

B.31 Music Education and Social Theory

(4 ECTS)

(Norsk tittel, bokmål og nynorsk: Musikkpedagogikk og samfunnsteori)

<i>Type of course</i>	Optional course in B. Courses in Teaching and Teacher Education: Theoretical perspectives.
<i>Responsible for the course</i>	INN professors Petter Dyndahl and Live Weider Ellefsen, in collaboration with visiting professor Alexandra Kertz-Welzel, Ludwig-Maximilians-Universität, Munich, Germany
<i>Content of the course</i>	Music education in relation to issues in social theory: ▪ Dialogue and conflict ▪ Activism and social change ▪ Democracy, utopia and the (welfare) state ▪ Symbolic economies and social dynamics ▪ Agency and structure ▪ Language, materiality and the body ▪ Knowledge, truth and power Recent research on music education and social theory, particularly related to the following research projects (theories, results): ▪ Musical gentrification and socio-cultural diversities ▪ The social dynamics of musical upbringing and schooling in the Norwegian welfare state – DYNAMUS Traditions and positions in social theory: ▪ Critical and conflict-oriented theories ▪ Structuralism and post-structuralism ▪ Humanism and post-humanism ▪ Discourse theories ▪ Intersectionality and identity theories
<i>Learning outcomes</i>	<i>On completion of the course, the PhD candidates will have achieved the following learning outcome (knowledge, skills and general competence):</i> Knowledge: ▪ Have advanced knowledge of recent theoretical developments in music education and social theory ▪ Have knowledge of current international debates about the contested and situated nature of music education and social theory Skills: ▪ Can evaluate and discuss critically diverse social theories in music education contexts ▪ Can develop theorizations within their own doctoral work in light of the course content General competence: ▪ Can identify and reflect on ethical challenges in music education on a social-theoretical basis
<i>Coursework requirement</i>	The participants will be grouped together and assigned to do a commentary on a relevant, recent event, happening or text in light of social theory. The commentary is to the form of a podcast and will be posted in a digital room for other participants to access.

	The assignment is evaluated as passed/not passed.
<i>Assessment</i>	An individual essay. The essay can be written in English or a Scandinavian language (2500-3000 words) <i>The assessment is evaluated as passed/not passed.</i>
<i>Organisation</i>	Five online, interactive three-hour seminars with lectures and discussions. Additionally, to each of the seminars, participants have access to: ▪ video lectures ▪ podcasts in the form of interviews with relevant researchers and/or comments on recent political, educational and/or events relevant to discuss in light of social theory ▪ a digital room with discussion fora and the possibility of interactive engagement with other participants ▪ a collection of guided and recommended literature/readings, digital resources, videos, research journals, conferences and networks ▪ participate in the digital research seminars of the INN research group <i>Music Education and Cultural Studies</i> ▪ comments on the participants own PhD projects by the course teachers
<i>Credits</i>	4 ECTS
<i>Syllabus</i>	400 pages from the following or the equivalent: Ahmed, S. (2010). Orientations Matter. In <i>New Materialisms: Ontology, Agency, and Politics</i>. Ed. by D. Coole and S. Frost. Duke University Press, pp. 234-258. Benedict C., Schmidt P., Spruce G., & Woodford P. (Eds.). (2015). <i>The Oxford handbook of social justice in music education</i>. Oxford University Press. Bennett T., Savage M., Silva E., Warde A., Gayo-Cal M., & Wright D. (2009). <i>Culture, class, distinction</i>. Routledge. Bourdieu, P. (1986). The forms of capital. In J. Richardson, <i>Handbook of theory and research for the sociology of education</i> (241-258). Greenwood. Bourdieu P. (1984). <i>Distinction: A social critique of the judgement of taste</i>. Cambridge, MA: Harvard University Press. Bourdieu, P. (1977). <i>Outline of a theory of practice</i>. Cambridge University Press. Braidotti, R. (2017). <i>Posthuman Knowledge</i>. Polity Press Bull, A. (2019). <i>Class, control, and classical music</i>. Oxford: Oxford University Press. Butler, Judith. 1993. <i>Bodies that matter: On the discursive limits of 'sex'</i>. New York: Routledge. Crenshaw, K. W. (2017) <i>On Intersectionality: Essential Writings of Kimberlé Crenshaw</i>. The New Press. Daigle, C. & McDonald, T. H. (2022). <i>From Deleuze and Guattari to Posthumanism. Philosophies of Immanence</i>. Bloomsbury Academics. DeNora, T. (2003). <i>After Adorno: Rethinking Music Sociology</i>. Cambridge University Press. Derrida, J. (1978). <i>Writing and Difference</i>. The Chicago University Press. Dyndahl, P. (2019). Between saviours and disillusionists. (Dis-)orientations in (popular) music education. In R. von Appen & M. Dunkel

	(Hg.). <i>(Dis-)Orienting Sounds – Machtkritische Perspektiven auf populäre Musik</i>. Beiträge zur Populärmusikforschung 45 (pp. 11-30). transcript Verlag. Dyndahl, P. (2015). Academisation as Activism? Some Paradoxes. <i>Finnish Journal of Music Education</i> 18(2), 20-32. Dyndahl P. & Ellefsen L. W. (2009). Music didactics as a multifaceted field of cultural didactic studies. In Nielsen F. V., Holgersen S.-E., & Nielsen S. G. (Eds.), <i>Nordic research in music education. Yearbook 11</i> (9–32). NMH-publikasjoner. Dyndahl, P., Karlsen, S. & Wright, R. (Eds). (2020). <i>Musical Gentrification: Popular Music, Distinction and Social Mobility</i>. Routledge. Dyndahl, P., Karlsen, S., Nielsen, S. G., & Skårberg, O. (2017). The academisation of popular music in higher music education: The case of Norway. <i>Music Education Research</i>, 19(4), 438-454. https://doi.org/10.1080/14613808.2016.1204280 Dyndahl, P., Karlsen, S., Skårberg, O., & Nielsen, S. G. (2014). Cultural omnivorosity and musical gentrification: An outline of a sociological framework and its applications for music education research. <i>Action, Criticism, and Theory for Music Education</i>, 13(1), 40-69. Dyndahl, P. & Nielsen, S. G. (2021). Crafting music education for all? The composite knowledge base of music education in times of cultural diversity and social polarisation. In K. Holdhus, R. Murphy & M. I. Espeland (Eds.). <i>Music Education as Craft. Reframing Theories and Practices</i> (pp. 61-76). Springer. Ellefsen, L. W. (2022). Genre and 'Genring' in Music Education. <i>Action, Criticism, and Theory for Music Education</i> 21(1), 56–79. https://doi.org/10.22176/act21.1.56 Ellefsen, L. W. & Karlsen, S. (2019). Discourses of diversity in music education: The curriculum framework of the Norwegian Schools of Music and Performing Arts as a case. <i>Research Studies in Music Education</i>, 42(2), 270-290. https://doi.org/10.1177/1321103X19843205 Foucault, M. (2000). The ethics of the concern for self as a practice of freedom. In P. Rabinow (Ed.), <i>Ethics: Subjectivity and truth</i> (281-301). Penguin Books. Foucault, M. (2000). Subjectivity and truth. In P. Rabinow (Ed.), <i>Ethics: Subjectivity and truth</i>, 87–92. Penguin Books. Foucault, M. (1982). The subject and power. <i>Critical Inquiry</i>. 8(4), 777–95. Green L. (2008). <i>Music, Informal Learning and the School: A New Classroom Pedagogy</i>. Ashgate. Hess, J. (2019). <i>Music education for social change: Constructing an activist music education</i>. Routledge. Jordhus-Lier, A., Nielsen, S. G., & Karlsen, S. (2021). What is on offer within Norwegian extracurricular schools of music and performing arts? Findings from a national survey. <i>Music Education Research</i>, 23(1), 62-76. Karlsen, S. (2021). Assessing the state of sociological theory in music education: Uncovering the epistemic unconscious. <i>Philosophy of Music Education Review</i>, 29(2), 136-154.
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	Karlsen, S., & Nielsen, S. G. (2021). The case of Norway: A microcosm of global issues in music teacher professional development. <i>Arts Education Policy Review</i>, 122(1), 32-41. Kertz-Welzel, A. (2021). <i>Rethinking Music Education and Social Change</i>. Oxford University Press. Lareau, A. (2003). <i>Unequal childhoods: Class, race, and family life</i>. University of California Press. Onsrud, S. V., Blix, H., & Vestad, I. L. (2021). (Eds.). <i>Gender issues in Scandinavian music education. From stereotypes to multiple possibilities</i>. ISME Global Perspectives in Music Education. Routledge. Peterson, R. A. (1992). Understanding audience segmentation: From elite and mass to omnivore and univore. <i>Poetics</i> 21(4), 243–58. Skjelstad, E. & Ellefsen, L. W. (2023). Challenging stereotypes? Norwegian music teachers’ repertoires on gender roles and gender-expansiveness. <i>Journal of Research in Music Education</i>. https://doi.org/10.1177/00224294231175859 Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (eds.) <i>Marxism and the interpretation of culture</i>. University of Illinois Press, 277–313. Reay, D. (2017). <i>Miseducation. Inequality, education and the working classes</i>. Bristol: Policy Press. Wright, R., Johansen, G., Kanellopoulos, P. & Schmidt, P. (Eds). (2021). <i>The Routledge Handbook to Sociology of Music Education</i>. Routledge.
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Music education and social theory : PhD Course, 4ECTS

Course rationale

In times of increasing economic inequalities, social polarization, cultural diversity, political conflict, and illegitimate exercise of power, these matters profoundly affect personal and professional lives on a daily basis, as they set conditions for the fields of education and research worldwide. Accordingly, social issues and dynamics will exert influence on art and culture, as well as on music education and research, also in the Nordic welfare states.

Against this background, social theory has become important for various interpretations of how music and music education meet the above challenges. However, it spans the entire register from understanding music education as an alternative arena for the cultivation of equity and harmony, via seeing activist practices as tools for social justice and change, to viewing music, culture and education as parts of the problem.

Overarching intention and content

The PhD coursework will be based on current international research in the field (including the extensive projects carried out by the researchers behind the course) and will discuss relevant traditions and positions within social theory with the intention of, among other things, seeking to discuss or bridge divides between critical and conflict-oriented theory; structuralism and post-structuralism; humanism and post-humanism, as well as exploring discourse theories, intersectionality and identity theories further (see also the attached course plan).

Organisation

Music Education and Social Theory is organised as a fully digital PhD course, which, in addition to online, interactive seminars, offers participants a knowledge bank with video lectures, podcasts, commentaries on current political/professional events, interviews with researchers and professionals, texts/articles and discussion forums, as well as a guided overview of selected online resources, publications, journals, conferences and networks. The content will at all times be relevant and up to date with regard to societal trends in general and the music education and research field in particular. A main move is to organise the course series of seminars and content around recurring themes and current issues for social analysis. We will also make arrangements for the participants to consistently discuss and receive feedback on their own PhD projects in light of the course topics.

About the course providers

The academic content is produced by those responsible for the course but will draw on and involve the entire professional community and the international research network associated with the research group *Music Education and Cultural Studies* at the Inland Norway University Department of Arts and Cultural Studies. In addition to the two INN professors responsible for the course in 2024 (Dyndahl and Ellefsen), the course will be conducted in collaboration with the institute's visiting professor Alexandra Kertz-Welzel from Ludwig-Maximilians-Universität in Munich, Germany. The course participants are also invited to take part in the above research group's digital seminars, which are often hosted by high-profile, international social and cultural researchers associated with music education and various musicologies. We have high ambitions for the course's visual profile and digital facilitation, and for the degree of professionalism in the design of all pre-recorded course content. Already at the start, the course, and thus also our research community, will have a flexible and ever-growing knowledge and resource bank, with published, peer-reviewed

material that can also be used for, for example, research dissemination. The course is thus anchored in a solid, large and active research group with many potential contributors and will be easily revised, changed and expanded.