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Indications of music teaching practices in the Swedish Special-needs Compulsory School

The aim of the study was to investigate teachers' conceptions of music teaching in the Swedish Special-needs Compulsory School for children with an intellectual disability in order to discern indications of common characteristics of their music teaching practices.

Internationally, there are few studies focussing *music teaching* for students with intellectual disabilities (ID). Existing studies either concern integrated classrooms with students with ID mixed with students without ID, or studies focussing on music therapy, i.e. case studies based on individual children (Berthén m.fl 2022).

The legal basis for the curriculum for this school form rests on the UN's Convention on the Rights of the Child, and on the UN's Convention on the Rights of Persons with Disabilities. These demand the right of people with intellectual disabilities to take their place as full members of society - also to enrich society, but also presupposes that these students are allowed to encounter aesthetic means of expression in teaching in order to conquer cultural citizenship (Ferm Almquist 2016).

Since the 1990s, several reforms have contributed to changing the conditions for *grundskolan*: 1) the change of the political object for *grundskolan* from caring to teaching; 2) the national curriculum from 2011 introduced assessment criteria; and 3) new qualification requirements for all teachers in *grundskolan* were introduced. However, for several years, the status for music teaching within Special-needs Compulsory School has been a scarcity of fully qualified music teachers, i.e. a music teacher education complemented with a special-teacher-education. Only 6,3 percent of the music teachers were formally qualified during the school year 2020-2021.

Against this backdrop, the overarching research question we pose for this paper is the following: What characterizes music teaching practices in *grundskolan*?

Theory and methods: our main interest is practice-based. This study is however based on qualitative interviews with six music teachers. Thereby these data can only contribute with indications of their music teaching practices. For the analysis of data we have used a phenomenographical analysis, for discerning these teachers' conceptions of music teaching in the Special-needs Compulsory School. In a second step, the results of the phenomenographic conceptions will be interpreted in relation to practice-theory.