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Practice as Thinking in Doing? Attempt of Integrative and Participatory Clarification from the Perspective of Music

La pratique comme pensée en action? Essai de clarification intégrative et participative du point de vue de la musique

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*I have come to the conclusion
that there is no other way to do something for people than out of art.
And for that I need a pedagogical conception and
I need an epistemological conception and
I have to act,
so there are three things that belong under one roof.
Joseph Beuys*

Practice and Learning are a dazzling combination and relevant to professional development. For specific careers and activities, *learning through performance* is particularly vital. When training teachers for classroom music education, experiencing is essential on three levels: in the *practice of music making*, in the *general teaching practice* and in the *specialized practice of teaching music*. The praxeological approach allows for clarification of music specific pedagogical content knowledge, and the nature of music can promote, potentially as an irritation, the understanding of *practice-based learning*. Through the young field of practice-based research, interested readers are invited to participate in the process of practice based knowledge creation.

Keywords: *Learning in Practice, Teacher Education, Learning by Doing, Practice Based Research, Music Education.*

La *pratique* et *l'apprentissage* sont une combinaison éblouissante et pertinente pour le développement professionnel. Pour des carrières et des activités spécifiques, *l'apprentissage par la performance* est particulièrement vital. Lors de la formation des enseignants à l'éducation musicale en classe, l'expérience est essentielle à trois égards: dans *la pratique de la création musicale*, la *pratique générale de l'enseignement* et la *pratique spécialisée de l'enseignement de la musique*. L'approche praxéologique permet de clarifier les connaissances pédagogiques spécifiques à la musique, et la nature de la musique peut favoriser, potentiellement comme une irritation, la compréhension de *practice-based learning*. Grâce au jeune domaine de la recherche

basée sur la pratique, les lecteurs intéressés sont invités à participer au processus de création de connaissances basées sur la pratique.

Mots-clés: *Apprentissage dans la pratique, formation des enseignants, apprentissage par la pratique, recherche basée sur la pratique, éducation musicale.*

Introduction

Thinking and doing, or more abstractly ‘theory and practice’, were described by John Dewey 100 years ago as two different forms of experience that are mutually dependent in the construction of education¹. For the purposes of medical education, Dall’Alba was able to demonstrate that «developing skillful professional practice» requires a focus on understanding what is done «in and through its performance»². This can be experienced in everyday life, for example, when learning to ride a bicycle or to do sailing: hands-on practice is of central importance for the development of competence. How is this in teacher education? In this respect, the school subject of music can possibly help to exemplify the importance of practice for learning. Just as teaching does not exist without teaching, there is no music without musical activity. Both must be done for it to exist. For musical learning, both «the (primarily extracurricular) social practice of music»³ and the general and specific practices of teaching, learning, and educating that relate to this music-making⁴ are of interest. Thus, in addition to subject-related and didactical requirements, specific performative experiences and understandings also come into

¹ Dewey, J., *Democracy and Education: An Introduction to the Philosophy of Education*, New York: The Free Press, 1916.

² *Performance (to perform)* here means the execution of a work or an action. Dall’Alba, G., «Understanding professional practice: investigations before and after an educational programme», *Studies in Higher Education*, 29(6), U.K.: Routledge, 2004, pp. 679–692 /p. 690. <https://doi.org/10.1080/0307507042000287195>

³ Klose, P., «DOINGS AND PLAYINGS? Eine praxeologische Sicht auf Musik und musikbezogenes Handeln in musikpädagogischer Perspektivierung (Musikpädagogische Forschung)», in: Weidner, V. & Rolle, C. (Hrsg.), *Praxen und Diskurse aus Sicht musikpädagogischer Forschung*, Münster: Waxmann, 2019, pp. 19–33 /p. 20.

⁴ Wallbaum, C. & Rolle, C., «Konstellationen von Praktiken in der Praxis von Musikunterricht: Eine praxistheoretische Annäherung. (Wissenschaftliche Musikpädagogik)», in: Hess, F. & Oberhaus, L. (Hrsg.), *Zwischen Praxis und Performanz-Zur Theorie musikalischen Handelns in musikpädagogischer Perspektive*, Münster: LIT, 2018, pp. 75–98 /p. 77.

play⁵. Der Grasping through the *theory of practice*⁶ enables sharpening for training and teaching; at the same time, the ‘perspective of music’ can become fruitful for the understanding of practice theory. This may well also be an irritation, because

we should expect art to alienate us, to lift the doors out of their hinges. That it reveals something to us, that it uncovers completely surprising, completely unusual insights-both into our own being and into our general situation⁷.

Performance, i.e. concrete action, is important in all education. At vocational and higher education institutions, for example, learning strategies and work organization are crucial, in addition to reading and writing. Intellectual and logical competences become visible in the practice of formulating and arguing. The associated skills⁸ are assumed to be study skills. The practice of ‘teaching professionally’ is developed, learned, practiced, and tested in cooperation with schools at the target level. The respective subject-specific didactics chairs are responsible for the development of the relevant *subject-specific practices*. The challenge and opportunity associated with this will be examined here from a perspective of music education.

After the (1) introduction, (2) the concept of practice is examined etymologically, sociologically and philosophically with a view to teacher training and questioned from the experience of music teaching. Subsequently, (3) the scientific approach of *practice-based research* is outlined. This research direction, oriented towards concrete action, has

⁵ The concept of performance is derived from Chomsky's linguistic distinction between competence as the grammatical knowledge and performance as the execution of this knowledge in everyday speech (cf. Knoblauch, H., «Von der Kompetenz zur Performanz. Wissenssoziologische Aspekte der Kompetenz (Wissen, Kommunikation und Gesellschaft)», in: Kurtz, T. & Pfadenhauer, M. (Hrsg.), *Soziologie der Kompetenz* (1. Aufl.), Wiesbaden: VS Verlag für Sozialwissenschaften, 2010).

⁶ Praxeology, the sociological theory of practice, which according to Hilmar Schäfer (Schäfer, H. (Hrsg.), *Praxistheorie-Ein soziologisches Forschungsprogramm* (Sozialtheorie), Bielefeld: transcript, 2016) is to be understood as a research program. It is also being adopted in music education (cf. Hess, F., Oberhaus, L. & Rolle, C., *Zwischen Praxis und Performanz-Zur Theorie musikalischen Handelns in musikpädagogischer Perspektive*. (Wissenschaftliche Musikpädagogik), Münster: LIT, 2018).

⁷ quote: Dubuffet, J., trans. by the author, https://liedtkemuseo.com/index.php?option=com_content&view=article&id=562:zitate-zur-kunst&catid=188&lang=en&Itemid=1956, last visit: 28/06/2020.

⁸ Skills are concrete task-related activities that need to be developed through practice and application. Abilities, on the other hand, are talents, potentials, or gifts.

established itself in the arts over the past decades. It is founded on sociological practice theory and is particularly relevant in its consistent application orientation. Based on this, (4) the risks and the happiness of doing will be dared exemplarily in a performative experience and then, after a (5) first conclusion, own experiences, thoughts, positions, critique, and insights will be shared. In this way, readers are invited to contribute to the progress of knowledge concerning learning in practice. In this sense, the contribution is an attempt at an action-oriented, interdisciplinary, and participatory integration of practice and theory.

The concept of *practice*

The Greek term *praxis* (*πρᾶξις prâxis* or *πρᾶγμα prâgma*) is used very differently today. Aristotle distinguished between three forms of knowledge: *theoria*, which considers unchanging, general things and pursues knowledge for knowledge's sake, on the one hand, and *poiesis* as well as *praxis*, on the other. These two forms of changeable knowledge refer separately to the 'competent production' (*poiesis*) of products and the 'delightful doing' (*praxis*). In today's understanding, *praxis* therefore usually means the Greek *poiesis*: the making of objects and the building of skills or knowledge. Today, practice is often understood as the antithesis of theory, as a reality in which theory is tested, or, in the sense of pragmatism, as a mediator between thought and fact. Praxeology is based on an epistemology and theory of action assuming a social specificity of practices. From this perspective, practice is something that people do with themselves, with others and with objects. Now, aspects of practice that are significant in the teaching of music are to be illuminated. On that basis, selected aspects of 'learning in practice' will be addressed subsequently. The resulting questions will then finally be verified in an exemplary performative practice.

Joy as a factor of learning in practice?

According to Aristotle, *praxis* specifically refers to the purpose-free joy of doing-i.e. an explicitly moral attitude. Our value system, on the other hand, which is highly related to utility, focuses in its materialistic attitude on the competence of production and the

product of doing⁹. Action in itself, participating in a common life context¹⁰ and the joy of «keeping the life of the community going»¹¹ is of little economic use and therefore secondary.

In making music, however, doing plays a central role as an ‘end in itself.’ The joy of doing is to be understood as the main driver for practicing and learning, and for intrinsic motivation almost a compulsory prerequisite.

-What role does this joy play in action- and product-oriented teaching?

-Is the joy of doing a *conditio sine qua non* for successful learning in practice?

The temporal dimension of practice

Since all perception necessarily takes place in time, all practice is bound to the temporal dimension. For example, there is no way to cut short the listening of a piece of music. Like music, teaching too is characterized by duration, tempo, acceleration, timing and sequentiality¹², and by the proximity of action and perception: The essence of experience can only be understood by noting that this concept encompasses a passive and an active element, which are connected in a special way. The active side of experience is trying out, attempting-one ‘makes’ experiences. The passive side is suffering, accepting¹³.

Practical experience can be understood as a cycle of *(thinking)>acting>effect>perceiving > thinking*¹⁴; i.e. teachers in school practice have an impact on learners and the object

⁹ Arendt, H., *Vita activa oder Vom tätigen Leben*, München: Piper, 1967, p. 389.

¹⁰ Kaulbach, F., *Einführung in die Philosophie des Handelns*, Darmstadt: Wissenschaftliche Buchgesellschaft, 1982, p. 3

¹¹ *Ibid.*, p. 9.

¹² cf. general management situations (Koch, J. & Sydow, J., *Organisation von Temporalität und Temporärem: Managementforschung* 23, Berlin: Springer, 2013).

¹³ Dewey, J., *Demokratie und Erziehung: Eine Einleitung in die philosophische Pädagogik* (Hylla, E. Übers.), Weinheim und Basel: Beltz, 1993, p. 186, emphasis in original (1st edition 1916 in English, see: Dewey, J., 1916, *op.cit.*).

¹⁴ According to the four-phase semiotic function circle (Lang, A., «Zeichen nach innen, Zeichen nach aussen. Eine semiotisch-ökologische Psychologie als Kulturwissenschaft», in: Rusterholz, P. & Silvar, M. (Hrsg.), *Welt der Zeichen-Welt der Wirklichkeit*, Bern: Paul Haupt., 1993, pp. 55-85 / Spychiger, M., «Understanding Musical Activity and Musical Learning as Sign Processes: Toward

of learning (and other participants)-to immediately 'suffer' the consequences of their actions. Once again, this can be reacted to. However, it is not possible to stop time or even let practice run backwards.

- What does the fact mean that doing in practice, as opposed to 'just thinking', has concrete effects?
- How can the timing of learning processes be planned and controlled?
- When do learners not experience themselves as sufferers?
- What are the effects of including learners in the responsibility for planning, steering and reflection?

Social practice as a challenge

Besides shared presence, social practices require shared goals, methods and standards. "Human practices pivot on shared ways of thinking and shared traditions and standards of effort. A human practice is «something that people do, and know they do, and are known to do»¹⁵. Practice is what people do with each other and with things in a concrete and momentary way. This 'work on the case' is a typical feature of professional action. Like all action, professional action is always individuated. It takes place here and now, is concrete and truly unique¹⁶.

- Why is this challenging for teaching in 1:1 situations (e.g. instrumental lessons).
- What does this mean for classroom teaching?
- What does this mean for different school subjects?

The practice of making music in the practice of teaching

a Semiotic Approach to Music Education», *The Journal of Aesthetic Education*, 35, 2001, pp. 53-67).

¹⁵ Elliott, D. J., *Music matters*, Oxford: Oxford University Press, 1995, p. 42.

¹⁶ Fischer, W., *Fallrekonstruktion und Intervention. Fallverstehen und Fallstudien: Interdisziplinäre Beiträge zur rekonstruktiven Sozialarbeitsforschung*, Opladen: Budrich, Band 1, 2008, pp. 23-34/p. 23.

The example of singing together¹⁷ makes it clear what collective practice means: *making music* is active action with consequences that occur almost simultaneously and demand follow-up actions. Music takes place in the 'here and now'¹⁸ and its existence is dependent on the participation of the music makers, even anchored in their bodily experience¹⁹. As a form that emerges solely in volatile sound, the product of shared music-making is unique, ephemeral and also extremely vulnerable, especially to acoustic disturbances from within and without. The game²⁰ of making music together has very subtle rules (e.g. intonation and synchronicity) and depends on the commitment, competence and disposition of each individual²¹. These conditions of music making cannot be circumvented²². Consequently, making music in the classroom can only really succeed if all parties involved want to participate voluntarily and with commitment and contribute to the common activity in a highly synchronized way²³. Therefore, the active

¹⁷ There is a broad consensus that active music-making in a wide variety of forms should be the central content of class music lessons (cf. curricula).

¹⁸ For a differentiated discussion of the question of time in music, cf. Houben (Houben, E.-M., *Die Aufhebung der Zeit: Zur Utopie unbegrenzter Gegenwart in der Musik des 20. Jahrhunderts*, Stuttgart: Franz Steiner, 1992).

¹⁹ Rora, C., «Musik als Praxis aus dem Blickwinkel einer Phänomenologie der Partizipation (Musikpädagogische Forschung)», in: Cvetko, A.-J. & Rolle, C. (Hrsg.), *Musikpädagogik und Kulturwissenschaft: Music education and cultural studies*, Münster: Waxmann, 2017, pp. 165-180 / Uhden, P., *Musik als Praxis (Schriften online: Musikpädagogik)*, Leipzig: Hochschule für Musik und Theater Leipzig, 2015.

²⁰ To play and to practice are praxes of music making.

²¹ Cremonini, A., *Üben und Spielen. Oder: Über Leben im, Raum der Gründe' – eine programmatische Skizze (Interpretation Interdisziplinär). Psychische Struktur und kollektive Praxis. Regulierung und der Raum der Gründe*, Würzburg: Königshausen & Neumann, Band 9, 2012, pp. 297-329.

²² Cslovjecssek, M., «„Alle müssen wollen“-musikalische Aktivität im Klassenunterricht als Herausforderung und Chance», in: Grunder, H.-U. & Gut, A. (Hrsg.), *Zum Umgang mit Heterogenität in der Schule*, Baltmannsweiler: Schneider Verlag Hohengehren, Band 1, 2009, pp. 82-92 / Deci, E.-L. et al., «Motivation and Education: The Self-Determination Perspective», *Educational Psychologist*, 26(3 & 4), 1991, pp. 325-346.

²³ Cslovjecssek, M., 2009, *op.cit.*, pp. 82-92 / Cslovjecssek, M., «Development-oriented learning approaches and the demand for an integrated understanding of teaching: A plea for more music in school», *Didacticae: Revista de Investigación en Didácticas Específicas*, 7, 2020, pp. 1-3.

participation of everyone in this practice is just as imperative as everybody's submission to the joint doing²⁴.

-Does communal singing require voluntary renunciation of autonomy and individuality?

-Does practice, in order to succeed, have to be understood and supported by each participant at least either

- [A] as producing a product (poiesis), e.g. a work, gaining knowledge, building skills, or
- [B] as doing for the sake of pleasure (praxis)?

-How can learners who can't or don't want to do one or the other²⁵ participate in the lesson?

-Are there sustainable alternative forms of participation in class?

From (hidden) dualism to a triadic understanding of pedagogical practice

According to Wallbaum²⁶, concepts of experience-based music didactics have historically moved between the two poles of [a] orientation towards the object (e.g. the educational power of tone scales) and [b] focus on the constructing subject (e.g. student-oriented teaching). This 'subject-object dualism' is currently being replaced by an understanding that assumes that people never experience an isolated object as opposed to an isolated subject, but always a constellation, a context of action²⁷. This field of

²⁴ The teacher indeed has a mandate and structural power but is ultimately dependent on the cooperation of the class. (Brück, H., *Die Angst des Lehrers vor seinem Schüler*, Hamburg: Rowohlt, 1978).

²⁵ Failure in music making in the classroom is an experience shared by many teachers, especially with adolescent learners. As a result, practice is often shifted to 'normal' teaching: Music history, theory, or small group projects such as songwriting or lectures. These practices are easier to 'manage' from a disciplinary point of view and can be enforced in the face of resistance.

²⁶ Wallbaum, C., *Produktionsdidaktik im Musikunterricht: Perspektiven zur Gestaltung ästhetischer Erfahrungssituationen* (Perspektiven zur Musikpädagogik und Musikwissenschaft), Kassel: Gustav Bosse, 2000 / Wallbaum, C., *Didaktische Position III: Erfahrung-Situation-Praxis* (epos-Music). *Musik. Kunst. Theater. Fachdidaktische Positionen ästhetisch kultureller Bildung an Schulen*, Osnabrück: epos-Verlag, 2016, pp. 39-56.

²⁷ *Ibid.*, p. 40.

tension of the 'situationality of experience' can be represented as a triangle in which each subject is related both to an object (e.g. a sound action) and to some other-usually many-subjects²⁸.

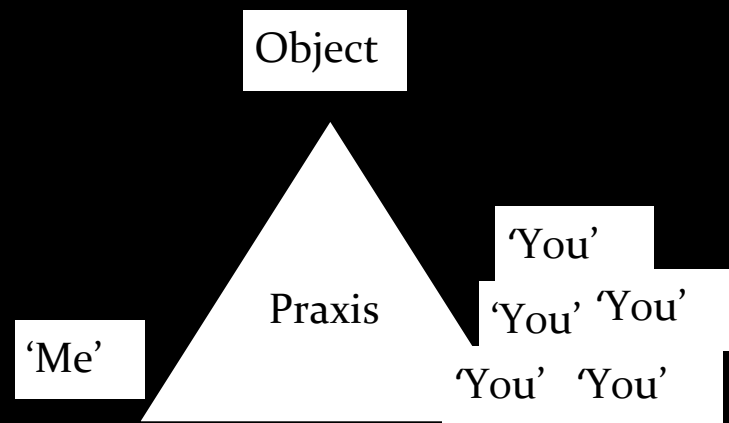


Fig. 1: The tripartite of all practice (according to Wallbaum)

According to Balzer²⁹, pedagogical practice is to be understood as a triadic practice insofar as it never takes place only vis-à-vis a single other, but always vis-à-vis and in front of (sometimes many) others (third parties)³⁰. In contrast to the teacher-centred view of the much-cited *didactic triangle*³¹, learning should explicitly not be reduced to discourses, structures and the heads or bodies of the actors³². In the theory of practice, neither 'the social nor the knowledge' with their orders and norms precede the actors' actions, since both exist solely in the subjective and situation-specific meanings

²⁸ *Ibid.*

²⁹ Balzer, N., *Spuren der Anerkennung*, Wiesbaden: Springer, 2014.

³⁰ *Ibid.*, p. 593 / See also the model of Theme Centered Interaction (Ruth Cohn Institute for TCI, TZI-Konzept-RCI International. *Themenzentrierte Interaktion nach Ruth C. Cohn*. Organisation, <https://www.ruth-cohn-institute.org>, last visit: 26/06/2020).

³¹ Jank, W. & Meyer, H. L., *Didaktische Modelle*. Berlin: Cornelsen Scriptor, 2005, p. 55.

³² Reckwitz, A., *Die Transformation der Kulturtheorien. Zur Entwicklung eines Theorieprogramms*, Weilerswist: Velbrück Wissenschaft, 2006, p. 589.

attributed to them³³. Learning and the recognition that is important for it³⁴ arise situationally in and through practices. It succeeds because and through the actors using and expressing their *practical* knowledge in a routine-led way-and not rule-, norm-or intention-led³⁵. Metaphorically, all those involved in teaching are mirrors for each other, and indeed each for the other³⁶. If we experience others, then it is mutually mediated actions, feelings, thoughts, sounds, perceptions and imaginations that we can experience in others and through them³⁷. In situational practice (e.g. when singing together), the structural balance of power between teacher and pupils is mainly relativized. In terms of practice-theory, learning can only be understood if one comprehends its materiality and its implicit, non-rationalistic logic³⁸. The human *bodies* and the *artefacts* are the instances that make the existence of a practice possible³⁹. In this sense, practices are movements of the body that signify the interaction of people with artefacts and other people. In these situations, simultaneously with the professional and the cultural, the social is also negotiated. Implicit, methodological and interpretative knowledge⁴⁰ has above all a practical, and precisely 'not only a cognitive' and also not only an «evaluative dimension»⁴¹. What exactly will happen in a teaching sequence cannot be planned conclusively. In this sense, teaching reminds us of an evolutionary process⁴² where much can only be decided «by working on the case»⁴³.

³³ *Ibid.*, p. 570.

³⁴ Hattie, J., «Feedback in Schools (Language as social action)», in: Sutton, R.M. (Hrsg.), *Feedback: the communication of praise, criticism, and advice*, New York: Peter Lang, vol. 11, 2012.

³⁵ Balzer, N., 2014, *op.cit.*, p. 602.

³⁶ Eco, U., *Über Spiegel und andere Phänomene*, München: DTV, 2001.

³⁷ Helfritzsch, P., *Als andere unter anderen-Darstellungen des Füreinander als Weg zur Solidarität*, Bielefeld: transcript, 2020, p. 17.

³⁸ Reckwitz, A., «Grundelemente einer Theorie sozialer Praktiken Eine sozialtheoretische Perspektive», *Zeitschrift für Soziologie*, 32(4), 2003, pp. 282–301 /p. 290.

³⁹ *Ibid.*, p. 290.

⁴⁰ *Ibid.*, p. 289.

⁴¹ Reckwitz, A., 2006, *op.cit.*, p. 580.

⁴² Scheunpflug, A., *Evolutionäre Didaktik. Unterricht aus system-und evolutionstheoretischer Perspektive* (Beltz Pädagogik), Weinheim: Beltz, 2001.

⁴³ Fischer, W., 2008, *op.cit.*, pp. 23–34 /p. 23.

Due to its contextuality and temporality, the mere application of a practice can already put the actor's practical ability to the test. If the structural characteristic of the subject as a heterogeneous bundle of knowledge is added to this, there remains hardly anything calculable⁴⁴.

Thus, already at the beginning of the 'singing a song sequence', a variance of reactions from the learners is to be expected. These can be ignored or used in a dialogue-constructive way⁴⁵ for the continuation of the lesson. For learning by doing, it is helpful to think through the processes and products of the sequence afterwards, to compare them with the planning assumptions⁴⁶ and to remember them for the 'next time'.

-What does this triadic understanding of pedagogical practice mean for teaching and for the people involved in teaching and their relationships?

-What does this understanding mean for the construction of a pedagogical-didactic subject concept?

Repetition and innovation in deliberate practice (and in life)

Skateboarding is an activity that very few people practice as a profession. Therefore, money hardly plays a role in this practice, which is characterized by physicality and tricks (artefacts). A central drive is the social moment. The motivation lies in 'belonging' and in the satisfaction when a 'trick' is mastered. It is fundamentally a learning process. The body knowledge specifically required for each trick can be gleaned from others but must be built up in painful 'do and suffer' cycles, and in remembering old body knowledge⁴⁷.

⁴⁴ Reckwitz, A., 2003, *op.cit.*, pp. 282-301 /p. 296.

⁴⁵ vgl. dazu die Untersuchungen zum kreativen Potenzial der *Symmetry of Ignorance* (Fischer, G., «Social Creativity, Symmetry of Ignorance and Meta-Design», *Special Issue on "Creativity & Cognition 1999"*, *International Journal "Knowledge-Based Systems"*, Elsevier Science B.V., Oxford, UK, 13(7-8), 2000, pp. 527-537.

⁴⁶ Giglio, M. & Perret-Clermont, A.-N., «Prédire, agir et observer. Une méthodologie pour développer séquences pédagogiques et savoirs professionnels», *Formation et pratiques d'enseignement en questions*, 14, 2012, pp. 127-140.

⁴⁷ Nowodworski, P., *'Gestanden!' Aneignungsprozesse durch Körperwissen beim Skateboarding. Eine lebensweltanalytische Ethnographie*, Tectum: Baden-Baden, 2019, p. 33.

Peter Sloterdijk⁴⁸ recognizes 'to practice' as the basis of art and science and even grants it, alongside theory and practice, its own right to exist. Practicing and rehearsing is only done when you can't do it yet⁴⁹; when, like the skateboarder, you fail and try again. In the negative experiences and in the changing repetition, productive opportunities manifest themselves⁵⁰. The inner purpose of deliberate practice is to succeed, its driving force the will to be able to do something better and better, and the reward is the happiness of success, the «Now I can do it!»⁵¹. Of course, practicing can also become a load and a burden. Especially in school, deliberate practicing is often turned into the opposite and corrupted into drill and ‚Stoffhuberei‘⁵². It is not what constitutes meaningful practice, which is the play of repetition and change. The emergence of the new can only be thought if repetition is always also understood as a shift and if the dissimilarity of repetition is also considered⁵³.

In teacher students' internships at schools, it is important to rehabilitate practicing from its ascription of dullness and to position it as an essential form of learning in higher education as well as at public school⁵⁴. It is not thoughtless reproduction and blind socialization into existing practice⁵⁵ that is promoted through reflective practice. The

⁴⁸ Sloterdijk, P., *Du mußt dein Leben ändern*, Suhrkamp, 2009.

⁴⁹ Brinkmann, M., *Pädagogische Übung-Praxis und Theorie einer elementaren Lernform*, Paderborn: Ferdinand Schöningh, 2012, p. 15.

⁵⁰ on the 'error culture' in schools, cf. Oser, F. & Spychiger, M., *Lernen ist schmerzhaft: Zur Theorie des Negativen Wissens und zur Praxis der Fehlerkultur*, Weinheim: Beltz, 2005 (1st edition).

⁵¹ Künzli, R., «The School's Disciplinary Learning Scaffold: A Challenge for Integrated Education (Mousikae Paideia)», in: Cslovjecssek, M. & Zulauf, M. (Hrsg.), *Integrated Music Education. Challenges of Teaching and Teacher Training*, Bern: Peter Lang, 2018, pp. 19-40 /p. 21.

⁵² Cramming knowledge, *Ibid.*, p. 22.

⁵³ Schäfer, H., *Die Instabilität der Praxis. Reproduktion und Transformation des Sozialen in der Praxistheorie*, Weilerswist: Velbrück, 2013, p. 321.

⁵⁴ Leonhard, T., «Potenziale einer praxistheoretischen Perspektive auf die Lehrpersonenbildung (Studien zur Professionsforschung und Lehrerbildung)», in: Leonhard, T., Košinár, J. & Reintjes, C. (Hrsg.), *Praktiken und Orientierungen in der Lehrerbildung. Potentiale und Grenzen der Professionalisierung*, Bad Heilbrunn: Julius Klinkhardt, 2018a, pp. 81-92 /p. 86. Compare as well with Brinkmann, M., 2012, *op.cit.*

⁵⁵ Neuweg, G.- H., «Ist das Technologie-Modell am Ende? Zu den Möglichkeiten und Grenzen der Förderung der Kompetenz von Lehrerinnen und Lehrern durch erziehungswissenschaftlich-technologisches Wissen», *Ausbildungsqualität und Kompetenz im Lehrerberuf*, Münster: LIT, 2007, pp. 227-245 /p. 240.

concept of silent transmission⁵⁶ proves to be heuristically valuable because it focuses on how field-specific norms are also positioned beyond the realm of language⁵⁷.

- Is exercising, training and rehearsing also praxis?
- What role do tradition and innovation play in professional practice?
- What do stability and change mean in teacher education?
- What is the value and space of repetition and deliberate practice in academic training?

Doing and thinking are not contradictions

According to Dewey, «education is a development within, by and for experience»⁵⁸. He understands education as «reconstruction or reorganization of experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience»⁵⁹. He sees teaching and learning as a means of integrating between different poles⁶⁰. In doing so, he differentiates between two forms of experience (or praxis) and insists against the thinking approach to the world that tends to be absolute⁶¹. «Real solutions»⁶² exist only when dichotomous tensions, contradictions, paradoxes are sought out and dealt with as difficulties in primary experiencing⁶³. Dewey describes *primary* experience as the interactive process of interlocking inner and outer,

⁵⁶ Original in German, Stumme Weitergabe', cf. Schmidt, R., *Soziologie der Praktiken: Konzeptionelle Studien und empirische Analysen*, Berlin: Suhrkamp, 2012, p. 204.

⁵⁷ Leonhard, T., 2018a, *op.cit.*, pp. 81-92 /p. 86.

⁵⁸ Dewey later distanced himself from the term experience and, in order to avoid misunderstandings, considered replacing it with culture. It could also be translated as praxis. Cf. Dewey, J., *Experience and Education*, New York: Simon and Schuster, Kappa Delta Pi Lecture Series, 1938, p. 28.

⁵⁹ Dewey, J., 1916, *op.cit.*, p. 114.

⁶⁰ Lehmann-Rommel, R., «Deweys Aufhebung der dualistischen Denkform. Konsequenzen für den Umgang mit Zielen der Pädagogik», in: Schreier, H. (Hrsg.), *Rekonstruktion der Schule. Das pädagogische Credo des John Dewey und die heutige Erziehungspraxis*, Stuttgart: Klett-Cotta, 2001, pp. 137-167 /p. 152.

⁶¹ *Ibid.*, p. 140.

⁶² Dewey, J., 1916, *op.cit.*, p. 237.

⁶³ Lehmann-Rommel, R., 2001, *op.cit.*, p. 138.

of effecting and 'suffering', of shaping and being determined⁶⁴, in short, the doing. Aspects of practice acquire meaning when they are consciously placed in linguistic contexts of the symbolic order as *secondary* experience out of their experienced, implicit, automatically actualized contexts⁶⁵.

primary experience (DOING)	(THINKING) secondary experience
preconceptual, independent of language	linguistic, conceptually separating
dependent on event , specific	abstract, generic
develops solutions, processual, interactive	unfolding meanings, differentiating, classifying
space- and time-dependent (unique)	independent of space and time (enduring)
emotional, physical and cognitive	cognitive
contingent (accidental)	resilient (able to resist)
Access to realities not yet conceived	Accesses realities not yet observed

Fig 2: Qualities of doing and thinking according to Dewey (own illustration)

Thinking helps to order the doing⁶⁶. For learning, education and professional formation, the back-and-forth between both worlds of experience is indispensable. Pedagogical reflection is not about theoretical mediation and resolution. On the contrary, it must open up theoretically explicit spaces for investigative processes of real situations by actively holding contradictions in abeyance, incorporating increasingly complex contexts and exposing unifying, tabooing habits of thought⁶⁷. Practice is thus to be

⁶⁴ *Ibid.*, p. 140.

⁶⁵ *Ibid.*, p. 154.

⁶⁶ Aebli, H., *Philosophische Aspekte der Kognitionspsychologie. Denken: Das Ordnen Des Tuns. Kognitive Aspekte der Handlungstheorie*, Stuttgart: Klett-Cotta, Band I: Kognitive Aspekte der Handlungstheorie, 1981, pp. 369-396.

⁶⁷ Lehmann-Rommel, R., 2001, *op.cit.*, p. 154.

understood as a place where emotional, physical, and cognitive aspects intertwine in interactive processes: Real work guides practice and promotes theory⁶⁸.

-What does Dewey's concept of education mean for curriculum development, school design and teacher education?

-How should the goals, the means, the conditions, and the effects of school be investigated and developed?

Research through Performance-a practice-based research method

The philosopher Ludwig Wittgenstein and his friend Piero Sraffa, an Italian economist, argued a lot with each other. Once it was about the principle that a sentence and what it describes must have the same logical form. Sraffa stroked the underside of his chin with a sweep of his fingertips and asked, «What is the logical form of that?»⁶⁹.

In this gesture, Kershaw sees the moment of performance as research: the acting body shows the thinking mind the limits of texts and theories in an action and generates new knowledge⁷⁰. «[T]he most crucial effect of performance practice as research is to dislocate knowledge in the manner indicated by the example of Sraffa's gesture»⁷¹. In this way, performative practices can disentangle established modes of representing knowledge.

Practice-based research established itself in the late 2000s. Around the world, creative processes became crucial research approaches in theater, dance, film, video, media, and performance studies, where they complemented and, in some cases, challenged traditional methods. «Placing creativity at the heart of research implied a paradigm shift, through which established ontologies and epistemologies of research in arts-related

⁶⁸ Fischer, W., 2008, *op.cit.*, pp. 23-34 /p. 29.

⁶⁹ Malcolm, N., *Ludwig Wittgenstein: A Memoir*, Oxford: Oxford University Press, 1958, as cited in: Kershaw, B., *Practice as Research through Performance. Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh: Edinburgh University Press, 2009, pp. 104-125 /p. 104.

⁷⁰ *Ibid.*

⁷¹ *Ibid.*, p. 105.

disciplines, potentially, could be radically undone»⁷². The goal of this approach to research is not abstract understanding of fundamental principles without consideration of utility or application, but primarily to solve concrete problems⁷³.

An exemplary performative practice

The training of teachers for the school subject music is (at least in the tradition of German-speaking Switzerland) characterized by active and regular musical interaction, by making music. Doing music in teacher education has a threefold significance:

- (A) *as a jointly experienced practice*, which is reflected upon from a professional, pedagogical, and technological-medial perspective in order to expand and deepen the Technological Pedagogical Content Knowledge⁷⁴
- (B) as a training facility for the development of concepts and skills⁷⁵ and
- (C) as a field of experience for strengthening and developing musical self-concept⁷⁶, competence experience and action repertoire⁷⁷.

Little practical music activities have the potential to give evidence to the discussion of concepts, textbooks and curricula: Based on Dewey the process of interacting and experiencing should be understood as a place where the pedagogical paradoxes and

⁷² *Ibid.*

⁷³ Candy, L. & Edmonds, E., «Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line», *Leonardo*, 51(1), 2018, p. 63–69 /p. 63.

⁷⁴ Koehler, M. & Mishra, P., «What is Technological Pedagogical Content Knowledge (TPACK)?», *Contemporary Issues in Technology and Teacher Education*, 9(1), 2009, pp. 60–70 / Shulmann, L.-S., «Those who understand: Knowledge growth in teaching», *Educational Researcher*, 15(2), 1986, pp. 4–14 / Shulmann, L. S., «Knowledge and teaching: Foundations of the new reform», *Harvard Educational Review*, 57(1), 1987, pp. 1–22.

⁷⁵ Aebli, H., 1981, *op.cit.*, pp. 369–396 / Weinert, F. E., Concept of competence: A conceptual clarification. *Defining and selecting key competencies*, Ashland: Hogrefe & Huber, 2001, pp. 45–65.

⁷⁶ Fiedler, D. & Spychiger, M., «Measuring ‚Musical Self-Concept‘ Throughout the Years of Adolescence with MUSCI_youth: Validation and Adjustment of the Musical Self-Concept Inquiry (MUSCI) by Investigating Samples of Students at Secondary Education Schools», *Psychomusicology: Music, Mind, and Brain*, 27(3), 2017, pp. 167–179 / Spychiger, M., «Das musikalische Selbstkonzept. Wer ich bin und was ich kann in der Musik», *üben & musizieren*, 6, 2013, pp. 18–21.

⁷⁷ Lehmann-Rommel, R., 2001, *op.cit.*, p. 154.

tension fields (e.g. intervening and letting grow, conveying values and contents, orientation towards curriculum and learners) are handled and where situational solutions are brought about. The opportunity to consciously shape pedagogical action from this insight requires a shift in emphasis in the role of thinking towards an investigation of the interlocking of polar or plural aspects in the process of experiencing.

A text is NOT able to do this. The readers themselves are now challenged to make the practical experience happen. Playing through in thought would be feasible and not difficult, but the acting and the suffering in and with the practice would be lost. In order, to bring doing and thinking into this educationally effective interplay of «continuous reconstruction or reorganizing of experience»⁷⁸, the physical and emotional aspects are also of central importance. Knowledge is thus reflected in one's own experience and mirrored by others⁷⁹.

Worksheet and a guide to action

The following guide to action is to be understood in this sense as a tool for sharper seeing, for more accurate thinking and for more sensible action⁸⁰.

Guide to action:

1. Please invite at least two other people for this performing practice.
2. Place the worksheet in the middle or put it on a projector.
3. have the participants read quietly and individually through the text. (If the participants are young children, read the first line rhythmically, taking into account the time-space notation⁸¹, and continue at point 6)
4. Exchange about different ways of reading silently.
5. Now ask who wants to take the lead for a first reading in chorus⁸²-or do it yourself.

⁷⁸ Dewey, J., 1916, *op.cit.*, p. 469.

⁷⁹ Helfritzsch, P., 2020, *op.cit.*, p. 99.

⁸⁰ Grell, J. & Grell, M., *Unterrichtsrezepte* (Basis-Bibliothek), Weinheim: Beltz, 2010, p. 12.

⁸¹ also known as proportional notation: the horizontal distances in the grid correspond to the temporal progression.

⁸² Collective synchronized reading aloud.

6. Observe the reactions of the participants and give space for feedback and further joint attempts. Have others take the lead and lead the group in synchronized rhythmic reading, using time-space notation.
7. Ask for suggestions for further playing ideas⁸³ and give space to the creativity of the group. Promote play for play's sake, observing the development of flow⁸⁴ and the joy of doing.
8. Discuss with participants who learns what, during this practice. Who built knowledge, practiced skills, discovered abilities, where and how?
9. Further analyze the learning potential through variation and repetition:
 - a. Which specific musical competences become relevant?
 - b. What areas of competence from other subjects come into play and what references become apparent?
 - c. What developmental approaches⁸⁵ do participants bring into play?
 - d. Can aspects of the theory of practice be verified?

⁸³ For example, first graders have suggested reading the syllables in other languages or replacing them with numbers, movements, sounds or colors. Of course, two groups can also perform the lines alternately or in canon, or everyone learns a line by heart and then, after a common beginning, looks for other people in the room who speak the same line, walking and talking.

⁸⁴ Regarding the conditions of flow, cf. Csikszentmihalyi, M., *Flow: The Psychology of Optimal Experience*, NewYork: HarperCollins, 2008.

⁸⁵ Developmental orientated approaches use pre-curricular learning as bridges to the disciplines. Orientation towards children's developmental stage and their way of thinking and learning integrates the enjoyment of (1) body and motor skills, (2) perception, (3) time, (4) space, (5) causality, (6) creativity, (7) learning, (8) communication, (9) I and the others. (cf. Campana, S., «Entwicklungsorientierte Zugänge -aus Entwicklungspsychologischer Sicht», 4 bis 8-*Fachzeitschrift für Kindergarten und Unterstufe*, (Spezialausgabe), 2017, pp. 4-6.)

1	TAK		TAK		TAK	TAK	DUN	
2	TAK	TAK	TAK	DUN	TAK		DUN	TAK
3	TAK		TAK	DUN	TAK		DUN	TAK
4	DUN	DUN	DUN				TAK	TAK
5	DUN				TAK	TAK	TAK	
6	TAK		TIK		TAK	TAK	DUN	
7	DUN	TAK	TIK	TAK	DUN	TAK	TIK	
8	TIK		TIK	DUN	TIK		DUN	

Fig. 3: Extract from Sample Activity 'TAK-TAK' www.emportfolio.eu

Background information on the activity

A practice book on percussion⁸⁶ provided the basic idea, which was then adapted in in-service teacher training and in exchange with their classes. Variants were later included as a sample activity in the EU projects on a *European Music Portfolio*⁸⁷. In developing the activity for school use, many iterations were involved, as usual for design processes. As part of the EU development project *Creative Ways into Languages* (2009-2012), lecturers and teachers from language disciplines and music discussed, tried out and justified where in the implementation and variation of such exercises the potential for the development of linguistic and musical (and in a further project phase also

⁸⁶ Reiter, G., *Body Percussion*, Innsbruck: Helbling, 1998.

⁸⁷ Ludke, K. & Weinmann, H. (Eds.), «European Music Portfolio-A Creative Way into Languages», *Teachers Handbook*, 2012, <http://emportfolio.eu>, last visit: 26/06/2020.

mathematical) competences lay dormant. Furthermore, it was discussed which implications different methodological approaches would have and which subject-specific and interdisciplinary competences teachers need to have in order, to lead the exercise. Again and again, polarizing discussions were suspended, to test out in shared performative action what had been said and thought. Some ideas were finally reflected as, optional procedures' and, extra procedures for further language learning' and,[...] further music learning'⁸⁸. In intensive sessions, the participants learned a lot about their own subjects⁸⁹, about different teaching and learning cultures and, last but not least, about thinking, acting and learning in exchange with others by looking and listening at each other.

Implementation with students in science and art of teaching music

The activity was introduced in the basic course in 'science and art of teaching music' (Fachdidaktik Musik) during the face-to-face studies in the spring semester 2020 in the primary and kindergarten programs at the School of Education FHNW. Due to the Covid19 lockdown, the reconstruction and reorganization of the experiences took place subsequently in online meetings. At various level- and curriculum-related activities, two cohorts (n=85) studied the two complementary didactic concepts *Aufbauender Musikunterricht*⁹⁰ and *Integrated Music Education*⁹¹. Special attention was paid to the

⁸⁸ *Ibid.*

⁸⁹ on the importance of the relation between the disciplines for subject specific learning and subject specific didactics, cf. Witorski, D., «Interdisciplinarity Based on a Deep Understanding of Disciplinarity: Benefits for Students' Self-Development (Mousikae Paideia)», in: Cslovjecssek, M. & Zulauf, M. (Hrsg.), *Integrated Music Education. Challenges of Teaching and Teacher Training*, Bern: Peter Lang, 2018, pp. 195-216 / p. 206.

⁹⁰ The didactic concept of *Aufbauender Musikunterricht* is based on a step-by-step structure of the subjects content matter. Cf. Bähr, J., Fuchs, M. & Jank, W., «Weniger ist mehr. Überlegungen zu einem nachhaltigen Musikunterricht in den Klassen 1-6. (Musikunterricht heute)», *Musikunterricht heute: Musikkulturen-fremd und vertraut*, Oldershausen: Lugert, 2004 / Fläming, A., «Aufbauender Musikunterricht und konstruktive (analytische) Begründung», *Zeitschrift für Kritische Musikpädagogik (ZfKM)*, 2003, https://www.zfkm.org/03-flaemig_a.pdf, last visit: 04/08/2023 / Fuchs, M., *Musikdidaktik Grundschule. theoretische Grundlagen und Praxisvorschläge*, Innsbruck: Helbling Verlag, 2015.

⁹¹ The didactic concept of *Integrated Music Education* is based on the many links music offers to playing and learning and the resonance with the learners interests. Cf. Cslovjecssek, M., «Integrated Music Education-ein Versuch konstruktive Kräfte im Schulmusik-Unterricht zu erkennen und zu nutzen», *Diskussion Musikpädagogik*, 83(19), 2019, pp. 55-88 / Cslovjecssek, M.,

bridges to disciplinary learning⁹² and to the performative testing of the back-and-forth of acting and thinking. At the end, detailed analyses of the educational potential of learning materials were available as a *product (poiesis)*, some of which were further tested as performance certificates. The final course evaluation revealed a broad consensus: despite distance learning⁹³, a 'practical, productive and cheerful approach to theory' was possible.

Conclusion and an invitation to dialogue

Describing the 'school field as practice' and the 'university as theory' is superficial and wrong. Unchangeable as well as changeable knowledge is important in both places of learning⁹⁴. The practices are therefore not contradictory⁹⁵ but simply different⁹⁶ and part of the learning setting.

School was originally intended as a place of leisure [Greek *scholé*]; a setting unburdened by real life for cultivating and enhancing human potential⁹⁷ in order, to acquire moral and social competence as well as critical judgement skills⁹⁸.

2020, *op.cit.*, pp. 1-3 / Cslovjecsek, M. & Chatelain, S., 2019, *op.cit.*, pp. 42-44 / Cslovjecsek, M. & Zulauf, M. (Eds.), *Integrated Music Education—Challenges of Teaching and Teacher Training* (Mousikae Paideia), Bern: Peter Lang, 2018.

⁹² Integrated Education addresses the simultaneous intra-and interpersonal, intra- and intercultural as well as intra- and interdisciplinary educational potential of any teaching practice.

⁹³ Caused by the COVID-19 pandemic.

⁹⁴ Dealing with theory should be seen as a specific practice. Even theories of great scope are not immune to change. Cf. Hackl, B., «Praxis der Theorie und Theorie der Praxis. Die Rekonstruktion von Unterrichtsszenen als Medium der Vermittlung von Wissenschaft und didaktischem Handeln», in: Schrittemer, I., Malmberg, I., Meteus-Berr, R. & Steger, M. (Hrsg.), *Zauberformel Praxis. Zu den Möglichkeiten und Grenzen von Praxiserfahrungen in der Lehrerbildung*, Wien: new academic press, 2014, pp. 51-68 /p. 52.

⁹⁵ For the problem of thinking in polarities see chapter 2.5

⁹⁶ Leonhard, T., «Das Ende von Theorie und Praxis? Versuch einer alternativen Rahmung für die Lehrerinnen-und Lehrerbildung», in: Fridrich, C. et al. (Hrsg.), *Forschungsperspektiven 10*, Münster: LIT. 2018b, pp. 11-26 /p. 15.

⁹⁷ Künzli, R., 2018, *op.cit.*, pp. 19-40 /p. 20.

⁹⁸ Pieper, A., *Nachgedacht: Philosophische Streifzüge durch unseren Alltag*, Basel: Schwabe, 2014, p. 40.

- How is it possible to cultivate higher education like primary schools as such a place?
- How can teaching simultaneously promote the joy of doing and the production of knowledge and skills?
- What role do the subjects play in this, and music in particular?
- What is the significance of curricula and lesson planning?
- What competences and attitudes do students need to develop in teacher education?

Teaching takes place both in the field (at schools) and at the university. Here as well as there, practice means taking responsibility for the learners in a participatory way. However, students often describe higher education as theory detached from practice and real life⁹⁹.

- How can students experience themselves as responsible agents?
- Would this satisfy the constant call for more practice?

For the university, there is a practice that it can itself realize in an exemplary way: the practice of being curious and searching for how things really are or could be, the practice of doubting and enduring doubts, the practice of precise thinking and reasoned argumentation, and above all the practice of thinking outside the box of being directly affected by the constraints of action¹⁰⁰.

- Does the practical experience of students have potential for the art of teaching at university level?
- How can the current discussion on professionalization be furthered by theories and models of practice-informed research, by focusing on the processes taking place *in situ* and on the deeds of teacher education¹⁰¹?

⁹⁹ Schrittmesser, I. et al. (Hrsg.), *Zauberformel Praxis. Zu den Möglichkeiten und Grenzen von Praxiserfahrung in der LehrerInnenbildung*, Wien: new academic press, 2014, p. 8.

¹⁰⁰ Neuweg, G.-H., «Emergenzbedingungen pädagogischer Könnerschaft», in: Heid, H., Harteis, Ch. (Hrsg.), *Verwertbarkeit. Ein Qualitätskriterium (erziehungs-)wissenschaftlichen Wissens?*, Wiesbaden: Verlag für Sozialwissenschaften. 2005, pp. 205-228 /p. 220.

¹⁰¹ Original German: «durch Fokussierung auf die *in situ* ablaufenden Prozesse» und auf die «Tatsachen der Lehrpersonenbildung» (Leonhard, T., 2018b, *op.cit.*, pp. 11-26 / p. 87).

This paper explicitly aims to stimulate a practice-based discussion of learning in practice. The author looks forward to thoughts, positions, wishes, questions and insights on content, form and method of this essay.

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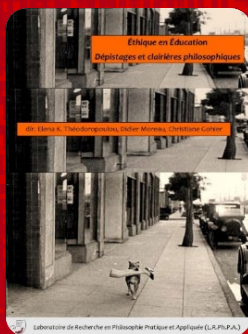
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