

CFMAE

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The Changing Face of Music and Art Education



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Editorial

Preface and brief history of CFMAE

Dear readers, dear colleagues. This 12th volume of the CFMAE Journal is issued after a small break. This is a remarkable sign of the viability of the CFMAE Journal. Therefore it makes sense to look back to the starting years and the development over the past decade in order to thank all contributors.

The idea to develop such a journal was born with the big international conferences “The Changing Face of Music Education” (CFME) organized by Tallinn University Institute of Fine Arts Department of Music in 2004 and 2009. I hereby thank the director and head of the music department at this time, Andres Avarand, who believed in us and supported our endeavor. But, just conference publications (abstract and proceedings books) were not sufficient enough. The necessity appeared to treat the themes discussed at the conferences more in depth in longer articles – especially because access of authors from former Eastern Europe countries to international journals was complicated because of language difficulties, different research traditions and methods as well as some kind of prejudices in this respect. However, doctoral students and researchers needed a place to issue their work.

For a small one-million people country such a music and arts journal, especially in English, was a luxury. The only chance was to work together with our neighbors with the aim to create a bridge between Baltic and Nordic states’ universities as well as between German and English research traditions, to find common topics and establish contacts between researchers. I want to thank the international members of our editorial board John A. Sloboda, Graham F. Welch, Nigel Marshall, Stefanie Stadler Elmer, Raymond MacDonald, Paul E. Beaudoin for helping us to achieve and keep this intercultural vision. Special thanks go to the board members and reviewers from our neighbor countries Inkeri Ruokonen, Antti Juvonen, Heiki Ruismäki (Finland), Jelena Davidova (Latvia), Rūta Girdzijauskienė (Lithuania) for their immense contributions through the years. Their support and understanding remained also in difficult times.

Both the continuing conferences and the journal developed further with an interdisciplinary scope – the name was enlarged with the word *Art* into CFMAE: The Changing Face of Music and Art Education. This enabled us to include topics from dance, fine arts and craft as well as music pedagogy-related fields like psychology, sociology, digital creativity etc. This also caused the need to harmonize the volumes thematically: Creativity, Musicality, Well-Being (2012 Vol 4/1, 4/2), Inspiration and Improvisation (2013 Vol 5/1, 5/2), Communication and Processes (2014 Vol 6/1, 6/2), MERYC: Playful Sounds – Personhood (2015 Vol 5/1, 5/2, 2016 Vol 6), Singing & Voice Special Issue (2017). In 2018 a special Volume “10-year anniversary of CFMAE Journal” was issued.

Since 2013 our abstracts are listed in the EBSCO Academic Search and Discovery databases, the electronic versions of the articles are available since 2015 in RILM Full Text database. We thank both organizations for trusting us, and their flexibility and understanding. Since 2020 the journal must become an open access (OA) online journal due to international and Estonian state regulations.

Over the years our authors have been from a wider range of countries, languages and origin than earlier intended – Japanese, Saami, Hungarian, Moldavian, Serbian, Austrian, German, Scottish, Swiss, Czech, Latvian, Lithuanian, Polish, Finnish, Estonian, English, American, Canadian, French etc. This caused also the need to extend the members of the reviewers board, also because the fields and the research have become more and more interdisciplinary. This voluntary work (beside their main employment duties) was done among others by the following colleagues: Nora Lüse, Jelena Davidova, Aleksandra Slahova, Ieva Vizule (Latvia), Rūta Girdzijauskienė (Lithuania), Dominik Šedivy (Austria), Stefanie Stadler Elmer (Switzerland), Dora Psaltopoulou-Kamini, Nikolaos Zafranas (Greece), Keith Swanwick, Nigel Marshall, Alison Daubney, Adam Ockelford, Jessica Pitt (UK), Motje Wolf (UK/Germany), Paul Beaudoin (USA/Estonia), Pozzi Escot, Robert Cogan, Patrick K. Freer, Uladzimir Slabin (USA), Graça Boal Palheiros (Portugal), Ragnhild Eller (Germany), Christian Fischer (Estonia/Germany), Matti Vainio, Jukka Louhivuori, Antti Juvonen, Inkeri Ruokonen, Heikki Ruismäki, Mikko Anttila, Francis Kiernan (Finland), David Yoken (Finland/USA), Leith Symington (Norway), David Carey (Ireland), Gary McPherson (Australia), Anna Rita Addressi, Matteo Riccardi (Italy), Iivi Zajedova (Czech Republic/Estonia),

Jaan Ross, Kerri Kotta, Allan Vurma, Vaike Kiik-Salupere, Heie Treier, Edna Vahter (Estonia). Thank you for your enthusiastic support, contribution and in-time response.

I am very thankful to the graphic designer Maite-M. Kotta who's design of a combined semiquaver and open book has been our logo and visual brand right from the start that is still fresh but enables additional elements and texts for special issues. The layout of the whole journal has been done through the years with dutifulness and accuracy by Ludmilla Krusta and Põltsmaa Printing House (Estonia). Of big help have been the following colleagues – Kerri Kotta, Marit Mõistlik-Tamm, Vaike Kiik Salupere and Heddi Reinsalu.

A special thanks goes to the managing editor of the journal, Gerhard Lock, who's huge enthusiasm and work contribution also in complicated times of reorganization of university structures has been remarkably high. His careful and demanding eyes have seen all articles and he as been able to solve many issuing-related problems. I am glad to announce that the issuing of the journal continues from 2021 under his attentive eyes as editor-in-chief and with new colleagues.

We are also very thankful to the several sponsors the Journal had in the past decade: Tallinn University Research Fund (2013–2016), EuNetMERYC network (Music Educators and Researchers of Young Children) (2015), and Tallinn University Baltic Film, Media and Arts School (BFM) MEDIT (The Centre of Excellence in Media Innovation and Digital Culture) over the last years.

I thank all authors for sharing their interesting research over the past decades. I believe that these articles have broadened not only my but also a lot of readers' minds. I am thankful to all of you for the work and wish the new editors many new and interesting authors and articles.

Tiina Selke, PhD
Editor-in-Chief 2009–2020

LEARNING BASED ON INTERDISCIPLINARITY WITH MUSIC

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ABSTRACT

The isolation of human art is a manifestation of the inconsistency of our society. In scientific research, the spiritual and physical worlds are often separated. To recover this dualism in the education system, but also in the life of human society, arts must have an organic place. That is because the expression of the human inner world we find only in a work of art, which naturally connects human life with the environment - the external world in which he lives / creates. The formative effects of arts integration and building connections between arts and sciences require a deep understanding of the learning content, an increased interest in knowledge, and active participation in processes of exploring and asserting students' talent, individuality, and personal expressiveness. Arts can be involved in the interdisciplinary learning process and cause significant experiences in the development of the personality, if several functions are taken into account (as principles): the integrative function in the total participation of the individual, true contexts for artistic knowledge, capitalization of interior reflective experiences, the spiritual dimension of learning, etc. Extending the learning process beyond the field of artistic-aesthetic education to an extra-aesthetic education can ensure the formation of key and transdisciplinary skills. Learning based on interdisciplinarity with arts can be developed within STEAM projects. The article characterizes the particular features of STEAM education, identifies the factors that condition learning through STEAM projects, describes the process of carrying out a STEAM Project, including examples and suggestions for developing a STEAM lesson.

Keywords: Music education, arts integration, integrated learning, STEAM education, integrative functions of the arts, total participation of the individual in communication with art, the spiritual dimension of learning through arts, learning through STEAM projects

INTRODUCTION

The interdisciplinary approach to music education (Cslovjecsek, Zulauf, 2018: 125) aligns students' natural tendencies to give meaning to their experience and to integrate what they know into a model of action or a

"big picture" of the world. The strong influence of music on life is seen more holistically when students can discover the coherence of the arts with other aspects of their school experience. Acquiring knowledge and skills that are not connected with life makes no sense. The integration of knowledge becomes an important aspect of education, which should not simply be left to the student or at random. It all starts with the premise that school learning should be useful in dealing with real-world challenges, complex problems. The school is an institution that should help students to become informed and creative human beings who think autonomously and act responsibly. As researchers from Harvard University (Boix Mansilla, Jackson, 2011: 16) state, interdisciplinary studies provide the ability to integrate knowledge and thinking from two or more disciplines to produce cognitive progress. According to the integral theory, human development is based on the relationship with values, culture and worldviews. The inclusion of several interdisciplinary subjects in the learning process can increase and deepen the aesthetic and artistic experience, because an object or a phenomenon is treated through multiple approaches. This widens and extends the range of perception and, in many cases, prolongs the duration of the action. Objects or phenomena that students may initially find unattractive can be made more interesting by adding the perspectives of another subject; this often opens up unsuspected paths to what was previously inaccessible. The knowledge base and skills required for meaning assignment can be significantly broadened by drawing on several topics; the same is true for personal means of expression. Negotiating the assignment of meanings across disciplinary boundaries within the school also provides the necessary basis for long-term dialogue between subjects and disciplines.

The concept of curricular integration, according to L. Ciolan (Ciolan, 2008: 86-89), is understood as a process of establishing convergence relations at the level of content elements, objectives or methods, but also at the level of concepts or values belonging to different school disciplines. Thus, we can distinguish:

- Horizontal integration: brings together in a coherent whole two or more objects of study belonging to different fields or curricular areas; for example: Music Education and History, Fine Arts and Literature.
- Vertical integration: brings together in a coherent whole two or more study objects belonging to the same field or curricular area;

- for example: Music Education and Fine Arts Education;
- Transversal integration: involves focusing on a topic or problem that does not come from existing disciplines, has a certain autonomy in relation to them, but can engage them in certain segments in establishing aspects of the topic in question.

British academician Keith Swanwick puts forward some key ideas in the learning process: "Music is a form of symbolic discourse. At its heart is the process of metaphor that takes place in three ways: tones are transformed into "songs" or gestures; gestures evolve into new structures / forms; these structures can give rise to meaningful experiences in connection with our personal and cultural histories". These three metaphorical transformations are audible through the layers of observable musical elements that give rise to *ideas* (meanings), *expression*, *form* and *value*. Due to its metaphorical nature, the arts generate cultural reflexivity and can be represented / interpreted / produced exclusively in a creative way. Hence come three essential principles for the learning process (Swanwick, 2011: 105-106): (1) care for music as a discourse (in the act of reception), (2) care for students' musical discourse (in the act of interpretation), (3) care for musical inspiration (in the act of creation). In the same logic, an education dedicated to musical experience will bring together all four layers of musical discourse.

Interdisciplinary learning with the arts enhances the experience of creating the meaning. The results of arts-based training have proven to increase flexibility and thinking skills at a higher level. The arts are unique in education because they support a certain analytical area of knowledge and can also be applied as processes of sensitive, intuitive-intellectual investigation (Goldberg, 2006). Learning the arts is a pedagogy connected with reflexivity and praxis throughout the process and its results. Learning through arts creates powerful environments for deep emotional expression and experience, which require penetrating levels of thinking, perception and involvement - essential elements in a complete education and life (Mello, 2004).

The learning process must act as a "restorative of sensory reactivation through the expression of art and music" - a matter of sustainability for all humanity. Thus, namely the complex involvement of the individual's resources, they build the quality of a "facilitating relationship" (the conception of professor C. Cucoş) in the reconfiguration of the learning

process. A truly integrated curriculum is designed to highlight the links between aspects of knowledge, while an interdisciplinary curriculum is configured to highlight the separate, distinctive nature of the various disciplinary areas of academic knowledge. Intending and planning integrative approaches to the arts in the curriculum requires teachers and all categories of curriculum designers to understand, identify and highlight the following: (a) The organization and the internal structure of the problem space around which the contents of school learning are proposed for integration. (b) The universal aspects, common to knowledge in various educational disciplines. (c) The opportunities for the application of knowledge and skills in different contexts of practice. (d) Highlighting the differences and specific aspects of knowledge in distinct disciplinary areas. In conclusion, the formative effects of integrating the arts and building connections between the arts and sciences require a deep understanding of learning content, increased interest in knowledge and an active participation in the processes of exploring and asserting students' talent, individuality and personal expressiveness, as well as the sense of self-efficacy.

THE INTEGRATIVE FUNCTIONS OF THE ARTS IN THE LEARNING PROCESS

The learning process in the subjects of the Arts curricular area is essentially *the education through the arts*, which is based on the student's experiences in living the art. Raising students' awareness by triggering emotion, experiencing the artistic message, can contribute, in appropriate conditions, to the efficient realization of the learning process. Thus, the teacher will guide the behavioral and sensitive sphere in such a way that they contribute to the process of knowledge, research, discovery, valorization, etc. It is noteworthy that the cognitive sphere in the artistic-didactic act is based on the data of all the sensations involved in the perception by the student (visual, auditory, tactile, etc.) and is not limited only to the participation of reason. For example, in the listening activity of a musical composition, learning can result from the convergence of sensations (auditory, but also visual, tactile, motor, etc.), feeling and thinking. The information taught becomes knowledge as it explains an artistic fact and is put into practical application. Through the

convergent involvement of the personality spheres in the artistic-didactic act, the artistic culture of the students is built.

Researcher Dagmar Widorsk (2018: 195) says that successful learning in art lessons is achieved when the student is emotionally involved and begins to think. This is usually triggered by active, meaningful and relevant experiences based on topics that are important for the inner life. We advance the concept of total participation of the individual in communication with art, considering the involvement of all spheres of personality in the artistic act:

- the emotional sphere through the emotional-artistic receptivity to the sound-artistic message;
- the behavioral sphere through the skills of listening to musical works, activity similar to reading literary works and receiving works of fine art;
- the sensitive sphere through the abilities to observe (perceive) and analyze certain elements of artistic language;
- the cognitive sphere through the ability to think and create / re-create the artistic image;
- the value sphere by familiarizing and memorizing the musical repertoire / works of art.

At different ages, in the learning process, these spheres correlate, condition each other, but interact differently. The numbering of the personality spheres, presents the sequence in which the involvement of the personality in the artistic-didactic act evolves. The qualities of an artistic act are transposed to the didactic act, being explored successively and integrated, in relation to art, the initiated artistic activity. The more advanced the artistic experience of the personality, the more stable are the connections between the spheres of personality in the artistic-didactic act. At the beginning of each learning process, the context in which the students respond emotionally to the work of art is established. Emotional receptivity to the work of art is considered a constituent element, fundamental to art. Therefore, until students are emotionally connected to the work of art, any information / knowledge about it loses its value. At the same time, we mention five main activities of the human being: physical, vital, mental, psychic and spiritual - recognized as being fundamentally holistic. Being interrelated, they require individual and collective cultivation. The total participation of the

individual in communication with art is a comprehensive approach of the whole person. Thus, the holistic character of the learning process in the disciplines of the of Arts' curricular area requires the interrelation of the main activities of the human finite: physical, vital, mental, psychic and spiritual. The holistic character in the student's approach requires the construction of connections between personality spheres in the learning process: emotional, behavioral, sensitive, cognitive, value. The holistic goal of learning is the more complete development of human abilities in all spheres of life. In defining holistic education, we identify the priority of the spiritual through the eternal character over the material. The personality of the educable is above all a soul that has its own goal and objectives that contribute to this fact. The Holistic education consists in the ability to respond to the various learning styles and evolutionary needs of the human being.

Teachers can develop various ways of learning through projects, capitalizing on the spheres of manifestation of personality in the artistic act. In current pedagogical research, the holistic vision is approached as follows: the interaction and mutual interdependence of the component elements of a whole, interconnection of the elements of a whole; state of the inseparability of a whole; methodological thesis to study the behavior of a complex system, as opposed to the atomism, which divides things in order to know them better, etc. In this context, learning through arts will operate different spheres of the student's personality (emotional, behavioral, sensitive, cognitive, value) to produce knowledge through different ways of correlating, integrating, connecting them. This is a holistic approach to the individual in the learning process. Teachers are often obsessed with the method of characterizing the music they listen to or perform. In the list of expectations of the traditional teacher we attest requirements regarding the description of the expressiveness of the language, the decoding of the image, the use of a specific terminology, the use of definitions, etc. It is in this situation where a difficulty is attested- the teachers try to get the children to talk about the work of art without referring to the inner reflective experience. In order to capitalize on the integrative function of inner reflective experiences, it is necessary to familiarize students with their inner worlds and the outer world. In the lessons of music education, plastic education and literature, by reliving the meanings of the work of art, favorable con-

texts are created for meditation, reflection in relation to the scale of personal, social, universal values.

In today's global economic climate, there are a growing number of students who seem to be disappointed with life. It is remarkable in this sense, the statement of Professor C. Cucoş , regarding the connection between education and arts, which also aims at the learning process: "education is a collaborative, interactive activity, of relating to each other, of developing an inter-individual empathy; in the educational process, we "extend" beyond our own self, we transfer to the other a personal experience of a practical, reflective or emotional nature that deserves to be spread". The integrative function through the spiritual dimension of learning is manifested in various learning activities, such as: (1) promoting a sense of connection to develop tolerance, empathy and compassion; (2) capitalizing on a common story; (3) creating ways to help in the search for wisdom, meaning and purpose; (4) offering experiences of amazement and discovery; (5) encouraging increased awareness of moments of joy and delight; (6) discovering the ways of fulfillment in the activities of artistic creation; (7) exploring learning through the arts; (8) identifying the magic moments of works of art, in everyday life; (9) awareness and acceptance of the transcendental dimension in everyday life.

In order to approach the integrated learning of the arts with other fields of knowledge, it is important to capitalize on the connection between spirituality and music, which can be seen in three distinct ways: (1) first, to provide students with a musical experience meet, in an atmosphere where they are not necessarily asked to do anything with her or about her; (2) secondly, it could be said that a necessary component of inner reflexivity is a positive self-identity, based on a recognition of self-worth; (3) thirdly, in the process of learning works of art, time and space are provided for reflection and to enhance self-identity and self-worth. Critical positioning in the processes of knowledge and learning, reflective processes and actions make students listen, share, capitalize on what others say, have the courage to take on new ways of seeking meaning. An absolutely essential consideration for the realization of the learning process is the role of the teacher. It is obvious that in order for a person to be able to help students acquire a spiritual element in their life, that person must understand what spirituality is to them. After Anthony

J. Palmer, teachers not only need to be able to recognize the presence of spirituality in their own lives, but they also need to take that into their professional lives. Through the spiritual dimension any teacher could construct another "plan of existence" to overcome the egocentric mental framework. In this context, Palmer A.J. indicates four main areas that contribute to this (Palmer, 2006: 150): (1) self-development; (2) a new vision of the student and the educational process; (3) curriculum development, to include the spiritual dimensions of existence; (4) research in the field of spirituality in education.

The integration of the artist in the learning process, according to C. Cuoş , aims at reporting to (Cuoş , 2016: 8): 1) the referential level of teaching - art, under its different aspects, but also to 2) the level of the way of doing education for receiving art through different didactic strategies. At the referential level of teaching / learning - art, it is about a constitutive, procedural interference, established at artistic level, through the following dimensions:

- The historical dimension: this way of organizing supposes the simultaneous bringing to the knowledge of the receivers of some artistic achievements from various arts (architecture, sculpture, music, literature, etc.) following the historical, evolutionary axis;
- The thematic dimension: this option involves the delimitation of major themes around which representative works can be brought for illustration and discussion in relation to the invoked theme, for example, "Representation of nature in the arts of the nineteenth century", "Domestic life evoked in art "Renaissance", "The Reason for Love in Art", "Illustrations and Biblical Themes in Art", etc.;
- The technical-expressive dimension: under the brand of this pole will be themed formal innovations of trans-artistic character that can be captured in different artistic objects, even if they are apparently distant, in terms of languages used (fidelity or distancing from reality, ambiguity and dissonance, balancing construction or interpretation tasks to receivers, etc.);
- The inter-determination and connection of artistic manifestations with other levels of socio-cultural praxis on alignments such as art and religion, art and social action, art and trade, art and industry, art and suffering, etc.
- The correlation of art with savoir or the great paradigms of

knowledge; from this point of view, one can discuss works that, in terms of content, are consonant with the great ideas of the era (scientific, philosophical). The work of art does not replace knowledge, it is not a faithful "mirror" of it, but it can go hand in hand with it or anticipate it;

- The junction of art with utility under the spectrum of approaches such as environmental design, clothing, industrial, social, etc.; artistic hypostases that involve different degrees and dimensions of correlations, possibilities and limits of these approaches, happy or avoidable cases, etc. can be brought into discussion;
- The illustrative potential of art in relation to the collective mind and social physiology; From this perspective, art can become relevant as a product, social order or servant of the social, including the political power established at a given time (positive or negative) that can encourage, instrumentalize or divert the specific purposes of art (art in totalitarianism, in open, liberal society, etc.).

Arts can be involved in the process of interdisciplinary learning and cause significant experiences in personality development, if several functions are taken into account (as principles):

- The intergender function in the total participation of the individual,
- The integrative function through artistic knowledge,
- The integrative function through social insertion while maintaining the individuality,
- The integrative function of inner reflective experiences,
- The integrative function through the spiritual dimension of learning,
- The integrative function through differentiated approach to learning.

The integration of arts involves the identification, exploration and pedagogical capitalization of overlaps, continuity, discontinuities and contradictions between the contents and processes of disciplinary knowledge, translated into new teaching formulas, in which the emphasis is on the simultaneous, concerted stimulation of training resources distributed in multiple plans (individual / collective / personal / contextual, etc.) and the multiple dimensions of the space of educational

action (curricular / extracurricular, intellectual / aesthetic / professional / technological / affective, etc.). In a postmodern way, the integrative approach of the curriculum is a way to achieve the teaching of artistic education in the character of the land unit of the relationship *arts – sciences* regarding the social, political, cultural aspects of life.

INTEGRATING THE ARTS IN THE LEARNING PROCESS THROUGH STEAM PROJECTS

STEAM is an educational approach that uses Science, Technology, Engineering, Arts and Mathematics as access points for integrated learning guidance, based on specific principles, which encourages the student to investigate experiment, solve problems, be creative and create products, to find solutions to some of the challenges we face around the world. STEAM education does not involve a part of education, but refers to an overall paradigm from vocational learning to lifelong learning, which is organized with the addition of art to existing education. Specific features of STEAM education: (a) learning approach from an early age and the use of science, technology, engineering, arts and math as access points to guide student questioning, dialogue and critical thinking, (b) promising approach to positively influence student outcomes and teachers' effectiveness, (c) intentionally includes teaching and learning integrated topics, (d) stimulates investigation, collaboration and shifts the focus to process-based learning, (e) has a positive impact on cognitive development, can increase literacy skills, helps students to reflect significantly on their work and that of their colleagues, encourages critical and creative thinking, (f) is based on direct observation, experiment, logic, understanding things and phenomena as part of a system, (g) STEAM does not replace parts of the curriculum, but offers the possibility of simultaneous learning through the dimensions of different school subjects, without restriction in time, (h) the arts bring new meanings in the learning process, by combining artistic knowledge with the path of scientific knowledge, (i) marks a significant shift from the concept of content-focused learning to the concept of lifelong learning.

In the approach to integrated learning, school subjects retain their uniqueness, and in order to build connections it is necessary to transfer

knowledge. At the heart of STEAM learning is research, critical thinking, and process-based learning. The whole idea surrounding STEAM education is based on deep questioning. Interest, curiosity, the ability to find solutions to a problem and be creative in finding solutions from different perspectives (fields of knowledge, school subjects, fields of activity) are at the heart of this approach. This means that the humanities and arts are woven into the STEAM education. STEAM lessons can take place in the art or music room, but can also take place in the math or science room. STEAM learning is an application process that allows students to make sense for themselves and others. As Susan Riley points out, "School should not be a place, but rather a state of mind that uses the arts as a lever for explosive growth, socio-emotional connections and the foundation for tomorrow's innovators ... today!" (Riley, 2012). In international practice, several factors have been identified that condition learning through STEAM projects: (1) Collaborative planning, including cross-curricular content, with teachers from each curricular area; (2) Adjusting teaching projects to adapt to a new way of teaching and learning; (3) Professional development for all staff in STEAM practices and principles; (4) STEAM mapping scheme for curriculum and assessment design process; (5) Aligning the learning process through STEAM projects to Learning Efficiency Standards; (6) Implementation of learning through STEAM projects without interrupting the educational process as a whole.

The design of an integrative approach can be matched to the process of artistic creation, because in the negotiations that take place between teachers of different disciplines they strive to identify the common access points through which the elegant calibration of the contents is achieved. Through art, "those things whose form is in the spirit appear," Aristotle pointed out. In our opinion, the arts in the STEAM learning process build connections through spiritual intelligence, shaping the inner world of students' personality and building the bridge between the inner and outer worlds. There is a synchronization of multiple intelligences in the act of learning. The integration of the arts in the STEAM learning process is not done for external effects, but especially to transform knowledge through art into an inner experience, because: knowledge and discovery represent the successive stages of understanding; the human interior asks questions, seeks explanations, relates, identifies (always builds and shapes); manifests sensory-affective

comprehension and soul meditation / reflection; it constructs the judgment of the intellect in relation to the scale of its own spiritual values.

DEVELOPMENT OF STEAM LESSONS

At the STEAM Institute of Arts and Education in Westminster, UK, 6 steps were developed to create a STEAM-centered classroom. At every step, we work on both the content and the learning strategies specific to the arts, in order to address a central issue or an essential question. The process of carrying out a STEAM Project brings together the following six steps, with suggestions:

1. Focus. Select an essential question / problem to be answered. It is important to focus clearly on how this question or issue relates to each of the STEAM domains. Suggestions for students: identify / formulate the essential problem or question.
2. Detail. During the detailing phase, look for the elements that help to solve the problem or question. When you look at correlations with other areas or why there is a problem, you begin to discover a lot of key / fundamental information, skills, or processes that students already have to address the question. Suggestions for students: pay close attention to the elements that contribute to solving the problem / generate solutions to the answer to the question, document your observations.
3. Discovery. The discovery relates to active research and intentional teaching. We are looking for current and possible solutions. In this step, students look for current solutions as well as what does not work based on existing solutions. As a teacher, you can use this step both to analyze the gaps that students may have in a skill or process, and to teach those skills or processes explicitly. Here are learned, skills trained and specific processes related to solving the problem / question are carried out. Connections and ways to use skills, processes and knowledge to address the issue / question are actively sought. Tips for students: Look for current and possible solutions, learn specific skills and processes related to the problem / question, actively look for connections and ways to use skills, processes and knowledge in tackling the problem.
4. Application. That's where the fun happens! Once students have delved into a problem or question and analyzed the current solu-

- tions, as well as what still needs to be addressed, they can begin to create their own solution or solution to the problem. Here students apply skills, get involved in various knowledge / learning processes. The knowledge that was taught in the discovery stage is put into application, new solutions are found. Tips for students: Use your skills, explore processes and knowledge to create a new solution / solution to the problem.
5. Presentation. Once the students have created their solution or path to solve the problem, it is time to share it. It is important that the paper is presented for feedback and that various ways of expressing the student's perspectives on the question or issue be presented. This is also an important opportunity to facilitate feedback and help students learn how to give and receive knowledge. Tips for students: Share ideas / solutions with others, facilitate feedback opportunities.
 6. Link. This step is the one that closes the learning loop. Students are given the chance to reflect on the feedback that has been shared and on their own learning and skills training process. Based on this reflection, students are able to revise their work as needed and produce an even better solution.

Suggestions for students are: taking into account the suggestions of others, reflecting on their own learning process, reviewing solutions as needed.

In order to design and implement the learning process based on STEAM lessons / projects, it is useful to consider the answer to the following questions: 1. The distinct definition of STEM, STEAM and integrated learning, including the differences and similarities of each strategy; 2. Selection of units of competence in Science, Technology, Arts, Mathematics, which are aligned and mutually enhance learning by involving students; 3. Building a series of authentic and rigorous STEAM lessons regarding the individual cognitive involvement of students; 4. The elaboration of technological sheets, projects, learning paths, in which a great variety of paths are outlined that the students could explore in the STEAM lessons; 5. Design the evaluation that equitably measures the mastery of the content units for each projected purpose; 6. Creating data facilitation resources that involve teachers and students in the reflections of a STEAM learning experience and

outlining the next steps in student growth, etc. An example of developing a STEAM lesson can be initiated starting from integrative topics, from which questions can be formulated from different fields of knowledge or school subjects, curricular areas.

MODEL 1. Identifying the connections between arts and other fields of knowledge

Theme: Figures and forms in everyday life

Problem: How is form and content related?

Research and learning perspectives through the arts: (1) Figures and shapes in clothing design: patterns, meaning, style / useful. (2) Figures and shapes in Moldovan peasant blouse ornaments, Moldovan carpet, paving, etc. (3) Fractal figures in art and nature. (4) Organizing the artistic image in different forms of musical art. (5) Figures and shapes in dance composition.

MODEL 2. Building connections based on key questions

Theme: Looking out the window: how is the world changing?"

List of questions: What is the Earth singing about? How do we understand / distinguish the expressions "Music of nature" and "music about nature"? What does it sound like? Where does it sound? How does it sound like? Why does it sound natural and urban? What do my sensations (auditory, visual, olfactory, etc.) communicate when I receive the world around me? What is the secret message of works of art about the world we live in?

MODEL 3. Building the STEAM lesson based on the research groups

Theme: "The Magic of Sound"

Steps: 1. Divide into groups and choose a field you like. 2. Study the topic "Magic of the Sun" from the perspective of the chosen field, consulting different information sources. 3. Make a poster with the chosen information: texts, images, tables, figures, etc. 4. Organize an exhibition of the works, as in an art gallery. 5. Choose a group representative to present the topic using the poster. 6. Group members visit the gallery, examine each poster, ask questions, and make comments and other suggestions that they record in the footer. 7. Appreciate each other's projects.

CONCLUSIONS

We recommend teachers to include more interdisciplinary topics in the learning process, in order to enhance and deepen the artistic-aesthetic experience, because: an object or a phenomenon is treated through multiple approaches; the range of perception is widened and widened and, in many cases, the duration of knowledge / research is extended; new perspectives open up in the study of an object / fact / phenomenon, which students may initially consider unattractive - they can be made more interesting by adding another subject, another learning path; broaden and deepen basic knowledge and develop the skills needed to make sense of several topics; offers more opportunities for individualized learning and socializing contexts; the personal means of expression of the students are modeled and manifested. As a result of the implementation of the learning models through STEAM projects, we draw some conclusions about their importance: (1) The need to achieve cooperation between different disciplines, respecting the legitimacy of each; (2) Involvement of a certain degree of integration (connection) between different fields of knowledge; (3) The use of a common language between different disciplines (terminology, methods, etc.); (4) The demand for integrated learning, when the emphasis is not on the content of learning, but on certain competencies; (5) Transfer of teaching / learning / assessment methods from one discipline to another; (6) Overcoming the limits of a discipline; (7) Achieving the inter- and trans-disciplinary aims related to the profile of the graduate. The need to integrate the arts in the learning process through STEAM projects aims at (Morari, 2017: 210): (1) the knowledge of art can only be an act of internalization; (2) the artistic experiences of the inner life can shape / edify the human person; (3) for the conception of a positive impact of the arts in the learning process, it is important to practice the reflection in-actum (which exists in the process of the act of creation / reception) and post-actum (which exists after its production), because not only the artistic actum, but also artistic reflection contributes to learning; (4) spiritual intelligence (SQ), is an integrating element in the act of artistic knowledge, which brings together, mobilizes and transforms all the types of intelligence we have; (5) the metacognitive nature of artistic skills circumscribes the application of successful strategies.

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ELEMENTARY INSTRUCTION CLASSROOM TEACHER STUDENTS' EXPERIENCES OF ART AND SKILL SUBJECTS AT SCHOOL AND IN TEACHER EDUCATION

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ABSTRACT

This research focuses on elementary classroom teacher students' (N=10) experiences of art and skill subjects at school and in teacher education. The data was collected by narrative writings about students' experiences of music, visual arts, physical education, and crafts. Both positive and negative experiences were found from these subjects. Every respondent had negative experiences in some of the subjects. At worst, the experiences were so traumatizing that respondents suffered from the consequences even after twenty years. This shows the importance of the teacher's behaviour in evaluation and feedback at school. Young pupils are at a sensitive developmental stage when in elementary school and at the high school level, as students' self-conception is still building. The art and skill subjects may cause students to feel more vulnerable than other subjects, because everyone can see or hear immediately when something goes wrong. Teacher education should be developed in a direction where future teachers are emotionally sensitive and discrete to avoid traumatizing their pupils.

Keywords: Art and skill subjects, experiences, memories, attitudes.

BACKGROUND

Finland has succeeded quite well in international comparisons of school achievements (Programme for International Students Assessment PISA). Still, there is a lot of malaise in Finnish schools: not enjoying being at school, marginalization and even suicides. Mostly, people are too dissatisfied with life and experiences of failure and misfortune. Valuable lives are stalled as students experience purposelessness and

lament. It is important that a child can, already at an early stage, gain positive experiences of themselves through acceptance and success. It would be important to teach students to acknowledge their own strengths, dignity, and their specialities. This can take place at home and school through sensible and wise growth and education together with the constructive activities with peers.

Our society is going through a critical period. The change in age structure, digitalization and strengthening of multiculturalism are phenomena of this age. Similarly, society is also differentiating, and inequality is increasing. The well-being, sharing, participation and health of the population polarizes the population (Ministry of Education 2014, 9). Searching for experiences is typical for our time. Commercialism and selfishness describe the spirit of current times when everyone wants to own more and more everything (Pulkkinen & Kanervio 2014, 140).

In the field of education, competition between schools may further strengthen marginalization and polarization of students and communities. Also, the gap between the educated and uneducated population is growing, leading to society's division into two parts (Kyllönen 2014, 83). There are more and more families pushing exceptionalism on their children and burdening them with different hobbies and goals of material well-being. At the same time, there are more and more families who do not take good enough care of their children, who may drift toward a marginal way of life. When an individual fulfils oneself through art and skill hobbies, it protects them better from withdrawal (Allardt 1976). Art and skill subjects with their experiences like development of skills, collaboration, succeeding, enjoyment, regularity, relationships with adults, discussions and supervision can be seen as protective factors. Self-esteem is strengthened and the feeling of one's ability to influence different issues grows along with successes (Rönkä 2014, 38).

According to PISA's school enjoyment research, the situation in Finland is not vaunted, although Finland's school system is shown in a positive light from the point of view of learning results. Finland has participated in PISA research since the year 2000 and has been at the top or near the top of learning assessment tests. In 2009, the level of results began decreasing and by 2013 the results clearly had dropped. PISA-research evaluates learning, and it is used in developing educational systems (Kupari et al., 2013). Finns share a worry about the results,

which show the need to develop the country's education system. Still, Finland is in the top quarter of the OECD countries and the best of the Scandinavian countries. The opportunities in social and economic structures of society, the growth of the importance of media and globalization have changed the world of young people. This should be taken better into account to include young people's everyday real life as a part of a school's pedagogy. The elementary school system which was created in the 1960s and 1970s needs national-level renovation (Kupari et al., 2013, 71). The school well-being model by Konu and Rimpelä (2002) explores the school and education as a whole, where every part is in connection to each other, and nothing is separate. Especially interesting are self-fulfilment (*being*) and social relationships (*loving*). In fulfilling oneself, the use of creativity and self-esteem strengthening can be seen in the teaching of art and skill subjects. In the area of social relationships, the atmosphere of the school, group dynamics, teacher-pupil relationship, peer relationships and the collaboration between the school and homes are at the centre of promoting well-being.

WELL-BEING FROM ART AND SKILL SUBJECTS

The significance of arts and creativity have been gathering more appreciation among Finnish administrative personnel. Already more than ten years ago the government of Matti Vanhanen promoted a creativity strategy to a creativity strategy to promote the development of creativity nationally. The working group of the strategy highlighted the significance of creativity in comprehensive well-being. In addition to that, it also connects versatily to Finnish society's different sectors, everyday life, social life, education, upbringing, working life, communities and so on (Luovuuskertomus 2004). The working groups of the Creativity-story strategy reported their plans to promote creativity. One sector in the report promoted creativity in education and upbringing, building reserves of strength-centred activities. Education and upbringing should promote the development of power reserves and life-managing skills so that a child and young individual could live a valuable life with others also into adulthood. The working group was concerned about the way some children are raised at homes, not enjoying studying at school, the spirit of competition, the culture of increasing haste and the increase of performance pressures at school.

Creativity is suffocated in these circumstances and causes accumulating problems in the long run (Kolme puheenvuoroa luovuuden edistämisestä 2005, 28).

Artistic activity has always been a part of human essence. The task of art, the place and the significance have remained, but they have gained new manifestations in new places. Lately, artistic activity has been brought in as a part of problem solving and its positive impact in different connections has been noticed. Social problems cannot always be solved using only artistic actions, but it offers a counter point to rationalist thinking and creates a more versatile idea of man people where diverse usage of the senses is joined together (Bardy 2007, 32). Society's efforts towards efficiency and strong economic thinking overshadow the value of creativity (Känkänen 2006, 148). We can also speak about art-based developmental direction which can be seen both in Finland and internationally (Bardy & Känkänen 2005, 143). Culture and art are seen more strongly as a part of the promotion of humankind's well-being. In the conception of development there has been a pragmatic change, which means that rational reasoning and economic values have proven insufficient in creating the individual and communal creativity and spirit building (Bardy 2002, 14). Arts education should be strengthened at school to bring in artistic thinking and acting as a bigger part of life skills and all-round education (Bardy 2007, 31). Arts education teaches how to understand and handle multilevel phenomena, which are also present in social life, through the arts. The arts are not separated from life; art should be present as a part of everyday life and a natural part of life (Sederholm 2007). We can even say that thinking through creative activity is a way of existing and living (Karppinen 2008, 102).

For some children, functional or artistic work can be the only way for them to approach and connect to themselves and their emotional memories. Creative activity offers a metaphoric cover or a symbolic distance to handle issues. In the same connection, we can talk about the birth of free space which includes ambivalence toward interaction, which means aimlessness and handling it through artistic activities. This kind of experience enables exploring one's own emotional movements and understanding one's own story (Heino et al. 2013).

The art and skill subjects bring counterbalance and offer different ways of working compared to core subjects. The pupils may be creative and

fulfil themselves more than, for example, in math or language classes. Art and skills subjects also offer a good environment for promoting educational targets and issues which aim at pupils' spiritual growth. The captivating digital world of today is a pleasing environment for children and young people and an instrument for spending time and learning. The digital world competes for children's interest with activities like in the art and skill subjects. Chatting face-to-face and making things together have been transmitted to the virtual world (Pulkkinen & Kanervio 2014, 120). Art and skill subjects have a lot of potential; they strengthen identity and offer social experiences which create trust and well-being (Liikanen 2009, 92).

THE WELL-BEING PROMOTING INFLUENCES OF ART AND SKILL SUBJECTS

PISA-research focuses on mathematical skills, natural sciences, and literacy. It does not measure pupils' well-being, creativity, or artistic development. Because PISA only measures some sectors of school subjects, their significance is secured because Finland wants to remain first in international comparisons. The issues reached in art and skill subjects are difficult to measure. Nevertheless, although the administration promoted creativity and creative activity to a level of high value more than ten years ago, not much was done to promote artistic activity or creativity during that time. In the report of the Ministry of Education's working group, aims to add to the number of arts and skills at school by adding one lesson to the earlier curricula, it is merely a titular addition. Artistic activity strengthens cultural abilities and creative thinking, which are useful also for creative economic development and promoting Finnish competitiveness. The status of arts education has weakened even though more and more well-being promoting impacts of art and creativity have been explored and understood. The Finnish International Society for Education through Arts (InSEA) underlines protection of Finnish cultural know-how in the law of elementary teaching, prevention of marginalization, development of internationally validated arts education and protecting it, assuring qualified arts teaching, and increasing the number of lessons in art and skill subjects at school (Suomen InSEA ry. 2012).

Juvonen (2008) validates the significance of art and skill subjects for pedagogic well-being. The art and skill subjects can offer solutions to students not enjoying being at school, low motivation, and dissatisfaction at school. The school should balance theoretical and practical learning. The art and skill subjects offer experiential learning with emotions, enabling development of theoretic learning processes and greater opportunities to gain feelings of success without strict performance pressure. This keeps motivation high and may make otherwise dull subjects also feel significant. The art and skill subjects also provide communality and common activities, which lead to a better classroom atmosphere and acceptance of oneself and others. To an individual pupil, creative activity offers a possibility of self-expression and finding one's own abilities, using, and developing them. The art and skill subjects also enable differentiating and learning from pupil's own starting points. The everyday life of school changes and becomes more meaningful with creative activities and may even offer therapeutic experiences in school life (Juvonen 2008, 75–92).

Possibilities for self-expression and use of imagination are important to pupils. They see the usefulness of art and skill subjects in their free time and for their future. The subjects bring variety to schoolwork and may help some pupils who have difficulties with the core subjects. Similarly, the pupil can gather energy for new challenges. During art and skill subject lessons, a pupil may find new qualities of oneself and in peers, both in skills and behaviour. In the lessons new qualities are learned about friends and the lesson is a place for collaboration. Art and skills activities help in understanding oneself and others and accepting more and greater differences (Tornikoski & Ylämäki 2009).

Motivation-pedagogy can be used to support pupils' human development and participation in common activities. Similarly, pupils dare to try and survive challenging situations. The pedagogy is based on waking up the conscience, participation, and social creativity. The aim is to make the pupil become enthusiastic in making things with their own hands, practicing skills, being curious and courageous in front of new issues and pushing one's own borders. This helps in developing a skill to meet problems in a creative way, which helps in many sectors of life (See Figure 1; Karppinen 2008, 102).

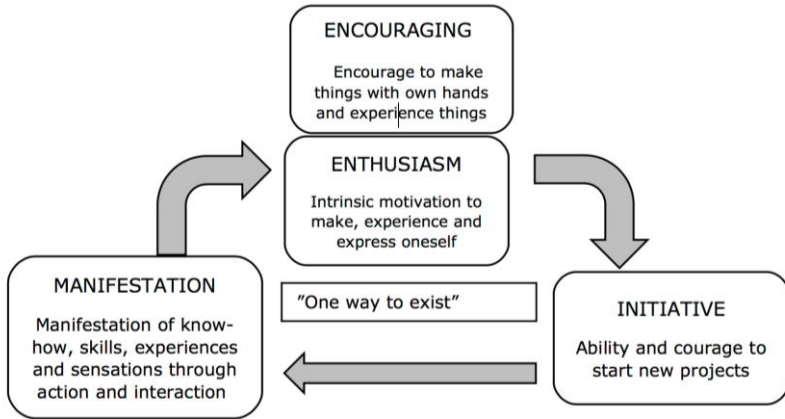


Figure 1. The circle of encouragement in art and skill subjects (Karppinen 2008, 103).

MUSIC

In music, pupils gain versatile experiences of musical activities and partnership in cultural issues. Pupils learn to interpret different significances of music, improve musical skills, develop a positive relationship with music and music as a hobby. Music promotes comprehensive growth, ability to collaborate with others and skills of expressing oneself. The subject is harmonized through pupils' own targets of interest, themes, other subjects, celebrations, and projects (POPS 2014, 141).

Music offers pupils a possibility of self-expression, communal experiences, and creativity. School music education may lead to taking music as a hobby and give one a way to enjoy life and become happy (Ruokonen & Grönholm 2005, 99). Lilja-Viherlampi (2007) sees music education's therapeutic potential. Therapeutic pedagogy starts from the teacher's therapeutic educational attitude, showing pedagogical loving in different situations during music lessons. The teacher sees and recognizes what kind of developmental and educational opportunities music offers. Then it is possible to support a child's future harmonizing qualities if the child's well-being has caused worries (Lilja-Viherlampi 2007, 278).

VISUAL ART

The aim of visual art education is to guide pupils in exploring and expressing reality through art. In addition to that, the pupils are guided to see and understand the visual culture surrounding them. Learning is experiential, multi-sensual and functional. Pupils are guided to use different instruments, materials, technologies, and ways of expression in their actions. When the pupil produces and interprets pictures, their identity grows, cultural skills and communality experiences strengthen. Pupils can use their imagination, creativity, and curiosity for experiments in visual arts lessons. Visual arts improve critical thinking, encourages social influencing, and offers abilities to act locally (POPS 2014, 143).

CRAFT

Craft is a multi-material school subject, where pupils learn to manage a whole handicraft process using craft expression, design, and technology. Pupils learn versatile skills and knowledge which they can take advantage of in everyday life. Spatial perceptive skills, sense of touch, motor skills, creativity and skills in designing are developed in crafts. The subject strengthens self-esteem and produces enjoyment. In crafts, pupils can fulfil themselves also communally. In addition to these, it also brings up pupils to become ethical, aware, participating, skilful, self-appreciative and entrepreneurial citizens who have know-how in crafts and willingness to develop craft culture (POPS 2014, 146).

The primary target is not learning different techniques or skills, but to learn something about oneself, others, culture and possibilities through self-expression and interaction (Karppinen 2005, 101). Seitamaa-Hakkarainen (2009, 73) discovered that the motives and significances of crafts are connected to the joy of making, creativity and building of new significances, instead of simply making products. Crafts, like all other arts and skills, can have the influence of strengthening school enjoyment. Common working, waking up and using enthusiasm can make crafts an important source of expression and joy (Karppinen 2005, 116). Crafts can also produce feelings of empowerment, support human growth and most of all enrich our lives (Karppinen 2008, 102). Crafts have therapeutic dimensions which will be used in utilizing

psychic well-being, preventative mental health work and as a way of intervention in the future. Craft is still important as a hobby and in educational work (Pöllänen 2008, 100). In craft science Pöllänen and Kröger (2005) have discovered that crafts develop life managing skills and can work as a preventer of marginalization.

PHYSICAL EDUCATION

Physical education at school aims to promote pupils' comprehensive well-being and build a positive attitude toward one's own body. Positive experiences, physical activity and teamworking are at the centre of physical education lessons. Physical education supports healthy ways of life and promotes social approval and communality. Pupils get information and experience different forms of exercise. School physical education helps students develop their skills in interaction, responsibility, emotional development of and recognizing their own emotions. The aim is to develop pupils' self-conception through exercise. Physical education offers opportunities to feel joy, participation, and versatile physical activity. (POPS 2014, 148)

Correctly executed physical education offers pupils positive experiences which lift self-esteem and support psychic well-being. Also, in the subject, students learn to handle negative feelings. The learned socio-emotional skills can be transported to other sectors of life. Self-conception develops in physical education through trusting in oneself, social relations, and one's own abilities. A positive attitude toward one's own body belongs to self-conception, too. By trying, self-reflection and learning new issues, a pupil increases the experiences of success, learning new things and progressing. (Jaakkola, Sääkslahti & Liukkonen 2009, 51)

THE OBJECT OF THE RESEARCH, RESEARCH QUESTIONS AND ACQUIRING THE DATA

This research examines elementary classroom teacher students' (N=10) experiences of art and skill subjects at school and in teacher education and the significance of these experiences in their life and attitudes. The students wrote 3–4-page-long narrative stories about their experiences. They also considered the influence of these experiences on their later attitudes towards these school subjects. The research applies to the field of phenomenological touch, as a study of experiences aims to add to teachers' understanding of the importance of art and skill subjects. The research questions are:

What kind of experiences you have had in art and skill subjects during your own school years and in teacher education studies?

How these experiences have influenced your later attitudes toward these subjects?

The students who participated in this research were 3rd- to 6th-year students from the University of Eastern Finland. The data was collected in spring 2019. The students were asked to try to remember all their school years, and experiences from teacher education, too.

RESULTS

We present the results in the same order as these school subjects were presented in the theoretic background of this article. Typical to the memories about art and skill subjects at school is that they are polarized: the respondents have experienced these subjects as either strongly positive or similarly negative, depending on how they assessed themselves as being good or bad in the subject area. The expectancy-value motivation theory explains this so that when the student expects to survive well in the subject and appreciates it, their motivation rises and the results become better, too (compare Mäkinen 2020, 80; Suomi 2019, 112–113). Because art and skills subjects are very personal and emotions, skills and abilities are shown so that they are easy to be compared to the others, it is easy to find a natural explanation to the polarization phenomenon. Especially music and physical education are

traditionally subjects where strong emotions and experiences are woken up. In both of these subjects, the skills of others can easily be evaluated, and if the teacher's work is not correct, equal, discreet, and fair, the emotions are often at the surface.

This age-group's (22–25 years old) school years seemingly did not include much digitalization, or it does not show in the memories of art and skill subjects. Actually, the computer applications for these school subjects are being taken into use not earlier than today, although they have been available for years. The respondents' memories talk about quite traditional schoolwork with traditional gender models, for example in the subject craft. For many respondents, art and skill subject lessons were the highlight of the whole school day, which inspired and motivated schoolwork on a general level, too (Compare Juvonen 2008, 75–92).

MUSIC

The results show that there are not many exact memories from elementary-level classes. Memories are more general like, “all art and skill subjects were nice in elementary school”. What the participants remember best was singing together when the teacher played a piano accompaniment.

I do not remember anything about the music lessons in the first and second grade. I think that there probably were not specially music lessons at all, maybe we sang in other lessons every now and then. Music in the upper grades was one-sided, playing the recorder, simple drum accompaniments, small presentations, and singing together. I liked to sing together as the teacher accompanied with piano. 1W

Music lessons were in the music classroom. Music was mostly singing, playing the recorder and the kantele. Later, we played with rhythm instruments and sang karaoke. I remember best the summer opening celebration for which we practiced songs. 2W

I liked music in elementary school. I am not especially musical, but I liked to sing with the class when the teacher played piano. 5W

There were many more memories from the music classes in the higher grades, especially about playing different musical instruments. This

means that pupils were offered versatile musical experiences and activities (compare POPS 2014, 141). Singing with the teacher's piano accompaniment was a safe and enjoyable way of participating, which means that music education had also a therapeutic perspective (compare Lilja-Viherlampi 2007).

Music also raises feelings of uncertainty and unsureness and one's own abilities and skills are often doubted. The experiences from music lessons are often imprinted with a fear that the others in the class would laugh if one failed at playing some musical instrument or singing. There has been a lot of singing in music lessons, which is natural as singing is the basic way of action in music education.

I have never had music as a hobby and now when I should be able to teach it, I am quite uncertain. I can somehow play piano, but for example guitar or drums are out of my skills range. I believe that I can carry out music lessons well for elementary classes, and thanks to university music teaching I am luckily interested in music. During my earlier school days, I never experienced any trauma from music learning, although I remember trying to avoid playing some instruments. For example, I never played the drums during music lessons simply because I was afraid that the others would laugh at me. 3W

Playing different instruments has been a nice common activity for some, while for others it has been an obligatory dull grind. One respondent explained that their enthusiasm and interest in music has risen during teacher education. As a whole, it can be seen that teacher education's music studies have left the students with some uncertainty about their own skills, especially in playing multiple musical instruments. In teacher studies, there is a limited number of lessons during which these instruments can be taught.

Studies were fun also in music, as there were good instruments and other mediums for playing (music school). We sang a lot, but we never had singing tests. I remember playing in bands. Through dance I have gained lots of know-how also concerning music (sense of rhythm, elements of music, genres, etc.). These skills have also helped later in other studies. 4W

I remember playing the metallophone in a school celebration and it left good memories. From high school I remember that we learned the basics of many musical instruments. 5W

In addition to memories about singing and playing instruments, many respondents wrote about their thoughts of their own musicality and musical abilities. Singing tests were still used during the respondents' school time and there are strong contradictory memories about them. For some respondents, singing tests did not cause any kind of trauma, but for others they caused lifelong damage to their musical self-conception. Many respondents wrote that their musical self-conception either collapsed at once due to singing tests or it faded out little by little due to the teacher's comments. The teacher education's singing tests also caused severe damage and trauma for some respondents. This is an issue that has been identified in earlier research, too (See Juvonen & Anttila 2008).

High school music was OK, but I have never been musically talented. The lessons were sometimes dull and frustrating. The singing test did not traumatize me, but I think that it was unnecessary as an obligatory activity at school. Luckily, there were only 1–2 obligatory music courses. 1W

Music at high school was nice and interesting. I liked singing and got interested in guitar playing. In our own classes' music lessons, I was not participating, but I ventured into singing and playing during the voluntary music lessons. 2W

Music was a subject I imagined I was to be good at, but little by little, maybe in the 4th to 6th grades I noticed that I maybe was not so good. I got the grade 8.5 in the singing test and I compared the result to my friends and noticed that they had got better grades. I remember once practising with one friend to play a drum accompaniment and the teacher commented that the rhythm should not accelerate. Neither of us learned to play without accelerating the rhythm and a more musical pupil got to play the drums and we were given other instruments. Singing tests, I remember from elementary upper classes and in high school: oppressive experiences. But the most oppressive experience was the singing test in teacher education. There was no accompaniment to lean on to support singing. Trembling from nervousness, the singing went totally poorly, and the rest of the day was spent crying at home. As a result, I could not sing for months, not even at home. Now I sing sometimes, a little when I am alone, but never when someone else could possibly hear me. The singing test totally collapsed my musical self-conception to zero, and surely, I will not sing in a classroom or teach music. Failure in this singing test was the worst humiliation of my life. 6W

I remember that I felt I was good in music, but in singing I was lousy. Singing tests occurred in elementary school and in 6th grade we had a recorder playing test. The singing test was simply torture but recorder playing I liked because I was good at it. I had a little more difficult song to play for the test than the other pupils, which motivated me even more. I still can play the song "Under the northern star" by heart with the recorder. In upper classes we had a singing test which was torture again, but otherwise we played together which was nice. 7M

In high school, music courses were merely an obligatory evil which culminated in a singing test. In the test an optional song was sung to the teacher using a microphone. The experience was terrible, but I imagined that this would be the last time I would have to take a singing test. But what happened was that during the university teacher education I had to do a singing in test in the music teacher's office without accompaniment. Certainly, feeling down about myself was not as difficult as it was in high school. 8M

Visual art and music classes left me experiences of incompetence and failure: the issues were not practiced, and we should have had the skills and succeed right away. I notice that this influences my feelings about myself even today as a musician or visual artist. 10W

Music education during primary and secondary school as a whole seems to have had a significant influence on musical self-conception. The singing tests seemed to have been inhumane and terrifying for the pupils as well as to the teacher education students. Singing tests have traditionally been a way of abusing power and putting down pupils and students. The tradition may have lived on because music teachers have wanted to take revenge for their own negative experiences during their studies at Sibelius Academy or other music teacher education institutes. No reasonable, rational explanation can be found to justify keeping singing tests in modern-day education programmes. Completely the opposite, unnecessary singing tests cause traumatization and fear towards music, which causes changes in attitudes in the negative direction.

I went to an artistic expression high school which was open to all kinds of people. I chose several music courses and enjoyed the creative atmosphere. 2W

Art orientation and interest in art and skill subjects united pupils. In high school, the teachers were very encouraging and motivating. After high school I wanted to carry on my studies in the art focused UEF campus in Savonlinna. Wonderful memories from art and skill subjects during the school days. 4W

In teacher education, it was nice to have piano lessons. I learned an enormous amount and felt successful. I plan to develop my playing skills further in my free time. I would like to learn more instruments. 10W

The pupils form their concepts about themselves as actors in different school subjects and they seem to carry that concept in their minds until the adulthood.

VISUAL ART

There were few memories from elementary school visual art lessons. Generally speaking, visual art was liked a little more than music, but also visual art had caused traumatic experiences for some of the respondents. Mostly the critique focused on different types of evaluating and marking systems. Comparing artwork to that of others also caused negative experiences and anguish for respondents.

Visual art was versatile and nice, the evaluation system from one + to three +++ was not nice, it was unfair. 1W

I do not remember anything from visual art lessons, they were thoroughly planned, and they did not leave room for creativity. In upper classes, art and skill subjects were rather painful because comparing took place all the time and bullying got worse and worse. 2W

Visual art lessons usually are quite free, and teachers allow quiet discussion with friends in the classroom. Still, one respondent wrote that her class was so loud that all the lessons felt meaningless. Also, too sharp critique of the artwork felt bad and one of the respondents wrote that there was no room left for a pupil's own creativity in visual art lessons. Comparison to other pupils' works seems to have stressed all respondents quite a lot. Positive experiences which can turn self-esteem upside down have also occurred, for example, due to success in a school drawing contest. This kind of public positive feedback has a very strong influence on an individual's self-conception.

When I was small, I liked drawing and painting a lot, visual art lessons were nice, but in upper classes our class was so restless that I did not like any subjects at school. 3W

I did not gain good memories from elementary school visual art lessons: the works were so strictly critiqued and there was no room for creativity. All works were supposed to look just the same, and the comparison between the works was merciless both via voice and inside my own head. At the end of elementary school all the works were collected together for the teacher for evaluation. Then the teacher looked at each work for a couple of seconds and gave a grade for each work. The final mark was the average of the numbers given. This was depressing, I felt like crying, and I was ashamed as it was the only feedback given, there was no room to develop. I thought that I was a lousy drawer, and I did not draw in my free time. The change came along with the school's drawing contest, where I was second best with my dragon drawing. I got beautiful wooden colour pens as a prize. 10N

Many of the visual art teachers have been very nice and much liked persons, which the respondents remember even more often than the things which took place in the lessons.

In high school the teachers encouraged creativity and did not interfere with pupil's abilities. 2W

My secondary school teacher succeeded in encouraging me to work with the pictures, the teacher was a liked person and memorable. The high school teacher was quite original, but very much liked. 8M

In memories of visual art, it seems obvious that the teacher had a strong impact on pupils as an encourager or on the other hand as someone who stifled enthusiasm. All kinds of comparisons and evaluation seems to have been quite counterproductive according to many respondents' experiences, but still, there were also positive experiences. A high mark in the school report was a good supporter and positive experience, and a lifter of self-esteem.

In secondary school the teacher compared the works again and my enthusiasm ceased. 10W

All works were evaluated numerically, the situation was quite stressing, but I always got marks 9–10 and that is why the experience was empowering. 7M

The first memory was a paper coloured with crayon. I was very self-critical, nothing seemed to be a success. I was quite sensitive to evaluative feedback. 9W

The experiences gained from visual art lessons are still affecting respondents' attitudes towards the subject, but also in their self-conceptions.

The experiences from elementary school have been wide-ranging, it is good to become conscious of them and start learning new issues. 5W

Some respondents experienced this task as making them become aware of the impact of experiences in elementary school and school at any level, as well as attitudes towards different school subjects and self-esteem.

CRAFT

Craft education has aroused many positive memories, but the traditional division of boys doing technological education and girls dealing with soft materials seems to be clear. Quite many girl respondents seem to be uncertain of their skills to deal with hard materials and some even expressed their fear of loud woodworking machines. Several respondents said that their warm relationship with crafts originated from a hobby which started at home when tinkering and mom or grandmother familiarized them to knitting.

Handicraft was very nice; working with soft materials I remember myself making elf-pillows. 1W

I liked handicraft (textile works) but when dealing with hard materials (wood) I felt uncertain. Different drilling machines and other machines scared me. During woodworking, I liked sawing and painting, the kind of work where loud machines were not needed. 6W

I have been tinkering, making handiworks, crocketed and carved wood since childhood. Craft and visual art have been my favourite school subjects since

elementary school, and they still are today. I wish to take craft as my major subject. Behind my liking of crafts is my enthusiasm, the encouragement from home has been much more important than what the teachers have been doing. Because of my handicraft hobby, I have always felt like I am good at it. 9W

In the best possible situation, craft has offered a lot of experiences of success, empowerment and use of one's own creativity (compare Seitamaa-Hakkarainen 2009, 73). Many respondents had handicraft as a hobby also in their free time. They also had many warm memories of their craft teachers.

In secondary school craft was still my favourite subject, I took all the voluntary courses. The teacher was really nice, she encouraged taking craft as a hobby during free time, too. In the 8th grade, I made a sweater and in 9th grade I made a rug. The worst thing in high school was that there were not craft as a school subject. I liked visual art because we made things which had a connection to craft like printing on a bag and building miniature models. 7W

In craft I was always at the top of my class and I favoured it as the best school subject. The atmosphere in the lessons was wonderful, the teacher cared about the pupils personally, creativity and our own designing were favoured, and the works succeeded well. Experiences of success, wonderful teachers, communal working and as a result also the best marks on the school report card. The same continued in secondary school and also in free time. 10W

Some respondents have also had negative experiences of craft lessons at school. The projects required too much time to complete. The traditional division into boys' hard materials and girls' soft materials seems to have been clear to this group of respondents. Gender-oriented craft seems to be alive and well at least when these respondents were at school 5–10 years ago. One respondent suffered a lot from being left-handed. The teacher did not have skills to teach her in textile works. The teacher's yelling of course, does not help in liking any school subject.

Craft was sometimes boring, and the projects required too much time to complete. Too much concentration was needed for one project. 1W

The girls were doing textile projects and the boys did woodworking projects. 2W

Craft I never liked. I am left-handed and I clearly remember that in the elementary school teachers could not teach me in handicraft because of me being left-handed. I remember difficult situations from craft lessons, and I was even afraid to go to craft lessons when I knew that I cannot do the assignments, and nobody could help me. I did not like woodworking either. 5W

Most of the craft lessons went wrong because of the misbehaving girls in my class who tried to make the very volatile craft teacher explode. These girls succeeded in their aim too well and too often. 2W

Craft left me with the most negative memories. In elementary school I was enthusiastic in handicraft, but the secondary school teacher started yelling at me when I could not use the sewing machine. I started skipping craft classes already in elementary school. 6W

I had bad experiences using soft materials in craft lessons, and I started to be afraid of hard material lessons, too. I am afraid and I get stressed from craft teaching. 3W

I still do not like craft, and I cannot imagine myself teaching craft up from third grade. 5W

Many respondents developed a negative attitude towards craft which are still active today, even though several years or even decades have passed since the experiences causing the negative attitude.

PHYSICAL EDUCATION

Physical education is, according to several studies, the most favoured school subject, but many respondents have also negative experiences from physical education lessons. Those who felt they were sporty or physically talented usually liked physical education as a school subject, too. Many respondents have enjoyed physical education lessons the most of all school subjects and they have nothing but good things to say about their teachers. This means that the physical education has been carried out in the correct way (compare Jaakkola, Sääkslahti & Liukkonen 2009, 51).

I have good memories from physical education, I was always good in it and succeeded and enjoyed the lessons. The teachers were wonderful, and I got many experiences of succeeding and working communally. The old traditional dances were marvellous, and I enjoyed every moment. 2W

In craft and physical education, I have been able to shine and flourish and had experiences of success which show that I am at my best dealing with craft and physical education. I chose physical education as voluntary courses, even though the group games were not my favourites. 1W

Learning the old traditional dances in physical education lessons has been the best of all for some respondents, and the worst for some others. This clearly shows the polarization of the subject. Running the Cooper's test and all the other testing and measuring of performances have raised negative feelings, but some, almost professional athlete-level respondents have enjoyed these the most. The competitions between the schools have offered extra positive experiences for some of the respondents.

I have always been very sporty, and I only have positive experiences from physical education lessons. The best experiences came from the 1500 m running test, because I was almost a professional athlete. Nowadays I understand why not all pupils liked these tests. 3W

I am sporty and I have been competing and am target oriented, and in the competitions between the schools I was always the best, I liked the running tests and I won Finnish championships. 5W

Positive feedback from teachers has supported sportsman-like behaviour until the present day for one respondent. Also, good marks on the school grade report have been encouraging and reassuring. Some respondents have felt that they were good at every sport taught during their schools' physical education lessons.

The teacher said that I was the best physical education pupil of all time. This recognition has affected my life strongly; everything connected to sports makes me believe that this is where I am at my best. 6W

Physical education lessons were the highlights of the day, I was good at every sport, swimming, gymnastics, and skiing were my favourites. 7W

I started playing volleyball when I was 5 years old; sports have always been close to my heart. My physical education grade was 10. We won the

volleyball competitions against other schools. I acted like a teacher when there was volleyball in physical education lessons. 8M

I liked skating and skiing the most, which I also did in my free time. Group games and apparatus gymnastics were my aversions.9W

The respondents had quite a lot of negative memories from physical education lessons. In winter sports, skating with lousy skates in very low temperatures below zero and long skiing tours with difficult uphill slopes caused negative experiences.

I have the worst memories from winter sports (the skates were lousy, and it was colder than -20 degrees Celsius) and in skiing we ran long tours, and the uphill slopes were so terribly difficult. Secondary school physical education: I liked the variability, floorball and track and field sports were nice but bad memories I got from team division. 1W

Division into teams for team games was often done in the way that the two best players chose participants for their teams and the worst players were chosen last. This caused trauma for many respondents.

Ball games offered bad experiences as the most popular pupils chose the teams. 3W

Physical education became my aversion because I felt I was worse than the others. I was always the last one chosen to teams. Even now sports feel unpleasant, although a nice teacher succeeded in lifting my motivation a little. 4W

Also, clear division to good and lousy, continuing evaluation and measuring of the sports performances, as well as a bad and competitive atmosphere, caused bad experiences for some of the respondents. In these cases, the teacher had not succeeded in supporting the pupils' physical education self-conception toward a positive direction; quite the opposite (Compare Jaakkola, Sääkslahti & Liukkonen 2009, 51).

Later we got a different teacher, and the terrible division into poor and good athletes started, I belonged to the poor group, as I was bullied. The teacher did not care at all, he rather threw more water onto the mill. The physical education lessons were utter pain, full of assessment and discrimination. I was one of the poorest because of my weak self-confidence. The physical education lessons were divided between boys and girls. The most terrible

classes were the old traditional dance lessons, I became an outsider again. In my self-assessment I was totally lousy in everything. 2W

The high school physical education teacher killed my interest in sports by favouring such pupils who had sports as a hobby and who were on some sports team training their skills. Only they could get marks 9–10 and for the others the highest mark was 8. I always got 6 or 7 from the high school condition testing which caused a feeling of failure and did not strengthen my motivation. In high school physical education lessons, the competition was continuous, and the prickly teacher followed all the time who was the best. I was almost every time the last and slowest which caused me to not be physically active or doing any sport in my free time. Skiing, skating, and biking have stayed as occasional hobbies, but I do not want to compete or compare my performances. 9M

In High school we played football and the teacher was sitting by the field drinking coffee which was terrible because I did not like team sports at all. Teachers, their attitude, feedback, and tasks have an important significance according to my own experience. 10W

Unfair evaluation arises from the anecdotes of many respondents. Teacher's despicable behaviour and favouring the others at the expense of others as well as the justification of giving poor marks in the school report card are sources of negative experiences for many respondents. Competitiveness and comparison to other pupils also caused respondents grief.

DISCUSSION

The art and skill subjects have a strong influence on pupils. The strength of the influence is caused by the subjects producing such actions and products which are easy to evaluate by anyone. Often it seems, judging by the respondents' narratives, that the teachers have acted incorrectly and discretely in every situation. The negative experiences affect building attitudes which are quite permanent in nature and the attitudes may remain for the rest of an individual's whole life. For example, singing tests in music classes have caused such severe trauma for many people that it never goes away. When one's musical self-conception is damaged, it is very difficult to cure. The

experiences of putting oneself down follow the individual until adulthood, labelling the person as unmusical, a lousy sportsman, poor handicraft maker or bad drawer. These negative experiences often influence the individual's whole personality, its positiveness and negativity and whether the person is optimistic or pessimistic. The attitudes also mirror the courage of starting a new kind of tasks and meeting new people.

Curriculum can set many beautiful tasks in art and skill subjects, but it seems that only in some cases these aims have been reached. Teachers' actions have in some cases traumatized many pupils and caused a negative attitude towards the subject. All kinds of competitiveness, comparison or direct criticism have woken up negative feelings towards the subjects. This can be seen clearly in physical education and visual arts, but also in music in the form of singing tests and also in craft in various ways. The negative experiences during school time have had a strong attitude-moulding impact which can be seen still affecting the minds of the respondents. On the other hand, those whose experiences have been positive still have positive attitudes toward those school subjects and they show their willingness to learn more about these subjects.

This research reveals the strong influence of teachers and their operations, beginning from elementary school, as attitude moulders and through that producers of experiences which leave their mark on the whole school experience. This issue must be considered more seriously in future teacher education programmes to be able to avoid traumatizing and negative experiences in school art and skill subject education. There has been some research what is a good music teacher like in pupils' opinion. Pupils do not expect to have a highly skilled musician as their teacher. They want a person who is nice, appreciates the pupils and is pedagogically competent. (Mäkinen 2020) How to educate such a teacher? The same dissertation has resulted in three ways: 1) supervised teaching practice, 2) integrated art and physical education and 3) taking pupils' wishes into account. (Mäkinen 2020)

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STUDENTS' EXPERIENCES OF THE EXTENDED SYLLABUS IN MUSIC. A SURVEY STUDY WITH 8-GRADERS IN FINNISH COMPREHENSIVE SCHOOL

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ABSTRACT

Recent studies propose that music classes benefit school environment in many ways: help with concentration, relaxation, and create social affinity. In 2016, curriculum reform added one weekly hour for music in the upper school in Finland. Contents were directed towards students' agency and participatory action. This study investigated how students encounter these changes. Data were collected through a survey among 113 students in one school that implemented the extended music syllabus at 8th grade. Students' participatory activity, attitude, potential benefits and perceived necessity of music in 8th grade were surveyed. Results show that students generally perceive music necessary, consider themselves active, responsible and motivated learners, and think that music education has positive impacts on both personal musical development and general school atmosphere. Girls reported greater participation and motivation than boys. Overall, findings indicate high approval of the curricular aims of active participation and student responsibility.

Keywords: Music education, secondary school, curriculum of music education, impact of music education, necessity of music education, musical development, lifelong learning.

BACKGROUND

In January 2010, the Finnish Journal of Music Education published a manifesto, "*Music belongs to everyone*", in which representatives of Finnish music education and 29 organizations declared that "*All-around musical education and possibility of spiritual growth must be assured for every child. Music must be among the compulsory subjects of basic education for an*

adequate number of hours per week throughout the elementary school" (The Finnish Journal in Music Education 2010, 114-115.) Four years later, an additional music lesson per week was allocated to secondary school by the national curriculum reform. This study was conducted in one of the schools that implemented the curriculum extension for the first time in the school's history. Our aim was to survey the participating students' perceptions of music education in the context of this extended syllabus.

ADMINISTRATIVE CONTEXT OF THE EXTENDED SYLLABUS

In the Finnish education system, early childhood education and primary education offer music education to everyone to a certain extent. According to the Finnish National Core Curriculum for Basic Education (FNCCBE 2004), music is a compulsory subject in grades 1-7; after that, it continues as an elective or optional subject in grades 8-9 in secondary school. Class teachers are mainly responsible for teaching music in lower grades, but in the secondary school, music teaching depends on the resources of the education provider and the proficiency of the disposable teachers (see Laitinen, Hilmola & Juntunen 2011, 29). In 2012, the Finnish National Agency for Education initiated a curriculum reform, resulting in FNCCBE 2014, which came into effect in 2016. In FNCCBE 2014 (see Finnish National Agency for Education 2014), one additional hour per week was added to music education. Depending on the education provider, this lesson could be positioned to either grade seven, eight or nine.

CONTENTS, GOALS, AND MEANINGS OF SCHOOL MUSIC EDUCATION

The structure of curricula development in primary education concerning art and physical education at the context of this presentation is worth closer observing. Since 1970, when the first Finnish National Core Curriculum for Basic Education came into effect, music has been a compulsory subject until 7th grade. After that, the priority of music as an optional subject is classified mainly based on students' interest and musical ability (Finnish National Core Curriculum for Basic Education 2004; Kosonen 2009; Lehtonen and Juvonen 2009; Lindström 2011,

16–18; Honkonen 2018). The history of optional subjects in basic education starts from the reform of comprehensive school in 1970. According to Luukkanen & Luoma-aho (1974), the idea for creating optional subjects is a result of lacking interest in subjects of gradually dying agrarian society. Due to the exiguity of interest, the financial resources to establish new positions for the teachers were limited. Therefore, the municipal teacher officeholders had to take charge of the optional subjects.

For school music education, FNCCBE 2014 also meant a new emphasis on how to approach the subject of music. The following themes already existed in FNCCBE 2004: digitization, multiliteracy, improvisation, composition, social community and observing. Nevertheless, FNCCBE 2014 demands further development and deepening of themes involving students' own initiative, creativity, and participation. FNCCBE 2014 instructs the teachers to guide and advise pupils, particularly through individual instructions and considering personal abilities. According to the instructions, several different musical activities can be in progress at the same time. The task of the teacher is to follow and, if necessary, offer guidance and help. Pupils are instructed to set aims for their work, be self-reliant and report the results for evaluation (The Finnish National Core Curriculum for Basic Education 2014, 422-425; see also Partti 2016; Partti & Ahola 2016).

Curriculum development has been conducted in dialogue with Finnish music education research, which emphasizes the potential of school music to serve young people's overall positive development, wellbeing, and social participation. It has been argued that music creates emotional states, helps with concentration and relaxation, and creates social affinity (Hairo-Lax & Muukkonen 2013). Juvonen (2009) sees music in schools as a multifaceted subject offering meaningful and exciting contents for everyone. Further, Hairo-Lax and Muukkonen (2013) view music for secondary school-aged pupils as an enriching experience on many levels. Karlsen (2011) emphasizes music as a forum that allows students to assert their agency. Overall, it has been discussed by many music educators that music forms an essential, multifaceted, and development-supportive means of expression for the youth in schools (Hairo-Lax and Muukkonen 2013; Juvonen, Lehtonen, Ruismäki 2016; Numminen 2005, 57-60; Honkonen 2018).

This discussion is further in line with the broader research accounts on the impacts of music on human development and wellbeing (Fancourt & Finn, 2019; Macdonald, Kreutz, Mitchell 2012; Welch, Biasutti, Ritchie, McPherson, & Himonides, 2020). A large body of research has demonstrated positive impacts of music on cognitive development (Dumont, Syurina, Feron, & van Hooren, 2017; Sala & Gobet, 2020; Swaminathan & Schellenberg, 2019). Music has also been addressed as a forum for supporting the development of self-identity, sense of agency, emotional competence, and pro-social relations in the lives of young people (Laiho, 2004; Lamont, 2020, McFerran, Derrington & Saarikallio, 2019; Miranda, 2013; Saarikallio, 2019a; 2019b).

According to Juntunen (2011, 49-50), music teachers are eager to offer compulsory music education for everyone through the entire primary school, in addition to the possibility of choosing it as an optional subject. However, for various reasons, it can be challenging the students to accept an additional compulsory weekly lesson as FNCCBE 2014 instructs (Juntunen 2011, 79). Although music is now a compulsory subject in 8th grade in municipal educational administration of Lem-päälä, students can still choose music as an optional subject for 8-9 grades. This, however, raises a question concerning overdosing the amount of music education in secondary school. It may affect the necessity of optional subject music and cause a reduction in music education at 9th grade.

AIMS OF THE CURRENT STUDY

While research is supporting the idea that school music can be beneficial for young people, and the recent curriculum reform is both allowing extended amount of music education and directing the contents of the lessons towards addressing students' agency and participatory action in the classroom, we know little of whether and how students welcome these changes. Do they perceive music to be a necessary subject in secondary school? Do they feel that they are active and motivated agents during classes and that music education provides something useful for their personal development?

The specific interest of this paper was to investigate students' experiences of school music education in a situation when music was included as a compulsory subject to their curriculum for the first time at 8th grade. We focused on student's perceptions of 1) their own behavioral and cognitive *activity* during music lessons, 2) their *approach* and attitude towards music lessons, and c) the perceived *impact* of music lessons in their lives and personal musical development. We further inquired the students' opinion about the necessity of music education being offered at 8th grade and explored how this was linked to the abovementioned experiences. As an additional question, we explored possible gender differences in these experiences.

METHOD

PARTICIPANTS

This research was conducted as a survey study among the students of Sääksjärvi comprehensive school in Lempäälä during spring 2019. Permission to conduct research was obtained from Lempäälä municipality cultural administration. The enquiry was conducted with 8th grade pupils (age around 14 years) to whom music became a compulsory subject for the first time in the school's history in autumn 2018. The data set consists of answers from 113 out of 120 students, of which 57 were female, and 56 were male. The group of students represents a typical sample of this age group in a small-to-medium Finnish town. Participation in the enquiry was voluntary. The anonymity and confidentiality of the participants were carefully protected during the process; only the first author of this paper had access to the identifying information.

MEASURES

The format of the survey was a self-administrated questionnaire, which enables the use of both categorical and numerical data with the help of a simple survey questionnaire (Phillips, Aaron & Phillips 2013, 12-15). The questions were structured into three themes, which will be called *sections* later in this paper: activity, approach and impact. The questions

were formulated based on the general themes emphasized in FNCCBE 2014 and the first-author's hands-on experience of implementing these curricular goals into practical work during music lessons. Each section contained items, which were answered on a five-point rating scale (0= no answer, 1= fully disagree, 2= disagree, 3= quite of the same opinion, 4= of the same opinion, 5= fully of the same opinion). *Activity*-section was surveying students' participation in cognitive and behavioural activities in the classroom, such as participation in singing and playing, asking advice, practising, concentrating to lessons, venturing their musical ideas, and attempting to advance personal musical skill development. The activity-variable was calculated as a mean score of ratings for seven original questions (see Appendix).

In the second section of the questionnaire, *approach*, the students evaluated their personal attitude towards music lessons. Four original questions (see Appendix) focused on the students' acknowledgement and respectful attitude towards the working environment (instruments, the safety of the soundscape), motivation to invest personal input during lessons, and attitude of being supportive and collaborative towards classmates. The focus was on students' attitude and motivation concerning working habits and environmental awareness.

The *impact*-section inquired students' experiences on the effects and consequences of music education. Five original questions (see Appendix) were mapping the possible relaxing and concentrating effects of music and the music lessons' impacts on the students' personal musical development, on increased interest towards music in general, and on finding personal ways to approach and work with music.

Finally, one meta-level item: *Music education is necessary at 8th grade*, was used as a variable defined as a *necessity*. This question was targeting students' opinions on the relevance of the new, extended, syllabus of music being a compulsory subject for them.

ANALYSES

Data were analyzed using statistical methods. Descriptive statistics were calculated to provide an overall picture of participants' ratings. Pearson correlation was used to assess the relatedness of *necessity* to

activity, *approach*, and *impact*. Gender differences were tested with independent-samples t-tests. All analyses were conducted using IBM SPSS (version 26).

RESULTS

ACTIVITY

Overall, students reported high levels of agreement with items involving their own cognitive and operational activity in music class. The mean score of *activity* was 3.67 (S.D. = .731). The mean scores of the individual items of *activity* are presented in Table 1). *Activity* correlated significantly with the meta-level item *necessity* ($r = .66$; $p < .001$), indicating that personal involvement in classroom activity is a relevant aspect for the general experience of music being an essential part of the curriculum. The gender difference was observed, with girls providing significantly higher ratings for activity than boys do ($t(113) = -3.16$; $p = .002$). The spread of answers by males and females is illustrated in Figure 1.

APPROACH

The attitude and motivation to behave in a supportive and respectful manner in the music classroom seemed to be very positive in general. The mean score was 4.02 (SD= .646). Table 2 presents the variation of means and SDs according to the original questions. Students reported particularly high agreement concerning responsible behaviour towards the working equipment and instruments. The correlation between the meta-level item *necessity* and *approach* was significant ($r = .64$; $p < .001$). The substantial effect size indicated that the perceived need for music education in 8th grade is closely related to personal attitude towards classroom behaviour. Differences between male and female participants were similar in shape to activity-section. Female participants gave higher ratings to *approach* than male participants did ($t(113) = -3.27$; $p = < .001$). Figure 2 presents the difference in approach between genders.

IMPACT

The third section of the questionnaire, impact, focused on the effects of music education on students' experiences. Mean score was 3.78 (SD= .920). Table 3 presents the conversion of means and SDs in connection to the original questions. The students were agreeing particularly strongly with the idea of music lessons having a relaxing impact on the overall school attendance. The correlation between meta-level item necessity and impact of music education was significant ($r = .63$; $p < .001$). The effect was again strong and showed that the perceived necessity of music in the curriculum is linked to the perceived positive impacts of music. Female participants provided higher ratings than males participants also for impact, but this difference was not statistically significant ($t(113) = -1.52$; $p < .130$). The shape of the bar chart in figure 3 is in line with the previous results in figures 1 and 2.

CONCLUSION

FNCCBE 2014 directs students to take more responsibility, whereas the teacher is instructed to guide them "into becoming lifelong learners, by taking the individual learning approaches of each pupil into consideration". The FNCCBE 2014 also allows adding one extra hour of music as a compulsory subject for the secondary school. While we, as music educators, might consider these developments as being self-evidently positive, such a hypothesis might be dubious. Changes that increase the weekly amount of work can also cause resistance among the students. Students might also not feel able to, or willing to, engage in lessons as active, self-directed actors.

However, our results show that students generally seem to agree with the items that position them as active participators, who approach the lessons with a positive attitude and perceive music education to have positive impacts on them. The results thus suggest that the possibility to take more responsibility and engage in individual learning processes is accepted positively. The results further indicate that students consider music education to increase their general interest in working with music. Small, yet interesting, observation is that the highest-rated item among all the impact-related items was the one indicating that music lessons make

the whole school attendance a more relaxed experience. Our findings also show that all the three studied aspects of students' experience - activity, approach, and impact - are equally relevant contributors (with correlations of strong effect size) to the overall perception of music as a necessary subject in 8th grade.

The gender difference was evident, with girls providing higher ratings than males for active participation and approach. The difference was statistically significant, yet perhaps not alarming, in terms of the mean score difference. Majority of male answers are situated in the middle part of the response scale, around values 3 - 4, while female answers centre around values 4 - 5, with both genders still generally agreeing positively with the items rather than disagreeing with them. No statistically significant difference was found between genders in the impact of music, demonstrating that even if female students demonstrate more active participation in music lessons, males and females perceive the lessons equally beneficial.

Our findings are somewhat in line with prior work on students' experiences of extended music education. For instance, Juntunen (2020) recently conducted a study on an added music intervention in elementary school context and reported that students generally had positive experiences and felt that the intervention improved their general school satisfaction and motivation. However, Juntunen also concluded that music activities seem to particularly benefit students (often girls) who already have a positive attitude towards music, to begin with. This interrelatedness, or perhaps a virtuous cycle, is present also in our findings, with the perceived necessity of music at 8th grade being correlated with activity, approach and impact.

The sample includes 113 participants, which may be considered a large enough sample for us to generalize these positive results to the larger population of students who are involved with the changes of the novel educational approach and extended syllabus instructed in FNCCBE 2014. However, as the survey was conducted in one school only, it is not possible to fully control for or rule out the impact, role and proficiency of the music teacher of this school. Nevertheless, based on our findings we argue that if we presume that skilled, professional, teachers work through the instructions and guidelines of the curriculum and in-service training is executed in real-time, we can expect the results to be parallel to this research.

DISCUSSION

Art and music education are highly respected through the entire educational system in Finland. The educational network of music institutes offers numerous possibilities to practice musical skills in different forms from beginner to professional level. The educational network, however, covers a limited amount of the population, especially among younger people and requires, in most cases recognized musicality and skills. Still, recent research has indicated that music has a significant role in human development, and therefore it is essential to create everyone possibility to get acquaintance and create a relationship with music at personal, subjective level.

The results in this research indicate that continuity is a reasonable choice in the subject of music through entire primary education. Comprehensive and upper secondary schools are practically the channels through which everyone can receive music education. In Finland music education outside school is centred on various music institutes, which offer target-oriented schooling for students. The results of this research, however, emphasize the importance of music education in a primary and secondary school in general. In this enquiry, the possibility to become personally acquainted with the elements of music and familiar with instruments trusting in personal abilities received an extensive assent. According to the results, music seems to be distinctly appreciated subject in the school. Therefore, it is not surprising that the positive impact of music education is evident in primary school (Eerola & Eerola 2014).

One primary challenge of school music education is to respond to the musical needs of the students who do not have a particular hold on music. This paper argues that getting acquaintance with elements of music is a primary task in order to get young people to experience the positive impact of music-making. It, however, may not be depended only on musical capability; music educators have the responsibility to get all students familiar with music-making. It demands further expanding in a variety of educational means and versatile approach to the context of music education in general. A former focus in school music education has been, in addition to cognitive contents, on presentations and shows in school events. According to the results of this research, however,

musical experience seems to contain more multidimensional substance, which can be exploited to a broader understanding of the essence of music education.

In summary, the vast majority of the students deem music necessary in the school. According to the results of this report, students' musical activity and pursuit correlate to the sentiment towards music lessons: students regard music as a necessary, valuable subject and they experience that music has a positive impact on their everyday work in general.

This research was implemented with a limited number of respondents; therefore, more research is needed to verify the results comprehensively. Nevertheless, the results indicate that primary school education is welcomed by students as a positive activity that can contribute to their lifelong learning in music and beyond. We hope our findings advance further dialogue between research and development of the contents of the curriculum and support granting resources both in music as a subject in school and in teacher education.

TABLES AND FIGURES

Table 1. Mean scores of items relating to *activity*

	Mean	N	Std. Deviation
I have a positive attitude to the contents of music education	4,11	113	,849
I venture to test my musical ideas	3,39	113	1,198
I am capable to concentrate on music lessons	3,77	113	,916
I try to develop in working with music	3,70	113	,875
I participate in music-making by singing or playing an instrument	3,67	113	1,064
I practise actively	3,27	113	1,054
I ask for advice and instructions unprompted	3,74	113	1,025

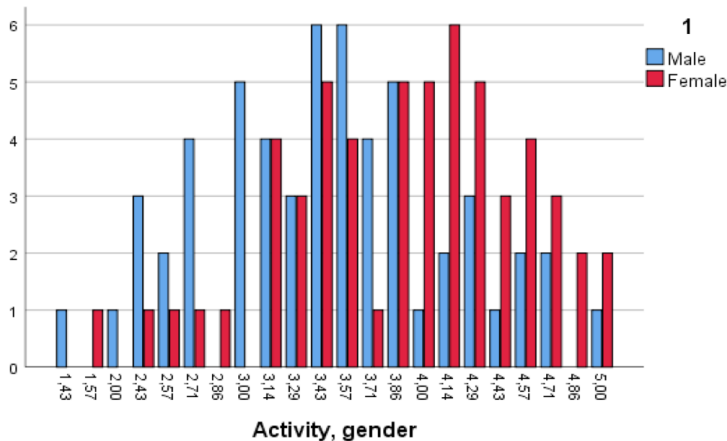


Figure 1. The spread of mean scores for *activity* in males and females.

Table 2: Mean scores of items relating to *approach*.

	I have a positive attitude to my classmates' music-making	I take the safety of the auditory environment over music-making into account	I look after the instruments and other working equipment	I aim to work independently and in a target-oriented manner
Mean	3,83	3,97	4,53	3,75
N	113	113	113	113
Std. Deviation	1,209	1,130	,642	,902

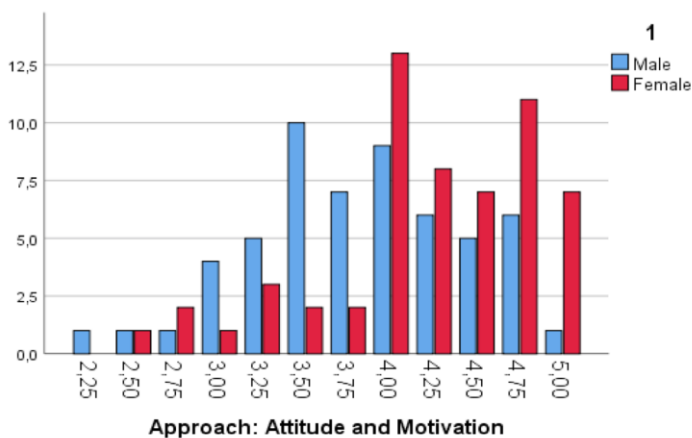


Figure 2. The spread of mean scores for *approach* in males and females.

Table 3: Mean scores of items relating to *impact*.

	N	Mean	Std. Deviation
I have found own means to approach music and to work with music	113	3,70	1,149
Music education has increased my interest in music-making and working with music in general	113	3,56	1,195
Musical activity helps to concentrate	113	3,88	1,148
Music lessons relax school attendance	113	4,35	,884
I can work independently over the music lessons	113	3,39	1,198

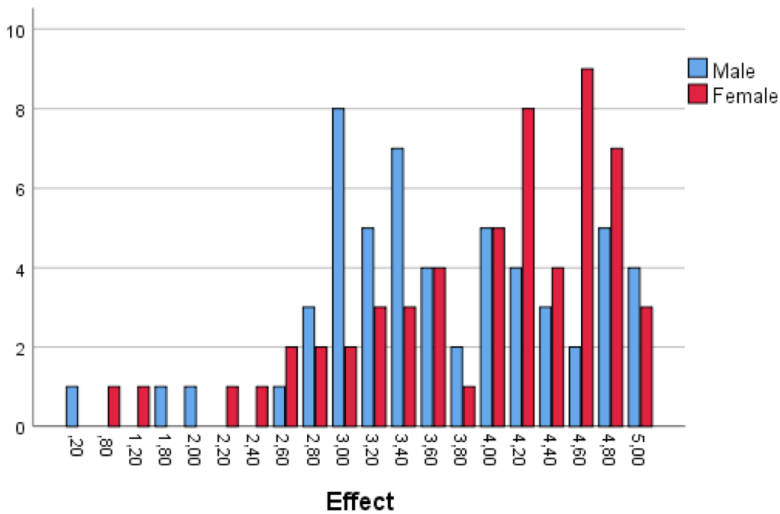


Figure 3. The spread of mean scores for *impact* in males and females.

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¹ All translations from original Finnish language are by the authors.

RELATIVE SOLMISATION AND ZOLTÁN KODÁLY'S METHOD IN ESTONIA

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ABSTRACT

This paper analyses the history of relative solmisation, adaptation and the changes of the Zoltán Kodály's method and related teaching materials in Estonia during about a century. Estonia is known by its choirs and song festivals. The quantity and quality of the choirs is one example of music education in the comprehensive school. In order to keep this high level of music-reading and music-writing skills, we should know the history of the success and obstacles that have accompanied us in the use of the method.

The traditional content of music education has been singing and musical literacy. One of the tools - relative solmisation, or the Kodály method as we know this concept in Estonia, has been a part of music pedagogy in Estonia since about the middle of the 20th century until today. In spite of the rise and relapse, like in Hungary (Pintér, Csíkos 2019), Kodály's relative solmisation (known in Estonia as the JO-LE-MI method) is still in the official national curriculum as a one of the basic methods and is in active use.

The analysis is based on the analyses of the pedagogical media in 1950–2007, analyses of the school songbooks between 1950–2020, questionnaires provided in 2000–2017, and the experience of the author of this paper as a supervisor of the pedagogical practice of the MA students in music teacher education from the 1990s and the author's experiences as a primary school music teacher since the 1970s. This paper is an elaborated and updated version of the speech held on the 30th anniversary of the Kodály Institute in Kecskemet in 2005.

Keywords: music education in Estonia, relative solmisation, Kodály method

“Music is a spiritual food for the human soul.”
(Zoltán Kodály)

HISTORY

Estonia, like Hungary, has been for a long time under the **influence of German** educational ideas and music. Even the first curriculum (1917) that came into force in Independent Estonia in 1918 was compiled on the basis of the German one (Selke 2007).

It should be pointed out that in the middle of the 19th century, the Germans had a leading position in innovative education (F. Fröbel, *Tonika-Do* method), but these innovations drowned into the reality of Prussian education at the end of the century.

The Baltic German-language schools in the towns used teaching materials printed in Germany. These music textbooks followed the relative method already in the mid-19th century. The method was known as the Paris-Cheve-Gale method. In 1862 the first handbook was printed in Estonia, in Tartu (Dorpat) “Practicsher cursus de Cheveé’cshen Elementar-Gesang-Methode” by school supervisor Carl Oettel. As the German-speaking community did not have many connections with the Estonians, we can not see any direct impact on the Estonian music education. However, the influence could appear decades later through the students, as in the 1890s, about 75% of the students of German schools in the Baltic provinces were non-Germans and came from the countryside (Ernits 2013).

Like in Hungary, at the beginning of the 20th century, in Estonia, there came a turning point in the research of genuine folklore. In 1904, the systematic and scientific gathering of folksongs started. At the beginning of 20th century, especially in the 1920s, a similar historical background and music-political circumstances served as a good basis for the national music education in both countries. The question about the aim and content of school-music and the role of traditional music was raised at the conference of Estonian music teachers in 1925.

The searches for new ideas led us into the north and the west. In the 1920s-30s, Estonian music teachers participated in pedagogical courses in Finland where the relative *Tonika-Do/Solfa* approach was introduced. August Kiiss, Evert Mesiäinen and later Riho Päts at the front spread the idea of the relative method in spite of obstacles and strong opposition from the conservative music teachers. The step-names of the pitches (Y-TE-KO) and hand-signs by A. Kiiss were partly used. Some schools in the towns worked effectively using the elements of the concept in the pre-war time. Thus, we can say that the **first wave** of relative solmisation was **influenced by Finnish music pedagogy**, V. Siukonen, A. Törnudd, etc. (Selke 2007).

At the beginning of the 1960s, the rhythm-names/syllable by R. Päts (tam=ta, ta-ra=ti-ti, ta-ra-ta-ra=ti-ri-ti-ri etc) were widely used. In 1962,

R. Päts's methodical handbook for music teachers was published, titled "Music education in the comprehensive school" ("Muusikaline kasvatus üldhariduslikus koolis: metoodiline käsiraamat"). This book was intended to be an example of relative solmisation in the classroom. Unfortunately, the dominating educational standpoint was against the new method, and therefore, the material had to be reworked by introducing absolute pitches in this book (Selke 2007).

A crucial point for Estonian music education was the conference of the International Society for Music Education (ISME) in Budapest in 1964. The Estonian delegation headed by R. Päts with young choir conductor and music teacher Heino Kaljuste among them were amazed by the practical performances of children. H. Kaljuste has written in his biography, "What was heard and seen in Hungary led me to a strong belief and understanding that if we want students to understand and participate in musical literacy, the only way to accomplish it is through relative music-study" (TMM, f. M 94, n. 1. s. 4: 25-34, 30). The personal contact between Z. Kodály and R. Päts (1999) at the conference and the strong impressions from Hungarian music education provided an enormous stimulus for Estonian music education thereafter.



Figure 1. Pillows with the step-names (example from the kindergarten).

As a result, the scale/step names were adopted mainly by H. Kaljuste, and the method got the name JO-LE-MI. The old rhythm names (tam-tara by Päts) and the principles were replaced with new ones – similar to Hungarian ta- titi, etc. The symbolic colours for the scale/step names (red So, blue Mi, green Ra and yellow Le in Estonia; in Hungary, green Do and lilac La) and other elements (hand signs) were adopted in the songbooks for the comprehensive school (see Figures 1 & 2). Such colourful symbols provided the opportunity for a playful **introduction of the steps in the preschool** already.

Thus, for instance, when teachers teach step names SO-MI-LE-RA in singing activities, they use toys of different colours, e.g. cars, pillows, etc. (Figure 1).

The figure displays two pages from a music textbook. The left page is Hungarian, featuring a marching band illustration at the top, a scale exercise with notes and lyrics, and a rhythmic exercise. The right page is Estonian, featuring two marching band illustrations with lyrics, a rhythmic exercise, and a scale exercise.

Figure 2. Hungarian (left) and Estonian (right) songbooks for the 1st grade (Adam, Kodály 1993: 42) (Päts, Kaljuste 1971: 83).

Exceptional in Estonia was the SO- clef, which helped to find the place for SO and MI (Figure 2, right, the exercise at the bottom of the page on the staves). The SO-clef was in use during the first year of study until the JO-clef was introduced in the second grade. The same songs (see Marching song, Figure 2)

and even the design of the books were taken over. The watches in the Hungarian and Estonian songbooks were of the same shape and size (Figure 3).

Furthermore, JO-LE-MI teacher-education was set up at Tallinn Pedagogical Institute. Solfège in the Music High School by the Conservatory (now by the Estonian Academy of Music and Theatre) and in special music classes in several basic schools started using the relative solmisation JO-LE-MI from the school-year 1964/65 already.

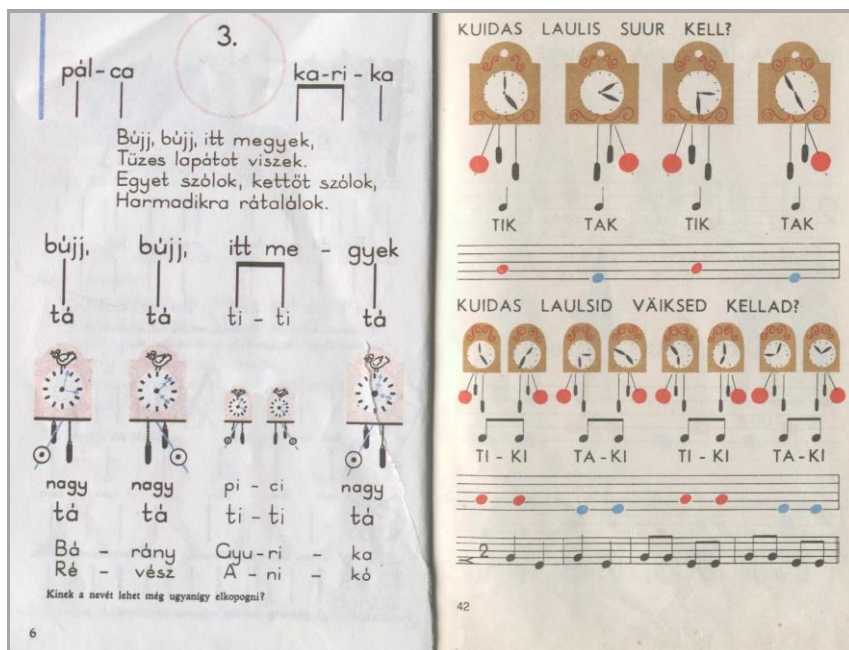


Figure 3. Hungarian (left) and Estonian (right) songbooks for the 1st grade (Adam, Kodály 1993: 6) (Päts, Kaljuste 1968: 8).

By the initiative of R. Päts and H. Kaljuste, who became a successor of Päts at Tallinn Pedagogical Institute (now Tallinn University), a special methodical centre with numerous examples and teaching materials was established. Numerous methodical materials (Kodály's *Ötfokú zene I-IV*; *15 Ketzsolamu Enegyakorlat* etc) as well as recordings were brought from Hungary. These books and music were actively in use at the study course on the Kodály method at Tallinn University course until 2015.

At the conference in Budapest, R. Päts met Z. Kodály who gave him as a present eight songbooks of his. These songbooks further became a source for new Estonian ones. Two different types of teaching material-songbooks were issued: from 1969 *JO-LE-MI* songbooks for special music classes (more than 2 hours per week of music and solfège) compiled by H. Kaljuste; and from 1970, songbooks for the comprehensive school (2 hours per week until the 5th grade, later one hour per week) compiled by R. Päts and H. Kaljuste. Also, a special handbook for music teachers of the primary classes was published (Päts, Kaljuste 1969). To summarize it, the **second wave** was **inspired by Zoltán Kodály and Hungarian music education**.

Regarding the concept by Kodály, the Estonians mainly take into consideration its technical aspect – relative solmisation, hand-signs and rhythm syllables. Relatively less has been talked about Kodály's philosophical concept.

The resume of the concept is:

- the utilization of early musical experiences;
- music education on the basis of one's own musical culture (native folk music and children's singing games);
- the movement via one's own roots to the folk music of other cultures (including jazz), classical and composed music, world music;
- the domination of vocal activities (as voice is the first, most natural and accessible musical instrument) and choral music;
- musical literacy as a basis for all and throughout life; music belongs to everyone.

In some sense, the idea of „musical mother tongue” is a phenomenon of nationalism which was strongly pushed aside during the Soviet regime. The fact is that among the unified curriculums, Estonia was the only republic in the Soviet Union that had its own songbooks (for grades 1-12), and was privileged to have 11(12) years of music education in the general school, instead of 7 years in most of the other republics. Such an exceptional situation enabled Estonia to turn towards national traditions. Many runic songs, the ancient layer of the Estonian folklore, started to find their way into the songbooks in the 1970s.

Under the circumstances of the Soviet dashing patriotism and “international education” (on the basis of the music culture of the Soviet republics), the music culture of small nations was still brushed aside, and even downgraded. Although this was the time when the study of Finno-Ugric people and languages started and voyage's of discovery to the Uralic people were provided by Estonian folklorists the results of these studies were not widely popularised (except for some films). Only through Kodály's songbooks the **musical culture of smaller Finno-Ugrian cultures** could be introduced. For example,

Mari's pentatonic folksong *The Snail*, printed first in 1968 in the songbook for the 1st grade (Päts, Kaljuste 1968: 58), has become a very popular canon and still has a place in many new songbooks for the primary classes (Veskimäe, Härma 1996/1999/2001; Urbel, Pullerits 2003/2005/2007; Anier, Muldma 2012/2017; Pullerits 2019) (Figure 4). Unfortunately, there have been no new ones added, even though the relationship with Mari's became closer.



Figure 4. *The Snail* in Hungarian (above) and Estonian songbooks for the 1st grade (Adam 1993: 10) (Päts, Kaljuste 1968: 12; on the right Päts, Kaljuste 1980: 14).

To illustrate the influence of Kodály's songbooks, it should be said that in some of the songbooks compiled by Kaljuste and Päts for primary classes, many Hungarian songs were included, as many as Russian-Soviet songs. We can find plenty of examples (mostly translated by Kaljuste) of **Hungarian folk and children's songs** as well as songs by Z. Kodály, B. Bartok, L. Bardos and other Hungarian composers. Thus, we can speak eager about the particular influence of Hungarian music than Soviet one (Selke 2007)!

THE ROLE OF HEINO KALJUSTE IN THE ADAPTATION PROCESS

H. Kaljuste, the well-known conductor of the children's choir Ellerhein and lecturer of music pedagogy at universities, worked also as the musical advisor at the Ministry of Education from the 1970s. In order to be in touch with the real situation in music education, to face all the difficulties and problems experienced by the music teachers, he felt the responsibility to work as a music teacher in the ordinary comprehensive school in 1980-88. H. Kaljuste was worried about the future of music education and choir movement .

His work was positively reverberated in several methodical articles (Kaljuste 1981, 1988; Otsides 1986) and in the handbook for music teachers, which has remained a manuscript until now (Selke 2006). His ideas for renewing the school music program and including the world music found acknowledgement and use in the programs in the 1990s after his death.

The main principles of the relative solmisation and *musical mother tongue* were included in his songbooks for the 3rd and 4th grades of the comprehensive school, published in the period of new Russification in 1984-1986. In the spirit of Kodály, national musical roots – the runic song, ornaments from national costumes illustrating the songbook – served as the basis of the book.

A great **homage to Z. Kodály** were two articles “Zoltan Kodály and his times” (“Zoltán Kodály ja tema aeg”)(Kaljuste 1982) and “20 years of JO-LE-MI” (“20 aastat JO-LE-MId”) (Kaljuste 1984) in the magazine *Education*. Another field of Kaljuste's activities was the introduction of the method in Estonia and in the republics of the Soviet Union. H. Kaljuste's **children-choir Ellerhein** has been for a long time the avant garde in the Estonian children's choir movement as well as in music education. The work in the choir is completely based on the Kodály method and the method works successfully until today. Numerous performances and workshops for music teachers from all over the world and the articles in the Russian media have introduced the concept and the richness of the possibilities of the method.

However, the method (with all the elements and philosophy) was officially taken into use only in Estonia (partly in some other republics

like Latvia, Lithuania, Russia, and Georgia). This was not easy due to the pressure of Soviet central authorities and the spreading of the music education concept by D. Kabalevski. H. Kaljuste took the most suitable part of Kodály's songbooks and creatively used and adopted this material in/for the Estonian conditions:

- adopted the names of steps of the relative scale and hand-signs
- studied an enormous share of Estonian folksongs and chose folksongs for songbooks according to pedagogical aims
- adopted and translated songs of different Hungarian composers and folksongs for Estonian songbooks

To summarize, it should be said that setting up the JO-LE-MI system was not difficult in the mid-1960s. Kodály's concept with the philosophical background and the emphasis on the national musical folklore expanded due to the political situation – there was a period of thaw in the 1960s which enabled to turn towards the pedagogical experiences and concepts abroad. On the other hand, there was a former theoretical and practical base with the pedagogical material from 1930s in Estonia. Both approaches aimed at getting rid of German educational dominance and appreciating own/national musical traditions.

Thanks to Heino Kaljuste, the Kodály concept flourished during 30 years and was continuously developed. Thanks to the Kodály approach – the music-reading ability as well as the technical and artistic level of the school choirs improved considerably during the 1970/80s. The best proof of this was that the number of singers in the All-Estonian School Choir Festival rose to 20 thousand.

However, it should be stressed that mainly/particularly the technical part, the technical elements of the concept were in spotlight in the 1970s and 80s. In the late 80s, the interest turned towards the philosophical aspect of the concept – the national roots.

In the article "Thoughts about music teaching at school", published in 1981, H.Kaljuste has made a short summary of Z. Kodály's concept – "Z. Kodály's music-study's "backbone" is human voice and its exploration in singing activities along with children's conscious learning of music-reading basics".

CHANGES IN THE 1990S AND TODAY

The years of Estonian independence in the 1990s opened to Estonia the world with its music-pedagogical versatility – alternative pedagogies, elements of the Suzuki method, music therapy, and Orff-boom. Under the conditions where pedagogical ideas emphasised free improvisation, creativity, self-expression, Kodály's method seemed to be too traditional because of the routine training of the musical motives and the melodic shapes of steps.

The research conducted in 1999 revealed that about 34% of music teachers did not use relative solmisation at school. A decreasing tendency to use the JO-LE-MI method was predicted. It seemed that there was no place for relative solmisation any more – in the new songbooks for the 3rd-6th grades in mid 90ies, there was no relative approach, and the school music program gave for music teachers the possibility to use an absolute or relative approach *ad libitum* (Selke 2019).

The requirements of music reading in the national curriculum have decreased in every new curriculum since the end of the 1990s. When earlier the students in both the first and second school stage had to know the scales and be able to sing simpler songs with the scale names from notes, in the curriculums from 2002 and 2011 this is no longer required.

Thus, it can be concluded that although the JO-LE-MI method is still in the national curriculum, and has an important role in music teachers preparation, JO-LE-MI method does not support the use of relative notes-reading method in later school stages.

Several MA studies have also shown the rare use of the relative method in recent years – this trend seems to be similar to Hungary (Pintér, Csíkos 2019). Thus, for instance, a survey of music teachers revealed that the JO-LE-MI method was seldom used at teaching choir songs. Teaching mainly took place by following the teacher singing (imitating) or by singing along the melody played on the piano (Tamm 2012; Rindberg 2016).

In the overview by Statistics Estonia, 2008-2020 (Statistikaamet 2021) the number of children and young people engaged in choir singing has been declining continuously since 2014, being the lowest over the period under study. To which extent this decline is related to the disappearance of the relative method has to be studied further.

The **end of the last decade** led to the **third wave**, which brought up the **philosophical ideas of Kodály** and the ways worked out by Heino Kaljuste. The values of the concept could be seen from the following three aspects.

From the **social point of view**, the national movement brought national identity into the spotlight:

- more and more attention was paid to the musical identity. On the other hand, as a member of the EU, national variety and diversity, the traditional culture and folk music became valued;
- folklore as an elective subject was introduced in the school curriculum. Activities inspired by folklore happened at a wide range from dance and singing to making national music instruments and handicraft. For example, in several songbooks for primary classes (Kangro 1996; Anier, Muldma, Selke 2017; etc) there are instructions for making different national pasture instruments (willow-whistle, humming top, cheek instrument etc).

From the **pedagogical point of view**, the values include the following:

- simple folksongs and JO-LE-MI enable differentiated teaching, give children with lower musical ability courage, higher self-esteem and help them participate in common singing and in choir singing. The system also develops their musical mind;
- in the teaching of playing instruments, the relative JO-LE-MI method at the first steps of the study/ with the beginners started to be used both in classroom music (recorder, 6-string-kannel/ zither) and in music schools;
- a one-year course of relative JO-LE-MI stands in the curriculum of music teacher education;
- musical literacy is the basis for sustainable choir-movement – all printed materials of the 13th Youth Song Celebration in 2023 have JO-LE-MI marks/comments in the score;
- high level of Estonian choirs in the international music life, the living tradition of song festivals despite the rather complicated repertoire – these are also the fruits of the previous decades of school music. It should be stressed that all Estonian top children's choirs (Ellerhein Girls' Choir, Estonian National Opera Boys' Choir, Tallinn Boys' Choir) use the relative method daily;

- and finally, looking optimistically into the future, there are at least two generations of music teachers who carry on the main ideas of Kodály's concept, enriching it with new elements from other approaches.

From the **musical point of view**, the values could be seen in the 21st century songbooks:

- the rhythm of the mother tongue is the basis for vocal, rhythm and instrumental activities
- the notation of the rhythm of the word is based on the spoken Estonian language,
- the basis of the school singing teaching became practically the Estonian folksong heritage in the primary classes
- live music - singing as the most traditional musical activity has kept his dominating role in the music classes besides listening to music at all age-levels of the school (Selke 2019). Even the spreading of technical devices (online learning materials, Youtube, etc.) and the active use of instruments in accompanying singing in the first and second stages of school have not been able to push out singing, as recent studies show (Selke 2019). Singing is one of the most favourite activities in the music lessons for both students and teachers.

CONCLUSION

However, the last decades have shown the development of the method:

- all printed teaching materials (music books and textbooks) for the primary and to some extent for the secondary school use relative method;
- special chapter *Music educational concept of Zoltán Kodály* in the manual for music teachers "Didactics of music education" (Nei 2014).
- the Youth Song Festival since 2004 up to the next in 2023 have used in the printed choir-scores relative comments (modulations, etc.). This fact evidently shows the interconnection of the choir movement with classroom music and music education;
- since 2003, special competitions have been held in the subject Music (Muusika olümpiaad) for comprehensive school children that include written and oral exercises in the relative system.

More than 20,000 singers in the choir at the last Estonian Youth Song and Dance Festival *Mina jään* [I will stay] in 2017, outstanding choirs, new school songbooks, printed materials with JO-LE-MI marks/comments in the score of the 13th Youth Song Celebration *Holy is the Land* in 2023 – these facts serve as the evidence of the standing values and the sustainable development of the concept. By today, the concept has integrated elements of several approaches and become an independent JO-LE-MI approach which has found its core place in Estonian music education. There is nothing more natural in music than the human voice – and that is exactly where Kodály's concept begins.

Archive

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BEYOND THE PICTURE-PERFECT OUTCOME: TURNING THE FOCUS TO THE ARTISTIC PROCESS IN ART EDUCATION

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ABSTRACT

Learning art is a complex activity, where different skills, emotions and competencies are intertwined. Learning in the visual arts entails in addition to the technical skills also the courage to take on explorative routes in the learning process, analyse the process and overcome possible setbacks and mistakes. Art teachers in Estonia are encouraged to embrace the possibility of bringing together the technical, emotional, cognitive and cultural aspect of learning visual art. Article discusses different approaches to creating a deeper and holistic learning process in art and the common challenges faced in this process. In the article, we give an overview of the theoretical foundations, methods and most important results of two studies (Arov, Vahter, Löfström, 2019; Niinep, 2018). Presenting them together provides an opportunity to show the possibilities of supporting the development of a self-directed learner in art education.

Keywords: contemporary art education, basic and upper-secondary school, key competences, holistic art learning process, choice-based art education.

INTRODUCTION

In the last decades, researchers in art education have highlighted the post-modern approach to learning in visual art (Efland, Freedman, & Stuhr, 1996; Hardy, 2006; Hickman, 2008; Räsänen, 2008), which prioritizes the multitude of perspectives in interpretation, inclusion and co-work. In the postmodern paradigm, art is seen as sociocultural and contextual. There-

fore, art educators are encouraged to highlight the diversity of visual culture and contexts (Efland et al., 1996). The prevalent theories on teaching and learning tend to feature constructivist ideas, especially the ideas of social constructivism. Learning is seen as more effective in the social context, where the learner builds new knowledge on previous experiences. What is more, the necessity to analyse and take the lead in one's own learning is emphasized. According to these principles (Tynjälä, Heikkinen, & Huttunen, 2005; Wenger, 2009) the key focus is on the learning process, where the learner should have the possibility to make meaning collectively as well as individually. Over the course of almost a century, since Dewey's pioneering works in 1934, it has been well established that the experiences of the learning process are an essential part of learning. As emphasized by Elkjaer (2009), Dewey's learning concept remains to influence contemporary learning theory by means of underscoring the social experience, creativity and innovation in learning.

Yet, society has changed in many ways since the coining of social-constructivist ideas of learning. Some of these changes, such as the increased use of control mechanisms in education referred to as neo-liberalism, (e.g. Peers, 2011) have created conflicts with views on artistic endeavor and learning as social construction. Artistic endeavor is characterized by open-endedness and fluidity. In art education, a certain rigidity can manifest, for example, as an unwillingness to let go of the orientation to technical mastery and as measuring concrete art historical knowledge rather than encouraging individual analysis and meaning-making (Foley, 2016). Tavin (2010) takes a critical standpoint regarding the prevalent movement towards cognitive art education and encourages us to see the value in the subconscious knowledge-gaining and learning that happens through deferred action. In this article, we strive towards bridging the gap between the skills and competencies that can be supported through art education and the dynamic qualities of artistic endeavor.

Vahter (2012a) has described art education as a process (Figure 1) where the student is in the center, surrounded by two interdependent actions, namely responding and creating). Two equal dimensions of the learning process support the student's overall development. By engaging with art, students will have the opportunity to respond to their own and other artists' work and work processes, develop critical analysis

skills and the ability to interpret, evaluate, reflect, and communicate. Students will have the opportunity to demonstrate knowledge and understanding of the concept, methods and elements of art and visual culture. However, creating gives students the opportunity to develop their technical skills, and also allows students to explore their personal interests, beliefs, and values (Art Scope & Sequence, 2009). The selection of activities in the model (Vahter, 2012a) emphasise not only practical skills but also above all the importance of developing the student's thinking skills.

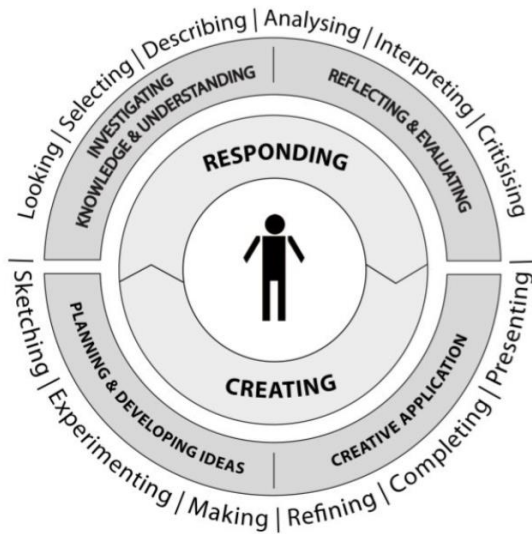


Figure 1. Model for visual art education (replication from Vahter, 2012a).

By applying this model, emphasis can be placed on the pupil's initiative and intrinsic motivation. Various learning activities give the pupil greater opportunity to find meaning in his or her creation. The model helps the teacher to design a learning process and better monitor the dynamics between different skills. At the same time, planning in this way increases the duration of a single unit of study or topic. Vahter (2012b) suggests that an average of six lessons per creative cycle is the most appropriate amount. In addition, longer units of study mean that

there is more time to solve and discuss each learning task. It is important to pay attention to each student's success and development needs when reflecting on the learning process (Green & Mitchell, 1997, p. 43).

Earlier studies in Estonia (Arov & Jõgi, 2017; Vahter, 2014) and abroad (Ishikawa, 2008; Smilan, 2016; Winner et al, 2006) have shown that teachers express insecurity about describing and explaining the skills in art activities and the competencies that are supported. Even more, studies involving Estonian teachers show that teachers expect guidelines and more support in various aspects of teaching art, such as contemporary art, formative assessment, encouraging creativity and creating a study process that supports learning (Arov, 2014; Kalmel, 2015; Kell, 2014; Kuresaar, 2017; Vahter, 2014). At the same time, the Art Syllabus within the Estonian National Curriculum (Kunstiained, 2011) encourages teachers to take the initiative in creating a holistic learning process, where practical activities alternate with responding to art and analysing one's own learning process. Setting learning targets for the art learning process and verbalising and purposefully acting upon learning outcomes is necessary to identify the change that creative activities have brought about in the knowledge, skills and values of students.

In the article, we provide an overview of the theoretical foundations, methods and most important results of two studies (Arov, Vahter, Lõfström, 2019; Niinep, 2018) – presenting them together provides an opportunity to explore two different strategies that aim to focus on student's self-directedness in visual art education. Both of the teaching strategies emphasize the aspects of artistic behavior rather than artistic production. In this article we spotlight the underpinnings, similarities and the differences of both approaches.

ACTION RESEARCH AS THE APPROACH

The two studies (Arov, Vahter, Lõfström, 2019; Niinep, 2018) discussed in this article have been conducted as action research based on practical tasks, where the researcher-teacher has the objective of solving a practical challenge in an authentic environment (Kemmis & McTaggart, 2000; Stringer, 2004; Heikkinen, Rovio & Syrjälä, 2008; McNiff & Whitehead, 2009). Action research as a form of inquiry is based on

practice (Phillips & Carr, 2006, 10), which is very much the case in the studying the application of choice-based art education (see Study 1). Typically, action research studies a challenge (Pine, 2009), e.g. implementation of a new way of thinking about teaching art. The nature of the implementation and investigation process is cyclical (Dana, 2016). Consequently, action research is the study of change, where the teacher uses measures to bring forward changes in a given situation in order to improve both teaching and student learning (Pine, 2009, p. 30).

Both of the studies (Arov, Vahter, Löfström, 2019; Niinep, 2018) used the research diary as one method for gathering data, since it helps the writers to identify and express their viewpoints and thoughts on teaching and learning. In addition to that, the students' written and practical creative works were analysed and audio recordings of lessons were also used as a method of documentation. Teacher-researchers (first and second author) were inspired by the principles of (social) constructivism and the ideas of postmodern democratic education, which lack the pronounced hierarchy between the learner and teacher. In their studies, Arov et al (.2018) and Niinep (2018) bring out aspects and methods derived from these principles, which support a meaningful art learning process and creative activities.

STUDY 1: CHOICE-BASED ART EDUCATION

One way to bring the focus onto the learning process in art education is to change the subject-centred teaching strategy to a learner-centred one. Niinep (2018) studied the principles of choice-based art education and how a starting teacher could apply them. At the heart of choice-based art education lies supporting the ability to take responsibility for one's decisions, which means that students can choose both the materials and the technique to create meaningful work for themselves (Douglas & Jaquith, 2009). While the curriculum provides a framework for what is taught, students are encouraged to explore their own ideas. It is accepted that these may not coincide with the interests of the teacher (Sands, 2017). The role of the teacher is to develop self-discovery in children (Lowenfeld & Brittain, 1987, p. 14) and to introduce them to new techniques and skills in artistic development (Bedrick, 2014).

Douglas and Jaquith (2009, pp. 9-16) highlight four aspects of choice-based art education: the student, method of teaching, the classroom, and assessment. The student is seen as an artist from early on. Pupils are encouraged to take a stronger authorship of their work because they have made their own decisions about their work. The artwork they make is therefore more personal and meaningful to them. There is much in the lives of students that they are passionate about, and these are the original themes for creating art (Sands, 2017). The teaching and learning roles are thus different from the normative art lesson – instead of guiding students step-by-step through a specific theme, they are supported on an individual basis, such as helping with new material, seeking inspiration, or giving examples. During art creation, the learner's central aim is to carry out their own idea (Papanicolaou, 2017). Learners seek inspiration around themselves, from peers, different materials, and also teacher demonstrations (Bedrick, 2014). The teaching credo is that there is no drawing, painting, or artwork that children should copy precisely (Lowenfeld & Brittain, 1987, pp. 134, 180).

Teacher presence should reflect the value of art. Teachers are encouraged to study students' works closely, and share their interest in students' work (Davis, 2008, p. 38). The teacher is both a mentor and a friendly supporter in finding ideas. As a mentor, the teacher inspires and influences students to develop their strengths, but as an encourager, shares time, joy, and thoughts with them (Durham, 2006, p. 7). The teacher's task is to spark self-discovery in children and stimulate the depth of expression (Lowenfeld & Brittain, 1987, pp. 144, 156).

The classroom is a studio for choice-based art education, divided into activity centres. Students need to have access to instructional materials and tools for independent discovery and creation (Epstein & Trimis, 2002, p. 70). The classroom should be a place where students dare to express themselves freely (Bates, 2000, p. 102; Lowenfeld & Brittain, 1987, p. 144). The learning environment is seen as a place of communication, so the classroom should be adjusted to allow students to discuss and exchange ideas. The classroom should also offer children the opportunity to make arrangements by themselves and organize their own workplace without much help, so that they will also experience the more mundane artistic tasks (Lowenfeld & Brittain, 1987, p. 154).

The basis of assessment in choice-based art education is in monitoring students' development, observing and discussing their work. In the creative process, the students' own explanations are important, as this introduces the work in more detail and provides the viewer with information. Writing also helps students to reflect on their activities (Papanicolaou, 2017). Introducing and presenting works is time-consuming, but extremely important. The work could be presented in a larger group as this creates the possibility to look at their own work, as well as the works of their peers (Douglas, 2013). Exhibitions are encouraged to be assembled also with the help of students as this gives them the experience of seeing the works as a collection (Hetland et al., 2013, p. 30).

With these parameters of choice-based art education in mind, the following research questions were posed: What kind of didactical affordances and obstacles materialise in the implementation of choice-based art education in the second grade? How does pupils' learning manifest itself in their artworks in choice-based art education?

DATA COLLECTION AND ANALYSIS

To implement the principles of choice-based art education and to support the teacher's own practice, Niinep (2018) conducted an action research in one 2nd grade with 23 students. The researcher, a master's student with little working experience as a class teacher, had had no previous contact with the students in the sample class. The class teacher of the sample class participated in the study as a research assistant. The class was chosen based on the principle of convenience. To conduct a study in this class, the researcher informed the students and asked the parents for their consent. In the Estonian context, an ethical review is not required. As preliminary work, an interview was conducted with the class teacher to get acquainted with last year's teaching programme and to get a more detailed overview of previous activities in art lessons. The purpose of the action research was to implement choice-based art teaching at primary school and to study the process of introducing a new way of conceptualising art teaching. In addition to reaching the learning outcomes set in the Art Syllabus (2011), each lesson was designed to meet the goals of choice-based art teaching and to monitor its implementation.

The duration of the action research was 14 weeks. Firstly, there was the preliminary cycle, which lasted six weeks and was divided into six smaller units. This was followed by the research cycle of eight weeks, which in turn was divided into eight smaller units. Each unit consisted of two 45-minute lessons, designed using Vahter's (2014, p. 34) learning unit model.

Data were collected by recording the lessons and keeping a reflection diary. Students' creative works also constituted data. The purpose of the audio recordings was to analyse the teacher's actions. Recordings provide a detailed documentation of what is said and how it is said (Baumfield, Hall, & Wall, 2012, p. 105). The audio recordings were transcribed after each cycle. This provided the researcher the possibility to identify the how the teacher used language to convey the pedagogical ideas.

Continuous analysis of the children's work provided information on the students' ideas and thoughts and on the clarity of teacher guidance. The students wrote down their ideas before creating the work. They planned the work progress and made a draft for the piece. After finishing the artwork, the students gave it a title and a short description of the work. For feedback, the students answered a short questionnaire.

In qualitative research, it is common for a researcher to document his or her observations and experiences during the research process by keeping a diary. It helps the researcher to identify, express and structure his or her position and thoughts on teaching and learning. Keeping a research journal helps to reflect on the development of thinking along with the setbacks and surprises experienced (Laherand, 2008, p. 276). In keeping the research diary, the teacher-researcher focused on four basic questions - what went well, what did not, how to improve and what to do next (cf. Evans & Savage, 2018). Keeping a diary helps to record, after the lesson, the immediate emotions, notions, and the changes that were made intentionally or unintentionally. These remarks were valuable later in the analysis process.

Qualitative content analysis on teachers' research diary, audio recordings, and student work, suggests that a change towards a more choice-oriented teaching style emerged gradually. In the last lessons, a change in the students' level of confidence with the choices could also be

identified. The biggest disadvantage was researcher-teacher uncertainty, which led to insecurity in conducting student-centred learning. When the first difficulty arose, the researcher as a novice teacher was tempted to return to the subject-oriented doctrine. While teaching methods that fit one teacher may not be suitable for another (Barnes 2002, pp. 2–4), the teacher did not give despite the difficulties but persisted in an effort to explore the potential of the new approach for her own teaching.

RESULTS AND ANALYSIS OF ACTION RESEARCH

The most important result of the analysis is that choice-based art education gives students the opportunity to bring the focus onto their experiences in the classroom. It became clear that changing the familiar learning process takes time. This requires open-mindedness on behalf of the teacher and the ability to trust the pupils to master what is expected of them (Tuulmets, 2010, p. 387), because the purpose of the art lesson is not to reach a solution in the same way (Eisner, 2002, p. 196). The biggest difficulty was the teacher-researcher's lack of previous experience, which led to insecurity in managing discussions and time as well as supervision. The researcher-teacher tried to compensate for this with a positive attitude and continuous interest in students' work. Preparatory work for the lessons also required substantial effort to gather versatile materials for in class presentations.

Analysis of the lessons revealed that the explanation part of the lessons was lacking in diversity. Some students needed exposure to examples because this helped them to relate to less familiar subjects, and identify gaps in their understanding based on lack of prior exposure. (see also Eisner, 2002, p. 113). In order to explore ideas, it is beneficial to provide students with a wider range of materials that need to be constantly updated to be novel. The materials and tools formed the basis for the creation of activity centres for choice-based art education. Since all pupils had personal tools in the desk drawers in the classroom, there was no need to completely upgrade the classroom. Based on the layout and size of the classroom, activity centres were created in the front part of the classroom. All the instructional materials and tools needed for the task were available to the students so that the student could find a suitable tool and put it back in place (Hetland et al., 2013, pp. 15-16).

The pupils were eager to use the tools offered, but often did not use their own materials. The activity centres allowed the students to act on their own, and by the end of the period, students were bolder in their efforts, reducing the need for specific guidance and seeking advice on their own.

In conclusion, the application of the principles of choice-based art education supports the goals of the Art Syllabus for Estonian National Curriculum (2011) and is feasible if the teacher is fully prepared to apply this method. Applying the principles of choice-based art education requires time and acceptance of error, continuous analysis, and an explorative attitude. The teacher should give him/herself the same patience and encouragement that is given to an inquisitive child.

STUDY 2: KEY COMPETENCE APPROACH IN ARTS EDUCATION

Another way to bring the focus of art education onto the process is to look at the learning process through the key competencies' perspective. In this way, the role of the teacher changes from being a subject specialist to a specialist who primarily supports the development of students' cognitive, social, emotional, and technological competencies necessary in a rapidly changing society (De-Juanas Oliva, Martín del Pozo, & Pesquero Franco, 2016). Kikas and Toomela (2015) also emphasize this challenging task for teachers, as it requires awareness of the processes that evolve during learning. It is therefore necessary to have an in-depth understanding of the particularities of the child's psychological processes, the influence of environmental factors, and the ways in which change occurs. Also, teachers have expressed the view that in order to keep up with technological and other developments, they themselves need to acquire new competencies and skills that they have previously considered outside their field of expertise. (Smilan, 2016) In this chapter, we will open up ways to interpret the process of art education through the framework of key competencies. The objective of the action research was to support the selected key competencies through targeted planning based on the results of the pre-questionnaire. The article reflects on the first two cycles of action research, which were conducted in fifth-grade art education lessons over two academic years.

Le Boterf (2001, cited from De-Juanas Oliva et al., 2016) explains the concept of competence as the ability to adapt to change and to solve problems and tasks in a given situation and in situations different from those in which they were acquired. However, Kikas and Toomela (2015) emphasise the need to support key competencies in all subjects in order to better embed knowledge, skills and values. The Estonian National Curriculum (2018) identifies eight competencies as key competencies: cultural and value competence; social and civic competence; self-management competence; learning competence; communication competence; competence in mathematics, science and technology; entrepreneurship and digital competence. In addition to the large number of competencies listed as key competencies, the framework is even more complex as each competence is composed of sub-competencies and competencies are in many ways intertwined.

The goal of supporting key competencies within a single subject requires an understanding of how key competencies develop and how they manifest in the learning process. Teachers also need to have a keen mind to recognise critical and valuable moments in the learning process. Based on the results of a preliminary survey showing that teachers need more support in connecting the concepts of subject matter and key competencies (Arov, Vahter, & Löfström, 2019), action research was initiated focusing on the planning of supporting key competencies in art classes and its effects on the learning process. To address the issue, an action research was conducted to find support strategies for all eight key competencies in art education, with each action cycle focusing on two or three of them. The following elaborates on the five key competencies addressed in the action research and the literature-based supporting strategies created for the art lessons.

The first key competence, social competence, is a combination of knowledge and skills that allow people to communicate and think together with other people (Salavera, Usán & Jarie, 2017). The description of the social and civic competencies in the National Curriculum for Basic Education (2018) also emphasises the ability to reach personal fulfilment and act as an aware and responsible citizen. The first cycle of action research focused on cooperation and accepting differences between people. Earlier studies have shown that supporting students' need for autonomy and in-class discussions develop students' social

competence. They also help to prevent behavioral problems and facilitate adaptation to school life (Wang, 2009). Social competence was supported in art education by providing different choices and decision-making opportunities throughout the learning process. In addition, greater attention was paid to stimulating classroom discussion, and the planned tasks also reflected issues of interpersonal differences.

Secondly, the Recommendations of the European Commission (2018) address the entrepreneurship competence and describe it as the ability of an individual to realise their ideas and coordinate projects. Such activities also include innovation, creativity, initiative and risk-taking. The National Curriculum for Basic Education (2018) further stresses the ability to set goals and plan when describing entrepreneurial competencies. These skills are teachable and should be supported in all school subjects. The teacher and the facilitator should support the students' individual initiative and collaborative skills in their learning activities. There is also a need to consciously address the issues of risk taking and adaptation to unexpected events (Juřová, Čech, & Duda, 2017). In order to support the entrepreneurial competence, a longer unit of study was planned in the course, where the pupil set their own goals, planned the course of action and implemented it. Planning and time management techniques were also combined with the art activities.

Both entrepreneurial competence and self-management competence include aspects of self-monitoring, and self-evaluation. The third key competence, self-management, often involves the use of goal-setting and planning skills and the ability to positively adjust oneself (Mooney et al., 2005). In addition to self-reflection, peer feedback is valuable for developing one's self-esteem (Jones & Davenport, 1996). In order to support self-management, it was decided a process diary as a valuable supporter of self-regulation be used (Ibid.) and to provide opportunities for artistic analysis and discussions with classmates. A process diary is a personal notebook that reflects the whole process of learning art (Robinson, 1995; Gee, 2000). It allows students to take responsibility for their own learning and improves expression skills. A process diary can contain visual ideas, descriptions of the thinking process, spontaneous scribbles or sources of inspiration, ideas and techniques that need to be further developed. Using a process diary helps to create a holistic learning process for the pupil.

Learning skills include cognitive skills and processes that enhance learning and performance (Gettinger & Seibert, 2002). Paul Pintrich (2004) identifies four areas of learning skills: environmental regulation (context assessment and relation to the environment); regulating one's activities (effort and asking for help); motivation and emotion (deciding on success or failure); and cognitive learning (receiving, processing, and memorizing information). Without the necessary learning skills, intended learning outcomes may not be fully reached (Kikas, 2005). To support the learning competence, students were introduced to various methods of collecting and processing information during the study and were encouraged to assess their learning situations and self-esteem, also to take risks and to ask for help. The course also offered students more responsibility and choices.

The fifth competence includes cultural awareness, reasoning, and appreciation of cultural heritage, which should be supported through artistic competence (cf. Art Syllabus for the National Curriculum, 2018). However, in previous studies in Estonia and elsewhere (Vahter, 2011; Sova & Kemperl, 2012; Arov, 2014), it has been observed that art subjects' study activities focus on making art and art discussions, leaving the cultural connection aspects in the background. The courses created within the framework of action research aimed to equally support students' creative self-expression through artistic creation, as well as their individual cultural awareness and reasoning.

DATA COLLECTION AND ANALYSIS

The 5th grade students were suitable for the study as this is the period when students find that they belong to their peer-group and as a group, they can do more than alone (Lowenfeld & Brittain, 1987). However, greater autonomy and decision-making opportunities are expected, and the child creates a self-image of themselves. Also, a rising self-awareness is often accompanied by a critical attitude towards oneself and others (*ibid*). The sample of this study, too, is a convenience sample. The researcher (Arov) has also had the most experience with students in this age group and thus the opportunity to conduct a more in-depth research at this school level.

The action research consisted of two cycles in which the first one was conducted in the academic year of 2017/2018 and the second in the academic year of 2018/2019. The first cycle focused on the social, entrepreneurship and self-management competence. These results have been published before (Arov, Vahter, & Löffström, 2019), whereas the second cycle, reported here, focused on the cultural awareness and learning competence. In order for the reader to get a view of the iterative nature of the research, we also describe pertinent aspects of the first cycle. The first cycle consisted of a course of 35 academic teaching hours, the second of 30 hours. In the first phase of the study, two 5th grade groups of 48 students participated in the study. The second phase involved one group of 5th grade students with a total of 25 pupils. The first course focused on social and civic competence, entrepreneurial competence, and self-determination. The second course focused on supporting cultural and value competencies and learning competencies.

Written informed consent was sought from both the headteacher and the students' guardians to carry out the study. Students were informed of teacher-researcher role and intention. Permission to photograph students work was obtained in every situation. Permission to publish students' artwork, essays, and photos of their teaching as research findings was also sought from the guardians. The study did not require an ethics review in Estonia. The research data consisted of research journal entries, study process recordings, student artwork, and process diary entries.

The teacher-researcher kept a research diary that collected the insights, questions, remarkable phrases, ideas and decisions made within the research process. Data were analysed during and after study cycles. The observations made during the action research cycles allowed for improvements in coaching during the same course. After the completion of the course, the data were coded and the topics formed. Cross-thematic links were also sought. Students' artworks and writing were grouped according to their assignments and expressed competencies, namely cultural and value competence; social competence; self-management competence; learning competence and entrepreneurship competence. The teacher-researcher assigned codes to units of text that expressed implications of competence from lesson plans, research diary entries and student process journal entries. Relevant didactical aspects and recurrent notions

were included in the analysis. Thereafter constant comparison was used to identify similar tendencies for grouping into the same conceptual categories.

RESULTS AND ANALYSIS OF ACTION RESEARCH

Several of the methods used in the two courses were novel to the 5th grade students (for example collecting information prior to art making, multi-step planning and recording the work process in a process journal). It was also novel for them to set a long-term goal in art and to follow the path towards it. In the second cycle different methods for gathering and organising information were explicitly supported and students were asked to reflect on their learning throughout the course. During both courses, the students became more independent. At the beginning of the course, questions were often heard asking for teacher approval, such as "Is that right?" Or "Can I make grass purple?", but when students heard that they, as the authors of the work, had the right to decide, this opportunity was boldly used. At the end of the courses, the students conveyed a more confident author position that was expressed by assured and thorough presentations and the amount of sketches done in process journals in their free time. In addition, the self-analysis ability among the students grew.

In supporting students' cultural awareness and learning competence the second action research cycle focused on zooming in on different art history periods, deriving different working methods from them and supporting students in collect and structure new information in their process journals. The changing role of art and artist became the connecting thread for this cycle. Students were encouraged to compare different art history periods and reflect what impressed them, what did not and how to build their own artistic approach. Collecting information through different media (books, websites, videos and small lectures) was first seen as unusual in art classes for the students as they were more accustomed to start creating instantly after receiving a topic. The challenge for the teacher in this cycle was to create balance the activities of facilitation of discussions, exploration and creation.

It appeared within both cycles that the process diary became meaningful for the students. The process diary was used in the classroom hours

and by several students also in their free time to write down and draw on their ideas. The second course ended with a glimpse into the future and a discussion of the role art plays in each student's life in about 30 years. The learners expressed in their process journals the view that they would still be involved in art later in life, be it artistically, as a consumer or from the point of a knowledgeable viewer. Some of the answers reflected even deeper personal connection with art. These answers reflect art as a way to bring hope for oneself and to help make meaning of the world.

A deliberate focus on supporting key competencies led the researcher-teacher to take a deeper look at the value of artistic activity and the regular planning process became more multi-layered. Value was given and seen in those parts of the learning process that usually remain in the background. For example, the explicit goal setting and process planning is rarely seen in the final artworks. The key competence approach provided a solid and comprehensive foundation for the whole course. It sparked courage to create longer and more flexible study units, and to highlight the links between art and society. In this way, a focus on key competencies is also directed towards giving students more choices and letting the learning process be guided by students' ideas. Further cycles of action research aim to empower students to take the lead and more creative risks.

In conclusion, a complex framework of key competencies and its sub-competencies would require more clarification among teachers. Art teachers should also come together to explore and discuss the manifestations of key competencies in art classes and the connections with subject-specific skills and activities, therefore bringing forward the daily contributions of art teachers and the abundance of opportunities the art learning process gives to the teacher and the student.

DISCUSSION

Both choice-based art education and explicit key competence support in art education value well-balanced artistic process that includes creating and responding to art (Vahter, 2012a). The two teaching approaches scan artistic behavior for knowledge, skills, attitudes and

strategies and strive to support this behaviour in an educational setting. However, the two approaches differ in the teacher-student relationship and the classroom setting.

In choice-based art education students can behave and feel as if they are artists and they get the chance to think, act and perform as artists during the art learning process. The essence of choice-based art education is the students' possibility to make their own decisions about their work – to choose the material and technique in order to create a piece meaningful to themselves (Douglas & Jaquith, 2009). Primarily, artistic self-directedness is sought, and the main focus in the learning process is on student-led learning. In choice-based art education the teacher acts as a supporter and creator of structure in the learning setting.

In the approach of explicitly supporting students' key competences, both student-led and teacher-led learning methods are used. The teacher creates the premises for the artistic process and plans the focal points for supporting different competences, but also supports students' individual needs, and leaves room for explorations. As in choice-based art education, artistic behavior also holds the main essence of value in this approach. However, the main focus is the interconnections of artistic processes and knowledge, skills, attitudes and strategies that form the key competences. Therefore, seeking to support students' agency and their appreciation of art are vital goals. Setting a goal to support students key competences provides a firm and holistic foundation for the entire learning process, the courage to create longer learning units and highlight broader connections between art and society (Arov, Vahter, & Löfström, 2019).

The main struggle with both approaches is how to deal with the unexpected and dynamic qualities of artistic endeavor. Choice-based art education may leave more room for learning from deferred action (Tavin 2010). It also demands much effort from the teacher to support each individual process within a group context as well as encouraging students to face new challenges. As Niinep (2018) concluded, meaningful choice-based art education insists a longer period to get accustomed to and to integrate as a natural process in art learning. One of the most critical aspect in creating a successful art process is the time dedicated to the study unit and the recognition that a certain amount of time is needed to utilize novel methods with learners. The optimum time to increase meaningfulness is a learning unit of at least six academic hours

(Vahter 2014). This way, students have the chance to adapt to new instructions, develop their ideas, struggle with that idea and find their way out of it. A longer learning unit allows the teacher to pay more attention to the learner's development; it leaves room for discussions and choices. In order to give meaning to a study process, it is important to have conversations about each success and shortcoming (Green & Mitchell, 1997, p. 43).

Finally, the teacher-researchers observed that by implementing the principles of choice-based art education and explicit key competence support, students could get the chance to think, act and perform as artists during the art learning process. The common tool use in both teaching approaches were students' process journals that support idea development and meaning-making of one's artistic process. The journal functions as a positive confirmation of self-development. It can include visual ideas, thinking processes, spontaneous scribbles or inspiration sources, ideas and techniques that need to be developed further (Robinson, 1995; Gee, 2000; Arts Scope, 2009). A process journal allows the learner to better govern the creative process and to express a more venturesome author's position. The balance between responding and creating can also be promoted by conversations about art, where a collective discussion in class develops social, cultural and self-determination competencies.

CONCLUSION

The most important and forward-looking principle in 21st century art education is the understanding that art education is a multi-layered, social integration that enables cooperation, self-direction, and development of different competencies, or in other words, art is a natural way of giving meaning to one's experiences and expressions. Meaningful creative activities do not need only technical skills and the courage to explore, but also the ability to organise prior knowledge, analyse one's activities and cope with unsuccess (Feldman, 2003; Rostan 2010; Winner et al, 2006). The teacher should not be the only decision-maker in the classroom, the students' knowledge and understandings, their day-to-day life and experiences should also be considered. Each teacher should find meaningful questions to base the artistic process upon, questions that are relevant for his or her students specifically.

The limitations for both of the studies is that the studies lack of collaborative practices with other co-practitioners. Including more co-practitioners to implement and analyze the processes would strengthen the studies. The second study relied on the teacher-researcher's observational data without video or audio recordings. Including audio recording, that may not feel as imposing as a camera in classroom, may facilitate a more in-depth analysis of the discussions and questions that students voiced in the process. In addition, possibilities to diversify the data collection method were sought. In the following action research cycles the teacher-researchers strives to provide even more possibilities for students to make choices and encourage students to explore a larger variety of art media and techniques.

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