

9. TEACHER TRAINING IN ARTS EDUCATION IN FRANCE (CONTEMPORARY CHALLENGES IN ARTS EDUCATION)

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Abstract: *Music education or education through music, a means of emancipation of new generations. To what extent can the education of future teachers be directly responsible for the ideals of tomorrow's multicultural society ? This article aims to open up a vision of education, a solution among solutions, based on the development of a curriculum centered around the values of equality and equity, around the principles of freedom and secularism. The intellectual preparation and training of future education professionals is a process of continuous transformation, adaptation and multidisciplinary transversal training, in which the Common Core is the common stem of knowledge and skills needed to educate teachers and students at the same time.*

Key words: *education, the common stem of knowledge and competencies*

1. Introduction

This article proposes a study on the state of research in France and in the French-speaking world (Belgium, French-speaking Switzerland, Canada) in the field of music teaching and pedagogy, as well as some aspects of our experience as teachers and trainers in France over the last 20 years.

Molière, the famous French author of the 17th century, stated in his famous play *Le Bourgeois Gentilhomme*, that "*Sans musique un Etat ne peut subsister*". "*Without music, no state can exist*". The arts were, at that time, closely linked to political power, which decided the main lines of artistic creation and the dissemination of works of art. Music education however, was not taken into account for several centuries in France, because it was very closely linked to religious institutions as early as 789 AD, when Charlemagne imposed the practice of Gregorian chant in all Christian places of worship.

The first official institutions of music education in France appeared under Louis XIV, who created the Royal Academy of Dance in 1661 and the Royal Academy of Music in 1672. In the 18th century, the School of Vocal Music of the Opera House appeared in Paris in 1712 and the Royal Singing School in 1784. With the replacement of the Old Regime (i.e. the abolition of the absolute monarchy into a republican state), various institutions of higher education appeared in Paris, such as the Ecole Polytechnique, the Conservatoire des Arts et Métiers, the Ecole Normale Supérieure. The Convention of 1795 provides for the training of elite "citizen-musicians" through the creation of the National Conservatory of Music.

Musical education takes on new forms of organisation with the democratisation of music in popular circles. Various schools, "conservatories" and musical practice associations were set up and developed, enabling the

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professionalization of musicians and at the same time the amateur musicians to practice and perform. Nowadays, higher education institutions contribute to the training of both professional musicians and teachers in various fields. Music education, as well as general art education, is divided into two branches: general education and specialist education.

Teachers in general education are trained in INSPEs (National Higher Teacher Training Institutes), and those in specialised education, either in the two National Conservatories in Paris and Lyon, or in structures called CEFEDEMs (Training Centres for the Diploma in Music Education). In general, obtaining a Master 2 degree is necessary to prepare for the teaching competition, because without the competition, the future potential teacher cannot access tenure of a public job. At present, obtaining teaching status and qualification becomes in France what is called here "le parcours de combatant". This article will be organised in two parts: *current research in the field of music teaching and teacher training in music education*, the second part being *an account of the various experiences we have had over time in French music education*.

2. A brief history of music education in France

The practice of music and the transmission of basic notions to disciples is attested since 789 AD, by directives given by the Council of Ratisbone. The Council of Ratisbon recommended that in each episcopal town there should be a scholar capable of teaching the basic subjects: psalm singing, church singing (Roman chant), arithmetic and grammar (Latin), as well as officiating at church services. Schools are established in monasteries and cathedrals. By the 12th century, throughout Catholic Europe, monasteries had become the first institutions of musical education. With the development of Gothic and the building of the great cathedrals, the young singers needed for the services were taken under their protection. Children's choirs, known in French as "maîtrises", were founded and continued until the 1789 Revolution.

A complete musical education enabled young apprentices to develop skills such as: mastery of polyphonic singing initiated by Leonin and Perotin at the cathedral of Notre Dame in Paris; rigorous learning of religious texts and new musical pieces transmitted throughout Europe in manuscripts; initiation of talented young people into composition; development of the ability to produce faithful copies of original manuscripts. Initially the boys are trained as choir singers. Some of them learn to play instruments, but only those with special talent are introduced to composition. As adults, they are often to be found in church choirs and fraternities of instrumental musicians. For example, in the 16th century, church polyphonic chants had some parts doubled by the instruments used at the time: sackbut (the precursor of the trombone), cornets, viols.

The institutions called *maîtrise* still exist today and are inspired by the same educational model used in the Middle Ages. The only significant differences are that up to 40 children are accepted, both boys and girls, which was forbidden in the Middle Ages. The tendency to include girls has increased greatly in the recent past. For example, La Maîtrise de Radio France in Paris was established in 1946. In 2002,

there were an exceptional 84 young people between the ages of 9 and 19 enrolled in the choir, and among them there were only 16 boys!

The practice of secular, instrumental and dance music was most often performed by itinerant musicians; from the 14th century onwards guilds were established, modelled on the craftsmen in the towns. Thus, the Guild of Minstrels was established in Paris in 1321; it would later be called the "Minstrels Community of Saint Julien" in the 17th century. A "king" of the minstrels leads the community, he plays the violin and masters the dance steps; the repertoire is transmitted orally, as in the lute circles of Eastern Europe, i.e. "by ear", from master to disciple. Only the "king" is authorized to transmit musical and choreographic teaching, or a person in his close entourage who receives his authorization, as attested by the documents of the time: "*No one can give lessons, show th dances nor the instruments high or low-pitched, gather day or night to give serenades or play the said instruments at weddings or gatherings, nord oing other things concerning the exercise of the said science, if he is not an entitled master, or agreed upon by the king (of viols) or his lieutenants.*"³⁰⁹

Around the 17th century, "academies" and schools under royal tutelage developed especially in Paris. Private music teachers also appeared, looking after the children of the bourgeoisie in the French capital. All this led to the decline and disappearance of the minstrels community. Music begins to be democratized and musical education develops at all levels of the society. The first official institutions appeared under Louis XIV, and developed in the following century, the most important of which was the Conservatoire de Musique, established by a law of 3 August 1795. Odile Tripiet-Mondancin explains the emergence of the many schools of music education through "extreme centralisation and a concern for professionalism."³¹⁰ Their role was to "train the best artists necessary for the solemnity of republican celebrations"³¹¹, i.e. to serve the new political power, after the institutions created by Louis XIV had served the absolute monarchy.

There was therefore a split in education, on the one hand the creation of musical elites trained in specialised institutions, and on the other, a democratisation of all social circles and the flourishing of schools and institutions of a lower level, with limited requirements, for amateur musical practice. In 1838, the Ministry of Public Instruction established musical practice in general schools, the first act of acknowledgement by the state of the educational value of music. Moral and intellectual values were invoked to improve the thinking of young people, but not aesthetic or artistic values.

3. Mastering after the Bologna Treaty, and changes in teacher education practices

The Bologna Declaration was signed in 1999 by higher education ministers from 29 European countries, following the process of harmonising university education systems. The Declaration commits the signatory countries to issue

³⁰⁹ Alfred Franklin, *Dictionnaire historique des arts, métiers et professions exercés à Paris depuis le XIIIe siècle*, Paris, 1906. Text written in old French

³¹⁰ Odile Tripiet-Mondancin, *L'éducation musicale dans le secondaire*, Paris, L'Harmattan, 2010, p. 29

³¹¹ *Ibidem*

"readable and comparable" degrees, to structure higher education into two distinct cycles: Bachelor's and Master's degrees (after which a PhD can begin) ; the credit transfer system (ECTS) allows the recognition of higher education studies from one country to another. Student mobility is also facilitated, cooperation between different universities guarantees comparable quality and higher education is undergoing European development. These objectives have been specified and supplemented by various communiqués issued at 8 ministerial conferences in various European countries. As regards to music education in France, a number of changes have occurred since then.

Until then, for a candidate to take one of the official competitions for teacher-educators, music teachers (in general schools), or specialist teachers (in music schools and conservatories), diplomas of different levels were required, and the winners were divided into A, A+ or B categories. Which was paradoxical, because an educator-teacher had to have at least a Master's degree year 1 (i.e. 4 years of university studies), a music teacher in secondary and high school education, a Bachelor's degree (3 years of university studies), a specialized teacher of singing or instrument 2 years of studies (to obtain a State Diploma) . In other words, it's a paradox that teachers and educators as well as generalist teachers belong to the category A budget category, while most instrumental music teachers belong to the B category, have more hours of teaching and are paid less. After the Bologna reform, it was decided that teachers in category A should have at least 5 years of study before taking part in the competition, and instrumental teachers at least 3.

Regarding the Swiss French-speaking education system (what we call in current language La Suisse Romande), some clarifications were reported by Thomas Bolliger, following an international colloquium entitled *Journées francophones de recherche en éducation musicale* organised in 2010. The proceedings of this colloquium were published in the volume *Former à l'enseignement musical* edited by L'Harmattan, Paris, in 2011. In his presentation, Bolliger demonstrates how the Bologna treaty has begun to shake assessment practices in music education training systems in HES (*Hautes Ecoles de Musique*), an equivalent of universities in other countries. Switzerland has had 7 HES since 1999, where university subjects are taught with a focus on practice and less on theory. Bolliger reports that: "Federal standardisation of university and professional courses and diplomas entails a number of constraints:

- 3-year Bachelor's degree, followed by a 2-year Master's degree (and exceptionally another 1.5-year master's degree).
- Design and implementation of a study plan based on a reference framework of competences
- Modulation and therefore annualisation of teaching subjects
- Quantification of study time in terms of ECTS (European Credit Transfer System)
- The obligation to carry out applied research projects and the development of results that are integrated into teaching
- Accreditation process of HES and study streams. "³¹²

³¹² Thomas BOLLIGER, "Le processus de Bologne et la question de l'évaluation dans les systèmes de formation à l'enseignement musical des Hautes Ecoles de Musique de Suisse occidentale », *Former à l'enseignement musical*,

However, the Swiss higher education system is much more similar to the Romanian system than the French one. Thus, after obtaining a bachelor's degree (which does not allow direct professional integration), students can choose Master's degrees in the various departments: Master in Music Pedagogy (instrument, vocal music, music in general schools, Jaques-Dalcroze rhythm); Master in Performance; Master in Composition and Music Theory; Master in Arts, specialization in "Performance", i.e. "stage" musician. The first students from Switzerland to obtain their Master's degrees according to the Bologna guidelines were the class of 2010.

4. Current teacher training institutions in France

General education in France is divided, from kindergarten to the Baccalaureate, into three main categories: the **maternelle** school, i.e. kindergarten, itself divided into three age groups, which takes children aged 3 to 6. Kindergarten became compulsory from 2021! After that, the children attend **primary school**, organised in 5 years, Preparatory course, Elementary course 1 and 2, Middle course 1 and 2. But the division doesn't stop there, because education is organized by "cycles", following a law article promulgated in 2013 by the Ministry of National Education. Cycle 1 corresponds to kindergarten, cycle 2 to the first 3 years of primary school, cycle 4 to the last 2 years of primary school plus the first year of **college** (grade 6); cycle 4 to the following years of college (3 years); **high school** in France is only done in 3 years. Music is taught as an optional subject in kindergarten, then teachers organise the courses as they wish in primary school. In colleges, music is compulsory, one hour a week. In general, high schools do not require Music Education (nor Fine Arts), but some high schools offer these subjects as an "optional option". Numerous reforms over the last 15 years have disrupted secondary music education, because some sections offer a more advanced section, TMD: Music and Dance Technique.

"Specialised" teaching is optional, pupils enrol in schools and "conservatories", which are mixed teaching structures, mainly for amateurs. The only "higher" Conservatoires in France where admission is by competitive entrance exam and where selection is extremely demanding are in Paris and Lyon. The teachers have in most cases a lower level diploma, a Baccalaureate plus 2 years of studies, are considered category B budget teachers and are held to work 20 hours a week. Children and adults come to classes mostly in the evenings, from 4.30 to 8pm on Wednesdays afternoon (compulsory school ends at 12pm on Wednesdays only, on other days at 5.30pm); general public schools are not open on Saturdays but the conservatories are.

Teachers are trained as follows: for those taking the teacher-educator exam, a Master 2 degree is sufficient. But after the Bologna reform, institutions which are now called INSPE (National Higher Institutes for the Training of School Teachers) receive Master 1 and 2 Bachelor's degrees on enrolment, to be prepared for the competition. Students benefit from general study subjects, including music practice classes. Before 2020, the music exam was optional, and students could choose this subject at the oral exams. They prepared a written paper, which they presented to

the jury. The 2021 reform removes music practice from the options. As a result, music teaching, which was already very sparse, becomes even more "optional", because very few students find this subject interesting.

For young people who want to become music teachers in colleges and high schools, special training exists in universities. Most of them practice an instrument, having previously trained in conservatories, but this is no longer a requirement. If a student feels he can 'catch up' by learning what his peers did years ago, he is given the opportunity to apply directly for a Master's degree. After the two years of the Master degree, students can apply for two examinations: CAPES (Certificat d'aptitude professionnelle pour l'enseignement secondaire), compulsory for all Category A holders in all subjects, or the Agrégation (a highly competitive examination for teachers in France, where there are very few positions available each year), but which allows holders to be a *category A plus* civil servant, work only 15 hours a week and be paid better than the A category. In some cases, an "agrégatif" teacher has the possibility of access to positions of greater responsibility, can claim ministerial posts, which have the same grade equivalence.

5. The role of teacher training in INSPE and Universities

A. Master 1, Master 2: models of music training for future teachers

As already stated, students who want to become teachers in general education in France must have at least five years of higher education, with the Master's years devoted to specific disciplinary studies. Music education is part of the curriculum, organised according to teaching models, learning objectives and skills that students need to develop in order to be able to teach music to pupils in schools. The most important skill is that of "knowing and practising the fundamentals of music education".

The major pedagogical objectives are: mastery of basic notions and specific vocabulary, mastery of the Common Base, the Art and Cultural Education Course, teaching elements referring to musical parameters, mastery of the different phases of a learning sequence, ability to create preparation sheets, analysis of musical works, comparison of musical works with other artistic, literary and cultural productions having a common thematic link, sound creation (e.g. : body percussion, vocal games, improvisation, use of instruments available in the classroom or sound objects that pupils can create themselves), vocal production, memorisation of repertoire, body posture, initial introduction to score analysis. These objectives are developed during the two years of study according to the models established by the universities, the ministerial resources announced by Official Bulletins and after which students are evaluated, graded and "credited" with EC (European Credits).

For example, after two years of Master's studies, the student must be able to teach notions of musical "perception", be able to teach choral singing, a basic but effective instrumental practice, and be able to use the pedagogy of the projects they have previously carried out. During the training course, a great emphasis is placed on developing the pedagogical sequence according to objectives and competences. Thus, the future teacher must plan the teaching sequences and structure them progressively, mobilising an appropriate didactic and pedagogical framework that

corresponds to the teaching objectives. They must also be attentive to the specific needs of each individual pupil's needs and develop appropriate teaching strategies.

Music teaching is based on two main axes: perception and sound production. These are constantly linked and developed from kindergarten onwards in music lessons. The future students thus benefit from a "professionalisation pathway", as they alternate during the two years of the Master's degree periods of presence at the university with pedagogical practice in the field. In general, they have two music teachers as supervisors: one for university studies, the other for the teaching practice. Each teacher obviously has his or her own training schemes, but both teachers and student can collaborate so that the future teacher can benefit harmoniously from both sufficient theoretical knowledge and pedagogical practice in a real situation.

The Ministry of Education provides a series of documents on its EDUSCOL website that can serve as a reference for the lesson plans they need to master. They are designed according to the level of the pupils, and state that "listening (to music) is learned, cultivated and developed over time. In their everyday environment, children can be confronted with various sound demands, with musical universes of different kinds. Music education accompanies them in approaching these realities and allows him to develop a progressive and increasingly refined perception, as well as the ability to take a critical and curious stance." ³¹³

B. Teacher recruitment competitions in France

CRPE: Competitions for the recruitment of school teachers (equivalent to teacher-educators) ; the music test could be carried out after the students have been declared "admissible", i.e. a first selection has been made after the written tests.

CAPES: Certificate of Aptitude of Secondary School Teachers. Before the Bologna directives, a bachelor's degree was sufficient for candidates taking the examination. After 2010, a Master's degree is mandatory, otherwise the student who gets through the competition has one year to validate the Master's degree. CAPES' templates are changed very often, and candidates have to be very vigilant, in order not to prepare previous years' tests. In order to get through this competition, which is national, candidates must pass two stages, "admissibility", i.e. a series of written tests, after which a selection is made, then oral tests, after which a second selection is made. A number of places is fixed by the Ministry of Education a year before each competition.

The CAPES competition can be presented both externally (for candidates with a university background, after validation of a Master's degree) and internally, for candidates who have worked in education for at least 5 years before taking the competition, where the number of places is very limited. The CAPES competition model is organised around musical skills, but with an emphasis on "education through music" and the education of cultural, aesthetic, historical, republican and universal values (liberté, égalité, fraternité, laïcité) in equal measure.

The new reform to prepare students for this competition provides for three exams: two written music practice exams and an oral exam.

1. 1. **Polyphonic vocal arrangement** for two or three voices and an accompanying instrument of a song from the learned or popular repertoire.

³¹³ <https://eduscol.education.fr/2335/education-musicale>

- 1.2. **Transcription** after audition of several excerpts of different styles and eras.
2. **Written dissertation**, after consulting a series of documents (literary text, pictorial and visual art and musical extracts). The examination consists of pooling the documents and drawing up a problematic and then developing a pedagogical sequence. Last but not least, the elaboration of a musical project which induces the validation of musical skills and those of the Common Core of Knowledge, Skills and Culture.³¹⁴
3. **Lesson and interview**. In this exam the potential teacher is invited to demonstrate a solid and varied musical culture.
 - 3.1. Candidates are invited to present to the jury an accompanied melody (the candidate accompanies himself on a polyphonic instrument of his choice).
 - 3.2. Candidates are invited to prepare directing a polyphonic piece of music and have a choir at their disposal for presentation to the jury.
 - 3.3. Interview with the jury. In this test the candidate's ability to communicate in clear and appropriate language is tested as well as his/her ability to explain the choices made for vocal preparation, accompaniment and conducting.

The AGREGATION competition is one of the most demanding that the French system has put in place for the recruitment of senior education staff. Originally reserved for the Parisian intellectual elite and privileged civil servants, it has been open for several decades to candidates who hold a Master's degree. A special section reserved for candidates with a doctorate is open to scientific departments. In music, places are extremely limited, on average 30 for the "external" competition and 15 for the "internal" competition. Obtaining this title is equivalent to an A+ category budgetary position, to which only senior civil servants have access. For the music competition, we present the entrance exams for "external" and "internal" in 2021, according to the national models.

Written tests:

Dissertation on a subject drawn at random from three subjects on different cultural themes ; duration of the test is six hours, coefficient 1, marked out of 20 points : "This exam allows to appreciate a candidate's capacity to combine musical knowledge in perspective with the history of arts,cultural and phylosophical ideas and societies. A list of three questions is published on the website of the Ministry for Education. One of these questions focuses on music and the arts through different historical periods and modes of musical expression, while the other two focus on a particular historical period, aesthetic trend, form, genre or author."³¹⁵

Composition in the style of a composer from the Classical period ; duration 6 hours, coefficient 1, 20 points: "The Classical style (Mozart, Haydn, Beethoven) is the only reference for this exam. The instrumental ensemble imposed by the subject calls for a piano and one or two melodic instruments. The melodic line given by the subject may flow between the two or three instruments."³¹⁶

Technique exam : dictation of melodic, rhythmic, harmonic elements from various musical works, duration one hour and 45 minutes, coefficient 1, graded on

³¹⁴ https://www.education.gouv.fr/bo/15/Hebdo17/MENE1506516D.htm#socle_commun

³¹⁵ <https://www.devenirenseignant.gouv.fr/cid98728/les-epreuves-de-l-agregation-externe-section-musique.html>

³¹⁶ Ibidem

20 points.

Oral tests, after selection of the "admissible" candidates: the jury, composed of inspectors, university professors, teachers who have graduated from previous "Agrégation" sessions, and university lecturers, is chosen by a national council. Jury members ask questions to candidates after each oral examination, usually the jury from one examination to another is different ; for example, 40 jury members will be placed in 10 different commissions of 4 members each ; very rarely will a candidate be given the same jury member for two different examinations. This allows for the most objective selection of future winners of the competition. These oral tests are :

An open lesson on a subject drawn at random on the day of the competition ; a document folder is given to the candidate, who then has six hours to prepare the lesson ; it consists of comparing, according to a plan and a problem of the candidate's choice, at least five documents of different kinds : score, audio or video recording, poem, literary extract, work of art (painting, sculpture, performance). The « lesson » can be presented in front of the jury under the form of a Powerpoint presentation, as a 30-minute lecture. The jury asks questions for 20 minutes, which may or may not relate to the candidate's presentation. It is the test where the candidate is "judged" in the most minute details, from physical posture to the most subtle expressions of communication.

Vocal, instrumental and improvisation practice: a musical text is given to the candidate who has one hour to learn the musical text. The test lasts half an hour in front of the jury, the candidate gives a brief presentation of the text, according to style, period, aesthetic characteristics, then performs the work a cappella, then accompanies themselves on the piano (he/she must prepare this accompaniment in a separate preparation room), after which an improvisation on the melody is performed on an instrument brought by the candidate. The test is complicated but requires a variety of practice habits both stylistically and technically.

Choral conducting: a polyphonic piece is prepared for one hour in the preparation room, after which the candidate has 20 minutes to learn the mixed choir provided in front of the jury. The audition is one of the most technically demanding exercises , as the candidate is in front of at least 40 singers, whom they have to teach as if they were preparing for a concert. The jury is very demanding in this test, which instrumental candidates usually fail with "flying colours" ; only years of practice or very effective methods of choral singing allow a candidate to get satisfactory marks.

Oral commentary: a piece of maximum four minutes in length is given to the candidate, who then has thirty minutes to analyse it in the preparation room. Then, in a maximum of twenty minutes, they must present the piece to the jury in minute detail, according to a set plan and a relevant problematic. The difficulty is that the candidate often has the impression that what they are saying is pertinent, whereas the jury's expectations could be totally different.

6. Conclusions

The internal "agrégation" competition, apparently "simpler" because there are fewer tests, is, in fact, more complicated because there are far fewer places available; teachers who are already tenured apply for this competition and there is

no age limit. The written tests are: dissertation, a comparative commentary of at least 3 musical works and a test of "arrangement" of a song in a style that the candidate must justify. Basically, the written tests in this competition are more "pedagogical", because in each test the candidate has to describe a mini-lesson with a high school class. The oral tests are, as in the external exam, dissertation and academic choir.

Another possibility to become "professeur agrégé " is the "aptitude list ", but this is extremely difficult to achieve, and only three positions are awarded annually in all of France. Statistics show that in music, only five percent of teachers reach the status of "agrégé", non-native teachers are extremely few, because perfect mastery of French is one of the major selection criteria for graduates.

Among them, Mr. Miha Iliescu, editor-in-chief of the magazine Musicologies Nouvelles, who has been working for more than 20 years on the articles needed by candidates for the dissertation exams on various subjects. As regards to the diplomas required for instrumental and singing teachers, who teach in music schools, "municipal conservatories", regional or national conservatories, there are two categories of holders: those who have obtained a DE (Diplôme d'Etat), category B level, this was obtained after 2 years of university studies, now after 3, or CA (Certificat d'Aptitude, CAPES equivalent), a Master's level diploma and category A. Conservatory teachers are usually trained in CEFEDM structures.

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2. Odile TRIPIER-MONDANCIN, 2010, L'éducation musicale dans le secondaire, Paris, Editors L'Harmattan, p. 29
3. Thomas BOLLIGER, 2011, "Le processus de Bologne et la question de l'évaluation dans les systèmes de formation à l'enseignement musical des Hautes Ecoles de Musique de Suisse occidentale », Former à l'enseignement musical, Paris, Editors L'Harmattan, p. 95

Web resources

1. <https://eduscol.education.fr/2335/education-musicale>
2. https://www.education.gouv.fr/bo/15/Hebdo17/MENE1506516D.htm#socle_commun
3. <https://www.devenirenseignant.gouv.fr/cid98728/les-epreuves-de-l-agregation-externe-section-musique.html>