

Intercultural Teaching of Music at School as a Form of Dialogue and Meeting of Youth from Neighbouring Countries: Poland, Germany and Ukraine

This thesis includes the fundamental assumptions of my own project of intercultural music education aimed to teach middle-school youth four music cultures – Polish, German, Ukrainian and Jewish; it also discusses the concept of studies that were conducted in Poland, Germany and Ukraine after the realisation of this programme. They concerned diagnoses of music achievements and attitudes towards music, together with its cultural, social and historical context.

The conceptual assumptions, both in the educational and research sphere, were based on European studies in the scope of various theoretical and practical trends, most frequently defined under the common name "intercultural music education", and teaching methods, which may make a major contribution to a direction formulated in this way.

Objectives of the programme

The objectives of the programme block "Music of four cultures: Polish, German, Ukrainian and Jewish" can be presented as follows:

Teaching objectives:

1. Providing the pupil with knowledge and abilities in music connected with own or another music culture (Polish, German, Ukrainian and Jewish) in its basic styles and music genres in general thematic blocks: national anthem, ethnic music and its artistic stylisation, sacred music, artistic works of a clear historical and cultural context.

¹ Compare: M. Kruse (ed.) *Interkultureller Musikunterricht*. Kassel 2003, Musikpraxis in der Schule, Vol. 7, William M. Anderson, Patricia Shehan Campbell (Editor), *Multicultural Perspectives in Music Education*. Music Educators National Conference. Reston, Virginia 1996, R. C. Böhle, *Interkulturell orientierte Musikdidaktik*. Frankfurt/M 1996. IKO-Verlag, R.C. Böhle, (ed.) *Aspekte und Formen Interkultureller Musikerziehung*. Berlin 1996, IKO-Verlag, (ed.) J. Chaciński, *Międzykulturowe konteksty edukacji muzycznej*. Słupsk 2005. Pomorska Akademia Pedagogiczna w Słupsku, Terese M. Volk, *Music, Education and Multiculturalism. Foundations and Principles*. New York, Oxford 1998, Oxford University Press, D. Barth, *Ethnie, Bildung oder Bedeutung? Zum Kulturbegriff in der interkulturell orientierten Musikpädagogik*. Augsburg 2008, Forum Musikpädagogik, Vol. 78. Ausburger Schriften.

2. Mastering the most important terms and definitions connected with a foreign or one's own music culture, as well as serving to conduct an aural and structural analysis of the composition.
3. Familiarizing the pupil with numerous cultural, social and historical contexts of music covered by the programme.
4. Developing aural skills of recognizing compositions covered by the programme and their constituent properties.

Educating objectives:

1. Developing pupils' skills of conducting a structural analysis of a composition;
2. Shaping competences of listening to music from one's own or a foreign cultural circle;
3. Developing the pupil's fundamental music abilities: musical memory, pitch hearing, sense of rhythm;
4. Training pupils' cognitive competences requiring the ability to combine elements from the arts and humanities: native language, foreign language, history, civics, geography, art, history of fine arts, religion (ethics);
5. Expanding potential of aesthetic and musical perception of pupils outside the nationally oriented music socialisation (own music culture);
6. Training the understanding and interpretation of music culture;
7. Supporting desired emotional responses to the music of one's own or foreign music culture.

Pedagogical objectives:

1. Developing intercultural music attitudes towards a composition, its context and people from another culture's beliefs, emotions and actions.
2. Reducing negative stereotypes about music and countries from which it originates.
3. Making pupils aware of peace as one of the highest universal values through contextual interpretations of a composition,
4. Developing attitudes of esteem and cultural respect towards other music cultures, recognizing cultural diversity of music,
5. Applying elements of educating towards empathy in the programme of music education – introduction to empathizing with the situation of a person from another culture, representatives of national minorities or neighbouring countries often marked by a difficult fate, their stigmatisation and marginalisation
6. Applying elements of educating towards solidarity in the programme of music education – shaping attitudes expressed by a readiness to engage

- in helping people and social groups (representatives of another nation) in need of support,
7. Applying elements of educating towards cultural remembrance in the programme of music education – shaping attitudes towards issues of remembrance for the victims of conflicts, wars and the Holocaust emphasized in some music compositions.

Contents of teaching

The structure of the experimental programme, implemented as derivative work of a lesson in music, is based on a systematic performance of four blocks of didactic contents organized as follows:

- a) in a vertical system: according to particular music cultures – Polish, German, Ukrainian and Jewish
- b) in a horizontal system: according to particular subject blocks:
 - ethnic music and its artistic stylisation,
 - sacred music and historical religious songs,
 - national anthems,
 - artistic music with a clear historical and cultural context.

The general diagram of the experimental lesson is shown in table 1.

Tab. 1. Subject plan of lessons included in the experiment

Music block	Polish	Ukrainian	German	Jewish
Ethnic and its stylisation	Polish dances (Oberek, Mazurek, Krakowiak) and ritual songs Stylisation: Chopin, Wieniawski, Bacewicz, Szymanowski, Tansman	Ukrainian songs and dances, folk instruments (bandura, kobza) Stylisation: (Lysenko, Leontowycz P. Tchaikovsky), Hopak – M. Mussorgsky from the opera "The Fair at Sorochyntsi"	Folk music of different regions of Germany, wind orchestras, yodelling, folk songs and dances Stylization: Beethoven's 6th "Pastoral" Symphony, F. Schubert's Ländler	Yiddish songs and klezmer instrumental music Stylization: Jewish songs – D. Shostakovich, Overture – S. Prokofiew, E. Bloch – Suita modale

Sacred	Historical and Polish religious songs (Boże coś Polskę, Bogurodzica, Gaude Mater) Vocal music and vocal-instrumental. G. G. Gorczycki, M. Zieleński, B. Pękiel	Choral music of the Orthodox or Greek-Catholic Church, Orthodox musical liturgy, Bortnianski's choral concerts, Hymn (Lysenko) – Bozhe Velykij Jedynyj	Protestant chorale J.S. Bach's cantata and motets	Music of cantors of the Judaic rite (e.g. Kol Nidre) L. Bernstein – Chichester Psalms
Artistic music with a clear historical and cultural context	Krzysztof Penderecki – <i>Polish Requiem</i>	Yevhen Stankovych- <i>Requiem for those who died of famine</i>	F. Schubert – The Erlking, C.M.Weber - opera <i>Der Freischütz</i>	Arnold Schoenberg <i>A survivor from Warsaw</i>
National anthems	Jeszcze Polska nie zginęła	Ще не вмерла Україна	Das Lied der Deutschen	Hatikvah

To particular subject blocks in the vertical system, compositions were selected which constitute a specific canon of national art and traditions of particular cultures. The compositions included in this educational project often appear in programmes and music teaching textbooks in particular countries. Some of them are present in teaching programmes in all the countries at the same time, due to their general European significance (e.g. J.S. Bach's or F. Chopin's music). Thanks to such a selection of teaching contents, the pupil gets to know not only the most important stylistic properties of music from a specific national culture, but also compares them with one another, indicates their similarities and differences.

The music that was chosen for the programme exhausts all the historical epochs taught at this stage of education: from the Middle Ages to contemporary times. Therefore, this principle closely correlates with programme basics, with particular attention to the idea that the pupil is orientated in the "chronology of epochs in the history of music and indicates composers representing subsequent epochs"².

² Programme basics with comments, Volume 7. Artistic education in primary school, middle school and high school music, art, culture, history of music, history of fine arts, Latin and ancient culture, art lessons, *ordinance of The Minister of National Education of 23 December 2008 on programme basics of preschool education and general education in specific types of schools, Journal of Laws No. 4, pos. 17 on 15 January 2009*, p. 32.

Research problems

Within the framework of the formulated research concept, the following major problem has been assumed:

To what extent does the realisation of the experimental educational programme "Music of four cultures – Polish, German, Ukrainian and Jewish" correlate with the increase of didactic achievements in pupils in the scope of this programme's contents, change of attitudes of youth subject to studies towards the music taught during the experiment and its cultural context, as well as what factors influence both didactic achievements, as well as pupils' attitudes?

The following detailed problems appeared from the main problem:

- I. Problems concerning achievements (music knowledge and skills) of pupils upon completing the educational programme "Music of four cultures: Polish, German, Ukrainian and Jewish".
 1. What is the level of achievements in experimental and control groups, realizing the educational programme in particular countries: Poland, Germany, Ukraine?
 2. What is the shape of the structure of achievements in the following relations:
 - a) music from one's own cultural circle – music of other cultures as a whole and music of other specific cultures,
 - b) music of other cultures towards each other
 - c) knowledge and skills studied by a subtest "Knowledge about music of four cultures" in view of aural skills studied by a subtest "Skills of recognizing characteristic properties of music of four cultures".
 3. How does the profile of these achievements form in particular countries (the highest achievements in specific programme blocks):
 - a) national anthems,
 - b) ethnic music,
 - c) stylized ethnic music,
 - d) sacred music,
 - e) a work of art with a clear cultural and historical context?
- II. Problems concerning attitudes to own music and that of other cultures, and its cultural context, after completing the educational programme "Music of four cultures: Polish, German, Ukrainian and Jewish".
 1. How does the attitude towards own music and that of other cultures and its cultural context change after completing the educational programme in specific countries?

2. How does the attitude towards own and other music culture change?
3. How is the profile of this attitude shaped in the following areas:
 - a. national anthems,
 - b. ethnic music,
 - c. stylized ethnic music,
 - d. sacred music,
 - e. a work of art with a clear cultural and historical context?

III. Problems concerning the predispositions of music achievements and attitudes towards music cultures?

What selected properties and its surroundings correlate with the level of achievements and structure of his/her attitude?

- a) ethnic and national identity,
- b) music education programme implemented in school and outside of school (apart from the experimental programme), the scope of contents of teaching concerning own music and that of other music cultures, particularly including Polish, Ukrainian, German and Jewish music,
- c) family and environmental music traditions,
- d) declared attitude towards one's own and a different culture.

Description of variables

The main independent variable is the experimental factor – Didactic programme "Music of four cultures – Polish, German, Ukrainian and Jewish". In addition, independent variables were chosen constituting predispositions for dependent variables:

- ethnic and national identity,
- music activity realized outside the teaching programme,
- family and environmental music traditions.

Dependent variables, constituting the result of implementing this programme, are as follows:

- didactic achievements in pupils in the scope of the content of the implemented programme,
- the attitudes of youth subject to studies to the music taught during the experiment and its cultural context.

Techniques and tools used in the studies

The basic construction the "Test of knowledge and skills in the scope of music of four cultures – Polish, German, Ukrainian and Jewish", is made up of two parts:

- I. Part testing the knowledge of pupils about music and music cultures – German, Ukrainian, Polish and Jewish

II. Part testing aural skills in the scope of recognizing national and ethnic idiomatics

Each part of the test can be divided into four subtests, where we accept two rules of this division:

1. In terms of the origin of music from a given national culture
2. In terms of the programme block of the music taught

Additionally, the following classification of achievements has been accepted.

1. Music knowledge and skills
 - a) Structural and analytical hearing
 - b) Recognizing musical ethnic and national idioms
 - c) Associating music characteristics with a cultural sphere
2. Music as a cultural text – recognising meanings, values

The scale of musically-oriented intercultural attitude

The scale of musically-oriented intercultural attitude was developed according to the five-point Likert scale, i.e. respondents were presented with a specific number of affirmative sentences, concerning particular sections of the experiment's contents, which had to be attributed a chosen variant of a response, scored according to the following key:

- a) strongly agree – 5 p,
- b) agree – 4 p,
- c) neither agree or disagree – 3 p,
- d) disagree – 2 p,
- e) strongly disagree – 1 p.

In the methodological assumptions of this research concept, a generally known three-dimensional (beliefs, emotions and actions) model of attitude, generally known in social psychology, was adopted, by adjusting it to the specifics of music education. In the course of the experiment, as a result of this process, the shaping of attitudes to three spheres was expected:

- a) Attitude towards a composition,
- b) Attitude towards the cultural context of these compositions,
- c) Attitude towards culture, (people, the nation) from which these compositions originate.

The 3 components of attitude included here (cognitive, emotional and acting) are differentiated for practical and research aims according to K. Heinerth's model³:

³ K. Heinerth (1979), Komponenten der Einstellung, In: K. Heinerth (Hrsg.), *Einstellungs- und Verhaltensänderung. Ihre Theorie und Praxis in der Klinischen und Pädagogischen Psychologie*. München, p. 27.

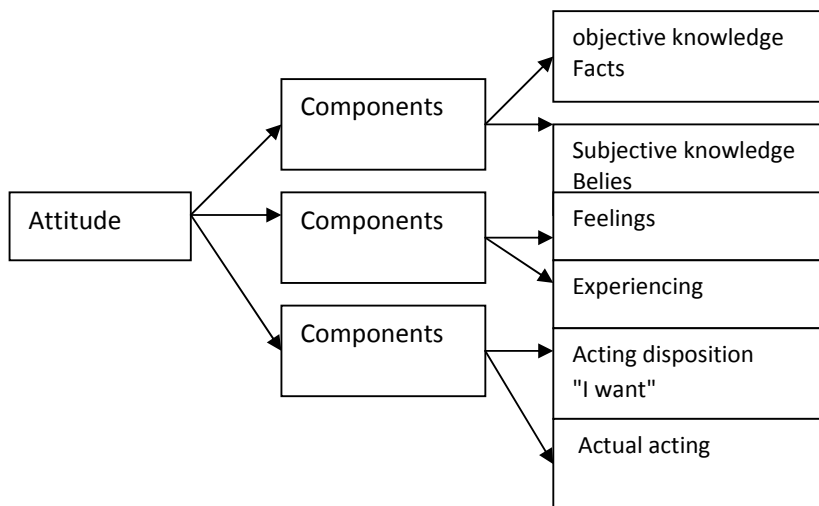


Fig. 1. Components of attitude

The mutual dependency of the components of attitude is assumed. A work of music evokes emotions, which can shape beliefs about it. However, an increase in knowledge about the work or its context modifies these beliefs, reduces the influence of certain negative emotions (fear, anger, rejection), while it strengthens positive emotions (interest, joy, empathy). Therefore, it is expected that the experiment conducted does not so much impact emotions (fear from their instrumentalization or manipulation), but rather increases the level and quality of beliefs. The experimental group should, according to the assumptions accepted here, prove themselves not only by an increase in the level of knowledge (which is easiest to achieve), but also by the profile of positive emotions or in compliance with the intention of the music taught.

The tested attitude is confronted with a comprehensive depiction of the definition of culture, in which we identify a few primary paradigms:

- culture as a way of life, the ethnological concept of culture,
- culture as art, aesthetic concept of culture,
- culture as humane shaping of a person's life, normative concept of culture,
- culture as a symbolic sphere of standards and values in society, sociological concept of culture⁴.

⁴ W. Zacharias, *Kulturpädagogik. Kulturelle Jugendbildung. Eine Einführung*. Opladen: Leske+Budrich, p. 20.

The applied research technique, Likert Scale "Intercultural Attitudes" refers to the concepts of culture differentiated through components of attitudes, as well as objects of attitude factors. Their structure has been presented in the following table.

Tab. 2. Methodological assumptions to the construction of the scale of attitudes as a picture of a pupil's relation towards a work, its context and man of a different culture in primary cultural orientations

Concepts of culture Objects of attitudes	A. Ethnological concept of culture	B. Aesthetic concept of culture	C. Normative concept of culture	D. Sociological concept of culture
I. Towards a music work	1. Belief of the primal value of authentic folk art 2. Emotions as a response to folk art 3. Actions in the sphere of nurturing traditions of folk art	1. Belief of the aesthetic values of a music work 2. Emotions towards a music work as an aesthetic creation 3. Actions in the aesthetic sphere of a music work	1. Belief of the normative values of a music work 2. Emotions towards a music work as a specific cultural standard 3. Actions in the sphere of normative values of a music work	1. Belief of the value of a music work as a creation in social space 2. Emotions towards a music work as a creation in social space 3. Actions in the social sphere of a music work
II. Towards the cultural context of a music work	1. Belief about a rite or ritual as a function of folk art 2. Emotions show to rites and rituals of folk art 3. Actions in the sphere of rites and rituals of folk art	1. Belief in a music work in the context of aesthetic traditions of perceiving it 2. Emotions towards a music work in the context of aesthetic tradition of perceiving it 3. Action towards cultural aesthetic traditions in the perception of music	1. Belief about a music work as a carrier of values and cultural standards 2. Emotions disclosed towards standards of contextual perception of a music work 3. Actions in the sphere of values and cultural standards transferred in the contexts of a music work	1. Belief about a music work in the context of the public sphere and social life 2. Emotions shown to the social sphere of the cultural context of a music work 3. Actions as the effect of the social sphere of the cultural context of a music work

III. Towards people – representatives of other cultures	1. Belief about a human being as a representative of another ethnic group 2. Emotions towards a person from a different ethnic group than one's own 3. Actions for people from another ethnic group	1. Belief towards a person as an aesthetic object 2. Emotions towards a person as an aesthetic object 3. Actions for a person as an aesthetic object	1. Belief about standards and values represented by a person from a different culture 2. Emotions towards the standards and values represented by a person from a different culture 3. Actions for standards and values represented by a person from a different culture	1. Belief towards values and social standards of a person from a different culture 2. Emotions shown to the social sphere of a person from a different culture 3. Actions for the social sphere of people – representatives of another culture
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Experiment

Research area

The studies were conducted in six schools, in five cities and three countries: Poland, Ukraine and Germany. The main motivations for conducting the experiment on the territory of these countries were the assumption of European regional proximity, historical processes creating mutual, clear relations and cultural connections. There was a need to reflect on the common fate of these nations⁵, building a dialogue bridge, despite the ambient, ethnic and nationally rooted conflicts that could appear in the conscience of the pupils against the often tragic historical events. Despite the fact that due to technical difficulties, studies were not conducted in Israel, it was acknowledged that Jewish music culture unites all the countries chosen to the experiment with common history and relations (the Yiddish language and folk songs written in it is similar to German, in Poland we

⁵ Compare: K. H. Ehrenforth (2010) Die Bedeutung der musikalischen Bildung in Europa vor dem Hintergrund unserer nationalen Geschichte – Beispiel Deutschland [The significance of music education in Europe against our national history – example of Germany], *Ars inter Culturas Annual* no. 1, p. 49-58 and F. Brusniak (2010) Der Liederatlas europäischer Sprachen der Klingenden Brücke [Atlas of songs of European languages "Brzmiący most"], *Ars inter Culturas Annual* no. 1, p. 59-64.

have very clear traces of Jews' cultural activity, and finally, Ukraine is the cradle of Jewish klezmer music). Furthermore, the historical memory of the Holocaust requires reflection, also through the music work, which should be included in the teaching programme of music of the countries selected to the experiments.

Moreover, in Ukraine and Germany lives a significant Polish national minority, in Germany – Polish and Ukrainian, while in Poland – German and Ukrainian. The awareness of the presence of these national minorities in specific countries can influence the profile of attitude of pupils towards them, as well as determine the results of the experiment. At the starting point, pupils already had certain knowledge on the subject, they often presented negative stereotypes of thinking about the representatives of these cultures, which had to be attempted to be reduced through valuable compositions or music ethnic culture, relatively sacred.

The table below shows schools in particular cities and countries, including the number of classes – divided into experimental and control classes.

Tab. 3. Schools taking part in the experimental programme, including experimental and control classes

Country	City	School	Number of experimental classes	Number of control classes
Poland	Ślupsk	Gimnazjum nr 2 im.Tarnowskiego	2	2
	Warsaw	Szkoła Spotkań im. Willy'ego Brandta	2	2
Germany	Verden bei Bremen	Middle school	3	3
Ukraine	Winnica	High School No. 12	2	2
	Sumy	High School No. 9 and 4	3	3
Total classes			11	11
Total pupils			N = approx. 540	

Seven teachers participated in the experiment, all with tertiary music and pedagogical education, including 3 with a PhD title. Every school was a separate experimental space, diverse in terms of nationality and culture, however, the experiment itself was conducted in similar class conditions, in groups and with the help of similar didactic means: piano, computer and multimedia projector – displaying the same content and pictures (although the text was translated into the language for a given country – Polish, German, Ukrainian). The same scenarios of classes were planned, with an identical didactic course of lessons assumed.

Experimental classes were chosen in such a way that pupils attending them were not distinguished by any specific features that could influence the final result of the experiment. The presence of so-called interfering variables is noted by J. Brzeziński when he describes this phenomenon as follows: “A biased selection to groups – experimental and control – may increase the probability of confirming the research hypothesis. [...] In school studies, the selection of talented pupils to the experimental group will “make easy” the confirmation of the hypothesis about a higher efficiency of the new teaching programme”⁶.

The most important criterion differentiating the sample was nationality and the country where the programme was conducted. The author wanted to capture how pupils from different countries react to music, as well as its context, culture of the country with which they are regionally and historically related. This differentiation also concerned all the main aspects of the programme: nationality expressed by the hymn, ethnicity, sacredness, and historical and cultural ethos connected with this origin. An important element was to choose the most complete representation of sacred communities: evangelical in Germany, Catholic in Poland and Orthodox in Ukraine. Also, due to the linguistic division of Ukraine, cities were chosen, which would differ significantly with the advantage of everyday use of the Ukrainian language (Winnica) and Russian language (Sumy). In this way, the researcher wanted to see whether there is a diversity of attitudes along with the intensity of using a language in a given institution.

The independent-interfering variable in this case is differentiation of traditions of teaching music within the scope of binding subject programmes and contents corresponding to them and realized plans in particular schools and classes. In this system, Poland is currently in a much worse position, where the subject of music lasts according to the educational plan 3 years (2 years in primary school and 1 year in middle school), while in Germany and Ukraine – 8 years or more respectively. The small share of music in integrated education does not improve this situation, as the teachers conducting it are usually not qualified enough for professionally teaching a child music in early-school education (classes 1-3)⁷.

⁶ J. Brzeziński (1997), *Metodologia badań psychologicznych*. Warszawa: PWN, p. 315.

⁷ Compare A. Weiner (2010), *Kompetencje muzyczne w młodszym wieku szkolnym. Determinanty, zależności, perspektywy rozwoju*. Lublin: Wydawnictwo UMCS. p. 98-102.

Documents determining the main assumptions of the teaching programme assign the selection of teaching contents by the teacher both as the standard of teaching and his/her relation to the experimental programme established earlier, together with assigned contents. This is about maintaining the eliminating canon of the only difference in manipulating the independent variable with an experimental factor⁸ i.e. in order to observe the rule that in a given country the experimental group realizes the contents of the programme of standard subjects plus those content elements from the experimental programme, which are not included in the basics. In the year of conducting the studies (2010), all the studied classes had one hour of music a week, as a result of which the experimental plan was standardized. Identifying the relation of the teaching content in the system standard content – experimental content in the studied countries did not take place identically, because the teaching programme is usually constructed according to certain differential rules:

- advantage of national contents in the teaching programme in all teaching blocks,
- the importance of the European canon of artistic works of outstanding composers, causing their automatic inclusion in standards of all countries; e.g. Frederic Chopin's music or Jan Sebastian Bach's music,
- relatively limited importance of Jewish music in programmes of teaching music.

Assuming that the experimental programme will be in some parts included in particular teaching standards, additional lessons had to be found for contents outside their scope.

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⁸ T. Kotarbiński (1986), *Elementy teorii poznania, logiki formalnej i metodologii nauk*, wyd. III, Warszawa PWN, p. 250.

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