

### **Monika Marlissa Teacher music group 1- 8, coach teachers, Amersfoort Netherlands**

A1. I work as a music teacher in primary education at various schools; have also developed and introduced lessons and also coach teachers in giving music lessons. In addition, I also lead school orchestras and school choirs. I also give piano lessons, with me at home.

A2. The aim of the activities in education are: to enjoy music, to play together, to learn to 'wait', to stimulate one's own talent and to place it in the interest of the ensemble; also knowledge about music such as styles and music notation. When making music you clearly see how individuals behave in the group: demanding attention, uncertain, follower ... Then you can consciously play with that by demanding the same rhythm from everyone or by offering the opportunity to play solos. And so even an old folk dance is fun to play with as material. The teachers who come to see me often notice that some pupils who can not join in their classes, simply join in, without hesitation.

B1. The lessons have structure, they work from respect for each other and there are presentation moments. I ask listening and viewing questions and work on involvement and reflection. I also set requirements and encourage students. When they do something really well, they and thumb or a wink get support and confirmation. But that only works when you are sincere in your assessment.

B2. You see when students are touched, when the penny falls and when they have experienced communality.

B3. I see that kind of development, of course, but usually do not see the effect of it in the long term, because I am already gone. But it was not until I started a new group of 20 children, 8 of which were new; and it was nice that there was a kind of basic attitude of patience and concentration and that the 'older' participants were open and curious about the new ones.

C1. In schools with mostly white pupils, the atmosphere is generally quieter and more concentrated than in schools with a culturally diverse student population. The diversity in personalities seems to be greater there and there are different expectations, even because of the different cultural backgrounds. Pupils of Arab origin are less familiar with singing and the quality of their singing is also lower on average. I notice that it is often necessary to clarify and explain the group agreements. Moreover, they are sensitive to authority and respond less well to the questioning way of teaching.

C2. I am more concerned with the individual consciousness of individual versus collective. Here, too, making music together works well, but it costs more energy. Unfortunately, I have little opportunity to see how other colleagues do that.

C3. It works well to name behaviors that are not desirable (eg taking too much individual space) in terms of the musical event: "You are now playing the soloist, but it is not your turn yet; that is why the piece of music does not run as intended. "

C4. When you appeal to their creativity, this also leads to jointness; and addressing their talents and giving them a place in the collective is good for trust in themselves and in the group.

D1. Ik zou graag mijn ervaring en kennis nog meer willen overdragen en leerkrachten willen stimuleren om het vooral te doen ipv het uit te willen leggen en toe te lichten. Het niet al te zeer oordelend lesgeven is goed voor het vertrouwen van leerlingen.

D2. Ik zou graag uitwisselen met collega's die ervaring hebben met meer diverse groepen.