

creative collaboration. He builds a large database that records the use of these pedagogical sequences by teachers in Switzerland, Argentina, and Brazil. He analyses certain elements of this database taking into account, on the one hand, the ways in which students collaborate on composing a piece of music and, on the other, he examines how teachers respond to student collaboration in a more or less creative or stiff way.

From this analysis, a variety of social and intellectual student behaviours stand out, including their creative capabilities and how they handle conflicts and difficulties. Marcelo Giglio shows that students very often do not spontaneously produce knowledge and are not aware of what they are learning. Through interventions, teachers are the ones who help their students to become conscious of what they learn and to formalize this knowledge. Still, teachers have to learn to take on such a new social role: namely, that of the companion who knows how to listen before intervening and who knows how to resist the temptation of responding or acting in place of the students.

In his "postludium", Marcelo Giglio opens the way for similar research in other areas than music education.

This study is a great achievement not only for the field of pedagogy but also for that of scientific research. From the methodological perspective, this work shows new ways for teachers to take advantage of professional knowledge while giving them the means to distance themselves from "prejudices" and "ethnocentrism". It enables teachers (and those who educate them) to make use of professional resources and simultaneously to remain creative. It allows them to watch and listen to their students with open minds, still remaining confident that they will then better adjust their teaching to their students' needs. The teacher is the expert of the knowledge resources. But the student is the actor of his or her own learning. The teacher educator is the expert of the professional tradition. But the teachers are the actors of their own teaching. Only creative teachers can scaffold creative students. The originality of this work resides in its ability to give students and teachers a central role in the creation of their own knowledge and in learning how to share it with others. This changes the role of the researcher, who is then called on to bring scientific concepts and methods to help observe, recognize, adjust, invent, formalize, test, and re-adjust in a probably endless creative process.

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