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HØGSKOLEN I BERGEN

BERGEN UNIVERSITY COLLEGE

A Reassessment of Norwegian Music Education Policy: The Ludvigsen Reports Under a Philosophical Lens

Linn Kristin Løvfall

Master in Music Education

Department of Music Education

Faculty of Education

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All of us engaged in the transmission of musical culture today face a central problem: too many competing voices and not enough time or space to accommodate them all (Koskoff, 1999, p. 545).

As music educators, we face new challenges around issues of curriculum, instruction, evaluation, and the ways in which we think about music, education, and philosophical inquiry (Phelan, 2012, p. 64).

Abstract

In 2013 the Norwegian government constituted by royal resolution a committee led by Sten Ludvigsen. They were to consider the formal school subjects in comparison with the competences demanded in a futuristic society and professional life. In June 2015, the committee submitted a final report suggesting changes to schools, based on research done within the last 15-20 years within the fields of Education, Economics, and Social Sciences.

The Ludvigsen-reports conclude that Norwegian schooling needs to reconsider its current structure, concept of competence, objectives, and bases for assessment. A strengthening of the practical aesthetic subjects (PAS), including music, is suggested due to their potential to facilitate student creativity and innovation skills. The PAS are valued for their characteristic type of knowledge, compared to scientific knowledge. The music subject in particular is valued for its assumed potential to facilitate student´s social and emotional learning (SEL) through musical interaction. The final Ludvigsen-report suggests concrete objectives in music education by which to facilitate and assess SEL.

I argue there is a risk that this suggested approach to SEL could become a form of negative social control that potentially prevents the students´ genuine engagement in musical activities. This would potentially uphold the marginalization of music in schools, promote an unbalanced education, and facilitate miscommunication regarding music and its potential in Norwegian society. Consequently, schools will offer an unbalanced Music Education and facilitate 'miseducation' of future students. The students and the future society will arguably miss the benefits of a music education that reflects the significance of music as a social, emotional, cultural, aesthetic, and communicative phenomenon.

My philosophical analysis concludes that the final Ludvigsen-report suggests an inadequate understanding of the significance of music, by failing to acknowledge its constantly expanding field of knowledge and its role in society, on the individual and collective level. In particular, music´s communicative nature is not fully acknowledged and reflected in the curricula. The suggestion to teach and assess emotional and social competences in music does not necessarily strengthen music education. Rather, it arguably works against it. Arguably, 'artistic communication' ('artistisk kommunikasjon') should be implemented as a sub-category within the main competence areas in primary schools. Quality

musical activities that invite student participation should be given more space schools, also through interdisciplinary projects.

Norwegian music education needs the following in order to reach its ultimate potential: more space in the school schedule, more qualified teachers who are familiar with and able to inspire and teach the full potential of music, and finally, necessary equipment and objectives that facilitate active music making. Such practices will arguably facilitate student mastery, 'well-*being*', identity acknowledgement and formation, social and emotional learning (SEL), as well as personal 'emotion knowledge', and secure cultural heritage while also encouraging creativity and fostering new expressions.

This study encourages policy makers to trust the music, the qualified music teacher, and the musical human being.

Keywords:

Music Education Policy, Philosophy of Music Education, Musical Knowledge, Social and Emotional Competences, Health and Wellbeing, Schooling, Instrumentalism.

Sammendrag

I 2013 ble Ludvigsen-utvalget konstituert ved kongelig resolusjon av den norske regjeringen. De skulle vurdere grunnskolens fag og kompetansemål opp mot hvilke kompetanser som blir relevante i fremtidens samfunn og arbeidsliv. I juni 2015 leverte komiteen en endelig rapport med forslag til endringer i skolen, basert på forskning fra de siste 15-20 årene innenfor felt som utdanning, økonomi og sosiologi.

Ludvigsen-rapporten konkluderte med at norsk grunnskole trenger å revurdere nåværende struktur, kompetansebegrep, kompetansemål og grunnlag for vurdering. Det foreslås å styrke praktisk-estetiske fag, inkludert musikk, på grunn av deres potensiale til å tilrettelegge for elevers utvikling av kreativitet og innovasjonsferdigheter. Praktisk-estetiske fag er verdsatt for deres karakteristiske kunnskapstype, sammenlignet med vitenskap. Musikkfaget er særlig verdsatt på bakgrunn av et antatt potensiale til å legge til rette for elevers sosiale og emosjonelle læring (SEL) gjennom musikalsk interaksjon. Den endelige Ludvigsen-rapporten foreslår konkrete kompetansemål for musikk for å fremme og vurdere SEL.

Jeg argumenterer for at en slik tilnærming til SEL potensielt utgjør en fare for å skape en negativ sosial kontroll som kan hindre elevers genuine engasjement i musikalske aktiviteter. Dette kan potensielt opprettholde en marginalisering av musikkfaget i grunnskolen, promotere en ubalansert opplæring og føre til miskommunikasjon av musikk og dets potensiale i det norske samfunnet. En konsekvens kan være at skoler tilbyr en ubalansert musikkundervisning som fordrer en 'feilopplæring' av fremtidige elever. Det kan argumenteres for at elevene og fremtidens samfunn kan gå glipp av fordelene ved en musikkopplæring som reflekterer betydningen av musikk som et sosialt, emosjonelt, kulturelt, estetisk og kommuniserende fenomen.

Min filosofiske analyse konkluderer med at den endelige Ludvigsen-rapporten foreslår en ufullkommen forståelse av musikkens betydning, ved å ikke anerkjenne dette stadig voksende kunnskapsfeltet og dets rolle i samfunnet, på både individuelt og kollektivt nivå. Særlig er musikkens kommuniserende natur utilstrekkelig anerkjent og reflektert i læreplanen. Forslaget om å lære bort og evaluere emosjonelle og sosiale kompetanser i musikk fører ikke nødvendigvis til å styrke faget - det kan heller argumenteres for at det motarbeider det. Studiet foreslår å inkludere 'Artistisk kommunikasjon' som en underkategori av grunnskolens

grunnleggende kompetanseområder. I tillegg burde musikalske aktiviteter som inviterer til elevers deltakelse gis mer rom i grunnopplæringen, også gjennom tverrfaglige prosjekter.

Norsk grunnleggende musikkopplæring trenger følgende for å nå sitt ultimate potensiale: mer plass i skolens timeplan, flere kvalifiserte lærere som kjenner til og er i stand til å inspirere og lære bort musikkens fulle potensiale, og til slutt, nødvendig utstyr og kompetansemål som tilrettelegger for aktiv musikkutfoldelse. En slik praksis kan påstås å fordre elevers mestring, velvære, identitetsutvikling- og bekreftelse, sosiale og emosjonelle læring, i tillegg til 'følelseskunnskap', og sikre kulturarv parallelt med å oppfordre til kreativitet og fostring av nye uttrykk.

Dette studiet oppfordrer politikere og beslutningstakere til å stole på musikken, den kvalifiserte læreren og det musikalske mennesket.

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Linn Kristin Løvfall
Bergen, 18 May 2016

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1 Introduction

The train station cleaner´s philosophy of music

A cleaner at the train station asked me what my profession is. "Music education", I told him. "Oh," he replied, "Everything is music". He smiled. I asked if he played any instrument, to which he replied that he played some bass and the guitar, but he did not know any notes. He only used his ears. "Well, I think that is the greatest musicality", I said, "Notation is only a way to organize it and to recreate music." He nodded. "I only hear the tone that I am playing", he replied. The Music Educator in me felt the need to add: "But when you play with others it could sometimes be of advantage to have something in front" and I put my hand in front of me as if I was holding something to read it. He nodded again. Then he said something I first did not fully understand: "Don't change." He took a moment to gather his thoughts and words. "When you go on in your profession... You will after some time want to be something else. Don't change. Stay free-minded." I thanked him, and he left to continue with his work.

I thought about it for a while, this advice. What should not change? Did he mean that it would be wise to stay in the same place, or in the same profession? Because of his last advice, I do not think he was talking about changing place or profession or practice. I think he was pointing at me. As an independent individual, my values, my beliefs, my views. What I am before what I do. This young woman sitting on a bench at the Frankfurt am Main Hauptbahnhof (central station) with her luggage, all by herself, on the way to Salzburg to learn more about music and life. "Everything is music", the man had said. This was his view, his philosophy of music. If everything is music, what is then the Mission of a music educator? According to him: To stay, not physically, but mentally and spiritually, free-minded and to gain knowledge about everything. No matter where I am or what I do. At least that was a train station cleaner's philosophy of music: The man who did not know any notes, and only played what he heard.

1.1 Topic

Recent important contributions to the Norwegian educational policy debate, the Ludvigsen-reports (NOU2014:7; NOU2015:8) call for changes in the 'Grunnskole' (basic compulsory education) curricula. The most pressing need, according to these reports, is expansion of the conception of "competence" to also include social and emotional competences. This argument is based mainly on the assertion that social and emotional competences are presuppositions for learning in general (e.g. NOU2014:7, p. 32; NOU2015:8, p. 9), and success in future professional life (NOU2014:7, p. 38), but also as a way of facing and handling societal trends like increased multiculturalism and individualization. The latter is regarded as potentially threatening toward common community values such as unity, equality, and solidarity (NOU2014:7, p. 112; NOU2015:8, p. 49).

Including social and emotional competences in the school´s overall conception of competence, creates a need for assessment of such competences (NOU2015:8, p. 80). Emotional and social competencies are advocated as applicable to all school subjects, including the music subject, and the main Ludvigsen report even contains an example of how such competences can be evaluated in the music curriculum (NOU2015:8, p. 58-59). Accordingly, the Ludvigsen-reports advocate certain views on music and why music education is valuable as a compulsory school subject in the future 'Grunnskole'.

1.1.1 Relevance

According to the late American arts education professor Elliot Eisner, it is of critical importance to understand the different views of the arts when wanting to make wise judgments on school policy and the role of the arts in these programs. Basing decisions on faulty conceptions of a field may facilitate a practice that "diminishes students' opportunity to experience the world through the lenses that the excluded field provides" (2005, p. 8). It is particularly in the light of a recent emphasis on measuring "achievements with respect to discrete standards" (Eisner, 2005, p. 8) that such arguments and the need for the arts are illuminated. This statement seems to become even more relevant in the light of the Ludvigsen-committee´s suggestion to widen the concept of competence, with assessment of social and emotional competences, including in the music subject. Eisner (2005) suggests that

there is something about music that creates an antithesis to the focus on measuring and evaluating skills, as the arts represent "a form of human behaviour that has been around as long as any form we know" (p. 10).

Ellen Dissanayake (1980), who has contributed greatly within ethnomusicology with her ethological approach to understanding artistic behavior, suggests that "art is manifestation of culture" (p. 399) and that artistic behaviour is characteristic of human beings within all societies. Regarding conceptions of art, Dissanayake holds that:

> What we call art must be universally applicable to all men (not only "artists") and societies past and present (not only modern Western society), and must have plausible adaptive value. At the same time we must hope that what we eventually choose to regard as artistic behavior will be neither so labored nor so broad that it is meaningless (Dissanayake, 1980, p. 399).

Anne Bamford (2012), a scholar who has done important research to map the situation of arts education in primary schools in Norway and many other countries, asserts that "the basic school is (…) the most important school for arts and culture" (p. 182), for its influence on the wider population is ultimately deeper than specialized art schools.

The recent call for changes in Education policies actualizes research on this topic, and the philosophical approach provides great possibilities to reveal the underlying assumptions influencing the Ludvigsen-committee´s contribution. According to Estelle Jorgensen (1997), teachers choosing methods based on personally held opinions instead of unbiased reasoned arguments largely shape the music education practice. Different methods may rest on contradictory assumptions and disservice the music education practice when put together in the same classroom. The right combination of methods for a given situation can be chosen when the underlying assumptions are exposed. This study is a result of my personal desire to adopt a view on music education that benefit my practice as a music educator, and arguably it can be of inspiration to other music educators at various levels.

1.1.2 Research questions

When analysing the Ludvigsen committee´s reports, these have been the guiding research questions that provided a focus for this study:

- How is the music subject presented by the Ludvigsen-committee?
- What are the arguments presented for offering music education in the Norwegian school in the future?
- What changes to music education are suggested by the Ludvigsen-reports for the future school?

Since philosophical inquiry is an appropriate means to explore and produce new knowledge of this topic, the following question can be seen as the central research question for this study:

> *How can philosophical scholarship contribute to a reassessment and clarification of essential matters concerning music education, as presented in the Ludvigsen-reports, and what practical applications can be suggested based on such research?*

Philosophical scholarship refers in this study to the diverse non-empirical scholarly tradition attributable to various "thinkers", from Plato and Aristotle (around 300 BC) until today, representing an array of nationalities and fields. The most significant philosophers within music education contributing to discussions in this study are Estelle Jorgensen, Bennett Reimer, Øyvind Varkøy, David J. Elliott, Marissa Silverman, and Elliot Eisner. Philosophers of music referred to are Kathleen Marie Higgins, Stephen Davies, and Peter Kivy. Of the individuals mentioned here, only Reimer and Eisner are no longer living, having passed away in very recent years.

1.2 Definitions of central concepts

'Music' is understood as "a complex set of socially and culturally embedded practices and, sometimes even conflicted related sub-practices" (Bjørk, 2016, p. 33; Sparshott, 1994; Alperson 1991, 2010, 2014). The term 'Musics' is thus applied when referring to such various practices in plural.

'Musical activities' refer to musical production, reproduction, interpretation, reception, and reflection associated with the act of music-making (Nielsen, 1998).

‘Musical elements’ include pulse, rhythm, tempo, timbre, melody, dynamics, harmony, and form, according to the current music education curricula (‘Kunnskapsløftet’).

‘Competence’ constitutes the main educational aim in Norwegian primary education and is characterized by mastering challenges and solving tasks in various contexts and implies cognitive, practical, social and emotional learning and development, including attitudes, values, and ethical considerations. ‘Competence’ can be developed and learned continuously throughout education and is exhibited and expressed through situated activities by using a combination of knowledge, skills, and attitudes (NOU2015:8, p.19).

‘Practical aesthetic subjects (PAS)’ means music, arts and crafts, “food and health”, and Physical Education (P.E.), according to the contemporary Norwegian national curriculum (LK06).

‘Social and emotional learning (SEL)’ refers to “the process of acquiring core competencies to recognize and manage emotions, set and achieve positive goals, appreciate the perspectives of others, establish and maintain positive relationships, make responsible decisions, and handle interpersonal situations constructively” (Durlak, Dymnicki, Taylor, Weissberg, & Schellinger, 2011, p. 406; Elias, Zins, Weissberg, Frey, Greenberg, & Haynes, 1997).

‘Grunnskole’ refers to the Norwegian formal educational system for children and youngsters from age 6 till 16. Vocational programmes are not included in this category, and were also left out from the Ludvigsen-reports.

‘Generell del av læreplanen’ is a part of the school curricula that describe the values on which the education is built and the learning outcomes regarded as desirable outside the subject specific objectives, like values, attitudes, social competences, personal development, etc.

‘Kunnskapsløftet (LK06)’ refers to the current ‘Grunnskole’ curricula, from 2006 through the present day (2016).

‘Basic skills’ refers to the LK06 definitions of ‘Grunnleggende ferdigheter’, meaning skills in reading, writing, calculations, IT skills, and oral skills.

1.3 Precedents in previous reports

In this section, I describe previous works that describe the situation of arts education in Norwegian primary schools, and offer a short historical overview, presenting views on and argumentations for music education since the beginning of formal music education in Norway.

1.3.1 "Skolefagsundersøkelsen 2011": An investigation into PAS

'Skolefagsundersøkelsen 2011: Praktiske og estetiske fag på barnesteget i norsk grunnskule' [School subject investigation 2011: Practical and aesthetic subjects on 'småsteget' of Norwegian 'Grunnskole'] is a report developed by Norwegian teacher educators and subject didacticians representing all PAS. The report builds on an analysis of 794 responds to a digital questionnaire that was sent to teachers in 'småsteget' (elementary school grades: ages 6-12) all across Norway.

Regarding music, Grønsdal and Espeland (2013) found a gap between the curriculum guidelines, through which high quality and progressive music education is meant to be facilitated, and the realities of actual practice based on the resources and framework provided in the schools (p. 160). The biggest obstacle is lack of qualified teachers and specialized music classrooms. Teachers report that they find the activities of playing music, composing, and dance as the most challenging, which possibly results in a practice mostly characterized by singing and listening. This is critical, considering the development of music education since 1960. Music also appears to be viewed merely as a 'method subject', one that is not really taken seriously as a significant field of knowledge, compared to languages and mathematics. This is evidenced by the lack of national arrangements for assessment, the teachers´ attitudes, and a perception that the music subject basically has to adapt to the given framework even though it is obvious that the practice could be improved (p. 6). They conclude that the music subject in early years of schooling ('småsteget') is reduced.

1.3.2 "Arts and Cultural Education in Norway" (Bamford, 2012)

The Norwegian Centre for Arts and Culture Education (Nasjonalt senter for kunst og kultur i opplæringen) commissioned a study from professor Anne Bamford in order to answer three

questions: 1) What is being done in arts education and how is it being done? 2) What is the quality of arts education in Norway? 3) What are the possibilities and challenges currently and in the future?

In total, 2416 people contributed to the empirical data, which was collected in 2010 and 2011 through interviews, surveys and focus groups in diverse parts of Norway. They were teachers, politicians, administrators, artists, pupils, school principals, civil servants, cultural coordinators, parents, performers, members of the media, professors, teacher educators, students, representatives from the museum and gallery sector, industry representatives, and cultural institutions. Other methods were document and media analyses, and observations.

Anne Bamford (2012) finds that despite a reduction of hours for PAS in school, there is an overall belief among politicians and practitioners that "the climate for arts and culture has improved considerably over the past years" (p. 9-10). It is of a higher priority that cultural life in Norway includes all citizens than that it succeeds in competitively producing talents.

Music especially is inherently valued as a cultural activity by politicians and the general public, and successive governments have invested much money in arts and culture programs to improve the place of culture in society. The biggest investment into schools has been The Cultural Rucksack (Den kulturelle skolesekken, DKS), which provides students in 'Grunnskole' all over Norway with high quality arts performances. "Children as cultural consumers and audiences is a concept that is taken very seriously in Norway" (p. 10), and DKS has been critiqued to not engage the students enough as they become passive members of an audience, and students have expressed that they want a greater say in the contents. Thus, Bamford (2012) suggests that an improvement could be to reduce the number of performances and facilitate more in-depth projects in schools (p. 10).

Bamford (2012) also finds that "Norway has a rich and robust amateur arts scene, but currently this remains largely disconnected from the arts education occurring in schools" (p. 11) and that "while the creative industries form an important and expanding part of the Norwegian economy, this is not recognized in arts education" (p. 11). While the physical resources in schools seem to be important in order to offer good arts education, there is a wide gap between school structures and resources available locally. Appropriate learning materials seem to be particularly lacking for the arts, which is especially critical, because they are often taught by teachers with no specialization in the arts. There is also a "disproportionately high negative impact on arts and cultural education caused by the rhetoric surrounding the PISA

testing process" (p. 13). The asserted improvement and investment into the arts and cultural arena, is not reflected in the development in schools and teacher education, rather the reverse.

Bamford (2012) asserts that "innovative, passionate, and committed arts teachers are needed if arts education is to reach a high standard" (p. 13). Such teachers exist in schools throughout Norway, but «the general picture is that there is insufficient or no time given to arts and culture within teacher education. Many new teachers leave the teacher education system without the skills and knowledge needed to teach the arts and culture, or to use creative and cultural-rich methods of instruction. "Principals and teachers reported feeling a tension between the creative areas and other areas of the curriculum, and that these mixed messages prevented quality arts education" (p. 13).

"Norway is a country where equality of opportunity is considered to be a core value. It is surprising therefore that arts and cultural education practices in some ways run counter to these ideals" (Bamford, 2012, p. 14). Although arts were seen as a way to motivate pupils for school, there are few possibilities for them to choose creative subjects and approaches to learning (p. 14), something that the pupils reportedly want. Bamford (2012) concludes that the PAS are somewhat marginalized and that the low quality practice creates a view of these subjects as 'cosy arts' (p. 23), meaning that they are a pleasant luxury rather than a profoundly valued form of human expression.

1.4 Music education in Norway

1.4.1 Curricula: A historical overview

To some extent it may be valid to suggest that music education, as we know it today, was not a part of Norwegian schools until 1960. However, music – limited to the activity of singing - was taught as part of the primary training already from the beginning of the public primary education initiated in 1739 (Thune, 2015; Varkøy, 1997). Singing became a separate subject in 1827 and was legitimized by two main arguments: It was a part of the children´s religious upbringing, and would cultivate and elevate the quality of church singing (Varkøy, 1997, p. 112). 'Folkeskolen', primary education for every citizen, was founded in 1889 (Thune, 2015), when singing also came to be viewed as important toward formation of children´s national identity (Varkøy, 1997). By dissolving the strong connection between church and school, it seems that the grounds for legitimation of singing as a school subject became more vague. In

the school curricula of 1922 singing is mentioned only once, suggesting that it is important that children view singing, and all other art, as a means for 'lifting the mind' above the daily struggle (Varkøy, 1997). One can sense a shift from 'upbringing through music' (to Christian beliefs and national identity) toward 'upbringing to music' (to beautiful and clean singing), meaning a shift in emphasis towards music´s own value as part of cultural heritage (Varkøy, 1997, p. 113).

The school curricula of 1939 ('Normalplanen av 1939') held that singing strongly influenced people´s spiritual and emotional life and provided ethical education – knowledge about what is good and beautiful. This meant excluding certain musical expressions as they were seen as valueless nonsense ("kling-klang"). Further, the social aspects of music were acknowledged, since singing had the power to promote companionship. Singing was also seen as enriching other subjects like P.E. and Norwegian with an invigorating effect, making learning easier. Singing was also valued as a human form of expression, particularly as an expression of joy (Varkøy, 1997, p. 114).

The school curricula of 1960 ('Læreplan for forsøk med 9-årig skole') changed the name of the subject from 'song' (Sang) to 'music' (Musikk) as a consequence of the expanded contents. The underlying argumentation seems to have remained about the same, but also encompassing instrumental music. Additional emphasis is put on the importance of teaching students to enjoy and understand music as an art form, with some reference to technological innovations like the radio and the gramophone (Varkøy, 1997, p. 116). During the 1960s a greater acknowledgement of the creative human being can be traced, also in the legitimizing of the music subject.

In the school curricula of 1974 ('Mønsterplanen av 1974') the objectives of music education were to develop the students´ abilities to experience and evaluate music, to promote interest for music performance, trigger and cultivate creative powers, and to strengthen the interest for vocal and instrumental music (Varkøy, 1997, p. 117). Music is viewed as featuring personal development, both cultural and individual identity, and nurturing the student´s physical health. Special emphasis is put on music´s social value, by contributing to social development, cooperation and solidarity. Music is increasingly acknowledged as a valuable method and tool for learning in the context of other subjects, and concrete examples are presented for how music can be implemented in subjects like Christianity, Norwegian, Home

Economics (‘Heimstadlære’), Foreign Languages, Social Studies, Science, Arts and Crafts, and P. E. (Varkøy, 1997, p. 118).

In 1987 (‘Mønsterplan for grunnskolen av 1987’), more attention is given to music as a means for personal expression of feelings, thoughts, and fantasies, as acknowledgement of the creative human being. A critique of the previous curricula was that too much emphasis was put on music itself. Music education is still seen as important for personal development and the creation and maintenance of social community and communication between individuals and groups. Musical activities can include every student despite different presuppositions and thus increase the student´s self-esteem as well as mental health. There is much less emphasis on music as cultural heritage.

From 1997 (‘Læreplanverket for 10-årig grunnskole av 1997’) the students are supposed to experience and understand music and aspects of life through playing music, dancing, composing, and listening to music. Music education should educate the students *through* music and *to* music (Varkøy, 1997, p. 121). Through the musical activities students were to experience happiness and the value of their personal expression. There is more emphasis on learning about different musical traditions, and both one’s own and other´s cultural heritage. Personal development, identity formation and the creation of community are also seen as important outcomes. Music is, however, not regarded as helpful in the learning of other subjects anymore, and the subject can be seen as more ‘music-centred’, with less emphasis on the extra-musical outcomes (Varkøy, 1997, p. 140).

1.4.2 Status quo

Reforming the school policies in 2006, with ‘Kunnskapsløftet’ (LK06), led to structuring the subject by three dimensions: knowledge, experience and creativity. Music is understood as helping to develop insight into oneself and others. The knowledge dimension should give knowledge about musical expressions and stimulate to reflection around, understanding of and experiences with different forms of musical expression. Music education should enable the students to create musical expressions on their own terms. Interaction is still a central aim, but there are increased demands for the quality of the musical expressions, both presented to and by the students. There is less emphasis on the student´s wellbeing compared to the last reform of 1997. Specializing, and personal performance is of great importance to some

students. The school facilitates cooperation with cultural schools run by the municipality, and other out-of-school-activities aiming to develop student´s music making competences, both individually and through interaction with others (NOU2014:7, p. 87).

The activities are organized into three main areas: “Musicking”, through singing, playing, and dancing, Composing, meaning creative work with music and dance, and Listening, stimulating to reflective thinking. The common goal is experiencing music through eight basic elements: pulse, rhythm, tempo, timbre, melody, dynamics, harmony, and form. Compared to L97 dancing is no longer considered a main area, though it is still a significant element (NOU2014:7, p. 87).

Regarding progression, the music curriculum facilitates engagement with the familiar musical forms and playfulness in the lower years, and the more unfamiliar musics and dances from other cultures in the higher stages. The demands for skills in listening and creating music increases with the years (NOU2014:7, p. 87).

Overall, there is a positive attitude towards the arts subjects in Norway (Espeland et al., 2013; Bamford, 2012). Traditionally the subjects have contributed with practical, creative and aesthetic skills, with care for the students´ wellbeing (Espeland et al., 2013; NOU2015:8). Bamford (2012) finds that, compared internationally, Norwegian arts and crafts education is of a high standard, as every child gets a certain amount of arts education and is ensured some kind of high-quality performances from professional artists (‘The Cultural Rucksack’, see Ministry of Culture, 2014). Education in general is financed by the state, and Norway is known to be a productive country when it comes to music (Bamford, 2012). Still, both Espeland et al. (2013) and Bamford (2012) call for changes in the structure of arts education on all levels in Norway.

Anne Bamford (2012) finds that intrinsic aims of the arts are highly appreciated in the Norwegian schools, especially the “cosy” feeling and elements like enjoyment, fun, and pride. To the teachers, it is more important that every student – and every citizen - can take part in the cultural activities, rather than developing extraordinary talents. Espeland et al. (2013) shows attitudes among teachers that illuminate music´s importance regarding general education, developing creativity, and generating learning in other subjects. Some people argue, however, that the “cosy” approach to the arts education prevents these subjects from being taken seriously as “a source for innovation and future economic growth” (Bamford, 2012, p. 23). Arts education in Norwegian ‘Grunnskole’ has clearly been neglected,

characterized by little resources, undertrained teachers, and a decrease in subject specific hours, appropriate equipment, and specialist classrooms (Lagerstrøm, 2007; Bamford, 2012).

LK06, opened up for more methodical freedom and flexibility, but many of the schools experience that due to fixation on 'basic skills', especially mathematics and language, teachers become less flexible in their methods (Bamford, 2012, p. 31). Using practical/aesthetic methods in other subjects thus becomes more difficult, also due to a lower degree and quality of practical/aesthetic teaching in teacher educations, leaving teachers less competent to take such means (Bamford, 2012, p. 35). Quality is a key word, according to Bamford´s study, which confirms findings from other international studies (Deasy, 2002). "It is vital to note that poor-quality arts education not only does not produce positive impacts, but may actually be detrimental to a pupil's artistic development and learning" (Bamford, 2012, p. 41).

Espeland et al. (2013) show that especially in the lowest school years, there is a development in the wrong direction considering what recent research findings in didactics and learning tell us. Marginalized practical/aesthetic subjects, and an increasing quality gap between schools characterize the development. This is a serious condition, as several national and international studies (e.g. Kulset, 2015; Bilhartz, Bruhn, & Olson, 1999; Campbell & Scott-Kassner, 2013) show the importance of an early start and continuity in arts learning.

1.5 Approach

1.5.1 Inductive approach

I have chosen an inductive approach for my investigation of the Ludvigsen-reports´ contribution to the debate on music education policy in Norway (Chappell, Constantino, Musil, & Scripp, 2014). According to Lancaster (2005), an inductive approach "essentially reverses the process found in deductive research" (p. 25). Accordingly, the nature and type of findings to be attained were hard to predict before the discussion was completed. This meant asking relatively wide research questions to begin with, with progressively more narrow questions as I delved deeper into the topic.

While reading the reports, I realized that statements about PAS would count as statements about the music subjects since they were often mentioned together. Therefore I have taken the liberty to regard what is said about PAS in the reports as also entailing *de facto* claims about music. Useful theoretical perspectives through which to analyse the contents of the report – and its supporting arguments – were found along the way, including views of 'schooling' and 'instrumentalism' from contemporary philosophy of music education (Varkøy, 2015; Jorgensen, 1997).

1.5.2 Two complementary qualitative approaches

My approach to this study has applied two different methods for analysis, deeper understanding, and ultimately, critique of the Ludvigsen-reports. First, 'Document Analysis' (Repstad, 2007) or 'Content Analysis' (Silverman, 2006, p. 161) is applied in order to present a summary of the main points conveyed in the Ludvigsen-reports, based on the scope delineated by the research questions. This enabled a thorough reading of the Ludvigsen-reports (NOU2014:7; NOU2015:8) and interpretation in relation to the research questions. The findings from this initial process, including a presentation of some of the research referred to in the reports (Winner, Goldstein, & Vincent-Lancrin (2013), Durlak et al. (2011), and Heckman & Kautz (2013), are summarized in chapter 2.

Secondly, selected findings from the document analysis are highlighted and critiqued through systematic application of philosophical critique. That discussion is found in chapters 3 and 4. Further, philosophical theory and relevant evidence is applied to argumentation in a philosophical discussion that culminates in the final conclusions and practical applications in chapter 5.

1.5.3 Document analysis

Repstad (2007) presents two approaches to document analysis. The wide conception understands document analysis as a backdrop for analysis and report. One reads written texts (the documents) and finds that these contribute to a wider understanding of the research area and the topic. This can be said to be the case for some additional literature presented in chapter 2 besides the Ludvigsen-reports (e.g. Nasjonalt Fagråd for Musikk (2015)). The narrow approach is characterized by using document analysis in a way that treats written texts

as empirical data equal to interview transcripts, notes from observation etc. (Repstad, 2007, p. 103). The Ludvigsen-reports and some of their references are used as empirical data that is later critiqued through philosophical perspectives.

According to Thagaard (2009) it is important for the researcher who chooses document analysis as method to be aware of the fact that the chosen text was initially written for a different purpose than the one of the researcher (p. 62). While document analysis is applied to answer specific research questions of this study, the Ludvigsen-reports were originally written for a different purpose, to answer different questions. While views on music are the main interest and focus of the document analysis, the main focus of the Ludvigsen-reports is to suggest and argue for future emphases and practices in Norwegian primary education as a whole. The views on music would be more distinct and grounded if they were to write a report suggesting changes to the music subject alone. Their contribution is meant to be a basis for discussion, which is what this thesis operates by its chosen limitations.

Silverman (2006) argues that using text as empirical data gives several benefits to the examination of a problem. First of all, the text being analysed was produced without the intervention of the researcher him/herself, as opposed to an interview transcript. The other benefit is that the material dealt with is purely linguistic, no need to remember and interpret complex observations (p. 153).

A potential weakness to be aware of in this document analysis is that the Ludvigsen-reports are written in Norwegian, while the analysis is presented in English. Meanings might slightly change in the process of translating the Norwegian statements into English.

Another challenge when applying document analysis, is limiting oneself to a manageable scope in the search for relevant arguments. In addition to analysing the Ludvigsen-reports, some of its key references have been chosen for further exploration to gain a deeper understanding of the statements. The philosophical approach accepts ‘everything’ as evidence as long as it can be argued as valid support for arguments in the discussion (Jorgensen, 2006, p. 182). Although an enormous amount of relevant literature might arguably be regarded as relevant, one reaches a point where the amount of selected literature must be said to be sufficient to illuminate the topic and compellingly answer the research questions.

1.5.4 The philosophical method (Jorgensen, 2006)

There are many different approaches to philosophizing, or the act of developing philosophical analyses and arguments. Music education philosophy enables us to ensure that we enact sensible educational policies (Chappell et al., 2014). Music education philosopher Estelle Jorgensen (2006) presents one model that she describes as "symptoms of the philosophical" (p. 176). Use of the term "symptoms" is meant here to be ironic, since philosophical thinking is not an illness. The philosophical method has its standardized features and characteristics that serve as tools and structure behind, or amidst, the philosopher´s individual style and emphasis. In order for philosophy to take place, these five aspects need, to a greater and lesser degree, to be present.

Philosophy clarifies its terms. A common goal in philosophy is to compare different ideas, theories or studies, and in order to do that it is of essential importance that the terms, definitions being used to express the idea are clarified to make the comparison a valid one. This also enables the philosopher to critique the idea. Within a field of discourse terms become more accurate in their meaning, understandings are more widely spread and justifications for chosen positions are better defended through critical undergoing. It is only by thoroughly and precisely drawing the map of ideas, with all the similarities and differences within the landscape that you can walk among them without losing your way. A common tool to present guiding distinctions is to use taxonomies or classifications of the various phenomena, or within one phenomenon being studied (Jorgensen, 2006, p. 177).

The philosophical critique has unique value and cannot be substituted by for instance statistical analysis, as these two serve different roles; one *testing* hypotheses, the other *generating* them (Jorgensen, 2006, p. 179).

Philosophy exposes and evaluates underlying assumptions. Assumptions consist of "beliefs held to be true, taken for granted and acted on" (Jorgensen, 2006, p. 179), and therefore underlie all action. While actions are manifested, the root causes, presuppositions and reasons behind them can remain implicit and hidden. The philosopher´s quest is to explicate and expose what is hidden so that practice may be justified or changed for the better. This involves critical and analytical thinking; judging the relative worth of ideas and actions, and

separating the elements that they are built up by. It also implies speculative thinking as to what may be the causes that led to a particular understanding or practice; a kind of speculative thinking that is guided by *logical rules*, enabling consistency within the analysis itself, and *moral rules*, attaching the analysis to the mores of the social group or the society. One comes to an understanding of the underlying assumptions, which are located on different levels, "rationally, intuitively, and imaginatively" (Jorgensen, 2006, p. 180). This process is not easy, but once laid on the table, the different assumptions can be systematically critiqued, and implications may be suggested grounded on a thorough analysis. Jorgensen presents strict criteria required when adjudicating the assumptions: "Appeals to precedent, weight of authority, logic, moral claims, realism of expectations, ease of application, and aesthetic appeal" (Jorgensen, 2006, p. 180).

Philosophy relates its parts as a systematized theory that connects with other ideas and systems of thought. Philosophical inquiry constructs a "body of thought" where each part serves a valuable purpose, but is equally and logically connected to every other part. This systematized theory has explanatory value. Fulfilling the two previous criteria for philosophical practice, it seeks to create a conceptual framework that is both ordered and insightful. The philosopher carefully explains how his or her system of thoughts is connected to, integrated and correspondent with various phenomena or ideas in the empirical world. Logical arguments, precedents, examples, analogies, or appeals to authority can serve as evidence for the connection. Examples are common features in the philosophical world to illustrate and test ideas (Jorgensen, 2006, p. 182).

> In the scientific worldview, empirical data constitute the most persuasive evidence. In the philosophical worldview, however, other non-scientific ways of knowing may be equally or more persuasive, and the philosopher admits as evidence that which the scientist may exclude (Jorgensen, 2006, p. 182).

Connections between for instance philosophical, scientific, artistic, and religious ways of knowing, creates a wider perspective on the world. The realities to which they may refer are different, intersecting, and complementary. Engaging in this world of ideas and ways of knowing expands the view of one´s self and the world. Because of, and in spite of, the strong

connections to the rest of the world, philosophical explanations are ultimately judged in their own terms and have their own validity. Science and philosophy illumines each other, but are not judged in terms of the other. Philosophy assumes a central position alongside science in music education research (Jorgensen, 2006, p. 183).

Philosophy addresses questions that are characteristically philosophical. Ontological questions concern the nature of being and reality, like "When does music occur? Is the idea in the composer´s head, the notes in the score, the musical performance at a given place and time, or the listener´s sensations of sound?" (Jorgensen, 2006, p. 185). *Epistemological questions* concern the nature of knowing and understanding, like "How does one come to know music? What is the nature in the knowledge implied in understanding music?" (Jorgensen, 2006, p.185). *Axiological questions* relate to matters of valuation, like "Is Western classical music "better" than other Western genres? Are the arts a necessary part of education or just nice to have?" (Jorgensen, 2006, p. 186). *Ethical questions* concern the underlying social rules and mores of a given society or group, such as "When is an elitist system of music education preferable to a universalistic one? How should teachers relate to students?" (Jorgensen, 2006, p. 186). *Logical questions* concern the rules for reasoning, whether they are inductive, deductive, analogical, or however conceived, like "Is this particular justification for music education well taken? Are there logical flaws on this argument? Is this musical curriculum consistent with the theoretical principles it purports to espouse?" (Jorgensen, 2006, p. 187). *Political questions* regard issues of governance and social order, like "How can this theoretical model be applied in practice? How should democratic principles translate into the music classroom? Who should control music education?" (Jorgensen, 2006, p. 187). *Aesthetic questions* relate to considerations of what is beautiful and how beauty is to be judged, like "What is a work of art? How does one relate to it? Are there universal aesthetic criteria? What is the nature of artistry?" (Jorgensen, 2006, p. 187).

What these philosophical questions have in common is that they challenge the validity of extant practices and ideas by systematically asking whether they are well grounded. "They bypass the peripheral and trivial issues, going to the core of *why* things are as they seem to be and where they seem to be going" (Jorgensen, 2006, p. 187). According to Bowman and

Frega (2012) the value of music education philosophy is measured by the practical differences rendered by it (p. 20).

2 The Ludvigsen reports

2.1 Introduction to the chapter

The second chapter offers background information regarding the Ludvigsen-reports, including a short description of the Ludvigsen-committee, its mission and approach, an analysis of its two reports (NOU2014:7 and NOU2015:8), and discussion of some international trends that influenced the committee, particularly concerning its desire to teach the students competences relevant for the future. Significant space is also devoted to describing the content of contributions from National Council for Music to the Ludvigsen-committee´s work concerning music education (NFM, 2015). Further, the findings from document analysis of these reports are presented. This analysis is divided into two major sections. The first part presents views on, and suggestions for, changes to the practical aesthetic subjects (PAS), while the second part presents the views specifically on the field of music education, particularly suggestions for facilitating and assessing student´s SEL in the future. The chapter discusses some elements from the Ludvigsen reports in light of two concepts: 'schooling' and 'instrumentalism'. The focus for the remainder of this Master thesis is based philosophical discussion and critique of issues for music education policy emanating from analysis of the Ludvigsen reports, which I see as a relevant and timely way to argue that music education potentially constitutes an approach to education counter to the modern testing regime.

2.2 The Ludvigsen committee ('Ludvigsenutvalget')

'Ludvigsenutvalget' is a group of six men and five women who form a committee (from now on referred to as the Ludvigsen-committee) that was constituted by royal resolution in 2013, by the Norwegian government. Led by Sten Ludvigsen, a professor at the University of Oslo who specializes in learning and technology, their mission was to reconsider the basic school subjects in relation to what are regarded as the competences demanded in a futuristic society and professional life (NOU 2015:8). The committee´s members come from different backgrounds, six of them mainly educated within the field of education, the others within sociology, economy, journalism, nuclear physics and medicine. Most are researchers and all are in some way active participants in debates concerning education and competence

development, school leadership and development, society and/or cultural and religious diversity. Two of the men respectively come from Denmark and Sweden and occupational backgrounds within the field of education there, and one woman is half Pakistani and has a special devotion to the questions concerning dialogue between different cultures and religions (Nilssen, 2015; NOU2015:8, p. 14). Especially interesting for this thesis, is that one of the members is a music educator with a master in music education from the Norwegian Music Academy in Oslo who now works as a project leader in a Norwegian music organization and has previously worked on a political level with creating cooperation between musicians and schools (Nilssen, 2015).

The process has been a historically significant one, on a national level, as the committee decided to be transparent to the public sector at every step of their process. Everything was published in a blog (https://nettsteder.regjeringen.no/fremtidensskole/) and open for comments: reports from the committee meetings, research findings, drafts for the reports, and information about the committee members and their mandate, the resource groups etc.

2.3 The reports

The work stretched out over two years, and resulted in two reports, so called NOUs – Norges Offentlige Utredninger [Norwegian Official Investigations]. They are official documents to be put to a hearing with the Ministry of Education. NOU2014:7: "Elevers læring i fremtidens skole" ["Students´ learning in the futuristic school"] was submitted to the Ministry in 2014, based on an evaluation of LK06 (current curricula), and research across the last 15-20 years, within the fields of education, economics, sociology and other social sciences, "learning research" (Læringsforskning), subject didactics and didactics. The committee synthesized this research as a basis for the argumentation and recommendations that came with the final report (NOU2015:8, p. 15).

NOU2015:8: "Fremtidens skole" ["The school of the future"] was handed to the Minister of Education on June 15th 2015 and is the main report suggesting new perspectives and guidelines for further educational policy development. On this occasion a press conference was held where Sten Ludvigsen presented the work that the committee had done

and the two papers in brief, followed by seminars concerning the topic where several agents, committee members, politicians, and organizational leaders presented comments on various topics that are addressed in the reports. The report is not offered as a final concluding paper, but rather as a basis for further debate and development (NOU2015:8, p. 15).

2.4 International influence

The focus of the Ludvigsen-committee, and the very purpose for starting this kind of investigation, is not unique to Norway. Movements to redevelop education in order to better teach children the skills that they need in order to develop their country in the future is a common interest in countries all over the world. Future competences have been discussed and defined in different ways since 1972, when UNESCO (the United Nation´s Educational, Scientific and Cultural Organization) published the report *Learning to Be: The world of education today and tomorrow*. Social commitment and cooperation through participation, creativity, scientific method, and the educated 'complete man' are important emphases (Faure et al., 1972, p. 146-158). In 2001, another international organization that is highly influential in educational policy – the OECD – published its report *Definition and Selection of Key Competences (DeSeCo).* The definition of competence presented in the Ludvigsen-reports builds on the DeSeCo´s definition (NOU2014:7, p. 56). OECD, which stands for Organization for Economic Co-operation and Development, was founded on September 30th 1961 when a convention was signed by twenty countries (eighteen on the European continent, together with the USA and Canada). The original goal of what was since 1948 the OEEC (The Organisation for European Economic Cooperation) was to prevent acts of war, like the recent two World Wars, by increasing the cooperation between countries that were already to a large degree economically dependant on each other (OECD, 2016). The organization has been, and still is, responsible for a lot of influential research within the field of economics, but also education, and has promoted efficient policies to solve economic challenges around the world. Decisions made by the OECD council, become recommendations implemented to a smaller or larger degree in decisions made by the national governments of the 34 represented countries (OECD, 2016a; OECD, 2016b). As an OECD member, Norwegian educational policy is, one

could add for good and bad, to a large degree influenced by this system. Several OECD publications will be further discussed in this study.

2.5 National Council for Music´s input to the Ludvigsen-committee

As part of the Ludvigsen committee's consultation process, the Nasjonalt Fagråd for Musikk (NFM) [National Council for Music] was asked to deliver written input, on behalf of the music subject. Their paper (NFM, 2015) consists of three parts: 1) Grounds for music education in the school, 2) Depth and progression in the curricula, and 3) Objectives for the student´s SEL, including ways to evaluate.

NFM (2015) holds that the social, emotional, and practical aspects of how "competence" is defined by the Ludvigsen committee are especially relevant to music education. They are important premises for the musical activities, while also potentially developed through musical activities. Emotional competences are implemented in the student´s listening and interpreting of music, "musikk som inntrykk" [music as impression] (p. 1), and in composition and improvisation, "elevenes musikalske uttrykk" [the student´s musical expressions] (p. 1). NFM refers to Torill Vist (2009a) and what she calls "følelseskunnskap" [emotion knowledge]. Further description and interpretations of this term will be more extensively discussed in chapter 3 (section 3.2.3).

2.5.1 Central arguments for the music subject in school

The NFM´s central arguments for offering music education in the school are divided into four main categories:

Music as a central cultural element. The first is an assertion based on research within multiple fields (Bennett et al., 2009; Stern 1985/2000; Dissanayake, 2000) that music is of high importance to people´s personal, social and cultural identity, for the participation in the culture, and relations between children and caregivers (NFM, 2015, p. 2). Music is strongly connected to, informs us about, and changes with culture. This cultural importance of music should be reflected in the school through a qualified and meaningful music subject (NFM, 2015, p. 2).

Music as a central factor for education and growth. This argument is based on the Danish didactic Frede V. Nielsen (1998) and his analysis of the music subject in a formation perspective. Nielsen demonstrates how different dimensions of the music subject, from its *ars* to its *scientia*, contribute to forming the students through five central musical activities: musical production, reproduction, interpretation, reception, and reflection. This particularly broad spectrum for formation makes it possible for the music subject to connect with other disciplines and topics (NFM, 2015, p. 2).

Music as a unique, irreducible, and irreplaceable aesthetic subject. Based on Nielsen´s analysis it is clear that the intrinsic value of music must be the biggest reason for implementing it in school. Because of the institution´s wide reach-out to all the citizens it is its duty to make sure that children and young people have the same access to music´s aesthetic, historical, cultural, and social possibilities and values (NFM, 2015, p. 2-3). Offering all children musical experiences equals facilitating their development of emotional awareness and empathy, which connects to other social competences. Quote:

> Musikalsk praksis handler både om å ta plass og gi plass, være lydhør samtidig som en bidrar med egne innspill. Dette spennet i musikkfaget fordrer faglig, sosial og emosjonell kompetanse og at man tar i bruk både kropp, følelser og intellekt når man arbeider med musikk (NFM, 2015, p. 3).

> [Musical execution is about occupying space and giving space, being attentive while also making personal contributions. This span characteristic of the music subject requires subject-specific, social, and emotional competence, in addition to using both body, feelings, and intellect while engaged in the musical act] (NFM, 2015, p. 3, my translation).

The music subject´s contribution to the school and its local environment. Music is a particularly important contributor on occasions in which caregivers, friends, politicians, or other outside-school agents are invited to take part. Rituals, tradition, and school culture are preserved and developed with help from different musical activities. They refer to Vinge (2014) who paints a dark image of the school´s end-of-semester-celebration without musical

acts from the students (NFM, 2015, p. 3).

It is on the (above) four grounds that the National Council for Music urges the Ludvigsen-committee to consider a strengthening of the music subject´s position in the primary school (NFM, 2015, p. 3).

2.5.2 Main competences in music

In part 2, the council presents a model, which suggests and illustrates four main competences in the music subject and how they relate to each other (Figure 1).

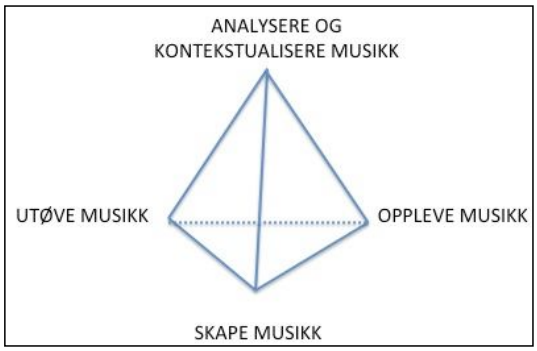


Figure 1: Main Competences *Model copied from Nasjonalt fagråd for musikk, 2015, p. 4. Explanation: To execute music (left angle), to create music (lowermost angle), to experience music (right angle), to analyze and contextualize music (upper angle).*

The competences complement each other in a triangulating way. This understanding is important in order to facilitate depth learning, and to choose the appropriate progression. The NFM refers to Swanwick (1988) and suggests a spiral, cumulative progression, considering the complex subject that music is, with components of cognitive, motoric, social, and emotional character. NFM argues that dividing the subject progression into separate skills within different age levels, as is the policy of today, seems inappropriate for the music subject (NFM, 2015). The NFM also criticizes a formulation in the NOU2014:7 report which asserts that the performing (‘utøvende’) part of the music subject seems to be dominating over the experience- and knowledge part (‘opplevelses- og kunnskapsdimensjonen’) (p. 89). The council´s comment is that meaningfully experiencing music is an important part of playing music.

2.5.3 Social and emotional competences in music

In the last section of their input, the NFM suggests objectives for the emotional and social competences. Based on Sloboda and O´Neill (2001), they assert that the emotional aspects of music may be the most important cause for people´s engagement with it. Given that a future education policy implements social and emotional competences as a basis for evaluation, the NFM offers two comments: First, it would be inappropriate to interpret this in the sense that there could be a linear idealistic development suggesting how students *should* act and feel. Second, implementing social and affective aspects to the evaluation could make for a more valid music education assessment, as these are important aspects of central musical activities, and could make it easier for music teachers to choose appropriate activities in line with the essence of the subject (NFM, 2015). In general, the NFM suggests formulating objectives that include verbs like [*to participate in / contribute in / to talk about]* (NFM, 2015, p. 8), and that there should be room for assessment discretion ('faglig skjønn')(with reference to Eisner, 1985b), by which they mean assessments flexibly designed for specific learners. They also suggest concrete competence objectives in which emotional and social aspects are implemented. These objectives are also presented in NOU2015:8 (as further discussed below).

2.6 Main analysis concerning PAS and Music

In the following section, my analysis of the Ludvigsen-reports will be presented, based on the three guiding questions:

- How is the music subject presented by the Ludvigsen-committee?
- What are the arguments presented for offering music education in the Norwegian school in the future?
- What changes to music education are suggested by the Ludvigsen-reports for the future school?

Points regarding PAS will count as valid for the music subject since music is included as one of the practical-aesthetic subjects.

2.6.1 Arguments for the practical-aesthetic subjects

Traditionally, PAS have been understood as to contributing to general educational formation (*bildung*), namely, positive attitudes, wellbeing, community, creativity, motivation, and mastery in school. The curricula development has been increasing the demands regarding practical execution, theoretical knowledge, and reflection (NOU2014:7, p. 86).

Practical and aesthetic subject areas contribute to development of broad competencies, as a basis for further education and participation in professional life (NOU2015:8, p. 25). It is not likely that the students choose a further profession within these fields if they are not represented in the school. The final report states that through different forms of art the students learn to express themselves, and communicate. PAS also stimulate reflection around society and culture, which is important in a multicultural society. Experiencing and creating artistic expressions can also be of importance to the student´s identity formation and personal knowledge development and self-expression. The subjects are acknowledged as contributing with a different kind of understanding than the scientific oriented one, and as creating a room in which to explore and experiment without having to obtain a particular "correct" answer (NOU2015:8, p. 25).

2.6.2 Future emphasis

Creativity and innovation through aesthetic and artistic expressions are of great value to society, and it will be important in the future that cultural expressions reflect the society´s increasing diversity (NOU2015:8, p. 31). This is because we need a positive perspective on what different cultures can contribute to schools and society. One of the school´s roles is to build identity and community across the citizenry. This does not, however, mean clinging to a narrow register of cultural expressions perceived as representing "the Norwegian". The school´s role is a dynamic one, meaning it is obliged to facilitate a continual expansion of cultural expressions (NOU2015:8, p. 52). Most people need creativity in their professional life and the ability to be innovative and take initiative can create new possibilities and lead to improvements in quality of life. The term creativity, while relevant to all forms of innovation, actually originates from the aesthetic field and artistic engagements (NOU2015:8, p. 31).

2.6.3 Renewal of the arts subjects

It is suggested that the PAS need to be strengthened and that this work can be effectively done by reducing, simplifying, focusing, and clarifying the learning objectives, which in turn will lead the academic environment to prioritize. The goal is to make the contents of the subject relevant in a 20-30 year perspective. Today the profiles of these subjects are too wide, giving the students too little chance to go deeply into some parts (NOU2015:8, p. 53).

A possible development is to put more emphasis on Public Health and life management perspectives. An overarching objective could be linked to making responsible choices in personal life. Health challenges, such as obesity and mental disorders, indicate the pressing need for this emphasis in education. Individualism is one of the characteristics of the societal development, which calls for subjects that strengthen the student´s motivation, and the feeling of mastery (NOU2015:8, p. 53).

2.6.4 Description of the music subject based on LK06

NOU2014:7 gives a description of the guidelines from LK06, as presented in the introduction chapter of this thesis. They will not be repeated, but the Ludvigsen-report offers a short normative evaluation of today´s practice. According to the final Ludvigsen-report, the creative dimension of the subject, meaning musicking and composing, seems to dominate over the experience- and knowledge dimensions of the subject (NOU2015:8, p. 53).

2.6.5 SEL in music education – an example.

NOU2015:8 illustrates through an example, given to the Ludvigsen-committee by the NFM, how social and emotional learning and development can be emphasized and assessed in music education. The example is limited to two areas of competency: to create music, and to experience music. The example is also deemed to illustrate how practical, emotional and social aspects of competence contribute to highlighting central aspects of the music subject in the primary school (NOU2015:8, p. 59).

Creative work through composing and producing can develop both musical knowledge and skills, and creative thinking. Through creating music the student will gradually increase his or her understanding of the basic musical elements, styles, and the possibilities for

expression. Meanwhile, creating music is attached to an open, flexible, spontaneous and free attitude towards problem solution. It implies abilities and possibilities to create something new from something old using knowledge and experiences. Creating and communicating one's own ideas and relating to other´s improvisational, compositional and productive competences can be developed from being an explorative and playful type of knowledge into a more conscious systemized knowledge (NOU2015:8, p. 58).

Emotional aspects of creative musical activities are of significance to the development of the student´s identity. Music is, for good and bad, an important identity marker. Through creative exercises students put themselves in a position in which they are, and exercise, being vulnerable, taking risks, expressing personal ideas, opinions, and feelings. The students can experience social value and mastery through materials and methods provided by the music education (NOU2015:8, p. 58).

Progression and relations when creating can be expressed with the help of:

- Increasing complexity in the musical expression, methods and use of technology
- Increasing commitment to the expressive aspects
- Increasing independence, responsibility and cooperation

Experiencing music is a central aspect of the creative and executive musical work, and in analysing and contextualising music. The musical experience is a complex, multisensory and bodily phenomenon, which can be more than "just" listening. It can also contribute to valuable meetings with familiar and unfamiliar cultures and a deeper insight into one self and others (NOU2015:8).

A great amount of the student´s musical taste, repertoire and preference is collected outside of school, and is not necessarily homogeneous, especially not in a multicultural society. Students who recognize "their" music in school can have their identity validated. Music can unite, but also confirm and reinforce differences and social divisions among children of all ages. Music education can contribute with common musical experiences and repertoire among the students. Such a community can be of great importance and imply forms of deep musical and human relational learning (NOU2015:8, p 59).

Progression and relations can be expressed with the help of:

- Experiencing music, which is historically and culturally multifaceted, through activities like listening, and dancing.

- Developing listening skills, with ear and body, through performing and creating music.
- Increasing the ability to experience music by using analytical and contextualizing concepts.

2.6.6 Evaluating the students´ social and emotional learning and development

The committee´s wide conception of competence may lead to highlighting social and emotional aspects of musical learning as part of the basis for evaluation. The current educational objectives in LK06 take little consideration of the social and affective aspects of competence. Formative evaluation is an on-going process through feedback from the teacher and the student´s self-assessments (NOU2015:8, p. 59).
The committee suggests educational objectives (Figure 2), which express and evaluate both subject specific and social learning (NOU2015:8, p. 59, my translation).

Year 1-4:	Should be able to follow simple instructions and exercise together with fellow students.
	Should be able to follow musical proceedings or the teacher´s instructions.
	Should be able to remain focused during concerts, and when relating to the teacher and fellow students.
Year 5-7	Same as for year 1-4, but additionally:
	Should be able to work and exercise independently with music, alone and as part of groups.
Year 8-10:	Same as for year 1-7, but additionally:
	Should be able to contribute to an environment for rehearsing characterized by safety and confidence.
	Should be able to accept musical initiatives of others.

Figure 2: Objectives *Suggested objectives for assessment of practical social and emotional competences in music education in the Norwegian 'Grunnskole' (NOU2015:8, p. 59, my translation).*

2.7 Selection of focus for the discussion

This section introduces the terms 'schooling' and 'instrumentalism' in order to better understand the over all view of education presented by the Ludvigsen-reports, and how this affects the understanding and practice of the music subject.

2.7.1 'Schooling'

'Schooling' can be taken to be what happens in school, and is the most common perception of what education constitutes in actual practice (Jorgensen, 1997, p. 4). The word itself refers figuratively to an undergoing of a discipline in which a person is "shaped" in a certain way due to the wishes of a particular public, institution, or sponsoring group. Students are expected to forget their personal desires and submit to the beliefs and actions and the paths that are laid before them by the educators and society. This interpretation of schooling has forged at least two contrasting approaches historically exhibited: *The retrospective approach* seeks its inspiration from the past and forms a traditional or conservative view. Discipline is regarded as "the corporate control and suppression of a student´s personal desires" (Jorgensen, 1997, p. 5). *The prospective approach* looks to the present and future wanting to shape the students and their results in a progressive view. Discipline is within this mind-set seen as "enabling a student to fully develop her or his individual potential while also reconciling personal development with the collective needs of the group, institution, or public" (Jorgensen, 1997, p. 5). Schooling can also be defined as "the process of becoming constrained by reason in actions as well as thoughts as one gradually comes to make the rules accepted by the public one´s own" (Jorgensen, 1997, p. 5). In complex societies in particular it is important to form common values, beliefs, habits, and attitudes that are transmitted from generation to generation in order to preserve the groups, institutions and states. Constructing instructional environments that provide with structured preparation is a necessary responsibility for a state to take. The knowledge transmitted and developed in these institutions should not be random, which implies that every subject included is essential and deserves serious concern (Jorgensen, 1997, p. 6).

The Ludvigsen-reports appear to highly encourage a prospective approach to 'schooling', by looking to the present and the anticipated future development to define

necessary competences. However, the suggestion of assessing SEL can be seen as reflecting the definition on discipline characteristic of the *retrospective approach*. Although encouraging student participation and freedom of choice, teaching and evaluating a student´s process of acquiring core social and emotional competences (e.g. to recognize and manage emotions or to establish and maintain positive relationships) seem to facilitate increased teacher control and suppression of the student´s natural and diverse behaviour and creative initiatives. The Norwegian school is based on certain values articulated in 'Generell del av læreplanen' and taught through participation in the society and the school. The Ludvigsen-reports, however, suggest a more systematized implementation and teaching of "values, beliefs, habits, and attitudes" when suggesting to include elements of the value-document into the subject objectives. Although encouraging lifelong learning, the Ludvigsen-reports argue that the student´s SEL in the school years will be of essential importance to the rest of their lives, mainly based on two anticipated outcomes: better subject specific learning, and better future prospects.

2.7.2 Improved subject specific learning

> Sosiale og emosjonelle kompetanser (…) kan utvikles og læres, og har betydning for faglig læring. Utvalget fremhever at når opplæringen stimulerer elevenes utvikling av metakognisjon og selvregulering, bidrar det til elevenes læring i fagene (NOU2015:8, p. 20).
>
> [Social and emotional competences (…) can be developed and learned, and are of significance to the curriculum learning. The committee accentuates that when the training stimulates to the student´s development of meta-cognition and self regulation, it contributes to the student´s progress in learning the curriculum] (NOU2015:8, p. 20, my translation).

The initial quote from the Ludvigsen-report is credited Durlak et al. (2011), a meta-analytic study of the result from implementing social and emotional learning (SEL) programmes into educational institutions from kindergarten throughout high school. According to the findings, "SEL participants demonstrated significantly improved social and emotional skills, attitudes,

behaviour, and academic performance" (Durlak et al., 2011, p. 405) compared to the control group. These fundamental competencies are expected to contribute to "better adjustment and academic performance as reflected in more positive social behaviours, fewer conduct problems, less emotional distress, and improved test scores and grades" (Durlak et al. 2011, p. 406; Greenberg et al., 2003). Eventually the progress should result in "a shift from being predominantly controlled by external factors to acting increasingly in accord with internalized beliefs and values, caring and concern for others, making good decisions, and taking responsibility for one´s choices and behaviours" (Durlak et al. 2011, p. 406; Bear & Watkins, 2006).

It should be noted that the Ludvigsen-reports arguably offer a more confusing definition of social and emotional competences. The social and emotional skills or competences are also here connected, but *social and emotional competences* are defined as "a person´s attitudes, behaviour, emotions and social skills and relations" (NOU2014:7, p. 37; NOU2015:8, p. 22). They are exemplified as a person´s collaborative skills, self-awareness, motivation and ability to manage personal feelings. The social and emotional skills belong to the group of exceeding skills, competences that are learned and exhibited in every subject. They are also seen as non-cognitive skills, although the report states that it is not possible to divide fully between cognitive and social and emotional skills, as different types of competences develop through interacting with each other (NOU2014:7, p. 39).

> Samtidig ser det ut til at sosiale og emosjonelle kompetanser i større grad enn kognitive kompetanser er mulige å endre og utvikle gjennom hele livet (NOU2014:7, p. 39).
> [At the same time it appears that social and emotional competences, to a larger degree than cognitive competences, are possible to change and develop throughout life] (NOU2014:7, p. 39, my translation).

It is interesting that the Ludvigsen-report defines social and emotional skills such as self-awareness and self-regulation as non-cognitive skills, while Durlak et al. (2011) and Collaborative for Academic, Social, and Emotional Learning (2005) view the same skills as being cognitive.

2.7.3 Enhanced future prospects

> Det er forskningsmessig belegg for at tidlige erfaringer og læring av sosiale og emosjonelle kompetanser er viktig for personers senere liv (NOU2014:7, p. 39).
>
> [There is scientific evidence that previous experiences and learning of social and emotional competences are of significance to people´s future lives] (NOU2014:7, p. 39, my translation).

The previous quotation is based on an article reporting an American study within the field of social economics, *Fostering and measuring skills: Interventions that improve character and cognition* by James J. Heckman and Tim Kautz. The study presents and analyses recent literature on "measuring and boosting cognitive and noncognitive skills" (Heckman & Kautz, 2013, abstract). "Character skills", such as "personality traits, goals, motivations, and preferences" are described as non-cognitive skills and Heckman and Kautz assert that "their predictive power rivals that of cognitive skills" (abstract). What is also worth noticing is the terminology used to describe the process of teaching social and emotional skills to children and youngsters. Heckman and Kautz (2013) assert that "skill development is a dynamic process, in which the early years lay the foundation for successful investment in later years", that "high-quality early childhood and elementary school programs improve character skills in a lasting and cost-effective way", and that "successful interventions emulate the mentoring environments offered by successful families" (abstract). Heckman and Kautz build their study on the view that "character is a skill, not a trait" (abstract), and since skills can be modified and developed, so can a person´s character.

This adds to the previous interpretation that the focus on and assessment of SEL fosters more teacher control. Educating teachers to control student behaviour based on the anticipation that this focus will improve the student´s subject specific learning and their future prospect could have destructive consequences. Imagine a desperate teacher telling a student "if you do not start listening to me and changing your attitude, you will never get a decent job!" This probably happens, but is it really the desirable practice in the Norwegian primary school? Can this effectively motivate all underperforming students into changing their attitudes? Is it really that simple? The implementation of progress in SEL in the evaluation of

the subjects – more testing - can be seen as a move towards a more conservative and controlling approach to schooling.

2.7.4 'Instrumentalism'

Professor of Music Education Øyvind Varkøy (2015) defines *instrumentalism* as the tendency to view everything and everyone as a means to reach another goal (p. 22). Instrumentalism in educational politics become apparent by the focusing of "knowledge and school subjects primarily as means towards some 'useful ends', 'impacts' or 'outcomes' - very often connected to economic aspects" (Varkøy, 2015, p. 19;Varkøy, 2007). Further, the ultimate aim of education is "the production of useful citizens" (Varkøy, 2015, p. 22).

> Kreativitet og innovasjon vurderes som sentralt for økonomisk utvikling og for norsk næringslivs konkurransekraft. Kreativitet og nyskaping i form av estetiske og kunstneriske uttrykk har stor verdi for samfunnet, og det blir viktig fremover at kulturelle uttrykk reflekterer det økte mangfoldet i samfunnet. De fleste vil ha behov for kreativitet i sin yrkesutøvelse, og evne til nytenkning og initiativ kan bidra til å skape muligheter og livskvalitet for den enkelte og for andre mennesker (NOU2015:8, p. 31).
>
> [Creativity and innovation are considered central to economical development and to Norwegian labour life´s competitiveness. Creativity and innovations in form of aesthetic and artistic expressions are of great value to the society, and it will be increasingly important that the cultural expressions reflect the greater diversity of the society. Most people will need creativity in their professional lives, and the ability to think innovatively and take initiative can contribute to creating possibilities and life quality for the individual and to other people] (NOU2015:8, p. 31, my translation).

When such phrases as "economic development", "Norwegian labour life´s competitiveness", and "aesthetic and artistic expressions hold a huge value to the society" are placed close together in the same paragraph, one can hardly avoid interpreting this rhetoric as indicating an instrumentalist view of arts education in schools. This perspective also becomes apparent

through any array of other statements in the report. Many schools today provide with higher quality training for the students who are more talented and are likely to go further in a professional career as a professional musician (NOU2014:7, p. 94), while marginalizing music education in general (Bamford, 2012). This can be said to foster a perception of music as something for the talented, and music education as something that is foremost valuable as a technical training and a career path that individuals and the state can profit from economically.

According to instrumentalist thinking, musical activities, although existing since human societies began, are not valuable enough in themselves as meaningful social and humane actions, but mostly by their other outcomes such as creativity, complementing useful knowledge as opposed to scientific knowledge, social skills, and emotion regulation, which ultimately should result in improved achievements and contributions in professional work life.

2.7.5 Topics for further philosophical discussion

With the preceding analysis based on 'schooling' and 'instrumentalism' in mind, the following discussion focuses on quotations from the Ludvigsen-reports that seem relevant to this debate, and opens for discussion on SEL in music. Chapter three examines how artistic and musical knowledge can be understood according to various philosophical theories, some supporting the Ludvigsen-reports´ view, and others opposing it. Chapter four presents different views on emotional and social aspects of music. Some can be seen as coinciding with and supporting SEL, which lays the ground for arguing that musical activities naturally support the students´ process of learning core social and emotional competences. This discussion reveals the relevance of the previous debate and argues that musical activities potentially constitute a contrasting and critically needed view on human development, as opposed to the testing-culture in today´s schooling. The specific topics selected for discussion here do not reflect the complete view of arts education presented by the Ludvigsen-reports, but represent parts that appear especially necessary to discuss and critique in relation to contemporary debates in music education philosophy.

3 Music and the Arts as Unique Modes of Understanding

3.1 Introduction to the chapter

> [De praktisk-estetiske] fagene bidrar til å utvikle en annen type forståelse enn vitenskapelig orienterte fag og gir rom for å utforske og eksperimentere uten at målet er å komme fram til riktige svar (NOU2015:8, s. 25).
>
> [The practical/aesthetic subjects contribute to developing a different kind of understanding than the scientific oriented subjects and make room to explore and experiment without the aim of reaching correct answers] (NOU2015:8, p. 25, my translation).

The Ludvigsen committee credits Winner et al. (2013) for the previous statement and it is found in their executive summary:

> …for all children, the arts allow a different way of understanding than the sciences. Because they constitute an arena without right and wrong answers, they free students to explore and experiment. They are also a place to introspect and find personal meaning (Winner et al., 2013, p. 20).

Although the Ludvigsen-committee ultimately chose to moderate claims regarding the arts that were made in the report *Art for Art´s Sake?: The Impact of Arts Education* (Winner et al., 2013), it seems fruitful to begin here with discussion of the previous report that appears to be most cited by the Ludvigsen reports in relation to this topic, and later return to the use of this quotation in the Ludvigsen documents.

Winner et al. (2013) make many strong assertions about the arts. According to their view, not only do the arts "allow for a different way of understanding than the sciences", but they are also "an arena without right and wrong answers", and studies in the arts can "free students to explore and experiment", for the arts are "a place to introspect and find personal meaning." These claims raise many questions, including the following: Is it really the arts that allow for a different way of understanding, or something about how the arts are approached in education? Is not this different way of understanding already in the human being, and the arts

merely a result or a product of this human characteristic? Who is it in the end that allows for these expressions, and do these claims hold true for all kinds of students? Does the same go for how the arts "free students to explore and experiment"?: Is it really the arts that free us, or are the arts a product of our already existing curiosity and ability to explore and experiment? Can the arts in schools sometimes achieve the opposite, as a tool of indoctrination and propaganda rather than with liberating outcomes? Who, in the end, has the power to free or lock down human curiosity, and what constitutes this special arena or place in which the arts are claimed to be located? Are the arts really a place you can go to, or an arena to be in, or is the ontology of these spatial metaphors non-falsifiable and impossible to meaningfully debate?

It can also be argued based on other quotations from Winner et al. (2013) that there is a special interest in presenting the arts as a field uniquely capable of teaching children how to be explorative and creative in order to secure the national, or Western, economy.

> Most people, including policy makers, believe that arts education fosters creativity and possibly other skills conducive to innovation. In knowledge-based societies, innovation is a key engine of economic growth, and arts education is increasingly considered as a means to foster skills and attitudes that innovation requires, beyond and above artistic skills and cultural sensitivity (Winner et al., 2013, p. 21).

This chapter seeks to illuminate some aspects of this debate. It is divided into three main parts, part one concerning the characteristics of knowledge provided by music, part two discussing to what degree musical activities are arenas without right and wrong answers, and part three presenting a possible contrasting view through the perspective of 'Artistic Research', which ultimately shows to represent a debate which has its basis in the different views presented in part one and two. The chapter will present differing philosophical views on musical knowledge and understanding, and demonstrate how various philosophers and philosophical theories address aspects of this theme.

3.2 Characteristics of artistic and musical understanding

Many twentieth century educational philosophers (e.g., Eisner, 1985a; Dewey, 1934) hold that "the arts provide ways of knowing that contrast with those of the sciences" (Jorgensen, 2006, p. 185).

3.2.1 Imaginative thinking and aesthetic experiences

Elliot Eisner (2002) argues how the arts contribute to a unique form of thinking that both generates and responds to aesthetic experiences. He asserts that an outdated view of cognition is an important reason for why the arts are considered peripheral to our knowledge development and consequently marginalized in school curriculum in many countries (xi). When wanting high scores on cognitive tests (such as the IQ) that provide quantitative evidence of increased student intelligence, school policy, and thus the teachers, have relied mostly on the student´s competences in reading, writing, and mathematics (p. xi).

Anne Bamford (2012) determined that the arts have been seen as playful subjects with emphasis on enjoyment and "cosy" activities in Norwegian primary schools. It is therefore an inevitable consequence that people perceive these activities as demanding little of, and thus not developing, the student´s intellect. Eisner (2002), however, argues that engagement with the arts can involve subtle and highly complex cognitive processes, especially in creative work and through aesthetic experiences. The ability to create an aesthetic experience requires a "mind that animates our imaginative capacities and that promotes our ability to undergo emotionally pervaded experience" (Eisner, 2002, xii). In Eisner's view, this ability needs to be trained through artistic engagement, but can eventually be transmitted to other arenas. Principles in artistic ways of thinking and aesthetic experiences can be transmitted to other educational settings. "Perception is, in the end, a cognitive event" (Eisner, 2002, xii), and when one form of perceiving within an artistic environment is learned, this form can later be carried over to the perception of any environment.

Our experiences depend on our perception through the senses, but it does not necessarily stop there. It also depends on what we make of what we perceive. Eisner (2002) thus argues that when two people observe the same object, it is possible that person A is having an aesthetic experience, while person B is not, and that the reason for this difference

can be that person A is trained in imaginative thinking that generates aesthetic experiences, while person B lacks such valuable education. Eisner (2002) argues that this form of thinking and experiencing is unique for, and therefore only learned from, engagements in the arts. It has an intrinsic and internal value, but also goes beyond itself to enrich our perception of life itself.

In other words, the capacity to create aesthetic experiences, a complex and subtle cognitive process, is already latent in the human mind, and already accessible through our human senses and cognition. It is, however, an ability that needs to be trained, like the ability to speak or walk. As a baby needs to be surrounded by people who speak in order to learn a language, humans also need to be surrounded by art in order to learn to perceive the world aesthetically through the complex process of imaginative thinking.

3.2.2 Cultural and personal meanings

Like Eisner, Dewey (1934) holds that the aesthetic experience is permeated by art (p. 339). The material of the aesthetic experience, as the human relates to the surroundings, is social. The aesthetic meanings and matters that are given the art derive from the individual´s engagement in the life of a civilization. Art is thus "a manifestation of culture" (Dissanayake, 1980, p. 399). Therefore, art is the most important carrier of culture to move on from one civilization and generation to another (p. 340). People die, but the meanings manifested in art endure. Art is produced and enjoyed by individuals whose culture(s) shape both who they are and their aesthetic experiences of the arts. Art thus holds and teaches cultural meanings. In addition to being social, the aesthetic experience is imaginative. Its "imaginativity" goes beyond the type of imagination one needs to produce a useful object never invented before, when "some existent material was perceived in the light of relations and possibilities not hitherto realized" (Dewey, 1934, chapter 12). A piece of art is not just an outcome of imagination, but it *operates imaginatively* on those who experience it. Dewey asserts that artistic creations have their own way of concentrating and enlarging an immediate experience, and thus "directly express (…) the meanings that are imaginatively evoked" (Dewey, 1934, chapter 12). Compared to an invented useful object, art offers much more than a practical tool by which to fulfill purposes outside the object´s existence. The material interacts with the self and, through imaginative thinking, expresses embodied meanings, meanings that have an

intrinsic and personal value.

On the issue of the arts having a unique potential to liberate students, Dewey also has a valid contribution. More concretely, Dewey suggests that it is the aesthetic experience that is free from impeding forces that point to something other than the experience. Together with the human imagination, art provokes experiences that generate meaning beyond practical or functional meanings. They are personal meanings that are valuable and correct without having to point at secondary results.

In a recent publication, David Hesmondhalgh (2013), suggests two characteristics of musical experiences in modern society which both contrast and complement each other. The first is *intimate and private*, as "music often feels intensely and emotionally linked to the private self". This includes the personal and subjective, and the intimate relations with others. The second is *social and public*, as "music is often the basis of collective, public experiences" (Hesmondhalgh, 2013, p. 1). The feeling of personal meaning is often combined with a sense of belonging to a bigger community, a sharedness with others who could respond in the same way to a certain musical experience. This could, of course, be true of other art forms or even material things that people appreciate or have a connection to, but Hesmondhalgh asserts that the special link between music and emotions makes it "an especially powerful site for the bringing together of private and public experience" (Hesmondhalgh, 2013, p. 2).

3.2.3 'Emotion Knowledge'

As presented by the National Council for Music in their contribution to the final Ludvigsen-report (NFM, 2015), Emotion Knowledge is a term introduced by Vist (2009b). What differs her conception of the term from others´ (e.g. Abrahamsen, 2004) is that it is the knowledge content that makes it Emotion Knowledge – knowledge about emotions – and not mainly emotions involved in a learning process. According to Vist, music´s connection to feelings are familiar to people, but emotion knowledge mediated from musical experiences is little acknowledged in the Norwegian culture, although addressed by Even Ruud (2013) and Bonde, Ruud, Skånland, and Trondalen (2013), and maybe even taken for granted and thus not made explicit in music education (Vist, 2009b, p. 198). Based on her findings and theories that support them, Vist (2009b) argues that Emotion Knowledge should be added to the music

education curriculum as a dependent competence area. She refers to Bennett Reimer, a music education philosopher who has developed a theory regarding emotion knowledge in music.

This way of understanding Emotion Knowledge opposes the emphasis in the Ludvigsen-reports and the OECD article´s (Durlak et al., 2011) conception of Social and Emotional Learning (SEL). The emphasis in these papers is on how emotions influence learning, such as motivation, self-regulation etc., while Vist´s focus is on the personal value of social-emotional experiences through musical activities – she refers to Malloch and Trevarthen (2009) and their notion of "communicative musicality" (Vist, 2009b, p. 199) When discussing the matter of SEL within the domain of music education, it is important to also address the kind of understanding promoted by Vist (2009b).

3.2.4 "Knowing within" and "Knowing how".

Reimer (2003) asserts that the main function of music education is to help people gain contact with emotional experiences, as "music is a unique way of extending (refining, enhancing, deepening etc.) our emotional lives" (Reimer, 2003, p. 89). He even goes as far as to say that arts eduction "can be regarded as the education of feeling" (Reimer, 2003, p. 53). Reimer presents an analogy between reading and writing as educating reasoning, and creating and listening to music as educating feeling. Writing and reading improve a person´s reasoning skills, and creating and listening to music helps a person to clarify, organize, broaden, deepen, concentrate, refine, sensitize, discipline, and internalize personal feelings. "In this profound sense, creating music as musicians and listening to music creatively educate feeling" (Reimer, 2003, p. 93).

Reimer (2003) asserts that the affective aspect of music is the biggest reason why humans are so engaged in it. Creating and listening to music makes us aware of our feelings, we feel our real selves: "Music immerses us in (…) the truth of conscious being" (Reimer, 2003, p. 94). Musical meaning is an important part of people´s lives. This musical feeling that becomes musical meaning, the "aware undergoing" when listening to music is what Reimer (2003) calls "knowing within" music (p. 94). He argues that "knowing within underlies all musical experience" (p. 95). "Knowing within" comes directly from the music and is not dependant on the listener´s knowledge of music theory, vocabulary etc. This is the most essential dimension of knowing that music provides, "such knowing – knowing through

experiencing what ordinary language cannot express – that music is so potently able to bring to the level of awareness" (Reimer, 2003, p. 82). It is a cognitive knowing where the body and feelings work together with reasoning.

"Knowing how" constitutes knowledge about how to create musical meanings, and is needed when taking the role of an artist or composer. According to Reimer (2003), it is essential to the result to be able to put oneself "in the position of the receiver" (p. 119), and identify with the "knowing within". Only then can the composer judge if the composition is really unfolding "convincing musical meaning" (p. 119). It is a complex process:

> "Taking the decision in" – experiencing it within – gives the immediate feedback the musician needs if progress is to be made toward bringing the unfolding musical meaning into existence. Otherwise, without the doing-experiencing-judging-redoing-reexperiencing-judging interplay between the act and the experience of the act, creation would be rudderless, meandering on without needed directionality toward the accumulation of convincing musical meaning. The experiencing – the "taking in" – illuminates the "giving out," correcting it, refining it, sharpening it, deepening it. The sure guide for this creativity – this exploration of musical possibility and discovery of musical potential – is the depth, criticalness, and exactitude of one´s knowing within the musical decisions one has made (Reimer, 2003, p. 119).

Further, a composer with a "good ear" and a will to take necessary action, is able to take into account the "historical, cultural, musical expectation system" in which the composition is being composed, and thus "give musical meaning" (p. 119) to relevant ideas and beliefs. The kind of meaning that Reimer refers to is not one "outside the music awaiting expression"; Rather, it is meaning brought into being via the composing act. Musical creation is meaning creation, and even though always understood in cultural contexts, it is valuable without necessarily pointing at something other than itself.

3.2.5 "Knowing about" and "knowing why"

To Reimer (2003) knowledge about musical elements, vocabulary, music history etc. is secondary to "knowing within" and "knowing how" when it comes to the dimensions of

knowing provided by music. They serve the purpose of "enhancing the quality of (…) knowing within music", which is the end result. These knowledge dimensions are therefore necessary, and should be taught in school, in Reimer's view, but he also warns that if they are taught as more important than, or separate from, the musical experiences itself (our main reason for music-making), students will lose interest.

3.2.6 Summary of characteristics of artistic and musical understanding

> [The practical/aesthetic subjects contribute to developing a different kind of understanding than the scientific oriented subjects…] (NOU2015:8, p. 25, my translation).

Based on the preceding discussion, it should be apparent that there are several aspects to the kind of understanding developed through musical and artistic engagement. Eisner (2002) emphasizes the unique form of imaginative thinking that is learned through aesthetic experiences, but transmittable to the experiences of all areas of life. Imaginative thinking thus helps understanding life itself.

Dewey (1934) holds that aesthetic experiences through art remain important because of the inherent cultural meanings that shape and are shaped by human beings. Also, pieces of art *work imaginatively* and generate unique meanings of personal value. Arguably, important outcomes from engagement in the arts are therefore increased cultural understanding as well as personal valuable meanings.

Hesmondhalgh (2013) defines two ways in which music is experienced in the modern society, one being *intimate and private*, the second one *social and public*. Hesmondhalgh (2013) views music as "an especially powerful site for the bringing together of private and public experience" (p. 2) because of its connection to emotions.

Reimer (2003) agrees with Eisner that the way we experience music and other arts is unique and a natural and necessary human ability, but he argues that the main value of the musical experience lies in the emotional education it provides. Like Dewey, Reimer acknowledges the cultural, collective influence and consent when creating and understanding art, and agrees on the immediate presentation of musical meaning, but argues that before musical meaning comes musical feeling. Theoretical knowledge about music, "knowing

about" and "knowing why" strengthens the quality of musical listening and composing, but is not a prerequisite to gaining the "knowing within", and remains secondary to the underlying purpose of musical engagement. Emotional understanding is, according to Reimer (2003), the most significant kind of understanding permeated by musical engagement.

In short, engagements in the arts have the potential to teach and improve imaginative thinking, which becomes a *way* of experiencing and thus understanding the world. Experiencing the arts potentially increases and improves cultural understanding and generates personal meanings. Experiencing music in particular potentially teaches collective and personal understanding as well as emotional understanding (this will be a main topic of chapter 4).

3.3 'Right and wrong answers' in musical activities

This section starts by discussing the quote from Winner et al. (2013) (below), as a gateway to a discussion of the moderated statement in the final Ludvigsen-report.

> Because [the arts] constitute an arena without right and wrong answers, they free students to explore and experiment (Winner et al., 2013, p. 20).

Anne Bamford and Wimmer (2012) refer to a study conducted in the UK (Lee, 2010) that shows that students are more likely to feel and be engaged if they have "a sense of achievement, growth, and enjoyment" (Lee, 2010, p. 25). Bamford and Wimmer also argue that arts activities in particular promote these characteristics "as these are not likely to have 'right and wrong' answers…" (Bamford & Wimmer, 2012, p. 19), as emphasized in Winner et al. (2013) and NOU2015:8.

Assuming that what counts for the arts in general also counts for music, this view on the characteristics of arts activities generates at least two questions:

- What kinds of musical activities do *not* provide right or wrong answers?
- What is it about not having right and wrong answers that makes students feel that they have achieved something?

Based on the reflections around question 1 and 2, a third question can be suggested:

- Are musical activities that do not provide right and wrong answers appropriate activities for the school?

I will try here to illuminate these questions through philosophical arguments and ideas, which aligns with the focus of this thesis. Question number 1 assumes that there are musical activities that strongly provide right and wrong answers. This can quickly be confirmed by looking at the traditional music education that has been conducted in schools all over the Western world for many years. It can be traced back to when "the art of absolute music (…) grew to major proportions towards the end of the eighteen century, at the hands of Haydn, Mozart, and Beethoven" (Kivy, 2001, p. 45).

Many scholars within diverse fields of music education have argued that the influence of the Western classical tradition ultimately reached a point at which it was too narrow and that the influence of, mostly European men, who lived in quite a different society, became excessive in our educational institutions (Phelan, 2012). It is a fact that "until relatively recently, music education in Western educational systems was virtually synonymous with an appreciation and analytical understanding of the canon of Western art music" (Phelan, 2012, p. 64). This is what is known as the aesthetic attitude (Kivy, 2001, p. 45), and some scholars – Roger Scruton and Robert Walker, for instance – have unapologetically argued that traditional European elite arts should continue to receive great emphasis (as discussed in Hebert (2011)). A countering response to this argumentation has been the embracing of more diverse and global musical traditions and modes of transmission (Phelan, 2012; Green, 2002/2008). But stating that there are no right and wrong answers in musical activities seems to be taking it too far and erasing the historical, social, and cultural development of music. This view is further critiqued.

A way of interpreting the absence of right and wrong answers could be that no answers are more wrong or right than others, which means; all answers are equally right in every context. But applied to an actual example in music education it is easy to see that this understanding is false. Take for instance the musical activity of playing a song together. There is a group of six students with different instruments who want to rehearse and perform a given song. "Peter" is on the guitar and is unfamiliar with the song, and has no instructions from the teacher. He is listening to what the singer is doing in order to find a suitable contribution on his guitar. Here, there will be many wrong answers and a few correct alternatives: He needs to

match the singer both harmonically and rhythmically. When finally doing this, he also needs to match the rest of the instruments and the arrangement of the song by adjusting his dynamics in relation to volume and style. If Peter were not expected to do any of these things, arguably, "what we regard as artistic behaviour" would be "so broad that it is meaningless" (Dissanayake, 1980, p. 399).

This example shows us the need for recognizing both wrong and right answers in music. But where do they come from?

3.3.1 Culturally defined 'correct answers'.

"Art is a manifestation of culture" (Dissanayake, 1980, p. 399). According to Elliott and Silverman (2014) "musics result when persons engage in critically reflective actions and active reflections within musical praxes, at specific historical times, and in the contexts of specific cultures" (p. 1). People refine and redefine musical practices, nature and significance depending on the context of production and use (p. 1).

Reimer (2003) holds that "embodied in all music is a belief-system about what music is and does; a set of aesthetic/social/political/cultural positions underlying the music" and that the "inner workings [of music] are themselves the product of cultural systems, so they must be revealed in their contexts, historical, cultural, and political, in order to be grasped appropriately; that is, "knowing about" becomes an essential ingredient of artistry and of listening" (p. 98).

From a cultural, contextual perspective it is clear that there will be a certain collective conception of right and wrong answers in musical activities within a culture or a social group (e.g. popular music among teenagers). Assuming that Peter and his fellow students came from the same culture, it is likely that they would agree on most of the decisions regarding their musical expression. It is also likely that they would find it meaningful and a confirmation to their identity and place in the culture if they were allowed to make decisions based on their culturally defined conception of music. This culture could be the nation as a whole, a smaller society, a subculture within the society, or a subculture within the school, or even the class. Arguably, the students also want to learn the 'correct answers' in order to feel personal mastery and achievement.

However, as music represents sometimes conflicting cultural sub-practices, challenges potentially erupt when there is a disagreement regarding the 'correct answers'. The best solution does not seem to be ignoring or erasing all 'correct answers'. Estelle Jorgensen, (1997) argues that music educators have a responsibility to teach their students that all musical expressions of the world are equally valuable, and to help them understand their own taste and conception in the light of their social, political, religious, economical, and familial context (Jorgensen, 1997). Research like Campbell (2013) demonstrates the many positive outcomes of facilitating cultural learning through musical activities that reflect diverse cultural expressions.

3.3.2 Personal musical expressions through composing

Historically, there has been a shift from a common conception of the potential musical experience as being inter-subjective and universal, to being an individual, contextual matter. Though suggested by Descartes in his "theory of the isolated cognitive subject" (Higgins, 1991, p. 86) already in the 1600s, the individual perspective was commonly accepted among theorists in two runs. Kant´s focus on "the subjective character of experience" (Higgins, 1991, p. 89) in the second half of the 1800s gave the autonomous composer an individual voice in the musical expression, but the listeners´ experience was still regarded as universal, as the given emotional state of the composer was accessible to everyone through the music. This led to a shift in the conception of music´s aim. Music was supposed to express and communicate the composer´s innermost being, however, not in the sense that the composer was private, but in the sense that what was communicated was a universal self, touching first the composer, then the performers and listeners (Higgins, 1991, p. 89-90). Personal interpretation was reduced to being touched by this universal state. It was not until the 1900s that "expressions of the composer´s personal feelings and states of consciousness (…), was an appropriate aim for music" (Higgins, 1991, p. 91), and contextual aspects of the musical experience were considered in the analysis of human beings´ individual experience.

It was not until the 1980s and 1990s that the Norwegian school curricula encouraged the student´s personal expression and creativity through music (Varkøy, 1997). Such activities have been given more significance with time, and constitute central objectives in contemporary music education. According to the Ludvigsen-reports even greater attention

will be devoted to the student´s development of creativity in the future school. Arguably, in the activity of composing music or improvisation it is an important objective to come up with original expressions. As Reimer (2003) asserts, the "knowing within" and "knowing how" – the emotional expression – is the most important aspect of musical artistry. However, the quality of new expressions increases with the composer´s insight into "knowing about" and "knowing why" – which is culturally defined. With prior training in how to apply the existing musical elements in traditional or culturally defined ways, like learning how to play an already existing song, it is easier to take the same musical elements and reorganize them into personal musical expressions, like making a familiar song 'ones own' by playing around with the musical elements, or composing a new song based on knowledge of and previous experience with the musical elements. In the creation of new musical expressions, students should be free to create without being hindered by excessively strict notions of 'right and wrong answers'.

In the case of Peter, the "knowing about" and "knowing why" would be helpful and necessary tools, presumedly provided to him by a teacher or fellow-student, in order to play the unfamiliar song together with his classmates. However, in order to add personal empathy to the music, and convey something personal through the tools provided, Peter would need to be free to use his "knowing how", which would ultimately consist of answers that only need to be correct in a subjective way. If students were not allowed to create personal expressions, but were forced to always adopt the culturally defined 'correct music' in every aspect, "artistic behaviour" would be "so labored (…) that it is meaningless" (Dissanayake, 1980, p. 399), at least to the students, who experience a diverse musical reality outside schools and have the need to experience and express personal meanings (Hebert, 2009, p. 53).

3.3.3 Personal musical experiences through listening

As already mentioned, Dewey (1934) sees the aesthetic experience as freed from impeding forces that point to something other than the direct experience, thus generating immediate personal and valuable meaning. In this sense, one could argue that the musical activity of listening offers an area where all answers are correct in every context. Although Dewey argues that individual interpretations are shaped by culture or social context, which provides with traditionally and historically developed 'correct answers', the personal meanings

generated from the aesthetic experience are never wrong. Also, the matter of personal musical preferences is, idealistically speaking, freed from the risk of suggesting wrong answers, but this eventually is a vulnerable matter, as there often exists conceptions within social groups (e.g. within a teenage school class) concerning which music is 'cool' and which is not.

Reimer (2003) holds that if one experiences a piece of music, the knowledge dimensions of "knowing about" and "knowing why" would provide with correct answers about the piece: the composer, the historical époque in which the piece was composed, the musical elements and instruments, the formal construction of the piece etc. Arguably, it would also shape student´s musical identity, preferences and taste. However, the "knowing within" can be experienced without any prior knowledge and would consist of personal feelings and meanings derived from the musical experience that can never be wrong (p. 95).

3.3.4 Answers concerning answers

In the beginning of this chapter I questioned what kinds of musical activities may be regarded as not involving right and wrong answers, and whether it was possible for students to experience achievement in such activities. The third question was whether or not such activities are appropriately suited for music education in schools. In this section I will try to reorganize the arguments just outlined so that my answers to these questions are made more explicit.

Music making is a result of culture (Dissanayake, 1980; Dewey, 1934; Elliott & Silverman, 2014), which means that musical activities are built on and shaped by culturally embedded 'correct answers'. However, it also means that through musical activities, the 'correct answers' are constantly being refined and redefined (Elliott & Silverman, 2014). There will always exist both right and wrong answers in musical activities, otherwise they would be meaningless (Dissanayake, 1980). But these are relative to cultures, sub-cultures, and individual judgements. Saying that all answers are equally correct in every context would be ignoring the culturally defined musical practices. If there were no wrong answers in music, music education would be meaningless and unnecessary.

Students need to be taught the 'correct answers' (relative to the wrong answers) within their culture. The existence of right and wrong answers is what gives us cultural collective identity compared to 'others' with whom we do not share identity. Students should also be

encouraged to use this knowledge to create personal expressions and redefine the correct answers. In this area of musical activities, the teacher should set the student free to define his or her own wrong and right answers based on a personal experience of music. This way, individual identity is confirmed and shaped. According to Dewey (1916/1963), one of the key tensions to be dissolved in order for music education to be educative is reconciling tradition and change, and finding the balance between the collective and the individual voice (Jorgensen, 2006, p. 185).

Arguably, musical activities that do not provide right and wrong answers do not exist. One would have to redefine music in order for that to happen. Music as a cultural phenomenon is always connected to both right and wrong answers in some sense, either as culturally defined (and re-definable) answers, or as individual right and wrong answers, which are also likely to change with time. Since musical activities always take place within a certain culture and at a certain time (Elliott & Silverman, 2014), there will always exist context-based right and wrong answers.

Let us return to the quotation from the Ludvigsen-document chosen for this chapter:

> [The practical/aesthetic subjects (…) make room to explore and experiment without the aim of reaching correct answers] (NOU2015:8, p. 25, my translation).

Based on the previous presentation of philosophical arguments, it is a valid view that music education should provide students with opportunities to explore and experiment with musical elements in activities like composing and improvising, and that this should be a free-space without the teacher telling them what are the correct solutions. However, these activities need to build on knowledge about the musical elements and specific knowledge, like how to play the guitar, so that one eventually can transform the music in one´s head to actual sounds from the guitar. The amount of correct answers is, taking into account the objective and individual correct answers, innumerable! The field of Music constitutes such a large amount of available knowledge in addition to the new musical expressions that are created every day. Arguably, at least the older students are familiar with the current dominating "historical, cultural, musical expectation system" (Reimer, 2003, p. 119) and know that their own expressions improve with the knowledge on the "knowing about" and "knowing why" derived from the

"aesthetic/social/political/cultural positions underlying the music" (Reimer, 2003, p. 98). If music education in schools does not reflect this, students lose interest and motivation, and the subject is not taken seriously, neither by the students nor by educators and policy makers.

Another quotation from the final Ludvigsen-report, acknowledges the dynamic nature of cultural expressions, and the school´s duty to reflect various 'right and wrong answers' through cultural expressions:

> I fremtidens skole kreves det økt oppmerksomhet rundt mangfold og en positiv vinkling på hva ulike kulturer kan bidra med i skolen og samfunnet. En viktig rolle skolen har, er å bidra til å bygge identitet og fellesskap i befolkningen. Det betyr imidlertid ikke å holde fast ved et snevert register av kulturuttrykk som oppfattes som å representere «det norske». Skolens rolle må forstås på en dynamisk måte. Det vil si at den har en plikt til å legge til rette for en stadig utvidelse av mangfoldet av kulturelle uttrykksformer. Disse perspektivene må komme til syne i fagene (NOU2015:8, p. 52).
>
> [In the school of the future, there will be need for greater attention to social diversity, and a positive angle on what different cultures can contribute with to schools and the society. One of the school´s roles is to build identity and community in the population. This does not, however, mean clinging to a narrow collection of cultural expressions perceived as representing "the Norwegian". The school´s role should be understood as a dynamic one, meaning it is obliged to facilitate a continual expansion of cultural expressions. These perspectives must be visible in the subjects]
> (NOU2015:8, p. 52, my translation).

In times of rapid change (e.g. including diverse cultural expressions into the Norwegian school curricula), some people will be scared of the changes, while others will be scared of being excessively narrow-minded. In each case, fear is an element that affects people´s actions, and creates a polarization of those who argue for their view without seeing the whole picture. Claiming that music education is fruitful in schools because of the lack of correct answers could be said to be representing one of these poles: the one scared of being narrow minded - maybe because creativity is reckoned more valuable than reproduction? Instead of suggesting that music lacks correct answers, as a possible contra-act to proposing a strict

canon, one could argue that music provides with many correct answers and is constantly open for implementing new correct answers. Small (1977/1980) asserts that one of music education´s tasks is to *transmit* culture as well as *reconstruct* it (p. 184). Bowman (2005a) holds that the meaning of music should be experienced within a certain time and place, without being judged based on out-dated views of musical meanings. Musical 'nature' is dynamic and context-based, which also constitutes its 'value' as adaptable (Dissanayake, 1980), with the potential to be created by and of relevance to all human beings at all times.

According to Varkøy (2015) musical (or art) experiences have the potential to forge openness to changes by making us more awake and ready through permeating existential experiences. It is "about experiencing a meeting with something where something happens to me without me planning it or being able to control it" (p. 27). As stated by Eisner (2005): the need for the arts become even more obvious in the light of the emphasis on measuring "achievements with respect to discrete standards" (p. 8). "In many ways it seems as if we live in a culture where mastering, authority, and achievement are the ideals in our lives (Varkøy, 2005, p. 26), while musical experiences offer possibilities to barely *exist* and *feel* the spectre of basic human conditions without having to think about achievement and mastering. Experiences like these are valuable in themselves because they contribute "to 'educate' a person as a human being" as opposed to "education in a certain professional field" (Varkøy, 2015, p. 19). According to Jorgensen (2006), music education would "benefit from the development of paradigms that reflect the variety of world musics, the international pervasiveness of music education" and "its relevance to the entire life cycle" (p. 184).

3.3.5 Summary of right and wrong answers in musical activities

Musical activities are shaped by culture and thus embed many right and wrong answers. As culture is a dynamic phenomenon, so is music. Musical activities therefore both provide with knowledge about the context-based right and wrong answers at the same time as they forge the creation of new 'correct answers'. Music education should therefore teach right and wrong answers from within different musical cultures (the selection can be based on different terms) that confirm each cultural (or sub-cultural) musical identity while at the same encouraging students to create new musical expressions and take an active part in the shaping of culture.

The previous discussion encourages music educators to choose an approach that is in line with the dynamic 'nature' of music: to be familiar with the many correct answers that the field of music offers, and at the same time be open-minded to what the students find especially interesting and exciting from the musical context and reality. The emphasis on achievement, measuring, and control somewhat opposes this approach to music (Eisner, 2005; Varkøy, 2015), and potentially diminishes the students´ possibilities to experience music´s "relevance to the entire life-cycle" (Jorgensen, 2006, p. 184), and potential to 'educate' them as human beings. Highlighting this musical potential appears even more relevant and critical in the light of the conservative and controlling 'schooling' approach, and the strong emphasis on 'instrumentalism' in educational policy.

3.4 Artistic Research (AR)

3.4.1 Definition

Søren Kjørup, a Danish philosopher and professor in Philosophy of Science, hints to a definition of Artistic Research when he observes the many practices and enquiries around the world that go under 'Artistic Research' or 'Arts Based Research' and states that "artistic research is any kind of research and development – any kind of production or original use and dissemination of knowledge – that artists make as part of or in connection with their artistic creativity" (Kjørup, 2011, p. 24).

Further, Kjørup differs between "research *on* art, (e.g. art history)(…) research *for* art (e.g. developing techniques), (…) [and] research *in* art (or *through* creative work in the arts)" (Kjørup, 2011, p. 25) Similar categories are also proposed or used by Freyling, (1993), Prentice (2000), and Borgdorff (2006). Kjørup (2011) claims that research *in* art is the approach that makes the contribution exclusively characteristic of Artistic Research because of the researcher´s dual role as both the researcher and the one being researched. Research in or through art, can therefore only be conducted by an artist, as she or he is the only one with "privileged access to her or his own creative processes" (Kjørup, 2011, p. 25).

These perspectives on art and the knowledge provided by practicing art as a researcher might provide counter-positions to claims like the one proposed by Winner et al. (2013): that "the arts allow a different way of understanding than the sciences" (p. 20). It could be argued

that through Artistic Research, arts processes appear to share many things in common with scientific processes. This naturally depends on how one defines 'science', but taken a broad perspective like the Norwegian term 'Vitenskap' (or German Wissenschaft), which implement natural sciences (e.g. physics and biology), formal sciences (e.g. mathematics), social sciences (e.g. anthropology and sociology), and the humanities (e.g. linguistics and art history) it is possible to argue for a natural positioning of artistic research alongside these other established and acknowledged scientific disciplines (Kjørup, 2011).

3.4.2 AR compared to scientific research

There is an ongoing debate, which presents differing opinions on whether artistic research should be seen as belonging to the field of science, as Kjørup does by applying a broad definition of science, or whether it should be regarded as research different from scientific research, but with equal rights to be established at the doctoral level in institutions for higher education. There is also the question of whether artistic work can be regarded as research at all, or to some extent if certain criteria are met (Borgdorff, 2006). The development of artistic research within recent decades is strongly connected to the development – within national and international politics – of research cultures and systems of funding and rankings in higher education. These two processes have equally influenced each other (Kälvemark, 2011, p. 3).

According to Johan Verbeke (2013), the arts coincide with the sciences in the sense that they develop knowledge based on already existing knowledge within their respective fields, but that they also differ in their essential character:

> The arts (…) are not involved in an exact logical understanding of our world (as are the exact sciences), but they complement this with a knowledge field which builds on human experience and behaviour and is interwoven with cultural and societal development. As with any other discipline, the arts (…) build on their own specific positions in relation to reality. Additionally, they contribute to projecting into the future and are an important part of culture (Verbeke, 2013, p. 123).

Rolf Hughes, artistic professor at the Stockholm University of the Arts, provides a more detailed description:

> Artistic research is a multifaceted paradigm with a number of different practices, methods and concepts. Artistic method is developed through the individual researcher's practice and is dependent on the subject area, project and context. This relationship enables the study of complexity in creative processes with a focus on the methods integrated into the artistic practice (Hughes, n.d.).

A key word is *method*, which historically has been argued to mean only one thing if wanting to conduct research: the methods of the natural sciences. Somehow, this battle was already fought and to large degree won by scholars of the social sciences and humanities during the end of the 1800s and the beginning of the 1900s. The main argument was an assertion that the human sciences "simply had to use other methods than the natural sciences because the two types of research were concerned with ontologically different objects" (Kjørup, 2011, p. 28). While the natural sciences are concerned with nature, something outside the human being, the social sciences and the humanities study human beings, and should therefore be allowed to use empathy in order to gain knowledge or a deeper understanding of the research object, according to the standard argument (Kjørup, 2011, p. 28). Ontology was one way to go in order to argue for method plurality, epistemological argumentation another; that the knowledge produced is of another character. Kjørup argues along the lines of Hughes, however, that discussions like these often end up in categorization that in the end paint an unrealistic picture of the complexity of research, as "there are many kinds of research with different objects and intentions, and that goes not only for the relationship between artistic and other kinds of research, but also between different kinds of artistic research" (Kjørup, 2011, p. 30).

3.4.3 OECD´s Frascati Manual

OECD published the first official Frascati Manual in 1963 following an OECD expert meeting in Frascati, Italy. The purpose was to develop an international standard for surveying research and development activities, in order to monitor the "long term structural changes and new developments across OECD and partner economies" (OECD, 2015b). The Frascati Manual is worked out by the OECD Working Party of National Experts on Science and Technology Indicators (NESTI) and serves as "an essential tool for statisticians and science

and innovation policy makers worldwide" (OECD, 2015a; OECD, 2015b), as it contains definitions, classifications and guidelines for data collections. Their definitions and classifications have been adopted throughout the world, also for non-statistical purposes (OECD, 2015b).

Kjørup (2011) argues that even though Artistic Research is not mentioned directly in the 2002 version, the OECD definitions of research and development (R&D) exhibit "a pluralistic view on what science is", and he suggests that "the categories of the OECD may invite us to think more deeply also about artistic research" (Kjørup, 2011, p. 33). This is also the intention of this section.

Some years have passed, and a new version of the Frascati Manual was published in 2015. The *Frascati Manual 2015* defines research and experimental development (R&D) as "creative and systematic work undertaken in order to increase the stock of knowledge – including knowledge of humankind, culture and society – and to devise new applications of available knowledge" (OECD, 2015a, p. 44). The definition has not changed since the 2002 edition. They further place R&D activities into three main categories: Basic research, applied research, and experimental development, also in line with the 2002 edition. *Basic research* covers "experimental or theoretical work undertaken primarily to acquire new knowledge of the underlying foundations of phenomena and observable facts, without any particular application or use in view" (OECD, 2015a, p. 45). *Applied research* involves "original investigation undertaken in order to acquire new knowledge. It is, however, directed primarily towards a specific, practical aim or objective" (OECD, 2015a, p. 45). *Experimental development* points to "systematic work, drawing on knowledge gained from research and practical experience and producing additional knowledge, which is directed to producing new products or processes or to improving existing products or processes" (OECD, 2015a, p. 45). What is new, however, is the place given to describe R&D activities within the arts. First, in the introduction:

> R&D is found in the social sciences, humanities and the arts as well as in the natural sciences and engineering. This manual gives greater emphasis than past editions to the social sciences, humanities and the arts. This requires no changes in the definitions and conventions, but it does require greater attention to the boundaries that define what is and what is not R&D (OECD, 2015a, p. 44).

A broader discussion is found under the headline of "R&D and artistic creation". Familiar arguments appear here: "In order to address the discussion of R&D and artistic creation, it can be useful to make a distinction between research for the arts, research on the arts and artistic expression" (OECD, 2015a, p. 64). *Research for the arts* is described as "developing goods and services to meet the expressive needs of artists and performers", such as "producing new electronic music instruments to suit the needs of a group of performers" or "exploring new technologies for performance art (to improve audio/video quality, for instance)" (OECD, 2015a, p. 64). *Research on the arts* is described as "studies about the artistic expression" (OECD, 2015a, p. 65) and mainly consists of basic and applied research. *Artistic expression*, however, does not, as far as the OECD sees it, meet the R&D criteria as "they are looking for a new expression, rather than for new knowledge" and they also do not meet "the reproducibility criterion (how to transfer the additional knowledge potentially produced)" (OECD, 2015a, p. 65). These additions to the topic of artistic research in the Frascati Manual 2015, compared to the 2002 edition, can only be seen as a confirmation to Søren Kjørup´s assertion that:

> Cultural phenomena like research, art and science develop through time, not only by adding new features, but also in such a way that old features may get obsolete and may even be contradicted by new ones, yet we can still talk about common traditions (Kjørup, 2011, p. 36).

The acknowledgement of certain forms of artistic work as the equivalent scholarly research activity, by implementing the concepts *research for art* and *research on art* can be seen as a step forward, at least for those engaged in this debate on the behalf of artists and "artistic research". When calling it "a step forward", that is toward a bigger aim: That all artistic engagement is considered research when practiced within higher education. Artists in higher education certainly are expected to do creative work, which in some cases is as necessary and relevant toward their teaching as production of "scientific knowledge" about their art. OECD (2015a) acknowledges this and comments that in order for OECD to register the creative activity as R&D, there needs to be "additional supporting evidence" and that "higher education institutions have (…) to be evaluated on a case-by-case basis if they grant a doctoral degree to an artist as a result of artistic performances" (p. 65). The OECD

representatives registering and evaluating the activities, are formally advised to "adopt an 'institutional' approach and only to take account of artistic practice recognised as R&D by higher education institutions as potential R&D (to be further used by data collectors)" (OECD, 2015a, p. 65). Thus, it seems that the OECD guidelines presented in the Frascati Manual are somehow open to the thought that artistic expressions can be recognized as research, but the grounds for such evaluation remains vague.

Further arguments supporting the view that artistic expression or performance is research will be presented and discussed, but for now it is useful to consider that the OECD may in time be widely recognized as wrong in its evaluation of whether the act of artistic expression is – or is not - research. The OECD builds its position regarding Artistic Research on two main premises: performances develop new expressions rather than knowledge, and artistic experiences are not reproducible or transferrable. Both are claims that require some critique.

a) Artistic performances develop new expressions, not new knowledge.

This position depends on one´s answer to the fundamental epistemological question: What is knowledge? The artistic experience is already outlined in this study, and some aspects of it will be applied to this discussion with the aim of demonstrating how particular aspects of musical experiences coincide with aspects of research.

Reimer (2003) argues that musical expressions are meaning-in-the-making, and that musical education is emotion education, as it helps developing emotion *knowledge*. Composing a piece of music in order to express this meaning as precisely and correctly as possible is a complex process featured by elements also featuring research processes, such as "correcting it, refining it, sharpening it, deepening it" (p. 119). It requires "an ear steeped in the historical, cultural, musical expectation system this instance of creativity resides within, so that the meanings being created are part of an artistic tradition and also an original contribution" (p. 119). Although expressed in artistic terms, these principles share much in common with scientific research: One should take into account the already existing knowledge, the historical, cultural and field-specific expectation system - one could say the formalities of scientific research - in order to stay within the tradition and at the same time contribute with something new and original. The new and original contribution within

musical composition and performance is more than a new expression of something already expressed by others, as Reimer (2003) puts it:

> Meaning in music is not something outside the music awaiting expression. It is what comes into being through the creative act of expression. Musical creation, as a unique form of meaning creation, engages individuals at the highest level of functioning of which the human organism is capable (Reimer, 2003, p. 119).

The meaning created in the compositional process is potentially and partly new to the composer. According to Reimer (2003) the composer then takes the position of an audience in order to perceive what is expressed, and through his or her "knowing how", the expression is refined and evaluated until the composer judges the product to be expressing the "knowing within" as precisely as possible (p. 119).

Also Dewey (1934) understands the artistic material to interact with the self and, in cooperation with our human imaginative thinking, express inherent embodied meanings. Music carries with it what Jorgensen (1997) calls cultural *wisdom*: "myths, rituals, values, and understandings that have been collected in the past" (p. 24) and "music making involves a dialectic between social conservation and reconstruction" (p. 36) – it does not only convey given aspects of culture, it also reconstructs culture through adding new perspectives to our collective and individual knowledge and understanding. Jorgensen refers to Charles Ives (1962), who applies the terms manner and substance to explain how the musical style works together with the musical inherent meaning in creating both personal and collective knowledge. Substance points to music´s inherent meaning, spiritually as opposed to a sensuously present, and is what "permits [and enables] music to reach beyond its time and place", while, "manner ties it to a particular time and place" (Jorgensen, 1997, p. 36).

Relevant to this question of new knowledge in music, is also what Kjørup (2011) points out: If a researcher performs a study and publishes his findings in a paper, and some years after becomes aware of a research article published somewhere else in the world, but before his time, presenting the same results as his article did, does this mean that he did not really perform research anyways? (p. 33). Or even if it is possible to go through all previously published topic-relevant articles, which is an ideal within scientific research today, would it really be worthwhile to spend all this time to make sure you are the first person in the whole

world to ever find what you find in order for it to be useful? Many times it is impossible to predict what the result of one´s research will be, and furthermore, a scholar might be sitting in a laboratory in an institution on the other side of the world at the same time as another scholar, doing the same experiment, gaining the same results, and it will be impossible for either of them to really be certain that they are performing research, based on the criteria for "new knowledge". Maybe this is taking it too far, but the point is that even if *knowledge* could be defined as this and that, *new* knowledge is certainly relative and hard to point out with certainty.

b) Artistic expressions are not reproducible or transferrable

Applying the previous argument, that musical expressions can be productive of meaning and emotion knowledge, this *knowledge* is what is shared between the performer and the artist during a performance. According to Reimer (2003) this is the reason why people go to concerts or generally engage in music: it creates and conveys something meaningful. It is because of what the listeners are already carrying from previous life experiences that gives the musical expression meaning; it is inevitably understood within and in the light of a context (Reimer, 2003; Jorgensen, 1997; Dewey, 1934). One can potentially leave the concert area with a new perspective on something, as is also a widespread principle in the scientific method, especially the social sciences and humanities: when applying a new perspective on previous knowledge, new knowledge is generated. In the case of music, it could be a whole new thought or feeling, or maybe something more like a reminder, or a confirmation of something one had sensed before, which is often the case for scientific experimental research through which new evidence supportive of and strengthening the validity of an already existing theory is generated. The theory in the case of the arts does not concern a phenomenon in the nature, but beliefs, values, feelings, and attitudes, which constitute a significant part of the human knowledge; the understanding of "self, world, and what lies beyond" (Jorgensen, 1997, p. 24).

Dewey (1934) similarly holds that the embodied meanings expressed through the music come to have personal value, and are thus transferred to, or reproduced in, so to say, the listener´s personal life. In addition, Dewey claims that art is the most efficient tool to transmit culture from one generation to another. Although it is impossible to prove exactly

what it is a specific piece of music transfers, and whether the same knowledge is transferred to every audience in that setting, this can also be said to be the case in much of the acknowledged research. What seems to be the objective and concrete findings from an empirical scientific study, are somehow interpreted and generalized in order to fit different causes when transferred by others into new research projects.

Concerning the reproducibility criterion, it can be argued that even if the exact musical expression, the matter, at a given time and place is not reproducible down to its smallest details, the knowledge created and shared in the act, the substance, certainly is. A good example of this is the use and function of national anthems (Hebert & Kertz-Welzel, 2012). Each time the Norwegian national anthem is performed during an Olympic medal ceremony, the same knowledge and understanding is shared amongst the people who identify with it, at the same time as it evokes other emotions and attitudes in people who may be envying the Norwegian Olympic victory. This example also points to the fact that one can reproduce musical acts, not within their original context, but outside it, which is also the case for much experimental research in laboratories etc. This reproduction is what goes on in many music classrooms, bedrooms, garages etc. all over the world, and is what makes music performance such an efficient vehicle for culture. Musical expressions are shared and reproduced all the time, with the aim to reproduce both the matter and the substance of the musical piece. This argument is especially relevant in our time with the technological development and viral web. And with it, the "wisdom" and inherent meanings are applied to new groups and contexts, creating new meanings and understandings of one self and the world.

Although valid arguments supporting the view that artistic performance has many things in common with research can be provided, another question is whether it could be considered *scientific* research.

3.4.4 How artistic and scientific approaches differ

Elliot Eisner (1981) has, together with Tom Barone (Barone & Eisner, 2012), been an important contributor to the philosophical and education policy debate concerning the emergence and development of the field of Artistic Research. Eisner (1981) proposes *10 Dimensions in which Artistic and Scientific Approaches to Qualitative Research Differ*. Within these suggested dimensions are answers to both ontological and epistemological

questions. The main issue is not, he holds, to what degree artistic work can be research, but in what ways it is not *scientific* research. It is worthwhile to note that Eisner here applies a more narrow definition of the term, compared to Kjørup (2011). Eisner with this also argues that it is more natural to differ between scientific and artistic approaches to research, instead of between the latter and the more recently developed qualitative approach to scientific research, as all data to some extent must be treated qualitatively (Eisner, 1981).

Scientific and artistic approaches to research differ in relation to the following:

The forms of representation employed. Scientific work presents its 'new' objectified knowledge through "formal statements which express either empirically referenced quantitative relationships or communicate through discursive propositions" (Eisner, 1981, p. 5) using a formal, literal language. Artistic work does not present an objectified code, but rather an "evocative form whose meaning is embodied in the shape of what is expressed" (Eisner, 1981, p.6). The meanings that the investigator desires to express are put into a "visual and auditory as well as discursive form" (Eisner, 1981, p. 6).

The criteria for appraisal. The question of validity has an important and influential place within scientific approaches to research, concerning method and evidence. Several criteria need to be fulfilled in order for a scientific study to be judged as valid. In artistic research, however, "validity (…) is the product of the persuasiveness of a personal vision" (Eisner, 1081, p. 6), and no one tests or measures its statistic or constructive validity. The evidence is "the way in which it shapes our conception of the world or some aspect of it" (Eisner, 1981, p. 6).

Points of focus. Research in social sciences aims to observe and describe, in as truthful and unbiased a manner as possible, human manifest behaviour and utterances, which serves as the primary data. Artistic approaches focus more on the individual experiences and meaning, which is not so easy to observe and make conclusions about. The outward behaviour can be used as a "springboard to get someplace else", or one can empathize; "imaginatively participate in the experience of another" (Eisner, 1981, p. 6). Both approaches are valid, but differ significantly from scientific approach.

The nature of generalization. In social sciences an aim is to "move from the particular to the general", and "[s]tudies of [non-randomly selected] single cases or the examination of the idiosyncratic are not considered good resources for generalizing" (Eisner, 1981, p. 7). When applying artistic approaches to research generalization is possible through illustrations of "significant, common human attributes by the way [artists] write [/sing/paint/dramatize/] about particular individuals", through attempts to "locate the general in the particular" (Eisner, 1981, p. 7). According to Eisner, this is the more natural approach to gaining knowledge, as "the ability to generalize from particulars is one of the ways whereby humans cope with the world", and he adds: "I know of no one who forms the generalizations that guide his or her actions through a technically rigorous process of random selection" (Eisner, 1981, p. 7).

The role of form. In scientific research, it is considered an error "if one form designed to replicate the information provided in the other fails to do so" (Eisner, 1981, p. 7), or even if a published article does not meet the standard criteria due to the requirements of formal structure and "neutral" voice. Such strict standardization of form is considered counterproductive within artistic research, as artists seek to "exploit the power of form to inform" (Eisner, 1981, p. 7). While standardization of form is seen as necessary in order to illuminate the content, it is a common perception within artistic approaches that form interacts with the content in the process of expressing "the kinds of meanings people are likely to secure from the work" (Eisner, 1981, p. 7). Form is therefore important to an artist, but not for the same reasons as for the scientist.

Degree of license allowed. While scientists are expected to deliver, to the extent possible, facts based on objective measures, inventiveness and personal interpretations are typically regarded as more desirable from an artist's standpoint. Licenses or "liberties in portrayal" give according to Eisner strength to the artistic approach, as its acceptable modes for reporting of results are broader than those of the sciences. Instead of portraying an objective facade, "artistically oriented research (…) exploits the potential of selectivity and emphasis to say what needs saying as the investigator sees it" (Eisner, 1981, p. 8).

Interest in prediction and control. Scientifically oriented research moves from holding a strong aim to produce ideas that "will enable us to anticipate [and control] the future" (like physics), to seeking to explicate (like anthropology). Artistically oriented research is also found at this latter end of the spectrum, which brings it "closer in character to a hermeneutic activity than a technical one" (Eisner, 1981, p. 8). While technical science seeks to develop knowledge based on a step-by-step procedure, the arts aim to offer experiences through which people may learn and improve.

The sources of data. In artistic research, the data may be understood as emanating from the investigator´s personal experience of what is attended to. This is useful in many senses when aiming to interpret socially shared meaning. Firstly, "many things that might be significant might not find a place on a formal observation schedule" (Eisner, 1981, p. 8). Secondly, the historical context might be necessary to consider when wanting to reveal situated meaning. Thirdly, the muted message of action and speech are often so hard to grasp that "a perceptive eye and an informed mind" are most likely the best tool in order to notice their significant elements (Eisner, 1981, p. 8).

Also approaches to reporting differ, as scientific reports are standardized, while within artistic oriented research one modifies the expression based on who the receiver is, which makes reporting "a custom job" (Eisner, 1981, p. 8). Artistic research therefore differs from scientific research considering the first-hand personal experience of the artistic process and product within its social context, and the possibility to form how it is to be reported based on what suits the audience.

The basis of knowing. Emotion plays a central part in artistic approaches to research, which contrasts with the emotionally neutral ideal in scientific approaches, as well as most of social sciences. Art has the possibility to invite the observer or listener into a created social setting, through form, if vicarious participation is considered important to understanding the message that the artist wants to convey. This approach embraces a methodological pluralism and rejects the dichotomy between affect and cognition. Eisner (1981) illustrates it like this: "To know a rose by its Latin name and yet to miss its fragrance is to miss much of the rose´s meaning. Artistic approaches to research are very much interested in helping people experience the fragrance" (p. 9).

Ultimate aims. The ultimate aim of science, according to Eisner, is to make "true statements about the world" (Eisner, 1981, p. 9). Artistic approaches are more concerned with "the creation of images that people will find meaningful and from which their fallible and tentative views of the world can be altered, rejected, or made more secure" (Eisner, 1981, p. 9). Moreover, Eisner argues that "[t]ruth implies singularity and monopoly (…) consistency and logic" while "meaning implies relativism and diversity (…) interpretation and coherence" (Eisner, 1981, p. 9). This point seems to coincide with the understanding of musical knowledge as flexible and constantly adding new correct answers to the understanding, and as opposing the emphasis on objective standards and control.

Although Eisner through this work claims that artistic research is *not* scientific work, it can be argued that this is not the main point. Rather, the point here is that artistic research - its methods, aims, forms, and knowledge development - arguably should be acknowledged as *research*. Each approach is unique and valuable, and Eisner holds that "problems need to be addressed in as many ways as will bear fruit" and instead of making the issue about "qualitative as contrasted with non-qualitative or quantitative, (…) it is to the artistic to which we must turn, not as a rejection of the scientific, but because with both we can achieve binocular vision. Looking through one eye never did provide much depth of field" (p. 9). Eisner´s effort might to some be perceived as a heroic attempt to establish an acknowledgement of artistic research, it can also be said to fall under what Kjørup (2011) calls "elucidations with the aim of narrowing down what sensible artistic research may be, often owing to an overly narrow concept of what is scientific research" (p. 36). This coincides with Eisner´s concept of scientific research, which when compared to Kjørup´s point of departure, may be understood as a relatively narrow one.

3.4.5 A hole in OECD´s "evidence base".

How are the OECD's views on artistic research relevant to my concerns in this thesis? In order to explore this question further, we must examine the purpose behind the OECD's Frascati Manual:

> The [Frascati] manual (…) is a cornerstone of OECD efforts to increase our understanding of the role played by science, technology and innovation when analysing national systems of research and innovation (…) and contributes to intergovernmental discussion on good practices for science and technology policies (OECD, 2015a, p. 3).

The aim behind these "efforts (…) to analyse national systems of research and innovation" is to understand "how knowledge creation and dissemination contributes to economic growth and societal wellbeing", which "requires a sound evidence base" (OECD, 2015a, p. 3). This "evidence base" consists of OECD measurement and registration of the R&D activities around the world. The consequence of the OECD´s disregard of artistic expression and performance as R&D is that these activities going on in arts colleges and university arts departments around the world are not registered in the OECD "evidence base" and thus not put into the "understanding of how knowledge creation and dissemination contributes to economic growth and societal wellbeing" (OECD, 2015a, p. 3). Not regarding artistic expressions as contributing to societal wellbeing seems critically ignorant.

The point of the above discussion is not to insist on the importance of acknowledging artistic expression and performance as research, as in the end it does not really matter what it is other than artistic expression and performance, unless one needs it to be something particular in order to gain a certain reward. Arguably, this is the root to the discussion, as research in higher institutions needs funding, which is also the interest of many artists who want to accomplish a doctoral degree within their field of interest. As PhDs are awarded within the domain of research, some people need artistic performance to fit in there.

This is not the case for all artists engaged in Artistic Research. The Society for Artistic Research (SAR) is an example of a non-profit organization that works to nurture, connect, and disseminate artistic research with the aim to create knowledge and insight. They are "a community of artistic practitioners in the pursuit of transformative understanding that impacts on political and societal processes as well as on cultures of research and learning" (SAR, 2015). As already mentioned, Verbeke (2013) argues for the intrinsic value of Artistic Research, not just the financial outcome from regarding artistic expression and performances as research (123-124).

Most relevant to the present discussion is that an organization such as the OECD may

be unaware of the aforementioned argument: that artistic expressions create knowledge that is both reproducible and transferrable. More precisely, "they" seem ignorant of the strong link between artistic performance and societal and individual development of understanding and identity. *Research for the arts* can help the technological and electronic development to shape how music can be performed and who can listen to it, and *research on the arts* can describe musical expressions in light of musicology, history, religion, society etc., but only *artistic expression* itself contributes with the musical meaning, emotion knowledge, 'wisdom' and perspectives as described by the respective philosophers. This represents knowledge that can be used for good and bad (as is well argued for by Philpott (2012) and Bowman (2005b)), as is the case for other knowledge developed through research.

It can be worthwhile to have another look at OECD´s intentions behind registering the research around the world, while implementing a particular definition of knowledge. By way of contrast, the *Cambridge English Dictionary & Thesaurus* defines "knowledge" as "understanding of or information about a subject that you get by experience or study, either known by one person or by people generally". However, the aim behind the OECD's efforts to collect R&D data around the world (presumably, knowledge development), is "understanding how knowledge creation and dissemination contributes to economic growth and societal wellbeing" (OECD, 2015a, p. 3). When applying parts of the definition of knowledge, OECD´s aim includes understanding how the creation and dissemination of [understanding of a subject that you get by experience, either known by one person or by people in general] "contributes to economic growth and societal wellbeing". The question is then: What subjects are of interest to an organization like OECD? If their 'research radar' misses significant subjects, like values, emotions, beliefs, attitudes, created and disseminated through musical, or artistic, expressions, their understanding of what contributes to economic growth, and maybe especially societal wellbeing, can be argued to be incomplete.

3.4.6 Applying AR criteria to music education in schools

The debate on artistic research first of all has consequences for practices in higher education institutions, but it can be argued that the views on musical performance and activities within higher education also affect views of music education at lower levels. Perhaps the AR debate can highlight aspects of music that have been lacking in the debate concerning the practice

within primary school music education. Anne Bamford (2012) raises the question when she observes that the music subject in school may have been marginalized due to a "cosy" approach, which arguably does not do justice to the complexity of music and the learning outcome potentially offered by music education. The following is an example of how developments within artistic research can highlight the complexity of creating and listening to music.

Arts theorists and educators Barone and Eisner (2012) present in their book *Arts Based Research* six evaluative criteria that are purposed to guide the researcher in the process, but also work as "a cue for perception" (p. 154) by assisting the observers, listeners or audiences in improving their evaluation of an art product. Their ideas are also discussed in Cho and Trent (2014). The criteria are better understood in the light of the previous description of characteristics of artistic research presented by Eisner (1981), and they serve as an attempt to begin formalizing what until now appears to be very diffuse and various descriptions and practices of Artistic Research. It offers a framework in which the different artistic methods and aims can take various colours. According to Barone and Eisner, the artistic work, and evaluation of its contribution to artistic knowledge and practice, can be guided by the following criteria:

Incisiveness. "The degree to which research gets to the core essence of a social issue" (Cho & Trent, 2014, p. 687). Art-based research is incisive when it "offer(s) the potential for waking the reader up to a strange world that appears new and yet always existed in the shadowy corners of the city that they had never explored on their own" (Barone & Eisner, 2012, p. 149). Like when a children school choir performs a song that gives attention to the situation of Syrian refugees at a school-parent-event.

Concision. "The degree to which research occupies the minimal amount of space" (Cho & Trent, 2014, p. 687). The work´s capacity to achieve this will be diminished by "any additional material", which "waters down the power of the work, and hence its effectiveness" (Barone & Eisner, 2012, pp. 149-150). Like when a student chooses a particular instrument to express a part of a composition because he recognizes it to be the most suited one for the "knowing within".

Coherence. The degree to which the features of an arts based researcher´s work are connected and create a whole (Barone & Eisner, 2012, pp. 150-151). Like when students are given a compositional task that requires a beginning, a middle section and an ending, with suited instrumentation to each part and natural transitions between them.

Generativity. The degree to which the "work enables one to see or act on phenomena" (Cho & Trent, 2014, p. 687) even though it does not really present results generalizable in the traditional sense (Barone & Eisner, 2012, pp. 151-152). Like when a student listens to a traditional Sami tune provided by the teacher and he thinks about his grandmother who originated from the Sami people, and later visits her to share the song.

Social significance. The degree to which the work or piece communicate "something that matters" (Cho & Trent, 2014, p. 687), valid ideas, or raises important questions (Barone & Eisner, 2012, p. 153). Like when a teenage student writes a rap about the pressure to buy expensive things in order to maintain a social group membership.

Evocation and illumination. The degree to which the work presents or expresses an object in a way that makes for new views "entirely different from the ways in which customary modes of perception operate" (Cho & Trent, 2014, p. 687). Like when a student uses animal sounds in a digital composition and gives the listener a new experience of the animal.

The above list can be seen as criteria laid down to ensure that artistic research through composing and performing (meaning not all composing and performing that takes place around the world, but the activities going on in a research environment) answers to the OECD criteria for new knowledge and reproducibility. These criteria insist on the product´s need to convey new knowledge through pointing at unexplored issues and offering new perspectives on existing phenomena, and present a certain whole which generates ideas or raises questions that can be of significance beyond the artistic product or act.

Certain criteria inspired by this list can be applied to music education in schools for reflection, production and reproduction activities with students. This way, students and artist-researchers can improve their ability to appreciate and critique the inherent meanings, beliefs, values and emotions expressed through music, and also to refine their own expression when

composing. Barone and Eisner´s criteria also open up for a discussion on the significance of music in the lives of individuals and across society in general, which will be discussed in greater detail in chapter 4.

3.4.7 Summary of Artistic Research

The final section of this chapter, on Artistic Research, has aimed to explore various understandings of what Artistic Research is, and how it may challenge certain perceptions of musical knowledge. The point of departure was the view of artistic understanding as different from scientific understanding, an assertion that is inevitably challenged when wanting to claim a chair for artistic research around the table of science.

Central to this discussion were the OECD definitions of research and experimental development and their view on artistic research, through which studies *for* and *on* artistic expression are regarded as research, while artistic expression itself, according to the Frascati Manual (2015), is incapable of producing new knowledge that is reproducible or transferrable. However, this discussion has attempted to show how it is possible to compellingly argue that artistic expressions are able to produce knowledge – new meanings, emotions and perspectives, and evidence to support values, beliefs etc. – and that this knowledge is reproducible in the sense that the artistic expression can be imitated outside the original context, thus, also carrying on the original message. Once produced, artistic knowledge can be transferred to other arenas of life, as its meanings come to have personal value and enable people to see aspects of life in new ways.

The main conclusion is not that musical expression should be regarded as research, as if research was the ultimate aim in life. Although seeing arts as research may be the aim, and thus the main concern of others, the present study is mainly concerned with views of musical knowledge and its significance, as promoted by such prominent policy-making organizations as OECD, and what consequences this could arguably have for music education policy and ultimately, music teaching practices in schools. Although this is a question far too broad for any Master thesis to comprehensively answer, it seems fruitful to point to this matter and open up for reflection and discussion concerning the importance of music education in people´s lives, and the shaping of the society, and the world our students will live in. This discussion suggests that there is a hole in the OECD evidence base on knowledge creation and

dissemination when excluding artistic expressions, and that this deficiency potentially risks producing some negative outcomes in Norwegian schools, for OECD positions have clearly influenced the Ludvigsen committee and similar advisory bodies that in turn directly shape Norwegian educational policy.

3.4.8 Summary of the entire chapter

This chapter has aimed to present and apply philosophical views and arguments regarding the notion of music and the arts as unique modes of understanding. Together with analysis (in chapter 2) of arguments espoused in the Ludvigsen-reports, and guidelines from a large and influential organization like OECD, consideration of underlying philosophical arguments has served as a tool by which to unwrap the issues and go deeper into the understanding and evaluation of the importance of music education.

How musical knowledge is understood and valued seems to be connected by two main questions: What are the characteristics of musical knowledge, and in what ways is musical knowledge useful? (Bjørk, 2016) In the policy documents, the second question seems to be dominating the first question – one needs music to be characteristic of elements necessary to reach the purpose of 'schooling'. If the main focus and aim of education is to develop and preserve economic growth through research and innovation, one needs music to hold characteristics that explicitly serve this purpose in order for it to be relevant for the educational institution. In this case, music should be an arena for developing creativity and innovation skills, meaning that relevant characteristics of music include not offering many correct answers, freeing the students to be creative, not really producing important knowledge itself, but rather, developing the habits of mind that enable students to find new, creative expressions and solutions applicable to an array of complex problems. The philosophical debate, however, reveals a more nuanced image of music and rejects some of the views expressed especially by the OECD through the Frascati Manual 2015 and Winner et al. (2013).

Musical engagement offers aesthetic experiences that require complex brain activity, and stimulate imaginative thinking that is transferrable to other non-musical activities (Eisner, 2002). Music educates emotion (Reimer, 2003), which will be further outlined in chapter 4. Music expresses meanings, ideas, and cultural wisdom that shape the students´ understanding

of both themselves and the world around them (Reimer, 2003; Jorgensen, 1997; Dewey, 1934). Music thus offers many necessary, and correct, answers connected to culture and tradition (Reimer, 2003; Jorgensen, 1997), but it also stimulates personal interpretations, creative expression and the construction of new meaning-making (Dewey, 1934; Reimer, 2003; Jorgensen, 1997). By defining the characteristics of music through personal purpose and 'instrumentalism', one misses significant aspects of music. Music is bound to culture and identity, which is something we all need and have. Ignoring this to make room for more creativity and innovation seems to be ignorant when facing an increasingly multicultural society. When ignoring the correct answers that the different cultures hold, meaninglessness seems to be the result (Dissanayake, 1980; Varkøy, 2015). Acknowledging and accepting differences while respecting each other´s culturally-based "correct" answers results in authentic learning about the complexities of human life. Through such kinds of experiences, we all have something to proudly share with others, and we all have something to learn from each other. Besides this, musical creativity provides with opportunities to define new "correct" answers together. An appropriate balance between acknowledging correct answers and welcoming new ones appears to be necessary in order to create true community and identity across a diverse group of people. The Norwegian concept Fargespill is a valid example of a musical practice that seeks to reflect children´s cultural identity through music. By creating a professional performance based on mixing traditional songs collected from immigrant children, teachers from this orientation strive to maintain each culture´s individuality and value, acknowledge each participant´s cultural identity and facilitate mutual learning, respect, and the immigrant children´s active participation and integration into the Norwegian society (Hamre et al., 2011).

In a time when societies are increasingly multicultural and information is floating around and surrounding us on every side like the air we so desperately need, it seems more important than ever before – at least not *less* important – to have something stable to hold onto, something that reaches beyond economy and innovation. The school is an appropriate place to offer an appreciation of diverse human heritage and expression to students, and music is a uniquely helpful tool if practiced according to its full potential.

4 Music Participation for Social and Emotional Learning

4.1 Introduction to the chapter

The Ludvigsen-report offers views on practical sides to the link between music and emotions.

> Emosjonelle sider ved skapende musikkaktiviteter har betydning for barn og unges identitetsdanning. Musikk er på godt og vondt en vesentlig identitetsmarkør. Gjennom skapende arbeid utsetter elevene seg for og øver på å være sårbare, ta sjanser og uttrykke egne meninger, følelser og ideer. Elevene kan oppleve sosial verdsetting og sosial mestring gjennom et materiale og arbeidsformer som musikkfaget har mulighet til å tilby (NOU2015:8, p. 58).

> [Emotional aspects to creative musical activities have significance for the formation of children´s and youth´s identity. Music is, for good or ill, an essential identity marker. Through creative work the students are exposed to and rehearse being vulnerable, taking risks and expressing personal opinions, feelings, and ideas. The students can experience social valuation and social mastery through material and methods that the music subject holds the possibility to offer] (NOU2015:8, p. 58, my translation).

What is it about music that engages us emotionally, and how can its strong connections to emotion enable music to play a uniquely valuable role in education? Different attempts to answer this question can be traced back to the time of Plato and Aristotle. Theorists from different fields, and different times and societies, have described the link between music and emotions, with various concepts, emphases and diverse interests. Notable examples outside of European tradition include Confucius in China (551-479 BC), and Tagore in India (1861-1941). Philosophers have tried to take account of the various ideas and theories in order to paint a more complete picture, which is also an aim for the present study, but as Malcolm Budd claims in the introduction of his book *Music and the Emotions* (1985), "No theory does justice to the phenomenon of music" (xii). Despite such challenges, it still seems worthwhile, in the light of the Ludvigsen-reports' emphasis on SEL, to look more deeply into the emotional and social aspects of music in order to gain the broadest understanding possible to positively affect music teaching and learning practices. It can be claimed that no educational

practice does full justice to the ineffable yet powerful phenomenon of music, but scholars and educators are nevertheless obligated to try.

It is tempting to divide this chapter into parts that deal with emotional and social aspects of music separately, but that seems almost impossible since these are strongly connected. Emotional and social competences are almost consequently mentioned together in the Ludvigsen-reports, based on the assumption that they are always connected and influencing each other. This is the modern conception, which points to the fact that it was not always, nor by everyone, conceived in this way. Still, it seems more fruitful toward the objectives of the present study to discuss different topics that emerge from the different descriptions, including some topics with most emphasis on emotional aspects, and others with more emphasis on social aspects, but always with interplay between these two domains.

The first part takes an account of the historical development of three main theories regarding the link between music and emotions, and culminates in a discussion concerning how music expresses emotions (Davies, 2003; Kivy, 1980; 1989). Then, part two presents an extensive definition of emotions, and integrates recent scholarship from music education philosophy (Elliott & Silverman, 2012a) into the debate. Specifically, Elliott and Silverman suggest viewing music as a social phenomenon, and using findings from neuroscientific research to describe the complex relationship between music and emotions.

4.2 Philosophical theories on music and emotion

This section presents a brief historical overview of the development of three main theories on the link between music and emotion, followed by the iconoclastic perspective of Eduard Hanslick as a notable contrasting view, which is eventually followed by discussion of contemporary theories on music´s expressiveness, particularly the view of Stephen Davies and Peter Kivy.

4.2.1 Imitation, arousal, and expression theory

In her book *The Music of our Lives*, philosopher Kathleen Marie Higgins (1991) presents three theories regarding the link between emotions and music, developed from the time of

Plato (the 420s-348/347 BC) and Aristotle (384-322 BC) until the 1900s. This development explains how there came to be two main breaches within philosophical understanding of the shared emotional aspects of musical experiences: formalism and expressionism. Parallel to this evolution of paradigms, we see a move from explaining the experience based on elements of the musical sound itself to also accounting for the social environment, the *context*. Still, Higgins observes that from their point of departure, Aristotle and Plato did regard the musical experience as a form of cooperation between the music and "an active, responsive audience" and that "the specification of emotion proceeded in large part from contextual elements" (Higgins, 1991, p. 83). Higgins thus suggests that the views of Plato and Aristotle belong neither to structuralism nor formalism, but that this dichotomy was later developed as a consequence of developments in notation within the tradition of European art music.

The three main theories regarding music and emotion, traced through history, follow.

The imitation theory is attributed to Plato (1961) and Aristotle (1941), who held that the highest aim of the arts was to imitate or represent pre-existing phenomena. In music, certain emotions were conceived as imitated through certain modes and rhythms (Higgins, 1991, p. 82).

> Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these, and of the other qualities of character, which hardly fall short of the actual affections, as we know from our own experience, for in listening to such strains our souls undergo a change (Aristotle, 2001, p. 1311).

Important to note when presenting Plato and Aristotle´s views, is their perception of music as influencing behaviour. This led to some music being conceived of as bad, and some as good, based on the assumed influence of the various rhythms and harmonies, which were to be chosen in accordance with the words of the song. Both philosophers saw the emotions imitated in music to be objective, each song establishing through imitation a certain mood and emotion from the beginning until the end. Music education was thus not just about learning to play, but also to play the right music in order to influence people and the society in a positive way (Higgins, 1991, p. 84).

Arousal theory was originally built on and presupposed musical imitation of emotions, and while imitation is assumed, it ultimately took on a very different perspective than that of imitation theory. During the medieval period (467-1400) there was a shift in emphasis, which led to a focus on how musical imitation led to the arousal of emotions in the listener (Higgins, 1991, p. 84). Inspired by Plato, the philosopher and Catholic bishop St. Augustine of Hippo (354-430), saw music as capable of arousing emotions in the listener, and inspiring to a certain state of mind. St. Augustine considered music´s highest aim to be serving as "a vehicle for intellectual appreciation of divine order, as reflected in numerical relationships" (Higgins, 1991, p. 84). Music, to Augustine, was most appropriately used to lead the listener in worship, and thus served its most ideal role when supporting spiritual texts. In his view, music in general should promote virtue as apposed to sinful actions. Music itself could be performed in a way that tempted the listener, and drew the attention away from the appreciation of the divine, and to the appreciation of the beautiful melody, especially when performed in a special way by the human voice. St. Augustine therefore promoted simple melodies and use of voice to be used in worship, so that the words of songs would be given the most attention (Higgins, 1991). Regarding the arousal of emotion, St. Augustine held that this certain kind of music had the power to arouse the same emotional reaction in every listener, reflecting divine order and drawing them into a state of worship.

In early European philosophical thought, there was a strong emphasis on the ethical teachings of music, according to Plato most directly operated through the emotional responses, although also through musical forms; while St. Augustine saw musical structure as reflecting divine law, which directly instructed the listener in ethical behaviour. Both philosophers considered the potential emotional influence of each piece to be the same for all listeners.

The appreciation for musical structures and mathematics was carried on for centuries and eventually blossomed in the Renaissance (1400-1600) due to the development of notation from the medieval period until then, and a new interest in classical poetry and rhetoric. This made music easier to analyse "in terms of specific melodic, rhythmic, and harmonic patterns" (Higgins, 1991, p. 87). Theoretical systems inspired from Aristotle´s theories of music and rhetoric were developed during this period. Some conceptions of stereotyped "feelings" were seen to correlate with rhythmic-melodic patterns and musical intervals, which again correlated with rhetorical figures and devices. Certain patterns aroused biological responses and were

thus believed to have an essential influence on the listener´s emotional state, which had nothing to do with the artist´s personal feelings. One only needed to analyse the music in order to understand the emotions aroused, the context or personal associations were still denied as relevant factors.

Another advocate for the arousal theory, as an explanation for emotional expression in music, was René Descartes (1596-1650), to whom the very purpose of music was to satisfy and touch the different human affections. Unlike Plato and St. Augustine, he viewed the emotional influence as being subjective and depending on personal associations from listening to the music, thus, also denying that the arousal was a product of musical imitation (Higgins, 1991, p. 85). His theory did not, however, gain dominance in his time.

Philosopher Charles Batteux (1713-1780) argued that the "art aims at imitation" and that "in the case of music, the object of imitation is emotion" (Higgins, 1991, p. 88), thus rejecting the arousal theory and advocating a return in some sense to the Aristotelian imitation theory. Batteux also did not assume a connection between emotion and musical structure, as it would "bore the mind" (Batteux, 1986, p. 267) if having no other significance to the listener than beautiful calculated forms, and also rejected the possibility of pin-pointing certain objective emotions in music. While music in Aristotle´s time often meant texted melodies or poetry with the support of an instrument, pure instrumental music came to be a significant musical practice by the late Renaissance. Emphasis on the ethical aspects of music in this view became less important along with the text. Batteux argued that instrumental music was a natural language that, because of its connection to nature, communicated passion without the need for definite emotions or words in order to experience them – be touched – in the musical act (Higgins, 1991, p. 88).

Expression theory reflects the glorification of the universal that came with the Enlightenment (1700s) and Immanuel Kant´s (1724-1804) view on experience, which emphasized the subjective aspect. While Batteux had suggested that the aim of all the arts was to imitate nature, a new movement rejected the notion that this was necessarily true about music. Because of music´s less representational character, compared to other arts, theorists and philosophers suggested that music´s aim was to "express the inner world, not to represent external reality" (Higgins, 1991, p. 89). This was the task of the composer: to pour out his heart. This communication of inner life was not, however, concerned with the composer´s

individual self, but with a universal "'intelligible self' (…) free from the empirical constraints and practical motives that distinguish one person from another" (Higgins, 1991, p. 89). Music had up until now to a large degree meant texted music with the ability to convey words and definite ideas (Kivy, 1991). Instrumental music, then, also needed to merit its place among the 'fine Arts'. Individual freedom and religious tolerance were important ideas centred on reason instead of the authoritarian church or state. The universal self to a larger degree took the chair of the divine, and words were no longer necessary in order to convey universal emotions and ideas.

Eighteenth-century expressionist theories, in which the universal structures of the human, rational mind was glorified, correlated with the structural approach to understanding the emotional expressions in music, leaving the contextual factors out of the equation (Higgins, 1991, p. 90). Baroque music, with such notable composers as Bach and Vivaldi, the latter composer being the main creator of the solo concert in which an instrument took the role of a solo singer, and other classical composers like Haydn, Mozart, Beethoven, and Schubert, all worshipped and developed the western musical form.

The nineteenth-century can be regarded as the century in which instrumental music had its glory days: the Romantic period. As a counter reaction to the Enlightenment´s scientific rationalism and aristocratic social and political norms, the expressive character of music was viewed as universal and regarded as "the ideal artistic medium" which could "suggest the yearning inner life of the human Spirit (or Will) and the boundlessness of the transcendent" (Higgins, 1991, p. 90). Richard Wagner (1813-1883), Romantic expressionistic theorist and composer, held music to be the most suited among all the arts to reach the arts´ highest aim: "to serve as a medium for the artist´s vision to speak to the emotions" (Higgins, 1991, p. 91). Music had the ability to stir the fundamental human spirit and connect the individual with God himself. Ironically, though, Wagner often relied on drama when performing his music – the music was in such contexts supposed to point to and support the communication in the dramatic action.

4.2.2 Hanslick´s view

The nineteenth-century also represented some contrasting views. Eduard Hanslick (1825-1904) came to be remembered as the music-critic who rejected music´s connection to

emotions in total, although Higgins (1991) suggests that this is not the whole truth. Musical aesthetics was his field of interest, and because emotions in music could not, according to Hanslick, be objectified or classified by scientific means, he considered the emotional aspect irrelevant to the aesthetic appreciation, which should be based on "necessary laws that link form (understood as structure) to beauty" (Higgins, 1991, p. 92). Hanslick therefore easily rejects imitation and arousal theory, because of his argument that what is supposed to be imitated or aroused is impossible to define objectively.

Hanslick (1891) did not refuse the emotional impact of music in total. Hanslick´s main interest was musical structures and beauty, which he claimed would remain unaltered through time, while this was not the case for the emotions expressed by music. While all listeners would experience the same musical structure and musical value, their emotional experience, which Hanslick acknowledged might find place, could, and would differ. This was also his reason to reject emotional expressiveness as music´s highest aim.

> The beautiful is and remains beautiful though it arouse no emotion whatever, and though there be no one to look at it. In other words, although the beautiful exists for the gratification of an observer, it is independent of him (Hanslick, 1891, p. 19).

Instead of *expressing* emotions, Hanslick held that music could be used as a means to support and even glorify them. Texted music, or songs, were to Hanslick a manifestation of the *intrinsic* musical value, when music as an independent phenomenon works together with the equally independent phenomenon of language:

> From the simple song to the complex opera and the time-honoured practice of using music for the celebration of religious services, music has never ceased to accompany the most tender and profound affections of the human mind and has thus been the indirect means of glorifying them (Hanslick, 1891, p. 172-173).

In the following section, theories developed during the twentieth century and carried on into the present, will be discussed, mainly focusing on Davies (2003) expression theory, which rejects Hanslick´s view, and regards music as expressive of emotions, based on the fact that it is composed by emotionally expressive human beings.

4.2.3 On music´s expressiveness

Davies (2003) presents different philosophical stances regarding music and emotions. On one side he places Eduard Hanslick (1891). Hanslick suggested that what attracts us to music is a beauty located in its form. Although this at first might seem theoretically acceptable, Davies argues, its inadequacies become apparent when considering the human experience: music clearly does evoke emotions in us. Moreover, as Ted Gracyk (1996) and Allen Moore, von Appen, & Doehring (2015) have argued, even rock and blues music – which often have relatively "simple" forms when viewed from the orientation of functional harmony inherited from western art music – can have a powerful aesthetic impact on listeners, which suggests that form may be only one of many significant factors in the appreciation of music.

Three ways of explaining musical expressiveness, which are all rejected by Davies (2003), suggest that emotional expression in music is unique (saying that it does not express emotions, but something else unique for musical expressions); that music expresses metaphors (not really emotions, but something similar that points to human emotions); or that the expressiveness lies in "the technicality of music analysis" (p. 503), (that what is expressed is merely musical structures). However, all of these explanations fail to answer why specific emotions like "sad" or "happy" preserve definite meanings in and influence human behaviour through the musical expression.

Davies (2003) posits that a presupposition to music as expressive of emotions is that the musical expression is composed or mediated by a sentient creature (meaning a creature that can sense the world). Only in this way can something non-sentient, like music, express something that it cannot perceive itself. Music cannot feel, but the musician and the composer can apprehend emotions that are somehow – accurately or inaccurately – attributed to its sounds. Based on this realization, Davies suggests that musical expressions convey emotions linguistically, meaning that they convey thoughts about emotions, not raw feelings in themselves. The symbolic system and rules intrinsic in the music can be understood as a structure that conveys meanings (he refers to Coker, 1972). Davies, however, ultimately rejects this explanation as well, because the rules do not provide given truths or semantics. In other words: while a sentence saying "The jacket´s colour was blue" does not leave room for much interpretation or alternative meanings, a musical "sentence" could never be said to mean only one thing, for the various interpretations would differ significantly.

Another explanation is that “music´s meaning is associative rather than systematic” (p. 503). Musical elements can give rise to memories and be linked to phenomena in the empirical world, but again this only says that music can point to emotions, and not characterize them. Still, we do not have an answer to why we “experience the emotions expressed in music as concretely present in, and responsive to, the manner of its unfolding.” (p. 504). In theories regarding iconic music, musical expressions are seen as symbols of emotions, as they are experienced as resembling them. Again, a painter who tries to paint a scene as realistically as possible is unlikely to be misunderstood by his observers. This is not necessarily the case with music, which can only represent in a more abstract way.

So what could be other ways for music to approximate the equivalent of linguistic statements about emotions? Two are suggested by Peter Kivy (1989): Music can resemble a human voice, its expressive intonations, or human´s exterior emotional acts. The latter one is supported by Davies himself (Davies, 1994). Sharpe (2000) holds that music resembles elements of a public speech. Both Langer (1942) and Addis (1999) suggest that the “phenomenological profile of emotions” (Davies, 2003, p. 504) is imitated by musical patterns and movements. The problem here is that when a human expresses an emotion, it is because he or she feels it. Music does not feel the emotions that it is supposed to express. So how is it then able to express it? This question has been the basis for the development of two explanatory directions.

The expression theory explains the above issue with the composer´s ability to undergo emotions and express them through music. This is, however, done by “appropriating the music´s expressiveness” by “matching the already expressive nature of the music to their feelings” (Davies, 2003, p. 504). The arousal theory, on the other hand, suggests that we perceive music as expressive because it awakes an emotional response in us. It is, however, not so, Davies argues, that any piece of music awakes certain emotions in each listener. But when it does, the listener experiences that the piece of music in question is especially expressive of these emotions. The arousal theory thereby opposes human experience.

Some would hold that music *represents* emotions, meaning other personas´ emotions. This may be understood as a fact when music is used to support the narrative in a drama. When the actor is sad, certain music is used to persuade the audience that this is true. Although music can express emotions by representing them, this is not true for all of music´s expressiveness. Actually, you could say that music is used, or has the ability, to represent

emotions because of its already expressive character. Because it expresses emotions, it is a useful tool when you want to express emotions in a representational way. Music has the ability to both express and represent emotions.

The, sometimes called, contour theory, which seems to be closest to Kivy´s and Davies´ heart (1989; 1994), acknowledges that "music´s expressiveness belongs literally and objectively to the music" (p. 504). Music expresses characteristics of emotions, as they are shown in human behaviour when emotions are felt. It is the dynamic progress of the musical form across time that reveals the expressions. By listening carefully, we can perceive these emotional characteristics.

Davies´ (2003) and Kivy´s (1989) argument that musical sounds can simulate the human voice appears to be a valid point. When a baby cries, it certainly expresses emotions through both behaviour and voice. Another valid suggestion from Davies (2003) is that music has the ability to resemble human primitive behaviour, which appears to be the same for every culture when considering the example with the baby. What is not common for every culture, however, is the further 'emotional education', as human primitive behaviour is modified by its caregivers, society and culture. The composer may align his or her musical choices with the emotions desirably expressed, but the choices will necessarily have to be influenced by the individual 'emotional education'. This also means that the listener, in turn, might have a different conception of human behaviours when expressing emotions, and, thus, interprets the music to be expressive of other emotions than the original intention of the composer. Suggesting that the expressiveness of music "belongs literally and objectively to the music" seems to not explain how people can interpret the emotional expressions in different ways, even if they "listen carefully". It seems that further considerations need to be made in order to understand how music expresses emotions.

4.2.4 Summary of part one

Imitation, arousal, expression, and contour theory are all attempts of explaining why music engages us emotionally. It does so either by imitating aspects of reality, like the brave attitude of soldiers or elements in the nature, or by arousing already existing passions in the listener, for instance desire or spiritual longing, or by expressing the inner life of a composer. Others, such as Hanslick, would argue that the emotional connection to music is not the main reason

for people´s engagement in it, but rather the everlasting beauty within the musical structure, which is incapable of expressing definite emotions. This view assumes an analysis of music that excludes extra-musical factors, like the social environment in which it is performed. Davies´ and Kivy´s theory presupposes that human beings compose music, and that music is expressive of emotions because the composer is a human with emotions. The reason why the listener perceives emotions in music is because musical sounds the voice of primitive human behaviour. But a question is why human beings perceive different emotional expressions from the same music? The following sections suggest an answer.

4.3 Music as a social phenomenon

This section presents an extended definitional discussion of emotion, through which human beings experience the environment, and that there is a need to delineate between uncontrolled emotional processes and feelings. Further, Elliott and Silverman´s suggestion that music is a social phenomenon is discussed, as well as eleven musical-emotional experiences based on their philosophical study (Elliott & Silverman, 2012a).

4.3.1 A social definition of emotion

In order to proceed further in this analysis, it seems necessary to offer a definition of emotions. According to findings from recent philosophical, psychological and neuroscientific research (Bowman, 2012) emotion is not a "thing", but rather a process by which the brain "responds to sounds, sights, threats, objects, social interactions, personal and cultural artefacts" (p. 47) and all other events or patterns in the environment. This action is instant, unconscious and automatic on the brain´s behalf.

In detail, this process involves "(a) a non-cognitive appraisal of a situation that causes (b) physiological responses (e.g., changes in heart rate, skin temperature), (c) brain stem and cortical activation, (d) action tendencies (you run away, or relax, and so on), (e) overt expressions of emotions (e.g., crying, smiling, frowning), (f) subjective feeling, (g) self-regulation (attempts to control reactions), (h) synchronization among all these components,

and (i) more discriminating cognitive "monitoring" of felt emotions and the circumstances triggering the emotional process" (Bowman, 2012, p. 46).

Feelings should therefore be understood as *conscious perceptions* of emotional processes, and different from the emotion in itself (Bowman, 2012, p. 46). According to psychological research "music can induce just about any emotion that may be felt in other realms of human life" (Juslin, Laukka, Liljeström, Västfjäll, & Lundqvist, 2011, p. 133; Huron, 2006; Juslin & Västfjäll, 2008). A social understanding of emotions is necessary in order to understand the pervasive emotional influence of music as a social phenomenon.

4.3.2 Music as a "sonically social" and "socially sonic" phenomenon.

According to Elliott and Silverman (2012a), we are "socially embedded and embodied beings who engage music as an intrinsically social phenomenon" (p. 41). Musical meaning is not something separate from the social surroundings. Based on this premise, they suggest that music is a "sonically social" and "socially sonic" phenomenon (p. 41). This calls for a consideration of the listener as a whole human being both dependent on the biological systems and processes as well as its connection to the social surroundings when experiencing music, as it is "impossible to explain the emotional powers of music by focusing on listeners as organs of music cognition" (p. 41). The concept of the human body-brain (Elliott & Silverman, 2012b, p. 30) is used to explain the body and the brain are integrated and cooperates in the human experience of the world. According to Becker (2004) listening to music is situated: "the stance of the listener is not a given, not natural, but necessarily influenced by place, time, the shared context of culture, and the intricate and irreproducible details of one´s personal biography" (p. 71). Musical experiences "depend on the musical artistry of human agents" thus "always include the social realities of particular kinds of musicers and listeners to greater and lesser degree" (Elliott, 1995, p. 124-125).

4.3.3 *Mirror neurons* and *body maps*: human mutual empathy

The recent scientific discovery of the *mirror neurons* help explain how human beings can empathize and respond to each other´s emotional expressions (Gallese, 2003; Elliott & Silverman, 2012a, p. 46), e.g. through voice and human behaviour. Mirror neurons are considered one of the most significant discoveries within contemporary neuroscience

(Ramachandran, 2000, as cited in Elliott & Silverman, 2012a, p. 46), and can be defined as "cells within certain high-level body maps that represent actions performed both by oneself and others" (Blakeslee and Blakeslee, 2007, p. 213). The body has several *body-maps*, and most of them are located in the human brain. These maps create mental representations of bodily changes "in breathing, temperature, emotions, perceptions, thoughts, and so on – as we do everything in life – including listening to music and/or watching and listening to others make music" (Elliott & Silverman, 2012a, p. 45). Our body-maps change and adapt as we experience, practice, learn and socialize throughout our lives, and it is to a large degree because of them that we feel satisfaction, joy, disgust, sadness, shame etc. (Elliott & Silverman, 2012a, p. 45). The communication between our body and our brain (which are not really ever separated) depends on chemical and neural processing systems that flow between the two, "and on *body-mapping* and *mirror neuron systems*" (Elliott & Silverman, 2012a, p. 45).

Human beings simulate each other´s actions, intentions, and emotions automatically and independently from our logical thinking and analysing (Elliott & Silverman, 2012a, p. 45). We need to do so in order to survive. Based on this, Elliott and Silverman assert the following:

> When we hear the distressed sounds of another´s voice, our mirror neurons map and simulate that distress, which contributes to our inclination to feel the same emotions. Thus (…) mirror neurons help to explain how listeners may hear and respond emotionally to musical expressions of emotion in musical patterns, vocal/choral performances, and performers´ movements (Elliott & Silverman, 2012a, p. 46).

4.3.4 Eleven musical-emotional experiences

Elliott and Silverman (2012a)´s study resulted in "eleven processes and mechanisms that contribute variously to people´s moment-to-moment musical-emotional experiences" (p. 52). Their conceptualization is to a large extent based on mechanisms explained by Juslin, Liljeström, Västfjäll, & Lundqvist (2010), but adds four dimensions based on the predisposition that we "conceive 'music' as an embodied, socio-cultural practice, rather than pieces or 'intentional objects' alone" (Elliott & Silverman, 2012a, p. 52).

These eleven processes will now be described and discussed.

Brain stem reflexes. Brain stem reflexes are automatic and innate processes by which emotions arouse. Environmental and musical elements can together activate "basic emotion circuits" (Elliott & Silverman, 2012a, p. 53). Basic acoustic qualities of music can be associated to certain events. Sudden, loud, or dissonant sounds can, for instance, be interpreted by the brain stem as signalising danger (Juslin & Västfjäll, 2008, p. 564). Emotional systems are widely distributed in the brain in tree-like structures, which makes it likely for music to access these systems at many levels (Elliott & Silverman, 2012a, p. 53).

Rhythmic entrainment, or synchronization. When listening to music, even though the main attention is on something else, the body, through the brain stem and cortical regions, automatically engage and activate "motor behaviours" and emotional responses, like feeling pleasure, stomping with the feet, or nodding the head. This is called "musically induced synchronization", which is an essential feature of dancing, listening, and performing (Juslin and Västfjäll, 2008; Juslin et al., 2010). Elliott and Silverman (2012a) assert that human beings are "innately predisposed to synchronize our bodies with, and respond emotionally to, musical rhythms", as these are "fundamentally infectious and 'contagious' corporeal-emotional dimensions of music" (p. 53).

Evaluative conditioning. The social and emotional influence of music is clearly evidenced by the empirical data presented in Juslin et al. (2010). The word "conditioning" is used to explain the finding that certain emotions are automatically aroused in a person from listening to a specific piece of music after repeatedly pairing this action with positive or negative stimuli. Like when teenagers fall in love and listen repeatedly to a specific song when they are together, the song is likely to make them feel good also when they hear it while being apart from each other (Juslin et al., 2010, p. 622).

Emotional contagion and mirror neurons. In the process of mapping other´s emotional expressions (either vocally or visually) emotions become "contagious" through our mirror neurons. Evidence from emotion theory and music psychology suggests that "it is common for listeners to unconsciously mirror, mimic, internalize, and empathize with emotions they

perceive in musical patterns" (Elliott & Silverman, 2012a, p. 54). This brings us back to the example of the crying baby, only this time the baby is the one receiving emotional expressions from its caregiver. "Caregivers in all cultures frequently sing or "speak musically" to their infants with heightened emotion" (Schenfield, Trehub, & Nakata, 2003, p. 365) whereby "infants respond with more focused interest and positive affect" (Elliott & Silverman, 2012a, p. 54; Trehub, Hill, & Kamenetsky, 1997). Infants are somehow "'hypnotized' by maternal singing" (Elliott & Silverman, 2012a, p. 54; Peretz, 2001) and, in turn, "mothers monitor and mirror their infant´s perceptual responses and adapt the expressive features of their singing to engage their infants more emotionally" (Elliott & Silverman, 2012a, p. 54).

This example supports the understanding of music as a social phenomenon highly expressive of emotions. As Elliott and Silverman (2012a) observes: "The baby is not engaged in disinterested, "aesthetic-perceptual structuring" or listening for wordless knowledge via a "presentational symbol": she is responding to an actual expression of love" (p. 54). Meaning, what satisfies the baby is arguably not the beautiful musical structures, but the emotional expression in the musical act. However, the musical expression needs to be characteristic of certain acoustic features, like high pitch and slow tempo (Trainor, 1996).

Associations, autobiographical memory, and/or episodic memory. According to Juslin et al. (2011), music clearly is of important nostalgic value on a day-to-day-basis (p. 137). As music plays "an essential role in the formation of adolescents´ self-identity and social bonding", also adults experience strong emotions related to certain music from their time as adolescents (Schulkind, Hennis, & Rubin, 1999) and other memories from a life-time (Elliott & Silverman, 2012a; Ruud, 2013). When observing or hearing something of personal significance, like the fragment of a melody or a certain instrumental timbre, our emotive memory in hold of our noncognitive, bodily-emotional reactions from previous events, "can cause immediate physiological changes" and "trigger an instant emotional reaction" (Elliott & Silverman, 2012a, p. 55).

Expectancy. Musical expectancy (Meyer, 1956) points to internal musical structures´ potential to make the listener feel puzzled, anxious, bewildered, surprised, or uncertain etc. due to e.g. "unresolved cadences, "unusual" melodic sequences, and sudden key changes", or feel

satisfied or relieved “when (say) harmonic sequences eventually return to the tonic” (Elliott & Silverman, 2012a, p. 51). Although relevant to explain some aspects of music´s ability to make the listener feel, expectancy is only one of many ways that music is perceived as expressive (Elliott & Silverman, 2012a, p. 55).

Cognitive monitoring and naming. In addition to responding emotionally to music, human beings also reflect on and interpret their musical experiences (Robinson, 2005, p. 79). The process can be called cognitive monitoring, which helps to “readjust our initial noncognitive appraisals of musical patterns and, in the process, refocuses our attention”, and “adjusts our initial physiological responses” (Elliott & Silverman, 2012a, p. 55). How one responds emotionally to a piece of music constitutes “a form of musical understanding” (Robinson, 2005, p. 123), e.g. when a musical narrative or an instrumental piece offers certain places in which certain emotions are likely to be undergone, a person who recognizes this arguably shows a good musical understanding (Elliott & Silverman, 2012a, p. 55).

When language is applied to articulate and understand feelings and reflections, another level of organization is reached by the human body-mind. LeDoux (1996) asserts that “feelings will be different in a brain that can classify the world linguistically and categorize experiences in words than in a brain that cannot. The difference between fear, anxiety, terror, apprehension and the like would not be possible without language” (p. 302). Our naming, and understanding, of emotions is likely to influence our behaviours (Elliott & Silverman, 2012a, p.56). The desire to understand and name musical emotions can come from a wish to understand musical influence, or give us a sense of control, “and/or because we are social creatures who enjoy sharing music with others in numerous ways, including talking about our musical experiences” (Elliott & Silverman, 2012a, p. 56).

Visual-musical interactions. Music has a tendency to make the listener imagine a visual image that has the potential to arouse feelings (Juslin & Västfjäll, 2008, p. 566). Although not being fully understood yet, the processes involved are likely to be connected to the body mapping and “grounded in bodily experience” (Juslin et al. 2010, p. 622-623). Adolescents arguably use this musical potential in order to simulate “strong emotional responses that allow them to explore “possible selves” toward constructing their personal identities” (Elliott & Silverman, 2012a, p. 56; Larson, 1995; Ruud, 2013).

Corporeality. Musical experience can be seen as evidence demonstrating the unity of body and mind, and according to Bowman and Powell (2007) "bodies in states of music are multiply sensed and strongly connected to the world" (p. 1099). Musical sounds not only bring out visual images, but also bring forth memories connected to experiences of smell, touch, and taste (Bowman & Powell, 2007; Elliott & Silverman, 2012a). The body and the mind, our corporeality, equally share the honour of connecting us with the world and ourselves when listening to, composing or performing music.

Musical personas. A listener can perceive musical matters as "emotional "utterances" of a composer´s voice, which we can attribute to musical characters and respond to" (Elliott & Silverman, 2012a, p. 57; Cone, 1974). Musical structures may communicate "the felt psychological structures of various types of stories and narratives" (Elliott & Silverman, 2012a, p. 57) because of their argued ability to express emotions. Especially vocal or choral music, like the dramatic opera, demonstrate this potential, but even a solo instrument can be understood as to express the sincere feelings of a character.

Social attachment. Bicknell (2007) identifies at least three elementary forms of emotional attachment potentially facilitated by music: bonds between infant and caregiver; bonds between adults; and emotional attachments in social groups (p. 11-12). An explanation is suggested by neurobiological research (Preston & de Waal, 2002; Lakin, Jeffers, Cheng, & Chartrand, 2003): The neurotransmitter oxytocin is released in the act, in addition to the role of emotional contagion, which not only facilitates bonding between infant and caregiver, but also affiliation and social interaction. It is because of emotional contagion that the national anthem makes a nation feel united, or gives a pop song the power to connect teenagers with each other. It is also likely that other of the aforementioned factors play a significant role in explaining musical-social emotions. Also various noncognitive and cognitive emotional processes are experienced cross-culturally through the use of music in religious, formal, and informal rituals (Elliott & Silverman, 2012a, p. 57; Becker, 2004).

Elliott and Silverman (2012a) conclude based on music´s sonically social and socially sonic nature, and the automatic 'mirror neurons mapping', that "musical-emotional experiences should be central to music teaching and learning" (p. 59) and that an important

aim in music education should be teaching the students how to apply this musical-emotional understanding to personal listening to and making of music. And, they add, "for the sake of their lifelong engagements with music, we should nurture students´ awareness of the many ways in which music arouses, comforts, bonds, and creates who we are as embodied, social beings" (p. 59).

4.3.5 Summary of part two

Part two presented a definition of emotion as a process starting from receiving stimuli from the environment, which leads to the sensation of feelings. Elliott and Silverman´s (2012a) assertion that music is a 'socially sonic' and 'sonically social' phenomenon was brought to the debate, through which perception of emotions in music is explained by human´s ability to empathize with each other through mirror neurons and body-maps. Eventually eleven potential musical-emotional experiences based on Elliott and Silverman (2012a)´s philosophical discussion of recent psychological and neurobiological research were presented.

5 Discussion and Recommendations

> The big challenge to music educators today seems to me to be not how to produce more skilled professional musicians but how to provide that kind of social context for informal as well as formal musical interaction that leads to real development and to the musicalizing of the society as a whole (Small, 1998, p. 269).

5.1 Introduction to the chapter

This final chapter offers a concluding discussion of how musical activities can contribute to emotional and social learning, based on previously presented philosophical arguments concerning the kind of understandings potentially taught through music, the presence of 'right and wrong answers' in music, how music expresses emotions, and the understanding of music as a social phenomenon that engages human beings emotionally through mutual empathy. The comprehensiveness of social and emotional learning in musical activities arguably coincides with essential elements of SEL. Through this critique, a new perspective is developed and defended, which points to a critical need to rethink the support for assessment of SEL in music education. A consequence of this argumentation should be a careful reconsideration of the role of SEL in music education, and education in general. Finally, practical applications and specific directions for further research are recommended, followed by a closing anecdote.

5.2 Social and emotional learning in music

5.2.1 Music education and education of feeling

As previously mentioned, Bennett Reimer (2003) views music education as education of feeling (p. 53), and holds that emotional aspects of music are a primary reason why people engage in it, a claim also supported by empirical studies (Juslin et al., 2011, abstract). Through experiencing the "knowing within" the music - the feelings and meanings it evokes - the listener may even become a skilled composer, as he or she is more capable of empathizing with and thus conveying emotional expressions in music. The increased capacity for empathizing with musical emotions can be directly transferred to the capacity for empathizing

with human emotional expressions, as these are directly related (Gallese, 2003, 523). This is also supported by Davies´ (2003) and Kivy´s (1980; 1989) explanations of how human beings perceive emotions in music – through recognizing the resemblance between musical sounds and human emotive utterances in voice and behaviour.

Elliott and Silverman (2012a) assert that "musical-emotional experiences should be central to music teaching and learning" (p. 59). In their view, teachers should encourage students to focus on emotions while composing and listening to music, and while observing other musicians making music with a particular attention to and empathy for their emotional expressions (p. 58). Music teachers should also facilitate student discussions about personal feelings in musical experiences, and allow them to "use 'emotion words' to name, describe, and discuss composers´ and performers´ compositions and performances" (p. 58). The teacher-student discussions should not aim for a consensus on 'correct feelings' conveyed in particular music, but rather, for deeper personal musical-emotional experiences (p. 59). They can also open up for conversation about identity and personal issues (based on associations from real life events when listening to music).

Conversations describing emotional experiences in music were an essential part of Vist´s (2009a) empirical data as encouraged in her interviews with different people. On the basis of her findings she suggests implementing 'Emotion knowledge' as a competence area in schools.

Hesmondhalgh (2013) divides modern musical experiences into two contrasting and complementing types. One is *intimate and private*, which includes the personal and subjective, and the intimate relations with others, which arguably includes a highly developed sense of empathy. The second is *social and public*, as "music is often the basis of collective, public experiences" (Hesmondhalgh, 2013, p. 1). The feeling of personal meaning is often combined with a sense of belonging to a bigger community, or a sharedness with others who can respond in a similar way to a certain musical experience. In Hesmondhalgh´s view, musical-emotional experiences constitute "an especially powerful site for the bringing together of private and public experience" (Hesmondhalgh, 2013, p. 2).

A valid example of this is how certain songs showed to be of great significance to the private and public response to an act of terror in Norway in 2011. July 22nd 2011 was a terrible day in Norwegian history, when a man carried out a terror act that killed 77 people, 69 of them youngsters participating a camp arranged by a political party´s youth organization

(NOU2012:14). The country was in shock and grief. Eight days later a memorial concert was arranged by Oslo Cathedral, in which the Norwegian pop artist Maria Mena performed a song called "Mitt Lille Land", [My Little Country], originally composed by Ole Paus (Stange, Ryste, Njølstad, Refsdal, & Kärki, 2015). This song had been frequently played in various media after the attack, and during the period between July 21st and 27th the streaming of this particular song had increased by 18000 percent (Gjestad, 2014). Other significant songs were 'Til Ungdommen' and 'Tusen Tegninger' (Toldnes, 2013). The significance of music on this occasion is thoroughly discussed in the book *Musikk Etter 22. Juli*, (Knudsen, Skånland, & Trondal, 2014). "Fra å fremstå mest som en underholdningsfaktor, viste musikken hvilken viktig betydning og samlende effekt den kan ha" [From appearing mostly as an entertainment factor, music demonstrated the important significance and unifying effect it may have] (Toldnes, 2013, II, my translation).

It can be argued that this way of "letting off steam" as part of the public reaction to such a horrible act demonstrates an ideal model for children and young people, and a practice desirable to encourage also in the future society. This public emotional expression through music can be seen as an admirable alternative to a public declaration of "revenge", a way of expressing that acts of terror are wrong and unacceptable while also both maintaining and encouraging values like peace, humanity, justice, and unity in and to the people. This can also be transferred to personal events, when music becomes a tool to let out feelings in the healing process.

5.2.2 Facilitating SEL through empathy

The political desire to implement SEL into the curricula and subject objectives in a more systematic way (NOU2014:7, p. 52) can be understood as a strong desire to teach students moral in addition to subject specific competences. This has been an aim since the beginning of public education, and should be. However, "moral education requires the process of education itself to be moral" (Slote, 2009, p. 224; Noddings, 1984), and the previous discussion argued that focusing on such outcomes of musical activities can also be regarded as suppressing of student freedom and enhancing teacher control. Slote (2009) discusses how morality can be taught in school through a focus on developing caring empathy, making referance to Hoffman (2000). In particular, Martin Hoffman´s original views rely on

"children´s capacity for empathy" (Slote, 2009, p. 219; Hoffman, 2000), and Slote asserts this view to have potentially "profound implications for moral education in schools" (Slote, 2009, p. 219). It is an inductive approach to moral education, which contrasts with "the "power-asserting" attempt to discipline or train a child through sheer threats" or "attempts to inculcate moral thought, motivation, and behavior (merely) by citing, or admonishing with, explicit moral rules or precepts" (p. 219). An essential aim of the approach is to assume, or trust, one could say, the child´s own capacity to empathize, by for instance imagining "how it would feel to experience" (p. 219) what others are going through.

The preceding discussion in chapter 4 explained how human *mirror neurons* and *body-maps* autonomously process everything in the environment and make human beings capable of learning and showing mutual empathy. Since music is such a strong communicator of feelings, to the extent that the listener and observer empathize with the artists, the parallel can be drawn to how Slote (2009) and Hoffman (2000) see the inductive approach of developing caring empathy as a valid way to educate morality and SEL. Through musical activities, students can experience how different situations make people feel. For instance, when an artist sings a song about how another person´s actions made her or him hurt, receptive listeners and observers can empathize with the performer´s (or lyricist´s) feelings, as "action observation constitutes a form of action simulation" (Gallese, 2003, p. 523). Following Hoffman (2000), this teaches the empathizer also something about the moral dimensions of certain actions. Why is it that people can get so connected to, and even profoundly care for, their favourite artist when they have never even met the person? How come so many people care so deeply, as often seen in media, when artists die, or bands break up? Arguably, it is because listening to their songs and watching their performances actually made people care for them, through the biological human ability to empathize. Music education provides unique opportunities to talk and learn about feelings, either through musical expressions, or through discussions about feelings generated by musical experiences.

Moreover, philosopher John Dewey (1934) claims that "the art characteristic of a civilization is the means for entering sympathetically into the deepest elements in the experience of remote and foreign civilizations" (p. 346). When viewing art in a broader and open-minded sense, as basic human behaviour and the dynamic expression of cultural attitudes and ideas, music has the potential to "effect a broadening and deepening of our own experience" of the world (p. 346). Historically it has been argued that music imitates nature,

which included the inner life of human beings. As Dewey (1934) puts it: “Nature (…) is not “outside”. It is in us and we are in and of it” (p. 346-347).

When seeking to broaden and deepen our experience of the world, music (together with all other human arts) serves as “means by which we enter, through imagination and the emotions they evoke, into other forms of relationship and participation than our own” (Dewey, 1934, p. 347). It offers a way of human communication, in which every human being can be both the messenger and the recipient, of ideas, values, emotions, traditions, attitudes, and other entities of great importance to human beings at a certain time and place. Genuine communication and community occurs when the recipient is not only hearing the information in a superficial matter, but sympathising through imagination: “It is when the desires and aims, the interests and modes of response of another become an expansion of our own being that we understand him” (Dewey, 1934, p. 350). A civilization becomes uncivilized when human beings are being separated into “non-communicating sects, races, nations, classes and cliques” (p. 350). Music has the power to “merge different individualities in a common surrender”, as “barriers are dissolved”, and “limiting prejudices melt away” (Dewey, 1934, p. 349-350) in a much more efficient way than by reasoning. Dewey (1934) understands art to be a language more universal than speech with the ability to enter directly into attitude.

Music should thus be regarded as a significant tool for facilitating SEL through human empathy, as a door opener between individuals and groups, and music education in schools should to a greater extent emphasize this aspect of musical social-emotional learning by facilitating both more unifying musical activities.

5.2.3 Music education and SEL

‘Social and emotional learning (SEL)’ refers to “the process of acquiring core competencies to recognize and manage emotions, set and achieve positive goals, appreciate the perspectives of others, establish and maintain positive relationships, make responsible decisions, and handle interpersonal situations constructively” (Durlak et al., 2011, p. 406; Elias et al, 1997).

Based on the preceding discussion, this study argues that musical activities facilitate important aspects of SEL, especially in terms of educating about emotion, empathy, respect for other´s musical preferences and identity, and knowledge about other´s cultural ‘right and wrong answers’. Music also facilitates both artistic and cultural communication and the

potential to establish positive relationships between individuals and groups. The 'right and wrong answers' in music represent a huge field of knowledge available for the students to acquire, make use of, and develop, which constitutes many possibilities to set and achieve positive goals. Choosing to express and process personal emotions and events through music can also be seen as a way to handle interpersonal situations constructively. Progress in music education, by means of participation in musical activities, can be seen as equal to progress in the process of acquiring social and emotional core competences. The next question is whether or not it is necessary, or even appropriate, to evaluate the students´ progress in their social and emotional learning. In an attempt to answer this, an opposing approach will now be presented.

5.3 Music and human well-being

5.3.1 Music as a way of *being* human

The concept of social and emotional *learning* points to the acquisition of *competencies*, which in connection with 'schooling' become part of an 'instrumentalist' approach to human growth. In this sense, students should learn social and emotional competences for the sake of the maintenance of the society, in particular its economy. SEL is deemed necessary mainly for two reasons: better scores on tests, and better future professional prospects. The student thereby becomes a human *product* instead of a human *being*.

Another way of viewing educational outcomes is as social and emotional wellbeing, or well-*being.* Significant research has been conducted on the link between music, health, and wellbeing. Health is defined by World Health Organization (2003) as a "state of complete physical, mental, and social well-being and not merely the absence of disease or infirmity". MacDonald, Kreutz, and Mitchell (2012) points to ten characteristics of music by which it can be affiliated with human health: Music 1) is ubiquitous, 2) is emotional, 3) is engaging, 4) is distracting, 5) is physical, 6) is ambiguous, 7) is social, 8) is communicative, 9) affects behaviour, 10) affects identities, most of which are aspects of music argued for in this study.

According to Elliott (1995) "music is not simply a collection of products, or objects. Fundamentally, music is something that people do" (p. 39) as a 'social practice'. In other words music is a "human activity" (p. 59). Music is, at its very root, a way of *being* human.

This understanding is reinforced by Varkøy´s (2015) assertion that musical experiences can be similar to existential experiences, as they connect us to basic human conditions (p. 26).

5.3.2 Music as a social practice

Bamford (2012) finds that the Norwegian society holds a rich amateur arts scene. In other words, most people voluntarily and naturally take part in this social action every day, more and more with unlimited access due to modern technology. Music was not invented within the framework of 'schooling'. Rather, it has been constantly evolving through human socializing, and still continues through development of new instruments, genres, expressions, and technologies. Arguably, human beings would 'do' music even if it stopped being a part of 'schooling', but the same goes for language and mathematics!

Social practice theory (Schatzki, Knorr-Cetina, & von Savigny, 2001) suggests that "social-cultural practices are the building blocks of society" (Elliott & Silverman, 2012b, p. 31; Tuomela, 2002). All human institutions, like the school - its content, knowledge basis and cultural meanings - are socially constructed through individual and collective practices (Elliott & Silverman, 2012b, p. 31; Regelski, 2004). From this point of view, education derives a rather different meaning, as does music education. If school, and society as we know it, is a product of human, individual and collective practices, the school curricula needs to facilitate and support this human practice in the quest of maintaining and developing society. If human practice got us this far, why should it not take us 'further'?

It can be argued that 'Instrumentalist schooling' is potentially suppressive toward basic human activities. Only activities that give rise to a product are regarded as *useful* within the pervasive ideology of instrumentalism. Political scientist and philosopher Hannah Arendt (1996) distinguishes between activities that have intrinsic value, and those who do not. Musical activities can be said to have passed the intrinsic-value-test of time, by not just prevailing as a human 'doing' since as far back as we know, but also by developing and expanding. Arendt (1996) suggests, however, that "in modernity solely the activity that produces a product is seen to be important" (Varkøy, 2015, p. 24). She holds that activities like labour and work are deemed useful, while aimless *actions* are deemed useless as no *product* is emanated. Arendt (1996) views this way of judging human activities as an "anti-

humanistic tendency", because it does not value "free and unfettered" action that "expresses human freedom" (Varkøy, 2015, p. 24).

Adorno (1959) describes a balanced education ('Bildung') as characterized by an upholding of "tension between the development of an individual´s autonomy on the one hand and adaptation to the demands of society on the other" (Varkøy, 2015, p. 21). Education that stresses and assesses social and emotional competences can be viewed as one expressive of distrust towards the students´ autonomy and human ability to empathize. According to Arendt´s (1996) political-philosophical theory, a focus on the product deemed by musical activities (either in form of musical compositions or the useful outcome of students´ SEL), is one of anti-humanistic character, a view that oppresses human freedom.

5.3.3 Social and emotional learning *through* social and emotional well-*being*

The previous discussion has attempted to argue for an understanding of music as a human way of *being*, and musical activities as social human *actions* that potentially permeate human well-*being* as well as human freedom. Based on previous arguments supporting the assertion that music facilitates social and emotional learning, it can be valid to suggest that music holds the potential to facilitate social and emotional learning *through* social and emotional well-*being* through musical activities of intrinsic value.

5.3.4 Assessment of SEL as oppressive in music education?

> Det brede kompetansebegrepet som beskrives i NOU 2014:7 gir nye muligheter til å betone viktige sider ved musikkfaget. Dette gjelder særlig kompetansebegrepets sosiale, praktiske og emosjonelle aspekter (NFM, 2015, p. 1).
>
> [The wide concept of competence described in NOU2014:7 provides with new possibilities to emphasize important aspects of the music subject. This especially counts for the social, practical, and emotional aspects of the competence term] (NFM, 2015, p. 1, my translation).

NFM (2015) holds that emphasizing emotional and social learning in music education equals emphasizing already essential aspects of music. Findings from this study support this understanding of music. Also, they argue, that it is not a good idea to create some sort of standard or ideal for how the student should behave or feel, as supported by the previous discussion. The suggestions for specific objectives related to the student´s SEL in music, from their point of view, are presented on page 24 (Figure 1).

The objectives (Figure 1) appear to align with parts of the SEL-definition, like "appreciate the perspectives of others", "set and achieve positive goals" and "make responsible decisions". At first glance, it can appear unproblematic, and even beneficial, to implement such practical objectives in the basis for assessment: "Certainly, these are desirable behaviours that would secure a good framework for musical activities in my classroom". "Could it not also make for a more nuanced and fair assessment when students could score higher by showing participation and engagement even if they are not very musically "talented"?" This could be a possible benefit from such an approach. However, such a practice should be questioned.

Prøitz (2015) observes that social skills and/or competences are learned, developed, and acknowledged in relation to specific contexts. As individuals move between different contexts and situations, and children grow up in different environments where behaviour is acknowledged and judged in different ways, trying to find ways to measure and evaluate social and emotional skills in a school setting represents a huge challenge with many considerations to take. She questions why these should be evaluated and what should be done with the results? (p. 22). Warnes, Sheridan, Geske, and Warnes (2005) represent a contextual approach to assessment of social skills through interviews with children and surveys with parents and teachers in two elementary schools in the same city. The study found that the informants had slightly differing perceptions of 'good' behaviour, and that while second graders are highly rule oriented, fifth graders and adults have a more complex perception of desirable behaviours.

Participation in the complexities of social environments has always been a presupposition and a platform for social and emotional learning through different ways of indirect or direct feedback from others or personal monitoring through empathy, and will always be. Schools have always practiced some sort of organized SEL through rules. By creating local rules for behaviour in schools, the students can contribute in forming them.

That way they get an ownership to the desirable behaviour and probably also a greater understanding for why such behaviour is beneficial. This approach is carried out in schools all over Norway. Also comprehensive programs have been applied in schools with the aim to create good social environments through enhancing social and emotional competencies. So why should we start *assessing* them? Is more assessment really the solution to the problem with demotivated students? Will assessment of behaviour benefit them? Arguably, already demotivated students who do not want to participate are not likely to become more motivated or change their behaviours because of a greater risk for lower grades, at least not the most demotivated of them. This is not because they cannot change. Rather, the problem is more complex than that, and more assessment is likely to create bigger gaps between 'well-behaving' students and a further alienation and devaluation of those already stamped as "misbehaving". And what could be done with the results? If students who score high on SEL will have higher chances of securing a 'good' job in the future, surely, those who score low will have equally smaller chances. Will this 'prophecy' establish itself naturally - giving immature students the chance to change their behaviour with time and improve their luck - or will future 'head hunters' have access to registers of their applicant´s behaviour? Hopefully, it would be the first.

This study argues that stressing and assessing students´ SEL as a desirable product from musical activities hold a risk of oppressing human freedom by enhancing teacher control and thus preventing the students´ experience of wellbeing, making them less motivated to engage. Based on this, what music education in schools need, is not more teacher control through assessment, but more acknowledgement of music as a highly relevant subject that offers unlimited possibilities for student´s social and emotional learning *through* social and emotional human well-*being*, as well as subject specific knowledge as a ground for the participation of every student and preparation for further studies for some.

5.3.5 Music as a marginalized subject in schools

Considering the school curricula, music should play an essential role in schooling if and as long as musical knowledge is "regarded as essential to the survival of a group, institution, or state, a part of its cultural identity, a way of knowing, and a body of knowledge requisite for

the full participation of all its members" (Jorgensen, 1997, p. 6). Conclusions of this study support viewing music as essential by Jorgensen´s (1997) stated premises.

According to Anne Bamford (2012) the dominant view of music education in 'Grunnskolen' in contemporary Norwegian society may be summarized in relation to the key terms 'cozy' (Koselig) and 'marginalized' (Marginalisert), which deeply affect both perceptions and the reality of music´s role in curriculum and schools. Her findings suggest that high quality music education is a big challenge due to a lack of educated music teachers and few resources for under-educated music teachers to benefit from. Also, findings from both Bamford (2012) and Grønsdal and Espeland (2013), assert that quality music education is close to impossible within the framework offered by today´s music education policy, especially due to the priority of mathematics and language.

In fact, one could argue that the academic field of music represents a field of knowledge with a larger operational impact on both individuals and societies as a whole than, say, the field of Mathematics. Music is arguably to a much greater extent used by e.g. young people today due to the technological development and the recording industry, than mathematical knowledge. Although students definitely need to be equipped with basic mathematical knowledge to manage their lives, one could argue that musical knowledge is to a much deeper degree being developed in everyday life through personal interpretations of available music (which constitutes a constantly expanding global music library through recording and technology) and through creating new musical expressions, and shared performances. Musical innovations seem to be much more rapid and more appreciated by young people than mathematic innovations: there are more young people spending time listening to music and producing new musical knowledge than there are young people producing new mathematical knowledge. Despite of this fact, calculations are given much more time and resources in the Norwegian curricula and education today compared to music. One could also argue that musical activities develop and demand practical mathematical knowledge through activities such as learning how to play an instrument, understanding and applying music theory (e.g. notation), maintaining a beat, creating and playing rhythmical patterns etc. Norway would be a very different society today if music were taught even one third as much as mathematics. Instead, music barely exists, hanging by a tiny thread in most schools.

Music constitutes an essential communicative tool, also in the Norwegian society despite the fact that it is so very much underappreciated in schools. There is no reason to believe that the communicative power of artistic expression will decrease in the next 20-30 years. In fact, it seems more likely to have an even larger impact in the future, considering the prominent role of arts in many technological developments, such as the internet and virtual reality. In contemporary Norwegian education policy, communicative competences are generally understood as reading, writing and oral competences. But singing could also be understood as a way of learning and exhibiting oral competences, and to some extent all artistic expressions may be understood as equally valid tools for communication.

Regarding the understanding of music as a social practice phenomenon, the social nature calls for participation and cooperation. Dewey (1934) holds that art is a universal form of language that has the potential to tear down prejudices. Due to increased immigration, there is a greater need to find ways to integrate a diverse array of pupils into the school community and the society as a whole. The universal language of art transcends the boundaries of spoken language. Music as a social phenomenon offers unique opportunities to participate. Through musical activities, students who otherwise find it difficult to communicate with each other are given opportunities to create common experiences, cooperate in creating a unique expression, share and express ideas, and be a contributing member of a group. While spoken language usually occupies space and demands silence from the other group members, music invites collective participation and cooperation in the creation and communication of its powerful expressions. While spoken language demands knowledge about the specific language in order to participate, musical language only requires a human body-brain.

The Ludvigsen-committee suggests a strengthening of the arts subjects, and a way to do that is to establish equality in the perception of what subjects are core (Elpus, 2013). Considering the amount of teaching hours and resources given to the music subject compared to mathematics and language, one is far from left with the perception that music is a core subject.

Arguably, in order to facilitate high quality music education and facilitate musical activities the curricula needs to acknowledge the significant field of music, and further effort must be made to juxtapose music education with other core subjects.

5.4 Summary of final conclusions

Recall that this Master thesis was based on exploration of the following central research question:

> *How can philosophical scholarship contribute to a reassessment and clarification of essential matters concerning music education as presented in the Ludvigsen-reports, and what practical applications can be suggested based on such research?*

Other scholars have noted that "a school that dismisses or refuses to employ necessary music teachers in order to hire more teachers in other fields has probably lost sight of the true purposes of education" (Lehman, 1987, as cited in Elliott, 1995, p. 299). However, according to Bamford (2012) and Grønsdal and Espeland (2013), this characterizes exactly the practice in music education today, especially in the lowest stages of schooling, as initially presented in previous reports on arts education in Norway. The discussion in chapter 2 revealed through the concepts of 'schooling' and 'instrumentalism' that the Ludvigsen-reports facilitate an 'instrumentalist' approach to education and, potentially, increased teacher control through assessment of SEL. The first discussion in chapter 3 on characteristics of musical and artistic understanding revealed important aspects of musical understanding. Engagements in the arts have the potential to teach and improve imaginative thinking, which becomes a *way* of experiencing and thus understanding the world. Arts education also potentially increases and improves cultural understanding and generates profound personal meanings, and musical experiences in particular have the potential to teach collective and personal understanding as well as emotional understanding.

The discussion that followed, concerning 'right and wrong answers' in music, led to acknowledging the dynamic 'nature' of music and the importance of a music teacher to be familiar with the multitude of correct answers that the field of music offers, and at the same time be open-minded towards the students and their musical realities. Otherwise, music making is either meaningless or misses the opportunity to create true community and identity across an otherwise diverse group of people. The discussion revealed a potentially excessive emphasis on creative aspects of music within the Ludvigsen-reports, arguably as a result of

‘instrumentalist’ thinking, which highlights the importance of developing and conveying a balanced view.

The Artistic Research discussion revealed a hole in the OECD´s “evidence base” for understanding knowledge creation and dissemination, namely exclusion of scholarship centered on the direct experience of artistic expression, especially in relation to understanding the development of societal wellbeing. I argued that artistic expressions are able to produce knowledge, which can be transferred to other arenas of life, as their meanings come to have personal value and enable people to see aspects of life in new ways. An important conclusion from chapter 3 is that by defining the characteristics of music through politically biased purposes and ‘instrumentalism’, one misses significant aspects of music.

Chapter 4, on how participation in musical activities offers unique opportunities for social and emotional learning, was divided into two sections. Part one presented historical theories on the link between music and emotion as a starting point to understanding music as a social phenomenon. Part two presented a definition of emotion and argued for Elliott and Silverman´s (2012a) assertion that music is a ‘socially sonic’ and ‘sonically social’ phenomenon. It concluded with an explanation of how emotions are perceived in music by the ability of humans to empathize with each other through mirror neurons and body-maps, described practically by eleven potential musical-emotional experiences permeated by music.

The discussions in chapter 3 and 4 laid the ground for the final discussion concluding that music is a strong tool for communication and that music facilitates social and emotional learning.

The final discussion in chapter 5 reinforced the assertion that the ‘instrumentalist’ approach to schooling could enhance teacher control in a negative way, and argued that this approach to music education could negatively effect student wellbeing, hinder the students´ freedom, and create larger gaps between the ‘well-behaving’ students and the ‘misbehaving’ ones. An essential conclusion of this final discussion is that characteristics of musical activities are of great importance toward maintaining a humane education that encourages participation, social and emotional learning through holistic well-*being*, as well as subject specific competences. The last discussion aimed to meet the critical conclusion of chapter 3 concerning biased political purposes by considering the significance of music compared to mathematics and language. A conclusion is that greater effort is needed in order to juxtapose music with these two fields within primary education, and that the field of music is as

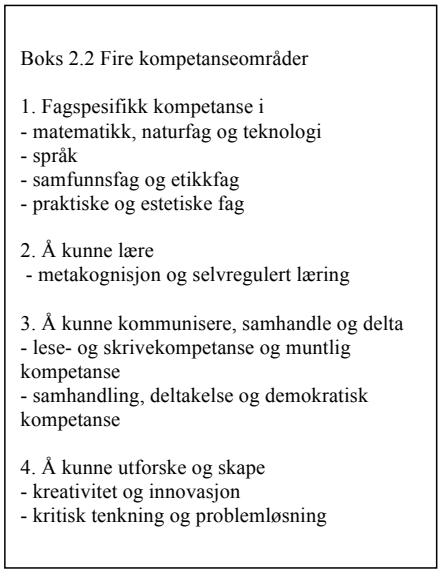
comprehensive and significant for the students´ future as any other field of knowledge. The conclusions of this study strongly encourage policy-makers to trust the human pervasive activity of music, trust the qualified music teacher, and last but not least, trust the student´s ability to acquire and demonstrate social and emotional learning through social and emotional well-*being* in music education.

5.5 Practical applications

What new directions does my analysis suggest in terms of actual policies and practices in the field of music education? According to Varkøy (1997), singing has been viewed as an important subject-transcending activity both for the teaching of values and identity, as well as facilitating other subject-specific learning in previous curricula (as presented in pp. 20-23 of this thesis). Singing is just one of the many components of music education, and the following argumentation can be seen as a new attempt to conceive of how musical activities might be integrated across other subjects in the curricula, but in an even more comprehensive way than previously attempted in Norway.

5.5.1 'Artistic communication' as a subject-transcending competence area

Music constitutes an essential communicative tool, also in the Norwegian society despite the fact that it is so very much underappreciated in schools. This is arguably not fully acknowledged in an explicit way within the final Ludvigsen-report (NOU2015:8), which can be especially seen in Figure 3 and 4 (below). The final Ludvigsen-report suggests that as a first step towards subject renewal, representatives from the PAS should agree on how to cooperate in facilitating the students´ acquisition of the four main competence areas (NOU2015:8, p. 53) (Figure 3 and 4). This section will suggest concrete ways of doing that, on a political educational level.

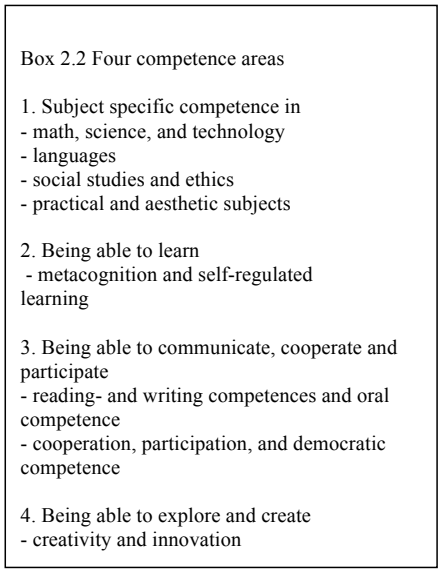

Boks 2.2 Fire kompetanseområder

1. Fagspesifikk kompetanse i
- matematikk, naturfag og teknologi
- språk
- samfunnsfag og etikkfag
- praktiske og estetiske fag

2. Å kunne lære
- metakognisjon og selvregulert læring

3. Å kunne kommunisere, samhandle og delta
- lese- og skrivekompetanse og muntlig kompetanse
- samhandling, deltakelse og demokratisk kompetanse

4. Å kunne utforske og skape
- kreativitet og innovasjon
- kritisk tenkning og problemløsning


Box 2.2 Four competence areas

1. Subject specific competence in
- math, science, and technology
- languages
- social studies and ethics
- practical and aesthetic subjects

2. Being able to learn
- metacognition and self-regulated learning

3. Being able to communicate, cooperate and participate
- reading- and writing competences and oral competence
- cooperation, participation, and democratic competence

4. Being able to explore and create
- creativity and innovation

Figure 3: Fire Kompetanseområder *Box 2.2 from NOU2015:8, p. 22 displaying the four main competence areas.* **Figure 4: Four Competence Areas** *English version of Figure 3, my translation*.

Figure 3 and 4 present the suggested four main competence areas. Practical and aesthetic subjects are referred to in nr. 1 and 'creativity' is mentioned in nr. 4. This study argues that music (and art in general) should be implemented also in nr. 3 ('To communicate, co-operate, and participate'), especially considering 1) the strong communicative nature of musical expressions that is already an evident part of the society in which children are growing up (Dewey, 1934; Reimer, 2003), and 2) music as a socially-sonic and sonically-social phenomenon (Elliot & Silverman, 2012a).

In contemporary Norwegian education policy, communicative competences are generally understood as reading, writing and oral competences. But singing could also be understood as a way of learning and exhibiting oral competences, and to some extent all artistic expressions may be understood as equally valid tools for communication. A concrete suggestion is that together with reading, writing, and oral competences, 'artistic communication' should be added to the main competence area 'To communicate, co-operate, and participate' (see Figure 4, point 3).

A counter-argument to my recommendations could be that not all students value the arts, and that it would be wrong to demand their participation in these types of activities. Is it not enough to expect their participation in general and not specify artistic participation as a desirable behavior? It is true that not all students like to take part in musical activities, but it is also true that not all students like mathematics or language studies. Still, students are expected to be active learners in these subjects. In contemporary Norway, entrance to music teacher education programs is based more on math scores than on actual musical abilities. Why should artistic participation be more up to the student´s choice and preference, or constitute a less important field? This study shows that musical knowledge constitutes a large, ever expanding field with great value to individuals and the communal society. Music generates meaning, a unique way of experiencing the world through 'imaginative thinking', and is an already widely preferred 'language' to express and experience emotions as composers, performers and listeners. Musical activities represent important vehicles for culture as already existing elements of culture are being expressed, as well as refined and redefined by the participants within a certain context. Taking part in musical activities means participating in culture, thereby acknowledging and shaping both individual and collective identity.

But is this not just a different way to force and evaluate artistic engagements? This study has argued that it is wrong to assess and 'measure' the students´ process of SEL. Expecting artistic ways of communication is arguably not more forcing than expecting them to hold an oral presentation. They could choose an artistic method of their own to highlight e.g. a topic in social studies, or to hold a presentation on a natural phenomenon in science. It could seem silly or unserious at first, maybe because of our perception that the arts are 'cosy' and 'playful' rather than complex activities. Also, Bamford (2012) found that the students want more artistic approaches to learning, and more opportunities to choose artistic activities (p. 14). Why is it that a presentation of a topic always means standing up straight, talking formally, while showing a power point? More freedom of choice for communication through artistic methods could arguably better engage students, resulting in more passionate communication of a topic, and even more attention from and learning for the other students who are watching/listening. It could be through, say, use of musical elements, painting, building, movies, drama, and dance, activities that are already a part of 'Grunnskolen'. The evaluation of the presentation would not be on the 'quality' of the artistic performances in

terms of artistic skills, rather based on the extent to which the topic was highlighted or made clearer, and on the content of the subject specific knowledge.

A concern expressed in the Ludvigsen-reports is the individualistic societal trend. As a response to this, the reports appear to offer two suggestions. One response can be seen as a counter-action by promoting a greater emphasis on such desirable values as empathy, cooperation, mutual responsibility, mutual respect and solidarity (NOU2015:8, p. 13, 20, 49). The other response appears to be acknowledging this trend by focusing on the importance of individual mastery and taking responsibility for one's own life and learning how to make good decisions for oneself (NOU2015:8, p. 50, 52, 53). The report also mentions negative trends, such as increasing cases of mental illnesses, including depression, anxiety, and social isolation.

Many share individual musical expressions via social media and YouTube. People want "likes" and other indications of acknowledgement – a reach out for social recognition. Why are people sitting in their rooms instead of participating in musical group activities? The technological development has made it easier to record and share music from your living room, and accordingly, more people engage in music making, reinterpreting already existing music, and creating own music, than ever before. An example of this is the competition "The Stream" (TV2), which encourages people to make a video and share it on the webpage and the winner is the video that gets the most streams.

Arguably, this is yet another reason for facilitating more musical activities in school, to encourage the students to participate in collective music making. This study argues that musical activities, in particular, holds intrinsic characteristics that makes them suitable means for not just the "musicalizing of the society as a whole" (Small, 1998, p. 269), but also the socializing of the society. Based on recent research on the link between music, health, and wellbeing (MacDonald et al., 2012), musical activities also potentially increase public health. This should be taken into account considering the Ludvigsen-report´s suggestion to form a new subject with an emphasis on public health. The school and students need more artistic activities. Accordingly, artistic needs should be expressed in the main competence areas of education, and be facilitated by meeting the critical need for more resources, more qualified teachers on all levels of the education, and updated equipment so that the music classroom invites music education that reflects the students´ musical reality.

The topic needs further debate on precisely how facilitating 'artistic communication' as a subject-transcending competence area could be practically carried out in the schools, but arguably it is possible if the decision makers would see the opportunities for both learning and student engagement that lies here. One way of realizing this vision could be through more interdisciplinary projects in the school. Essential topics from subjects like Social Studies, History, Religion, Science, and even Public Health can be illustrated through creative projects that use artistic methods as central means for learning both subject specific knowledge and SEL. In the case of music, this could be students performing a concert highlighting a historical period from different angles, or a original musical drama bringing up important issues concerning life mastery and decision-making, or producing a music video that demonstrates a natural phenomenon through self-composed music and visual images. The possibilities are almost endless. In the process of subject renewal, this vision should be taken into account.

5.6 Further research

Further empirical research should be done on students´ experience of music education in 'Grunnskolen', and on how music education can be improved to better meet their needs and desires. This can be conducted through focus groups, interviews, as well as questionnaires, and should be a part of the debate on the strengthening of music education.

More research could also be done on how individualistic trends are reflected in music culture, and how schools can apply methods from Community Music Therapy or Community Music to better face the challenges of mental health. There are schools in Norway that take comprehensive use of artistic methods in order to facilitate community-making, especially integration of immigrant children through language learning and socialization. An example is 'Møhlenpris skole' in Bergen. Such approaches could be investigated through qualitative methods like interviews, observations, and document analysis.

More critical analyses should be applied to policy documents to reveal underlying political agendas and biases (Chappell et al., 2014). Special attention should be given to the "instrumentalist" trend in educational policy, and any consequences it may have on students. Is there a connection between the strong emphasis on useful products and negative

developments in public health? Are the policy makers on one hand trying to find a cure for a condition they are actually upholding with the other hand? Such questions should be of high interest to policy makers, and the democratic citizenry that appoints them, all of whom want the best for children and the future society.

When the difficult kid found the triangle

Some fellow students and I had been working with a group of children to plan, compose and perform an original concert. Since this project was part of their compulsory music subject, some of the children were not very motivated. One in particular had since day one been difficult, sitting in a corner and made sure to frequently express that this was not something he willingly participated in. He had grown somewhat taller than the other boys and was clearly beginning to enter puberty. Despite his moderate protest, however, he reluctantly followed through with the instructions and participated as he was told to in the final performance. The performance was a success, and the relatively long lasting, but intensive work had led to many new friendships. The children were so excited about what they had just done, and so were we.

After clearing the performing area and putting the last instruments and cables back where they belonged, some of the children wanted to hang out with us in the music room. A girl was sitting holding a guitar and suddenly she started pulling her fingers across the strings and then slapped the strings with her hand, making a 2/4 rhythm. I encouraged her to continue this action and used my hands to clap a beat – following her – at the bench on which I was seated. After a while I spotted a drum nearby, and sat down by it, facing the girl, and continued reinforcing the beat. A boy was sitting close to the girl, and I signaled to him that he too could find a drum from the selection. He quickly joined our established rhythm. A third student – the same boy who had been so difficult all along – suddenly spotted a box with small percussion instruments and autonomously pulled out a triangle. First he did not know how to hold it or use it, but after some twisting he found the string and a stick and started hitting the triangle in perfect timing, on a rather complex syncopated beat, every other stroke. A fourth student joined in on some wrist bells and a fifth student walked around hitting on different things and settled with a pair of empty plastic bottles, hitting them together in time

with the pulse. One of my fellow students improvised a simple melody, and I added a counter-melody based on a major third harmony. Some of the students also joined in with singing. We kept playing for a while, and I led us into variations in volume followed by an ending. Then their music teacher entered the room – to tell them that they were supposed to be in the other classroom – but the students wanted to show him what we had just created. I will never forget their proud look on their faces, all of them, even the one who finally found the triangle.

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