

I.

Course title	Music as a cultural expression in the national Norwegian curriculum
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II.

Natal		Course structure (Number of hours per summer school session)		
Level	Lecture	Seminar	Practical course	Summer school year
Beginners	3	Cultural evening		2 nd

III.

Optionality category	Imposed	Optional	Freely chosen
		X	

IV.

Supervisor				
	Lecture	Seminar	Application	Project
Name	Randi Margrethe Eidsaa	Randi Margrethe Eidsaa/Mariam Kharatyan		
Institution	University of Agder, Norway	University of Agder, Norway		
Department	Department of Fine Art	Department of Fine Art		
Scientific title	Ph.D. Music Didactics	Ph.D. student		
Position	Associate Professor and researcher	Ph.D. student, solo performer and accompanist		

V.

Objectives
The course aims to develop the students' understanding of how cultural expressions, in particular music, are presented in the Norwegian schools during year 1 - 10. The students will develop knowledge and basic understanding of the ideology and politics of Art Council Norway. Topics such as music as cultural heritage and music as communication across borders will be focused on, and the students will listen to selected musical examples from the Norwegian repertoire and they will take part in singing

Norwegian Folk Songs.

VI.

Course structure	No. hours
VI.1. Lectures	
Lecture 1: Introduction: Music and Art in the National Norwegian Curriculum. An overview.	1
Lecture 2: The Norwegian Government's Cultural policy: The Cultural Rucksack.	1
Lecture 3: Traditional Norwegian Music: Practical examples for listening and performing.	1
Total:	3 hours
VI.2. Seminar	
Cultural Evening: Presentation "From Folk Culture to Concert Hall. Music for Listening and Performing"	
VI.3. Application (if the case)	
VI.4. Project topic (if the case)	

VII.

Syllabus outline
The students will get acquainted with Norwegian culture through lectures about music and art education. They will also explore Norwegian culture through texts, stories, songs and instrumental pieces. Students are encouraged to use aesthetic, critical and creative thinking to understand and enjoy music expression from various parts of Norway.

VIII.

References
Bamford, A. (2012): <i>Arts and cultural education in Norway</i> . Bodø: The Norwegian Centre for Arts and Cultural Education (KKS)
Colley, Bernadette; Eidsaa, Randi Margrethe, Kenny, Ailbe og Leung, Bo Wah (2012). <i>Music education partnerships in practice</i> . I McPherson, Gary og Welch, Graham F. (ed.): <i>The Oxford Handbook of Music Education Volume 1</i> , s. 341-357. Oxford: Oxford University Press
Johnsen, Bjørn (2013): <i>Musikkfaget på ungdomstrinnet. En invitasjon til mestring</i> . Bergen: Fagbokforlaget
Laycock, Jolyon (2005): <i>A changing role for the composer in society. A study of the historical background and current methodologies of creative music making</i> . Bern: Peter Lang
O'Niell, Susan (2011): <i>Learning in and through music performance: Understanding cultural diversity via inquiry and dialogue</i> . I Barrett, Margaret S. (ed): <i>A cultural psychology of music education</i> (s. 179-197)
http://www.udir.no/stottemeny/english/curriculum-in-english/

<http://www.kulturradet.no/english/the-cultural-rucksack>

IX.

Forms of activity	Methods and techniques used in the teaching process
Lecture	Thematic lecture, video and sound files
Seminar	Music examples presented by the pianist. Ensemble singing and slide presentation together with recorded music.
Application	
Project	

X.

Type	Assessment system (written, written and oral, oral, others)	
Exam		
Colloquium		
Continuous assessment		
Project		