students studied the Mexican, French and Russian revolutions in history, heard and sang songs associated with the Mexican revolution, and read literature dealing with class differences, such as *Call No Man Master* and *The Great Gatsby*.

As part of the Gender theme in Drama/English, students discussed the features and context of Greek tragedy, talked about the values and messages in *Antigone* and performed parts of *Antigone* to a select school audience. The curriculum included a visual art unit based on classical Greek art. Students studying the changing role of women during the 20th Century in History, were also studying the portrayal of relations between the sexes in *The Taming of the Shrew*, and examined portrayals of women vs. men in visual art from the "Great Masters" series. As part of a unit on Ethnicity, students read poetry and literature from the Harlem Renaissance, heard and subsequently wrote their own blues lyrics, and studied the role of race in conflicts from the Spanish Civil War through World War II and contemporary topics such as ethnic cleansing. In another unit under the same theme, students studied a drama by Luis Valdez about a pear picker, with the theater teacher, engaging in improvisation and analyzing character stereotypes. Another English/Social Studies team collaborated with the Visual Art teacher to create a unit which involved students' writing and illustrating in visual images the Creation story, including the reading Gilgamesh stories in their English class. In discussions and meta-level questions raised regularly in class, teachers guided students in exploring the nature of music and art and their social and personal meaning.

Music, visual art and drama have been integrated into the curriculum consistently throughout the semester. Once the thematic units were identified, the teams developed a schedule to include visits from arts specialists. In general, the arts specialists -- (music, visual art, or drama) visited each class twice a week, once in English, and once in Social Studies. In addition, some of the teachers brought in CD's of relevant music, pictures, or other art resources from their personal collections to share with students during the regular class periods.

Textbooks and formal materials. Textbooks were relegated to a minimal role. Martinez teachers, like all Texas teachers, were constrained by a state and district curriculum and by the statewide textbook adoption policy, which means that one textbook is supplied throughout the state for each subject and grade level. The particular text for Social Studies was not organized for the curriculum these teachers were implementing, although they were able to use it as a resource. The English anthology provided the teachers with somewhat more flexibility in choosing material for the thematic units. Music resources consisted of music sheets, CD's and historical and musical materials and information including the Internet. In the main, the teachers used a variety of resources materials, including personal items.

The assignments encouraged inquiry skills, exercising the ability to conduct independent research, to create interpretations, and to express personal opinions and views in small and large

groups. In addition to the interpretive, issue-oriented contents, some assignments were aimed at building a factual base, and used quizzes to test retention and knowledge. Other assignments highlighted students' interpretation, creativity and expression. For example, in one observed integrated English/Social Studies/Music session, students were asked to write their own words ("The depressing things in Martinez high school . . ."), and were encouraged to be expressive and critical (criticism directed at the instructional team) within the constraints of the Blues structure.

Students' ownership and initiatives. What was striking in the project was not only the integration across disciplines, but the relevance of the themes and the contents to students' lives. This ownership resulted in students' initiative extending beyond the academic learning to creating conditions for learning. Some students, for example, were disruptive to the class, and the rest decided they did not want to be disrupted, so they divided the room into two diagonal sections. One section housed the disruptive people (or those who are tired and didn't want to learn), and the other housed the motivated ones. There was constant flow between the two sections, when the disruptive students decided they wanted to give the class-work a try, or when the motivated decided they wanted a break. But there were no more disruptions. This type of student-directed activity is an early indication of the evolution of a learning-oriented community and the students' investments in it.

Teachers' collaborations. The large, 90 minutes blocks, facilitated extended planning time, and the regular meetings among teachers encouraged interaction and the development of common curriculum. With one exception, working relations among staff seemed to be excellent, and all teachers reported being expanded in the process of developing curricula together. The fact that the head of the Social Studies department was a key participant, and a strong advocate of the project mission facilitated the process.

There was close continuing collaboration between teachers on the same team. In several instances, one research paper was assigned for evaluation in both classes. The focus on Social Studies was on content of the paper, research sources, and ideas. The focus in English was on editing, proofreading, grammar, thesis development and other aspects of writing.

Impact on learning. In addition to standardized measures such as SAT and TAKS scores, indicators of achievement being monitored by Dr. Murray include student attendance, tardiness and graduation rates. The teachers also reported various anecdotal evidence that students seemed more interested, participated more in class, and seemed to enjoy themselves more. Quite a few students told me that they used to skip school but are now considerably more motivated and invested, since the curriculum addressed issues that are relevant, and incorporated "their music", bridging home and school cultures. While these were important to the teachers, what seemed crucial to the continuation of the program were the TAKS results. From being at the bottom of the district when the project started, the school scores went considerably up, among the highest in the district. The day that test results were published was a day of celebration in the school. The principal, feeling vulnerable in her first year in the school, was relieved, knowing her job will continue. A teacher called on the day the results were published to report about the exuberance, the hugging and kissing in the corridor. The project was validated! One teacher said that seeing the reactions of the students to the integrated curriculum was a strong motivation for him to continue, despite the increased workload.

The Music Teacher as a Key Player

Dr. David Murray served as the project coordinator and was a key person behind the integration. He brought to the project a high level of intellectual curiosity, enthusiasm, people's skills and commitment. Coordinating the project was in addition to his regular duties as the school guitar and Estudiantina teacher. What made his role as coordinator and key person so unusual was the low involvement of music teachers with integration across the four other schools of the project. In general, I have found that even when schools were committed to arts integration, of all school teachers-- arts and academic subjects included-- music teachers were typically the least likely to participate in collaboration (Bresler, 2003).[1]

At the high-school level, this could be attributed to the nature of music education in high-schools in the US. Choral and band teachers are enormously concerned about skills and high performance ratings and their position often depends on these ratings. I was told in Texas that if a band director does not bring in a rating "1" for his performing group for three consecutive years, he is likely to be fired. Indeed, in all five schools of arts integration (Bresler, 1997), choral and band teachers were not interested in integrating music into the broader curriculum. I found it interesting that band and choral teachers in Martinez school featured the traditional western, repertoire, even though it was clearly less appealing to the local Spanish population (as indicated in the concert we attended). In contrast, the guitar concerts organized by Dr. Murray seemed highly popular with students, parents, and the wider community.

David Murray, a guitarist and a guitar teacher, was exceptionally open to a variety of styles in performance and had a solid knowledge of sociological trends in music. Part of Murray's ability to integrate music and academics could be attributed, I believe, to the different enculturation and expectations of the traditional USA band/choir ensembles as compared to the guitar ensemble. In guitar, performances are judged as contributing to the local community rather than prizes and awards, which are central to band and choir. Another factor had to do with the teachers' profiles and commitments. Guitar teachers tend to be almost "self-taught" in their education, typically in informal settings, drawing heavily on popular media, and less enculturated into the classical, more rigid traditions and expectations of the band and classical music world. Guitar teachers are often proficient in different musical styles, and modes of playing (e.g., improvisation as well as the classical notation). Teaching band and choir performance is seen to require sophisticated skills which take much time to develop and build. Time away from these skills can be seen as threatening success in competitions, on which teachers' livelihood, as noted above, is perceived to be at stake.

Dr. David Murray's commitment to include music in the academic curriculum was visionary, creative, and deeply collaborative. He worked with academic teachers closely to identify big ideas, listening carefully, making suggestions based on what he perceived was important to others as well as his own commitments, offering support on conceptual and technical levels. In addition to teaching the

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[1] This was particularly glaring in one of the high schools in that had the most successful and exciting arts education program I have ever seen. This school, in Washington State, integrated the arts into every imaginable subject – from physics and math to French and Chinese. The only teachers who were not involved in the whole school endeavor were the music specialists. Involving teachers of music performance in arts integration is extremely difficult, as other studies have shown. This is true for ordinary, as well as exemplary schools (Bresler, 2003).

classes twice a week during the units that incorporated music, Murray was available to help in many ways (e.g., leaving CD's and any other musical material available for the classroom teacher; consulting with suggestions on musical materials). In some cases, the classroom teachers reported bringing in their own examples of music for discussion in relation to the thematic unit. However, in the main they relied on David to provide the lesson content and listening material for the curricular units.

Teachers' Incentives, Rewards, and Transformations

Why did teachers volunteer to participate in such a time consuming effort? Teachers felt strongly that an integrated curriculum will promote students' learning. Several said that the arts will help make learning more relevant for the students. Others suggested that the arts allowed them to teach to their students' strengths. The principal said she thought the Martinez students had a knack for dance, storytelling, music, and theatrics that was part of their custom and "a way of life." For another teacher, the integration of academic content and the arts helped make what they learned significant to the students.

As manifested in the cases of many teachers, collaborations proved to be transformative on different levels. The most obvious was a change of roles for participating teachers in all sites – a heightened movement toward *developing*, rather than just implementing, curricula. In developing integrated curricula, music teachers moved away from their ready-made lesson plans, art teachers, from reliance on set activities and skills, and academic teachers moved away from reliance on textbooks, towards a focus on larger projects, overarching themes, broad issues and questions. In this process, they also started to draw upon a larger array of resources. On a more fundamental level, they learned to listen to each other in ways that expanded their own vision of their discipline.

Change of self-image. Often, teachers brought up in our conversations the gradual but fundamental changes in their images of teaching that were triggered as part of the process of these collaborative relationship. From a framework of an isolated teacher teaching individual classes, teachers commented that they now saw themselves as a part of a larger whole. Teachers said they became conscious of how their curriculum fit and affected other disciplines, and the ways from which they were able to draw upon other disciplines. This was manifested even at the level of selecting and purchasing materials, with teachers looking for materials of interest to others.

Becoming central to the school. Invariably, arts teachers became more central to the school and its mission. In elementary schools, specialists represent a distinctive subculture within schools, where theirs is frequently the only subject that is not taught by classroom teachers. Hence, their position, typically a marginalized one, is as "the other" teacher. That marginalization often occurs in secondary schools as well. The ability to work together towards common goals facilitated the positive negotiation with classroom teachers, creating allies among different faculty members. Integration placed music and art teachers as not only legitimate, highly-valued citizens of the school, part of its core community of practice, but as leaders.

Integration as an Instance of Educational Entrepreneurship

Reflecting back on what made this case successful, it is the commitment and characteristics of the key people involved in the project. These characteristics match, in many ways, those of social

entrepreneurs. I suggest the term *educational entrepreneur* (EE) to indicate a person that exhibits entrepreneurial qualities in the context of schooling. Clearly, educational entrepreneurship can be manifested in various ways: integration is only one of these. However, I believe that in a genuine integration that is committed to re-conceptualize, beyond surface techniques, educational entrepreneurship is vital. While not all teachers are drawn to arts integration, and not all schools lend themselves to integration, educational entrepreneurship offers a broader perspective that has to do with teaching according to one's deepest values, the wish to make an impact, and, possibly, self-actualization. Going more deeply than integration, I believe that entrepreneurial qualities can expand the roles of music teachers, enhancing their satisfaction, ownership and impact.

Educational Entrepreneurship and its Root in Social Entrepreneurship

The concept of entrepreneurship has long been associated with business and finance. In the past few years that concept has been broadened. One use came out a couple of years ago in a widely acclaimed PBS documentary on social entrepreneurship with the evocative title of "The New Heroes". The documentary featured people like Sri Lankan Nobel Prize laureate Muhammad Yunus and the Grameen Bank, his micro-financing project with women as major clients. The series consisted of 13 other social entrepreneurs all over the world featuring women and men with extraordinary projects of social service and impact. These projects were founded on innovative ideas as well as tremendous persistence, and the ability to work with various groups of people, negotiate, and persuade to carry these projects to fruition. School teachers loom large in these endeavors.

Examining the cases of social entrepreneurship more closely, they all involved what I regard as education in its deepest sense. In Yunus' case, the education encompassed the whole traditional Sri Lankan culture who learned that women could be highly capable and responsible business people, and that poor people, in general, showed exemplary trustworthiness. Within formal schools, classroom teacher and musician Rafe Esquith (2004) exemplifies many of these qualities in his teaching, reaching students in powerful and impressive ways.

Reflecting back of my various studies of arts integration (e.g., Bresler, 1997; Bresler, 2003), I realized that where they were successful, they entailed an entrepreneurial style and qualities[2]. One of the things that entrepreneurs, in economic, social, and educational domains must do, is to develop the projects, to make sure that the "product" interacts with people's experiences to bring about change. (This is different from the traditional roles of university faculty. Faculty are expected to publish papers but are not responsible for their impact. They are expected to teach, but the onus on learning is typically on students.) Educational entrepreneurs embody the commitment to usefulness and impact in their teaching.

Qualities shared by entrepreneurs and entrepreneurial teachers include: (i) vision, and creativity in exploring, identifying and creating educational opportunities; (ii) ability to listen to others, teachers and students, to construct a shared, relevant mission, and to collaborate and team-lead a project; and (iii) persistence in a process of experiential learning within their classroom settings and from interactions with colleagues.

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[2] A recent study by my doctoral student, Su-Jeong Wee, who studied drama integration in a promising setting, highlights the problems when the teachers are not entrepreneurial (Wee, 2009; in press),

Academic learning is often theoretical and text-based. In contrast, entrepreneurship involves experiential learning that includes taking risks and learning from mistakes. One major risk is the giving up of the safety of the disciplines and prescribed materials, to cross-disciplinary borders and re-consider what is importance. Indeed, the sense of exploration manifested by Dr. Murray and his colleagues in crossing disciplines is highly entrepreneurial in its focus on issues rather than traditional ways of organizing knowledge (e.g., Solomon, Marshal, & Gardner, 2005), undertaking work that goes beyond conventional, well-established understanding of knowledge.

The Context of Schooling: Two Dialectical Forces

Within the contemporary scene of schooling, there are two dialectical forces that affect educational entrepreneurship: accountability and subjectivity. Accountability, part of a knowledge-society in a globalized information age, entails strong expectations for standardized test-scores, stressing uniformity of outcomes. Accountability raises the risky-ness of creativity and aiming for relevance and personal meaning. This push for accountability is happening not just in the U.S. but also in European and Asian countries.

If accountability is associated with the economy and the business world, subjectivity, the second force, originated in educational ideology and scholarship. With its roots in progressive education, subjectivity has been central to the post-modern turn, which assumes that social reality in general, and learning in particular, is constructed and created (and therefore involves multiple realities) rather than objective (and therefore a single reality). It is theories of constructivism applied to the profession of teaching, I belileve, that posit that "we teach who we are" (Palmer, 1988), stressing ownership and personal visions. In education, it favors "show" (by action) rather than merely "tell" (by words), reminding us that teaching is not a technical profession but is rather one that is imbued with values, personal commitments, and modeling.

"Teaching who we are" means that teachers share important traits with artists and musicians. In my own work (e.g., Bresler, 2005, 2006, 2008a) I have examined the ways in which music provide rich and powerful models for perception, conceptualization, and engagement for both makers and viewers. I have been interested in the potential of the arts to cultivate habits of mind that are directly relevant to the processes and products of research. The same principles, I believe, apply to teaching. The change of teachers' role from implementers to creators of curriculum, with an emphasis on interpretation and going beyond what exists, makes them educational, intellectual entrepreneurs. The context of schooling offers a unique environment for entrepreneurship, or its sister-term, intrapreneurship, to indicate work within institutions.

Experiential Learning, and Taking Risks

Entrepreneurs in all domains – business, social, intellectual, and educational -- learn experientially. Experiential learning theory is based on the demonstrated value of active, personal, and direct experiences in contrast to vicarious experience of watching others or reading about it (Kolb, 1984). The literature on experiential learning has focused on articulating the process of moving dialectically between the modes of action and reflection (Schon, 1983). This interplay of doing and

thinking allows educators, scientists, artists, and business people, among others, to interpret the outcome of their decisions and actions and make changes.

An important part of experiential learning is the learning from mistakes. The understanding of failure as contributing to learning is increasingly recognized in the scholarly literature in various intellectual disciplines, from Engineering and Sciences to Design and Education (e.g. Cardon & McGrath, 1999; McGrath, 1999; Petroski, 1992, 1996; Politis & Gabrielsson, 2007; Thornhill & Amit, 2003; Vesper, 1980). As part of experiential learning, the act of failing can be confronted, studied and dealt with in a systematic and productive way (Cannon & Edmondson, 2005). Discussing the context of entrepreneurship, Spinosa et al. (1997) suggest that human beings, become competent not by abstracting theories but by doing, failing, (and I would add, analyzing and modifying), then doing again until they become sensitized in their habits to what is worthwhile and consider what is not. Since the question is not whether a failure will occur, but rather *when*, experienced entrepreneurs have developed a higher acceptance of failures (and thus risk) as a way of increasing variety and expanding the search for opportunities (Politis & Gabrielsson, 2007).

All the teachers interviewed and the project coordinator referred to the stress they felt as they implemented a new curriculum, experienced accelerated block scheduling, team taught with each other for the first time, and integrated fine arts on a regular basis. This was a large, and in many ways brave undertaking, and they were all expressing some signs of 'wear and tear' in addition to the regular stresses of teaching high school. They were also experiencing administrative and scheduling glitches, unexpected personnel changes and other short term problems typical of any new undertaking in a large high school. However, most of these seemed to be remedied in the second semester.

A major issue was the tests. Tighter accountability means that more teachers in more schools are teaching to the tests, even though they realize that their curriculum becomes narrower and that students' learning is compromised. It took great courage to be able to resist the tests. Indeed, teachers' and principal's faith in meaningful education proved worthwhile as test-scores improved dramatically. But the risk is real. The ability to examine, reflect and self-correct in teaching a less-traveled road, and to reach students in the way that the integrated curriculum did proved to be its own reward. Still, the higher test-scores allowed the project to continue.

Collaboration: Establishing Transformative Practice Zones

The most time-consuming part is the collaboration with other teachers in an effort that goes beyond one's classroom. Given that teaching is a lone profession, for those committed to work with others, *how* do we find ways of interacting and working together across disciplines, professions, and ideologies? Successful cases of arts integration, I found are characterized by what I call "transformative practice zones" (Bresler, 2003) that facilitate working together. Transformative practice zones provide spaces to share and listen to others' ideas, visions and commitments, and to build relationship in collaboration across disciplines and institutions.

Originally, Judy Davidson Wasser and I constructed the concept of the "interpretive zone" in the context of a research project as the intellectual realm in which *researchers* work collaboratively (Bresler, Wasser, Hertzog, & Lemons, 1996). The term "zone", too, is borrowed from usage in other disciplines – Vygotsky's "zone of proximal development" (1986), and Bakhtin's "character zones" (1986). Non-

academic uses include "comfort zone", "speeding zone," "demilitarized zone," and "inter-tidal zone." What is similar about these notions of zones, resonating with our conception of it, is that they refer to unsettled locations, areas of overlap or contestation. It is in a zone that unexpected forces meet, new challenges arise, and solutions have to be devised with the resources at hand. The notion of zone implies dynamic processes—exchange, transaction, transformation, and intensity.

Like Bakhtin (1986), we recognized zones to be socially and historically situated, in which multiple voices converge and diverge through the tensions imposed by centripetal and centrifugal forces in action. Transformative practice zones are different from the typical team-planning, where people are delegated responsibilities and the task is being divided. TPZ are spaces as well as a way of interacting and thinking, where the participants are touched and often transformed in the process. The sum – a gestalt -- is bigger than its parts.

Interpretive zones center on interpretation and meaning making. When it comes to *working* together across disciplines (involving action, such as developing integrated curriculum), the target is improved *practice*. The term "zone" assumes more than one party, negotiating, competing, and interacting from different perspectives. Thus, it moves us away from the traditional role of the teacher as lone, isolated figure working independently in the classroom, to one that is socially embedded, shaping and being reshaped. The concept of polyphony of voices is central. In the transformative practice zone, participants bring together their various areas of knowledge, experiences, and beliefs to forge new curricula and explore teaching styles through the process of the joint thinking and action in which they are engaged. This allows people who were trained and encultured in one discipline to learn from people in other disciplines.

Care is the foundation on which transformational practice zones exist. Within a group, monitoring one's subjectivity is necessary so that the group can function with some degree of harmony. Individual needs for space, dominance, and acknowledgment shape group processes. In our research group, we found it important to discuss these issues in order to understand our collective subjectivity, identifying, rather than avoiding points of tension, negotiating differences, and dealing with conflicts (Bresler, Wasser, Hertzog, & Lemons, 1996). Our discussions were not always harmonious. Because our interpretations often led us to examine values, our professional and personal commitments involved emotional responses and tension. In that research context, for example, we debated public education versus private, religious education; the role of excellence versus general education; and the usefulness of integration of arts disciplines with the general curriculum. Not all issues were resolved, nor did we feel they could or should be. While we were able, through discussion, to reach a deeper understanding of our diverse positions, in many cases we continued to hold divergent views. Here, consensus was not always a goal. Instead, in that collaborative work, we aimed at understandings of arts instruction that were more complex, pulling from a relative simplistic advocacy toward a portrayal of multiple perspectives.

Music educators' experience and understandings of musical ensembles can serve as powerful models for working together. Various types of music ensembles with their distinct characteristics provide useful exemplars for the individual/group relationship. The big orchestra and the choir are two models where the individual voice is required to fit with a pre-ordained conception of the larger whole. More compatible with the notion of TZP is the chamber group model where each member has its distinct musical line and color, where the individual parts are always prominent, never lost in the whole composition.

Mandating and prescribing collaborations, (let alone transformations...) is guaranteed to ruin the whole endeavor. Listening and respecting the process is crucial. Rather than prescribed outcomes, it is

useful to think of starting points, conditions that are favorable to productive zones, serving as enablers. These include structures for meetings where trust could be built and nurtured. It is helpful to have supportive administrators conveying interest in teachers' ideas and encouragement to try these ideas. What made the Martinez and the other four schools committed to arts integration successful was the creation of dynamic transformative practice zones where teachers could share ideas, reconsider visions and goals, work with others to create new ones. The Getty schools were selected on the basis of their commitment to create structures and spaces for teachers to meet, discuss, plan, and reflect. These structures, sometimes weekly or bi-weekly, generated frequent, informal conversations, which served to promote the development of shared goals that ultimately resulted in a shared vision. Arts integration in all settings thrived when these collaborative structures were in place, and was far less effective in their absence.

Educational Entrepreneurship as a Mutual Shaping Endeavor

I started the paper with Parker Palmer's (1998) famous adage that "We teach who we are," making a case that teachers' inner landscapes are central to what they do. I have noted elsewhere (Bresler, 2008b), that other occupations, to various extents, are shaped by those who "occupy" them. Indeed, one can distinguish occupations by the degree to which they offer opportunities to express one. Being a musician, as well as a teacher, are two obvious examples of occupations that allow ample space to express who one are. As importantly, who one is is shaped by their (teaching, musical, and other) experiences. I believe that educational entrepreneurs, like artists and musicians, pattern themselves after their visions, thus giving form to their spirit in the process. In this paper I suggest that educational entrepreneurship allows teachers to manifest who we are, and in turn, be shaped by this experience. As importantly, in the examples outlined above, the integrated arts curriculum invited students, too, to "learn who they are", making schooling a space of relevance and meaningful knowledge.

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Harmony and the Oneness of Opposites:

Teaching Music Theory through Aesthetic Realism

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ABSTRACT | With examples from Bach, Chopin, Stravinsky, Ellington, and Monteverdi, this paper provides an answer to the question: "What is the best way to motivate students to learn music theory?" By relating it to the questions people face in life! And the most effective, accurate, exciting way to do so is through the Aesthetic Realism teaching method, created by the great American poet and educator Eli Siegel. According to Aesthetic Realism, art and life have in common the Opposites: the very substance of the world and our emotions, and likewise the technical basis of music. As Siegel explained: "In reality opposites are one; art shows this." Central technical concepts in harmonic theory are considered in the light of this philosophic idea, and the work of various theorists is cited in support of it, including Zuckerkandl, Schönberg, Schenker, and Toch. The essay also addresses two ethical matters inseparable from effective pedagogy: how to bridge the gap between "art and science," famously described by C.P. Snow, and how to recognize the temptation, for student and teacher, alike, to establish our personalities on the basis of contempt rather than respect—a danger Eli Siegel did more to unearth and explicate than any previous educator.

Keywords: Eli Siegel; Music Theory; Music Pedagogy; Aesthetic Realism; Harmony; Art and Life.

1. Harmony and the Primal Opposites

The most primal opposites in harmony are unity and manyness. This is reflected in standard definitions of the term, and also in that other primal term: *chord*. Here are two such definitions. First, William Austin from *Music in the Twentieth Century:*

> According to the commonest technical use of the term, "harmony" is composed of chords, units of 2,3 (or more) notes heard simultaneously ....But a broader meaning of the term is...agreement, coordination, coherence.
>
> (Austin, 1966, p. 10).

Next, Victor Zuckerkandl from *The Sense of Music*:

> A chord, then, is the result of a combination, a coming together of a number of different tones—three or four, according to our example; a form of coexistence of these tones, not a sum of tones, no mixture, no tone at all: a tonal event sui

generis, an auditory experience of another order than tone…The individual tones that make up the compound do not disappear in the merger, do not give up their identity altogether; they remain recognizable as individual components and in simple cases can be distinguished even by the untrained ear.

(Zuckerkandl, 1971, p. 176).

What we gather from Austin, and from the somewhat more philosophically-freighted words of Zuckerkandl, is that to have harmony, different things must be felt as one thing. Identical sounds cannot properly be called harmonious any more than sounds that grate, jangle, and refuse to blend. To have harmony, sounds must stand out and be distinct individuals even as they find a way to blend in and agree. And this junction of opposites, while it is something musicians look for as we search for the right chords, is also what people desire in terms of life itself. Who doesn't want to be noticed, and esteemed, simply as oneself? And what sane person doesn't want to be in a good, friendly, mutually-supportive relation to the people around them?

Take one of the most famous chords: the C major chord which begins Bach's *Well-Tempered Clavier.* Were we to play its five pitches simultaneously, the immediate impression would be of unity. But as the theorists indicate, this unity coexists with manyness, for there are five distinct tones present. The word "harmony" accents the unity, but is dependent upon its opposite[1].

Consider how different the opening chords of the "Prelude in C" would sound were we to make their inner diversity less apparent—if, as an experiment, we play instead a series of unbroken chords. While this alternative still illustrates harmony, the way Bach composed his chords—with their constituent tones heard one after the other—has, in this instance, substantially more aesthetic power. (I have, incidentally, never met a student who disagreed with that assessment.)

In this prelude, Bach illustrates the primal meaning of harmony not only in the sense in which the word is most frequently encountered, but also in a more subtle sense. By employing a single pattern—(five rising notes, a repeat of the last three, and then a repeat of the entire design to fill out the measure)—Bach makes a great diversity of chords structurally akin. Chords with tight and wide voicings; chords tonally firm and others that are modulatory; sharply dissonant chords and those resonantly consonant; chords in bright registration and in dark: all this richness of harmonic experience is unified through that single underlying pattern[2].

At this point we can ask: is this merely an abstract "technical" matter, or also something which corresponds to what our students desire—simply as people? Do they struggle with simplicity and complexity, the hope to have lives richly diverse and yet also keep focused and unified? As Aesthetic Realism sees it, the answer is a resounding Yes.

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[1] Many theorists have written about harmony as illustrating the co-presence of opposites. Among those influenced by Goethe are Riemann, and more recently Levy and Levarie. Among the "Hegelians" is Moritz Hauptmann. Among the Kantians, Zuckerkandl.

[2] The immediate impact of music is best described in phenomenological terms; the "technical" terms we generally use in the description of harmony are "abstracted" from direct sensory experience. To show students that phenomenologically opposed sensations have an "abstract" structure in common, is to present them with a profound educational opportunity.

Harmony is the technical term in music most frequently to be encountered in ordinary speech; rhythm being the only other contender. They are also the two musical terms which appear most frequently in the various philosophic traditions of the world—from the notion of "pre-existent harmony" that one finds, for example, in Leibniz, to the presentation by Herbert Spencer of rhythm as the key phenomenon not only of cosmology but of sociology. These are samples; the list could be multiplied almost indefinitely.

While "harmony" first entered English (via Chaucer) in a specifically musical context, its etymology is really quite earthy—referring, in the original Greek, to the art of carpentry and the ability to make different pieces of wood join. It is also a term encountered in other aspects of the college curriculum; we find it in texts on sociology, history, ecology, chemistry and economics. For centuries harmony (or a close cognate) has been a technical term in anatomy, optics, theology, philosophy, and mathematics— and through mathematics to electricity and physics (for a quick précis of these meanings, consult Simpson & Weiner, 1991, pp. 1122-1126). This is not at all surprising, for the ability to see unity within diversity, diversity within unity, is a key—perhaps *the* key—power of intellect. We want our minds to work with ease in both a synthetic and analytic manner.

It is false (and also unkind and inefficient) to give students the impression as they study harmony in music that they have entered a field remote from life, remote from other aspects of reality. To do so is to rob musical education of its true philosophic significance: a means of sharpening our students' general ability to perceive beauty in the world[3]. It is far more exciting to have them see that the concepts we raise to their attention as we study harmony in this Bach prelude are related to ideas they likely will meet in their other classes. And not just "artistic" ideas, such as color and harmony. Scientific ideas, as well. Modern genetics, for example. Life on earth in its remarkable diversity—from a hippopotamus to a butterfly, a spider to a kangaroo, an earthworm to an eagle—is at the same time astonishingly unified; the expression of a single molecular pattern: DNA. Bach, thus, resembles Biology. We might also say: Biology resembles Bach!

That the arts and the sciences comment deeply on each other is something educators need to keep in mind if we are not to injure our students' minds by implying that the "factual" aspect of the world (the sciences) and the expressive, "value-laden" aspect (the arts) are fundamentally separate. This is what C.P. Snow famously worried about in his classic text, *The Two Cultures,* first published in 1959(Snow, 1998). It sounded a warning to the academic community. However, it is more than a half century later, and few would seriously argue the situation has fundamentally altered.

What is still needed is an over-arching philosophy of education capable of bridging that gap. My own experience, one shared by educators in many other fields, leads me to believe strongly that Aesthetic Realism can provide the answer. (As a representative sample, see Perey, 1976; Sahasraduhne, 2003). In terms of philosophic principle, Eli Siegel argued: "The world, art and self explain each other; each is the aesthetic oneness of opposites."(Kranz, 1969, p. 1)

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[3] This, mutatis mutandis, was the medieval conception of music within the academic curriculum.

2. "The Resolution of Conflict"

Another key principle of Aesthetic Realism is: "The resolution of conflict in self is like the making one of opposites in art."(Kranz, 1969, p. 55) Consider a conflict people feel on the very issue we have been discussing: the relation of unity and manyness. A person can feel stuck in stupefying routine, and can also feel that life is bewilderingly complex. Ask someone "What's happening?" and a likely answer is either: "More than I can handle," or "Same old, same old."A person can also have a conflict about the relation of agreement and disagreement. The same person who can think, "Why don't other people just agree with me? Life would be so much simpler!"—can also feel, "What sort of friends are you? Why didn't you disagree with me, and try to argue me out of that dumb thing I just did?"

As Bach has been illustrating, in a successful instance of musical harmony opposites are not divided, and they are not at war. They work, instead, as one. And this is true for other aspects of harmonic theory. As we study harmonic rhythm, for example, we encounter speed and slowness; security and surprise—and when music is beautiful, these opposites also are coordinated. Mark DeVoto, writing for *The New Harvard Dictionary of Music,* implies as much as he notes in his definition of "Harmony":

> The tension between tonal prolongation and tonal progression, between maintaining the established key and disturbing it, is the energy source for all larger aspects of form in tonal music. Establishing and reinforcing tonic function...is as much a necessity in tonal music as is departing from the established tonic.

> (Randall, 1986, p. 367).

The thrill we get from art is that through a symbolic language (in music it is a language compounded of sound and time) we sense in outline a solution to the questions we face in life. We want integrity and diversity; stability and adventure; to be unmistakable individuals and yet get along with others—and all this happens in a well-thought-through harmonic design. We also want to be emotionally coherent as we agree and disagree with other people. This too is something which characterizes good harmony.

As an example of this last matter, consider the opening of the fourth movement of Bach's *Cantata 140,* "Wachet auf, ruft uns die Stimme." Its voice-leading is astonishingly bold. At end of the first full measure the interval from the bass to the melody is a (compound) minor 9th—G to Ab. One would certainly expect some kind of immediate resolution. But what happens? On the downbeat of the next measure another collision, now with Ab in the bass and G above. Taken by itself, this is a remarkably grating succession of intervals; and yet the bass has resolved quite logically, as has the upper voice—once we take into account octave displacement.

Ex. 1
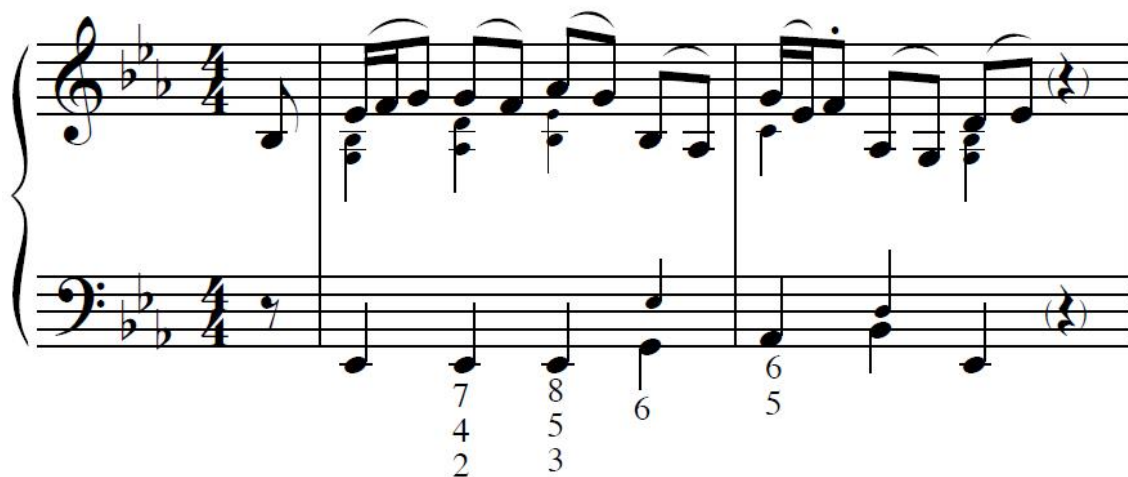
In this two-bar opening phrase Bach seems to take every opportunity he can to highlight dissonance. If we direct our students' attention to bar two, they will observe that directly on each of its first three beats there is an unprepared dissonance. More subtly, between beats two and three of bar one, there is a "fall-off" in the melody from G to F, implying a resolution to Eb. But instead Bach moves to Ab. As a result, we hear a dissonant 9th moving to a dissonant 11th which does indeed resolve to a consonance, but not to the Eb over an Eb bass we had been expecting! The resolution to the "pure octave" is withheld until the very last moment of the phrase.

What Bach is doing is making a complex and dramatic unity out of the primal fact that sounds disagree and agree. He is showing that intervals with harmonic "bite"—edgy and critical—are friendly to intervals of a sweet and joyous character. He is, through an artful and strikingly imaginative use of chord and non-chord tones, literally "composing" the relation of concord and discord. This is something, the "life parallel" of which people long for. We long for true "composure" as life offers up the equivalent of concord and discord. (And it is not accidental that we use the term "composer" for a person capable of achieving this kind of sonic "composure.") We long to be able to agree and disagree with someone (especially someone close to us) in a way that seems beautiful to us. We also long to feel that our sweetness and edginess are emotionally coherent—and, undoubtedly, so do the people who know us!

Bach's musical procedures are, in fact, a vivid contradiction of a very common notion: that happiness depends on everything going "smoothly." For from a harmonic perspective, these measures are anything but smooth! They are bumpy, dissonant, and critical. And yet the music flows, and is full of joy.

Meanwhile, one doesn't need an undoubted masterpiece, such as this movement by Bach surely is, to see that the art of voice-leading depends on a lively interaction of agreement and disagreement. Whether we are using Fux's *Gradus* or a more "up-to-date" text, it is plain that there must be a wise mingling of motions—similar, contrary, and oblique—for music to have a fully satisfying texture. And why is that? Is it because we also want, for our lives to be happy, an honest relation of agreeing with other people (i.e. similar motion), disagreement (i.e. contrary), and also the judicious sense, every now

and then, of simply "standing one's ground," and refusing to be shaken from it, no matter what happens around us? (That is: oblique motion.)

Whatever else, these are lively questions!   And students always profit from thinking about them—including about the ethical and aesthetic implications of some of the more interesting combinations.   That is to say, we can move in a similar direction to another person—but in a very dissonant way; and so can notes.   And we can do entirely contrary things—and yet find, moment by moment, our separate activities put us in a warmly harmonious relation to another person.   And, of course, the same can be true of notes.   In fact, as every teacher of counterpoint knows, often the *only* way to maintain consonance between two independent voices is by setting them in contrary motion!

The opposites, in other words, are very engaging things; hardly to be summed up swiftly.   For in music, one parameter may express one thing (say, a rough rhythm), and another its opposite (say, a smoothly ascending melody), and we hear them simultaneously.   The net effect of the musical experience, then, is of opposites made one.

3. Some Words from Schenker, Schönberg, and Toch

In a moment, I will look at three of the 20th century's most notable theorists, all of whom shared a conception of harmony in which the "life" principle was crucial. But I'd like to preface this part of my essay with a short statement by a fine scholar working in quite a different field: namely, Conrad Myers. Early on, in his classic text, *Zen and the Comic Spirit*, he issues this cautionary note to any scholar in any field. They are words, I think, which are particularly important for the study and teaching of harmony:

> *...analysis has a way of failing to participate in the very spirit which it would analyze, and therefore not only involving itself in an ironic self-contradiction, but in a violation and negation of that to which it is attempting to do justice*

> *(Hyers, 1973, p. 18).*

Why do people fall in love with music? Isn't it, 99.99% of the time, because of the emotions music stirs in us? And yet, what is to be found in harmony textbooks—if not 99.99% of the time, then something painfully approaching it—but a coldly abstract, dry, nearly lifeless analysis of musical sounds? No wonder students who love music, upon taking their first course in harmony, nearly always have the disorienting feeling: "What on earth do these numbers have to do with what I feel listening to music?" Instead of the study of music theory being "in the spirit" of the art they love, it seems alien to it.

And now to Schenker, Schönberg, and Toch—each a theorist of remarkable clarity and depth, and each impelled to find a way to make the analysis of harmony true to the emotional experience which music is, and has always been. Schenker, for example, takes frequent pains in his 1906 text, *Harmony* to insist that music should never be heard in an "inanimate" way. This is from the very first page of its "Preface":

> *I should like to stress in particular the biological factor in the life of tones. We should get used to the idea that tones have lives of their own, more independent of the artist's pen in their vitality than one would dare to believe.*

> *(Schenker, 1973, p. xxv).*

As Matthew Brown points out in *Explaining Tonality: Schenkerian Theory and Beyond*, the conception of an inherent "life" within tones remained with Schenker in his later work—for even in his 1922 *Kontrapunkt* Schenker is writing of musical tones as "living beings with their own social laws."(Brown, 2005, p. 99)

Different as he was from Schenker (and in combat as to the aesthetic potential of atonal harmony) Schönberg nevertheless agreed with his Viennese compatriot and near-contemporary [4] on the imperative of conceiving harmony in organic, living terms. In his 1911 *Harmonielehre*, he insisted that if a student is to gain a true grasp of the subject, he must understand:

> *that harmony— balance — does not mean fixity of inactive factors, but equilibrium*
> *of the most intense energies. Into life itself, where there are such energies, such*
> *struggles — that is the direction instruction should take.*

> *(Schönberg, 1983, p. 66).*

The forceful "hint" to the "instructor" cannot be missed: the technical issues we deal with in musical harmony have "life" implications, and a teacher should be prepared to lead his students there. A vivid instance (there are many in the book) comes as Schönberg writes about the "social life" of the tones in a 6/4 inversion. So lively is this passage, I quote it at length:

In the six-four chord two tones struggle for pre-eminence, the bass tone and its fourth (the actual root). The following chord is a concession either to the bass or to the root. If the bass tone is victorious, then I goes to V. Sometimes, however, the concession does not go so far, but chooses rather a middle course. Then it can even happen that the third (*Terz*) becomes the root (*wenn Zwei sich streiten, freut sich der Dritte*—when two parties quarrel, the third rejoices), that one goes to Ⅲ. And something similar takes place if the fourth (the root) does not give in. Then after I comes IV or VI. In these three cases both of the struggling chord tones in fact succumb. In Ⅲ *g* is only the third, in IV and VI *c* is the fifth and the third respectively. Each has the satisfaction, however, that the rival did not win; and the chord tones seem to become very nearly as spiteful as people the moment they come into contact with the latter(Schönberg, 1983, p. 77).

Cool Positivists, and even cooler Post-Modernists, might easily have a field-day sniping at such writing. Yet Schönberg was arguably the most effective teacher of harmony in the 20th century. We should go slow before we reject what clearly was a crucial factor in that pedagogical success.

In fact, if one takes a look at a major text which he sketched in the mid-1930s, *Der Musikalische Gedanke und die Logik, Technik, und Kunst seiner Darstellung*, which was translated and published with commentary by Patricia Carpenter and Severine Neff in 1995, one encounters a kaleidoscope of "extra-musical" references—all for the purpose of clarifying what happens "technically" in the relation of sound to sound, chord to chord. Analogies are made to cats, emperors, soldiers, the activities of revolutionary parties as they attempt to overthrow established governments, the journeys of Columbus, the work of a postman, the military expeditions of Hannibal, and people crowding themselves by a theater coatroom. Schönberg contrasts bold swimmers and those so timid that they hug the shore. (This, interestingly, *not*—as one might expect—in terms of harmonic adventurousness, but in terms of

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[4] Schenker was six years older, being born in 1868.

metric accentuation.) And—oh yes—there are references, too, to cannibals, butchers, and the stupidity of the Nazi laws of "racism purity." Meanwhile, God gets in—as the "higher commissioner."(Schönberg, 1995)

Ernest Toch, the youngest of the three Viennese theorists considered here[5], appears to have been the most "good-natured." Certainly, the least argumentative. So it comes as no surprise that his teaching of harmony makes greater use of "ameliorative" analogies. And analogies there are aplenty throughout *The Shaping Forces of Music*— a text first published in 1948.Consider the engaging way he teaches chord inversion. After first showing how an Austrian folk-tune by Joseph Kreipl might sound were its implicit tonic, dominant and sub-dominant harmonies presented "bluntly" in parallel root positions, he then presents a more gracious alternative:

Ex. 2

And explains:

> Here the harmonies are the same, yet they partly exhibit an inverted chordal structure (6-chords in bars 2 and 3). In [the previous] example the harmonies…are wholly unconcerned with one another. They rigidly face their allotted melody portions and nothing else; among themselves they are poor neighbors…With the use of the chord-inversion…this rudeness disappears instantly. The poor neighbors become good neighbors; that is, though still conscious of their primary task, at the same time they obligingly extend their hands, as it were, to their neighbors.

(Toch, 1977, p. 5).

The warmth of feeling we see in Schenker, Schönberg and Toch challenges the dryness of nearly all current harmony texts—a dryness too often reflected in classroom teaching. Nor are musical theorists who have endorsed the "life" implications of harmony alone in that belief. Literary figures have agreed—among them Balzac, Browning, Dryden and Wordsworth. Washington Irving, for example, said in the first volume of his *Sketchbook* (1820): "The very difference in their characters produced an harmonious combination." And Shakespeare, two centuries earlier, wrote in *The Merchant of Venice*:

> The man that hath no music in himself,
> Nor is not mov'd with concord of sweet sounds,
> Is fit for treasons, stratagems, and spoils;

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[5] Born in 1887, he was 13 years younger than Schönberg, 19 years younger than Schenker.

The motions of his spirit are dull as night,

And his affections dark as Erebus:

Let no such man be trusted. — Mark the music.

The belief shared by these (and other) important literary and musical thinkers is that the technical procedures which make for musical success are intimately related to what makes for success in life—for social harmony and harmony within oneself. As Aesthetic Realism sees it, these connections are inevitable—for art and life explain each other, and each depends on the concept of *relation,* a concept implicitly "harmonious." Relation means finding unity amid diversity. In his essay "Art as Life," Eli Siegel writes:

> *What does an artist do as he looks at objects? He finds a relation among them. This relation brings them to life. The changing of a number of objects into a composition, is the making of them one thing. And the changing of the many or general into one vivid thing, is like birth....The fact that the word creation is so much used in art, points to the fact that art is seen as life itself. Creation is in life, but it is the life part of life. Every living thing in a way is as alive as any other living thing, but it is clear that there is, also, more life in some living things than in others; indeed, that there is more life in a living thing at one time than at another. It is this kind of life that art goes after: that which is the affirmation, increase of life.*

<div align="right">

(Siegel, 1969, pp. 114, 116).

</div>

The creativity of art should be reflected in the creativity of a classroom. What is needed, therefore, as a music educator makes relations between art and life is exactly that faculty of mind which is so central to art: imagination. The true pedagogic imagination is one that is grounded in fact, and is used with precision, freedom, and humanity.

Before we leave the music of Bach, there is one further point to be made concerning the "Prelude in C major."The Greeks understood "harmony" as implying any junction of elements which are opposed. In terms of music this included not only tonal, but rhythmic phenomena. Thus, writes Nicholas Slominsky in his *Lectionary of Music*: "In Plato's writings *harmonia* is a balanced sequence of slow and fast musical phrases."(Slonimsky, 1989, p. 207).

The "tonal logic" of Bach's chord progression would be exactly the same were each of its measures to last only two beats. Yet the composer repeats, on the third and fourth beats of every measure, what sounded forth in the previous beats. Why? In order to achieve rhythmic harmony—a proper relation of speed and slowness.

Were we to play the prelude without those repeats, the result would be a bit frantic and jangling—as if too much information were coming in too rapidly. For this prelude on the surface is merely a series of speedy sixteenth notes. Without those repeats, it would be aesthetically imbalanced; would convey too much "activity." Yet once we observe the repeats, we add, literally, a sense of the "reflective." So now *both* elemental rhythmic possibilities of mind are represented: mind as speedy and mind as lingering.

Harmony is thus related to the concept of wholeness: the presence of our whole selves—*all* we are, not just one side of whom we are. And without wholeness, we cannot be sincere. Is there any person (who values their sanity) who wouldn't want their mind to be "quick" and yet equally capable of depth and thoughtfulness?

4. Chopin Illustrates the Relation of Harmony and Melody

In the hands of a true composer, harmony is far more than a simple accompaniment to melody. It provides a new dimension to the experience of melody, and—as Victor Zuckerkandl put it— "a tonal depth."(Zuckerkandl, 1971, p. 222) Elsewhere he wrote: "[harmony] bring[s] to light the hidden facets of melodies."(Zuckerkandl, 1976, p. 249)It is therefore quite natural for us to speak about harmony and melody as representing, respectively, the depth and surface of music. Most typically, melody rises to the foreground, with the harmonic accompaniment seeming more in the background. Nevertheless, we should guard against too neat a separation of these primal elements, for harmony and melody are, in fact, in a dynamic relation. As Robert Erikson writes in *The Structure of Music*:

> there is a web of interrelation, and a rich interplay between melody and [harmony.]
> They influence each other, they are involved with each other and share each
> other's destinies.
>
> (Erickson, 1960, p. 107).

A piece of music which grandly illustrates this vital interaction is Chopin's *Prelude in E minor*, a piece which Mark DeVoto called "an archetype for the [harmony of] the later 19th century."(Randall, 1986, p. 368)Students can see clearly as the piece begins how exceedingly simple, even austere, the melody is—made up only of B and C. Musical meaning is here, but how much more meaning is present, how much more emotion is generated, when the harmony Chopin adds is present as well:
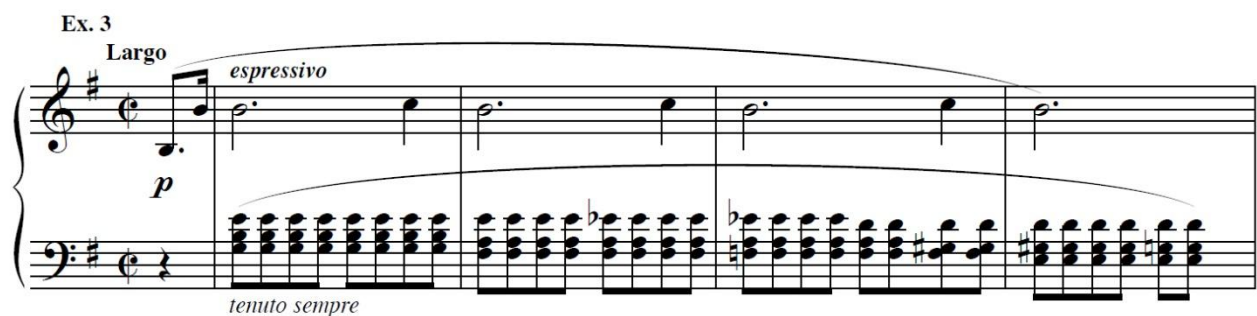
In an essay in the form of fifteen questions—"Is Beauty the Making One of Opposites"—which appeared in *The Journal of Aesthetics and Art Criticism* in 1955, Eli Siegel asked about "Depth and Surface."(Siegel, 1955)

> Is painting, like art itself, a presentation of the "on top," obvious, immediate?—and
> is it also a presentation of what is implied, deep, "below?"—and is painting,
> consequently, an interplay of surface and sensation as "this" and depth and
> thought as "all that?"

For that publication, he wrote in terms of the visual arts, but the question is clearly relevant to the understanding of music. And a parallel to life can easily be surmised; for a good deal of pain in this world is the result of a division between what people show and what goes on privately in the depths of their minds.

This prelude is a study in the immediacy and pointedness of melody—as "this," and of the waveringness, subtlety of harmony—as "all that." Clearly, the opening melody is insistent, even as it has an element of uncertainty and pain. Had the harmony "agreed" too easily with the melody, the effect would have been banal.

Of course, with its shift of modality and tonal center, this "rewrite" is purposefully "shallow"—almost laughably so. By contrast, Chopin chose a harmony that is complex, ruminating, melting—almost luxuriant. The simplicity of the melody gives that ever-sliding harmony a "backbone," a point-of-reference. And the rich harmonization makes one hear the repetitions of the melody from a fresh, new angle each time. This, quite literally, is an embodiment and expression of a crucial *ethical* concept—that of *respect*. As the etymology indicates, we respect something (or someone) when we "look again," and don't assume we've already seen all the meaning that might be found there. Respect means a desire to be aware of what is "right in front of you"—the surface of things—but also their unseen depths.

The fight between contempt and respect, I learned from Aesthetic Realism, is the central ethical fight in all people. Certainly it is a fight raging in the lives of the college-age students we meet[6]. And when they see how much the beauty of music is based on the principle of respect, this knowledge encourages them to reconsider a great deal: about art and, more importantly, about life.

That music itself arises from respect can be illustrated by every aspect of its technique. Consider—and here we move away from "harmonic" theory—the concept of "variation" form. Is it not based on the idea that no matter how familiar something is, one can always find new meaning in it? The most common chord progression in popular music (the music our students likely know best) is, of course, the 12-bar blues. How many hundreds of thousands of variations have been built on that? And its potential is hardly exhausted. Yet in social life it is so easy to think we already know everything we need to know about someone; we have—as it is arrogantly said—"their number."

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[6] For cross-cultural perspective on this universal ethical issue, see the doctoral dissertation of Arnold Perey(Perey, 1973), and also his (Perey, 2005). For a detailed study of how it was present in the life of a specific musician, see my "Biography as Ethics: The Battle between Contempt and Respect in the Mind of Felix Mendelssohn," (Green, 2006). For a study of how unconscious contempt interferes with one's ability to grasp the value of unfamiliar music, see my "Meeting the New: What 21st-Century Educators Can Learn from the Earliest 'Ethnomusicologists' about the Appreciation of Music," (Green, 2007).

Shortly, I will comment more about the conjunction of ethics and aesthetics. However, I would like first to indicate another way in which Chopin's prelude can introduce our students to a core concept of harmonic theory: namely, the power of harmony to persist in our minds even when there are no chords physically sounding. In the middle of the prelude, the bass register chords suddenly break off, and the right-hand plays its melodic line in a solitary fashion, recitativo. Yet the force of that dominant harmony continues, binding what came before, and what comes after. Harmony here is like gravity, showing its power across space. At the end of the composition something similar, but even greater, happens as harmony appears to work over silence itself:

We are dealing here with presence and absence, with tangibility and intangibility. Without wishing to draw out all the implications for human feeling that might be found here, it is enough to say that in life every person has been concerned about the degree to which meaning can persist when there is physical separation. It is a subject that affects people in love; it also affects people profoundly as they think of the meaning of death—is it only emptiness and division? Or is there also, in some way, continuity?

5. Stravinsky, Ellington, and the Oneness of Art and Life

One of the most difficult jobs we face is to show students how the concept of harmony remains valid even when the language of music advances into dissonant, and perhaps atonal, territory. To do this, and in the process make even clearer the possible "life" implications of "technical" matters, we need to return to bedrock principles.

Harmony depends on the sincere perception of relation. If we can't feel a true connection between things, we cannot feel their harmony. There would simply be diversity without unity; separation without kinship. The ability to feel harmony in life is equally dependent on this principle; that

is why, as Eli Siegel explained in a 1975 lecture, "whenever you show the relations among things, you add to the harmony of the world[7].

What might interfere with a person using their imagination in a fresh way to find the connectedness, the deep kinship of things? Centrally this: the unconscious hope to have "ego-importance" by feeling sneeringly superior to a world one considers a disjointed "mess." This dreary yet secretly "triumphant" state of mind is a primal form of contempt, and is far more common than we generally realize(See "Contempt Causes Insanity", Preface to: Siegel, 1981).

From a philosophical point-of-view, it would be very difficult to prove that anything in reality was *utterly* unrelated to any other thing. Yet the seeing of relation implies the active, creative use of our imagination, and lacking the aesthetic impulse, even "educated" people might find it hard to relate their last family argument to the principles of French grammar, or their political convictions to the structure of an Algebraic equation, or their (possible) prayer life to the understanding of sedimentary, igneous and metamorphic geology.

As Aesthetic Realism sees it, every aspect of reality comments on every other aspect, with art definitely—and multitudinously—commenting on life. In 1975, at a time when I was a young man, just graduated from college, Eli Siegel taught me about this. As I quote from a discussion with me, I think the relevance to our students' lives will be apparent. For art and life were very separate in my mind at that time.

I saw music as an exciting and beautiful thing, a field for deep self-expression. By comparison, "ordinary" life seemed dull, depressing, and full of emotional confusion. I would, for example, study ear-training for hours in order to hear music more deeply, but at a family dinner I barely listened—assuming (with barely disguised contempt) that I already knew everything my parents and sisters had to say.

Aware of this painful emotional and ethical schism, Mr. Siegel kindly asked:

Do you think that when you see something well you are trying to have your life in harmony?

"I think so, but I'm not sure," I answered. And he continued:

Do you think music is an attempt to take different things and show that they can work together? If you could say, "I like the way I see my parents," would you be in harmony with yourself more than if you say, "I don't want to think about them?" The basis of Aesthetic Realism is that harmony and knowledge are continuous.

And then he added:

The whole history of music is to get to something uncomfortable, and show that there is something harmonious there—and especially modern music[8]

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[7] From the author's notes.
[8] This discussion was transcribed by the author from a tape-recording.

I have found this discussion of great use—personally, and also in teaching the harmony; and, as was indicated, especially for the teaching of modern harmony.

Let's look at that touchstone of modernism, *The Rite of Spring*. When, after some preludial minutes, the curtain rises for "The Augurs of Spring," we meet one of music's most famous polychords: Eb7 over an Fb triad—a harmony that is quite literally "uncomfortable." Shorn of its rhythm, articulation, and instrumentation, this polychord seems the aural equivalent of mud. Very uninviting:
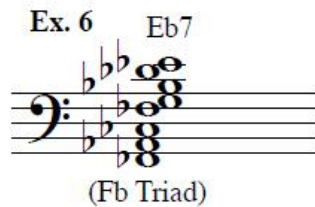
What Stravinsky uses to oppose this disagreeable sound is the power of rhythm. A sharply etched asymmetry of accent criticizes the dull thickness of that chord, and sparks the music into life:
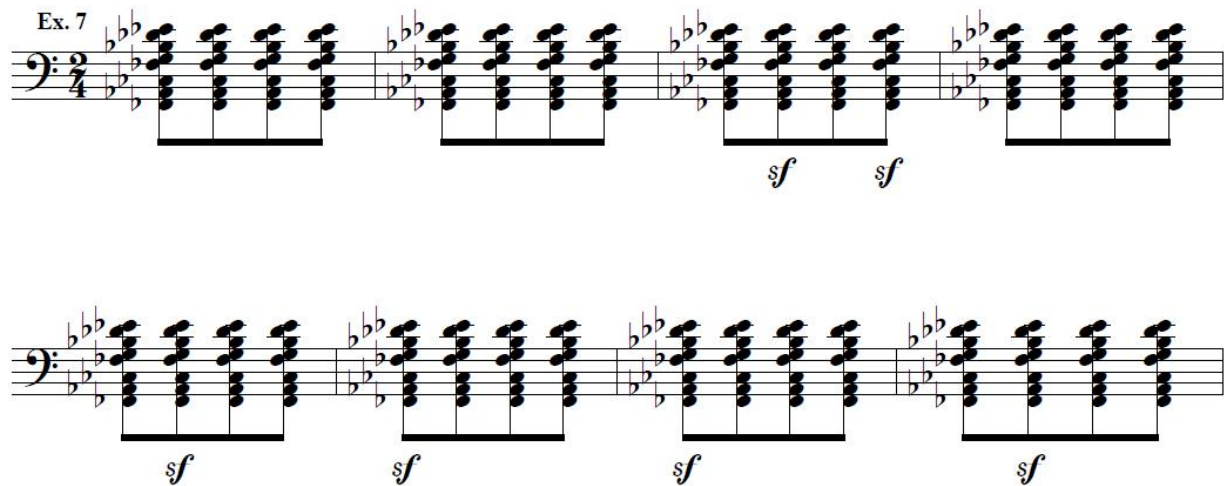
Without that constant rhythmic (or, to be precise, *metric*) surprise, the implacable repetition of that polychord would be ugly and terrifying. With the irregularity, that same chord proves exhilarating. Imagine if that "muddy" polychord were played in a rhythm that *also* accented agreement: a rhythm that was symmetrical, with the downbeat of each 2/4 measure being accented. Try it in the classroom; the result is clearly less musical than the design Stravinsky created. Again—I have never met a student who disagreed.

Just as with our earlier Chopin example, through which students could see how melody and harmony might interact to mutual benefit, here they can observe a similarly beneficial interaction of rhythm and harmony. And we can create still another "alternative," and ask: what would be the emotional impact were we to hear Stravinsky's vibrant metric asymmetry played out against a harmony that was "easy"—say a pure E major chord? The effect surely would be interesting, but hardly as musical as what Stravinsky actually composed. And why is that? Perhaps because Stravinsky's rhythm, in its very edginess, embodies an ethical principle: the principle of *criticism*.

That an honest "disagreement" enhances life more than an oily, falsely comfortable "agreement," is something everyone can vouch for through their own life experience; much as a true use of dissonance adds to the "musicality" of a composition—as we saw earlier with Bach. When an aggressive rhythm fights a "muddy" harmony, the combined texture can be seen symbolically as "critical." The implication is that an ugly situation is being energetically countered—and that does seem an ethical activity; far more ethical than a fierce rhythmic attack on a "lovely" aural situation, such as would be embodied in that last "alternative example" with its unsullied E major chord[9].

Now let us turn to Ellington and yet another "modern" presentation of harmony as the oneness of unity and diversity. *The Mooche* of 1940 opens with this 8-bar phrase:

The phrase begins and ends securely in C minor, yet what adventures it has in the process. As that clarinet trio slithers chromatically downward, it soon arrives a tritone away from where it began: F# minor. A tremendous change in harmonic color. Meanwhile, though our attention is caught first by that tritonal shift in the clarinets, we also notice that the bass has moved from C to B. Thus, along with the motion from C minor to F# minor, we become aware of a new over-all harmonic sonority: B9, implying E major. Meanwhile, the answering phrase on solo trumpet (Bubber Miley), taken by itself, is in C# minor. (This is quite clear if we imagine its final D# resolving down a step to the implied tonic. In fact, the bass provides that resolution, moving to C# (Db) exactly on the downbeat of bar five.)

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[9] I take for granted the listener has a basic grasp of the emotional symbolism of western harmony as it has evolved over the last millennia. See (Cooke, 1959) and (van der Merwe, 2004).

Within four short measures, we have already encountered several different tonal centers—and the harmonic diversity continues to grow in the second half of Ellington's inspired opening. At bar five the clarinets are voiced in an augmented chord, with a resultant "whole-tone" effect over that Db bass. This cannot be said to be clearly in any key at all, especially as the composer now asks his clarinet trio slip downward in parallel augmented chords. It is only at the very last moment that the parallelism returns to one made up of "minor chords," as D minor "slips" to C minor. We find ourselves—surprisingly yet satisfyingly—back to the key center with which we began.

This is Ellington, master of harmony. And specifically of "modern" harmony with its revolutionary relation of comfort and discomfort.

While looking at these famous eight measures of classic Jazz, it would be a pity not to mention the technical tour-de-force which Ellington and Bubber Miley "pull off" at the end of the phrase—bars seven and eight. For what is Miley's "two-bar" interjection here, but a compact summary, at three times the speed, of the essential melodic line that the lead clarinet took in the preceding six measures?
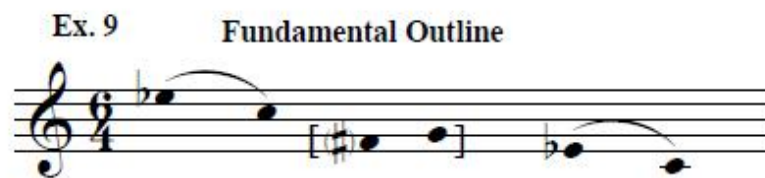
Slowness and speed are here being made one; and as we implied earlier, these are opposites crucial to human happiness. Eli Siegel explained in his seminal text from the early 1940s, *Self and World*, that happiness can be described as a state of "dynamic tranquility."(Siegel, 1981, p. 165) Nor would it be too much to suggest that this particular reconciliation of opposites may be a core reason music appeals so deeply to people—for no one likes to be frantic, and no one likes to be bored. And music is, perhaps, the art which most deeply engages this issue: joining the speed and slowness of things, the dynamism and serenity of human emotion, in a manner both pleasing and dramatic. Each of the pieces discussed in this article, in fact, illustrates the point. If we return to the Bach prelude once again we note in it a constant sixteenth note motion: *dynamism*. And yet the very steadiness of that motion, combined with the fact that the over-all pattern established in the first bar is retained throughout, shows that *tranquility* is not forsaken. Speed and slowness are one.

6. Concluding with Monteverdi

My final example comes from Monteverdi: the love-duet which concludes his great opera The Coronation of Poppea of 1642. It, too, at one time was "modern" music, and like Stravinsky and Ellington (and Bach and Chopin) has "something uncomfortable which gets to something harmonious."The duet is largely structured around the fact that a repeating bass figure can take on multiple sets of harmonies. We hear this right from the start. The initial harmonic progression accents sweetness and roundedness of sound; it is immediately contrasted with a progression which, having suspended 9ths and 11ths, is aching and sharp. Yet the bass figure is unchanged:

What Monteverdi does here is, from one point-of-view, sheerly "abstract." It is something we all teach; for we want students to be aware of how many strikingly different ways a single bass line may be "figured." Yet this is hardly an "abstract" piece of music; it has a very tangible subject matter: love. And the choice of harmonies Monteverdi makes is not only "technically" satisfying, it also comments valuably on the subject of love, and what people hope for from love.

Said Eli Siegel in a lecture of July 17, 1976, "All music is a lesson in love. As one note follows another, it asserts itself against it and blends with it." In Monteverdi's music we hear that beautiful equipoise of self-assertion and yielding—a relation that (as our students very likely feel in their own life's experience) is often difficult to achieve in social life. We sense that pleasure and pain have found an arrangement that is honest; a relation which, literally, "composes" them.

Harmony—along with melody, timbre and rhythm—is one the central elements of music. Through the Aesthetic Realism teaching method, students can see that it is also a means of understanding their own lives, and finding fresh meaning in the world. As Victor Zuckerkandl asked, in the "Foreword" to his *Sound and Symbol: Music and the External World:*

> *What must the world be like, what must I be like, if between me and the world the phenomenon of music can occur? How must I consider the world, how must I consider myself, if I am to understand the reality of music?.*
>
> *(Zuckerkandl, 1973, p. 7)*

These are important questions, and it is my passionate belief, which I have been illustrating in this paper, that through the great philosophic method Eli Siegel developed, the art and science of musical harmony is a means of getting to clear and profoundly encouraging answers.

What an educational breakthrough!

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Assessment of Musical Knowledge from a Life-World-Phenomenological Perspective.

The Challenge of Conceptualising and Communication.

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ABSTRACT | The article functions as a contribution to the current discussion about assessment that takes place in several educational settings, at several levels. In those contexts the idea of how different qualities of musical knowledge are expressed, is constituted and re-created through the sharing of experience. Still concepts and descriptions of the qualities, which should be possible to use as a base for discussion and reflection upon musical knowledge, are most often missing. The contribution in the discussion is based on a view of knowledge and learning takes a life-world-phenomenological way of thinking as a point of departure, based on Merleau-Ponty, Heidegger and Dufrenne. The philosophy offers a base for a further discussion of the possibilities of, and challenges to how musical knowledge can be assessed, and how assessment can become a part of musical learning. This article will take into account the multi-dimensional phenomenon of music, and how it influences the concepts of musical knowledge and learning. It will address the conceptualisation of such knowledge, the weight of style and earlier experiences, the aspect of response in connection to language, and how musical knowledge can be expressed and assessed in the spirit of inter-subjectivity.

Keywords: Assessment, conceptualization, musical knowledge, life-world-phenomenology

In the current time, when Swedish national syllabuses in all subjects are rewritten in the spirit of the Swedish school-politics of today, assessment, as in other parts of the world, is a concept for discussion in several settings, and at several levels. On the other hand, formal and informal, formative and summative assessment, and (e)valuation of musical knowledge and skills, has been, and is carried out in settings wherein musical performance takes place, more or less aware of, and more or less connected to defined achievement criteria. In several contexts the idea of how different qualities of musical knowledge are expressed, is constituted and re-created through the sharing of experience. However, concepts and descriptions of the various qualities, which possibly transcend time and space, and which are possible to use as a base for discussion and reflection upon musical knowledge, are most often missing (Zandén, 2010).

A prerequisite for such a conception is an acceptable understanding of what musical knowledge is, how it becomes embodied, and what might be the consequences of different formulations of the concept for teaching and learning. The philosophical reasoning in this article takes a life-world-phenomenological way of thinking as a point of departure, based on Merleau-Ponty, Heidegger and Dufrenne. This philosophy gives a base from which to define musical learning and knowledge, which in turn functions as a starting-point for a further discussion of the possibilities of, and challenges to how musical knowledge can be assessed, and how assessment can become a part of musical learning. This article will take into account the multi-dimensional phenomenon of music, and how it influences the concepts of musical knowledge and learning. It will then address the conceptualisation of such knowledge, the weight of style and earlier experiences in assessment, the aspect of teacher's response in connection to language, and how musical knowledge can be expressed and assessed in the spirit of inter-subjectivity. I end with a question about equality and style of assessment. The context of the discussion is Swedish primary and lower secondary schools, but I also expand this focus to more general levels, and other contexts wherein learning and teaching music takes place. In Swedish primary and lower secondary schools the students have about one hour of music lessons each week, which are mandatory for all. The teachers are generalists or educated music teachers. From this year, fall 2011, the pupils are graded in the subject music their sixth school year and onwards. In the curriculum they are expected to learn to sing and play instruments, to compose music, as well as analyse and be able to talk about and reflect upon musical experiences, and the function of music in society. In the article, I will relate to syllabuses and achievement criteria in compulsory primary and lower secondary schools, which are recently reformulated in Sweden. On the other hand, I will not go into specific learning outcomes, so as to enable generalisations and developing thoughts.

In a life-world-phenomenological way of thinking, the world is inter-subjectively constituted (Merleau-Ponty, 1956). Human beings are indissoluble intertwined with each other and the things in the world. They are directed towards phenomena in the world at the same time as the things show themselves for them: a condition known as intentionality. In the inter-subjective world, learning takes place through interaction within the world. By being in the musical world as living subjects, human beings embody insights, music and instruments, tools for expression and communication in, about and through music, which makes the world possible to handle. This can be compared to what Pio (2009) calls '*capability of life*'. Based upon Heidegger's concept of 'Lichtung' (enlighten), Pio suggests '*capability of life*' as an ontological grounding for music as an educational concept. In that ontological grounding the academic-theoretic and the aesthetic sides of music are put together in a holistic view of music as a school subject. Through being in the musical world, in the meeting between different dimensions of music as a phenomenon, music is learnt in a way that enables pupils to handle life.

In other words, musical knowledge consists of theoretical, practical and existential dimensions. Other philosophers writing in the spirit of this article write about "being in the musical world" in different ways. Dufrenne (1953) uses the formulation active holistic [1]"sensuous contemplation", which is based on a view of aesthetic experience that demands presence and representation, together with imagination, and finally reflection as well as emotions. Based on Heidegger's later work – *The Origin of*

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[1] Human beings are in this tradition seen as living bodily-whole subjects indissolubly intertwined with the world (Merleau-Ponty, 1962).

the work of art – the concept of *musical dwelling* is used to illustrate that a work of art (as for example music) provides a place in which to dwell. In this space musical learning takes place based upon earlier experiences, expectations, and intentions (Benson, 2003; 2010; Heidegger, 1987). As Ford (2010) underlines, presence and engagement are also important preconditions for this kind of learning through being in the musical world. Musical learners experience music as listeners, performers and composers. In Heidegger's terms, being-in-the-musical world, or musical dwelling, should result in a feeling of being able to handle the (musical) world – or a feeling of "I-can-music", or in a set of "I cans"[2]. Consequently the set of "I-cans" can for example be constituted of: *I can express myself through music, I can compose, I can make music,* and *I can listen to and experience music.* In interactions between listeners, composers and performers in the musical world, which can be said to be conceptual/non-conceptual [3](Ford, 2010), human beings experience and learn to handle, for example, form, texture, timbre, pitch, linearity, harmonies, rhythms, and movement, in specific genres and contexts (Merleau-Ponty, 2000). These various aspects of music are not exclusively musical or artistic, but are connected to living in the world in general (Merleau-Ponty, 2004). The combination of musical parameters, how they sound as one, constitutes music, or a phenomenon possible to experience as such. Hence, music is not constituted solely by these parameters, but also by the gaps between them, which makes meaning-creation possible (Merleau-Ponty, 2004). It can be stated that music is a multi-dimensional phenomenon, which includes acoustic, bodily, structural, tensional, existential and emotional dimensions (Nielsen, 1997; Varkøy, 2009). Consequently, musical knowledge is multidimensional, and includes and requires experience of all dimensions. The expressions (of combinations) and experiences can be seen as taking place in (or at least in relation to) contexts or worlds that can be defined as musical "styles" (Heidegger, 1987; Ford, 2010) (Fig 1). A style can be equal with tradition or genre, but can be a wider regionalized part of the musical world as well. Ford (2011) has developed the concept of *style* based of the phenomenological thinking of Hegel, Husserl and Heidegger, aiming to offer a concept for understanding of agreed upon conventions in different musical setting and contexts. He claims that a concept of style that include conceptual and non-conceptual dimensions of music, and where these are intertwined is needed. According to Ford no musical experiences can be totally non-conceptual, or conceptual. Ford argues that all music connect to, and influence a musical style, which is built upon three levels of musical matters: The first level of musical matter concerns the combination of sound and pulse, the second is connected to differentiations within basic musical sounds such as the division of the octave, and grouping pulse grouping in three or four, when it comes to western music. The third level of musical matter concerns patterns, as scales with a specific primary note, and patterned rhythms.

Even if "new" music is created, Ford continues, it always is expressed, and experienced in relation to some kind of agreed-upon style. The style helps performer and perceiver to be present to each other in the music, and function as such as a prerequisite for musical experience, where human being discovers each other and themselves, and make the world possible to handle.

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[2] The conceptual and non-conceptual influence each other and are closely intertwined. We experience phenomena in the world as non-conceptual, before we know their names, and before they are incorporated in the structures of the inter-subjectively constituted world (Ford, 2010).

[3] In an intended learning situation the feeling of I can should be directed towards, or concern, agreed dimensions of music.

This "gripping", rather than inner and individual and "expressing feelings," frees us from the fragile limits of the individual ego, delivering us over to the collective anonymity of musical style, whilst perhaps to the collective anonymity of the non-conceptual world.

(Ford, 2010, p. 21).

The style lets the music show itself as a whole, or constitutes a space for dwelling wherein music can be expressed and experienced, created and discovered at the same time (Benson, 2003; Heidegger, 1987). The more experience of a specific style, its structures, symbols and expressions, the better are the possibilities for nuanced partaking, understanding and learning (Benson, 2003; Ford, 2010; Merleau-Ponty, 2003). The style can also offer barriers for discovery and creation, uncovering and devotion. There has to be room for non-conceptual experience, as well as opportunities for new combinations of musical parameters, and thereby new gaps and possibilities for meaning-making, which includes feelings and reflection.
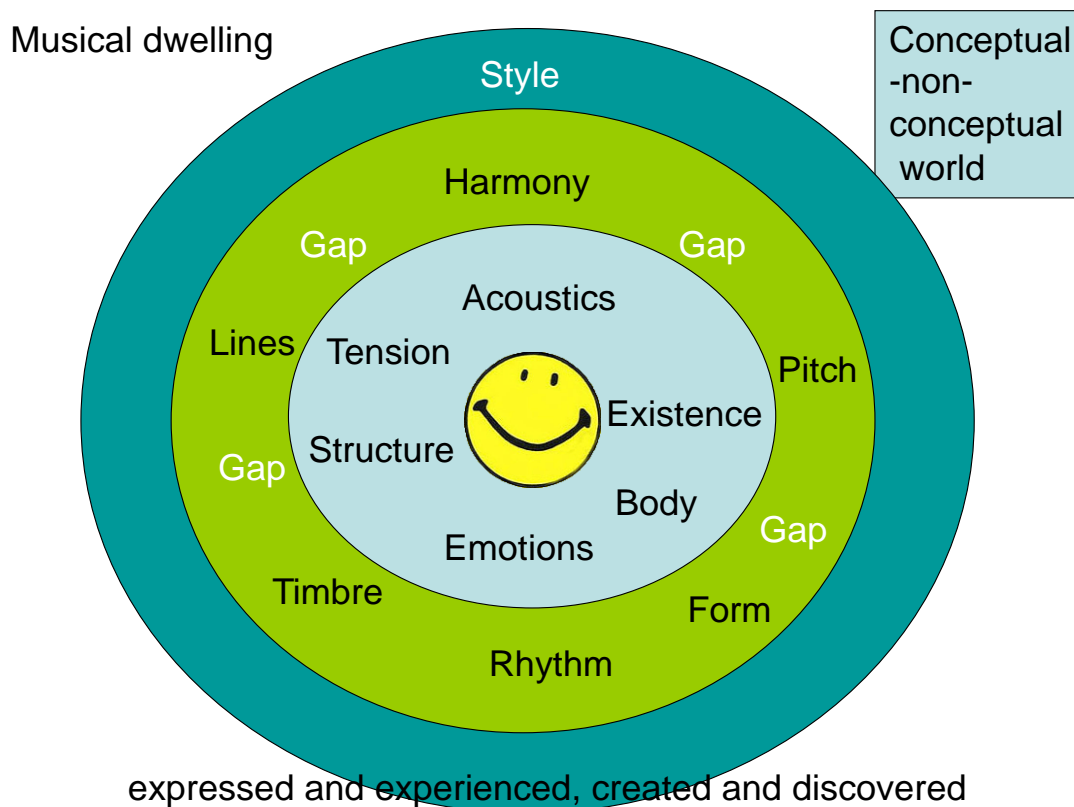
Figure 1. Multi dimensional musical experience.

The philosophical point of departure in this paper admits a holistic view of learning and knowledge, which puts demands on assessment. In addition to what I stated above, which is to say that musical experience is, or should be, multi-dimensional, as music is a multi- dimensional phenomenon, it is also important to stress that learning *per se* requires varied forms of experience as well. Langeveld (1984) defines four types of experience that together constitute holistic learning. The translation of

these types into a musical setting enables musical experience to be understood as everyday, non-obligatory, artistic, and to provide personal ways of being in the musical world. Everyday experience concerns learning common agreements about musical structures and concepts through interacting in everyday musical settings, both formal and informal. Non-obligatory musical experience can, on the other hand, offer individuals opportunities to step out of these agreed-upon concepts, to find ways of using musical tools, and to realise the possibility of 'playing around'. For example I might wield a tennis racket as an 'air guitar', or imagine myself as an opera singer, or more to the point in this essay, combine musical parameters in new and unexpected ways. The third kind of experience is, among other things, about the possibility to express musical 'thoughts' in relation to existing styles. The final, personal way of experiencing, concerns ways of interacting in musical settings with in order to find oneself as a musical being. How can assessment be used to encourage such multi-dimensional musical experience and learning?

Earlier research has shown that assessing holistic musical knowledge is complicated, and does not often take place (Burnard, 2010; Sandberg, 2005; Rui, 2010; Zandén, 2010). Often the creative, existential, emotional and bodily dimensions of musical knowledge are neglected. This is because the cognitive version of Bloom's taxonomy (Bloom 1956; Hanna, 2007; Korps, 2003) has dominated the educational field of assessment. If affective and motoric skills are taken into account to the same extent as cognitive ones, the picture would probably be totally different. This implies that holistic approaches to the assessment of musical knowledge are needed, and I suggest that the philosophy of life-world-phenomenology can be suitable. But, holistic approaches put large demands and requirements on those involved in assessment.

One challenge is to formulate goals and achievement-level criteria that encourage and value holistic learning processes and feelings of "I-can-music", so that the dimensions of musical knowledge, and the variety of possible types of musical experience, are all taken into account. To be able to formulate such goals requires a prior understanding of how to express performed conceptual-non-conceptual achievements. Both formulations include the two didactic questions of *what?* and *how?* The expressions of musical knowledge that teachers can respond to includes practical, theoretical and existential dimensions; and addresses how learners express and communicate their achievements of the verbal and "non-verbal experience of competence of life" (Pio, 2009, p. 147 my translation)? The answer to the first question has to be clear and conceptualized. At the same time it has to encourage and define musical knowledge as multi-dimensional sets of "I-cans", which should have the possibility to be expressed in many different ways, and with the help of varied forms of expressions. In other words, the challenge is to find or agree upon (national) concepts of qualities that cover and grasp holistic musical knowledge. Such "finding" has to be done through living discussions and common reflections (Zandén, 2010) among music teachers in the first case, but also in meetings between pupils, parents, researchers and school leaders. In addition, the formulator, based on this kind of thinking, has to be open to a variety of performed achievements. The concepts should imply teaching that offers learners opportunities to be in, and interact with, the conceptual-non-conceptual world of music so as to learn in a holistic way, which also includes increased awareness of the different performed dimensions of musical experience.

Learners often bring a lot of musical experiences to any kind of musical learning situations. The seven-year-old child who comes to his first music lesson in school, has felt I-can-music several times, and has embodied experience of form, depth, timbre, pitch, linearity, harmony, rhythm, and movement. In addition to that he probably has embodied acoustic, bodily, structural, tensional, existential and emotional experiences of music as well. So has the hard-rock drummer who comes to his first practice occasion in a Big-Band, or the contemporary composer who suddenly is expected to compose together with small children. The different conceptual-non-conceptual worlds, or contexts of style, where they have lived their musical lives, has offered them experience of music as a whole, which influence expectations, imaginations, and how and what they learn in the new music learning setting (Dufrenne; 1953). How they conceptualize, to what degree, and with what symbols varies, which becomes obvious in new inter-subjective contexts (Schutz, 1964; Benson; 2003). There are different ways to go. Shall the newcomer adapt to the structures, symbols, conventions and concepts that are dominating the setting, or is it more important to find a common "language"? Of course the answer is 'it depends'. Among other things it depends on what the goal for learning or a specific activity is. For example, how important is it that a learner uses the "right" word for form, timbre and pitch in a specific situation? Is it important to handle *a* style, or *the* style? At what level should the kinds of knowledge be conceptualised in goals and achievement level criteria in music education at different levels? Whose concepts count and why?

To learn in the inter-subjective world includes and builds upon a never-ending interaction with things and other human beings, as mentioned earlier. In musical learning situations human beings respond to each other's expressions in bodily, musical, verbal and written language. In the world of responses learners learn a feeling of I-can (or I-can-not). To be able to use responses in a way that lead towards feelings of I-can in a learning situation, the subjects have to find a common language, or they have to define or experience expressions in something like the same way. The expressions and symbols that are used in response have to move fruitfully towards the common goals of the activity. So, the more style based the concepts constituting goals and criteria for musical learning are, the more specific the response has to be throughout the specific music education. This can imply that learners have to adapt to a specific set of symbols and concepts that are different from the ones they are used to; ones that belong to the worlds or styles in which they have experienced music as wholes. It can also imply that responses become misdirected, especially at the beginning, because the concepts have not been inter-subjectively constituted, or agreed upon. This reasoning moves from the question of how assessment could be a fruitful part of teaching and learning, to a view of musical learning as a way of being in the world[4].

Another question, which has to be considered, is how "I-cans" can be assessed in an inter-subjective world. In other words, how can forms of assessment be found that harmonize well with performances of embodied musical knowledge, when the latter involves a conception of an holistic, multi-dimensional musical experience based on learning in the non-conceptual world, wherein parts and gaps are experienced as wholes through a musical being in which meaning creation has become possible, and wherein a variety of forms of expressions can be used. In addition to this, the inter-subjective prerequisite for learning again has to be addressed. To be able to understand other human

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4 This can be compared to Pio's (2009) concept "Pedagogy of sensitivity".

beings' feelings of "I-can", we have to live beside them over time (Schutz, 1963). Accordingly, teachers have to use the communicative setting, and try to find a common language, whilst being open to the in-betweens, wherein meaning creation is made possible (Merleau-Ponty, 2004). Consequently assessment, as a part of teaching and learning music, is related to dimensions of power. If teaching and learning is all about sharing experiences, which life-world -phenomenological *didaktik* implies (Meyer-Drawe, 1982), the teacher has to be really careful about how the concepts and tools of assessment are used, in relation to earlier experience and the learning of the learners.

I mentioned earlier that music could be experienced as performer, composer or listener. Of course these roles are not always possible to separate off from one another. But they can nonetheless shed light on a variety of musical experiences and knowledge, and help to define and formulate goals and criteria together with assessment for various levels of musical achievement. In the new developing syllabuses for the music subject in Swedish primary and lower secondary schools, the goals are formulated as abilities to make music, to create or compose music, and to listen and reflect upon music. Meanwhile, there has also been an impetus to encourage a balance between art, craft and critical thinking, with new goals concerning giving pupils opportunities to learn and feel "they can". Achievement level criteria are used to assess different levels of performed or expressed knowledge. So, what constitutes holistic musicianship, compositional and listening skills or achievements? Performances, recordings, pictures, diaries, written texts, conversations, and digital media – there are plenty of tools for inter-subjective communications. The ways of thinking about music in this text involve qualitative understandings of such multi-dimensional achievements or performances; or, as Eisner underlines, "Good assessment is typically `multilingual´" (2007, p. 424).

The imagined expressions of performed achievements that students communicate to their teachers, the ones the teachers have the possibility to take part in and assess, are, as I have suggested, formulated with the help of qualitative criteria. The criteria can be seen as parts of a whole that allow teachers to experience the levels of students' musical knowledge in the same way that musical parameters can be seen as parts of a whole that we experience as music. It has been stated in this article that music includes something more than just a combination of parameters, namely the gaps between the parameters, between musicians, and for example, between musicians and their audiences, all of which can be said to be connected to historical, social and style contexts. The inter-subjective context, or world, lets the music show itself as a whole that is possible to experience as such.

The same conditions arise with musical knowledge. Qualitative descriptions of expressions of different parts of musical knowledge need the gaps in-between to communicate, and to be able to be perceived as expressions of holistic musical knowledge. The gaps exist between the formulations, but also between teachers, colleagues, students and parents. The question is if it is possible to find, or develop, a national "style" for the assessment of musical knowledge that lets the parameters, the qualitative formulated criteria of achievement and the gaps between them, to present themselves as wholes in the inter-subjective interplay between, for example, students, teacher and parents (Fig. 2).
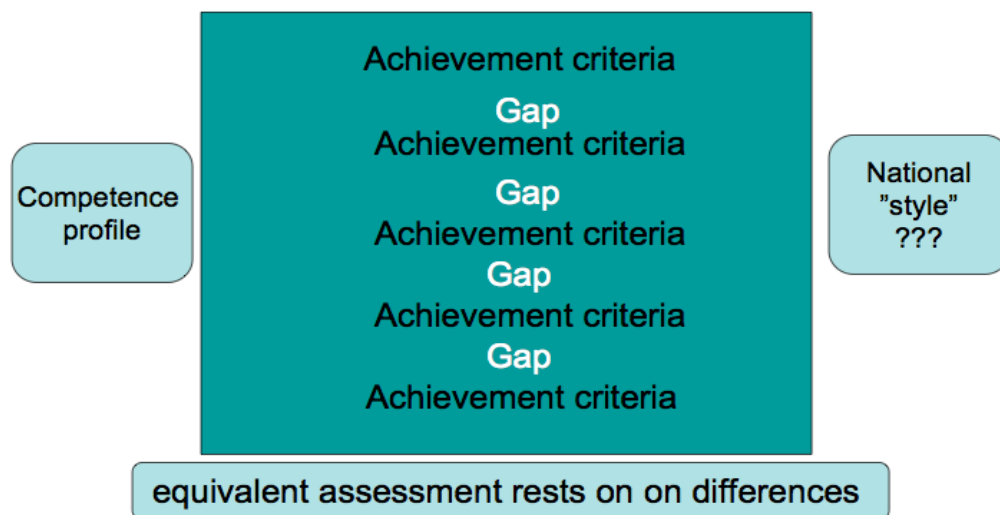
Figure 2 Achievement criteria seen as parts of holistic musical knowledge

Finally, 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. Maybe the goals and criterion used in a "pedagogy of sensitivity" to use Pios' (2009) words, could guarantee equal right to musical dwelling and a feeling of "I-can music" in any style. Such a guarantee allows all musical learners to develop their ability to make the (musical) world possible to handle at different levels in different "styles".

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ABSTRACT | Background: The fostering of creative thinking has become a key target for Greek primary education and for music education in particular. Creativity researchers have proposed numerous recommendations concerning fostering creative thinking in the context of primary education. However, there is limited research regarding creativity recommendations (CRs) proposed by primary teachers.

Focus of Study: The qualitative study presented here aims to investigate and analyse Greek primary teachers' CRs because they are the professionals who foster (or should foster) students' creativity in practice.

Setting: Three comparable focus groups were formed. Discussions took place in June 2008 in Athens, Greece, and lasted approximately two hours each. The first author of this paper acted as moderator.

Participants: Twenty-one Greek primary teachers with diverse backgrounds and expertise participated voluntarily. All participants were in-service teachers in primary schools in the Athens region, and three were music teachers.

Research Design: Qualitative study relying on data collected through recordings of discussions within the three focus groups.

Data Collection and Analysis: Transcriptions of discussions within the three focus groups resulted in an electronic document of approximately 45,000 words. A six-phase thematic analysis was adopted for locating, analysing, and reporting teachers' CRs.

Results: Primary teachers' CRs were classified under three broad categories: (1) features of the creative teaching and learning process; (2) common traits of the creative student, and (3) characteristics of the creative environment. Data analysis revealed that teachers' CRs deal mainly with the characteristics of the creative environment, particularly the inhibiting features. Very few of

the teachers' CRs are student-centred, and even fewer are student-oriented or student-originated. Finally, we propose four essential CRs missing from the previous taxonomy.

Conclusions: The study provides a starting point for further research on CRs provided by primary teachers. We conclude that primary teachers need a comprehensible and practicable set of recommendations on how and why students' creative thinking should be fostered.

1. INTRODUCTION

The fostering of creativity in students has become a key target of primary education in countries around the world, such as Australia (Ministerial Council on Education Employment Training and Young Affairs, 2008), China (Vong, 2008), Finland (Saarilahti, Cramond, & Sieppi, 1999), Greece (Greek Pedagogical Institute [GPI], 2003), Hong Kong (Wong, 2008), and the United Kingdom (Qualifications and Curriculum Authority [QCA], 2005). However, human creativity is a complex phenomenon, and its facilitation in real classrooms is not an easy task (Kampylis, 2008).

Further, the fostering of *creative thinking* through schooling has been studied by researchers in diverse fields, who have proposed various sets of recommendations (e.g. Sternberg & Williams, 1996). Teachers are the professionals who are called upon to implement these *creativity recommendations* (CRs) in real classrooms, which is why it is important to investigate how well teachers have adopted the extensive research conducted into how to foster creativity and creative thinking.

However, no studies have focused on (a) the awareness of Greek primary teachers about these CRs, (b) the extent to which they implement these CRs in classrooms, and (c) the CRs that they consider to be the most essential for fostering students' creative thinking. Hence, the main purpose of the present study was to investigate, classify, and discuss the CRs provided by Greek in-service primary teachers.

By providing researchers and practitioners with a comprehensive and comprehensible list of primary teachers' CRs, we aim to (a) establish new knowledge and communication channels between creativity researchers/theorists and teachers/practitioners, (b) improve our understanding of CRs that work in classrooms, and (c) set the groundwork for further research on these CRs. In addition, curriculum designers, educational authorities, and policymakers will find valuable insights from primary teachers' CRs because these are based on situated knowledge, derived from classroom realities.

In the next sections, we will clarify the terms *creative thinking* and *creativity potential* and explain why we consider the role played by primary teachers in the development of students' creative thinking to be crucial.

1.1 Creative Thinking and Creative Potential

In this work, the authors focus on the fostering of students' *creative thinking* because (a) it is the prerequisite for any creative process(es) and outcome(s), (b) it presupposes the active and intentional involvement of the person who creates, and (c) it can be taught (Kampylis, 2010). According to the

British National Curriculum (Department for Education and Employment/QCA, 1999), creative thinking is among the key thinking skills that primary-education students should develop and is defined as enabling students "...*to generate and extend ideas, to suggest hypotheses, to apply imagination, and to look for alternative innovative outcomes*" (p. 22).

Within the Greek education system, the Cross-Thematic Curriculum Framework (CTCF) for primary education (GPI, 2003) declares that

> *...the principles and the activities introduced in the new curriculum aim to develop critical and creative thinking abilities, imagination, and positive attitudes towards learning through exploration and discovery. All these are necessary for individuals to become creative and contributing members of a multicultural society during times of dramatic changes (p. 36).*

Though the previous seem to be explicit guidelines for school teachers, in the field of creativity research there is an inherent conflict over whether we should study performance or the potential for performance (Mumford, 2003). The authors of the present paper support the view that when the group targeted for the enhancement of creativity is primary students:

> "...*it is creative potential that is the primary concern, rather than unambiguous creative performance*"

> *(Runco, 2003, p. 317).*

In addition, we agree with the opinion that the fostering of students' creative potential:

> "...*should not be aimed only within the context of 'special programmes'... Efforts to nurture this important element must be part of any activity inside and outside school*"

> *(GPI, 2004, p. 44).*

Thus, within the school environment (though not solely), one of the main concerns of primary teachers should be to provide their students with the means and opportunities to realise their creative potential to the highest degree (Runco, 2003).

1.2 The Role of Teachers

Human creativity is a multifaceted phenomenon with cognitive, attitudinal, intrapersonal, interpersonal, practical, socio-cultural, economic, and environmental aspects that suggest "...*specific targets for enhancement efforts*" (Plucker & Runco, 1999, p. 670). As mentioned earlier, the potential for creative thinking and performance is innate; it is present to a greater or lesser degree in everyone, although it is not expressed in the same way (e.g. National Advisory Committee for Creative and Cultural Education [NACCCE], 1999). This potential can further be developed within the broad limits set by the genetics and environment of the individual concerned (Sternberg, 2003b).

Recent studies have shown that Greek primary teachers in general (Kampylis, Berki, & Saariluoma, 2009) and primary music teachers in particular (Kampylis & Argyriou, 2008) consider the fostering of students' creative thinking to be one of their professional duties. However, the fostering of creative

thinking has presented serious challenges to teachers (Sternberg, 2003a), who need to have a full understanding of *what* creative thinking is and a clear idea of *how* to foster it (e.g. Murdock, 2003). This also means that, to some extent, the outcomes of academic creativity research should be turned into effective school practices.

The term *creativity* and its cognates tend to be used in two ways within the Greek CTCF (GPI, 2003): (a) to describe specific activities and (b) to emphasise the value of creativity as a desirable "thinking style". However, the term and its cognates are used in the CTCF in a vague way, and it is not clear how their teaching and development could be realised in real classroom settings (Kampylis, 2008; Kampylis & Argyriou, 2008). Thus, Greek primary teachers in arts subjects (Kampylis & Argyriou, 2008), and generalist teachers (Kampylis, Berki, & Saariluoma, 2009), commonly interpret creativity and its teaching in personalised ways. This is also true for teachers in arts subjects and generalist teachers in the education systems of other countries (Diakidoy & Kanari, 1999; Dogani, 2004; Fryer & Collings, 1991; Odena & Welch, 2007). Regardless of their subject expertise, Greek primary teachers understand and appreciate the credentials for (a) the creative student, (b) the creative process, and (c) the creative outcome (Kampylis & Argyriou, 2008; Kampylis, Berki, & Saariluoma, 2009).

Regarding other international creativity research studies, the following points are worth mentioning. Many primary teachers in England strive to foster students' creative thinking in the classroom, although they face a number of limitations such as confusing terminology, conflicts in policy and practice, and centrally controlled pedagogy (Craft, 2003, pp. 118–120). Many teachers in Finland also face a dilemma about what items of the syllabus to omit in order to make room for adding creative strategies to the school curriculum (Saarilahti, Cramond, & Sieppi, 1999). In Greece, primary teachers often encounter several inhibiting factors such as excessive workloads as well as limited time and resources for creative activities (Kampylis & Argyriou, 2008; Kampylis, Berki, & Saariluoma, 2009).

On the other hand, and in real classroom settings, some primary teachers demonstrate rather negative attitudes and little acceptance for student behaviours that are associated with creativity, such as tolerance for ambiguity, willingness to take risks, and nonconformity (Fasko, 2001; Westby & Dawson, 1995). These teachers probably provide limited, if any, opportunities for their students to realise their creative potential.

A possible explanation for such discrepancies between theory and practice is that teachers' first imperative remains to "*keep control of their class*" and "*cover the syllabus*" (Vosniadou & Kollias, 2001, p. 341) rather than to facilitate the otherwise "ambiguous and confusing" construct of creativity. Craft (2003) offered an additional explanation emphasising that *teaching for creativity*, *teaching creatively*, and *creative learning* are limited because of the centralised control in pedagogy, curriculum, content, and teaching strategies and because teachers are treated as technicians rather than artists. Finally, primary teachers very often do not feel sufficiently well-trained or confident in fostering students' creative thinking in practice, although they regard creativity as a key factor for personal and social progress (Kampylis & Argyriou, 2008; Kampylis, Berki, & Saariluoma, 2009).

Alencar (2002) investigated the profile of teachers who typically facilitate students' creative thinking and discovered that these teachers demonstrate the following characteristics:

1. Good preparation and rich content knowledge in a particular domain.

2. High interest in both their discipline and their students.

3. Talent to stimulate students to produce ideas and search for new knowledge.

4. Respect for their students' individual personalities.

5. Ability to use varied instructional techniques.

6. Flexibility and openness to criticisms and suggestions by students.

7. Belief in the value of students' ideas.

Naturally, even when the teachers possess these characteristics, they also need an appropriate school environment in which to foster students' creative thinking successfully. Alencar (2002) found that contemporary education systems are characterised by a number of widespread practices that inhibit creativity through the overemphasis on the following:

1. *"Correct" response* that reinforces students' fear of making errors.

2. *Reproduction of knowledge*, which overloads students' memory with out-of-context information.

3. *Focus on students' ignorance and incapacity* rather than on their strengths and competencies.

4. *Students' obedience and passivity* instead of their personal characteristics fundamental to realising their creative potential.

Undoubtedly, the above practices ignore the importance of imagination as important aspects for students' creative thinking and, further, constitute a hostile environment for the expression of any creative performance (Alencar, 2002).

It is important and encouraging that some creativity researchers (e.g. Alencar, 2002; Craft, 2003) have examined particular hostile school conditions and suggested ways to instigate progressive change and improvements such as the establishment of a psychological climate in the classroom that reflects strong values of supporting creativity. To achieve such a psychological climate, a number of researchers have formulated specific CRs for teachers, such as *modelling creativity* and *asking open-ended questions* (e.g. Sternberg & Williams, 1996). Other researchers have shaped their CRs by placing more emphasis on equally important issues such as *the appreciation of humour*, and *the tolerance for ambiguity* (e.g. Cropley, 1997).

These studies are significant and have revealed key CRs from various countries and diverse educational contexts and programmes. However, what seem to be undervalued are the beliefs and proposals suggested by teachers-practitioners for fostering students' creative thinking. After all, it is they who are called upon to implement these CRs in practice.

In the next sections, we present the method we used in our qualitative study to investigate what Greek primary teachers recommend for fostering students' creative thinking, based on their situated knowledge and experiences gained from real classrooms.

2. METHOD

In this paper, we present the data from a focus-group study that was part of the first author's Ph.D. research aimed at investigating primary teachers' conceptions and implicit theories of creativity. In the focus-group study, participants were called upon to reflect on their experiences as primary teachers with regard to the fostering of students' creative thinking. Here we present qualitative data from one out of the five research themes of the focus-group study, and more specifically teachers' reflections when asked "What are your recommendations for the fostering of creative thinking within the context of primary education?"

Focus groups were used as the most appropriate qualitative research method for determining and cross-referencing assumptions and beliefs that dominate teachers' thinking and practices when they attempt to foster students' creative thinking in real classroom settings. Morgan (1997) defined focus groups as "…*a research technique that collects data through group interaction on a topic determined by the researcher. In essence, it is the researcher's interest that provides the focus, whereas the data themselves come from the group interaction*" (p. 6).

2.1 Participants and Procedure

The focus-group discussions took place in June 2008 in Athens, Greece, and each lasted approximately two hours. Twenty-one Greek primary teachers (see Table 1 about their demographics) participated in each of the three equivalent focus groups (see Table 2) were formed for the purposes of this study. The first author of this paper acted as the moderator of the focus groups, while the primary teachers participated on a voluntary basis. As shown in Table 1, the participants in each group included not only generalist teachers but also teachers specialising in specific school subjects such as music and foreign languages, representing the staff of a typical Greek primary school. The diverse backgrounds and subject expertise of the participants was expected to guide interaction during the focus-group discussions and the many (convergent and divergent) answers to the research question (see Table 2).

The researcher/moderator videotaped and transcribed discussions within the three focus groups, resulting in an electronic document of approximately 45,000 words. *Thematic analysis* (Boyatzis, 1998) was applied to the transcribed text through *NVivo* computer-assisted qualitative data-analysis software. Braun and Clarke (2006) define thematic analysis as "…*a method for identifying, analysing and reporting patterns (themes) within data*" (p. 79) and advocate it as a useful, accessible, and theoretically flexible method for qualitative research that has been widely used although rarely acknowledged.

Table 1

Participants' Demographics and their Allocation in the Three Focus Groups

Sex	Female	15
	Male	6
Age	20-30	6
	31-40	7
	41-50	8
Years of experience	0-5	5
	6-10	4

	11-15	5
	16-20	5
	21-	2
Additional studies	None	9
	2nd degree	4
	Two-year in-service training	5
	Master	9
	Ph.D.	3

Table 2

Allocation in the Three Focus Groups

Focus Group A	3 Generalist teachers (2 women, 1 man)
	1 Music Education teacher (man)
	1 Project-coordinator teacher (man)
	1 Drama Education teacher (man)
	1 Foreign-language teacher (woman)
Focus Group B	4 Generalist teachers (3 women, 1 man)
	1 Music Education teacher (woman)
	1 Project-coordinator teacher (woman, musician)
	1 All-Day school teacher (woman)
Focus Group C	3 Generalist teachers (3 women)
	1 Music Education teacher (man)
	1 Project-coordinator teacher (woman, musician)
	1 Physical Education teacher (woman)
	1 Special Education teacher (woman)

The six phases of thematic analysis proposed by Braun and Clarke (2006, p. 87) were used: (a) transcribing data, (b) generating initial codes, (c) searching for themes (recommendations), (d) reviewing themes, (e) defining and naming themes, and (f) producing the report.

2.2 Limitations

Before presenting the results, we would like to point out the main limitations of the study. First, the participants constituted a small but representative sample of Greek primary-education teachers (N=21). The participants were at the time teaching in schools in Athens, but they were born in other cities and had studied at various universities in Greece and, in some cases, abroad. The convenience of the sample served well this qualitative study's main aim, which was to obtain a deeper understanding of the issues under enquiry rather than seek generalisations.

The second limitation is that the participants comprised only Greek in-service primary teachers. Therefore, the study outcomes are limited to the Greek education system and its socio-cultural context. We currently plan to duplicate the study in other educational and cultural contexts in order to generalise the results. However, rather than considering cross-cultural differences, it is important to

determine the underlying presuppositions in teachers' concepts about creativity. Teachers formulate tacit models about creativity and these models direct how they ask questions, form concepts, and even implement theories (Saariluoma, 1997).

The third limitation is that the focus-group discussions were conducted in Greek although the results are here presented in English. Therefore, some misinterpretation of the collected data may have occurred despite our efforts to reproduce the teachers' CRs in English as accurately as possible.

2.3 Results

The thematic analysis of the collected qualitative data is presented in Table 3, which lists primary teachers' recommendations for effectively fostering students' creative thinking. In the table, the proposed CRs found in the literature are also classified according to (a) the features of the *creative teaching and learning process* (CP), (b) the common *traits of the creative student* (CS), and (c) the *characteristics of the creative environment* (CE). We should note here that these categories are quite broad and that some of the CRs may belong to more than one of the three classes suggested in this taxonomy. For instance, the need to take into account students' individual differences and potential (see Table 3, CR no. 6) belongs to all categories, as it may refer to traits of the creative person as well as features of the creative process and characteristics of the creative environment.

In so classifying them, however, we aim to further our understanding of the specific target(s) and scope of each CR. This focus may prove to be very useful in assessing a creativity facilitation strategy and its potential outcomes. At the same time, this broad classification is neither school-subject-specific nor does it offer very specialised information. By being sufficiently general, this taxonomy may provide significant information for decision-makers and policy-makers regarding forming and adopting in schools particular educational policies for facilitating creativity.

Table 3 shows that the majority of primary teachers' CRs deal with the characteristics of the CE. More analytically, the participants emphasised the need for appropriate infrastructures for creative activities, such as laboratories and related equipment, as well as more "creative" school spaces (Table 3, CR nos. 1 and 22).

The participants in the focus groups consider the provision of appropriate resources such as teaching materials, infrastructures, and laboratories to be a key factor for both teachers' and students' creative expression. For example, a participant in the second focus-group discussion (FG2-T6) suggested that primary teachers need "...*to have a quiver full of arrows! With all the appropriate means, materials, space, and infrastructures we need in order to express our creativity. This would be the first step.*" Another teacher (FG1-T3) placed special emphasis on the school space: "*We need more colourful and creative school space. How can you be creative when you have to work in a classroom that has not been painted for the last ten years*?" Johnson-Laird (1988) has also emphasised the importance of appropriate means; he makes a peculiar analogy between creativity and murder, saying that "*...both depend on motive, means and opportunity*" (p. 208).

Table 3

Primary Teachers' CRs

Classification	Recommendations
CE	1. More appropriate infrastructures for creative activities (e.g. laboratories)
CE-CP	2. Teachers' in-service training on how they can utilise creatively every moment in the classroom
CP-CE	3. Cooperation and collaboration between teachers
CE	4. Less extensive curricula
CE	5. More time for creativity in the syllabus
CE-CP-CS	6. Taking into account students' individual differences and potential
CE	7. Support in practical issues that consume teachers' valuable time and energy that can invest in the fostering of creative thinking
CE	8. Teachers' initial education on creativity
CE	9. Appropriate textbooks and educational materials that incorporate teachers' experiences and situated knowledge
CE	10. Concrete and specific targets for the fostering of creativity – not general and vague targets like those in the applied curricula
CE	11. Diffusion of knowledge and good practices about creativity
CE	12. Official portal for creativity by the Ministry of Education
CE	13. To employ as teachers highly-motivated creative people and artists
CE	14. School libraries with a variety of up-to-date books and materials on creativity
CE-CP	15. Assessment of educational outcomes in which creativity would be a basic parameter
CP	16. Teacher should act as role models for creativity
CP	17. Teachers need self-observation, self-critique and reflection on creativity
CE	18. Smaller number of students in each classroom (maximum 20)
CE-CP	19. More empowerment to teachers about time and space arrangements
CE	20. More hours per week in the curriculum for the Arts
CE-CP	21. Establishing communities of practice between teachers
CE	22. More "creative" space arrangements in schools
CE-CS	23. Asking students about how they want their school

Note. CP= Process, CE= Environment, CS= Student

A number of participating teachers stressed the urgent need for initial education and in-service training in how to foster creative thinking (e.g. Table 3, CR nos. 2 and 8). In the words of FG3-T1: "*Teachers do not have adequate training in what is creativity and how they can utilise* any *moment in the classroom in order to foster students' creative thinking. No, we are not well-trained in creativity.*" Several other teachers supported the need for adequate training in creativity. As stated by FG2-T2, "*I think that there is no systematic training in creativity. Therefore, our knowledge about creativity remains a personal search... There is no well-organised, official training in it. In my opinion, what we really need is official, efficient, and constant training in creativity.*"

The participants of this study also highlighted the extensive teaching curricula, mentioning that they are so rigidly constructed and attached to the school timetable that they do not allow enough time for creative activities; this is why they often require more freedom with time and space arrangements (Table 3, CR nos. 4, 5, 7, and 19). It was also mentioned that the participants quite often

feel overloaded with the plethora of daily compulsory tasks, such as administration duties, that leave no time and energy for creative activities let alone the facilitation of creative thinking itself. For instance, according to an experienced teacher in general subjects (FG2-T3), "...*the first thing is to have time to act creatively. We have to stop 'running behind the syllabus'. In addition, we need not only the appropriate means but also support in practical issues in order to have the time and energy to teach creatively.*"

All the participating teachers seemed to be very concerned regarding this particular issue and insisted on discussing the need for flexible and less-extensive curricula and syllabuses that would allow more time for creative activities. According to a music teacher (FG3-T3), "...*'running behind the syllabus' eventually works against creativity*". In the same vein, a generalist teacher (FG3-T4) expressed the view that "...*the 'enemy of creativity' is intensiveness. Nowadays, teachers as well as students suffer from an overload of work. We should reduce the syllabus.*"

Furthermore, the participants of the focus-group discussions recommended the implementation of updated textbooks and educational materials in order to offer students more opportunities for creative thinking and action (Table 3, CR no. 9). For instance, FG1-T2 suggested that "...*the present textbooks bring an unnecessary intensiveness that 'kills' any creative effort in the classroom. I strongly believe that we need new, flexible, and less-intensive textbooks and curricula.*"

The participants also stressed that the number of students per classroom is a key factor that must be taken into account when planning creative activities; they suggest that the number of students in each class must be less than 20 (Table 3, CR no. 18). For example, FG1-T1, an experienced music teacher, recommended that "...*if we really want to nurture creativity in primary education, we have to work with a limited number of students per class. The maximum must be 20 students per class!*" FG3-T6 also illustrates this point: "*Even if we have the appropriate training and the means, we cannot actually foster students' creative thinking. What we really need is a very new educational context and culture. For instance, we cannot foster creativity in a class that consists of 30 pupils!*"

On the other hand, only one participant (FG3-T7), a sports-education teacher, placed emphasis on the need to take seriously students' suggestions and ideas for creative schools (see Table 3, CR no. 23):

> *I would ask <u>students first</u>! What do they want their school to be like? They may respond that they want it "to be more colourful", with more creative spaces in which, for example, they can draw and so on. Maybe they want to bring into the school things that they love. What are their hobbies, their real interests? Where are their hobbies and interests in the school as it currently is? We should encourage students to "bring their personalities" to school, arranging everything according to their needs! It may sound like anarchy, but I think that students are quite flexible and adaptive.*

In conclusion, the main recommendations proposed by the participants in the study can be summed up in the following words of a generalist teacher (FG2-T4):

> *There are three important prerequisites for fostering creativity in the classroom. The first prerequisite is to have the <u>appropriate training</u> in how to be creative*

teachers and how to help our students to be creative. The second prerequisite is to have the <u>appropriate means and infrastructure</u> in order to express our creativity, and the third prerequisite is to have the <u>appropriate time–space framework </u>to do it in!

In the discussion section that follows, we present some critical comments on the CRs proposed by Greek in-service primary teachers. In so doing, we attempt to determine, as far as possible, the most important steps and guidelines needed to foster creative thinking in the context of primary education.

3. DISCUSSION

Several important issues emerged from the analyses of the CRs provided by the participating Greek in-service primary teachers (see Table 3). The majority of their CRs deal with the characteristics of the CE, particularly those features that are inhibiting. For instance, teachers' recommendations for adequate in-service training confirm the results reported by Kampylis, Berki, and Saariluoma (2009) and Kampylis and Argyriou (2008), which show that Greek in-service and prospective teachers in the first study, as well as music teachers in the second study, do not feel well-trained and, therefore, not very confident in facilitating students' creativity.

Moreover, several creativity researchers (Aljughaiman & Mowrer-Reynolds, 2005; Fleith, 2000; Kampylis, Berki, & Saariluoma, 2009; NACCCE, 1999; Starko, 2005) have stressed the importance of time in fostering creativity, as the participants of this study did. For instance, a report by the British NACCCE (1999) stressed that curricula should be thinned out and teachers should receive more freedom to use their own creative and professional skills in creative teaching, which is essential for promoting creative learning (e.g. Jeffrey, 2006). Berki and Valtanen (2007, p. 162) refer to the need for a "*breathing curriculum*", which answers the need for learning effectively and creatively, stating that "*not everything is worth learning*" in a tight schedule.

Greek primary teachers' CRs concerning students' active participation in planning creative education were limited in number (see Table 3, CR nos. 6 and 23). This suggests that the participants consider creative teaching from a methodological rather than a communicative point of view. They do not place as much weight as they perhaps should on the ways that students experience and mentally represent creativity. Most likely, they lack functional and workable concepts for that type of teacher-student interaction. Notably, only one participant emphasised the need to take seriously students' suggestions and ideas for creative schools (see Table 3, CR no. 23).

Another emerging issue was that the sets of CRs proposed by the participants are numerous and diverse. Each teacher places emphasis on different aspects of the multifaceted phenomenon of creativity and formulates his/her own recommendations according to his/her discipline, specialisation, and background. Thus, the authors feel that it is fair to say that only a "super-teacher" could implement all of these CRs in a real classroom, especially when considering the tight schedules and demanding curricula that add to teachers' workloads. What is really needed is a comprehensible, feasible, and practical set of CRs that a "typical" teacher could understand and realise in typical classroom settings. In other words, we argue that what is needed is a functional collection of well-integrated CRs, derived not only from theory and research but also from school practice. Thus, there is a need to answer a crucial

question: "Should all these recommendations be considered and realised while fostering students' creative thinking?"

It seems that the primary teachers' CRs presented in Table 3 suggest general and rather abstract strategies; they do not actually give any concrete behavioural patterns or any learning-process guidelines to follow. When we need to form explicit teaching aims and learning objectives and include ways of enhancing creativity, clear and simple recommendations and strategies are required, based also on the availability and utilisation of resources present in the educational environment (Georgiadou, Hatzipanagos, & Berki, 2005). If a resource-based strategy is not considered (e.g. Valkanos et al., 2005), then human and environmental resources may prove to be constraints in an otherwise effectively designed strategy for fostering creative thinking. It is one thing to know that creative thinking can be fostered and another to know how this can be done in a variety of interactive situations in the real classroom with the given environment, tools, and infrastructure. This is why it would also be important to understand what type of interaction models would best improve creative teaching and how the general strategies can best be realised at the teacher-student level of interaction.

It is equally important to consider general thinking skills as well as ethical and philosophical issues before establishing key CRs that should be followed. In other words, there is a need to adopt a top-down, holistic approach in order to re-think and re-structure the main target(s) and the learning outcomes of a more creative education. Valtanen, Berki, Kampylis, and Theodorakopoulou (2008) proposed such a holistic approach, called *manifold thinking*, which is based on the integration of *creative*, *critical*, *reflective*, and *caring* thinking.

Moreover, when observing and studying the classification of CRs, the present authors feel strongly that there are some unspoken recommendations that ought to be set out more explicitly. These CRs lie (and sometimes are lost) "between the lines" of other recommendations. In the next section we reflect upon our findings and, based on the manifold-thinking framework (Valtanen, Berki, Kampylis, & Theodorakopoulou, 2008), we propose our own recommendations for fostering students' creative thinking within the context of primary education. We consider these CRs to be fundamental although they were not proposed by the teachers participating in the focus groups of this study.

3.1 The "Missing" Recommendations

Dineen and Collins (2005) stressed that creativity researchers overemphasise the superficially understood *knowledge-what* rather than the experiential *knowledge-how*, and suggested a synthesis of the two. Based on our data analysis, we will go even further, emphasising the need for a third pillar, the *knowledge-why*. Knowledge-why is connected with reflective and caring thinking (components of the manifold-thinking framework), which are almost completely absent from the primary-school learning environment. We also agree with Gibson (2005) in that the ethical dimension of creativity is missing from current educational discourses. Therefore, we argue that teachers should reflect not only on "How can I foster students' creative thinking?" but also on other critical questions such as "Do I really want to foster students' creative thinking?", "Why do I want to foster their creative thinking?" "What do I do *intentionally* to foster their creative thinking?", "What do I do *unintentionally* that might inhibit their creative thinking and performance?", "How can I help students to use their creative thinking for constructive/ethical purposes?", "What complementary types of thinking do students need in order to

use their creative thinking for constructive and ethical purposes?", and "Who should benefit from the fostering of students' creative thinking?"

Thus, the use of manifold thinking as an analytical framework should be encouraged and practised by creativity agents and facilitators. What should additionally be emphasised is that, despite the positive connotations of the term *creativity*, practical use determines whether it is used in constructive/ethical or destructive/unethical ways. It is within the teachers' caring responsibilities to encourage students to adopt a critical stance, considering and distinguishing between positive/constructive and negative/destructive aspects of creativity from the early stage of primary education. In doing so, teachers will advance primary students' thinking from the oversimplification of "good/bad" and/or "right/wrong" dualistic types of thinking and direct them towards more reflective and caring modes of thinking.

For the above-mentioned reasons, in our CRs (see Table 4, CR nos. 1 and 2) we highlight the need to help students to distinguish between constructive and destructive aspects of creativity through the analytical framework of manifold thinking.

Table 4
Authors' CRs

Classification	Recommendations
CS-CP	1. Encouraging manifold thinking, namely a combination of creative, critical, caring, and reflective thinking.
CS-CP	2. Helping students to distinguish between constructive and destructive aspects of creativity.
CP-CE	3. Providing students with various hands-on activities, emphasising the role that the body plays in creativity.
CE-CP	4. Appreciating that all school subjects can be taught creatively and acting accordingly.

Another issue that is not emphasised is the role that the human body plays in creativity. The role of the body in the individual's creative performance is essential and was established long ago also as a form of intelligence, i.e. *kinaesthetic intelligence* (e.g. Gardner, 1993). Particularly for younger school children, who do not yet have fully established rich language skills and articulated forms of expressions, their bodies can be used to enrich their feelings and expression of thoughts. For this reason, we suggest that primary teachers should provide students with creative forms of hands-on activities emphasising the role of bodily activity in creative expression (Kampylis, Berki, & Saariluoma, 2006, 2009).

A major problem, however, is how these teacher-student and student-student communication patterns can be realised in concrete interactive situations. Interaction, for instance between a teacher and a student, presupposes that the teacher understands (a) how the student's needs concerning creative expression could best be met, (b) where the student has difficulties, and (c) how the student's creative resources can be activated for longer periods.

We also strongly recommend that all teachers should be suitably trained and encouraged to foster students' creative thinking in every school subject. Based on recent and consistent research findings (Aljughaiman & Mowrer-Reynolds, 2005; Diakidoy & Kanari, 1999; Kampylis & Argyriou, 2008; Kampylis, Berki, & Saariluoma, 2009), we argue that teachers associate creativity mainly with Arts. It thus appears that primary teachers do not strive to promote students' creativity in all school subjects. Limiting creativity to the artistic school subjects implies that general class teachers transfer the responsibility for enhancing students' creativity to specialised teachers such as Music Education and Drama Education teachers (Aljughaiman & Mowrer-Reynolds, 2005; Kampylis, Berki, & Saariluoma, 2009).

In general, it appears that the complexity of creative thinking has not been fully understood by primary teachers and, consequently, it has not been fully incorporated in their teaching practices so far. Thus, the challenge both for researchers/theorists and for teachers/practitioners is to develop good practices for advancing students' creative thinking and performance. In this developmental work, the comparison between creativity researchers' findings and teachers' conceptions is an essential step.

4. CONCLUSIONS AND FUTURE WORK

According to Ripple (1999), we can identify two general models concerning the fostering of creativity:

1. The *deficit model*, which assumes that creative skills and abilities must be enhanced through specific instruction and training.

2. The *barrier model*, which assumes that creative potential is inherent in everyone; there is a need simply to increase the individual's awareness of her/his potential and remove the barriers for its fulfilment.

The Greek primary teachers who participated in our study seem to adopt mainly the barrier model (Ripple, 1999). Thus, they place more emphasis on the inhibiting factors of the school environment for the fulfilment of students' creative potential. Factors such as the absence of appropriate infrastructures and extensive curricula that do not leave enough time for students' creative expression were frequently emphasised.

Based on our data analysis, we argue that primary education needs flexible and reliable recommendations for the fostering of students' creative thinking. These CRs should be easily adapted and followed by all teachers while also taking into consideration the constraints of the primary-school environment. For this reason, we intend to further analyse, classify, and review all the CRs that we have already collected, aiming at delivering a comprehensive model that would encompass the most essential and reliable creativity strategies for the primary-school context. In addition, we will repeat the same study, with the same participants, in three years' time in order to investigate the potential fluctuation of their views during their professional lives.

Further research based on larger, more-representative samples is also needed in order to investigate whether the same CRs could or should be utilised by teachers working in secondary or higher education, and whether there are different sets of creativity-boosting strategies for different levels of education. Further research is also required to investigate how the domain-general CRs

provided by in-service teachers can be adapted for domain-specific strategies for fostering students' creative thinking in the context of particular school subjects such as Music Education.

Several issues that require further research also emerged from our data analysis. First, further research is needed regarding the awareness of creativity researchers about the CRs proposed by primary teachers, and vice versa. Second, more research efforts must be devoted on both the facilitative and inhibiting factors for the realisation of these CRs in real classrooms. Last but not least, more research is needed to the investigation of ways for better communication, interaction, and collaboration between teachers and researchers for the fostering of students' creative thinking.

Arguably, CRs for primary education should be derived through interaction and collaboration between researchers, teachers, *and* students. It would be an arrogant and self-centred teaching strategy to impose anyone's recommendations on any student without taking into consideration students' opinions before doing so or, at least, after doing so. This interaction and collaboration can be established through workshops, seminars, research programmes, conferences, and so forth, investigating how practices can best be connected to the concrete patterns of teacher-student interaction and contextualised to the needs of local schools and students' particular preferences.

On the groundwork of the present study, we argue that primary teachers possess valuable situated knowledge and experiences that should be taken into account in any attempt to foster primary students' creative thinking. We must create observation, diagnostic and communication patterns for teacher practical classroom action so that they can identify the missing skills in student and communicate their suggestions to them. Only in this way enhancing creative thinking can become a working practice. On the other hand, there is an obvious need to further research not only teachers' but also primary students' conceptualisations of creativity and solicit their opinions on their preferred methods of creative learning.

The selection of our own CRs (see Table 4), are equally oriented towards environment (CE), process (CP), and student (CS), and thus consider all the previously exposed factors and roles in the creativity-fostering process. It is equally important to consider the current practices and the conception of creativity embedded in them. Fostering creativity can resemble a game in which all three sides – researchers, teachers (including educational authorities), and students – must undertake an active responsibility in the process. A small number of previous CRs are student-centred. Our set of recommendations considers environmental resources and learning strategies while at the same time empowers the students to be active participants with critical, creative, caring, and reflective thinking. We therefore consider this holistic treatment of the fostering of students' creative thinking in the context of primary education to be essential.

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Άρθρο

Παράγοντες που Επηρεάζουν τις Προτιμήσεις – Επιλογές των Μαθητών/τριών στην Μουσική Εκπαίδευση με Βάση το Φύλο

ΑΡΓΥΡΙΟΥ ΜΑΡΙΑ

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ΠΕΡΙΛΗΨΗ | Σύγχρονες έρευνες, σχετικές με την ανάπτυξη ενός μοντέλου που αφορά στο φυλετικό στερεότυπο (Deaux & Lewis, 1984; Martin, 1989, 1993; Wood& Little, 1990), υποστηρίζουν ότι μέχρι την ηλικία των 8 ετών τα παιδιά διαμορφώνουν τις αντιλήψεις τους για τις επιλογές και τις δραστηριότητές τους με βάση το φύλο. Η διεθνής βιβλιογραφία και η καθημερινή εκπαιδευτική εμπειρία έχει δείξει ότι το σχολείο εξακολουθεί να παίζει ένα σημαντικό ρόλο στις διαδικασίες αναπαραγωγής του φυλετικού στερεότυπου, η οποία ενισχύεται από τους ρόλους που διαδραματίζει όχι μόνο η οικογένεια αλλά και το πολιτισμικό - οικονομικό πλαίσιο της κοινότητας. Η συγκεκριμένη έρευνα χρησιμοποίησε δείγμα 102 μαθητών της πρωτοβάθμιας εκπαίδευσης, ηλικίας 9-12 ετών παρουσιάζοντας παράγοντες που επηρεάζουν τις προτιμήσεις και τις επιλογές τους στην μουσική εκπαίδευση. Επιπρόσθετα, καθώς η επαφή με τη μουσική από μικρή ηλικία είναι καθοριστική ακόμα και για τις μουσικές προτιμήσεις τους ως ενήλικες, τόσο τα ακούσματα όσο και η ίδια η προσωπικότητα του εκπαιδευτικού μουσικής αγωγής φαίνεται πως επηρεάζουν τη σχέση των μαθητών με το συγκεκριμένο είδος τέχνης.

Λέξεις - Κλειδιά: φύλο, μουσική εκπαίδευση, στυλ, μουσικό όργανο, εκπαιδευτικός μουσικής, μουσικές προτιμήσεις

I. ΕΙΣΑΓΩΓΗ

Ια. Διατύπωση Ερευνητικών Προβληματισμών και Στόχων

Η «αντίδραση» στα μουσικά ερεθίσματα καλύπτει ένα ευρύ φάσμα της ανθρώπινης εμπειρίας. Γι αυτό και δεν εκπλήσσει η διαπίστωση ότι η μελέτη των αντιδράσεων σε αυτά και η διαμόρφωση των μουσικών προτιμήσεων βρίσκονται διάσπαρτες ανάμεσα σε διάφορα πεδία της ψυχολογίας, της μουσικής και της εκπαίδευσης.

Το θέμα της ονομασίας των μουσικών στυλ και η επιλογή τους, οι προτιμήσεις των μαθητών σχετικά με τα μουσικά όργανα, οι επιλογές μουσικών δραστηριοτήτων μέσα κι έξω

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από την τάξη αλλά ακόμα και οι επιρροές του ευρύτερου κοινωνικού περιβάλλοντος αποτελούν σημαντικά ζητήματα τόσο στην έρευνα των μουσικών προτιμήσεων (Rawlings & Ciancarelli, 1997; Hargreaves et.al., 1995) όσο και στη συγκεκριμένη. Ο Kohlberg (1966) θεωρεί ότι συγκεκριμένες αξίες μπορούν να προσδιοριστούν από την ταυτότητα του φύλου, δηλαδή την αυτό-ένταξη των παιδιών στην κατηγορία «αγόρι» ή «κορίτσι», η οποία αποτελεί και το βασικό κριτικό στοιχείο οργάνωσης των στάσεών του απέναντι στο ρόλο των δύο φύλων. Αυτή η ταυτότητα του φύλου είναι το αποτέλεσμα μιας βασικής γνωστικής κρίσης που συντελείται σε πρώιμη αναπτυξιακή φάση καθώς η βασική αυτοκατηγοριοποίηση καθορίζει και τις βασικές αξίες. Από τη στιγμή που το παιδί κατηγοριοποιεί τον εαυτό του ως αγόρι ή κορίτσι, αξιολογεί θετικά αντικείμενα και ενέργειες που έχουν σχέση με το δικό του φύλο

Στη συγκεκριμένη έρευνα ο παράγοντας φύλο αποτέλεσε τη βασική παράμετρο η οποία και καθόρισε τις απόψεις και τις στάσεις των μαθητών απέναντι στη μουσική (καθώς το παιδί δημιουργεί από μόνο του τις δικές του αξίες για το ρόλο των φύλων, στα πλαίσια μια κοινωνικής δομής που ευνοεί τα στερεότυπα[1]). Η διαφορετική αντιμετώπιση των ερευνητικών μας παραμέτρων από τα δύο φύλα είναι και εκείνη πάνω στην οποία βασίζεται τη έρευνα μας.

Παράγοντες όπως η γονεϊκή επίδραση με βάση το φύλο, το μορφωτικό επίπεδο των γονέων των παιδιών αλλά και η πολιτισμική ατμόσφαιρα του οικογενειακού τους περιβάλλοντος αποτελούν ερευνητικούς άξονες σχετικά με το κατά πόσο μπορούν να επηρεάσουν τις προτιμήσεις και τις επιλογές των παιδιών. Το φυλετικό πρότυπο κάθε γονέα φαίνεται πως προσδιορίσει τόσο την ένταση των φιλοδοξιών όσο και των επιδιώξεων των μαθητών, καθώς συσχετίζεται με τις ενθαρρύνσεις που δέχεται το παιδί σχετικά με την επιλογή οργάνου, τα μουσικά ερεθίσματα αλλά και τις επιρροές σχετικά με το τι επάγγελμα θα διαλέξει. Στόχο της έρευνας αποτελεί επίσης, η διερεύνηση του κατά πόσο το ευρύτερο κοινωνικό τους περιβάλλον (αδέλφια, φίλοι) επηρεάζουν λιγότερο ή περισσότερο τις επιλογές και προτιμήσεις των παιδιών. Σημαντική ερευνητική παράμετρο στην έρευνα μας αποτελεί το φύλο του ίδιου του εκπαιδευτικού, βάση του οποίου ερευνάται η συμβολή του στη διαμόρφωση των προτιμήσεων των ίδιων των μαθητών. Επιπρόσθετα, οι εξωσχολικές μουσικές δραστηριότητες μπορούν να αποτελέσουν πιθανές μεταβλητές, σχετικές με τις δηλώσεις των μουσικών τους προτιμήσεων.

Τέλος, πρόθεση της ερευνήτριας/συγγραφέως αποτελεί η σύγκριση των ευρημάτων της έρευνας με τον μεγάλο όγκο ερευνητικών ευρημάτων που προέκυψαν από σχετικές μελέτες σε δυτικές χώρες που έχουμε ήδη παραθέσει, έτσι ώστε να μπορούν να καθορισθούν πιθανές πολιτισμικές διαφορές στον τρόπο που λειτουργούν οι προαναφερθείσες μεταβλητές.

Ιβ. Βιβλιογραφική Επισκόπηση

Η μουσική συμβάλλει στην ολόπλευρη ανάπτυξη του παιδιού καθώς, από την προσχολική ηλικία, η ανάγκη για δομημένη και σωστά προγραμματισμένη εκπαίδευση ενισχύεται μέσω αυτής. Η μουσική αγωγή αποτελεί αναπόσπαστο μέρος κάθε κατάλληλα διαμορφωμένου

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[1] Η συγκεκριμένη θέση βασίζεται στη θεωρία της «γνωστικής ανάπτυξης», ενώ άλλες θεωρίες υποστηρίζουν ότι αυτές οι αξίες αποκτώνται με την εσωτερίκευση των εξωτερικών πολιτισμικών αξιών, σε μια διαδικασία που απαιτεί σε μεγάλο βαθμό προσαρμογή.

προγράμματος εκπαίδευσης, γιατί, εκτός από τους εκπαιδευτικούς στόχους επιτυγχάνονται στόχοι που έχουν να κάνουν με βασικούς πολιτισμικούς παράγοντες ενισχύοντας την έκφραση και την επικοινωνία, την ευαισθησία και την ικανότητα για την αισθητική εκτίμηση (Σέργη, 1995; 2003)

Οι Swanwick (1979), Reimer (1989) και Plummeridge (1991) έχουν υποστηρίξει από πολύ νωρίς ότι η μουσική εκπαίδευση επιδρά θετικά στην εμπέδωση και των άλλων μαθημάτων του αναλυτικού προγράμματος (ιδιαίτερα όσων έχουν να κάνουν με την έκφραση, τη γλώσσα και τη λογοτεχνία). Η ενασχόληση με τη μουσική και η ανάπτυξη συγκεκριμένων δεξιοτήτων μέσω αυτής βοηθά ιδιαίτερα τα αγόρια να ξεφύγουν από το μέσο όρο, να επικοινωνήσουν καλύτερα και παράλληλα να εκφραστούν. Τις περισσότερες φορές μάλιστα η μουσική εκπαίδευση αποτελεί για τους μαθητές τον καλύτερο συνδετικό κρίκο για την κατανόηση πανανθρώπινων αξιών. Επίσης, οι Abeles και Porter (1978) σε έρευνα τους υποστηρίζουν ότι η επιλογή μουσικού οργάνου με βάση το φύλο ξεκινά ήδη από το νηπιαγωγείο[2]. Στην πρωτοβάθμια εκπαίδευση, σχετικές έρευνες (Green, 1997; Charles, 2004) δείχνουν πώς το φύλο επηρεάζει αγόρια και κορίτσια ακόμα και όταν συνθέτουν μουσική καθώς η διαφορετική αντιμετώπιση προσδιορίζεται από τον τρόπο που οργανώνονται όταν συνθέτουν μουσική είτε ομαδικά είτε ατομικά, από τον τρόπο που συνεργάζονται, από τον τρόπο που ηχογραφούν τη μουσική τους, αυτοσχεδιάζουν ή ενορχηστρώνουν πρωτότυπες συνθέσεις με τα μουσικά τους όργανα. Η Στάμου (2006,) σημειώνει ότι παρά τον μεγάλο αριθμό ερευνητικών μελετών διεθνώς, στο θέμα των μουσικών προτιμήσεων, τα ευρήματα είναι ποικίλα καθώς παρατηρούνται διαφορές ανάμεσα στη μέτρηση των στάσεων και στη μέτρηση των προτιμήσεων (Wapnick, 1976; Noll & Scannell, 1972). Σε ευδιάκριτες σκιαγραφήσεις των στάσεων των παιδιών απέναντι σε μουσικές δραστηριότητες όπως: το τραγούδι, η ακρόαση, η κίνηση και οι δραστηριότητες μέσα από το παιγνίδι, βάση του φύλου και βάση των εκτιμήσεων που είχαν τα ίδια για δραστηριότητες εκτός σχολικής μονάδας και οι οποίες επηρέαζαν την άποψη που είχαν για τη μουσική, εστιάζει με έρευνά της και η Temmerman (2000). Οι Harrison και O'Neill (2003), επιλέγοντας και εκείνοι το χώρο της πρωτοβάθμιας μουσικής εκπαίδευσης για την έρευνά τους[3] ερεύνησαν τις προτιμήσεις των μαθητών για την επιλογή μουσικού οργάνου με βάση το φύλο καταλήγοντας σε ενδιαφέροντα συμπεράσματα σχετικά με τις απόψεις των μαθητών για τους ίδιους τους συμμαθητές τους και τις επιλογές τους. Τα αποτελέσματα της έρευνας έδειξαν ότι τα παιδιά με επιτυχία αναγνώρισαν το όνομα του κάθε οργάνου, ενώ οι επιλογές τους έγιναν σαφώς με βάση το φύλο τους Ακόμα όμως και το ποσοστό των κοριτσιών (66%) που θα επέλεγε να μάθει κάποιο «όργανο για αγόρια», κατά βάθος είχε ήδη αξιολογήσει το συγκεκριμένο όργανο ως «όργανο για αγόρια»[4].

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[2] Τα αποτελέσματα των ερευνών έδειξαν ότι μέσα από εικόνες και ηχητικά ακούσματα 8 διαφορετικών οργάνων οι μικροί μαθητές (ηλικίας 3-5 ετών) εκδήλωσαν τις προτιμήσεις τους κατηγοριοποιώντας τα σε μουσικά όργανα για κορίτσια (φλάουτο, βιολί, κλαρινέτο, πιάνο) και μουσικά όργανα για αγόρια (τρομπόνι, τρομπέτα, ντραμς, σαξόφωνο).

[3] Οι ερευνητές θεώρησαν ότι ελάχιστα ευρήματα έχουν ανακοινωθεί από σχετικές έρευνες. Η έρευνα τους αξιοποίησε το γεγονός, σύμφωνα με την άποψή τους, ότι τα πρότυπα των παιδιών σχετικά με την προτίμηση στα μουσικά όργανα δεν έχουν διαμορφωθεί ξεκάθαρα, κάτι που δε συμβαίνει για παράδειγμα με τα παιδικά παιχνίδια (κούκλες για τα κορίτσια, αυτοκίνητα για τα αγόρια).

[4] Τα ευρήματα της έρευνας φάνηκαν να ταιριάζουν με ευρήματα και άλλων ερευνών που είχαν προηγηθεί στο παρελθόν για διαφορετικά ηλικιακά επίπεδα (O'Neil & Boulton, 1996; Abeles & Porter, 1978; Grisword & Chroback, 1981) και έδιναν τις ίδιες στερεότυπες απαντήσεις.

Πορίσματα ερευνών (Acker, 1994; Associated Board of the Royal Schools of Music, 1994; Green, 1993;) για το ηλικιακό επίπεδο των 12-14 ετών, υπογραμμίζουν το γεγονός της ιδιαίτερης προβολής αγοριών, μέσα στη σχολική κοινότητα, που ασχολούνται με τη μουσική παίζοντας σε ομάδες ή ατομικά. Από την άλλη, τα κορίτσια της ίδιας ηλικίας φαίνεται να τα καταφέρνουν καλύτερα σε ότι έχει να κάνει με την εξέταση των μουσικών μαθημάτων5 (Agak, 2002; Department for Education and Skills, 1991). Η Green (1997)6, σε έρευνά της σχετικά με τις μουσικές προτιμήσεις αγοριών και κοριτσιών στη δευτεροβάθμια εκπαίδευση αναφέρει ότι τα κορίτσια εκδηλώνουν μεγαλύτερο ενδιαφέρον και συμμετέχουν με επιτυχία σε δραστηριότητες σχετικές με το τραγούδι και την ερμηνεία, την κλασσική μουσική και τη μουσική μελέτη σε αντιπαράθεση με τα αγόρια που επιλέγουν δραστηριότητες σχετικές με τη σύνθεση και τον αυτοσχεδιασμό7. Πρόσφατη έρευνα των Sheldon και Price (2005), έδειξε την επιλεκτική αντιμετώπιση αγοριών και κοριτσιών της επιλογής οργάνου με βάση το φύλο8. Τις προτιμήσεις των μαθητών με βάση το φύλο σχετικά με την επιλογή του οργάνου φαίνεται να συμμερίζονται παράλληλα και οι γονείς τους (Delzell, Leppla, 1992), οι οποίοι φαίνεται να ενισχύουν τις επιλογές τους. Τη σημαντική συμβολή του κοινωνικού και πολιτισμικού περιβάλλοντος έχουν υπογραμμίσει αρκετές τοποθετήσεις που αφορούν στη διδασκαλία αλλά και στην διαδικασία εκμάθησης της μουσικής (Elliott, 1995; Jorgensen, 2003; Merriam, 1964; Small, 1977), βάση της επίδρασης του φύλου και του πολιτισμικού πλαισίου στο οποίο εντάσσεται ο μαθητής. Ειδικότερα σε θέματα μουσικής εκπαίδευσης ο Magne Espeland (1992) αποδίδει παραστατικά την εμπλοκή της μουσικής στη ζωή των μαθητών με ένα τρίγωνο, στην κορυφή του οποίου βρίσκεται η μουσική ως τέχνη με άξονες, από τη μια, το πλαίσιο της μουσικής εκπαίδευσης και, από την άλλη, την κοινωνία με τον πολιτισμό. Αρκετοί ερευνητές (Barton, 2004; Campbell, 1992; Green, 1988; Harrison, 2003; Nettl, 1998; Shepard and Wicke, 1997) έχουν εστιάσει την έρευνά τους στην επίδραση κοινωνικών και πολιτιστικών παραμέτρων με σκοπό την εκμαίευση χρήσιμων συμπερασμάτων για το φύλο και τη μουσική εκπαίδευση. Οι Rentfrow και Gosling (2003) σε σχετική έρευνα που συμπεριέλαβε έξι μελέτες, προσπάθησαν να διερευνήσουν τη σχέση μεταξύ των μουσικών προτιμήσεων και της ατομικής προσωπικότητας καθώς η μουσική φαίνεται πως επηρεάζει σε μεγάλο βαθμό την καθημερινή ζωή και τις δραστηριότητές της. Τα ευρήματα της έρευνας δειξαν ότι οι μουσικές προτιμήσεις διαμορφώνουν σε μεγάλο βαθμό και την άποψη που μπορεί να έχει κάποιος για έναν άλλο, είτε με βάση το φύλο είτε με βάση τη γεωγραφική περιοχή από την οποία μπορεί να προέρχεται.

Σε έρευνα που πραγματοποιήθηκε από τον Button (2006), στόχο αποτέλεσε η διερεύνηση των μουσικών αντιλήψεων των μαθητών με βάση το φύλο αλλά και κατά πόσο φαίνεται να επηρεάζει το φύλο τις γενικότερες εκτιμήσεις και επιλογές τους στη μουσική. Στη ίδια έρευνα,

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5 Χωρίς όμως να υπάρχουν αποδείξεις μέσω μετρήσεων για την υπεροχή τους σε μουσικές ικανότητες.
6 Η ίδια φαίνεται να συμφωνεί με τους Comber, Hargreaves και Colley σχετικά με τις προτιμήσεις των αγοριών σε θέματα μουσικής τεχνολογίας.
7 Στην ίδια έρευνα υπογραμμίζεται το γεγονός ότι τα κορίτσια χαρακτηρίζονται από επιμονή στη μελέτη του οργάνου ενώ το ρεπερτόριο τους περιλαμβάνει διάφορα είδη μουσικής και στυλ από εκείνα των αγοριών.
8 Η επικράτηση της προτίμησης, από πλευράς των κοριτσιών, των πνευστών με μαλακό ηχόχρωμα (και κυρίαρχο το φλάουτο, το κλαρινέτο, το όμπε) ένεκα της τούμπας, της τρομπέτας, του ευφώνιου και των κρουστών από τα αγόρια ήταν σαφής. Η αποδοχή της συγκεκριμένης επιλογής φαίνεται να είναι παγκόσμια, εκτός της περιοχής της Ασίας όπου κυριαρχεί περισσότερο το γυναικείο φύλο.

δόθηκε ιδιαίτερη σημασία στη διερεύνηση του κατά πόσο το φύλο των εκπαιδευτικών επηρεάζει τις μουσικές αντιλήψεις των μαθητών, καθώς ο Elliot (1995), ήταν εκείνος ο οποίος υπογράμμισε ότι το φυλετικό στερεότυπο επιδρά στις επιλογές, στις προτιμήσεις αλλά και στην επίτευξη των στόχων των μαθητών. Σημαντικό ρόλο στην έρευνα έπαιξε το διαφορετικό κοινωνικό και οικονομικό υπόβαθρο των σχολείων, το οποίο φάνηκε να επηρεάζει σημαντικά τη μαθησιακή ικανότητα των παιδιών. Ο συγκεκριμένος παράγοντας θεωρήθηκε αξιόλογη παράμετρος καθώς ο εκπαιδευτικός ήταν σε θέση να επηρεάσει καταλυτικά την επίδοση των μαθητών στη μουσική.

Έρευνα των Johnson και Stewart (2005), εστίασε στο κατά πόσο επιδρά το φύλο στην επιλογή μουσικών οργάνων εκ μέρους των μαθητών αλλά και στην παρότρυνση των εκπαιδευτικών για συγκεκριμένες κατηγορίες οργάνων. Παράγοντες που φάνηκε να καθορίζουν επιπρόσθετα τις επιλογές τους ήταν: η στάση ενός μαθητή απέναντι σε ένα συγκεκριμένο όργανο, η επιρροή των γονέων, το κόστος, οι συμβουλές του φιλικού περιβάλλοντος, ο βαθμός δυσκολίας εκτέλεσης και δεξιοτεχνίας, οι κοινωνικές επιρροές κ.ά. Από τα αποτελέσματα φάνηκε ότι ακόμα και ο τρόπος παρουσίασης των οργάνων από άνδρες και γυναίκες εκπαιδευτικούς επηρέασε τους μαθητές. Σε ανάλογη έρευνα που πραγματοποίησαν η Pickering και Repacholi (2001), τα αποτελέσματα έδειξαν ότι τα παιδιά ήταν λιγότερο προκατειλημμένα στις προτιμήσεις τους όταν έπρεπε να αποφασίσουν τι να διαλέξουν μετά την επίδειξη των μουσικών οργάνων από μουσικούς. Η ηλικία δεν φάνηκε να επηρεάζει τις προτιμήσεις τους καθώς οι επιλογές των παιδιών επηρεάστηκαν τόσο από τις παρουσίες των μουσικών όσο και από το γεγονός ότι ήθελαν να αποφύγουν την ταύτιση με τη συμπεριφορά μουσικών του άλλου φύλου.

II. ΜΕΘΟΔΟΣ

IIα. Ερευνητική Διαδικασία

Η έρευνα πραγματοποιήθηκε σε 4 δημοτικά σχολεία της Νίκαιας, περιοχή ευθύνης της Διεύθυνσης Πρωτοβάθμιας Εκπαίδευσης Πειραιά στην Δ΄ , Ε΄και ΣΤ΄τάξη. Για την εκπόνηση της έρευνας ζητήθηκε η επίσημη και γραπτή άδεια του Διευθυντή της Διεύθυνσης. Το ηλικιακό επίπεδο των παιδιών κυμάνθηκε μεταξύ 9 έως 12 ετών. Η συλλογή των δεδομένων έγινε κατόπιν διανομής ερωτηματολογίου το οποίο περιελάμβανε 20 ερωτήσεις κλειστού και ανοικτού τύπου χωρισμένες σε θεματικές ενότητες και αφορούσαν σε ερωτήσεις δημογραφικού περιεχομένου, σε ερωτήσεις σχετικά με τις επιλογές των μαθητών για μουσικά στυλ και όργανα και, τέλος, σε ερωτήσεις που αφορούσαν στην μουσική εκπαίδευση μέσα και έξω από το σχολείο.

Στο σύνολό της η έρευνα χαρακτηρίζεται ποσοτική με εξαίρεση τριών συγκεκριμένων ερωτήσεων οι οποίες χρησιμοποιήθηκαν για ποιοτική ανάλυση των δεδομένων. Η διεξαγωγή της έρευνας πραγματοποιήθηκε τις δύο πρώτες εβδομάδες του Απριλίου 2009, ενώ για τη διάρκεια της έρευνας ο χρόνος που απαιτήθηκε δεν ξεπέρασε την 1 διδακτική ώρα. Βασική προϋπόθεση για τους μαθητές των συγκεκριμένων σχολείων αποτέλεσε η παρακολούθηση του 45-λεπτου μαθήματος μουσικής εβδομαδιαίως, ως μέρος του κανονικού ωρολόγιου προγράμματος. Το ερωτηματολόγιο διανεμήθηκε στην αρχή του μαθήματος και συλλέχθηκε στο τέλος της διδακτικής ώρας με σκοπό την εξοικονόμηση του χρόνου, την άμεση συλλογή του και το μέγιστο ποσοστό συμπλήρωσης του από τους μαθητές.

IIβ. Δείγμα

Οι συμμετέχοντες στην ερευνητική διαδικασία αποτελούνταν από 102 μαθητές δημοτικών σχολείων σε αστική περιοχή του Πειραιά (Νίκαια). Από αυτά, 42 ήταν αγόρια και 60 κορίτσια. Στο **Γράφημα 1**. μπορούμε να παρατηρήσουμε το μέσο όρο του ηλικιακού επιπέδου του δείγματος καθώς το ότι η συμμετοχή των μαθητών ηλικίας 11-12 ετών κυμάνθηκε σε ποσοστό 43%.
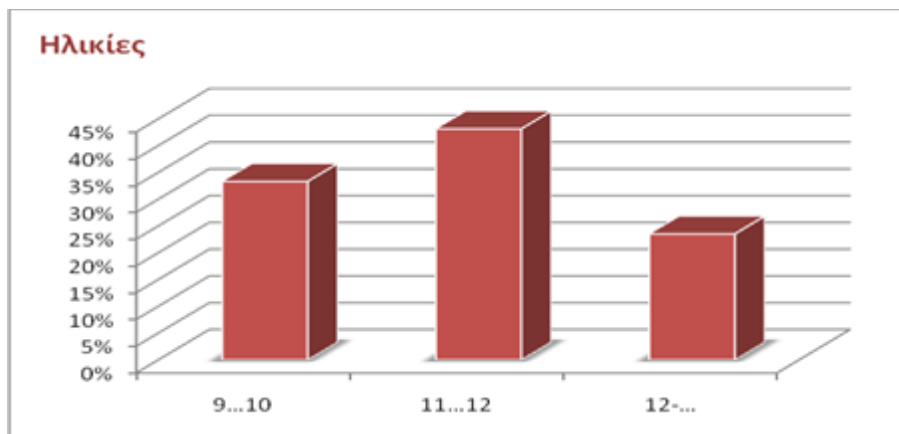
Γράφημα 1. Μέσος όρος ηλικιακού επιπέδου δείγματος

IIγ. Εργαλείο Συλλογής Δεδομένων

Το ερωτηματολόγιο που μοιράστηκε στους μαθητές, στην Α ενότητα, περιελάμβανε ερωτήσεις δημογραφικού χαρακτήρα και ατομικά στοιχεία μαθητών (τάξη φοίτησης στο σχολείο, ηλικία, φύλο, τόπο διαμονής, επάγγελμα γονιών). Στη συνέχεια το ερωτηματολόγιο χωρίστηκε σε τρεις επιμέρους ενότητες οι οποίες εστίασαν στα ερωτήματα της έρευνάς μας.

Στη Β ενότητα, οι μαθητές έπρεπε να απαντήσουν σε ερωτήσεις σχετικές με τις επιλογές και τις προτιμήσεις τους για διάφορα στυλ μουσικής (ελληνική, ξένη, ποπ μοντέρνα, κλασική, παραδοσιακή, όλα τα είδη). Στην ίδια ενότητα, το ερωτηματολόγιο περιέλαβε ερώτηση με σκοπό τη διερεύνηση του κατά πόσο επιδρά το φύλο στην επιλογή μουσικών οργάνων εκ μέρους των μαθητών. Η έρευνα εστίασε και στις λεπτές διακρίσεις του ήχου καθώς έγινε χρήση του ITPT (Instrumental Preference Test) με σκοπό να διερευνηθούν οι προτιμήσεις των μαθητών με βάση τα ηχητικά ακούσματα των οργάνων. Τα μουσικά όργανα επιλέχθηκαν με βάση συγκεκριμένα κριτήρια καθώς α) αποτελούν τα πιο διαδεδομένα μουσικά όργανα τόσο μέσα στο χώρο του σχολείου όσο και έξω από αυτόν, β) διδάσκονται από τους εκπαιδευτικούς μέσα στο πλαίσιο προετοιμασίας σχολικών ορχηστικών σχημάτων. Οι ερωτήσεις της Β ενότητας φάνηκε πως διευκρινίζουν τις επιλογές των μαθητών με βάση διάφορες μεταβλητές όπως τη στάση ενός μαθητή απέναντι σε ένα συγκεκριμένο όργανο, την επιρροή των γονέων, το κόστος, το βαθμός δυσκολίας εκτέλεσης και δεξιοτεχνίας.

Το φυλετικό στερεότυπο αλλά και οι κοινωνικές επιδράσεις που καθόρισαν τις επιλογές των μαθητών για το μουσικό όργανο, αποτέλεσαν τα βασικά σημεία των ερωτήσεων της Γ΄ Ενότητας. Σημαντικές μεταβλητές της έρευνας ήταν τόσο οι σχολικές μουσικές δραστηριότητες όσο και οι εξωσχολικές καθώς φάνηκε να προσδιορίζονται οι προτιμήσεις των μαθητών/τριών κατά τη διάρκεια της εκπαιδευτικής διαδικασίας.

IIδ. Διασφάλιση Αξιοπιστίας και Εγκυρότητας της Έρευνας

Η συλλογή των δεδομένων, που προέκυψαν από την έρευνα, εξετάστηκαν κριτικά με την τεχνική του ελέγχου – επανελέγχου με σκοπό να υπολογιστεί ο συντελεστής της αξιοπιστίας. Οι ερωτήσεις ανοικτού τύπου, δόθηκαν σε τρεις κριτές, η μία εκ των οποίων ήταν η ίδια η ερευνήτρια, για να υποβληθούν σε ανάλυση με σκοπό τη θεματική κατηγοριοποίηση των απαντήσεων των μαθητών. Εξαιτίας του ότι η έρευνά στο μεγαλύτερο μέρος της είναι ποσοτική, τα δεδομένα είναι αριθμητικά, χρησιμοποιώντας στατιστική τεχνική ανάλυση SPSS (Statical Package of Social Sciences). Η κωδικοποίηση των δεδομένων έγινε σύμφωνα με το ερωτηματολόγιο, σεβόμενοι τα όρια των μεταβλητών με τους αντίστοιχους κωδικούς που δημιουργούνται από τις απαιτήσεις του ερωτηματολογίου. Η επεξεργασία των κωδικών που αντιστοιχούν στις μεταβλητές βάσει του SPSS μας έδωσαν τις συχνότητες εμφάνισης φύλου που διερευνώνται. Το συγκεκριμένο δομημένο ερωτηματολόγιο μας επέτρεψε με αυτόν τον τρόπο να συγκρίνουμε τις απαντήσεις των μαθητών στις ίδιες ερωτήσεις και με την ίδια σειρά με την οποία απαντήθηκαν. Όλα τα δεδομένα, που προέκυψαν από το δομημένο ερωτηματολόγιο κωδικοποιήθηκαν τόσο για όλες τις θεματικές ενότητες όσο και για τις υποενότητές τους με τον ίδιο τρόπο.

III. ΑΠΟΤΕΛΕΣΜΑΤΑ ΑΝΑΛΥΣΗΣ ΔΕΔΟΜΕΝΩΝ

Οι ερωτήσεις της Α Ενότητας είχαν δημογραφικό χαρακτήρα, ενώ η τελευταία ερώτηση του ερωτηματολογίου (επάγγελμα πατέρα/μητέρας) στόχευσε στη διερεύνηση του μορφωτικού επιπέδου των γονέων με σκοπό να ερευνηθεί - σε σχέση με επόμενη ερώτηση - κατά πόσο οι γονείς, με βάση το φύλο, φαίνεται να επηρεάζουν τις επιλογές των μαθητών σχετικά με τις μουσικές επιλογές τους. Στα **Γραφήματα** 2 και 3 αντίστοιχα μπορούμε να παρακολουθήσουμε τις διακυμάνσεις σχετικά με το μορφωτικό επίπεδο των γονέων τόσο σε άνδρες όσο και σε γυναίκες.

Γράφημα 2. Μορφωτικό επίπεδο/πατέρα

**Γράφημα 3. Μορφωτικό επίπεδο/μητέρας**

Σχετικά με τα Μουσικά Στυλ

Από τη στατιστική ανάλυση των στοιχείων που προέκυψαν **(Γράφημα 4.)** από τις απαντήσεις των μαθητών στη Β ενότητα του ερωτηματολογίου με κλίμακα από 1 έως 3 (1.καθόλου, 2.λίγο, 3.πολύ) σε σχέση με την προτίμησή τους σε είδος της μουσικής που τους αρέσει να ακούν περισσότερο, το μεγαλύτερο ποσοστό των μαθητών απάντησε ότι προτιμά να ακούει ξένη μουσική (88%), ενώ ακολουθεί η ελληνική ποπ μοντέρνα μουσική (54%). Και τα δύο φύλα με ελάχιστη απόκλιση ακούν όλα τα είδη της μουσικής (35%), ενώ ακολουθεί η κλασική μουσική και η παραδοσιακή μουσική (14%) και τελευταία η ελληνική λαϊκή μουσική (13%). Συγκεκριμένα τα αγόρια φαίνεται να προτιμούν σε ποσοστό 86% την ξένη μουσική, σε 43% την ελληνική ποπ, ενώ το 38% ακούει όλα τα είδη της μουσικής. Το 90% των κοριτσιών ακούει ξένη μουσική, το 65% ελληνική ποπ και το 32% όλα τα είδη.
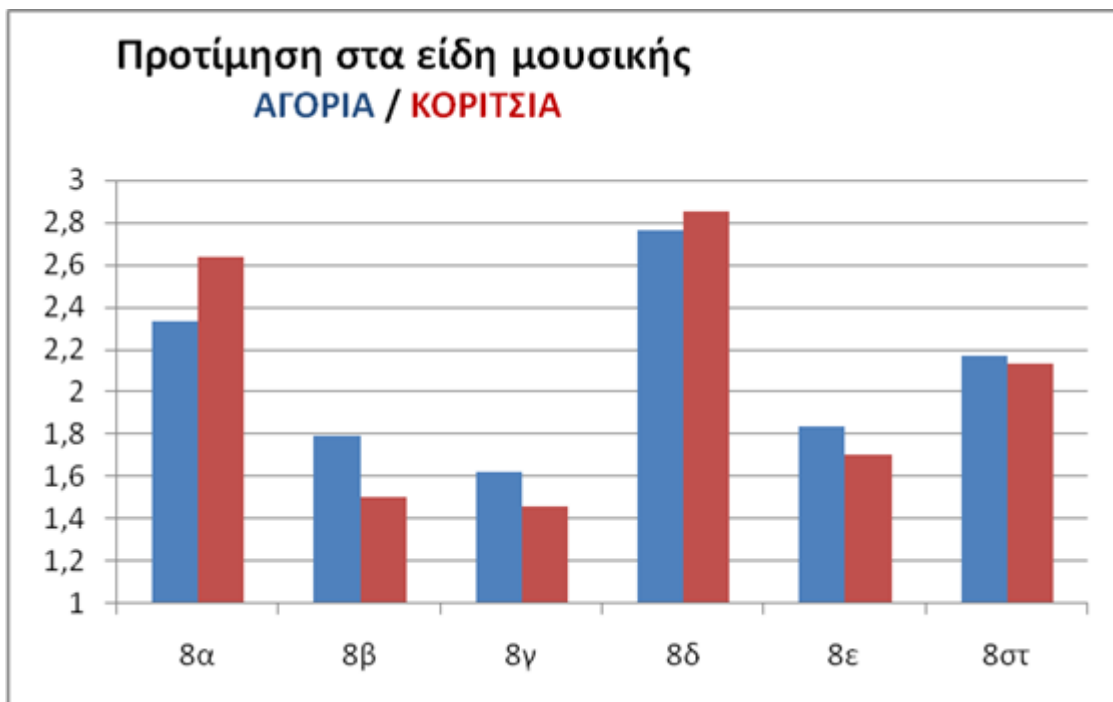
Γράφημα 4. Προτιμήσεις σχετικά με τα μουσικά στυλ
8α Ελληνική ποπ μοντέρνα μουσική, 8β Ελληνική λαϊκή μουσική, 8γ Παραδοσιακή μουσική
8δ Ξένη μουσική, ,8ε Κλασική μουσική, 8στ Όλα τα είδη

Σχετικά με τις Προτιμήσεις Μουσικών Οργάνων

Στην ερώτηση αναφορικά με το ποιά όργανα θεωρούν οι μαθητές ότι πρέπει να παίζονται από αγόρια και ποιά από κορίτσια και με βάση δεδομένες επιλογές (πιάνο, αρμόνιο, κλασική κιθάρα, ηλεκτρική κιθάρα, ταμπουράς, λαούτο, βιολί, φλάουτο, τρομπέτα, φλογέρα, ντραμς, τύμπανα) τα αγόρια απάντησαν ότι προτιμούν: πιάνο το 14%, αρμόνιο το 33%, κλασική κιθάρα το 55%, ηλεκτρική κιθάρα το 83%, ταμπουρά το 57%, λαούτο το 38%, βιολί το 14%, φλάουτο το 24%, τρομπέτα το 43%, φλογέρα το 0%, ντραμς το 90%, τύμπανα το 55%. Τα κορίτσια έδειξαν σαφείς προτιμήσεις στα: πιάνο το 17%, αρμόνιο 20%, κλασική κιθάρα 22%, ηλεκτρική κιθάρα 7%, ταμπουράς 2% , λαούτο 15%, βιολί 45%, φλάουτο 37%, τρομπέτα 7%, φλογέρα 25%, ντραμς 10%, τύμπανα 0%. Από τα προαναφερθέντα όργανα το πιάνο σε ποσοστό 72%, η φλογέρα 68%, το αρμόνιο 51%, το βιολί 41%, τα τύμπανα 39%, το λαούτο 38%, η κλασική κιθάρα 36%, το φλάουτο 40%, η τρομπέτα 32%,η ηλεκτρική κιθάρα 20%, ο ταμπουράς 15%, και τα ντραμς 17%, συγκέντρωσαν τα ποσοστά προτίμησης και από τα δύο φύλλα σχετικά με το ότι τα συγκεκριμένα μουσικά όργανα μπορούν να παίζονται είτε από αγόρια είτε από κορίτσια. Στον **Γράφημα 5** μπορούμε να παρακολουθήσουμε τις προτιμήσεις του κάθε φύλου έτσι όπως έχουν χαρακτηριστικά αποτυπωθεί.
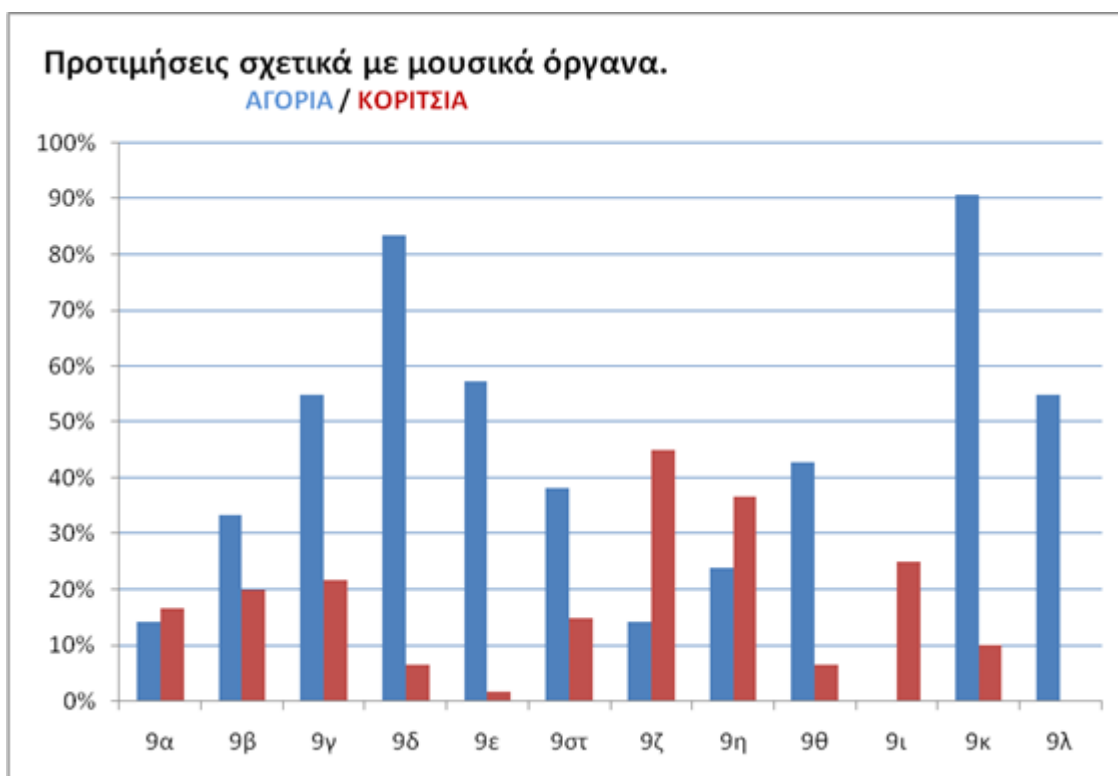
Γράφημα 5. Προτιμήσεις σχετικά με μουσικά όργανα
9α: Πιάνο, 9β: Αρμόνιο, 9γ: Κλασσική κιθάρα, 9δ: Ηλεκτρική κιθάρα, 9ε: Ταμπουράς, 9στ: Λαούτο, 9ζ: Βιολί, 9η: Φλάουτο, 9θ: Τρομπέτα, 9ι: Φλογέρα, 9κ: Ντραμς, 9λ: Τύμπανα

Παράγοντες που Επηρεάζουν τις Επιλογές Ενασχόλησης με κάποιο Μουσικό Όργανο

Η τελευταία ερώτηση της Β ενότητας αφορούσε στη διερεύνηση των παραγόντων που διαμόρφωναν τις επιλογές των παιδιών σχετικά με τα μουσικά όργανα. Από την ερευνήτρια προτάθηκαν έξι συγκεκριμένες επιλογές όπως: η γνώμη των γονέων (10α), το κόστος του οργάνου (10β), το φιλικό περιβάλλον (10γ), το συγγενικό περιβάλλον (αδέλφια, 10δ), ο τρόπος παιξίματος του οργάνου (10ε) και οι αγαπημένοι καλλιτέχνες (10 στ) . Οι επιλογές που είχαν στη διάθεση τους οι μαθητές αποτελούσαν συχνά θέμα προς συζήτηση μέσα στην τάξη για το ποιούς παράγοντες θεωρούσαν οι ίδιοι ως υποστηρικτικούς ή ανασταλτικούς για την ενασχόληση τους με τη μουσική γενικότερα. Οι απαντήσεις που δόθηκαν με κλίμακα 1 έως 3 (1.καθόλου, 2.λίγο, 3.πολύ) αποτυπώνονται στον **Γράφημα 6**.
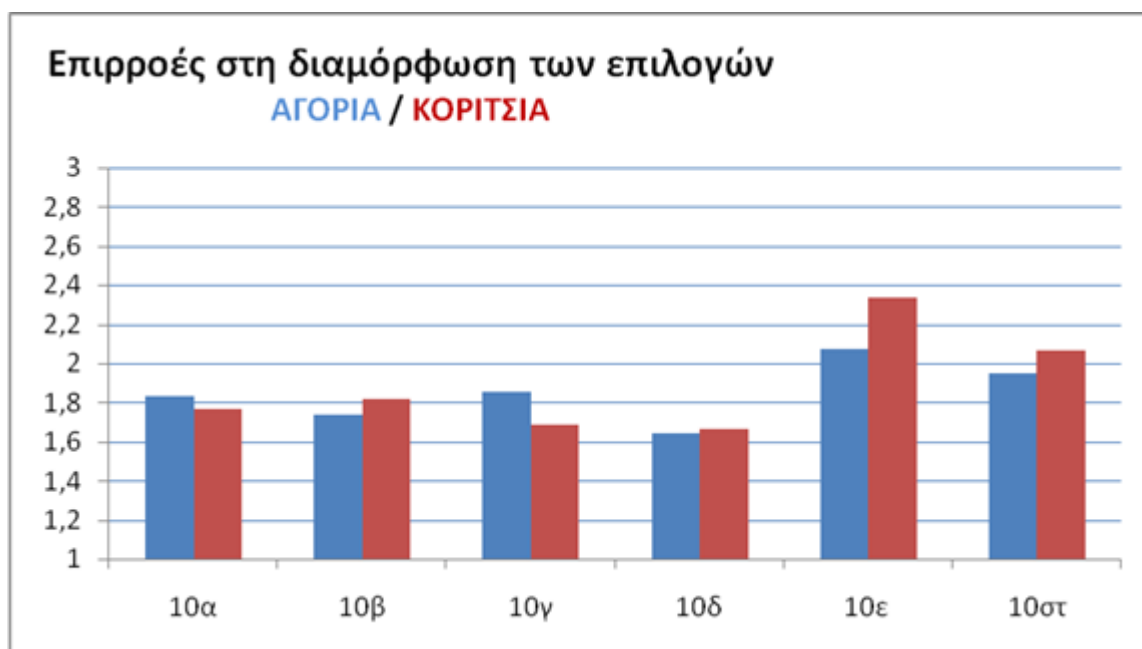
Γράφημα 6. Παράγοντες διαμόρφωσης των επιλογών

Από τους προαναφερθέντες παράγοντες εκείνοι που φάνηκαν να επηρεάζουν τους άρρενες μαθητές περισσότερο ήταν ο τρόπος παιξίματος του οργάνου (38%) καθώς και οι αγαπημένοι καλλιτέχνες τους (33%). Αντίστοιχα τα κορίτσια επηρεάζονται σε μεγαλύτερο βαθμό σχετικά με το μουσικό όργανο που θα επιλέξουν από τον τρόπο που παίζεται (52%), από τα μουσικά τους πρότυπα (37%) αλλά και από τα αδέλφια τους τα οποία ασχολούνται ήδη με κάποιο μουσικό όργανο (22%).

Μουσική Εκπαίδευση Μέσα και Έξω από το Σχολείο

Στο ερώτημα που περιελάμβανε η Γ ενότητα σχετικά με την επιρροή του εκπαιδευτικού που δίδασκε μουσική στους ερωτηθέντες μαθητές, το 55% των αγοριών απάντησε ότι δεν επηρεάζεται από το φύλο του εκπαιδευτικού που τους διδάσκει σχετικά με την επιλογή τους για την ενασχόλησή τους με κάποιο μουσικό όργανο. Επίσης ο εκπαιδευτικός, είτε είναι άνδρας είτε γυναίκα δε φαίνεται να επηρεάζει τα μουσικά ακούσματα και τη στάση των μαθητών απέναντι στο μάθημα της μουσικής. Σε ανάλογα αποτελέσματα οδηγούμαστε και από τις ποσοστιαίες απαντήσεις των κοριτσιών (68%).

Σχετικά με τις μουσικές δραστηριότητες που επιλέγουν τα αγόρια (Γράφημα 7), το ενδιαφέρον τους εστιάζει σε ποσοστό 64% στο τραγούδι και το 52% στις νέες τεχνολογίες στο μάθημα της μουσικής. Δραστηριότητες όπως ο αυτοσχεδιασμός (43%), η συμμετοχή σε μουσικές ομάδες (43%) και οι κατασκευές αυτοσχέδιων μουσικών οργάνων εντάσσονται στις πιο δημοφιλείς επιλογές τους με σαφή λιγότερη προτίμηση σε δραστηριότητες που περιέχουν κίνηση και χορό. Επίσης ένα αρκετά μεγάλο ποσοστό φαίνεται πως δεν συμμετέχει σε μουσικές δραστηριότητες εκτός σχολείου (67%), παρόλο που θεωρεί ότι το μάθημα της μουσικής στο σχολείο είναι ενδιαφέρον (74%).

Τα κορίτσια στις αντίστοιχες ερωτήσεις επιλέγουν στην πλειοψηφεία τους (70%) το τραγούδι και τις δραστηριότητες με κίνηση και χορό ενώ η συμμετοχή σε μουσικά σύνολα και η

χρήση των νέων τεχνολογιών δεν συγκαταλέγονται σε δραστηριότητες που θα επέλεγαν με την ίδια ευκολία. Ένα ποσοστό όμως του 53% θα επέλεγε να ασχοληθεί με δημιουργικές αυτοσχέδιες κατασκευές.
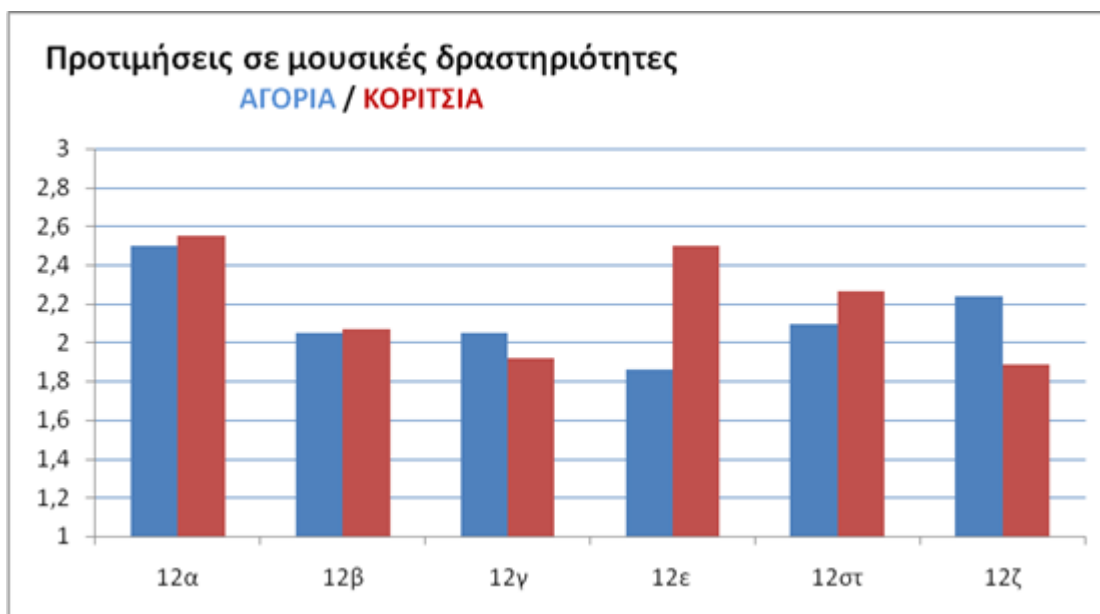
Γράφημα 7. Προτιμήσεις σχετικές με μουσικές δραστηριότητες
12α Τραγούδι, 12β αυτοσχεδιασμός, 12γ συμμετοχή σε μουσικές ομάδες, 12δ δραστηριότητες με κίνηση και χορό, 12ε κατασκευές, 12στ νέες τεχνολογίες

Σε παρόμοια ποσοστά κινούνται και τα κορίτσια σχετικά με τη δραστηριοποίησή τους σε εξωσχολικές μουσικές δραστηριότητες (67%), καθώς και εκείνα αξιολογούν το μάθημα της μουσικής στο σχολείο ως ενδιαφέρον (65%). Αναφορικά με το αν μέλος της οικογένειας παίζει μουσικό όργανο σε σχετική ερώτηση το 40% των αγοριών απαντά αρνητικά όπως και το 45% των κοριτσιών.

Στη συγκεκριμένη ενότητα οι μαθητές ρωτήθηκαν σε ποιο βαθμό οι επιλογές τους ή η ακρόαση της μουσικής που επιλέγουν επηρεάζονται από τους γονείς τους, άλλα συγγενικά πρόσωπα, ή τους φίλους τους. Σύμφωνα με τον **Γράφημα 8** προκύπτει ότι τα αγόρια επηρεάζονται από τους φίλους τους (26%) και άλλα συγγενικά πρόσωπα (24%), ενώ τα κορίτσια δε φαίνεται να επηρεάζονται από το οικείο συγγενικό ή φιλικό περιβάλλον.
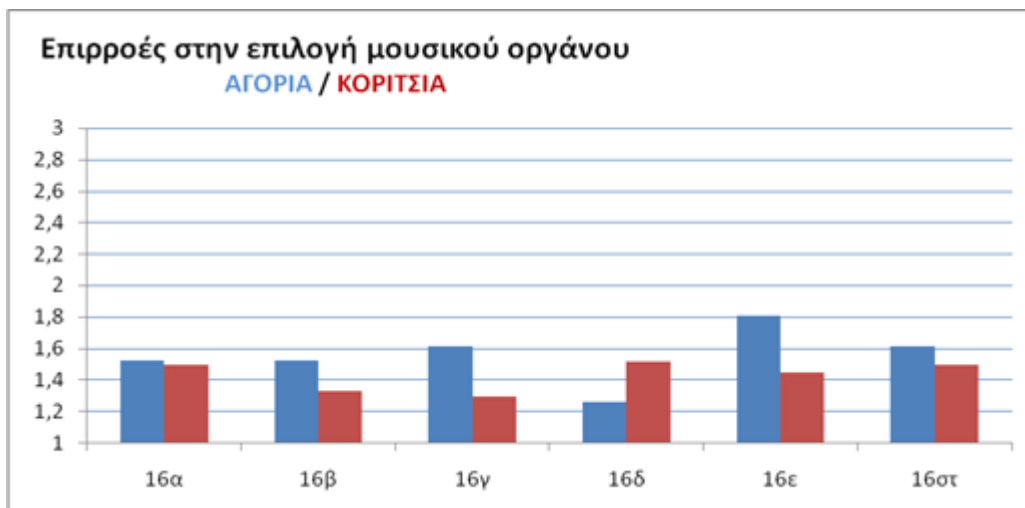
Γράφημα 8. Επιρροές σχετικά με μουσικά ακούσματα και επιλογή ενασχόλησης με μουσικό όργανο
16α: μητέρα, 16β: πατέρας, 16γ: άλλο συγγενικό πρόσωπο, 16δ: αδέλφια, 16ε: φίλοι, 16στ: άλλο

Στο ερώτημα «για ποιο λόγο θα σου άρεσε να παίζεις κάποιο μουσικό όργανο», οι απαντήσεις των μαθητών χωρίστηκαν στις εξής θεματικές: «γιατί έχει ωραίο/δυνατό ήχο», «γιατί χαλαρώνει και ηρεμεί», « γιατί είναι δημιουργικό». Στο τέλος της Γ Ενότητας οι μαθητές κλήθηκαν να επιλέξουν δύο όργανα που κατά τη γνώμη τους θα έπρεπε να παίζονται από κορίτσια και δύο από αγόρια. Όπως φαίνεται στο **Γράφημα 9** τα αγόρια θεωρούν ότι πιο αντιπροσωπευτικά μουσικά όργανα για τα κορίτσια είναι η φλογέρα, το φλάουτο και ακολουθεί το βιολί και το πιάνο, ενώ τα κορίτσια θεωρούν ότι η φλογέρα και το πιάνο συγκαταλέγονται στις δύο επικρατέστερες προτιμήσεις τους, ακολουθώντας η κλασική κιθάρα και το βιολί.
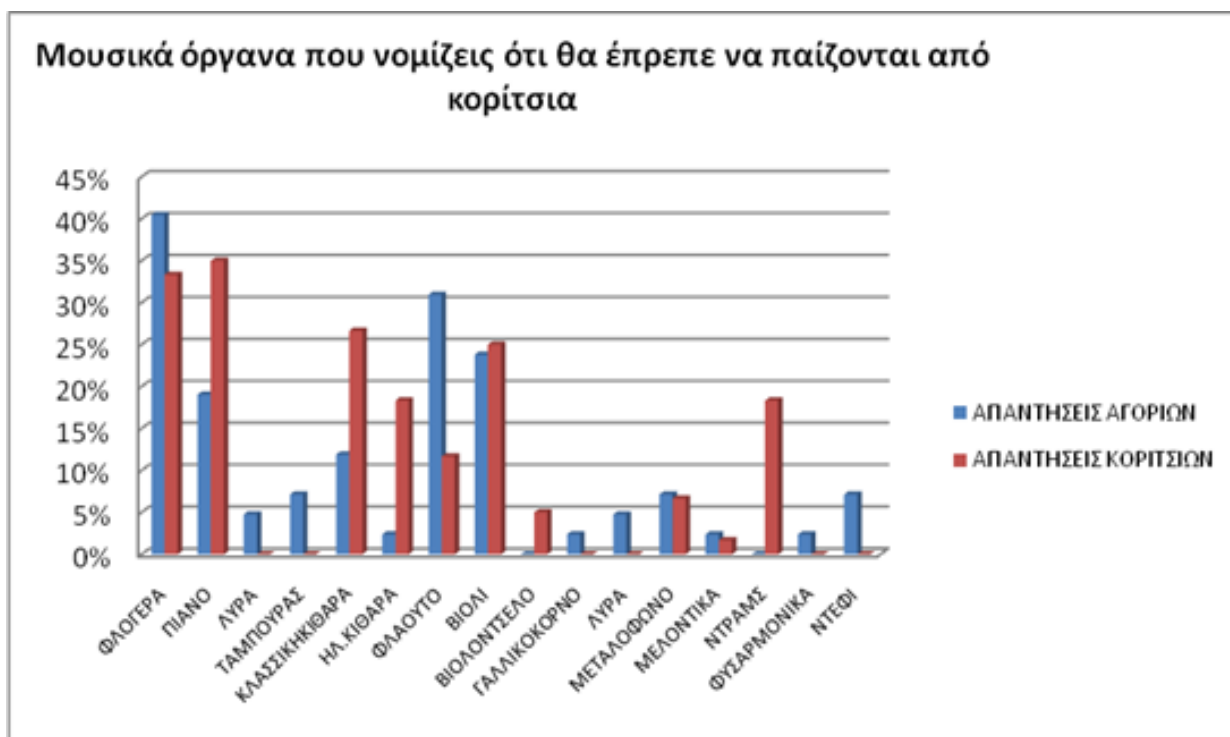
Γράφημα 9. Επικρατέστερες προτιμήσεις σε μουσικά όργανα για τα κορίτσια
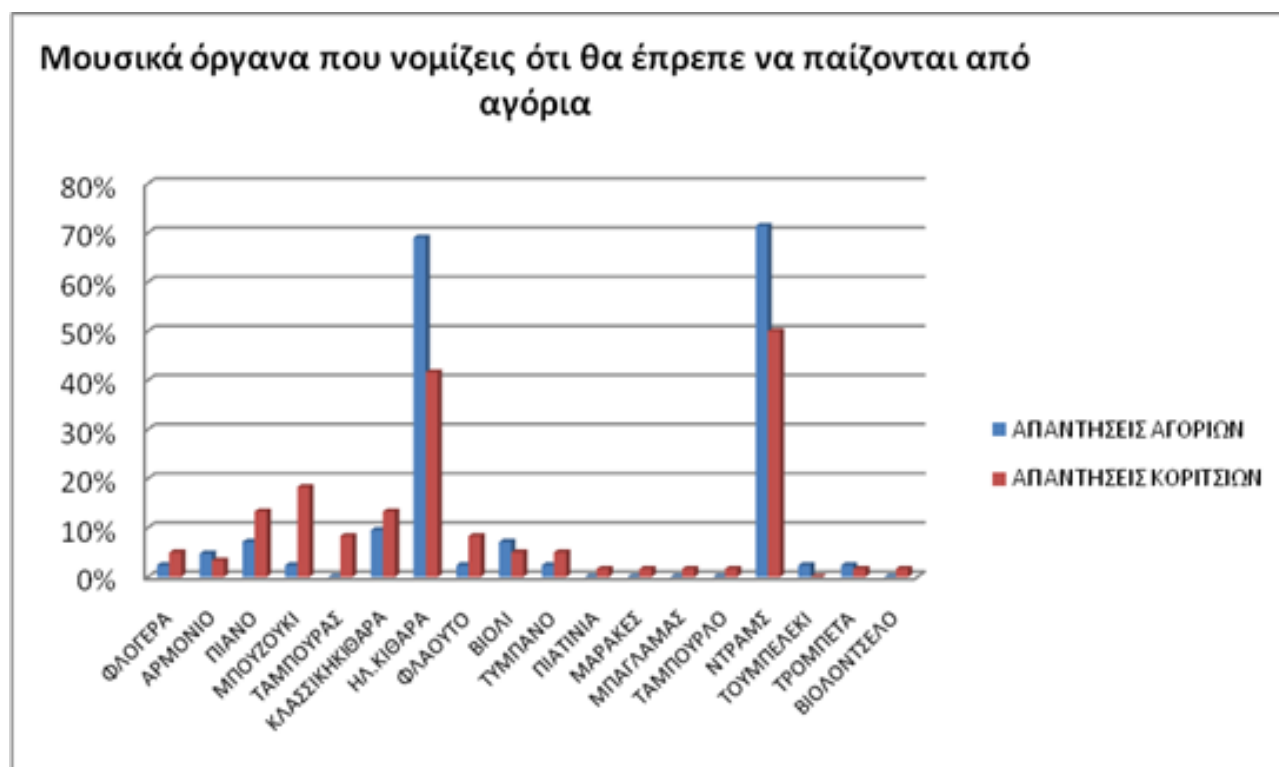
Γράφημα 10. Επικρατέστερες προτιμήσεις σε μουσικά όργανα για τα αγόρια

Στον Πίνακα 10, αποτυπώνονται οι απαντήσεις που δόθηκαν σχετικά με το ποια όργανα θεωρούνται ότι πρέπει να παίζονται από αγόρια. Το μεγαλύτερο ποσοστό αγοριών και κοριτσιών απάντησε ότι η ηλεκτρική κιθάρα και τα ντραμς θεωρούνται τα επικρατέστερα με το μπουζούκι, το πιάνο και την ηλεκτρική κιθάρα να ακολουθούν.

IV. ΣΥΖΗΤΗΣΗ

Τα αποτελέσματα των ερωτήσεων της Α Ενότητας έδειξαν ότι το μορφωτικό επίπεδο στη συγκεκριμένη περιοχή μέτρησης παραμένει χαμηλό (48% με μέτριο επίπεδο από την πλευρά του πατέρα και 46% με χαμηλό επίπεδο από την πλευρά της μητέρας). Στη συγκεκριμένη περίπτωση το αποτέλεσμα κινητοποιεί τον προβληματισμό σχετικά με την ανάγκη εκπαίδευσης των γονέων και της ενεργής συμμετοχής τους σχετικά με τη μουσική εκπαίδευση των παιδιών τους με σκοπό την ακόμα μεγαλύτερη συνεργασία μεταξύ τους. Σε εκτενέστερη μελέτη θα μπορούσε να διερευνηθεί κατά πόσο οι γονείς με βάση το φύλο συμμερίζονται ή όχι τις επιθυμίες των παιδιών τους για την ενασχόληση με τη μουσική και ποιοί είναι οι παράγοντες που διαμορφώνουν τις απόψεις τους. Το χαμηλό μορφωτικό επίπεδο αποτελεί μάλλον ανασταλτικό παράγοντα καθώς τα παιδιά δεν παροτρύνονται να ασχοληθούν με κάποιο μουσικό όργανο, γεγονός που ενισχύεται και από τα αποτελέσματα της ερώτησης η οποία τοποθετεί τη γνώμη του πατέρα ή της μητέρας ανάμεσα στους παράγοντες που επηρεάζουν τις επιλογές των παιδιών. Στη συγκεκριμένη ερώτηση το δείγμα των μαθητών απαντά ότι επηρεάζεται σε μικρό ποσοστό από τη γνώμη τους.

Από την ανάλυση των στοιχείων της Β Ενότητας, σχετικά με τις προτιμήσεις της μουσικής που ακούνε, επικρατέστερη και στα δύο φύλα είναι η ξένη μουσική. Τα κορίτσια αγαπούν να ακούνε περισσότερο ελληνική ποπ μοντέρνα από τα αγόρια, ενώ εκείνα παρατηρείται να ακούν

όλα τα υπόλοιπα είδη περισσότερο από τα κορίτσια. Ενδιαφέρον παρουσιάζει το γεγονός ότι και τα δύο φύλα ακούν σχεδόν ελάχιστα παραδοσιακή ελληνική μουσική, παρόλο που βασικός μαθησιακός άξονας της εκπαιδευτικής μουσικής διδακτικής αποτελεί η μουσική ακρόαση, ιδιαίτερα σκοπών και ρυθμών από όλες τις περιοχές της Ελλάδας. Ενδεχομένως θα μπορούσε να διερευνηθεί κατά πόσο ο/η εκπαιδευτικός μουσικής εντάσσει δημιουργικά τη μουσική ακρόαση ως αναπόσπαστο μέρος του μαθήματος στην τάξη.

Αρκετά ξεκάθαρες φαίνεται να είναι οι προτιμήσεις των μαθητών σχετικά με τα μουσικά όργανα που επιλέγουν για να μάθουν, καθώς η ηλεκτρική κιθάρα και τα ντραμς βρίσκονται στις πρώτες επιλογές τους. Το ενδιαφέρον των αγοριών ελκύουν επίσης μουσικά όργανα όπως: ο ταμπουράς (καθώς πλησιάζει αρκετά στην εκμάθηση του μπουζουκιού), η κλασική κιθάρα, η τρομπέτα, το λαούτο και το αρμόνιο δίνοντας στα συγκεκριμένα όργανα «αρρενωπά» χαρακτηριστικά. Μουσικά όργανα όπως η φλογέρα και το βιολί αξιολογήθηκαν από ελάχιστα έως καθόλου ενδιαφέροντα για το μετρήσιμο δείγμα. Σχετικά με τις προτιμήσεις των κοριτσιών το βιολί και το φλάουτο θεωρούνται τα πιο δημοφιλή, ενώ το αρμόνιο, το πιάνο και η κλασική κιθάρα συγκαταλέγονται με μικρότερο ποσοστό στις προτιμήσεις τους.

Σε σχετική ερώτηση για τους παράγοντες που φαίνεται να επηρεάζουν τα αγόρια στη διαμόρφωση των επιλογών τους σχετικά με τα μουσικά όργανα, ο τρόπος παιξίματος σε συνδυασμό με το βαθμό δυσκολίας εκτέλεσης ενός οργάνου, αποτελεί τον βασικό παράγοντα επιλογής τους. Η γνώμη των γονέων μετρά σε ποσοστό 26% για τα αγόρια και 23% για τα κορίτσια, αποτέλεσμα που τα καθιστά πιο επιρρεπή στις απόψεις των γονέων τους. Αντίθετα το κόστος του οργάνου προβληματίζει τα κορίτσια ως προς τις επιλογές τους (23%) σε σχέση με τα αγόρια (14%). Τέλος, πρόσωπα από το οικείο συγγενικό και φιλικό περιβάλλον έχουν μεγαλύτερη επίδραση στις μουσικές επιλογές στα αγόρια (31%) σε σχέση με τα κορίτσια (15%).

Από την ανάλυση των αποτελεσμάτων της Γ Ενότητας και ιδιαίτερα της ερώτησης σχετικά με το αν το φύλο του εκπαιδευτικού επηρεάζει τη στάση τους απέναντι στη μουσική δεν προέκυψε στατιστικά σημαντική σχέση μεταξύ αγοριών και κοριτσιών. Το φύλο του/της εκπαιδευτικού δεν φαίνεται να επηρεάζει τις μουσικές επιλογές του δείγματος.

Σχετικά όμως με τις δραστηριότητες που επιλέγουν αγόρια και κορίτσια, τα ευρήματα δίνουν προβάδισμα σε δραστηριότητες που περιέχουν τον χορό, την κίνηση και το τραγούδι στα κορίτσια, ενώ αποτελεί ευχάριστη έκπληξη το γεγονός της ενασχόλησης τους και με αυτοσχέδιες κατασκευές. Το υψηλό ποσοστό συμμετοχής των κοριτσιών σε κατασκευές (53%), ενισχύει τον εργαστηριακό χαρακτήρα που θα πρέπει να έχει το μάθημα της μουσικής με σκοπό την επίτευξη της όσο το δυνατό μεγαλύτερης ανάπτυξης της δημιουργικότητας. Οι κατασκευές θεωρούνται επιλέξιμη δραστηριότητα σε υψηλό ποσοστό και από τους άρενες μαθητές (43%), εκείνες όμως που υπερισχύουν είναι οι δραστηριότητες που συνδυάζουν στοιχεία νέων τεχνολογιών και συμμετοχή των αγοριών σε μουσικά σύνολα. Το τραγούδι και εδώ φαίνεται ότι συγκεντρώνει τις υψηλότερες προτιμήσεις από όλες τις δραστηριότητες, αποτέλεσμα που ενισχύει τη σημαντικότητα της σωστής διδασκαλίας παιδικού τραγουδιού στην τάξη αλλά και τον εμπλουτισμό των δραστηριοτήτων με αυτό. Ο αυτοσχεδιασμός, σύμφωνα με τα αποτελέσματα θεωρείται περισσότερο επιλέξιμος από τα αγόρια σε ποσοστό 43% σε σχέση με τα κορίτσια 38%. Από τα ευρήματα είναι σαφής η επιλογή των κοριτσιών σε δραστηριότητες με μουσικοκινητικές

δραστηριότητες, αξιοποιώντας το τραγούδι και το χορό σε σχέση με τα αγόρια τα οποία εκφράζουν τη μουσικότητά τους με πιο στατικές επιλογές, όμως εξίσου δημιουργικές.

Μάλλον δυσάρεστο είναι το αποτέλεσμα για τη δραστηριοποίηση των μαθητών σε εξωσχολικές μουσικές δραστηριότητες καθώς το 67% (αγόρια και κορίτσια) δεν συμμετέχει. Το 25% φοιτά σε ωδεία ή κάνει ιδιαίτερα μαθήματα, ενώ το 5% ασχολείται περιστασιακά καθώς μέλος της οικογένειάς του παίζει ήδη κάποιο μουσικό όργανο. Παρόλα ταύτα αν και η πλειοψηφία των μαθητών απαντά ότι τους ενδιαφέρει το μάθημα της μουσικής και ότι κάποιο μέλος της οικογένειάς τους παίζει μουσικό όργανο, τα αποτελέσματα δείχνουν μια γενική αδιαφορία στην υπάρχουσα μουσική διδασκαλία με προεκτάσεις, ενδεχομένως, άρνησης των πιθανών επιλογών που μπορεί να έχουν είτε σε προαιρετικές δράσεις εντός του σχολείου είτε σε επιλεγμένες εξωσχολικές. Το γεγονός ότι το μάθημα της μουσικής είναι μονόωρο, χωρίς να πληρούνται οι βασικές προϋποθέσεις διεξαγωγής του έχει οδηγήσει σταδιακά σε γενικότερη ατονία και έλλειψη συμμετοχής εκ μέρους των μαθητών. Η πραγματικότητα που βιώνουν μαθητές και εκπαιδευτικοί μέσα στον σχολικό χώρο σχετικά με τη μουσική εκπαίδευση έρχεται σε αντιδιαστολή με το πώς αντιλαμβάνονται οι μαθητές τα οφέλη που μπορούν να αποκομίσουν. Παραθέτουμε ορισμένες απαντήσεις έτσι όπως αποτυπώθηκαν στα ερωτηματολόγια σύμφωνα με την ερώτηση «περιέγραψε για ποιο λόγο θα σου άρεσε να παίζεις κάποιο συγκεκριμένο όργανο»:

«Μου αρέσει να παίζω μουσική, γιατί είναι ενδιαφέρον και περιέχει χαρά» (Νίκος Π.)

«Με κάνει να χαλαρώνω και να είμαι ήρεμη» (Μαρία Σ.)

«Γιατί είναι ωραίο να ασχολείσαι με κάτι δημιουργικό» (Εγκελέιντα Α.)

Από τα παραπάνω φαίνεται ότι τελικά οι μαθητές, ανεξαιρέτως φύλου αντιμετωπίζουν με διαφορετικό τρόπο τη μουσική γενικότερα στη ζωή τους, από ότι μέσα στον χώρο της εκπαίδευσης καθώς η διδασκαλία της σύμφωνα και με ευρήματα άλλων ερευνών (Mota, 1998; Broquist, 1961) δίνει έμφαση σε στοιχεία όπως η μουσική θεωρία και η μουσική ανάγνωση. Στοιχεία όμως που οι ίδιοι οι μαθητές δεν επιθυμούν σε καμιά περίπτωση να υπερισχύουν κατά τη διάρκεια του μαθήματος ένεκα άλλων δημιουργικών δραστηριοτήτων.

Τέλος, οι τελευταίες δύο ερωτήσεις του ερωτηματολογίου ανέδειξαν τα μουσικά όργανα που θεωρούνται πιο δημοφιλή από αγόρια και κορίτσια, για αγόρια και κορίτσια με επικρατέστερες επιλογές την ηλεκτρική κιθάρα και τα ντραμς για τα αγόρια, ενώ για τα κορίτσια τη φλογέρα και το φλάουτο. Ανάμεσα στις επιλογές των μαθητών όπου χαρακτηρίζουν «κορίτσίστικα» κάποια μουσικά όργανα συγκαταλέγονται η λύρα, η φυσαρμόνικα, το βιολοντσέλο, το πιάνο και η κλασική κιθάρα. Αντίστοιχα τα κορίτσια θεωρούν ότι ταιριάζουν περισσότερο στα αγόρια όργανα όπως το μπουζούκι, τα τύμπανα, το τουμπελέκι και η τρομπέτα. Εξαιρετικό ενδιαφέρον θα είχε η διανομή ερωτηματολογίου και στους γονείς των παιδιών, με σκοπό τη διερεύνηση των απόψεων και των στάσεών τους απέναντι σε συγκεκριμένα μουσικά όργανα καθώς ανάλογα συμπεράσματα μπορούν να προκύψουν σχετικά με τις επιλογές και τα μουσικά ακούσματα των παιδιών τους.

Coda

Η ενασχόληση με τη μουσική αποτελεί κατά βάθος μια Δια Βίου διαδικασία και οι συνιστώσες που την επηρεάζουν μπορούν να κατηγοριοποιηθούν σε ψυχολογικές, κοινωνικές αλλά και πολιτισμικές. Η εξέταση ενός μόνο παράγοντα (π.χ. μορφωτικό επίπεδο γονέων ή φύλο), ακόμα και αν πρόκειται για την καταλυτική επίδραση του οικογενειακού περιβάλλοντος, γίνεται κυρίως για ερευνητικούς σκοπούς. Οι έρευνες στο σύνολό τους αναδεικνύουν το γεγονός ότι τα παιδιά, τις περισσότερες φορές, επιλέγουν με διαφορετικά κριτήρια τι θα ακούσουν και με ποιο μουσικό όργανο θα ασχοληθούν με βάση διαφορετικούς παράγοντες, ενδεχομένως επηρεασμένοι και από το φυλετικό στερεότυπο των ενηλίκων. Ως εκ τούτου, η επιλογή του μουσικού οργάνου με βάση το φύλο έχει αντίκτυπο στις επιλογές αγοριών – κοριτσιών ενασχόλησης με συγκεκριμένο όργανο καθώς παρουσιάζονται διαφορές ακόμα και στον τρόπο με τον οποίο αγόρια και κορίτσια εμπλέκονται με η μουσική. Επιπλέον, στοχεύοντας μακρύτερα, η επιλογή ακόμα και του μουσικού επαγγέλματος μπορεί να οφείλεται στη μίμηση προτύπων, στις κοινωνικές τάσεις ή μπορεί να επηρεάζεται έμμεσα από μια άλλη μεταβλητή, όπως η αυτοεκτίμηση, που να καθορίζει τελικά την επιλογή του ενδιαφερόμενου.

Τέλος, δεν πρέπει να διαφεύγει της προσοχής μας ότι η κοινωνική αλλαγή μέσα από το χώρο της εκπαίδευσης είναι συνήθως μια βραδεία διαδικασία, που δεν εξαντλείται σε μικρές χρονικές περιόδους.

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ΑΡΓΥΡΙΟΥ ΜΑΡΙΑ

ΤΜΗΜΑ ΜΟΥΣΙΚΩΝ ΣΠΟΥΔΩΝ, ΙΟΝΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ

Η Μαρία Αργυρίου υπηρετεί στην πρωτοβάθμια εκπαίδευση ως εκπαιδευτικός μουσικής αγωγής. Οι ωδειακές της σπουδές περιλαμβάνουν, σε επίπεδο ανώτερων θεωρητικών, τα πτυχία: αρμονίας (Μ.Ροζάκης), αντίστιξης και φούγκας (Σ.Ουλκέρογλου) και είναι διπλωματούχος πιάνου (Δ.Γεωργάτου - Α.Κυριακίδη, Εθνικό Ωδείο Αθηνών). Έχει μελετήσει ελαφρό τραγούδι με την Άννα Διαμαντοπούλου και κλασικό με τη Μαρία Θωμά (Εθνικό Ωδείο Αθηνών, Ωδείο Φ.Νάκας). Ως μέλος χορωδίας έχει συμμετάσχει σε χορωδιακά σύνολα του Κ.Κωνσταντάρα. Έχει συμπράξει με τους Μάριο Τόκα και Γιώργο Χατζηνάσιο στο πλαίσιο συναυλιών με φωνητικά σύνολα. Οι ανώτατες σπουδές της περιλαμβάνουν πτυχίο της Σχολής Ανθρωπιστικών Σπουδών (Ελληνικό Ανοικτό Πανεπιστήμιο) με ειδίκευση στον Ελληνικό Πολιτισμό και μεταπτυχιακές σπουδές στο πρόγραμμα Σπουδές στην Εκπαίδευση, με ειδίκευση στην εξ αποστάσεως επιμόρφωση των εκπαιδευτικών ΠΕ16. Είναι υποψήφια διδάκτωρ του Τμήματος Μουσικών Σπουδών, Ιόνιο Πανεπιστήμιο, με επιβλέπουσα τη Λένια Σέργη. Έχει την ευθύνη και την επιμέλεια των παιδαγωγικών εκδόσεων της ΕΕΜΑΠΕ και περιοδικών εκδόσεων προγραμμάτων τοπικής και εθνικής εμβέλειας του Υπουργείου Εθνικής Παιδείας και Θρησκευμάτων για την εκπαίδευση, τον πολιτισμό και την υγεία. Είναι επικεφαλής της συγγραφικής ομάδας για το διδακτικό πακέτο της Μουσικής στην Α΄ και Β΄ Δημοτικού. Έργα της καθώς και εκπαιδευτικό παιδαγωγικό υλικό ειδικά σχεδιασμένο για την πρωτοβάθμια εκπαίδευση στην ελληνική γλώσσα, κυκλοφορούν από τις εκδόσεις Gutenberg, Fagotto, Διάπλαση, Νικολαίδης, ΕΕΜΑΠΕ, ΟΕΔΒ, Δ/νση Πρωτοβάθμιας Εκπαίδευσης Πειραιά-ΥΠΕΠΘ. Είναι μέλος των διεθνών επιστημονικών ενώσεων ISME και SEMPRE.

Παρουσίαση Βιβλίου

The Arts in Children's Lives : Context, Culture, and Curriculum
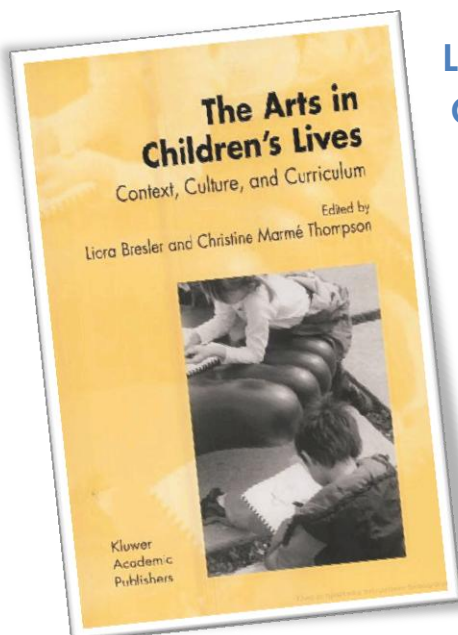
LIORA BRESLER
CHRISTINE MARME THOMPSON
ΑΠΟ ΤΗΝ ΕΛΕΝΑ ΑΝΔΡΕΟΥ

ΠΕΡΙΛΗΨΗ | Το βιβλίο «The Arts in Children's Lives : Context, Culture, and Curriculum»(2002), Liora Bresler - Christine Marmé Thompson (Ed.), παρουσιάζει τη διδασκαλία των τεχνών, ως μια πολύπλευρη και πολιτισμικά φορτισμένη διαδικασία μάθησης, μέσα στην εκπαιδευτική διαδικασία, ενώ ταυτόχρονα επισημαίνει και τη συνεισφορά τους στην ολοκληρωμένη ανάπτυξη του παιδιού.

Λέξεις - Κλειδιά: τέχνες, σχολείο, παιδί, μουσική, πολιτισμός, κουλτούρα, εκπαίδευση, πρόγραμμα σπουδών, καλλιτεχνική ανάπτυξη, δημιουργικότητα, βιωματική διδασκαλία, θέατρο, ποίηση, τεχνολογία.

Εισαγωγή

Το βιβλίο επιλέχθηκε μετά από σχετικό προβληματισμό και έρευνα, προκειμένου να αγκαλιάσει, όσο το δυνατό πιο σφαιρικά, την ευρύτερη ενότητα «Τέχνη και Εκπαίδευση». Καθοριστική σημασία για την επιλογή του, έπαιξε ο ανθρωπολογικός προσανατολισμός και η ευαισθησία του σε ζητήματα διαδικασίας μάθησης, τα οποία στοχεύουν στη συνολική ανάπτυξη και την ολοκλήρωση του παιδιού.

Ζητούμενο δεν ήταν τόσο η θεματική ομοιότητα των άρθρων του, όσο η πολυφωνία των απόψεων τους, σχετικά με τη διδασκαλία των τεχνών μέσα στην εκπαίδευση.

Διαβάζοντας το βιβλίο γίνεται αισθητή η αμεσότητα και η ροή του λόγου του. Ο αναγνώστης εύκολα μπαίνει στη θέση του συγγραφέα, παρακολουθώντας τον αναστοχασμό του, λογικά και συναισθηματικά. Σε μορφολογικό επίπεδο, γίνεται αντιληπτή η εσωτερική συνοχή που παρουσιάζουν οι θεματικές του ενότητες, ενώ λειτουργεί αρκετά με την τεχνική της νοηματικής γέφυρας. Η νοηματική σαφήνεια των περιεχομένων του απορρέει από την εμπειρία των συγγραφέων και των επιμελητών έκδοσης του βιβλίου, οι οποίοι είναι καταξιωμένοι και αναγνωρισμένοι τόσο στον καλλιτεχνικό όσο και στον ακαδημαϊκό χώρο. Σημαντικότερο όμως, είναι το ξεκάθαρο επιστημονικό και ανθρωπολογικά προσανατολισμένο προφίλ του, το οποίο υποστηρίζει με αναλυτική σκέψη και ερμηνευτική μεθοδολογία, πείθοντας τον αναγνώστη για

την επιστημονική του εγκυρότητα. Η πλούσια παράθεση της βιβλιογραφίας, στο τέλος κάθε κεφαλαίου, υποστηρίζει το επιστημονικό κύρος της γραφής του, δίνοντας ταυτόχρονα στον αναγνώστη, πλήθος πληροφοριών σχετικά με το θέμα.

Το βιβλίο αυτό θεωρείται σταθμός στο χώρο της Εκπαίδευσης, γιατί δεν αρκείται στην απλή παρουσίαση πλάνων εργασίας, αλλά τολμάει και τοποθετεί το παιδί, ως Υποκείμενο πια, στο επίκεντρο της μάθησης και της διαδικασίας της γνώσης. Η συλλογή συνολικά, κλονίζει αποκρυσταλλωμένες και κοινά αποδεκτές υποθέσεις ερμηνείας, εισάγοντας εναλλακτικούς τρόπους κατανόησης των νοημάτων και των επιδράσεων της τέχνης, στη ζωή των παιδιών.

Ειδικότερα, κατορθώνει να αμβλύνει τη δυσκολία ουσιαστικού διαλόγου ανάμεσα σε δασκάλους και λόγιους του χώρου της εκπαίδευσης, σχετικά με τη φύση, την αξία και το σκοπό της καλλιτεχνικής εμπειρίας, μέσα στη ζωή των παιδιών.

Ενώνοντας τη φωνή δεκαεπτά συγγραφέων, το βιβλίο δομείται πάνω σε επιστημονικό λόγο με προφίλ ακαδημαϊκό. Οι μελέτες των συγγραφέων καταπιάνονται τόσο με το ρόλο της τέχνης στη ζωή των παιδιών, όσο και με την αντιμετώπιση καίριων ζητημάτων ανάπτυξης του πλαισίου και του προγράμματος σπουδών, μέσα από τις δυνατότητες άντλησης πληροφορίας, από τη διδασκαλία των παιδιών, σε επίσημο ή ανεπίσημο περιβάλλον. Κατορθώνει, έτσι να συνδέσει την πράξη, δηλ. το δάσκαλο της τάξης και τη διαδικασία μάθησης, με τη θεωρία, δηλ. την έρευνα και τη συγγραφή.

Ερμηνεύοντας τα συμπεράσματα μας, μπορούμε να πούμε ότι το θέμα του βιβλίου πραγματεύεται:

> *«Τη διαμορφωτική δύναμη της τέχνης, πάνω στην ανάπτυξη των παιδιών, κατά τη διάρκεια της προσχολικής και σχολικής ηλικία, εστιασμένη μέσα από τους κοινωνικούς, πολιτισμικούς και θεσμικούς μηχανισμούς εισαγωγής της, στην εκπαίδευση».*

1. Εξώφυλλο

Ο βασικός τίτλος, με έντονα γράμματα, «Οι Τέχνες στη Ζωή των Παιδιών» είναι αρκετά κατανοητός όσο και γενικός, γι αυτό ακολουθείται και προσδιορίζεται από τρεις λέξεις «Πλαίσιο, Πολιτισμός, και Πρόγραμμα Σπουδών».

Ο δεύτερος αναλυτικός τίτλος: *Context, Culture* και *Curriculum* μας δείχνει, από τη μία πλευρά, το **χώρο** δράσης των παιδιών, ο οποίος απλώνεται μέσα σε κοινωνικά, θεσμικά και πολιτισμικά πλαίσια και από την άλλη, το **χρόνο** δράσης και εξέλιξης τους, ο οποίος είναι η παιδική μαθητική ηλικία. Οι τρείς λέξεις δεν οριοθετούν μόνο το γενικό πλαίσιο εκπαίδευσης και μάθησης του παιδιού, αλλά επαναπροσδιορίζονται μέσα από τη σημασία που έχει η διδασκαλία **«των τεχνών στη ζωή των παιδιών».** Το κατά πόσο όμως αυτή η επαφή είναι σημαντική και καθοριστική στη διαμόρφωση της γνώσης, θα μας το αναδείξει η συνολική ανάλυση του βιβλίου, που θα ακολουθήσει.

Η φωτογραφία του εξώφυλλου είναι ρεαλιστική, παρουσιάζοντας δύο μικρούς μαθητές να ζωγραφίζουν. Αφήνει την αίσθηση της χαλαρότητας και της αυθόρμητης συμμετοχής τους,

καθώς δε φανερώνει δραστηριότητα οργανωμένη μέσα σε σχολική τάξη. Ουσιαστικά εστιάζει σε μία από τις πολλές έννοιες, τις οποίες περικλείει ο όρος «context», αφού τοποθετεί τα παιδιά σε περιβάλλον εξωσχολικό.

Έτσι, μέχρι αυτό το σημείο, ο τίτλος και το εξώφυλλο, παρουσιάζουν μία ενότητα, την οποία χαρακτηρίζουν, τόσο η θεωρία, όσο και η εφαρμογής της αντίστοιχα.

2. Οπισθόφυλλο

Στο κείμενο του οπισθόφυλλου, οι συντάκτες παρουσιάζουν την κοινωνική και επιστημονική σπουδαιότητα του βιβλίου, ενώ στο τέλος δίνουν ξεκάθαρα τον ανθρωπολογικό χαρακτήρα του, επισημαίνοντας τη συμβολή των τεχνών μέσα σε μια πολιτισμικά προσανατολισμένη μάθηση εντός και εκτός σχολικού πλαισίου.

Την επιστημονική και κοινωνική αξία του, επιβεβαιώνει και ο παρένθετος λόγος τριών επώνυμων προσωπικοτήτων, οι οποίοι προέρχονται από τον ευρύτερο χώρο της εκπαίδευσης, δύο πανεπιστημιακών (Gary McPherson – The University of New South Wales και Joan Russell - McGill University) και μίας εκπροσώπου του Εθνικού Συμβουλίου Σχεδιασμού Προγραμμάτων Σπουδών και Αξιολόγησης (Regina Murphy - Ireland). Έτσι εμπλέκει Πανεπιστημιακούς και Κρατικούς φορείς στην αξιολόγηση του βιβλίου, πατώντας γερά και στους δύο χώρους. Επίσης, μέσα από την κριτική τους φανερώνεται και η ανθρωπολογική ιδεολογία του βιβλίου καθώς δίνεται έμφαση στις λέξεις *«art experiences to the socio-cultural»* και *«we consider where and how and when real learning takes place».*

Η τελευταία παράγραφος ουσιαστικά μας αποκαλύπτει και την κεντρική ιδέα πάνω στην οποία δομείται όλο το βιβλίο και είναι η αναζωογόνηση του διαλόγου σχετικά με το ρόλο και τη σημασία των τεχνών στην εκπαίδευση των παιδιών.

3. Περιεχόμενα

Γενικές παρατηρήσεις περιεχομένων:

Το βιβλίο περιέχει 15 κεφάλαια, τα οποία ομαδοποιούνται σε 3 μεγάλες ενότητες με τίτλους αντίστοιχα:

1. *«Context Interlude»,*
2. *«Development Interlude»* και
3. *«Curriculum Interlude»* (Περιεχόμενο - Ανάπτυξη - Πρόγραμμα Σπουδών).

Τα *«Interlude»* λειτουργούν, τόσο ως τίτλος ενότητας *«Context Interlude», «Development Interlude»* και *«Curriculum Interlude»,* όσο και ως μικρή εισαγωγή των τριών θεματικών ενοτήτων. Με αυτόν τον τρόπο το κάθε *Interlude* πετυχαίνει να διατηρεί την εσωτερική δομή και τη συνοχή της ενότητάς του, συνοψίζοντας παράλληλα και τα σημαντικά ζητήματα που παρουσιάζουν τα 5 κεφαλαία που το αποτελούν.

Θα λέγαμε ότι λειτουργεί ως νοηματική γέφυρα, η οποία ανακεφαλαιώνει τη μέχρι τότε πορεία της συγγραφής, και πετυχαίνει ταυτόχρονα την ομαλή μετάβαση από τη μια θεματική ενότητα στην άλλη.

Οι όροι **prelude** και **interlude** είναι δανεισμένοι από τη μουσική ορολογία και δίνουν ένα μικρό στίγμα της θεματικής του βιβλίου, το οποίο καταπιάνεται με τις τέχνες.

Μια γενική παρατήρηση είναι ότι τα περιεχόμενα δομούνται πάνω στις έννοιες: *arts, school, children, music, culture, education, curriculum, context και development,* καθιστώντας φανερή την πρόθεση σύνδεσης της πρακτικής φύσης της μάθησης με την επιστημονική. Επίσης, επιβεβαιώνουν και τη σχέση τους με τον τίτλο του βιβλίου.

Το επιστημονικό κύρος του βιβλίου οφείλεται εν μέρει και στη σοφή απόφαση των εκδοτών να συμπεριλάβουν μαζί, πολλές διαφορετικές *«λόγιες»* απόψεις. Αυτό γίνεται εύκολα κατανοητό από την ποικιλία των τίτλων, οι οποίοι αναφέρονται χωρίς διάκριση, σε όλες τις τέχνες, συμπεριλαμβανομένου και των νέων τεχνολογιών. Στο σύνολό τους τα άρθρα αυτά κατορθώνουν να εμβαθύνουν το θέμα του βιβλίου, παρουσιάζοντας ένα σύνολο μεγαλύτερο από τα επιμέρους στοιχεία που το απαρτίζουν. Αυτό το καθιστά σημαντικό, τόσο σε ειδικούς, όσο και σε εκείνους που θέλουν απλά να είναι ενημερωμένοι πάνω σε θέματα σχετικά με τη διδασκαλία των τεχνών στην εκπαίδευση.

4. Παρακείμενα

Ο πρόλογος **«Foreword»** από την **Laura Chapman**, καθώς και ο επίλογος **«Afterwords»** του **William Ayers**, λειτουργούν επικουρικά στη συνολική δομή του βιβλίου, διατηρώντας μια λογική σειρά στην παρουσίαση των περιεχομένων.

Ο πρόλογος είναι σημαντικός, γιατί αποκαλύπτει σε επίπεδο μορφής, τη μεθοδολογία συγγραφής του βιβλίου, επισημαίνοντας ότι όλες οι έρευνες, στις οποίες αναφέρονται οι μελέτες, είναι αποτέλεσμα επιτόπιας έρευνας. Στόχος του είναι η αναζήτηση μιας ευρύτερης κατανόησης της μάθησης μέσα από τις τέχνες και όχι η απόδειξη απρόσωπων θεωριών και συμπερασμάτων.

Αυτή τη φιλοσοφία την επιβεβαιώνει και ο επίλογος του βιβλίου καθώς αποφεύγει την παράθεση συμπερασμάτων. Το κείμενο του **William Ayers,** φανερώνει ένα ύφος περισσότερο εμψυχωτικό παρά συμβουλευτικό. Γράφει σε α΄ πληθυντικό, χωρίς να διαχωρίζει τον εαυτό του από τους αναγνώστες δασκάλους. Αποφεύγοντας αυθεντίες και θετικιστικά συμπεράσματα πετυχαίνει αμεσότητα, ειλικρίνεια και συγκίνηση.

Ο **William Ayers**, ολοκληρώνει το βιβλίο, με τα λόγια της **Doris Lessing** *«That is real happiness, a child's happiness: being enable to do and to make, above all to know you are valuable and valued»,* και κλείνει με την ευχή *«That's what we want for every child»* φορτίζοντας συναισθηματικά τον αναγνώστη.

Με αυτό τον τρόπο κατορθώνει να δώσει έντονη εκφραστική χροιά σε μία καθαρά επιστημονική δουλειά, η οποία όμως μιλάει για παιδιά, έκφραση και τέχνη.

Το «List of Contributors» περιέχει τα βιογραφικά σημειώματα της συγγραφικής ομάδας του βιβλίου, σκιαγραφώντας και με αυτό τον τρόπο το επιστημονικό προφίλ και την αξιοπιστία των άρθρων του βιβλίου.

Το **«Name Index»** περιέχει όλα τα ονόματα που έχουν αναφερθεί κατά τη συγγραφή των κειμένων και τη βιβλιογραφία. Παρατηρώντας τις αναφορές των σελίδων, δίπλα σε κάθε όνομα, γίνεται έντονα αντιληπτός ο παιδαγωγικός χαρακτήρας του βιβλίου, καθώς υπερτερούν αναφορές σε ονόματα όπως του **Gardner,** του **Piaget** και του **Vygotsky.**

Επίσης τόσο το **«List of Contributors»** όσο και το **«Name Index»** φανερώνουν τη διεπιστημονική προσέγγιση του θέματος, καθώς συγγραφείς και ονόματα της βιβλιογραφίας προέρχονται από πολλά διαφορετικά επιστημονικά πεδία, τα οποία επικοινωνούν με την εκπαίδευση. Στο σημείο αυτό, ξεκαθαρίζει η ανθρωπολογική ιδεολογία του βιβλίου, αφού στην ομάδα των συγγραφέων συναντάμε σημαντικά ονόματα του χώρου, όπως αυτά της L. Bresler και του B. Nettl.

Το **«Prelude»** γραμμένο από τις εκδότριες του βιβλίου **Christine Thompson** και **Liora Bresler** παρουσιάζει σύντομα και περιεκτικά, τη φιλοσοφία, το σκοπό και τη δομή του βιβλίου, βοηθώντας τον αναγνώστη να προσανατολιστεί και να παρακολουθήσει καλύτερα το κεντρικό νόημα αυτής της συλλογικής έκδοσης.

5. Επιμέλεια κειμένων

Στο σύνολο του βιβλίου γίνεται αισθητή η απουσία υποσημειώσεων. Η φειδωλή τους χρήση φανερώνει έναν έμπειρο χειρισμό στην τεχνική της τεκμηρίωσης των πηγών αλλά και την αυτοτέλεια, την αυτοπεποίθηση και την επιστημονική σιγουριά της γραφής των συγγραφέων. Κάθε κεφάλαιο στο βαθμό της αυτονομίας του μέσα στο σύνολο του βιβλίου, τελειώνει με την παράθεση πλούσιας βιβλιογραφικής αναφοράς σχετικής κάθε φορά με το θέμα που διαπραγματεύεται.

Γενικότερα, στην πλειοψηφία της η βιβλιογραφία είναι χρονολογικά επίκαιρη προς τη συγγραφή του βιβλίου. Πράγμα που επιβεβαιώνει και την επιστημονική αξιοπιστία των συμπερασμάτων των άρθρων της συλλογής αυτής.

Επίσης, παρατηρείται σε αρκετά κεφάλαια η χρήση *παρένθετου λόγου* από τους συγγραφείς. Ο **παρένθετος λόγος** λειτουργεί ως δομική διάκριση μεταξύ δυο διαφορετικών λογικών, ως διακριτή φωνή, η οποία συναπαρτίζει και αναδιαμορφώνει τη ροή, την πραγματικότητα (textuality) του κειμένου. Ο συγγραφέας δεν κρατάει το νόημα, για να το δώσει έτοιμο στους αναγνώστες, αλλά αντίθετα το παραθέτει αυτούσιο, όχι από έλλειψη εμπειρίας αλλά ως ρητορική πρακτική της γραφής, η οποία λειτουργεί ως αντίβαρο λογικής επιχειρηματολογίας. Θέλει να πετύχει την εξισορρόπηση σε επίπεδο εκφοράς λόγου. Αυτή η διαδικασία πρακτικά κρύβει μια de facto διαλογικότητα. Έτσι, δίνει τη λογική του «άλλου» μέσα στη ροή του λόγου, κρατώντας ζωντανό το ενδιαφέρον του αναγνώστη.

Το ύφος γραφής είναι άμεσο και έντονα αναστοχαστικό. Οι συγγραφείς διατυπώνουν αμφιβολίες, αντιφάσεις, σκέψεις και προβληματισμούς σχετικά με τη διαδικασία της διδασκαλίας και της μάθησης στην εκπαίδευση. Ο άμεσος λόγος διατηρεί έντονο το ενδιαφέρον του

αναγνώστη, ενώ την ίδια στιγμή η πλούσια βιβλιογραφική αναφορά το καθιστά ένα σοβαρό επιστημονικό κείμενο.

Μέσα από το σύνολο του βιβλίου **απουσιάζει το οπτικό** ερέθισμα. Ελάχιστες εικόνες και μερικές φωτογραφίες, επιλεκτικά σε κάποια κεφάλαια, σπάνε το αυστηρά επιστημονικό προφίλ του βιβλίου.

6. Interludes

Το περιεχόμενο του βιβλίου βρίσκεται ομαδοποιημένο ανά 5 κεφάλαια μέσα στις τρεις μεγάλες ενότητες του.

Στο *«I. Context Interlude»* περιπλέκει και επεκτείνει την έννοια του εκπαιδευτικού πλαισίου, παρουσιάζοντας το πώς αυτό μπορεί να ερμηνευθεί πολυδιάστατα καθώς και τις επιδράσεις του στη διαδικασία της μάθησης. Γίνεται μια προσπάθεια κατανόησης των τρόπων με τους οποίους τα κοινωνικο- πολιτισμικά πλαίσια επηρεάζουν τη φύση της μάθησης.

Στο *«II. Development Interlude»* αναδεικνύει τον τρόπο με τον οποίον σκεφτόμαστε και κατανοούμε την καλλιτεχνική ανάπτυξη μέσα από τις εκπαιδευτικές διαδικασίες. Όμως αυτό που προβάλει περισσότερο είναι το πώς η διάδραση με τους καλλιτεχνικούς τομείς μπορεί να γίνει σημαντική στη δόμηση της προσωπικότητας των παιδιών και του κόσμου τους.

Στην τελευταία ενότητα *«III. Curriculum Interlude»* αν και εστιάζει στην πρώιμη σχολική ηλικία, η συλλογή αυτή χτίζει μία υπόθεση επανατοποθέτησης των τεχνών, μέσα στο πεδίο της εκπαίδευσης συνολικά. Μέσα από κοινωνικο-πολιτισμικές προσεγγίσεις αντιπαραβάλλει το μοντέρνο Δυτικό εκπαιδευτικό μοντέλο που κυριαρχεί και επηρεάζει την καλλιτεχνική εκπαίδευση της Β. Αμερικής, με την πραγματική φύση της μάθησης των παιδιών. Σύμφωνα με τους συγγραφείς, η γνώση των παιδιών απορρέει βιωματικά, μέσα από την καθημερινή τους αλληλεπίδραση με τις συγκεκριμένες καλλιτεχνικές και πολιτισμικές συνθήκες του οικείου περιβάλλοντός τους.

7. Συνοπτικήή παρουσίαση κειμένων

Τα άρθρα με κοινό βασικό θέμα π.χ. τη μουσική, δε τα βρίσκουμε συγκεντρωμένα σε ένα κεφάλαιο αλλά περιπλέκονται μέσα στις θεματικές ενότητες προσδίδοντας μια επιπλέον συνοχή στο περιεχόμενο του βιβλίου. Έτσι και μακροδομικά οι τρεις ενότητες έχουν μια εσωτερική σύνδεση, συνοχή και αλληλεξάρτηση μεταξύ τους. Με βάση αυτή την παρατήρηση θα μπορούσε να γίνει μια ομαδοποίηση σύμφωνα με το περιεχόμενό τους (*Lackey L. 2004*).

Έτσι το κεφ. 6 του **Daniel Walsh** και το κεφ. 7 των **Kieran Egan και Michael Ling** που συναντάμε στην ενότητα "Development" διαπραγματεύονται γενικά θέματα σχετικά με την καλλιτεχνική ανάπτυξη των παιδιών.

Συγκεκριμένα το κείμενο των **Egan and Ling** *«We begin as poets: Conceptual tools and arts in early childhood»* ισχυρίζεται ότι έχουμε παρερμηνεύσει τι είναι βασικό στην εκπαίδευση των παιδιών και ως αποτέλεσμα έχουμε θεμελιώσει λανθασμένα στην ολότητά τους τα προγράμματα σπουδών. Η κύρια παρερμήνευση έχει σχέση με τη υπόθεση ότι η εκπαίδευση

πρέπει να είναι πρακτική και να οδηγεί τα παιδιά σε δεξιότητες χρήσιμες στην επαγγελματική τους εξέλιξη ως ενήλικες. Από τα πρώτα μαθητικά χρόνια τα παιδιά κατανοούν ότι η προετοιμασία τους για τον εργασιακό χώρο είναι η πρωταρχική σημασία της εκπαίδευσης τους. Θεωρούν αρνητικό ότι το σχολικό περιβάλλον αντανακλά τις ενήλικες ικανότητες και έμμεσα την ίδια την κοινωνική και οικονομική οργάνωση του κόσμου, δομημένη έτσι ώστε να συντηρεί την ιεραρχία και τη δύναμη, ενώ αγνοεί εκείνο στο οποίο τα νέα παιδιά διαπρέπουν και είναι βιολογικά προγραμματισμένα: δηλ. την ικανότητα να κατανοούν τη μεταφορά και να καταλαβαίνουν ότι οι λέξεις, οι εικόνες, οι ήχοι και οι χειρονομίες είναι όλα σύμβολα που αντιπροσωπεύουν το νόημα, εκφράζοντας πάντα κάτι. Αυτή η εκπληκτικά πολύπλοκη ικανότητα τους, πρέπει να είναι η καρδιά της εκπαίδευσης. Για τους συγγραφείς, οι υποθέσεις σχετικά με το ότι οι τέχνες είναι κατά κάποιο τρόπο μη πρακτικές ή πρόχειρες, είναι άκαιρες και παλαιομοδίτικες.

Το κεφάλαιο του **Daniel Walsh** *«Constructing an artistic self: A cultural perspective»,* ενισχύει το προηγούμενο κεφάλαιο, λέγοντας ότι η μάθηση δεν μπορεί να λάβει χώρα γενικά, αλλά πρέπει συνέχεια να γίνεται μέσα σε ένα περιβάλλον φτιαγμένο από ανθρώπους. Δίνει έμφαση σε αυτό, το οποίο όλοι υπολογίζουμε ως ανάπτυξη και η οποία είναι βασισμένη στο ιδιαίτερο κοινωνικό και ιστορικό γίγνεσθαι μέσα στο οποίο ζούμε. Δηλ. το αν κάποιος αριστεύσει εξαρτάται και από το κοινωνικό και το ιστορικό περιβάλλον μέσα στο οποίο ζει και αναπτύσσεται. Ο σύγχρονος τρόπος ζωής απαιτεί την πολύπλευρη ανάπτυξη του εαυτού μας. Η καλλιτεχνική φύση των παιδιών μπορεί να αναπτυχθεί τουλάχιστον μέσα από την ενασχόλησή τους με μία μορφή τέχνης. Ο συγγραφέας συμπεραίνει ότι η καλύτερη προσέγγιση της εκπαίδευσης και της μάθησης είναι να επιτρέψουμε στο κάθε παιδί να αναπτύξει βαθιές δεξιότητες μέσα σε έναν καλλιτεχνικό τομέα.

Το κεφ. 1 της **Karen Hamblen** και το κεφ. 3 του **Brent Wilson,** τα οποία βρίσκονται στην ενότητα **Context,** καθώς και το κεφ. 9 της **Christine Marmé Thompson** στην ενότητα **Development** και το κεφ.12 της **Liora Bresler** στην ενότητα **Curriculum** εξετάζουν το εκπαιδευτικό πλαίσιο των εικαστικών τεχνών (visual arts).

Ο **Brent Wilson** στο άρθρο του *«Becoming Japanese: Magna, children's drawings and the construction of national character»,* ισχυρίζεται ότι μέσα από τα γιαπωνέζικα κόμικς, τα παιδιά αναπτύσσουν την εθνική τους ταυτότητα, δηλ. γίνονται Γιαπωνέζοι. Αυτός υποστηρίζει ότι ενώ οι διεισδυτικές εικόνες των κόμικς στέλνουν κωδικοποιημένα μηνύματα στα παιδιά, την ίδια στιγμή στα χέρια και τη φαντασία των παιδιών νοηματοδοτούνται εκ νέου.

Η **Christine Marme Thompson** στο *«Drawing together: peer influence in pre-school-kindergarten art classes»,* περιγράφει τους τρόπους με τους οποίους τα παιδιά δουλεύοντας ομαδικά μαθαίνουν να ζωγραφίζουν. Ο συγγραφέας θεωρεί ότι η virtual art δεν είναι μοναχική τέχνη και επανατοποθετεί την άποψη ότι τα παιδιά μέσα από τη συνεργασία ξεφεύγουν από τη θέση του μαθητή και γίνονται δάσκαλοι.

Τα κείμενα της **Liora Bresler** και της **Karen Hamblen** εξετάζουν τη φύση της «σχολικής τέχνης» και ερμηνεύουν τα σχολεία ως «πλαίσια», μέσα στα οποία αναπτύσσεται η αισθητική αγωγή

Το κείμενο της **Liora Bresler,** *«School art as a hybrid genre: Institutional context for art curriculum»,* καταπιάνεται με το θεσμικό πλαίσιο, τοποθετώντας τη visual art στο πρόγραμμα σπουδών. Η σχολική τέχνη, από τη μια πλευρά, είναι ένα υβρίδιο το οποίο δανείζεται στοιχεία από πολλές καλλιτεχνικές παραδόσεις, ενώ από την άλλη μεριά οριοθετείται και σχηματίζεται μέσα από ιδιαίτερες δομές και σκοπούς κατά τη διάρκεια της σχολικής εκπαίδευσης. Η Bresler υποστηρίζει ότι ενώ η τέχνη είναι περιφερειακή ως σχολικό μάθημα στο πρόγραμμα σπουδών της Αμερικής, κατά τη διάρκεια της διδασκαλίας ανάγεται σε βασικό εργαλείο, το οποίο παρουσιάζει ένα είδος «οπτικής» κουλτούρας που περιέχει μηνύματα εκπαίδευσης.

Η **Karen Hamblen** στο άρθρο *«Children's contextual art knowledge : Local art and school art context comparisons»* εστιάζει στην ιδέα της «μεταφοράς της γνώσης». Θέτει ζητήματα σχετικά με το κατά πόσο μπορεί η σχολική γνώση να υπηρετήσει, να νομιμοποιήσει ή να αγνοήσει μια άλλη μορφή καλλιτεχνικής εκπαίδευσης, η οποία προέρχεται από εξωσχολικό περιβάλλον, καθώς επίσης και στο κατά πόσο αυτές αλληλεπιδρούν. Ενώ δεν αρνείται ότι ο κύριος στόχος των εμπειριών της σχολικής τέχνης είναι να προετοιμάζει τους ανθρώπους να συμμετάσχουν σε εξωσχολικά περιβάλλοντα, υποστηρίζει ότι είναι προβληματικό εάν αυτό που μαθαίνεται στο σχολείο πρέπει να «ξεμαθαίνεται» για να συμμετάσχουν σε άλλα περιβάλλοντα και το αντίστροφο.

Και το κεφ. 14 στην ενότητα Curriculum της **Donna Grace** και του **Joseph Tobin** *«Pleasure, creativity and the carnivalesque in children's video production»,* υπογραμμίζει τη φύση του σχολικού περιβάλλοντος, παρόλο που δεν περιορίζεται στην visual art. Οι συγγραφείς περιγράφουν μια μελέτη σχετικά με τις βιντεοσκοπήσεις των παιδιών. Παρατηρούν ότι τα σχέδια εργασίας (projects) των παιδιών, ενώ βασίζονται στις δικές τους γνήσιες ιστορίες, αναπόφευκτα φέρνουν στην επιφάνεια προκαθορισμένους σχολικούς κανόνες και θέματα σχετικά με την εξουσία του δασκάλου στην τάξη.

Ενώ το κεφ. 13, της ίδιας ενότητας Curriculum, του **Daniel Thompson** στο άρθρο *«Early childhood literacy education, wakefulness and the arts»* διαπραγματεύεται τις ομοιότητες ανάμεσα στη γλωσσική εκπαίδευση και στην εκπαίδευση των τεχνών καθώς και τον τρόπο που οι δύο μπορεί να παρουσιαστούν ως το όχημα για μόρφωση για μάθηση.

Το κεφ. 2 του **Bruno Nettl,** το κεφ. 4 της **Patricia Shehan Campbell,** και το κεφ. 5 της **Minette Mans,** τα οποία συναντάμε στην ενότητα Context, καθώς και το κεφ. 8 του **Graham Welch,** στην ενότητα Development προσανατολίζονται σχετικά με το περιεχόμενο της μουσικής εκπαίδευσης.

Το άρθρο του **Nettl** *«What's to be learned? Comments on teaching music in the world and teaching world music at home»,* υποστηρίζει ότι η πολιτισμική εδραίωση μιας μουσικής κουλτούρας πρέπει να εμπεριέχει, τόσο το περιεχόμενο, όσο και τις παιδαγωγικές παραδόσεις της, για να θεωρείται ολοκληρωμένη και λειτουργική.

Κατά τον Nettl η παιδαγωγική πρακτική είναι ένα χρήσιμο εναρκτήριο σημείο εξέτασης της κουλτούρας, την οποία θέλουμε να εισάγουμε. Όταν ο δάσκαλος κατηγοριοποιεί αυτό που πρέπει να διδάξει, πρέπει την ίδια στιγμή να αναγνωρίζει τις πολιτισμικές υποθέσεις σχετικά με το «τι είναι σημαντικό» να διδάξει και να μάθει στα παιδιά. Χρησιμοποιώντας Δυτική Παιδαγωγική πρακτική για να εισάγουμε έξω Δυτικές μουσικές παραδόσεις, κινδυνεύουμε να τις

ομογενοποιήσουμε και να παραλείψουμε σημαντικές πληροφορίες γύρω από τα ιδιαίτερα πολιτισμικά και μουσικά χαρακτηριστικά των άλλων λαών.

Το κείμενο της Campbell *«The musical cultures of children»,* επισημαίνει τα πολλαπλά πεδία, μέσα στα οποία τα παιδιά μαθαίνουν μουσική, ενώ αναπτύσσονται πχ. την οικογένεια, τα media, το σχολείο, τα γκρουπ μελέτης κτλ. Η Campbell θεωρεί σημαντική την αναγνώριση της πολλαπλής μουσικής πραγματικότητας των παιδιών.

Ο Welch στο *«Early childhood musical development»,* μελετά την πρώιμη μουσική ανάπτυξη και πραγματεύεται συνηθισμένες υποθέσεις σχετικά με την αναγκαιότητα του «μουσικού ταλέντου» για την απόκτηση και τη βελτίωση των μουσικών δεξιοτήτων. Αναγνωρίζει, όπως και η Campbell, ότι υπάρχουν πολλά μουσικά περιβάλλοντα, στα οποία τα παιδιά βιώνουν και ταυτόχρονα εκθέτονται στη μουσική μάθηση.

Το άρθρο της Minette Man*, «Playing the music: Comparing children's song and dance in Namibian education»,* περιγράφει τους τρόπους μέσα από τους οποίους η πολιτισμική παράδοση των Namibian χρησιμοποιεί τη μουσική για την κοινωνικοποίηση των παιδιών σε σημαντικές ηθικές και πολιτισμικές αξίες. Η συγγραφέας επισημαίνει ότι τα παιδιά συλλαμβάνουν τη μουσική αναπόσπαστη από το παιχνίδι και την κίνηση.

Τα κεφ.10 της Shifra Schonmann και κεφ.11 της Susan Stinson μελετούν το θέατρο και το χορό στην προσχολική εκπαίδευση.

Η Schonmann στο *«Fictional worlds and the real world in early childhood drama education»* μελετά τους τρόπους, με τους οποίους τα παιδιά αναπτύσσουν την κατανόηση της αισθητικής απόστασης ως μέλη του κοινού για το θέατρο. Η Schonmann θέλει να δείξει το πώς έρχονται τα παιδιά στο σημείο να καταλάβουν τις διακρίσεις μεταξύ πραγματικότητας και φαντασίας κατά τη διάρκεια του θεατρικού έργου.

Η Stinson στο άρθρο *«What we teach is who we are: The stories of our lives»,* περιγράφει την προσωπική της εμπειρία, η οποία την βοήθησε να διερευνήσει τι σημαίνει το να βοηθάς τα παιδιά να καταλάβουν τη διαφορά ανάμεσα στην απλή κίνηση και στη χορευτική, η οποία χαρακτηρίζεται από πλήρη δέσμευση και πρόθεση.

Για το τέλος, οι επιμελητές του βιβλίου άφησαν το άρθρο του Peter Webster *«Music technology and the young child»* ο οποίος μελετά κατά πόσο μπορούν να συνυπάρξουν οι νέες τεχνολογίες με τις μοντέρνες παιδαγωγικές αντιλήψεις σχετικά με τη διδασκαλία της μουσικής στην προσχολική ηλικία.

8. Αναστοχασμός

Κεντρικός άξονας πάνω στον οποίο δομείται το βιβλίο είναι η αναζήτηση της συμβολής των τεχνών ως διαδικασία μάθησης στην εκπαίδευση. Θεωρεί ότι η μάθηση των τεχνών είναι κάτι πιο πολύπλοκο από απλή απασχόληση, αισθητική καλλιέργεια, ή ατομική έκφραση. Πιστεύει ότι οι τέχνες, λειτουργούν στα παιδιά, ως ο βασικός φορέας πολιτισμικής μετάδοσης κωδίκων και αξιών. Διαπιστώνει, ότι αυτά μαθαίνουν να διαβάζουν, να γράφουν και να εκφράζουν

συναισθήματα, μέσα από τους συμβολισμούς των τεχνών, αποκτώντας παράλληλα συνείδηση και ταυτότητα του εαυτού τους και των άλλων.

Συνοψίζοντας, θα λέγαμε ότι η συμβολή της τέχνης στη ζωή του παιδιού έχει καθοριστική σημασία, γιατί το βοηθάει να κατανοεί έναν κόσμο ενηλίκων, μέσα στον οποίο λειτουργεί και αναπτύσσεται ως οντότητα με συνείδηση.

Σε αυτό το σημείο απαντάμε και το ερώτημα που θέσαμε στην ανάλυση του τίτλου σχετικά με το κατά πόσο αυτή η επαφή είναι σημαντική και καθοριστική στη διαμόρφωση της γνώσης.

Η ανάλυση του βιβλίου επιβεβαιώνει, επίσης και την αρχική υπόθεση ερμηνείας μας σχετικά με την ανθρωπολογική προσέγγιση, όσο και τη διεπιστημονική εξέταση του θέματος. Παραθέτουμε τα εξής χαρακτηριστικά:

1. Στηρίζεται σε επιτόπια έρευνα των ίδιων των συγγραφέων.

2. Ακολουθεί την ποιοτική και ερμηνευτική προσέγγιση των αποτελεσμάτων της.

3. Στοχεύει στην σφαιρική ανάδειξη και κατανόηση του θέματος και όχι στην απόδειξη κάποιας αρχικής υπόθεσης ερμηνείας.

4. Θέτει αναστοχαστικά προβληματισμούς και σκέψεις γιατί αναζητάει τη συμμετοχή του αναγνώστη, αποφεύγοντας έτσι τη χρήση του ως εγχειρίδιο – αυθεντία, το οποίο δίνει συμβουλές για «ιδανικές συνταγές» με «τέλεια αποτελέσματα».

5. Ψάχνει την καλύτερη εξήγηση της «στιγμής» και αποφεύγει συστηματικά τα θετικιστικά συμπεράσματα.

6. Διεγείρει συναισθηματικά τον αναγνώστη, καθώς δε κάνει απλή παράθεση ονομάτων και θεωριών αλλά αντίθετα, τα χρησιμοποιεί για να ενισχύσει τον έντονα αυτοαναφορικό λόγο του συγγραφέα, δίνοντας και το απαραίτητο επιστημονικό προφίλ της γραφής.

7. Έχει εσωτερική σύνδεση και συνοχή των περιεχομένων του με νοηματικές γέφυρες.

8. Εμβαθύνει πάνω στο θέμα πολύπλευρα και σφαιρικά, αφού η κάθε μελέτη συμπληρώνει την προηγούμενη, δίνοντας μια νέα οπτική και ερμηνεία, χωρίς να γενικεύει.

9. Παρουσιάζει όλες τις τέχνες, χωρίς να ξεχνά τις νέες τεχνολογίες, οι οποίες έχουν εισχωρήσει δυναμικά τα τελευταία χρόνια στην εκπαίδευση.

10. Ξεφεύγει από τον κλασικό μουσικολογικό προσανατολισμό των Παιδαγωγικών αποφεύγοντας θετικιστικά σχέδια μουσικής διδασκαλίας.

11. Κάνει λόγο για informal μάθηση και σκιαγραφεί το κοινωνικό - πολιτισμικό της πλαίσιο.

12. Τέλος, διευρύνει τον όρο τέχνη (art), και με το performing art. Έτσι, δίπλα στη λογοτεχνία, την ποίηση και τη ζωγραφική τοποθετεί το χορό, το θέατρο, τη μουσική, ισότιμα.

Επίλογος

Κλείνοντας την παρουσίαση του βιβλίου θα ήθελα να καταθέσω την προσωπική μου άποψη για τη σημαντικότητα του, καθώς με έβαλε σε ένα νέο δημιουργικό και κριτικό τρόπο

σκέψης, φανερώνοντάς μου πράγματα που μέχρι χθες δεν παρατηρούσα ή που θεωρούσα αυτονόητα. Το αποτέλεσμα είναι εντυπωσιακό, καθώς μου δημιούργησε μια νέα οπτική, η οποία είναι ικανή να παρατηρεί, να συνθέτει και να αναλύει σε βάθος, κατακτώντας σταδιακά νέα παιδαγωγικά εργαλεία, τα οποία απορρέουν, τόσο μέσα από εμπειρία, όσο και μέσα από επιστημονική παρατήρηση και γνώση.

Το συστήνω ανεπιφύλακτα σε όλους τους εκπαιδευτικούς, οι οποίοι θέλουν να απαντήσουν σε ερωτήματα ή να δημιουργήσουν καινούρια, αφού μέσα από τον αναστοχασμό και τη συνεχή αναζήτηση, η παιδαγωγική θεωρία και πράξη βρίσκουν νέους τρόπους ερμηνείας και έκφρασης.

ΕΛΕΝΑ ΑΝΔΡΕΟΥ
ΜΟΥΣΙΚΟΛΟΓΟΣ, ΕΚΠΑΙΔΕΥΤΙΚΟΣ ΜΟΥΣΙΚΗΣ ΑΓΩΓΗΣ ΠΕ.16.01

Η Έλενα Ανδρέου είναι μουσικολόγος και εργάζεται ως εκπαιδευτικός μουσικής αγωγής ΠΕ16.01 στην πρωτοβάθμια εκπαίδευση. Είναι αριστούχος του τμήματος Μουσικών Σπουδών της Φιλοσοφικής Σχολής του Πανεπιστημίου Αθηνών με μεταπτυχιακές σπουδές στη «Μουσική Κουλτούρα και Επικοινωνία: Ανθρωπολογικές και Επικοινωνιακές Προσεγγίσεις» των τμημάτων Μουσικών Σπουδών και Επικοινωνίας και Μέσων Μαζικής Ενημέρωσης του ίδιου Πανεπιστημίου. Επίσης, είναι πτυχιούχος του Μεταπτυχιακού Προγράμματος Σπουδών: «Μοντέλα Σχεδιασμού και Ανάπτυξης Εκπαιδευτικών Μονάδων» με κατεύθυνση «Διαχείριση και Αξιολόγηση Εκπαιδευτικών Μονάδων», του Τμήματος Επιστημών της Προσχολικής Αγωγής και του Εκπαιδευτικού Σχεδιασμού, του Πανεπιστημίου Αιγαίου. Είναι κάτοχος διπλώματος πιάνου και πτυχίων ανώτερων θεωρητικών της μουσικής. Επιμορφώθηκε σε παιδαγωγικά προγράμματα και καινοτόμες δράσεις του Υ.Π.Ε.Π.Θ., τα μουσικοπαιδαγωγικά συστήματα Carl Orff – Dalcroze, το πρόγραμμα «Μελίνα: Εκπαίδευση - Πολιτισμός» και σε θέματα Ένταξης Παιδιών με Ειδικές Ανάγκες στη γενική εκπαίδευση από το τμήμα Εκπαίδευσης και Αγωγής στην Προσχολική Ηλικία του Πανεπιστημίου Αθηνών. Παράλληλα, επιμορφώθηκε στη διεπιστημονική και διαθεματική προσέγγιση της μουσικής διδασκαλίας, καθώς και τη σύνδεσή της με τη χρήση Νέων Τεχνολογιών από το Παιδαγωγικό Τμήμα Δημοτικής Εκπαίδευσης Αθηνών. Έχει λάβει μέρος στην υλοποίηση ευρωπαϊκών προγραμμάτων (Σωκράτης / Comenius). Είναι μέλος της συντακτικής ομάδας του περιοδικού Μουσική σε Πρώτη Βαθμίδα της Ε.Ε.Μ.Α.Π.Ε (Ένωσης Εκπαιδευτικών Μουσικής Αγωγής Πρωτοβάθμιας Εκπαίδευσης).

Book presentation

Her Art: Greek Women in the Arts from Antiquity to Modernity

Touliatos-Miles, Diane (ed.)
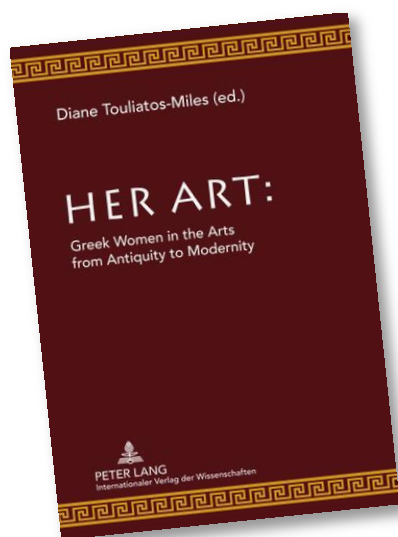
This is the first publication that narrates the significant contributions of Greek women in the various genres of the arts in a historical perspective from antiquity to contemporary Greece. It discusses Greek women in the disciplines of music, the visual arts, poetry and literature, film and theatre, and history. The historical roles of Greek women in music are examined including the first woman composer with preserved music that is a Byzantine-Greek. Readers will discover that it was a Greek woman philosopher who influenced the formation of Socrates' thinking and that the Iliad and Odyssey were actually written by a Hellenic woman but were later appropriated by Homer. Classic and contemporary Greek female writers are in the foreground as well as the modern art music and popular music by Greek women composers. The roles of Greek women in drama are examined and the significant works of contemporary Greek women artists are recognized.

Contents

Olympia Dukakis: Foreword - Michael Cosmopoulos: Prologue - Diane Touliatos-Miles: Preface - Diane Touliatos-Miles: Greek Women Musicians in Antiquity and Byzantium - John Younger: Tecnitides: Women Artists in Ancient Greece - Gail Holst-Warhaft: Penelope's Perspective: How Greek Women Poets translate the Classics - Anastasia Siopsi: Greek Women contributing in Art Music in Greece and abroad - Gail Holst-Warhaft: Greek Women and popular («Laika») Music - Vassiliki Rapti: Women in Greek Theatre: Contemporary Adaptations of Ancient Greek Tragedy - Christina Petrinou: Contemporary Greek Women Artists and Painters.

About the author(s)/editor(s)

Diane Touliatos-Miles is a Professor of Musicology and Director of the Center for the Humanities at the University of Missouri at St. Louis. She has published several books and articles with international publishers.

(The info is from the publisher's website).

Αφιέρωμα

στη λόγια ελληνική μουσική του δέκατου ένατου αιώνα στο διεθνές μουσικολογικό περιοδικό

Music Review, vol. 8, issue 01, Cambridge University Press.

Nineteenth Century Music Review

Κυκλοφόρησε το πρώτο τεύχος του διεθνούς μουσικολογικού περιοδικού *Nineteenth Century Music Review* από το Cambridge University Press, αφιερωμένο στη λόγια ελληνική μουσική του δέκατου ένατου αιώνα. Γράφουν, κατά σειρά παρουσίασης των κειμένων, οι Αναστασία Σιώψη, Χάρης Ξανθουδάκης, Καίτη Ρωμανού-Μαρία Μπαρμπάκη, Στέλλα Κουρμπανά και Κώστας Καρδάμης. Το τεύχος είναι στην ηλεκτρονική διεύθυνση http://www.esaim-cocv.org/action/displayJournal?jid=NCM και έχει ελεύθερη πρόσβαση.

The first issue of the international musicological journal entitled Nineteenth Century Music Review, published by Cambridge University Press, is dedicated to nineteenth-century Greek art music. It is at the website http://www.esaim-cocv.org/action/displayJournal?jid=NCM and has an open access.

Table of Contents - Volume 8 - Issue 01
(Music in Nineteenth-Century Greece):

Aims and Scope

The **Hellenic Journal of Music, Education, and Culture (HeJMEC)** is a new international, on-line, open-access, and peer reviewed journal devoted to critical study and critical analysis of issues related to the fields of **Music**, **Education**, and **Culture**.

HeJMEC welcomes single, multi- and inter-disciplinary contributions of research and literature in the areas of music, education, and culture and publishes both qualitative and quantitative research with substantive and theoretical merit, along with critical reviews, theoretical articles, and invited book reviews related to these fields. The journal will have articles in either Greek or English (depending on the language of submission), but with structured abstracts appearing in both languages. There is also an opportunity to include media files (such as music, video) to illustrate the text.

Images, graphics, and tables:

Images should be easily readable, clear, and neat; colour images are preferred. All musical examples, line diagrams and photographs are termed ' Figures' and should be referred to as such in the manuscript. They should be submitted in black and white, and numbered consecutively. Except for notation files created with Finale* software, all images should be submitted in the original program in which they were created (JPG, TIFF, or EPS; Microsoft Application Files are acceptable for line art). Any scanned images should be set at 1200 dpi for line art and 300 dpi for colour or greyscale. All diagrams, images, photographs, and tables should be placed at the end of the manuscript file and numbered in the order they appear in text. Insert callouts for figures and tables on a separate line just after the paragraph where each image or table should appear (example: "[Figure 1 here]"). To avoid delays in typesetting, please convert any music-specific symbols and notation (using MusiSync or MS reference font, for instance) to images.

*Finale files should be saved and submitted as images (JPG, TIFF files).

Notes For Contributors

Submission of mss: Submissions should be sent via email to co-editors: **Maria Argyriou, Ionian University,** maria.argiriou@gmail.com in either Microsoft Word format and/or rich text format (RTF).

Covering letter: please attach a letter to every submission confirming that all authors have agreed to the submission and that the article is not currently being considered for publication by any other journal.

Formats of mss: Manuscripts should be written in a style that is clear and concise, avoiding technical jargon. A consistent style should be used for both format and references. Preferred manuscript style should conform to the Publication Manual of the American Psychological Association (6th edition). All manuscripts must not exceed **8000 words** in length. However, some exceptions can be made after consideration by the editorial team. Titles of the articles should not exceed the length of 15 words and all manuscripts should include an **abstract** (100-200 words) and résumé (50-100 words). All the above should be submitted through the **submission form** as Open Office Writer or Microsoft Office Word documents (.odt or .doc file extensions). Authors should also submit 3 to 8 **keywords** relating to their article's content.

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