

HAM`AVAAZ- POLYPHONIC
**MUSIC PEDAGOGY IN BASIC ADULT
EDUCATION AND LANGUAGE LEARNING**
A Survey Among Adult Educators

**Ham'avaaz – Polyphonic
Music Pedagogy in Basic Adult Education
and Language Learning – A Survey Among Adult Educators
2022**

All project results are available on our website:

<https://hamavaaz.eu/>

Responsible for the content:

Orient Express – Beratungs-, Bildungs- und Kulturinitiative für Frauen

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Ham'avaaz– Polyphonic: Music Pedagogy in Basic Education and Language Learning: Introducing the project

“Ham'avaaz – Polyphonic” is a transcultural music project, funded by the Adult Education Programme of Erasmus+, which aims to expand the creativity and self-efficacy of basic education and language learners. It aims to focus on inclusion and create a more diverse learning atmosphere by engaging groups of learners from diverse cultural backgrounds, working on a variety of songs, multilingual lyrics, instruments and rhythms. At the same time, the project activities and results aim to offer creative ways of working with text and vocabulary in learners' second language.

The Persian term Ham'avaaz has two meanings: while it refers to someone who sings with another person, it may also indicate that two people agree on an issue. Music has proved to be a powerful tool to connect people and generate a sense of belonging (Howell, 2011; Weston and Lenette, 2016) when working with marginalized communities. However, while there have been established links between language learning and music pedagogy, there is a clear lack of didactic material tailored to the needs of the project's target group. Against this background, the project pursues:

- to achieve an appreciative learning environment in the field of basic education and language learning for educationally disadvantaged adults who have frequently faced discriminatory and negative learning experiences, through an innovative combination of music and language learning.
- to strengthen learning competences and memory strategies for educationally disadvantaged learners in various adult education settings (literacy, basic education, second language acquisition etc.)
- to foster social competences, such as developing participants' articulation skills with regard to their feelings, opinions, expressions and dialogues. At the same time, the applied methodologies aim at enhancing learners' ability to listen more actively, processing and analyzing information in a social context.
- to help participants recognize, acknowledge and use their potential resources and capabilities, such as the ability of using one's own voice, sense of rhythm, or multilingualism.
- to establish transcultural and social dialogue, by using a variety of different linguistic and cultural elements, making comparisons, finding similarities, combining and reforming them into a new output.

The main motivation for this project is to create a space in which basic education participants and second language learners can share their musical heritage, increasing their language skills as well as their resilience and self-efficacy. The specific design of the material used throughout the project activates and builds upon the participants' existing resources, stipulating self-efficacy and empowerment, rather than emphasizing their lack of knowledge in certain areas. It highlights their existing abilities, involving them actively in the learning/teaching process in such a way that their role as learners and educators become interchangeable momentarily.

Opening up a polyphonic space, Ham'avaaz wishes to create a safe learning environment that underlines transcultural relations. Through the development and transfer of a methodology on how to implement and benefit from music pedagogy in basic education and language learning classrooms, the project additionally aims at improving the competences of adult educators.

The project addresses both **adult learners in the field of basic education and second language acquisition** as a first target group. The applied methods are designed to support participants without or with little formal school education, by using songs and music as teaching vessels, which become useful instruments for developing recollective abilities. They help learners to memorize words through a semantic and syntactic approach and strengthen networked thinking, making the learning process more comprehensive.

Adult educators, especially basic education and second language trainers, and other stakeholders in the field form the second target group. Training materials and activities address adult educators who are interested in elaborating how music pedagogy can be related to learning processes. Both trainers familiar with music pedagogy and trainers without prior experiences in this field can utilize the material. The activities are appropriate for trainers and basic educators, who seek to engage the participants more actively throughout the course and are willing to create a more diverse learning environment by using multilingual, multilayered and intercultural materials.

Survey Among Adult Educators on Music Pedagogical Approaches in the Classroom

As a starting point for all further project activities, we conducted a survey among adult educators in the partner countries Austria and Spain during spring and summer 2022. We wanted to inquiry, in how far trainers already use music and/or music pedagogy in their teaching routine with their groups and how they evaluate the acceptance, benefits and challenges of music based approaches among the target group. Throughout following pages, we will describe the results obtained and the conclusions extracted from the data collected by the participating trainers. The survey reached a wide number of participants: A total of 105 adult education teachers completed the survey carried out through the *Google Forms* platform.

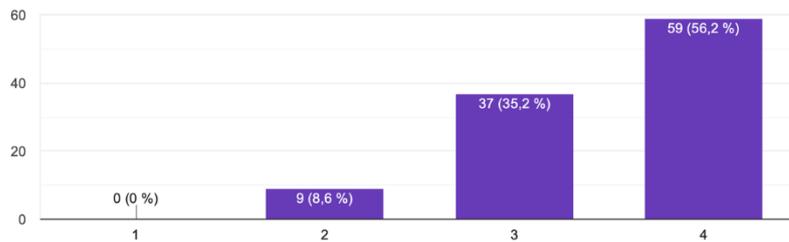
Approximately 80 % of the respondents claim to have been working for more than five years in the field of adult education, approximately 20 % of which even look back to over two decades of experience. Trainers who took part in the survey work in different areas of formal and non-formal education: Basic and literacy education with adults, Spanish or German as a second language, other language programmes (such as English), occupational programmes, memory workshops, leisure activities, and ITC, were among the most frequently mentioned.

The initial question aimed to find out how important music is in the everyday life of the participants. 91.4% stated that music is important or highly important in their everyday life. Of course, during the analysis of results the possibility has to be considered that trainers with a high interest in music were more willing to participate in a survey on music education approaches in adult education.

HOW IMPORTANT IS
MUSIC FOR YOU IN
YOUR DAILY LIFE?

1. How important is music for you in your daily life? Please mark on the scale from 1 to 4 which statement fits you best.

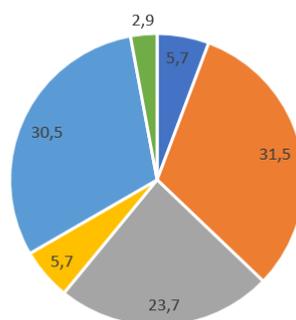
105 respuestas



The survey also asked whether the participants are musically active themselves. The replies showed a broad spectrum of personal musical engagement. While only approx. 3% claimed that this did not apply to them at all, 30% described themselves as hobby musicians or even professional musicians. Another third of the respondents claimed it always wanted to learn to play a musical instrument or sing, but never had the time or opportunity to do so.

ARE YOU MUSICALLY ACTIVE YOURSELF?

2. Are you musically active yourself? Please select the most appropriate answer.



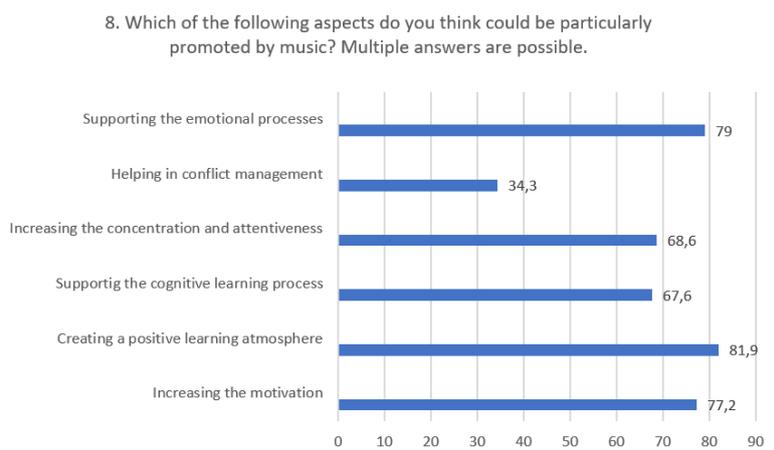
- I'm afraid, that I'm not talented
- Does singing in the shower count?
- Yes, I would describe myself as a hobby musician.
- Of course! I am a professional musician.
- I always would have liked to learn to play an instrument/sing, but never had the opportunity/time etc.
- No, i'm not interested in Music

In a next step, trainers were asked about their opinion with regard to possible benefits of music pedagogy in the adult education classroom. With 77.2 % of the respondents, the vast majority agreed that music pedagogical aspects can support learning processes.

DO YOU THINK THAT MUSIC EDUCATION CAN OFFER ADULT LEARNERS SUPPORT IN THEIR LEARNING PROCESS?

Most educators clearly see the benefits of music when it comes to supporting emotional processes (79%), increasing concentration and attentiveness (68.6%), creating a positive learning environment (81.9%), increasing the motivation (77.2%), supporting the cognitive learning process (67.6%). Among other aspects, the following were named: Self-esteem, creativity, the knowledge about one's own body, motoric skills, memorization, relaxation, as well as critical and logical thinking. Please note that multiple answers were possible in this section

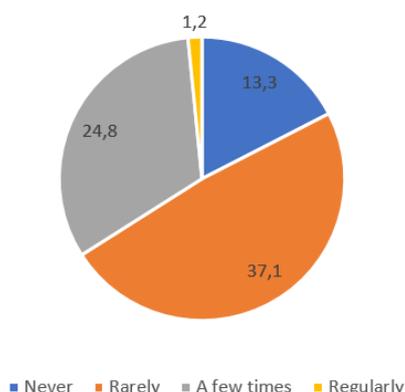
WHICH OF THE FOLLOWING ASPECTS DO YOU THINK COULD BE PARTICULARLY PROMOTED BY MUSIC?



The survey showed that a considerable amount of trainers at least has some prior experience of using music in the classroom before –albeit to very different degrees: While only 1.2% uses it regularly, the vast majority stated at least some involvement with music in the classroom. 13.3%, however, has never introduced any form of musical activity to their groups of learners.

HAVE YOU EVER USED MUSIC (ANY TYPE OF MUSIC OR MUSICAL ACTIVITY) IN ADULT EDUCATION?

9. Have you ever used music (any type of music or musical activity) in adult education?



Trainers mentioned the following motivations why they have used music in the past: to motivate learners, create a positive learning environment, work on vocabulary, grammar and pronunciation in the acquisition of a new

IF YOU HAVE USED MUSIC, PLEASE EXPLAIN FOR WHICH

language, listening comprehension and phonetics, develop attention, concentration skills and relaxation, provide learners with resources that reflect for their likes and interests, expand their knowledge for a better understanding and enjoyment of music, introduce historical events and their context, strengthen team work, and foster cultural knowledge

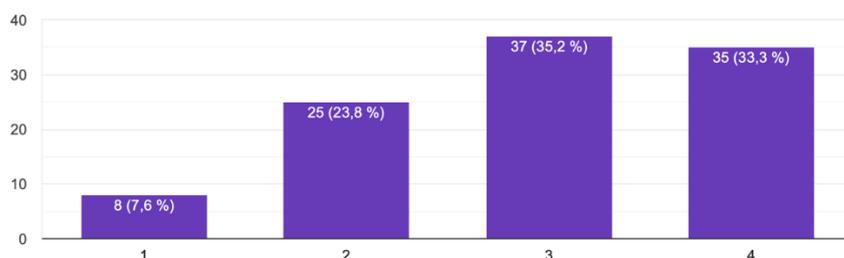
PURPOSES YOU USED IT AND WHAT WERE ITS OUTCOMES?

Many participants claimed to feel confident or very confident in the use of music in their classes. Only 31.4 % said they have insecurities, when considering music pedagogical approaches in the classroom.

HOW CONFIDENT ARE YOU IN USING MUSIC IN YOUR CLASSES?

11. How confident are you using music in your classes? Please mark on the scale from 1 to 4 which statement fits you best.

105 respuestas

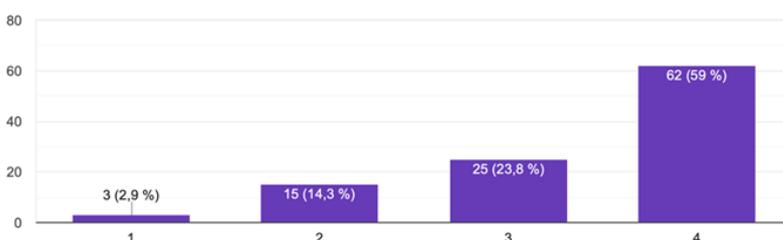


Particularly positive from the perspective of projects that aim to foster music pedagogy in adult education was the great interest of the respondents in music education material tailored to the needs of their target groups. 82.8% of the respondents expressed (high) interested in didactic suggestions.

WOULD YOU, AS A TRAINER, BE INTERESTED IN MUSIC PEDAGOGY LEARNING MATERIALS/ TEACHING IDEAS?

12. Would you, as a course instructor*, be interested in music pedagogical learning materials/teaching ideas and training for your teaching...e scale from 1 to 4 which statement fits you best.

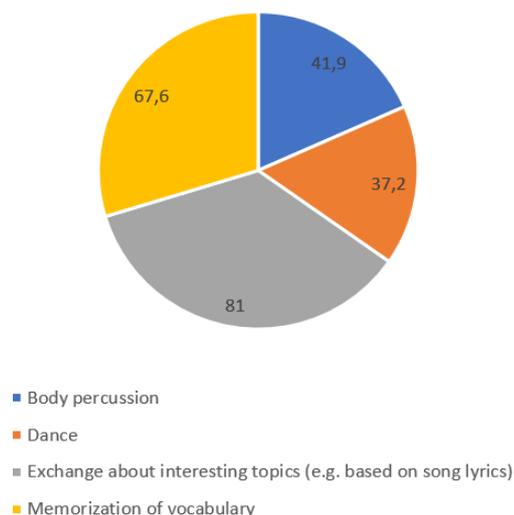
105 respuestas



For the further development of the project results, it was of course also crucial to find out, in which aspects of the music education spectrum the respondents were particularly interested.

IN WHICH ASPECTS OF MUSIC PEDAGOGY ARE YOU INTERESTED?

13. If so, which aspects are of particular interest to you? Multiple answers are possible



Besides the given selection, respondents were also asked which other topics they would be eager to engage with:

- Working on the imposition and placement of the voice in speech and singing
- Creation and expression
- Getting to know world music
- Relaxation and concentration
- Playing instruments.
- Singing
- Emotional aspect of listening to music
- Games
- Soundtracks
- English
- Support of the linguistic expression
- Working on pronunciation
- Facilitating individual work
- developing personal and creative intellect
- Combining music with lyrics: words are connected to emotion, which is transported through music.
- Body percussion and dance in connection with language learning.

Last but not least, the survey asked for the main obstacles trainers have experienced or foresee, when implementing activities related to music in their classes. The analysis of the answers provided highlights and summarizes the following aspects:

- Emotional aspects: shyness, lack of self-confidence and insecurities
- Lack of musical knowledge of trainers
- Learners' perception regarding the benefits of learning through music.
- Structural obstacles: lesson plans so far do not include music pedagogy
- The resistance to new methodological proposals and resources, and trainers' lack of habit.
- Each centre's educational projects
- Scarce time resources

IN YOUR OPINION,
WHAT ARE THE
BIGGEST OBSTACLES
TO THE
IMPLEMENTATION OF
MUSIC EDUCATION
ACTIVITIES IN ADULT
AND BASIC
EDUCATION? (THESE
CAN BE AT THE LEVEL
OF THE PARTICIPANTS
OR THE COURSE
INSTRUCTORS, OR
THEY CAN BE OF A
STRUCTURAL NATURE).

Conclusions

First of all, the high participation in the survey can be seen as very positive. With the data from 105 trainers from the field of adult education, existing experiences can certainly be reflected and included in the development of the project results. With 77.2 % of the respondents, the vast majority agreed that music pedagogical aspects can support learning processes. Respondents clearly indicated the benefits of music in supporting emotional processes, increasing concentration and attention, creating a positive learning environment, increasing motivation and supporting the cognitive learning process. More than 80 % of the respondents expressed interest in receiving music education materials and didactic suggestions. It is now important to build on the suggestions highlighted by the participants as part of the development of the project outcomes.

For updates, please visit our website: <https://hamavaaz.eu/>.

Literature

Howell, G. (2011). Do they know they're composing?: Music making and understanding among newly arrived immigrant and refugee children. *International Journal of Community Music*, 4(1), 47-58.

Weston, D., & Lenette, C. (2016). Performing freedom: The role of music-making in creating a community in asylum seeker detention centres. *International Journal of Community Music*, 9(2), 121-134.

Project Partners:



Orient Express – Beratungs-, Bildungs- und Kulturinitiative für Frauen (Vienna, Austria)

Orient Express, Beratungs-, Bildungs- und Kulturinitiative für Frauen - is a non-profit, based in Vienna that operates a women's counselling centre, two shelters for girls and young women, a nationwide coordination centre against abduction and forced marriage and a learning centre.

www.orientexpress-wien.com

Centro de Profesorado Territorial Angel Sanz Briz, Teruel (Teruel, Spain)

The Teachers Training Center of Teruel Ángel Sanz Briz, belonging to the Department of Education of Aragon, offers permanent training for teachers in the following modalities: Institutional training open for the whole region: addressed to teachers of all educational levels. Provincial scope training: training activities that come out from the needs of teachers.

<http://formacionteruel.es/>



CFPA Jordi de Sant Jordi (Jordi, Spain)

CFPA Jordi de Sant Jordi is an Adult Education Centre from the Conselleria of Education in Comunidad Valenciana, located in la Vall d'Uixó. The institution's target groups are adults at risk of social exclusion, refugees and non graduated people. CFP Jordi also offers programmes such as ICT courses, English courses and other activities that allow social inclusion and enhance intergenerational experiences.

<https://portal.edu.gva.es/fpajordidesantjordi/>



Project Website:

<https://hamavaaz.eu/>