Abstract

**English title:** Music in movement.

Four teachers’ opinions of, and use of movement as part of music learning at the Arts programme in Upper secondary school in Sweden.


**Keywords:** Music, movement, eurhythmics, gender, music teacher, Upper secondary school – Arts programme

**Abstract**

The purpose of this study is to shed light on how teachers on the upper secondary Arts with Music programme use movement in their teaching of music, and how they approach movement as an educational tool, by investigating the following three issues:

1. What significance does movement have for teachers on the Arts with Music programme?
2. How do teachers on the Arts with Music programme regard movement as an educational tool in the teaching of music?
3. How do teachers on the Arts with Music programme use movement as an educational tool?

The methodology used is a combination of focus group interviews and observations. The aim was to connect data collected from focus groups interview with observations in order to look into how things were said by the teachers seemed to be employed in their practice.

The values of different cultures and ages and their significance for our choice of methods as teachers, and our view of music and the consequences it has for our role in the learning process are the key areas of this study. I selected to dispose the content in informal and formal learning (Davidsson & Correia, 2002, Lilliestam, 2006), absolute and relativistic views of musicality.
(Brändström, 1997), high and low (Klingfors, 2003), nature and culture (Ehn & Löfgren, 1982), male and female (Bouij, 1998, O’Neill 1997; Lenz Taguchi, 2003), mind and body (Gustavsson, 2000; Davidsson & Correia, 2002).

The informants maintain that movement could have performance purposes, physical purposes and educational purposes, as a tool in the teaching of music.

What I consider the most salient aspect of my study is that although the informants consider movement as important in both teaching and artistic contexts, they did not use it to any significant extent as a teaching aid.
Förord

Det är fantastiskt att få möjlighet att lära sig!

Därför vill ge mitt stora och varma tack till informanterna ”Anders”, ”Britta”, ”Carina” och ”David”, kursens lärare, kursledare Maria Westvall och mina kurskamrater Anders, Berit, Jannike och Martin!

Och ett speciellt tack till min handledare Gunnar Ternhag som inspirerat, lyft och ständigt gjort arbetet intressant och lustfyllt!

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Johanna Österling Brunström