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Ferm Thorgersen, C. (2010)

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cannot be separated from each other. Phenomenology is both a method and a way of thinking (Husserl, 1976). The basic principle of phenomenology, formulated by Husserl, is ‘back to the things themselves’ and accordingly it is through human experience that we gain access to the things themselves. The concept of experience was essential to Husserl, and it became a key signature for the whole phenomenological movement.

Through existence, human beings experience the concrete world in all its complexity, which is both historically and contextually dependent. Consequently, a person’s existence in time and space provides the prerequisites for the experience, which is not to be interpreted as if the human body is present in the world in the same way as external things, e.g. stones or chairs. Merleau-Ponty (1962) emphasises the fact that the body lives in time and space. From a life-world point of view, it is impossible to separate body and soul, mind and matter. Rather, these are closely interwoven in the lived world. According to Merleau-Ponty (1962), human beings live in a world that is shared with other human beings, and furthermore he emphasises the idea that by nature humankind is inter-subjective. Human beings are in other words not merely observing, but through their bodies ‘thrown into the world’, to use Heidegger’s terminology (1996). Luckman (2000) emphasises that it is within the inter-subjective collaboration that the structures of the life-world are to be found. Based on this way of reasoning, the action research study was developed.

To understand the world in a rational way is to trust the strength of insight, through creating a thoughtful and conversable relation to it. In a longer perspective, life-world-phenomenology provides a possibility to make the world understandable to oneself and others, which in turn demands that experience can be made understandable (van Manen, 1997).

MULTI-DIMENSIONAL MUSICAL EXPERIENCE

The life-world-phenomenological starting-point influences the nature of musical experience, and the view of music as a multidimensional phenomenon. In musical experience, through perception, expression, or both, we are always intertwined with other human beings. As bodily beings we try to make the world meaningful and possible to handle. In interacting in the musical world, human beings experience and learn to handle form, depth, timbre, pitch, linearity, harmonies, rhythm, and movement, in specific genres and contexts (Ferm, 2006). As suggested in the introduction, there are different powers that influence what comes in the background, and what comes in the foreground. For example, earlier experiences, openness and awareness, as well as cultural structures and “ideas”, determine how the music shows itself and to what extent it can be experienced at several levels at the same time (Ferm Thorgersen, 2009). A specific kind of directedness, based on presence and with open senses offers music a chance to show itself as an aesthetic “object”.

The aspects of music are not exclusively musical or artistic, but connected to living in the world in general. The combination of the aspects, how they sound, and how they are possible to experience, constitutes music as an aesthetic object (Dufrenne, 1953; Merleau-Ponty, 1962). Human beings experience music through their senses on a structural, emotional, tensional, existential, bodily and acoustic level at the same time (Nielsen, 1998). Musical experience may be seen as every-day, non-obligatory, artistic and personal ways of being in the world (Ferm Thorgersen, 2009; Langeveld, 1984). Hence, musical experience seems to be a complicated multi-dimensional phenomenon, existing in a changing social world, in which people create meaning. It is a big challenge for music education research to shed light on and offer understanding of all dimensions of musical experience. If music educational research avoids the existential, bodily, emotional or aesthetic aspects of musical experience, it will diminish the opportunities for future imaginations of how music education can be organised. Nevertheless it is necessary, if we want research to be “expanding the range of fruitful possibilities for future actions and future decisions” (Bowman, 2005). The action research study is one attempt to contribute to such an understanding.

A LIFE-WORLD-PHENOMENOLOGICAL VIEW OF TEACHING AND LEARNING

Teaching and learning activities are seen in the light of life-world-phenomenology in this article. In the 1980s Meyer-Drawe (1988) developed her phenomenological *didaktik*, where inter-subjective experience was central. Pupils’ different experiences of a specific content create an inter-subjective understanding of the content. Contents of teaching thereby always exist in a particular content setting, a particular setting of consciousness and a particular setting of interaction (Kroksmark, 1989, 2007). In the *didaktik* perspective the meeting between the teachers’ lived experience and the pupils’ lived experience is interesting to focus on. The experience of human beings implies what and how they learn. The role of the teacher is to take care of those experiences and create meaning together with the students (Ferm, 2008).

When the teacher for example suggests a song, the pupils have different imaginations about how the song should be performed. When the music stops it is still sounding in the imaginations of the children. In the teaching activities experiences and imaginations are challenged and developed, both individually and collectively. The task of the teacher is to be present, share her/his own experiences, take care of and challenge the diverse experiences of the pupils and let them develop towards common goals.

The above statements constitute the base for how the study was designed.

METHODOLOGY AND DESIGN OF THE STUDY

According to a phenomenological perspective, the challenge is to find methods that are turned and adapted to-

wards the phenomenon. Individuals, social groups and the lived relations they have to their environments, the world in which they live and participate, constitute connections to the world (Bengtsson, 1998). The purpose is not solely to enlighten the things that already exist, but to see new connections between what is already in existence (Merleau-Ponty, 1962). The action research study was designed in a way that aimed to let the phenomenon show itself in as many ways as possible. The actions, and reflections of the teacher, the reactions of the pupils together with the response of the researcher were seen as such encouragements.

To be able to find participating teachers I asked colleagues and students if they knew any engaged teachers of music in primary school. Three teachers were contacted and one of them had the interest in and opportunity of participating in the study. A meeting at the teacher's school was organized where the concept of multi-dimensional experience was presented together with the challenge to take care of different cultures and offer new insights into the frameworks of ordinary music education. The design of the study together with the tasks and options for the teacher were communicated as well. During the summer the teacher was encouraged to think about which classes could be relevant to include in the project. The head of the school was also contacted, to ensure acceptance of the study. A letter to the parents of the children was constructed, where they got information and could give permission for their child's participation. In the beginning of the semester a new meeting with the teacher took place where the participating classes were confirmed. The teaching of music in two classes, one with 7-year-old children, and one with 12 year-old children was followed for one semester.

To get admission to experiences of the phenomenon focused on in the study – *teaching that encourages multi-dimensional experience of music* – the teacher was encouraged to write a logbook, which included actions and reflections related to the teaching. In other words the plans and implementation of the teaching, and reflections upon that, together with new plans for the next lesson were written down. As a facilitator I commented on the logbook between the lessons, and made confirming and challenging comments and questions. Every third week, on average, I visited the lessons and made field notes where I separated what was happening and how I interpreted what was happening in the classroom. My comments focused on three themes; the relation to the children's "own" musical experience and knowledge, the opportunities to experience music as a multi-dimensional phenomenon, and finally the children's ability development in relation to the expected learning outcomes as formulated in the national syllabus. The teacher got my notes in good time before the next lesson, and was encouraged to write down and send me reflections upon them. In sum the texts that constitute the material for analysis are field-notes and the teacher's logbook, including comments on the field-notes (Ferm, 2006; 2007).

As an action researcher I had to switch between two roles, the researcher's and the facilitator's. The researcher's role demands and offers distance, and the facilitator's role demands and offers nearness, at the same time as the challenge is to comment and ask questions without giving any advice. The turn and the adaptation towards the phenomenon guided the actions connected to the two roles. The teacher did not participate in the analysing and writing part of the study, but had in mind the improving of her teaching towards our common goals (Wennergren & Rönnerman, 2006). It can be stated that the study is an exploratory, improving action research study that values and uses reflection and communication as validation tools (cf. Cain, 2008). The teachers' voice and actions, as well as our dialogues, are important material in the study and my attempt is to let them be seen and heard throughout the results, which will hopefully make the readers recognise themselves (Odena, 2004).

In action research it is important to be clear about the research process. The format of this paper does not admit a presentation of the action research spiral of the study, where actions and reflections are connected and influence each other. The results have to be summarized, but the way the material is generated allows a transparent presentation of the process in a more comprehensive text. It is also of importance that the result leads to some change in practice. In the current study there was a continual change, and tools were developed that will be possible to use further in music education. The interest in results that are useful in practice also guided the study all through (Bradbury & Reason, 2007).

RESULTS AND IMPLICATIONS

The results are presented in three themes of action and reflection, namely, how the teacher 1) meets, takes care of and challenges the musical cultures and experiences of the children, 2) organizes the teaching in a way that offers multi-dimensional experience of music, 3) continuously relates the teaching and learning to the nationally expected learning outcomes formulated in the syllabuses. The field of contents on an overarching level has consisted of learning of instruments and chord-sheets, individual practice, playing and singing together, scanning of the children's competence, rhythm-classes connecting to notation and movement. I have included citations from field-notes as well as from the teacher's and my own written reflections to illuminate the communicated results.

During the study the teacher became more and more aware of the pupils' different experiences of music. She also developed strategies for how to scan and take care of them, and to let the students share their experiences among one another. Through mirroring herself in her own and my writings, she discovered easy ways to build bridges between the teaching and the everyday musical life of the pupils. For example she developed ways of asking questions, she offered the pupils chances to choose individually different songs to play, and encouraged them to bring their own mu-

sis and share experiences among one another. The everyday music of the children was also used as a tool for motivation and inspiration in their common learning processes. From the field-notes:

One boy finds a chord-sheet; Forever Young, he asks the teacher for help but is directed to his mates. First he gives up and takes his "old" song, but then he decides to ask another boy about the tempo. How many times are you supposed to play in each bar, the song is so fast? He plays the song for his mate from his mobile phone and they agree that two times per bar is the proper way to play it. The boy puts his earphones on and continues to play.

It became obvious all through the study that multi-dimensional experience of music demands open and engaged subjects. It demands pupils who are engaged in individual or shared activities. The teacher became aware of and developed strategies for the pupils to get into the music in different ways. From the teacher's log:

I think the lesson worked out as planned. The pupils were great and really concentrated. My experience from last semester is that the young children liked to play and chose to start with that. I usually have "the song of the day" and chose the song from the Jungle Book; children of this age usually like it. As we played the song, I found out that I could use numbers beside the tunes that the children were to find in the chords, which I think made it easier for them. It is very fun to play with younger children because they are so concentrated and motivated, I think. I feel I could have talked a little bit more about what chords are in order to introduce them into explaining what they think chords are. We could also have talked about tempo and beat a little before playing as an introduction to beginning to play.

If she succeeded with that, it was obvious that the multi-dimensional experience influenced the learning processes of the pupils. One example is that the teacher introduced systems to make the pupils independent and hence have the possibility to develop skills and to be involved in the music. She also varied the teaching activities between individual practice and joint performance aiming to offer different dimensions of musical experience. Another result is that she continuously alternates musical theories and concepts, practical activities and reflection to offer the pupils multi-dimensional experiences. The use of all senses is something that inspires the teacher in the organization of her teaching.

The syllabuses are always present in the work and reflections of the teacher. She has constructed her own formulations of what musical efforts look like that show to what extent the pupils have reached the goals for their musical learning. The skills and abilities of the pupils are continuously scanned and talked about. The teacher's own goals that became obvious in the logbook also constantly relate to the syllabuses. Throughout the teaching the teacher encourages, inspired by the mirroring of herself, the pupils to formulate and communicate their own goals for their music activities and learning. From the field notes:

You have to take your own responsibility, says the teacher; you have to put your name on the list if you need help. You are able to learn a couple of chords, even if it is not easy in the beginning. Think about how you use your time in the music-classes.

The results show a description of the phenomenon in a multi-faceted way and are clearly connected to practice, as they throughout the study are tried and developed in teaching. The strategies developed by the teacher, and the insights made throughout the study can be transferred to other music educational settings that want to develop their ability to take care of pupils' earlier experiences of music, and offer them multi-dimensional experience. The strategies and insights have to be translated and re-discovered, however, to be suitable and possible to use in new settings. I hope that music teachers in primary schools, by taking part of the results of the study, will be motivated to use the inter-subjective setting that music classes represent, and to work in multi-dimensional ways, offering different musical actions and experiences in a holistic way within the frameworks they have to relate to.

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