

Nordic Network in School Musical theatre research (NNSF 2019-)

Background

Collaboration began as early as 1996 at high school level between Östra Gymnasiet (Umeå, Sweden) and Vasa övningskola (Vasa, Finland) with guest visits and concerts on both sides of the Kvarken. The then music teachers in the respective high school Lorentz Edberg (Umeå) and Jan Jansson (Vasa) have since kept in touch. In addition, Lorentz and Jan have been involved in the start-up of the current Musikal akademien in Umeå (www.musikalakademien.se)

In the spring of 2019, Lorentz Edberg defended his dissertation at Umeå University in the subject of school music with the thesis "The school musical: about meetings, power and music in two school musical projects in grade nine" <http://umu.diva-portal.org/smash/record.jsf?language=en&pid=diva2%3A1291684&dsid=-3736>. Jan Jansson, PhD student at Åbo Akademi (Faculty of Pedagogy and Welfare), writes his doctoral thesis on school musical theatre and works as a guest teacher at Umeå University. Both studies are within the framework of educational sciences. On the initiative of Lorentz Edberg, it was discussed in the fall of 2019 to further develop the collaboration and partners. A further contact was made in Norway with Solveig Salthammer Kolaas, First Lecturer Faculty for teacher education, art and culture Nord University in Levanger, Norway. In August 2022 at Nord University she defended her dissertation "Samkunst som meningsskapende tilnærming-en mixed methods studie om valgfaget produksjon for scene". Morten Stene, Høgskolen Volda/NTNU, writes his doctoral thesis on school musical theatre and is a new member of the network NNSF.

The media has taken interest in the network. Daily newspapers in Umeå, Vaasa, Helsinki and Swedish/Finnish radiostations have written and aired.

Media

Newspapers

<https://www.vk.se/2019-11-15/tjusningen-ar-att-allt-kan-handa>

<https://sverigesradio.se/sida/artikel.aspx?programid=109&artikel=7342352>

<https://www.aurora.umu.se/globalassets/dokument/enheter/humfak/for-vara-anstallda/dokument-i-nyheter/musikal-flyer-.pdf>

https://www.umu.se/nyheter/nordiskt-natverk-i-skolmusikal_8570906/

<https://www.vasabladet.fi/Artikel/Visa/329797?shareID=165914-19a452b917&fbclid=IwAR0BFnPCqH3xpFEIq3l8ZOsBXzccBV2LM6vKrt-7NwArhLT5FnVblhfSwQl>

<https://www.adressa.no/meninger/kronikker/2019/12/04/%C2%ABDet-%C3%A5-oppleve-at-elevenes-selvtillit-vokser-er-faktisk-r%C3%B8rende% C2%BB-20531074.ece?fbclid=IwAR0rtHFBfMQ-PuKVLcNjTMIq8NeZahluPkog2wzNz2JQuqWzG-H1QNSXR0>

Abstract Jan

This is about trust and musical theatre in schools. The historic background to this is as follows. Initially, I outline the societal view of school and the general trust in school and education briefly in a Nordic perspective and then describe Finland's in more detail forms. After this, I intend to describe different forms of trust, namely professional, institutional and relational trust and through them approach the pedagogical trust discourse. Finally, I intend to clarify how the concept of trust is understood in this study. Hoy and Tschannen-Moran (1999) write that the interest and object of trust has long been interesting in philosophy and politics. A more systematic Research on trust is gaining momentum in the social sciences and, in particular, during the 1950s, empirical investigations become more common. A contributing part to this can be seen to be the increasing suspicion that arises in connection with the Cold War. In the latter part of the 1960s, in response to a generation of rebellious youth who had become "disillusioned", suspicious of institutions and authorities, trust research focused on focusing on trust as a generalized personality trait. Interest in relational trust (interpersonal trust) took off during the early 1980s with rising divorce rates and changes in American families. Hoy and Tschannen-Moran (1999 p.185) further write that changes in society and technology during the 1990s contribute to a renewed interest in trust within economic, sociological and organizational sciences. Finally, they emphasize that it is unsurprising that trust research within schools has received greater focus because interest in trust has generally increased in society. The literature concerning trust research in schools and for educational institutions is largely American and includes American values, history, politics and attitudes.

Abstract Lorentz

The two school musical theatre projects in this case study were carried out in 2011-2012 in Year 9 at two Swedish secondary schools, Annebäckskolan and Bäråskolan, as a part of the subject "Elevers val" (Student's Elective). The purpose of the study was to analyse how pedagogy, power and control appeared in the projects, based on the following research questions: How can the influence of the local community and leisure discourses on education be understood through the two school musical theatre projects? What pedagogical codes appear in the projects and how do they relate to time and space? What power relations are produced and why? The study was conducted through participatory observations and interviews and dialogues with participating students and teachers. The analysis had a hermeneutical approach, and the theoretical starting points were Basil Bernstein's theory and concepts, such as recontextualisation, code, classification, framing, and singular, regional and generic discourses. These theories were supplemented by a space perspective based on David Harvey and his concept of the absolute, relative and relational space. The study showed that educational traditions and relations with the local community were of importance for the production of the school musical theatre discourses. The Annebäck project was characterised by teaching in relation to the pop and rock music and theatre discourse of the municipal youth centre and a local aerobics and dance discourse. These relations provided the prerequisites for a school musical theatre project with an integrated code, open to most of the students in Year 9. The Bärå project had a collection code and was characterised by teaching related to the school's music class, as well as to the municipal music school discourse and a local theatre and dance discourse. These relations provided the prerequisites for a project mainly open to students in the school's music class, or to students who had chosen theatre or dance as an elective subject. The activities of the Annebäck project strengthened social cooperation between the municipal youth centre and the secondary school, while the Bärå project, as a result of its collaboration with aesthetic institutions in the local community where most of the musical students were already enrolled, broadened the school's music profile. Both projects strengthened the existing orientation of the two schools' activities, thus contributing to and reinforcing the focus and the ideas on which they were based.

Researching the resounding classroom – challenges and possibilities in exploring teaching and learning processes in a musical project in upper secondary school

Morten Stene

Høgskolen i Volda/NTNU

Interdisciplinary arts education and school musical studies in the Nordic countries are emerging fields of research (Edberg, 2019; Kolaas 2022). In my PhD-study, I seek to investigate empirically and reflect critically on teaching and learning processes within a musical project in an upper secondary school in Norway from a teacher and student perspective. A further aim is to explore the educational possibilities and risks of interdisciplinary art projects in school and the role of music in this context.

Research on arts education highlights the need for further articulation of teachers' choices and reflections about how artistic, creative, and aesthetical learning processes take shape in formal educational settings, the role of the arts in learning and their educational value (Naughton & Cole, 2018; Østern et al., 2013). Current research also calls for contextual knowledge of learning in and through music and the role of music in musical projects (Haddad, 2018). By exploring how and what kind of learning takes place in a musical project, my study seeks to contribute to such knowledge development.

The empirical material in the study consists of video observation, stimulated recall interview sessions (SRI), participant observation and semi-structured qualitative interviews with teachers and students in the project.

I will present preliminary findings and experiences from the research process and discuss questions related to the challenges and possibilities of doing research in the interdisciplinary field of arts education. How can we describe, interpret and understand teachers' and students' learning processes in an interdisciplinary musical project in upper secondary school?

Keywords: School musical project, Bildung, arts in education, interdisciplinary arts research

References

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Abstract Solveig

Solveig's doctoral project investigates various practices related to the elective lower secondary school subject of stage production (produksjon for scene). The subject is investigated at the micro-level as a collective teaching practice in one single school, at the macro-level as a national practice and at the meta-level as part of the national education complex. The data for the study was generated from two sub-studies. Substudy 1 is a case study where the empirical data was collected through interviews with and observations of four lower secondary school teachers' work in the subject over a full school year. Sub-study 2 was a nationwide survey of teachers of stage production (N = 391). The two sub-studies formed the basis for the three articles and the research summary of the thesis. Article 1 maps the optional subject of stage production in Norway in 2019 through a nationwide survey and the use of descriptive, statistical analysis. Article 2 examines teachers' perceived meanings of the subject of stage production through constant comparative analysis, and article 3 examines the community surrounding stage production teaching at a lower secondary school through narrative analysis and theory of practice architectures. The research summary is an overview of the three articles in the thesis and engages with theory of ecologies of practices. The purpose of the study is to develop understandings about co-arts education, and this is done by (1) offering the concept of co-arts as a contribution to the academic discourse on arts, (2) developing the theory of co-arts meaning-making as a contribution to research on the place and function of arts subjects in schools, (3) highlighting dissonances between the subject's co-arts potential and the school framework, and (4) proposing co-arts as core knowledge in schools and education.

Keywords: co-arts, stage production, arts education, teacher training, theory of ecologies of practices