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meNet and EAS Learning Outcomes

Music Teacher Training for Specialists and Generalists

Introduction

The *meNet Learning Outcomes in Music Teacher Training*¹ are the result of the work of the *music education Network (meNet): A European Communication and Knowledge Management Network for Music Education*² funded by the European Commission as part of the SOCRATES-COMENIUS programme. When the meNet project ended the *European Association for Music in Schools (EAS)*³ took the initiative to develop a further set of learning outcomes, those for the generalist teacher training in music: the *EAS Learning Outcomes for Generalist Teacher Training in Music*.

After this general introduction you will find two sets of descriptors in tables. We then provide a more detailed account of the context of the development of the learning outcomes, including an explanation of their structure and some remarks on the content, as well as suggestions as to how to use them.

Both sets – the *meNet Learning Outcomes* for specialists and the *EAS Learning Outcomes* for generalists – should be understood as a contribution to the further development of European integration, in which particular importance is to be attached to cultural education. In keeping with the Lisbon Strategy, the Bologna Process related to it and the policy documents produced in the context of the policy framework Education and Training 2010, the *meNet Learning Outcomes* and the *EAS Learning Outcomes* are presented with the aim of serving the further development of ideas and concepts in the field of teacher training for

¹ <http://menet.mdw.ac.at/menetsite/Medien/meNetLearningOutcomes.pdf> [08.12.2012]

² <http://www.menet.info> [08.12.2012]

³ <http://www.eas-music.org> [08.12.2012]

music as a school subject. They aim to aid the intensification and reinforcement of mutual communication, transparency, discussion and Europe-wide understanding. They contribute to the further development of study programmes for music teacher training offered at educational institutions of all types in the countries of Europe, in a way that not only places importance on emphasising the regional individuality and focus of each training institution, but also takes the creation of a Europe-wide network into account – as encapsulated in the European idea of ‘unity in diversity’.

The wording of the *meNet and EAS Learning Outcomes* presented is relatively abstract. In general they pertain to the professional work of teachers of music as a school subject, but they expressly do not take the perspective of particular types of schools or levels of education into account, nor do they consider possible completed course segments or whole degree courses as a prerequisite for working professionally as a music teacher. The level of abstraction chosen makes it possible to discuss fundamental issues relating to the competences, knowledge, abilities and skills expected of future music teachers. On the basis of the present *meNet and EAS Learning Outcomes* these issues can apply to any type of school and level of education, from preschool to adult education, from learning environments, in which music plays virtually no role, to secondary schools with a particular focus on music.

The *meNet and EAS Learning Outcomes* are presented in two languages: English and German. There is no original version, in the process of formulating the statements both languages have been used simultaneously. Discussing and refining learning outcomes in two languages, as we have done, means having in mind a wide range of approaches to learning music, for language always communicates traditions. Sometimes there seem to be slight differences in the formulations in English or German, however, with a closer look, you will recognize that the meaning is the same in both language versions. Therefore both formulations should be taken and used as one document.⁴

In the interests of a discussion that is as stimulating and critical as possible, important aspects in the *meNet and EAS Learning Outcomes* have deliberately been presented in the form of a standpoint: for instance, they contain or are based on particular views of music and its importance for today’s young people. At the same time, clear opinions on forms of teaching and learning suitable in modern schools, and on the role of the teacher, on the one hand and that of the pupil on the other, are easily recognizable.

The meNet and EAS partners hope to receive constructive feedback from the discussions on these *meNet and EAS Learning Outcomes* and their potential usefulness for reforming course content and curricula. They assume that the revision and further development will be a dynamic and open-ended process.

⁴ The meNet Learning Outcomes have been translated into further European languages, always taking into account both versions English and German, see <http://menet.mdw.ac.at/menetsite/english/topics.html?m=3&c=0&lang=en> [08.12.2012]

The Descriptors

In the following you will find the descriptors: table A/1 and A/2 which relate to musical and pedagogical knowledge, understanding and skills (Table A/1 is for generalist teacher training in Music, Table A/2 is for specialist teacher training). Table B (General pedagogical knowledge, understanding and skills) and Table C (Generic knowledge, understanding and skills) apply to both groups of teachers.

A / 1 <i>EAS Learning Outcomes</i> <i>for Generalist Teacher Training in Music</i>	
A	Musical and pedagogical knowledge, understanding and skills At the completion of their studies, beginning teachers
1	are able to express their personal values regarding music and music education which can inspire and contribute to their professional development.
2	are able to manage and facilitate singing and other kinds of music making (with the voice, the body, instruments, technology and found sounds) with both groups and the whole class – using a variety of musical and non musical starting points and frameworks.
3	are able to select appropriate and imaginative materials, to stimulate and support a wide range of approaches to musical learning
4	can motivate and facilitate the musical creativity of learners, and support their skills and confidence to express and communicate their ideas.
5	create opportunities for learners to work with basic elements and structures of music, and to learn how these interact to communicate and express ideas, moods and feelings.
6	know about different ways to listen and perceive music and can motivate learners to explore and develop their own approaches to music.
7	enable learners to share their musical experiences and to value the music they make and listen to.
8	appreciate the role and importance of music in young people’s lives and their cultural environments, and find appropriate ways to respond to their musical interests in classroom activities.
9	can plan for the inclusion of music in cross curricular and interdisciplinary contexts to enhance the meaning, enjoyment and quality of learning.
10	know how to plan to enable learners to progress in their music learning.

Kenntnis und Verständnis, Fähigkeiten und Fertigkeiten in musikalischer und fachdidaktischer Hinsicht

Angehende Lehrerinnen und Lehrer mit abgeschlossener Ausbildung

können ihre persönlichen Wertvorstellungen bezüglich Musik, musikalischer Praxis und musikalischer Bildung zum Ausdruck bringen, welche die eigene berufliche Entwicklung inspirieren und prägen können.

sind in der Lage, das Singen und andere Formen des Musikmachens (mit der Stimme, dem Körper, Instrumenten, neuer Technologie ...) im Unterricht mit Gruppen sowie der ganzen Klasse anzuleiten und zu fördern – unter Verwendung einer Bandbreite musikalischer und außermusikalischer Ausgangspunkte und Rahmenbedingungen.

sind in der Lage, einfallsreiche und angemessene Materialien auszuwählen, um eine große Bandbreite von Zugängen zum musikalischen Lernen anzuregen und zu fördern.

können die musikalische Kreativität der Lernenden anregen und fördern sowie deren Fähigkeiten und Selbstvertrauen darin unterstützen, ihre eigenen Vorstellungen zum Ausdruck zu bringen und zu vermitteln.

eröffnen Lernsituationen, in denen Lernende Grundelemente und Strukturen der Musik erkennen und nutzen können und in denen sie verstehen wie diese zusammenspielen, um Vorstellungen, Stimmungen und Gefühle zu übermitteln und zum Ausdruck zu bringen.

kennen unterschiedliche Zugangsweisen beim Hören und Wahrnehmen von Musik und können Lernende anregen, ihre eigenen Zugangsweisen zu Musik zu erkunden und weiterzuentwickeln.

befähigen Lernende, ihre musikalischen Erfahrungen mitzuteilen und die Musik, die sie machen und hören, einzuschätzen.

schätzen die Rolle und Bedeutung der Musik im Leben junger Menschen wie auch ihre kulturelle Lebenswelt und sie finden angemessene Wege, im Unterricht auf deren musikalische Interessen einzugehen.

können die Einbeziehung der Musik in übergreifende und interdisziplinäre Kontexte planen, um die Freude am Lernen und die Lernqualität zu erhöhen.

können eine schrittweise Weiterentwicklung des Musikkernens unterstützen.

11	create musical opportunities for learners to contribute to and enrich the life of the school and the wider community.
12	know how music can be used to support the development of language and other fundamental skills as well as the social, emotional and physical well-being of their learners.
13	are aware that music can contribute to the social, emotional and physical development of learners and to their cultural understanding.
14	are familiar with and can use current media including ICT, suitable for the classroom and to support music learning.
15	know how to access external expertise (musicians, arts projects, and other creative practitioners) to extend and diversify the artistic and cultural activities offered to learners.

A/2

meNet Learning Outcomes

in Music Teacher Training for Specialist Teachers

A	Musical and pedagogical knowledge, understanding and skills
	At the completion of their studies, beginning teachers
1	are able to express their personal values regarding music, musical practices and music education which can inspire and shape their professional development.
2	are able to communicate music through performing confidently, fluently and expressively according to the musical style and with awareness of different learning contexts.
3	have acquired a broad knowledge of musical styles, genres and traditions; can make informed and imaginative choices in their teaching; and use musical repertoire which reflects both formal curriculum requirements and the larger sphere of musical practices in society.
4	are able to compose and arrange music for learners with awareness of appropriate stylistic and technical demands.

schaffen für die Lernenden Gelegenheiten zu musikalischer Aktivität, damit sie am Leben der Schule und der weiteren Gemeinschaft mitwirken und es bereichern.

wissen, wie Musik eingesetzt werden kann, um die Entwicklung des Sprachvermögens und anderer grundlegender Fähigkeiten wie auch das soziale, emotionale und körperliche Wohlbefinden der Lernenden zu unterstützen.

sind sich dessen bewusst, dass Musik zur sozialen, emotionalen und physischen Entwicklung der Lernenden beiträgt sowie zu ihrem kulturellen Verständnis.

sind mit gängigen Medien, einschließlich IKT, vertraut und können sie benutzen, soweit sie für den unterrichtlichen Gebrauch geeignet sind und das Musikhören fördern.

wissen externe Expertisen mit einzubeziehen (Musikerinnen und Musiker, Kunstprojekte und andere Kreativangebote), um die künstlerischen und kulturellen Aktivitäten der Lernenden zu erweitern.

Kenntnis und Verständnis, Fähigkeiten und Fertigkeiten in musikalischer und fachdidaktischer Hinsicht

Angehende Lehrerinnen und Lehrer mit abgeschlossener Ausbildung

können ihre persönlichen Wertvorstellungen bezüglich Musik, musikalischer Praxis und musikalischer Bildung zum Ausdruck bringen, welche die eigene berufliche Entwicklung inspirieren und prägen können.

sind in der Lage, Musik überzeugend, ausdrucksstark und stilgerecht auszuüben und können dabei die jeweils gegebenen kommunikativen Situationen und Lernkontexte angemessen berücksichtigen.

haben gründliches Wissen und klares Verständnis von musikalischen Epochen, Stilen und Genres erworben;

können sachkundige und einfallsreiche Musik-Auswahl im Hinblick auf ihren Unterricht treffen und

verfügen über ein musikalisches Repertoire, das sowohl den curricularen Anforderungen wie auch dem Spektrum unterschiedlicher gesellschaftlicher Umgangsformen mit Musik gerecht wird.

können Musik für Lernende stilistisch und technisch angemessen komponieren und arrangieren.

5	appreciate the role, meaning and function of music in young people's lives, and find appropriate ways to integrate musical interests and expertise with learning processes.
6	can help learners to orientate themselves in the field of music, and find ways of enabling their engagement in order to pursue their own musical interests and goals.
7	have strategies to enable learners to be familiar with the common elements and structures of music and how they interact in different traditions, styles and genres to communicate and express ideas, moods and feelings.
8	can motivate and facilitate the musical creativity of learners, and the skills and confidence to communicate their ideas musically.
9	are able to initiate and develop ensembles with understanding of and sensitivity to the musical abilities of players and singers.
10	know about ways to engage with music through different modes of listening and can motivate learners to explore and develop these.
11	have good working knowledge of the principle applications of technologies in music and can use these to support learning.
12	have experience and knowledge of how music interacts and combines with other subject areas, and can contribute to cross curricular and interdisciplinary learning.
13	can connect artistic and cultural activities and expertise from in and out of school and use these to enhance and support learning.
14	know that music can make a specific contribution to the life of the school and the wider community, and find ways to ensure that music is an active and distinctive element of school.
15	have developed a critical view of how music education in society is shaped and influenced by economic, educational, cultural and social policies.

<p>anerkennen die Rolle und Bedeutung von Musik im Leben junger Menschen und finden angemessene Formen, um deren musikalische Interessen und Expertisen in Unterrichtsprozesse zu integrieren.</p>
<p>können Lernende dabei unterstützen, sich in musikalischer Hinsicht zu orientieren, Wege zu finden im Umgang mit Musik und so ihre eigenen musikalischen Interessen und Ziele zu verfolgen.</p>
<p>besitzen Strategien, um Lernende auf effektive Weise mit gebräuchlichen Elementen und formalen Aspekten von Musik vertraut zu machen und ihnen zu zeigen, wie diese in verschiedenen Genres, Traditionen und Stilen verwendet werden, um Vorstellungen, Stimmungen und Gefühle zum Ausdruck zu bringen.</p>
<p>können musikalische Kreativität von Lernenden anregen und unterstützen sowie das Vertrauen und die Fähigkeit, die eigenen Vorstellungen auf musikalische Weise zu kommunizieren.</p>
<p>sind dazu fähig, mit Verständnis und Sensibilität für die musikalischen Fähigkeiten der Sängerinnen bzw. Sänger und Instrumentalistinnen bzw. Instrumentalisten Ensembles zu initiieren und weiterzuentwickeln.</p>
<p>kennen unterschiedliche Wege, sich Musik hörend zu nähern und können Lernende dazu anregen, mit verschiedenen Hörweisen zu experimentieren und diese zu entwickeln.</p>
<p>haben gute Basisfähigkeiten im Umgang mit Musiktechnologie und sind in der Lage, diese zur Lernunterstützung einzusetzen.</p>
<p>haben Erfahrung und Wissen bezüglich der Zusammenhänge und Kombinationsmöglichkeiten von Musik mit anderen Fächern und können zu fachübergreifendem und interdisziplinärem Lernen beitragen.</p>
<p>können zwischen inner- und außerschulischen Aktivitäten und Expertisen im Bereich von Musik und Kunst Verbindungen herstellen und nutzen diese zur Intensivierung und Unterstützung von Lernprozessen.</p>
<p>wissen, dass Musik im Leben der Schule und deren Umfeld von spezifischer Bedeutung sein kann, und kennen Möglichkeiten, Musik zu einem aktiven und unverkennbaren Element des schulischen Alltags zu machen.</p>
<p>sind in der Lage, sich mit den wirtschaftlichen, bildungs-, kultur- und sozialpolitischen Bedingungen musikalischer Bildung in unserer Gesellschaft kritisch auseinanderzusetzen.</p>

B <i>meNet Learning Outcomes in Music Teacher Training for Specialist Teachers and EAS Learning Outcomes for Generalist Teacher Training</i>	
B	General pedagogical knowledge, understanding and skills At the completion of their studies, beginning teachers
1	have knowledge and understanding of their role in supporting and facilitating learning.
2	know a range of strategies that help to establish and maintain a stimulating, purposeful, collaborative and safe learning environment.
3	take into practical account in their teaching how young people develop and how their progress and well-being are affected by their social, economic and cultural environment including factors of ethnicity, language, gender and religion.
4	show in their practice understanding and respect for the needs of individual learners and work to promote equality and inclusion.
5	understand the particular dynamics of working with and within groups, can choose appropriate groupings for learning, and facilitate the work of the whole class, smaller groups and individuals.
6	are able to use a wide variety of appropriate teaching methods, starting points and frameworks in order to support, challenge and extend pupils' skills, knowledge and understanding.
7	have knowledge of a range of resources for teaching and learning and know how to adapt or create materials appropriately.
8	facilitate the use of clear and appropriate language and other modes of communication in learning situations.
9	are able to analyse learning situations and to plan for and support progression in learning.
10	have good knowledge of the learning aims and content of the current curriculum and the educational policies, principles and practices that underpin these.
11	are able to choose appropriate forms of assessment and use these to provide feedback to learners and to inform the future direction of their learning.
12	work with parents, carers and other professionals to enable learners to fulfil their potential.
13	are able to cooperate and collaborate with colleagues in planning and teaching.

Kenntnis und Verständnis, Fähigkeiten und Fertigkeiten in allgemeinpädagogischer und didaktischer Hinsicht

Angehende Lehrerinnen und Lehrer mit abgeschlossener Ausbildung

haben Wissen und Verständnis von der eigenen Rolle bei der Unterstützung und Förderung des Lernens.

kennen eine Bandbreite von Vorgehensweisen, die hilfreich sind, eine anregende, zweckmäßige, kooperative und sichere Lernumgebung zu schaffen und aufrecht zu erhalten.

berücksichtigen in der unterrichtlichen Praxis, wie sich junge Menschen entwickeln und wie ihre Entwicklung und ihr Wohlbefinden von ihrer sozialen, wirtschaftlichen und kulturellen Umgebung geprägt werden, insbesondere bezogen auf Ethnie, Sprache, Gender und Religion.

zeigen in ihrer praktischen Arbeit Verständnis und Respekt gegenüber den Bedürfnissen der einzelnen Lernenden und fördern Gleichwertigkeit und Integration.

verstehen die besondere Dynamik des Arbeitens mit und in Gruppen, können angemessene Sozialformen wählen und ermöglichen das Arbeiten in der ganzen Klasse, in kleineren Gruppen und von Einzelnen.

können eine große Bandbreite angemessener Methoden, Ansatzpunkte und Rahmenbedingungen nutzen, um Wissen, Fähigkeiten und Fertigkeiten von Lernenden zu unterstützen, herauszufordern und zu erweitern.

kennen eine Bandbreite von Quellen für das Lehren und Lernen und können Materialien auf angemessene Weise anpassen oder herstellen.

fördern das Benutzen angemessener und klarer Sprache und anderer Kommunikationsmittel in Lernsituationen.

sind dazu fähig, Lernsituationen zu analysieren und Lernfortschritte zu planen und zu unterstützen.

haben gründliches Wissen und klares Verständnis von Inhalten und Zielen des gültigen Lehrplans sowie von den bildungspolitischen Prinzipien und praktischen Erfahrungen, welche die Grundlage dafür bilden.

können angemessene Bewertungsformen wählen und diese nutzen, um den Schülern Rückmeldung und Orientierung für das zukünftige Lernen zu ermöglichen.

arbeiten mit Eltern, Kolleginnen und Kollegen sowie anderen Bezugspersonen zusammen, damit die Lernenden ihre Potentiale ausschöpfen können.

sind dazu fähig, in Planung und Unterricht mit Kolleginnen und Kollegen zusammenzuarbeiten.

C <i>meNet Learning Outcomes in Music Music Teacher Training for Specialist Teachers and EAS Learning Outcomes for Generalist Teacher Training</i>	
C	Generic knowledge, understanding and skills At the completion of their studies, beginning teachers
1	are able to express a personal set of values which gives a foundation to their developing professional practice
2	continually evaluate, and reflect on their own practice and have acquired effective study skills which enable them to work systematically on their professional development.
3	act independently and with initiative to meet challenges appropriately.
4	have a constructively critical approach towards innovation, and the ability to adapt and be flexible to new practices.
5	contribute to and take different roles within the school as a learning organisation.
6	have the ability to contribute to research into topics of concern in their own practice, subject area and wider educational contexts.
7	collaborate and cooperate with colleagues to make an active contribution to curriculum development and innovation.
8	can participate in collegial conversations by listening attentively in order to understand the perspectives of others and to offer their own point of view.

The Context of the European Education Policy

The meNet and EAS partners take a clear stance on the question of the competences that a music teacher should have at his or her disposal. There are many issues relating to the process of change in both society and educational policy that lie behind this question. Before the process of developing and formulating the *meNet and EAS Learning Outcomes* series of primary documents and educational policy strategies of the EU have been studied (see references). The following explanations aim, initially, to clarify the nature of the *meNet and EAS Learning Outcomes*, especially in the context of European policy. We will explain how they fit in with the concept of the ‘knowledge society’, with the European Union’s strategies and programmes for academic education, with current educational theories, and with

Kenntnis und Verständnis, Fähigkeiten und Fertigkeiten in grundlegender Hinsicht Angehende Lehrerinnen und Lehrer mit abgeschlossener Ausbildung
können die persönlichen Wertvorstellungen zum Ausdruck bringen, welche die Grundlage der eigenen beruflichen Praxis und deren Entwicklung bilden.
evaluieren und reflektieren kontinuierlich die eigene Praxis und verfügen über wirksame Selbstlernkompetenzen, die es ermöglichen, systematisch an der eigenen professionellen Entwicklung zu arbeiten.
handeln selbstbewusst und in Eigeninitiative, um Herausforderungen angemessen zu begegnen.
gehen gleichermaßen kritisch und konstruktiv mit Innovationen um und sind in der Lage, in neuen Praxisfeldern anpassungsfähig und flexibel zu reagieren.
bringen sich in der Schule als einer lernenden Organisation ein und übernehmen darin verschiedene Rollen.
haben die Fähigkeit, zur Forschung über Bereiche ihrer eigenen Praxis, ihr Fachgebiet sowie den weiteren pädagogischen Kontext beizutragen.
arbeiten mit Kolleginnen und Kollegen zusammen, um aktiv zur Entwicklung und Erneuerung von Lehrplänen beizutragen.
sind in kollegialer Kommunikation in der Lage, aufmerksam zuzuhören mit dem Bemühen, die Sichtweisen anderer zu verstehen und den eigenen Standpunkt einzubringen.

concepts of current music education. In the process these explanations also touch on the importance of music in society: in cultural institutions and especially in the lives of young people, and on the complex but challenging question of the role that music teachers can and should play in this context.

The Lisbon Strategy, the Key Competences, and Schools in the 21st Century

The Lisbon strategy aims to turn Europe into “the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth with more and better jobs and greater social cohesion”⁵ It has defined how education and training systems

⁵ http://www.europarl.europa.eu/summits/lis1_en.htm [07.12.2012]

should contribute to achieving this aim. A major target is that all people must have access to education from early childhood right through the lifespan. Opening up attractive education and training systems, and adapting to meet the needs of the various groups concerned, can play an important part in promoting active citizenship, equal opportunities and lasting social cohesion. It is obvious that music education can contribute to this. This can be illustrated by the fact that 'cultural awareness and expression' is named as one of the eight key competences for lifelong learning in the *Recommendation of the European Parliament and of the Council on key competences for lifelong learning*.⁶ When, in 2007, the European Commission launched a large-scale process of consultation on the development of *Schools for the 21st Century* it was perfectly natural that the Learning Outcomes working group of meNet should take a clear stance on the subject. The elaboration of this policy paper⁷ was an important step towards establishing and formulating the *meNet and EAS Learning Outcomes*.

Unity in Diversity

One of the fundamental maxims of European development is often apostrophised in the slogan 'unity in diversity'. Regarding music education this means respecting the multiplicity of national and regional cultural contexts for the work of music teachers and their training, and of strengthening the practice of teaching and learning in the field of music no matter how much it may vary. Subscribing to this, the *meNet and EAS Learning Outcomes*, however, aim to put forward points of reference that can be discussed everywhere and could be inspiring and stimulating, with a view to supporting a continuous process of change in educational concepts and the practice of music education.

Two Paradigm Shifts: 'from Teaching to Learning' and 'from Input-Oriented to Output-Oriented'

There have been two paradigm shifts in the issues relating to teaching and learning – and to the forms and objectives connected to them – that are extremely important for our work on the *meNet and EAS Learning Outcomes*. One is the shift from teaching to learning, meaning that the focus in education has shifted away from the dominant figure of the teacher, to the learner as the central protagonist at every educational, didactic and methodological level. So far this shift has only partly found its way into everyday classroom lessons, but there is no doubt that it points the way to how teaching and learning will proceed in the 21st century. The other shift of perspective and attitudes is from input-orientation to output-orientation. Whereas, previously, the methods and content of the lessons as set down in syllabuses and curricula were the centre of attention, efforts are now being made to describe what should be achieved at the end of a learning process. Competences, fields

⁶ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2006:394:0010:0018:en:PDF> [06.12.2012]

⁷ http://ec.europa.eu/education/school21/results/music_en.pdf [07.12.2012]

of knowledge, abilities and skills that a learner should ultimately possess are being identified, and the question of how the learner is to acquire these – with what specific content, through what forms of learning, and within what period of time – becomes secondary.

The Changed Role of Music and Music-Making

Besides the shift in education policy, changes with regard to the arts in general and to music in particular also have a great effect on teaching and learning in the field of music. This applies to the, as it were, universal presence of music for every human being, the diversity of types and styles of music and music-making, the changing role of the producers and performers of music on the one hand, and that of the recipients or consumers on the other, and the increased possibilities offered to individuals by media and new technologies to work creatively with music.

Enormous Disparity in Music Teacher Training

The forms and content of music teacher training in both areas, specialists and generalists, differ enormously in the various countries of Europe. Indeed, we can say that in some countries it is well developed, whereas in others specific training for music teachers is practically nonexistent. In the face of such enormous disparity, making statements on the outcomes of training courses for professional teachers of music that could apply to every music teacher training institution in every European country would seem almost audacious. Yet this is precisely what the *meNet and EAS Learning Outcomes* intend to do.

Working with Basic Documents

The Starting Points

As already suggested, the analysis of basic documents on education in Europe generally, and on education in schools and consequently on teacher training in particular, formed an important basis for elaborating the *meNet and EAS Learning Outcomes*. In the following paragraphs two documents, or groups of documents that were especially important to the formulation of the present *meNet and EAS Learning Outcomes*, are cited and briefly commented on. The first is *The European Qualifications Framework (EQF)*,⁸ and the second is a collection of papers from the work of the AEC, including the *AEC Online Bologna Handbook* regarding the “Effects of the Bologna Declaration on Professional Music Training in Europe”⁹ and the results of the AEC *polifonia I* project¹⁰. Numerous other international and national

⁸ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:111:0001:0007:EN:PDF> [08.12.2012]

⁹ <http://www.bologna-and-music.org/home.asp?lang=de> [08.12.2012]

¹⁰ <http://www.polifonia-tn.org/> [08.12.2012]

documents such as *Standards and Guidelines for Quality Assurance in the European Higher Education Area*,¹¹ *Using Learning Outcomes*,¹² *Quality Assurance in Teacher Education in Europe*¹³ and many more, also formed the basis for elaborating the *meNet Learning Outcomes* and later for the *EAS Learning Outcomes*; but shortage of space precludes commenting on all of them here.

The European Qualifications Framework for Lifelong Learning (EQF)

The *European Qualifications Framework for Lifelong Learning (EQF)*,¹⁴ completed in 2008 after extensive preliminary work and presented by the European Commission, is the most important basic document for the elaboration of the *meNet Learning Outcomes* in the context of meNet. It aims to achieve comparability of educational qualifications between the countries of Europe and to foster mobility and lifelong learning. It provides a particularly clear description of the purpose and context of learning outcomes and contains helpful definitions and explanations of every important concept and aspect, especially of 'learning', 'learning outcomes', 'qualifications', 'competences / key competences', 'non-formal and informal learning', 'quality assurance' etc. In particular the EQF raises the question of how the three categories of learning outcomes described here, namely

- knowledge
- skills, and
- competences in the broader sense (personal and specialist competences)

are to be described individually or in the context of the way they relate to each other.

How the present *meNet and EAS Learning Outcomes* resolve this issue will be explained below.

The core of the EQF, the eight reference levels of learning outcomes, was ultimately not adopted as a structure of subdivisions. This too is explained below.

The AEC Learning Outcomes

The *European Association of Music Academies (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, AEC)*¹⁵ has been working for many years at a wide variety of levels to explore the effects of the Bologna Declaration on professional music training in Europe and at the same time to shape those effects. The work of the *Bologna Working Group* was at the heart of these AEC activities. The numerous documents, available in the form of an online handbook, are all extremely important for the work of the meNet project and the EAS

¹¹ <http://www.enqa.eu/files/BergenReport210205.pdf> [08.12.2012]

¹² http://ec.europa.eu/education/lifelong-learning-policy/doc/eqf/note4_en.pdf [08.12.2012]

¹³ <http://www.cen.eu/cen/Services/Education/Educationaboutstandards/Documents/11.QualityAssurance-en.pdf> [08.12.2012]

¹⁴ <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2008:111:0001:0007:EN:PDF> [08.12.2012]

¹⁵ <http://www.aecinfo.org> [08.12.2012]

Learning Outcomes, whether these are the general documents relating to the Bologna Process including the communiqués on its continued development, or those relating to music.

The presentation of *Learning Outcomes for the Training of Professional Musicians*¹⁶ by the AEC was the catalyst that triggered the development of the *meNet Learning Outcomes* in the context of the meNet project and the further development of the EAS Learning Outcomes for generalist teacher training in music. The document's full title is "1st and 2nd Cycle Studies in Higher Education Professional Music Training: Distinctive Characteristics, Modes of Learning and Learning Outcomes". The document focusses on the learning outcomes formulated for the first and second, and later, third cycles for music studies, divided into the categories "practical (skills-based) outcomes", "theoretical (knowledge-based) outcomes" and "generic outcomes"; these are structured with the aid of numerous subdivisions such as "skills in artistic expression", "repertoire skills", "ensemble skills", "practising and rehearsing skills" and many more besides.¹⁷

Further helpful papers have been presented that build on this important learning outcomes document. Among them, special mention should be made of papers in the context of the *polifonia I* project – and particularly of the *Polifonia-Dublin Descriptors*¹⁸. In these the general proposals contained in the *Dublin Descriptors*¹⁹ are compared directly with the learning outcomes relevant to music studies.

These documents from the AEC and associated activities provided a solid foundation for the work in the meNet and EAS projects, enabling the elaboration of the *meNet and EAS Learning Outcomes*.

The Context of meNet and the EAS

The COMENIUS Programme and the Initiatives of the EAS

The *meNet Learning Outcomes in Music Teacher Training* is one of the central products of meNet.²⁰ meNet was instigated and coordinated by the European Association for Music in Schools (EAS); meNet, the music education Network remains active even after the end of the funded project period, principally thanks to its association with the EAS. A working group of EAS continued the work not least by developing Learning Outcomes for Generalist Teacher Training in Music.

¹⁶ <http://www.aecinfo.org/Zoeken.aspx?q=learning+outcomes>

¹⁷ See *ibid*.

¹⁸ <http://www.jointquality.nl/content/descriptors/Polifonia-Dublin%20Descriptors%20020806%20external.pdf> [08.12.2012]

¹⁹ Available at <http://www.jointquality.nl/> [08.12.2012]

²⁰ <http://www.menet.info> [08.12.2012]

The Interlinked Working Groups in meNet

The process of developing the *meNet Learning Outcomes* benefited from meNet's specific structure. Typical of this structure was the reciprocity between the work undertaken in the overall group and that done in the subgroups. These were the six meNet working groups: 1. Previous and current COMENIUS Projects, 2. Music Education in European Schools, 3. Music Teacher Training in the relevant institutions in the countries of Europe, 4. Examples of Practice in Context: examples of music education in schools and music teacher training, 5. Lifelong Learning of Music Teachers, 6. meNet Learning Outcomes in Music Teacher Training. This Learning Outcomes working group was linked to the other groups throughout the entire project duration and the interim results and final drafts were communicated among the groups so that there was a process of mutual stimulus and enrichment.

While the *meNet Learning Outcomes* were being developed the interim results and drafts were presented for discussion not only at meNet meetings but also at a large number of regional, national and international conferences. Conscious efforts were made to gather feedback from colleagues in the process and their comments were incorporated into the next deliberations. While developing the *EAS Learning Outcomes*, the same process took place. This set is as well the result of a long an extensive debate with and consultation of colleagues all over Europe.

Level and Structure of Formulation

The Term Learning Outcomes and its Meaning

The term Learning Outcomes is clearly defined in the European Qualification Framework (EQF) as follows: "Learning outcomes means statements of what a learner knows, understands and is able to do on completion of a learning process, which are defined in terms of knowledge, skills and competence."²¹ This definition gave us direction in formulating learning outcomes for music teachers, however there are some comments to be made.

The Bologna process aims to develop a European system for higher education in which learning outcomes for all courses of study, including music teacher training, in the different countries of Europe, are comparable. The learning outcomes, formulated in this sense are to make it easier for the teacher training institutions in the countries of Europe to review and revise their curricula in relation to the Bologna process. Learning outcomes describe which abilities and competences are to be reached at the end of the course of studies instead of defining the content of curricula. In this spirit, learning outcomes are not guidelines or binding policies for teacher training institutions, but provide impulses for the

²¹ http://ec.europa.eu/education/pub/pdf/general/eqf/broch_en.pdf p. 13 [08.12.2012]

reform of curricula. From this perspective we have tried to formulate feasible outputs and hope to present a document which can be used practically for reforming music teacher training programs.

The Connection between Knowledge and Skills as well as between Musical and Didactic

Concerning this utility, two important decisions have been made. First we have tried as much as possible to combine skills and knowledge. Although knowledge can theoretically be described as isolated from skills, we consider both as entwined. Knowledge is important but has to be seen in the perspective of abilities. Secondly, we have combined musical and didactic knowledge and skills because teachers have to apply their musical expertise in the context of music teaching. Here again both aspects are closely connected and should not be seen as separate issues.

Music Teacher Training under Very Different Conditions

Learning outcomes are descriptions of the results of study reached at a certain stage of professional development within a process of lifelong learning. This certain stage is the point at which the student teachers are formally (e.g. by certification) qualified as teachers. We are aware of different circumstances in this respect in the different countries.

Music teacher training for both specialists and generalists is provided in very different educational institutions, such as universities, pedagogical colleges, Music Academies, or special teacher training institutions. This means that the learning outcomes can only be formulated at quite a high level of abstraction. Too concrete determinations would not reflect, or be of use to the very different conditions of music teacher training amongst the European countries.

During the process of formulation it turned out to be impossible to describe learning outcomes for music teachers at different levels as is shown in, for instance, the outcomes for musicians formulated by the AEC. Music teacher training is offered either at bachelor or masters level, or – as in some countries – at both levels. We decided to describe both sets of Learning Outcomes on one level, i.e. the level of the final certification.

We are aware that teaching music as a specialist is different from the general class teacher who teaches music alongside other curriculum subjects. In most countries music teacher training for primary education is included in the teacher training for generalists and such training does not aim to address the depth and range of competences expected of the specialist music teacher. Later on we explain more about the musical and music didactic training of generalist primary teachers and its consequences for Learning Outcomes.

The Content

Taking a Position

Formulating learning outcomes on an abstract level and applicable to all kinds of situation runs the risk of being too global. On the basis of feasibility and the idea of giving direction to music teacher training, we take some position in the formulations. We believe that there are certain fundamental aspects which are essential for music teacher training e.g. the need for artistic training (such as playing an instrument, singing, working with ensembles), areas of knowledge related to music, and practical experience in schools. These aspects are explained in this section.

Active Music Learning in Formal and Informal Contexts

Music education should reflect music and musical practices and their current existence in society. This means that learning music is diverse, active and dynamic.

It is obvious that music is not only learned in formal educational institutions. Musical activities outside the general education system are an important contribution to the musical development of people. In all countries in Europe lively music sectors exist outside of formal educational institutions and structures. This may consist of music schools, village orchestras and bands, church choirs or HipHop sessions with friends, but also other activities like educational projects offered by concert halls, local choirs, etc. These non-formal music education activities contribute not only to the musical development of amateurs but also to the development (musically, personally and professionally) of professional musicians and music teachers. It is important for the development of curricula that the connection between formal and non-formal music education should be taken into account. This means that competences for music teachers should also include the skills and knowledge which are concerned with connecting in and out of school learning.

Musical Expertise for Teachers

Another issue is concerned with our opinion on teaching and education in relation to musical expertise. The teacher has a complex professional role. He or she is expected to be an expert in subject matter, didactics, organisation, communication, etc. Concerning subject matter there is a common view that this is an indispensable factor. However, one can discuss to what extent and with what content musical expertise is important. The quality of music education is strongly related to the musical qualities of the teacher. Music has to be taught musically and teachers who are teaching musically have high expectations of their students. However, music teachers should not have to be high level performers. They should be able to help children to develop their capacity to make music, reflect on the music in which they are engaged, express their views on the music they play, hear or

create, speak about and listen to music. This capacity asks for musical expertise within an educational context. For this reason we see musical and didactic skills and knowledge as entwined.

One major characteristic of learning is that the learner has an active role in the process of understanding, incorporating and applying skills and knowledge. Teaching should facilitate learning processes in which a balance occurs between guided, independent and self-directed learning. It is also important for teachers to have expertise to adjust their teaching to the learner's needs.

Generalist Teaching Music

The line between what defines a specialist or a competent generalist is unclear. We do not view the generalist as a poor substitute to the specialist but, rather, a teacher who is able to offer something qualitatively different from the specialist and who can make a valuable contribution to children's music education – perhaps in ways that a specialist cannot. We also assume that there are specialist music teachers employed, in some capacity, to support generalist teachers. They may act as subject leader or coordinator in the school or work as a consultant or advisor supporting teachers in several schools.

The literature supporting the use of generalists in music education identifies several important ways in which the well prepared and confident generalist contributes:

- As general class teachers they know their children in a well rounded way – commensurate with the belief that children should be taught holistically to enable the curriculum to be meaningful, coherent, flexible and responsive to individual needs.
- The fact that they are generalists means they have a more complete knowledge and understanding of how children learn and of the individual abilities and dispositions of the children they teach.
- They have the potential to blur the boundaries between different learning experiences and different subject areas.
- They embody the view that music is for all and is an integral and ordinary part of learning.

Teacher Training in Music for Generalists

The Learning Outcomes developed here assume that the generalist teacher may be the only teacher responsible for teaching music to their class – and thus attempts to encompass all aspects of a general music education.

Generalist teachers can have well developed musical skills or can be musically very unconfident. Clarifying learning outcomes at the end of initial training will encourage teacher educators to reflect on definitions that work for their contexts. Readers will notice that some statements are almost the same for specialists and generalists. We have

not attempted to provide exemplification of standards for the Learning Outcomes and it is expected that music educators, in their particular contexts will arrive at levels of attainment appropriate to their situation.

Being a Music Teacher in a Process of Lifelong Learning

As in other professions, teachers are not expected to be fully rounded experts when they finish their initial studies. Cultural, musical and educational environments will all definitely change in the future; and besides this, developing expertise in teaching is an ongoing process of lifelong learning. For this teacher training implies a learning environment in which students can be trained to function effectively in a continuously changing educational practice. In our *meNet and EAS Learning Outcomes* we emphasise the development of knowledge, skills and attitudes concerned with lifelong learning. Related to this we would add that this reflective attitude not only helps to improve their capacity, but it will also contribute to the development of music education.

How to Use the meNet and EAS Learning Outcomes

It must be explicitly stated that the standardisation of teacher training for music as a school subject is not our objective. By presenting the *meNet Learning Outcomes in Music Teacher Training* and *EAS Learning Outcomes for Generalist Teacher Training in Music* the meNet and EAS partners wish to contribute to a more intensive round of deliberation and discussion on issues relating to the training of music teachers at all European institutions engaged in this work. By doing so they incorporate, as explained above, their political expertise and commitment to the field of music education into the objectives and strategies connected with the Bologna Process and pursued by papers such as the *European Qualifications Framework for Lifelong Learning (EQF)*. Central aims of these strategies are above all related to concepts such as mutual communication, transparency, discussion and understanding.

It appears that it is precisely the diversity, that results from the institutional, regional and national differences that have evolved through history, that is of particular value for the cultural development of Europe in the future – in keeping with the basic idea of ‘unity in diversity’. The discussion on the question of what our idea of the music teachers of the future should be, and what results the training institutions and course content should strive to achieve, must be held beyond all institutional and political boundaries, precisely so that the dissimilarities are made clearer and are more clearly defined.

Sound Basis for Ongoing Discussion

We suggest that these two sets of learning outcomes be taken into account when the relevant study courses and curricula are revised, and included in the ongoing modification of what is offered at universities, colleges and other training institutions for music teachers. Both sets of documents are not intended as a basis for the form or content of courses; but they may serve to stimulate and add new perspectives to critical discussion and examination of them.

European Reference Framework

We suggest to take the *meNet and EAS Learning Outcomes* as a highly representative document in terms of a European synopsis. These Learning Outcomes have been worked out by a broad group of music educators, they reflect what the group has valued as relevant during the last years.

Differentiated Basis for Translations into your Language

We suggest that, when you plan to translate the *meNet and EAS Learning Outcomes* into your language, you use, if possible, the English and the German version at the same time, as a basis.

An Open-Ended Process

We are convinced that the *meNet and EAS Learning Outcomes* require constant further development and adaptation. Deliberations on what competences, abilities and skills music teachers of the future must possess are an open-ended process.