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Does doing effective learning contradict doing music? An analytical short film about neo-liberal influenced practice in a music lesson

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IV. MUSIC IS WHAT PEOPLE DO *IN 2020*:
MUSIC (EDUCATION) PRACTICES IN TIMES OF THE PANDEMIC

Christopher Wallbaum

Does Doing Effective Learning Contradict Doing Music?

An Analytical Short Film about Neo-liberal Influenced Practice in a Music Lesson

Introduction

At first glance, it may seem that this chapter is only making a statement about a single music lesson on video, but, rather, it claims to be making a statement about a practice that tends to be performed globally and that becomes visible through this video.

The answer to the question posed in the title depends on what is understood by "doing effective learning and doing music". Therefore, this chapter primarily examines practices and discourses in which effective learning and music take place. Specifically, it brings together the results of the analysis of a recorded music lesson, the implicit and explicit links to the whole lesson-documentation[1] and the international discourse on effective learning or learning to learn. The music lesson on video explicitly pursues both – effective learning and music – as learning goals. Assuming that doing music and doing effective learning are not the same practices, the analysis of the practice of this music lesson promises to answer the question in the title.

The videographic method used is the *Analytical Short Film* (ASF). The ASF claims to present a coherent relation between the theory or concept of effective learning and the music lesson (see Wallbaum 2018a.). In a nutshell, the video material of the lesson was reduced to a three-minute short film. The criteria were that, on the one hand, the short film is appropriate to the practice of the lesson and that on the other hand the researcher's view is theoretically reflected. Both activities, i. e. editing a short film, and finding and formulating

[1] The documentation consists of a video recording with 4 separated camera-angles and additional material containing two interviews with the teacher, group interviews with the students and teaching material. All together is published as open source in Wallbaum, 2018.

a theoretical perspective, were repeated in a spiral circle. The final short film was completed before writing this chapter. It can be seen online at https://youtu.be/oBxSdpE4uNU and at the domain https://comparing.video at bottom of page.

This chapter combines video stills and verbal explanations to concretise and found the statement, which the short film makes in three minutes. After a brief overview of the videotaped music lesson and the short film, the structure of this chapter follows the short film with slight variations. It can be read as an interpretation of the short film.

The Lesson and the Short Film – Overview and Tabular Complementary Information

The lesson was recorded in Scotland (2013), hence the name Scotland-Lesson. Including three minutes entry time the recorded lesson lasts 58 minutes (recorded with 4 cameras, so that the video material comprises 232 minutes). The general topic of the music lesson is Scottish music. It is divided into three music-related topics, with effective learning being covered as an additional one. Each musical topic is introduced in the sense of doing effective learning with its own explicit learning intentions. These are presented on an interactive white board and are read and recited by both teacher and students. In turn, the intentions are *'Recap Scottish instruments'*, *'Be able to recognize Scottish dances'* and *'Perform* Braveheart *confidently'* (Fig. 2). After the first two topics, the work on the main theme melody from the film *Braveheart* (Horner & Gibson, 1995) commences with keyboards, guitars, glockenspiels, and drums. The students seem to have practised their parts in earlier lessons. After some initial individual practise, they are rehearsing *Braveheart* (this always refers to the main theme only) five times, with students asked to decide in which order the instruments should be used. In the end, all pupils answered *'yes'* to the question of whether *Braveheart* was performed confidently.

The form of the three-minute Analytical Short Film (ASF) follows the general form of the original Scotland-Lesson and is also divided into three main phases (The cut-numbers refer to the *Tabular Complementary Information (TCI)*, which can be found on a double page at the end of this chapter.)[2]

Phase I. Introduction of the learning intentions and success criteria (TCI Cut 3–14; in the full lesson it lasts 5 minutes.)

[2] The attached TCI provides information on each of the 36 cuts in the ASF. The "Source" column gives an indication of if and how scenes from the original lesson video have been interpreted in a new order. Reading through the TCI, especially the "Points of quality" column, gives a brief overview of the structure of the short film as well as the rationale for the cuts and special effects which have been applied. "Quality points" are points where crucial elements of theory meet crucial scenes of the lesson.

Phase II. Working phase incl. 3 Working Parts (TCI Cut 15–28; in the full lesson identifying instruments lasts 5 min, identifying dance rhythms 21 min and performing *Braveheart* 21 min, all together 47 min).

Phase III. Reflection and assessment (TCI Cut 29–34, in the full lesson 6 min).

Additionally, the ASF has:

- Fullscreen titles taken from the Scottish Curriculum for Excellence which are often identical word for word with the teacher's announcements (see cuts 2, 5, 7, 9, 11, 29 as well as the framing quotation in cut 35),
- Reflective inserts as overlay titles: 1) What does playing confidently mean? 2) Success criterion for playing confidently = Playing in time 3) This lesson contains thirteen reiterations of learning intention(s) and ten uses of 'success' as a root word (cuts 23, 28, 29) and
- Quotations framing the ASF in the beginning and the end:
  - The first cut of the ASF (cut 1) quotes a scene from Charlie Chaplin's movie *Modern Times*
  - The last cut (cut 35) quotes a rule on the connection between rationalities in classrooms and societies. (See TCI and all following sections.)

Interpretation (and Complementary Information)

The following sections each take stills from the short film as their starting point. They interpret the stills in the context of epistemology and/or the result of discourse and video analysis. The following sections interpret the stills as statements of an Analytical Short Film (ASF). All statements together are interpreted as parts of an argumentation.

Practice Theory (or Praxeologie) and this ASF

Fig. 1: Cuts 1a and 1b

This section relates the ontological assumptions of practice theory (or praxeology) with the stills visible in Fig. 1. The ASF begins with the Chaplin film excerpt (Fig. 1, cut 1a and b), which is quoted on the sole basis of its imagery, and without all connotations of the full Chaplin movie.

The focus of this ASF is neither on the teacher nor on whether she is doing her job well. Rather, it is being assumed that she does her job very well – in terms of the rules of the game. A national expert from Scotland has separately evaluated the lesson as typical and good practice (Summers, Dässel & Lauer, 2018). Moreover, a German teacher educator was simply enthusiastic about this lesson (Fromm, 2019). So, this chapter is not about whether the teacher follows the rules of the game well, but about the rules themselves.

The film excerpt shows an individual in a gear train of toothed wheels which leaves virtually no freedom of self-determined movement. At the same time, the gear train is being repaired – perhaps even built – by the individual. From a practice theoretical (or praxeological) point of view, the gear wheels point to the interrelation between social practice and the individual in general and, more specifically, the interrelation between individual learners, classroom-practices, and practices in further social fields.

The epistemological basis of this chapter is practice theory (or praxeology), as understood by Theodore Schatzki (2002, 2016, Schatzki, Knorr Cetina & Savigny, 2001) and Andreas Reckwitz (2003, 2008, 2019). This practice theory emerged from a philosophical Wittgensteinian approach to sociological praxeologies of Pierre Bourdieu, Anthony Giddens, Robert Schmidt and others (Schatzki 1996, see also Reckwitz 2000).[3] The central feature of this position is that neither autonomous individuals nor holistic systems, but rather smaller (social) practices are understood as the ontological starting point for the emergence of both individual actors and large social formations like national cultures, the global economy, school systems or pedagogical discourses. The large social formations are understood as bundles or constellations of many different practices. They can share some practices and these practices are understood to be the same, even if they appear in different large formations. This point distinguishes practice theory from the radical cultural relativism of anthropology, which sees each part of a culture as determined by the whole. From this perspective, no two practices from different cultures would be understood as the same. Also, this point distinguishes practice theory from neoliberalism, which sees the social as an accidental outcome of individual activity – and the free market as a natural principle that optimally organises the social. From the position taken here, individual action is understood as dependent on constellations of practices.

[3] The crucial ideas are summarized in two papers in English: Schatzki, 2018 and Reckwitz, 2002. The practice theoretical perspective has recently been presented in German music education by Campos, 2018, Blanchard, 2019, Klose, 2018, and Wallbaum & Rolle, 2018. For international discourse on education see also Hager/Lee & Reich, 2012 and Grootenboer / Edwards-Groves & Saroyni Choy, 2017.

These basic epistemological assumptions have methodological consequences for the interpretation of both classroom and video practices. Just as practices enable the emergence of their participants (i. e., the emergence of artefacts, meaningful actions, and speech as well as associated intentions and feelings), meaningful practices can be reconstructed from observable constellations of bodies and artefacts, actions and speech or discourse. Accordingly, the interest of the present work is neither in the teacher as a practice-producing individual nor in the national or other large social formation. Rather, it is about reconstructing structural patterns of practices that can be observed in different settings, not only in the classroom and curriculum, but also in practices and discourses across countries. This praxeological view is addressed by the quote at the end of the short film:

> *'Assessment procedures are the vehicle whereby the dominant rationality of the corporate [...] societies [...] is translated into the system and process of schooling.' (Intertitle cut 35)*[4]

For example, the economic doing (or pattern or rationality) of breaking down various products and production processes into smallest units in order to make them effortlessly countable and accountable in terms of time and money can be found in various social fields. In the case of this chapter, which is interested in the practices or doings of music[5] and effective learning, this pattern will become apparent as relevant to the notion of effective learning.

Within the cuts 2–34, the ASF highlights practices primarily selected from the original, videoed classroom, supplemented with overlay and full screen inserts. They draw attention to common features of the practices, and prescriptions from the Scottish *Curriculum for Excellence* (Education Scotland, 2008).

The practices observed in the video are linked to general notions of doing music and doing effective learning. This expands the statement of the ASF from an individualising (i. e., more idiographic) to a generalising (i. e., more nomothetic) one. However, this ASF claims that its references, both to the video footage and to the notions, are coherent.

In the following section, I will sharpen the concept of doing effective learning by referring to three areas of practice: scenes of the lesson-on-video, other published interpretations of the same lesson, and notions of effective learning or learning to learn in international (or transnational) pedagogical discourse.

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[4] In the ASF this quote is used with reference to Broadfoot (1999) also used in Fautley (2010) and Lehmann-Wermser (2018). The specification of society as capitalist has been omitted from this short film because the practise of effective learning is presumebly not unique to capitalist societies. See for example the German Democratic Republique (1949–1990), which called itself real existing socialism.

[5] The wording doing music is used here as well as, for example, in doing gender. It emphasises that music is as much a social construct as a gender construct (On doing gender in a music lesson see Höschl, 2018).

Doing Effective Learning as Subject and Method in the Lesson and Transnational Discourse

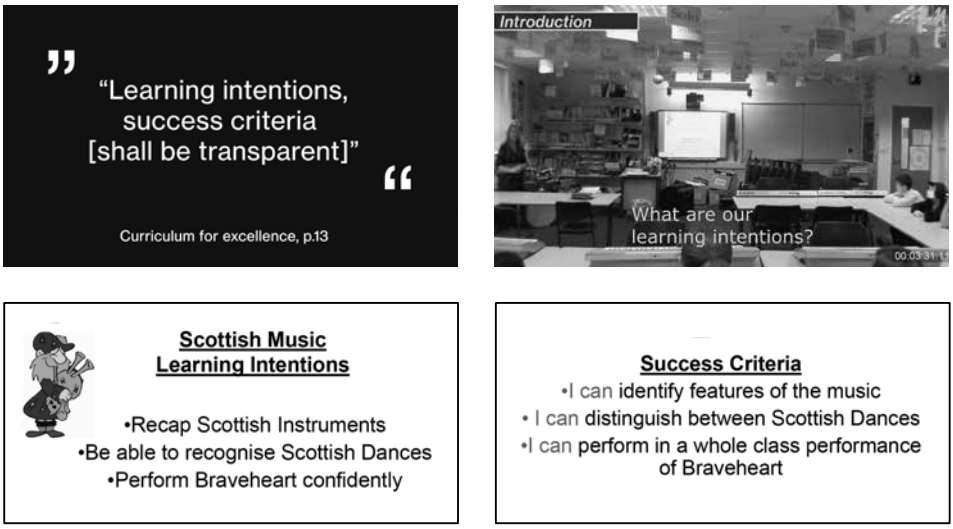

Fig. 2: Above cut 2 and 3 (TCI), below material from the whiteboard (Additional Material 2018, p. 59)

The structure of the lesson suggests that the method imposes itself as a separate learning object in addition to the three music-related topics. Terms like *'learning intention'* or *'success criteria'* are repeated 13 times during the lesson (c. f. cut 34) and the thematicisation of the method determines the first five minutes and last six minutes of the lesson. The teacher does not explicitly relate her teaching method to any theory (Interview 1, line 225f.), but the following quotation shows that her teaching practice is implicitly related to the idea of learning to learn and effective learning.

> *'Hope that's a skill they can also take to other subjects. If they were stuck in a sum with math – maybe break it down like they did with a piece in music. Take it in tiny little sections. Go over it. Practise it and then eventually build on. […] [T]hese are all skills that can be transferrable across you know their life skills. It's skills that they will take and they eventually get a job one day'.* (Additional Material 2018, Teacher Interview I, line 149–162)

The central idea of learning to learn across countries (e. g. in German *Lernen lernen* [learning to learn]) is that there exists a set of learning practices that are independent of the subject area being learned. These practices are regarded as applicable, in the manner of a *Passe-partout* (a universal key), to a world which requires ever-changing knowledge. There are numerous international publications on this topic. For instance, the European Union (2006)

recommended learning to learn as one of four transversal competences for compulsory education (Sala et al., 2020).[6]

Specifications of these competences or, praxeologically speaking, learning practices or doings are often qualified as effective. The assumption that effective learning is an appropriate term to describe these forms of lesson practice is confirmed by the results of research. Summers et al. (2018, p. 239) explicitly use effective learning when writing about the Scottish perspective. Moreover, by concluding that the lesson under study is largely dominated by practices that follow the principles of effective learning, Lehmann-Wermser (2018) and Zandén (2018) go beyond Summers et al.: While Lehmann-Wermser regards the stated goals and objectives (the learning intentions) as omnipresent (2018, p. 234), Zandén uses the equivalent terms "goals- and results-based teaching" (2018, p. 255) as appropriate *tertium comparationis* for a comparison of the Scotland Lesson with another from Sweden.

Comparative interpretations of the Scotland Lesson show that the tripartite constellation of transparent learning intentions, success criteria and control, as described in the present ASF, can be observed and understood in the same way from Scottish (Summers et al., 2018), Swedish (Zandén, 2018) and German (Lehmann-Wermser, 2018) perspectives.

Clark and Munn (1997) mention a Scottish report from 1996 called *Teaching for Effective Learning*. This suggests that there were similar practices in Scotland in the 1990s to those in England, but that the drivers for this, if not the ultimate political or economic weight behind it, were somewhat different. This ASF is not concerned with the political and administrative ways in which the practice constellation of effective learning comes into music lessons, either in Scotland or elsewhere in the world. The interest instead lies in pointing out the practice form of doing effective learning, as it emerges identical in several countries and tends to emerge globally.

The following quote from English discourse highlights that the three-step practice of effective learning is not only understood as one practice among many, but as a practice to be applied and favored everywhere.

> Learning is no longer the province of special institutions: it is a way of being. […] Effective learners have gained understanding of the individual and social processes necessary to become effective learners. This is not just acquisition of particular strategies, but the monitoring and reviewing of learning to see whether strategies are effective. This has been described as 'learning how to learn'. (Watkins et al. 2002, p. 6.)

There is no explicit common understanding of effective learning, but the basic rationale of learning to learn and effective learning can be found not only in Anglophone, but also

[6] As is well known, the concept of competences goes back to the endeavor initiated by the OECD (1996) to make education systems comparable and effective. See for example, Rusinek & Aróstegui, 2018; Knigge, 2014.

Francophone and German educational discourses and beyond.[7] In the following section, I will summarise in my own words the pattern of practices and discourses that constitute the notion of doing effective learning in the sources presented.

Interim Summary: The Concept of Doing Effective Learning and Neoliberal Rationality

(1) Effective learning firstly corresponds to scientific-empirical research that is interested in the verifiability or control of its products or outcome. Control requires, firstly, clear goals to be verified and, secondly, criteria for verification.[8] In qualitative research, where the aim is to generate hypotheses, control does not refer to the product but to the methodological process.[9] This practice follows a purely technical rationality or logic that is indifferent to both the goals and the procedural effort.

(2) This is where the concept of effectiveness comes in. In general terms, we speak of effectiveness when the greatest possible intended effect is achieved with the least possible effort. In economics, effective means the production of a certain product (a car or the like) at the lowest financial cost. Control of process and product is necessary to avoid frictional losses in the manufacturing process and, at the same time, to ensure the quality of the product for the user. Because the control process itself is also subject to the effectiveness requirement, the production process is broken down into many small intermediate products that can be identified and controlled smoothly and quickly. Therefore, effectiveness includes not only control, but effortless control.

(3) Effective learning means transferring the effectiveness practices of economics into the field of education. In schools, this means that learning success must be accountable (fully achieved, half achieved, just achieved, etc.) and thus measurable. There has to be an unambiguous relationship between learning goal and success criterion. So far, this still corresponds to scientific research as described in point 1). But now the aspect of effortless control comes into play. The learning outcome must not only be billable, but also produced in a reasonable amount of time. In this context

[7] For example in English Hewitt (2008); Topping (1996); Patrick & Powell (2009); Roberts-Holmes & Moss (2021); Rusinek & Aróstegui (2018); Watkins, Carnell & Lodge (2007); in German *Lernen lernen* (learning to learn) and *Wirksames Lernen* (effective learning) see Göhlich & Zirfas (2007), Ludwig (2012) or Krupp (2021). For a historical and systematical analysis of the meaning of learning see Biesta (2013, pp. 43–76).

[8] The quality criteria validity, reliability and objectivity aim at the same principle. O'Neill (2012) describes comparable transfers of research practices to positivist educational practices such as today's No Child Left Behind in the USA (p. 169) or Bloom's (1956) Taxonomy of educational goals (p. 168). Bloom's taxonomy was decisive for a first attempt in the 1960s to introduce this thinking into (West) Germany's schools (*Curriculumrevision* (curriculum revision), *Lernzielorientierung* (learning goal orientation)). It failed in the 1960s, but in the 1990s it entered the educational discourse in a new wording as competence and standard orientation (cf. Knigge, 2014).

[9] Both procedures of control appear in the discussion of summative and formative assessment according to Black & Wiliam (1998), to which Summers et al. (2018) also refer the Scottish Discourse.

> ambiguity or vagueness appear as ineffective frictions. Consequently, in order to avoid ambiguity, the object of learning is firstly reduced to such aspects that can be measured unambiguously. And secondly, the object of learning is broken down into these *'tiny little sections'* (teacher interview) that can be precisely identified, controlled and accounted for with the least possible effort.

The application of economic practices to school entails yet further definitions for its participants. Specifically, pupils are understood as self-responsible ego-agents who, on the one hand, (want to) optimise themselves as entrepreneurs for competition, but who, on the other hand, must also be subjected to quality control as products of the learning process. There is also a dual function for the teacher. On the one hand, he or she has to manage the process of producing or transmitting knowledge, and on the other hand, this practice is in turn controlled.

The high relevance of control within the international discourse on music education was also revealed by the analysis of the (fully recorded) comparative discussion on eight music education lessons with participants from seven countries in Leipzig, 2014 (Prantl 2018). Control is not necessarily to be understood as the execution of power by the teacher or the government, but rather as the internal logic of the practice of effectiveness that appears 'natural' in the sense of Foucault's concept of governmentality (cf. also Biesta, 2013; Louth, 2020; O'Neill, 2012). The fact that the teacher uses largely identical wording for the three-step of task-criteria-control as the Curriculum for Excellence (Fig. 2, cut 2) can be interpreted as meaning that the practice of this lesson is largely in line with the ideal of doing effective learning.

The first three paragraphs of this interim summary describe the basic pattern of doing effective learning. It is the triad of clear learning goal, success criterion, and complete and effortless control. This pattern contains crucial features to answer the initial question of whether doing effective learning and doing music are contradictory. I will come back to the relation in the following sections.

At this point, I would like to briefly outline the relationship between effective learning and neoliberalism, because the Scotland lesson is portrayed by Lehmann-Wermser (2018) and Zandén (2018) as neoliberally structured. Indeed, effective learning and neoliberal education share crucial elements that result from the transfer of economic practices and beliefs to educational fields of practice. On its own, neoliberalism concerns more aspects than those covered here by "doing effective learning"; it is more complex as a worldview which go beyond the limits of this chapter.[10] For the questioned contradiction, therefore, the clearly described doings of effective learning are perfect.

[10] See for example Savage (2017), Lissovoy (2013) or Roberts-Holmes & Moss (2021)

A closer look at the classroom practice will show that and how doing effective learning permeates doing music and thus changes its object of learning: music.

On Some Characteristics of Doing Music: Blurring, Ambiguity and Reduction of Control

This section aims to highlight some aspects of doing music that resist the interest in complete and effortless control. I address them together in the terms blurring, ambiguity, and control reduction.

There are different concepts of music. Quite a few understand music as a kind of sounding object that can be precisely broken down into individual parts such as tones, intervals, rhythms, forms. chords etc. The concept of doing music, on the other hand, directs attention to where and how music is perceived and celebrated, where it is talked about and created. In practice theory the doing (or social practice) is not only the context of music as a sounding object, but it is part of it. Consequently, if we exclude doings like actions, perceptions, feelings and attributions of meaning or replace them with others e. g., musicological doings and terms – we change the subject of music.[11] Every music teacher knows how effortless it is to evaluate notated intervals, chords and rhythms in a test and how much more effort is required to evaluate perceptions and evaluations of the same in doing music.

For the purposes of this chapter, I will only mention a selection of doings from various musical scenes or musical cultures that escape complete and effortless control. It would suffice for my argumentation if only one of the following characteristics applied.

- Perceiving non-conceptual sound progressions in connection with the articulation of body movements, feelings, and other ambiguities
- Dancing to the music and letting go of control
- Increasing a celebration by including music
- Attending a concert, being touched in an unknown way and thinking: What is this?
- Trying to say why a piece of music is great
- Arguing with someone about the quality of a music event
- Drifting through an improvisation and letting go of control
- Having oceanic feelings
- Creating an atmosphere with music

and so on.

In summary, the characteristics of doing music(s) as practices include not only techniques of producing sounds and (more or less) letting go of control, but also perceptual practices

[11] On practice theoretical, pragmatist or praxial concepts of music in English see for example Alperson (1991), Small (1998), Elliott & Silverman (2015), Regelski (2016). Also see Zandén (2016).

with attention to sounds, feelings, fuzziness, and ambiguity. Teaching and learning music means experiencing this constellation of practices first-hand, if possible, and/or at least considering these aspects of music as practice.

Doings in Music-related Lesson Details

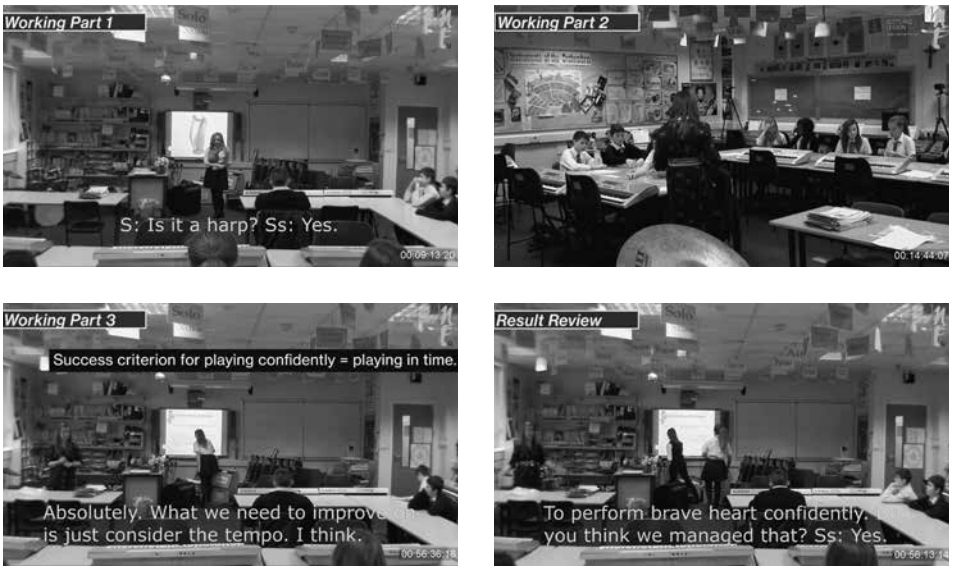

Fig. 3: Stills of working
Part 1, cut 17, angle 1 (identifying instruments),
Part 2, cut 19, angle 2 (identifying dances),
Part 3, cut 27, angle 1 (reducing 'confidently' to measurable doings) and
Result review, cut 33, angle 1 (success control playing confidently)

With the ASF, the constellation of artefacts reveals a will to order and control. The many musical instruments – drums, amplifiers, guitars, and glockenspiels, along with the teacher's electric piano in front of the classroom – are clearly arranged, and verbalisation seems to play an important role (cuts 3, 4, 6, 8, etc.). Tables for the pupils are aligned to the front like a filled U. In the front of the classroom there is an interactive whiteboard where the learning intentions and success criteria are displayed. Musical terminology on signs hang from the ceiling.

Looking into the room from camera 2 (cuts 4, 6, 8) confirms an emphasis on music terminology: the side wall is filled with diagrams of *'instruments of the orchestra'*. Only an old, small Christian cross points to another dimension of being, and further back a poster showing an apparently spiritual person with upwardly open, receiving palms. Yet in this lesson, spiritual dimensions are not addressed. Perhaps because they would elude the three-step process of effective learning?

Verbal language, spoken, read, or written, plays an essential role (cuts 4, 6, 8, 12–14, 16–28, 30–36). The pupils read the learning intentions from the board and the teacher repeats them (cut 4, 6, 8). They also read out the success criteria (cuts 12–14), and in the result review phase, the teacher asks *'You think we managed that?'* and the students unanimously answer *'Yes'* (cut 30–36).

An analysis of the language used shows that all tasks require clear solutions (e.g., *'identify features of music'*, cut 12, fig. 2.) Also, the approach consists of breaking the task down into the smallest individual tasks that can be answered with *'yes'* or *'no'*. The charade game is a perfect example of how this rule can be learned in a playful way. For example, see cut 16/17:

> Student: *'Is it a Scottish instrument?'*
> Class: *'Yes.'*
> Student: *'Is it strings?'*
> Class: *'Yes.'*
> Student: *'Is it made of wood?'*
> Class: *'Yes.'*
> Student: *'Is it a harp?'*
> Class: *'Yes.'*

The principle of reducing music to clearly identifiable elements continues in the dances (see TCI, cuts 18/19 and Fig. 3, Part 2). In her first interview, undertaken before the lesson, the teacher describes what can be observed in the video:

> *Scottish dances what they're called, how many beats in the bar, a tempo and what you can say along in times with the music. They will do a paired activity using cards that are colour coordinated and they will have to match the dance to the tempo, to the beats in the bar to what you can see in the music and then transfer that information on to a worksheet, so we have written evidence of what they have been learning* (Teacher Interview 1, line 20ff.)

Sounds without simultaneous speaking appear in the 58-minute lesson for a total of 8:45 minutes. These 8:45 minutes are divided into 12 sections.[12] Seven sections identify dances and *Braveheart* is played five times, with changed instrumental groups and tempi.

Zandén (2018) arrives at his interpretation of this lesson by comparing it to one recorded in Sweden, which approaches meaningful sound even less than in the lesson at hand. Against this background, Zandén interprets the "rituals of reading, rereading and writing learning intentions and success criteria" as "a way to pay lip service to a system of accountability through goals and results while adhering to and developing qualitative aspects of music making" (Zandén 2018 pp. 271–272).

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[12] During the Scottish Dances identification phase, seven clips last an average of 25 seconds (the approx. 10-minute phase is reduced in the short film to 10 sec in cut 18/19); during the 20-minute phase "performing *Braveheart* confidently", the approx. 50-second piece is played again seven times, but the last three times as one continuous performance (cuts 19–28).

He even finds a moment when two students creatively improvise *Braveheart* as a canon during the changeover (at minute 34:50) and takes this moment as an argument for his lip service thesis combined with creating a "goal-free zone" – a zone without any learning goals – in the gaps (ibid.). If the lip service thesis is correct, then effective learning takes place within stage 1 (or front stage) and doing music within stage 2 (back stage), up to 8 minutes 45 – or even less only in the spaces in between. Moreover, no practice of stage 2 is put into words or made explicit otherwise. Instead, the doing effective learning only focuses on those characteristics that can be precisely identified and named.

The short film also presents the third music learning practice. This relates to the performing of *Braveheart*, whereby separating image and sound, give a sound impression on the audio track and show the images in fast motion (Fig. 3, Working Part 3, (cuts 20–28)).

> Ss + T: Perform *Braveheart* confidently + Insert: What does playing confidently mean? (cut 20)
> T: *While I'm playing do you want me to play the melody or […] do you want me to play the chord?* (21–24)
> Ss: *Chords* (21–24)
> T: *Oh, feeling confident this morning, aren't we?* (21–24)
> T: *What did you think of that performance?* (25)
> S: *We played in time* […] (26)
> T: *We need to consider the tempo* (27)
> Ss + T: *We all played in time* (28)
> T: *To perform* Braveheart *confidently. Do you think we managed that?* (33)
> Ss: *Yes* (cut 33) (see Tabular Complementary Information and fig. 3)

Even when performing music, the initially ambiguous criterion of self-confidence is reduced to a precisely measurable scale (Fig. 3, part 3, cut 27/28). Obviously, all elements of this practice serve the goal of controlling the learning success as precisely, objectively, smoothly, and quickly as possible, in short: effectively.

The conflict between learning and music can be generalised in terms of different practice features.[13]

I have explored the characteristics of doing effective learning using the Scottish lesson in conjunction with references from various discourses. At the same time, the doing of music in this lesson became visible. In the whole lesson, at least in the front stage, only one form of practice – only one doing – can be observed. This practice aims exclusively at those aspects of music(s) that can be precisely identified and named. This reveals an interest in the most complete and effortless control possible, related both to the practice of effective learning and to the subject of learning music.

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[13] Louth in 2020 describes a comparable conflict between creativity and learning. In terms of a praxeological theory of rationality, the forms of practice can be distinguished as aesthetic (musics) and technical (learning) rationalities. (See Seel, 1985, and Wallbaum, 2020, pp. 202–208).

Summary and Closing Thoughts

The question raised by this chapter's title is: does doing music contradict doing effective learning? The question was addressed through a discourse analysis on the concept of effective learning and a music lesson on video, the practice of which is exceptionally clearly structured and which explicitly pursues two learning goals. Respectively, these are the learning of music (in this case, Scottish music) and the learning of learning, or effective learning. This lesson is interpreted as an articulation of and a glimpse into a practice and culture of music teaching and of education more generally.

In the course of the interpretation, a three-minute short film was created from the video material. This chapter presents an explanation and interpretation of the short film, thereby contributing the complementary information that enables the resulting ASF to be critiqued academically.

Based on the practice-theoretical assumption that the same practices or bundles of practices can appear in different social fields and countries, this interpretation elaborates features of effective learning both in the video-recorded lesson and in different inter- or trans-national discourses. The basic practices of doing effective learning are, in short: breaking down each learning item into *'tiny little sections'* (Teacher Interview, see above) and following the trinity of clear task, success criteria and effortlessly measurable control. These structural features are both made explicit through oral and written sayings and further implicitly demonstrated through doings. For instance, in this lesson, they are demonstrated both when listening to and playing music.

If we agree that doing gender produces gender, then doing music produces music. The complete dominance of effective learning practices makes it obvious that important doings of 'doing music' are missing. For instance, the linking of sound actions to meaningful perceptions, the inclusion of feelings, blurring and ambiguity, the playful and creative refraining from expediency, perhaps celebration, and – linked to all of this – the letting go of control to a greater or lesser extent. In other words, if one strives to teach music(s) through effective learning practices, the subject music is either transformed or lost.

Thus, along with the Analytical Short Film (ASF), this chapter demonstrates that doing effective learning contradicts doing music (as a social practice of music). The answer to the question in the title is simply: yes.[14]

[14] Reconstructing practices and their meanings does not necessarily have to coincide with the teacher's personal thinking. I thank her and all those involved all the more for making the video recording of her lesson available for academic discourse. Thanks also to Ross Purves, the editors and blind reviewers for critical reading and advice.

Closing thoughts

The present research shows that effective learning contains norms. In order for doing effective learning and doing music to be made compatible, we would have to reconcile either the concept of effective learning or that of music.

This ASF, inspired by comparative interpretations of this music lesson by scholars from Sweden and Germany, was originally intended to show how it is structured by neoliberal practices. Instead, the term effective learning proved to be more apt. The problem made visible thus becomes not only narrower but also clearer. Complete and effortless control becomes recognisable as a key feature. Not every school music lesson in either Scotland, England, Germany, Sweden and presumably many other countries around the globe will show the dominance of a technical and economic rationality in such an unambiguous way as this ASF. But comparisons made by researchers from other countries combined with international discourse analyses make plausible, that the rationality, which this ASF presents, seems to become hegemonial in schools and probably elsewhere. Thus, this chapter and ASF point beyond the individual case. It does this by showing, firstly, how technical and economical-based practices construct an alternative musical reality and, secondly, that this technical and economical-based practice is not superior but different to music as a practice.

Tabular Complimentary Information (TCI) of the Analytical Short Film (ASF)
Modern Times – Does Doing Effective Learning contradict Doing Music?

SCut No	Time	Angle	Source	Special Effects	Reminder	Point of Quality	Phase Of Lesson
01	0:00:00	–	Movie Modern Times (Chaplin)	Quote + title + *"Braveheart"* theme in the background	Toothed wheels + title: *Modern Times* – Does Doing Effective Learning Contradict Doing Music?	The machine as a metaphor for social praxis and therein individuals suggests the praxeological background. The title addresses two practices in one praxis.	Intro
02	0:07:09	–	Curriculum for excellence	Fullscreen titles + (Outfading *Braveheart*)	'Learning intentions, success criteria [shall be transparent]' (Curriculum for excellence, p. 13)	This and the following quotations signal that the structure of the teaching follows the Scottish curriculum for excellence down to individual formulations.	
03	0:12:00	1	03:30:19	–	What are our learning intentions?	The teacher presents the objectives ("learning intentions") of the lesson according to the curricular requirements: Clear learning intentions – success criteria – control. They constitute the structure of the lesson. All objectives have to be testable complete and effortless (that is effective) That is why they are broken down into "tiny little sections" (teacher in interview). The teacher defines the success criteria exactly according to the curricular requirements. The system of controlling works top down from the ministry to the teacher to the students, The interaction between learning goal and learning control is so close that there is no frictional loss – or, seen from a different perspective, (nearly) no free space for deviations.	Phase I – Introduction of learning intentions and success criteria
04	0:14:00	2	03:35:18	–	Recap Scottish instru-ments		
05	0:18:24	–	Curriculum for excell.	Fullscreen titles	'Recognizes […] and identifies […] instruments' (benchmark expressive arts, p. 16)		
06	0:23:15	2	03:42:24	–	Be able to recognize Scottish dances		
07	0:29:22	–	Curric. for excell.	Fullscreen titles	'Recognizes a range of music styles and identifies [them]' (ibid, pg. 14)		
08	0:34:13	2	03:56:15	–	'Perform *Braveheart* confidently'		
09	0:39:01	–	Curric. for excell.	Fullscreen titles	'I can […] perform my chosen music confidently […]' (ibid. p. 19)		
10	0:43:17	1	04:01:11	–	Success criteria?		
11	0:49:08	-	Curric for excell.	Fullscreen titles	'Learning intentions, success criteria [shall be transparent]' (ibid., p. 13)		
12	0:53:24	1	04:13:05	–	I can identify features of the music		
13	0:59:04	1	04:24:05	–	I can distinguish between Scottish dances		
14	1:05:23	1	04:36:24	–	I can perform in a whole class performance of *Braveheart*		
15	1:12:04	1	05:59:21	–	Recap Scott. instruments	The students work according to regulations on objective 1,	Phase II – Working Part I–III
16	1:14:02	1	08:50:03	–	Guessing game		
17	1:26:02	1	09:06:09	–			
18	1:35:11	1	10:53:11	–	Recognize Scott. dances	… objective 2 …	
19	1:38:03	2	14:40:07	Music from 14:39:09	Working in pairs		

20	1:45:16	2	32:28:13	*"Braveheart"* theme in the background +	Ss + T: Perform *Braveheart* confidently	… and objective 3.	Phase II – Working Part I–III
				+ Start animation insert	'What does "playing confidently" mean?'		
21	1:49:11	2	36:28:00	time lapse with zoom on different focuses + sound Braveheart theme and teacher's voice	Musical activity teacher asks: "While I'm playing do you want me to play the melody or […] do you want me to play the chord? Ss: 'Chords' T: 'Oh, feeling confident this morning, aren't we?'	In a first step, the learning goal 'perform *"Braveheart"* confidently' is concretized as playing (performing) without the support of the melody by the teacher's piano.	
22	1:51:18	2	36:49:00				
23	1:55:01	2	36:31:20	End animation insert			
24	1:59:01	2	36:28:00				
25	2:01:22	1	48:03:01	*Braveheart* theme in the background	T.: 'What did you think of that performance?' Ss.: 'Good.' T.: 'Why?'	The teacher asks for criteria for the quality of the game. She is looking for success criteria.	
26	2:06:06	2	56:46:21	Zoom in on student	Student reflects 'we played in time […]'	The evaluation criterion is reduced to measurable playing in time.	
27	2:13:18	1	56:34:02	Insert: 'Success criterion for playing confidently = playing in time.'	'we need to consider the tempo'	The insertion draws attention to the reduction of the (already reduced) musical quality criterion to a measurable criterion.	
28	2:17:15	2	48:07:14		Ss + T: 'We all played in time'		
29	2:20:24	–	Curriculum for excell.	Fullscreen titles	'Learning intentions, success criteria [shall be transparent]' (ibid, p. 13)	The connection between teaching practice and curricular prescription becomes transparent. The implicit content to learn is: Everything that happens (not just in the classroom) must be subjected to the three-step of clear goal, success criterion, and effective control. (Being effective means achieving the greatest possible impact with the least possible effort. A discourse analysis reveals that effort is measured significantly in terms of time and money).	Phase III – Result Review
30	2:25:13	1	53:49:22	–	Think back to the learning intentions		
31	2:30:17	1	54:08:19	–	'Recap scottish instruments, were we successful with that?'		
32	2:34:05	1	55:07:20	–	'Recognize the different dances, and were we successful with that?'		
33	2:38:11	1	56:10:13	–	'To perform *Braveheart* confidently. Do you think we managed that?'		
34	2:43:03	2	52:15:05	Insert + Fading in *Braveheart* theme in the background	This lesson contains: 13 × 'learning intention(s)' and 10 × *'success'* as a root word	Standardized vocabulary and routine cheering are elements of the same practice.	
					'Hands up in the air.'		
35	2:49:21	x	Lehmann-Wermser u. a. 2018	Fullscreen title + *Braveheart* theme in the background	'Assessment procedures are the vehicle whereby the dominant rationality of the corporate capitalist societies […] is translated into the systems and process of schooling.'	The inserted rule – like the machine metaphor at the beginning – encourages further reflection on connections between different fields of social practice, especially between school and society. On the whole, the ASF formulates the thesis contained in the title.	Outro
36	2:57:14	x	Link		See comparing.video	The insertion connects the *Short Film* with this *Complementary Information*.	

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