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MISTEC Mission

The ISME Music in Schools and Teacher Education Commission held its first seminar in 1976. MISTEC believes that music should be made available to all students in all schools and at all levels by professional music educators. The Commission further supports the premise that teacher education programmes should aim to produce highly qualified future music teachers and support their continuous professional development. MISTEC believes in its international role as a body for promoting theoretical and practical innovation, research methodologies and policy development to meet the challenges faced by music educators worldwide.

The mission of MISTEC is to promote and support:
- the development of research expertise in the field of music teacher education, including the creation of new methodologies;
- the development of theoretical innovation and new practical approaches for music teacher education;
- international collaboration between professionals from different parts of the world, including the setting up of joint research projects between different institutions;
- the exchange of multicultural resources and innovative teaching approaches between ISME members who work in higher education;
- policy discussion aiming to share experiences between professionals and institutions from around the world; and
- colleagues around the world to influence the formation of educational policies so as to ensure that there will be quality music education for all children.

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Table of contents

Post-primary music education in Ireland: Principals' perspectives

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The purpose of this mixed methods study was to investigate, describe, and understand the current provision of music education in post-primary (secondary) schools in Ireland as reported by school principals. Data included a large-scale national survey (n = 410) with a 59% response rate and 17 follow-up face-to-face interviews. The findings revealed how music instruction was provided for, in addition to principals' expectations of music programs and music teachers. Using a systems ecological framework, factors influencing principals' support of music in schools were also identified.

It was found that music education practices are inconsistent throughout post-primary schools to the point of insidious decline in many schools, as principals are not all exercising the autonomy granted to them to develop equitable curricula and music-making opportunities. Music programs tended to exist less frequently in all-boys' schools and in smaller schools.

Based on the degree to which principals demonstrated commitment to the implementation of music in their curricula, three distinct types of principals emerged and were categorized as the Progressives (managing schools with exemplar music programs), the Maintainers (struggling to develop music in their schools) and the Disinclined (unwilling or unable to implement music in their schools).

The majority of principals articulated high expectations for music in the school and communicated the importance of music in the curriculum for aesthetic, utilitarian, and extra-curricular benefits. However, principals' glowing endorsements of music education did not necessarily translate into action and implementation. Principals highlighted that the vibrancy of a music program is contingent upon recruiting competent, committed, and positive music teachers who act as evangelists for music. The absence of a clear and cohesive framework for principals from centralized government, the Department of Education and Skills (DES), is inimical to the development of music in schools; whereas creative funding, scheduling, and recruitment strategies facilitate the support of music in schools.

The primary recommendation resulting from this study is that a pyramidal governance structure is required so that the DES takes a stronger leadership role by developing relevant and cogent music education guidelines for principals and music teachers.

Keywords: music education, Ireland, post-primary, secondary, school music, principals

Prelude

Ireland is reputed globally for its rich arts and culture (Bayliss, 2004; McCarthy, 1999b). In his evocative speech at *The Music Show* in Dublin, the President of Ireland, Dr. Michael D. Higgins (2012), highlighted the centrality and significance of music in the lives of Irish people:

The music of Ireland, be it traditional music or music written by today's Irish rock icons, is itself an area to be celebrated and held up as a sign of optimism. We have much to be proud of and on which to build. Irish musicians have made their mark on today's international stage; it is well recognized that the arts and culture are Ireland's global calling card and one of our world-class, distinctive strengths as a nation (www.president.ie).

McCarthy (1990, 1999b) illuminates the existing paradox between the positive image that Irish music and musicians have earned internationally and the dominant perception in Ireland that an equitable and effective system of music education is lacking. She further argues that the strength of music education in Ireland has traditionally been located outside the formal education system in community settings, private, and semi-private music schools.

The Department of Education and Skills (DES), the centralized national body charged with controlling the educational policies in Ireland affirms the centrality of the arts within education policy and provision, particularly during compulsory schooling. The White Paper *"Charting our Education Future"* (1995) states:

> Artistic and aesthetic education are key elements within the school experience … a good arts' education develops the imagination, as a central source of human creativity, and fosters important kinds of thinking and problem solving, as well as offering opportunities to symbolize, to play and to celebrate…. The creative and performing arts have an important role as part of the whole school curriculum. They can be a key contributor to the school ethos and to its place in the local community (pp. 22, 50).

However, there appears to be inconsistencies between the practices recommended by the DES and the manner in which principals are interpreting the recommendations and implementing music programs in schools. With the aim of understanding the role that post-primary schools currently play in nurturing and strengthening the visions espoused by the Irish government, research was needed to investigate principals' perceptions of music education's value and their expectations of music programs and music teachers. Therefore, the purpose of this study was to investigate, describe, and understand the provision of music education in post-primary schools in Ireland as reported by school principals.

Research questions

To carry out the purpose of this study, the following four questions were addressed:

RQ1. How did principals describe music instruction in their schools in relation to: a) Curricula & Scheduling b) Optional Music-Making Opportunities, c) Staffing & Facilities and, d) Budget?

RQ2. How did principals describe their expectations of music in the school, its benefits, and evaluation criteria?

RQ3. How did principals describe their expectations and required competencies of music teachers?

RQ4. What factors impeded or facilitated principals in supporting the development of music in their schools?

Setting the scene: An overview of post-primary education

Post-primary schools, also known as second-level, or "secondary" in some countries, refer to schools serving the 12-18/19 year old age bracket. There are 696 post-primary schools serving 327, 323 students (DES statistics, 2013)−448 have a mixed student population, while 140 and 108 are All-Girls' and All-Boys' respectively. While there are technically five different types of post-primary schools, Darmody and Smyth, (2013) cluster them into three sectors, in accordance with their management and funding structures; (1) Voluntary Secondary Schools; (2) Vocational Schools/Community Colleges and (3) Comprehensive Schools/Community Schools.

Progressing from primary school (4-11 years age bracket: Kindergarten-Grade 6), Post-Primary education is divided between a junior and senior cycle of study. The junior cycle is a three-year Junior Certificate Program (12-14 years age bracket: Grades 7-9) and is currently in the process of re-conceptualization. Junior Cycle students study ten/eleven subjects and sit the first state examination, the Junior Certificate (JC), three years later. The senior cycle involves a two-year Leaving Certificate Program (16-18 years age bracket: Grades 11-12). There are three programs associated with this cycle, each leading to a high-stakes, terminal state examination. The most popular program is the traditional Leaving Certificate (LC), where students take a minimum of five subjects

at one of two levels, ordinary or higher level. This certification acts as the main source of entry to universities, institutes of technology and colleges of education through a points' system linked to grades achieved (Kenny, Larkin, MacSithigh & Thijssen, 2009). The senior cycle may be extended with an optional school-based Transition Year Program (15 years age bracket: Grade 10), aimed to bridge the two cycles. Depending on the individual schools, music curricula may be offered at Junior Certificate (JC), Leaving Certificate (LC) and Transition Year (TY).

Music in post-primary education

Schools are not obliged to offer music as a curriculum subject (Moore, 2012; Sheil, 2008). McCarthy (1999a) recognizes the "fractured continuum" between primary and post-primary music education in Ireland (p. 48). The absence of music specialists at primary school level means that students may often enter post-primary education without prior formal musical experiences, often "see[ing] music for the first time when they're twelve or thirteen" (Nolan, 1998, p. 136). According to Heneghan (2004), this situation is virtually impossible to reconcile, given the current structural and administrative circumstances.

Post-primary music syllabi strive to provide an all-inclusive general music education for all students, from those with special needs to the very talented, whether or not they proceed to a career in music (DES, 1996). The central tenet undergirding the music curricula is the fostering of musical understanding through class-based active music-making—via three interconnected and essential activities: Composing, listening and performing (Paynter, 1982, 1992, 2008; Swanwick, 1979, 1992, 1994). These elements are subsequently assessed by "practical" (individual and/or group performance and memory tests), written, and aural examinations.

There has been a proliferation of students specifically taking the LC music curriculum. This number has grown from 900 students in 1996 to 6,220 in 2013 with 557 schools from a possible 723 offering music (DES Statistics, 2013a). Scores on these LC music examinations tend to be "spectacularly" high in comparison with other subjects (Faller, 2012). This is leading to a perception that music is an "easier" subject (Walshe, 2007). The increase in students choosing music as a LC subject could also be attributed to the "new syllabus" introduced in 1999, where 50% of student grades can be performance-based (Moore, 2012). Given that 99% of students choose this "performance elective," commentators like White (2013) highlight the "stupendous" imbalance of this performance allocation to a subject, which cannot be pedagogically accommodated within the Irish school system (p. 13). Having serious implications at Higher Education level, there has been particular scrutiny and criticism surrounding this "new" LC syllabus. Moore (2012) and White (2013) are among the many researchers, who call for an urgent reappraisal of the syllabus.

Context: Introducing the primary players

The overarching construct of this study centers on the interplay between three primary entities: The DES, music teachers and school principals. Each of the entities identified has a definitive role in shaping the structure, content and quality of educational experiences afforded by the school. However, the principals are the central focus of this study as they are the key players who hold the most responsibility for mediating the recommendations of the state, school patrons, and the vested interests of the community; parents, students, and teachers (Cuddihy, 2012). These various players affecting the provision of music education, at various levels, ranging from national to

local will be viewed using a systems ecological model (Bronfenbrenner, 1970), as illustrated in Figure 1. This framework offers a broad, comprehensive picture of the multiple stakeholders and recognizes the interconnected relationships that exist between and amongst the various components of the environment. An overview of the three primary players will now be presented.

The DES

The Minister for Education is an official of the government and is accountable to the Irish Parliament (Dáil Éireann). Advised by the Secretary General, the Minister is vested with the authority to supply and implement education in Ireland. The state's role is to ensure access to education, which enables students "to contribute to Ireland's social, cultural, and economic development" (DES, 2011a, p. 3). While the DES was set up in 1921, the 1998 Education Act, provided for the first time, a statutory framework for the Irish educational system. This act provides the legislative outline for the devolution of power and responsibility for the management of schools from the Minister through partnership with patrons, who in turn are responsible for the appointment of Boards of Management (BoM). The BoM in turn entrust their power to the school principals (Cuddihy, 2012). Through various external departmental agencies such as the National Council for Curriculum and Assessment (NCCA), the State Examinations Commission (SEC), the Inspectorate, and the Teaching Council (TC), the DES establishes regulations for school management, prescribes curricula, assesses student achievement and regulates the teaching profession. Even though 54% of post-primary schools in Ireland are privately owned and managed by religious orders (predominantly Catholic), the DES funds all of the 696 post-primary schools and remunerates teacher salaries.

The Music teacher

Post-primary teachers work 167 days per annum and are contracted to teach from 18-22 hours per week, with an additional "43 hours" preparation and planning per year (Government of Ireland, 2013). They are usually registered to teach one or two subjects of the school curriculum (Hyland, 2012). Of the 42, 396 post-primary teachers currently registered with the council—29,229 female and 13,167 male (personal correspondence, February, 2014)—there are 1,442 music teachers currently registered with the Teaching Council.

While little has been documented on the music teacher's role in Ireland, the DES (2008) states the job of the music teacher is, despite curricula and examination constraints, "to build the role of music" as a "living, vibrant subject" in the school (pp. 8, 24). Benson (1979) in his report on the role of the arts in the formal educational system, delineated two distinctively different types of music teacher in the post-primary school. The first is the classroom music teacher whose job is "to prepare students for the certificate examinations in music... and to train choirs etc." The "etc." is not expanded upon. The second type is the instrumental music teacher who is a "specialist in teaching one or more musical instruments who often works in a one-to-one relationship with a pupil" (section 4.19). Benson (1979) in another section of his paper claims that the needs of the talented music student cannot be met by the classroom music teacher. The instrumental music teacher would have a "much higher level of instrumental expertise" than does a classroom music teacher, but would not necessarily possess the same qualifications (section 2.13).

There are two pathways to becoming a post-primary music teacher in Ireland. The less common route is the concurrent model (B.Mus. Ed.) with 6% (n = 88) of music teachers currently teaching with this qualification (personal correspondence, February, 2014). Established in 1986, the B.Mus. Ed. Degree is a 4-year music education undergraduate degree, which integrates educational experiences into the entire degree program with a specific "performance" element (McCarthy, 1999a).

The second, more common route to post-primary music teaching is the consecutive model. While it is likely that the vast majority of cases outside the B.Mus.Ed., (n = 1342, 94%) would have followed the Professional Diploma in Education (PDE) trajectory, there are some teaching Licentiate Diplomas and other qualifications that have been recognized in the past. Additionally, there are a number of migrant music teachers who have alternative qualifications. Under EU Directive 2005/36/EC a fully recognized teacher in another member state is entitled to be recognized and practice in any other European country.

The school principal: The Janus of music education?

Principals in Ireland have "overall authority under the authority of the Board of Management (BoM) for the day to day management of the school" (DES, 1998, circular 4/98). The role of the post-primary principal has become more complex with a list of legislative acts passed since 1989, which regulate the day-to-day work of the principal. In addition to these acts of parliament, the principal's work is governed by regulatory directives from the DES in the form of department circulars (Cuddihy, 2012). To demonstrate the pace at which circulars are distributed, Cuddihy (2012) goes on to explain that more than 450 circulars were sent to principals in the five years from 2007-2011.

Despite the absence of an agreed contract for principals, the responsibilities bequeathed by the BoM to the school principal can cause considerable stress to the principal's multifaceted, highly pressured role (Condron, 2010; Cuddihy, 2012; MacRuairc, 2010; OECD; 2008). Charged with the responsibility of scheduling and resourcing, the principal has to juggle between the positions of administrator, manager and leader (Condron, 2010; MacRuairc, 2010; Sugrue, 2003b). They control the internal organization, management and discipline of the school, including the assignment of duties to members of the teaching and non-teaching staff (OECD, 2007).

Although the state pays for teachers' salaries, principals have a large degree of freedom and autonomy (OECD, 2007; O'Toole, 2009; Stack, 2013). This is due to the "considerable buy-in by the DES to the idea of new managerialism" (MacRuairc, 2010, p. 230). In fact, by ways of "market place language," increased competition and decentralization of responsibilities to the principal to create "market type" conditions, schools in Ireland are being pushed to become more accountable for student performance (Lolich, 2011; MacRuairc, 2010).

McNamara and O'Hara (2006, 2008, 2012) detail the increased levels of scrutiny and pressure on the principals' shoulders. However, there is a "marked reluctance" among principals to set, monitor, and review teaching standards as they view this aspect of teaching as being the job of the external Inspectorate (Mac Ruairc, 2010, p. 243). Therefore, the Inspectorate rates schools on a scale of 1-4 as part of the Whole School Evaluations (WSE) and subject inspections, in an effort to become more efficient, responsive, and effective. These inspection reports are consequently published on government websites.

In terms of training and hiring, principals are recruited from within the teaching profession and there is no other requisite qualification (DES, 1998, CL 04/98). In other words, there is currently no mandatory qualification required of school principals other than the minimum teaching certification, allied with a minimum of five years' experience (Cuddihy, 2012). Furthermore, in congruence with Cuddihy's (2012) findings, *School Leadership Matters* (Leadership Development for Schools, 2009) reported that over half of the principals surveyed had no management training prior to appointment.

Reflective of international principal leadership literature (Hargreaves, 2005; Hargreaves & Fink, 2006), principals in Ireland are vital agents for creating the conditions in which school reform and improvement can succeed. Their role impacts not only on the academic achievement of the students but also on student participation rates, their self-esteem, and general engagement with school life. Given that post-primary schools are in competition with one another for students, principals have the additional ability to manipulate the timetabling schedule to "influence learning," in accordance with their visions (Condron, 2011, 2012; Cuddihy, 2012). Therefore, as summed up by the DES (2011b), "principals have a pivotal role in creating a school climate that supports teaching and learning" (p. 39).

Viewing principals then as the recognized arbiters of what constitutes the educationally and culturally valuable, they determine what is formally taught, to whom, when, and where. Condron (2010) elaborates by stating that principals may assume too much authority and responsibility or conversely be prevented from discharging their responsibilities by a resisting staff or uncooperative BoM.

As leaders of learners, it seems fair to say that principals are in powerful positions and may use their power to enable or disable, to liberate or immobilize, to nurture or stifle music education in their schools. Therefore, as depicted in Figure 1, on the following page, it is fitting to interpret the two-headed image of "Janus," the ancient Roman symbol of beginnings, endings, change, and transitions to represent the possible multidimensionality of principals' positions. Symbolic of the guardian of gates, often depicted holding a key, the school Principal then has the capacity to act as the "Janus" of music education—to move music education forward or conversely, hold it back. Looking outwards to mediate the wishes of the DES and the BoM, patrons and the community on one side, and looking inwards to negotiate the needs of music teachers, parents and students, they are considered "key levers of change" in the Irish context (Byrne, 2011, p. 156). As mentioned, this framework as presented in Figure 1 acknowledges the inextricable relationships and links that exist between the components, and across the various layers of the context.
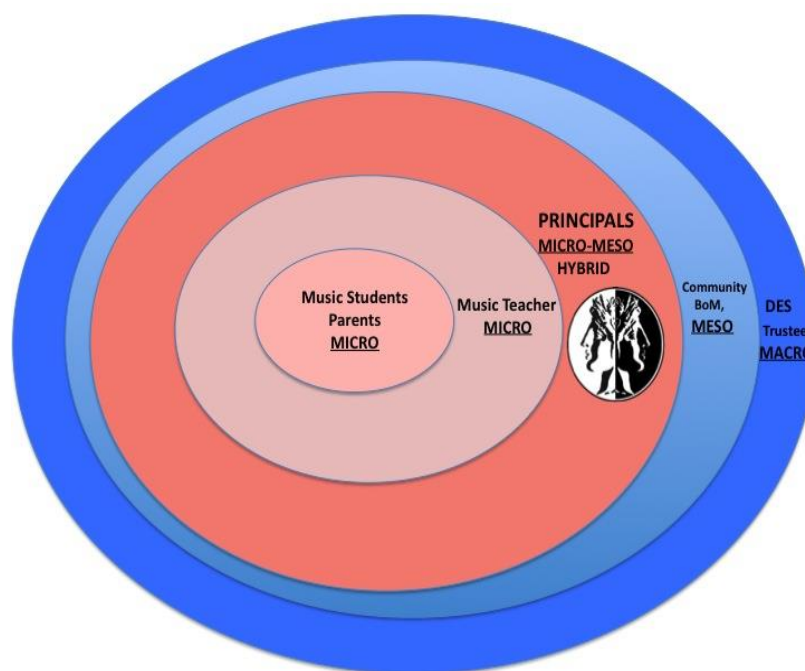
Figure 1. Ecological Model of Post-Primary Music Education

Conceptual model

Based on Lewin's (1917) field theory of psychology, Bronfenbrenner's (1970/2004) systems ecological model was originally used as a way to understand human development and to examine the different social and environmental influences on children's lives. Initially conceived as having five socially organized contexts or subsystems, it was viewed "as a set of nested structures, each inside the other like a set of Russian dolls" (2004, p. 5). Ranging from the inner most level, the micro-system(s), the immediate environment—school and family, to the outside, the macro-system(s), patterns of culture—the economy, values, etc., Bronfenbrenner's model is helpful to examine various layers of context simultaneously. This model will be amended in order to investigate the issue of music education in relation to a gamut of contextual layers and components.

In adapting Bronfenbrenner's (1970/2004) ecological model to the classroom, Johnson (2008) developed a socio-ecological model to investigate teachers' perceptions of the factors impacting their classroom teaching. He revealed that these factors could be viewed from three socio-ecological levels: micro, meso, and macro. Applying this socio-ecological framework in a similar way to investigate music teachers' perceptions, Abril and Bannerman (2013, in press) revealed that micro-level included those factors that directly impact teachers' day-to-day work in schools involving human agency and choice, such as scheduling, staff attitudes, and support from principals and parents. At the other end of the spectrum is the macro-level, which includes features that "affect the particular conditions in the micro-level" (Bronfenbrenner, 2004, p. 6). These are factors that silently impact the conditions in a school, such as national policies, societal attitudes toward the arts and the emphasis on testing (Abril et al., 2013, in press). According to these authors, the meso-level lies somewhere between macro and micro in that it is located *out* of the school context and does not include regular interactions among its agents (i.e., the school district in the U.S.).

As noted, a systems ecological framework was deemed suitable for this study on post-primary music education in Ireland. By socio-ecologically situating the principals on the micro-meso-layer, the factors impacting their attitudes and decisions to support or otherwise music programs and music teachers in their schools could then be located. Adapting this framework to the Irish context, a five-part concentric diagram was designed to illustrate the disparate layers considered in this study. The two inner circles, shaded pink refer to the immediate, *proximal-based* factors on the micro-levels, involving face-to-face, day-to-day encounters i.e. students, parents, and music teachers. The two outer circles shaded blue refer to the *nationally-based* factors on the macro-level i.e. the DES and trustees, followed by the BoM and the community on the meso-level.

However, on the periphery of the school, and situated purposely larger and "sandwiched" in the middle (3rd ring) of the diagram, the principals' socio-ecological positions could be viewed as a hybrid—fitting within the micro/meso layer, linking all levels. Despite the presence of a school BoM (the principal is often the secretary of the BoM), post-primary principals have particular leverage. In some ways, their positioning could be compared to a school district administrator of the educational system in the United States. Looking outwards to negotiate the wishes of the DES, trustees, BoM, and community on one side, and looking inwards to negotiate the direct needs of music teachers, parents and students, despite their physical presence in the school system, they can be viewed aptly as "the middle-people." Effectively, they are the connecting link, binding the micro, meso, and macro elements.

Research approach

A two-phased mixed methods approach was adopted for this study. Referred to as an "explanatory sequential design" (Creswell & Clark, 2011, p. 81), the more expansive first phase included the distribution of a time sensitive national web-based survey to the entire population of post-primary principals in Ireland (N = 696). Of the 696 post-primary schools, 410 fully completed the survey (59% response rate).

This self-report instrument was designed by applying Chatterji's Iterative Approach (2003). Given the aim of the survey was to measure the attitudes and behaviors of post-primary principals toward music education in Ireland, the survey tool was empirically validated. The final highly structured survey contained 46 items and was divided into four sections. Part I ("You and Your School") collected demographic information. Part II ("Music in your School") referred to the existing profile of music in the school in terms of curricula and scheduling; optional music-making opportunities, staffing and facilities; and budget. Part III ("Attitudes toward Music Education in your School") and Part IV ("Attitudes toward the Music Teacher") included a combination of close-ended, open-ended, ranking, and rating questions. Those not offering music as a general classroom subject were routed to the final section, "No Curriculum Music in School." Consequently, the first level of analysis involved separating those principals who offered music as a curriculum subject (n = 307) from those who did not offer music on the curriculum (n = 103).

This first phase allowed me to acquire a more comprehensive aerial view of "what" was generally happening, as described and perceived by the principals before "zoning in" on more localized principals' perspectives with the follow-up interviews (N = 17). Gaining a telescopic view, the interviews were treated as a way to investigate individual

school cases: to expand, explore, and examine the "why" and the "how" of what is currently happening.

Participants and recruitment for surveys & interviews

The database of post-primary schools in Ireland was retrieved from the DES website in May 2013. I undertook a 4-month process of updating and identifying the names and direct email addresses for the post-primary principals by phoning each individual school.

The final question of the survey solicited participants for face-to-face interviews that were held in Ireland in November 2013. As a way of understanding the survey data, the interviewee sample was proportionally representative of the survey sample (see Table 1). Post survey analysis, 30 potential follow-up candidates were identified from a pool of 94 willing principals. The purposive sample strategy used to identify the final 17 interviewees was based on the following participation criteria:

- Willingness and availability to meet in person from November 4 to 12, 2013
- School representation & geographic representation:
  - School type: voluntary secondary fee-paying, voluntary secondary non-fee paying, vocational, community school, comprehensive school, community college; irish-speaking school; boarding school; catholic school, protestant school; school with small student population, school with medium student population, school with large school population.
  - Student composition: all boys', all girls', mixed
  - School location: urban, suburban, rural
  - School region: leinster, munster, ulster, and connaught
  - Schools with music and without music in the curriculum
- Diversity of principals' perspectives: representing a broad range of principal experiences (from newly appointed to 30 years plus), expectations (from low, medium, to high) and atypical responses (outliers)

The following table presents an overview of the survey and interview participant population and sample according to school type, student composition, and school location. To demonstrate that the sample is generally representative of the population sample, the total population of the sample is also included.

Characteristics	Total population		Survey sample		Interview sample	
	N	%	N	%	N	%
School Type	696		410		17	
V. secondary non-fee-paying	319	46	180	44	8	47
V. secondary fee-paying	55	8	37	9	2	12
Vocational school & community college	228	33	129	31	5	29
Comprehensive school	14	2	12	3	1	6
Community school	80	11	52	13	1	6
Student Composition						
All-boys'	108	16	71	17	2	12
All-girls'	140	20	81	20	6	35
Mixed	448	64	258	63	9	53
School Location						
Rural	298	43	197	48	9	53
Urban	179	26	113	28	6	35

Suburban	219	31	100	24	2	12
School Region						
Leinster	341	49	200	49	6	35
Ulster	49	7	34	8	2	12
Connaught	100	14	66	16	1	6
Munster	206	30	110	27	8	47

Table 1. Survey and interview participant sample

Findings

The findings are presented in four sections. Part I presents the overall description of music instruction in post-primary schools in terms of Curricula and Scheduling, Optional Music-Making Opportunities, Staffing and Facilities, and Budget as reported from the surveys (N = 410) and the follow-up interview data (N = 17). The second and third part relates to the principals' attitudes toward music education and the music teacher while the final section addresses the factors influencing principals in supporting the development of music in schools.[1]

Description of music instruction

Analysis of the curricula, scheduling, music-making opportunities, and staffing of music programs revealed inconsistencies in relation to how music was implemented across post-primary schools in Ireland. Music instruction was offered in 75% of the schools surveyed. The JC was the most common offering across all schools (98%), followed by the LC (91%) and the TY Music Program (81%). The JC was most commonly scheduled for 2-3 hours/week. The LC had the most variation in terms of scheduling with 33% of principals reporting scheduling music outside formal school hours as an extra subject. The TY music program was generally scheduled for two hours or less. Principals reported the most common optional music-making opportunities were Choir (84%) followed by Talent Competitions & Concerts (79%). Specialized Music Instruction was reported in 55% of schools and in 71% of interviewees' schools.

Over half of the principals (51%) in the survey, reported having 2 to 3 full- time music teachers while under a half (49%) had 1 full-time music teacher in their schools. The majority of principals (95%) reported having a dedicated music classroom and 57% had auditoriums. The budget as described by principals represented the greatest variation, ranging from less than E 100 to E 14,000 with nearly 20% having no specific budget allocated for music

Based on the degree to which principals demonstrated commitment to the implementation of music in their curricula, three distinct types of principals emerged and were categorized as the Progressives (managing schools with exemplar music programs), the Maintainers (struggling to develop music in their schools) and the Disinclined (unwilling or unable to implement music in their schools).

Attitudes toward music education

As outlined in Table 1, principals strongly agreed that music has a specific, necessary role in the school curriculum. The most frequently cited benefit of music in school in the survey was its contribution to a well-rounded education (37%), yet most

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[1] Due to missing items in the attitudinal sections of the survey (parts II, III and IV), the responses of 298 survey respondents are reported. As the surveys were the primary method of data collection, these responses will be first reported followed by the interview data.

interviewees (76%) reported that the primary benefit was for the development of students' social/personal and emotional domains. All (100%) interviewees emphasized the crucial role of performance activities in the school, particularly in school liturgies.

To what extent do you agree with the following statements	SD	D	U	A	SA	M	SD
1. Schools have a responsibility to expose students to diverse music-making experiences	0	8	30	**143**	114	4.23	.738
	0%	3%	10%	**48%**	39%		
2. Music-making opportunities should be provided within the curriculum timetable	4	26	37	**155**	74	3.91	.917
	1%	9%	13%	**52%**	25%		
3. Music cannot demand the same significance as other subjects	**169**	107	12	4	5	1.55	.784
	57%	36%	4%	1%	2%		
4. Music at school can distract student academic progress	**191**	89	4	2	11	1.49	.875
	65%	30%	1%	.5%	11%		
5. Practical music-making experiences should be only taught during school hours	84	**157**	34	14	1	1.97	.847
	29%	**54%**	12%	5%	4%		

SD: strongly disagree; D: disagree; U: undecided; A: agree, SA: strongly agree

Table 2. Expectations of music in school (n = 298)

While the majority (53%) of principals evaluated the strength of a music program based on the number of students participating as corroborated with the interview data (64%), emphasis on high student achievement in the state examinations was also prioritized by many (35%) on the surveys and 24% in the interviews.

Attitudes toward the music teacher

As presented in Table 3, the majority of principals indicated that they had high expectations of the music teacher, with 62% strongly agreeing the music teacher role is to ensure that music is a vibrant element in the school and should inspire students in performance-related activities. Principals indicated strong agreement that music teachers should volunteer their time to facilitate music-making activities after school (52%), as strongly corroborated by the interview data (94%). Nearly half (48%) reported that music teachers should be compensated for their extra-curricular efforts, as supported by the interview data (57%). These expectations were not consistently met across the schools.

In terms of music teacher expectations, music teachers should…	SD	D	U	A	SA	M	SD
1. Ensure that music is a vibrant element in the school	1	0	1	110	186	4.61	.535
	.5%	0%	.5%	37%	62%		
2. Have piano/keyboard skills	0	10	37	101	150	4.16	.760
	0%	3%	13%	34%	50%		
3. Regularly volunteer their time to facilitate music-making activities after school hours	2	35	63	157	41	3.67	.881
	1%	12%	21%	52%	14%		

4. Encourage their students to be comfortable at singing	2 1%	7 2%	28 9%	166 56%	95 32%	4.15	.738
5. Organize music performances for various social events throughout the school calendar	1 .5%	7 2%	9 3%	176 60%	104 35%	4.26	.661
6. Be active researchers in their classrooms	1 .5%	4 1%	24 8%	174 59%	95 32%	4.20	665
7. Be comfortable using technology in their classrooms	0 0 %	1 .5%	5 2%	141 48%	149 50%	4.48	.552
8. Organize regular music trips and workshops	2 1%	8 3%	27 9%	189 63%	72 24%	4.08	.703
9. NOT inspire students in performance-related activities	184 62%	92 31%	15 5%	2 1%	5 2%	1.50	.773
10. Be able to teach various instruments in their classroom (other than tin whistle and recorder)	2 1%	20 7%	59 20%	155 51%	62 21%	3.85	.850
11. NOT organize concerts or opportunities for students to perform publicly	175 59%	103 34%	14 5%	6 2%	0 0%	1.50	.685

Table 3. Expectations of the music teacher (n = 298)

The most cited essential competency for a music teacher was a positive attitude (37%), as strongly supported by the interviewees (100%). Positive attitudes were described as enthusiasm, passion, and most importantly, generosity and availability for extra-curricular activities, as noted by 94% of interviewees (compared with 14% of surveys). However, the musical skills of music teachers were noted by 15% of principals in the surveys, yet 100% of interviewees stressed the importance of high levels of musical skills, such as keyboard/piano skills (59%).

The quality of music teachers' qualifications was reported as the most important criterion for recruiting music teachers, as revealed by the surveys (47%) and interviews (59%), yet teaching experience was prioritized by 43% of survey participants and interviewees (35%).

Influential factors affecting principals' decisions

The primary factors impeding principals from fully supporting music in their schools were lack of funding (33%), as corroborated by interview data (88%), and lack of curricular time in the schedule. Lack of curricular time, according to 56% of surveyed principals with no music, was considered *the* most impeding factor. All (100%) interviewees reported the lack of support from the DES as a major impediment, while 41% stressed the impact of restricted teacher allocation and lack of student interest (59%, though merely 17% noted "lack of student interest" in the survey). Slightly over half (55%) of the survey participants indicated that the DES guidelines were regularly consulted, yet more than half (64%) of the interviewees noted that the guidelines had little or no impact on their ability to support music in their schools. The interviewed principals reported strategies to facilitate the development of music in their schools. Some of the more common strategies included: Creative funding (82%), developing ways to incite interest in music (82%), creative scheduling (70%), creative recruitment (59%), and creative interviewing techniques (12%).

Factors impeding the development of music in school	Strategies to facilitate the development of music in school
Funding	Creative funding

Limited curricular time	Creative scheduling
Restricted teacher allocation	Creative recruitment
Lack of qualified music teachers	Creative interviewing/ auditioning strategies
Assumptions about music	Innovative ways to incite interest in music
Music teacher workload	Alleviating excessive workload
Influence of teachers' unions	Creative ways to negotiate union rules
Lack of DES guidelines	Improvising and/or trusting the music teacher

Table 4. Factors and strategies impeding/facilitating the development of music

This study reveals a shifting music education landscape whereby the influence of boundaries between the traditionally impeding demographic factors is narrowing greatly. Although McCarthy (1999b) discovered that the provision of music in schools was historically determined by school type, gender of student population, and geographical location of the school, this study reveals the gender of the student population continues to be a factor in the implementation of music in post-primary schools. However the school type and geographical location of schools do not appear to affect whether music is offered. In fact, the size of the school, as determined by the school population is now a determinant element affecting the provision of music, particularly smaller schools (>200), as their ability to offer a wide range of choices is particularly restricted.

In summary, this study uncovered: (a) Various inconsistencies in the implementation of music in schools; (b) principals' varying attitudes and expectations towards music's position in the schools; (c) the breadth of professional competencies expected of music teachers as well as descriptions of the music teacher's pivotal role in the vibrancy of the music program; and (d) the multiple factors impeding and/or facilitating principals in supporting music in their schools

Conclusions

Based on these four major findings, the following conclusions are drawn.

Conclusion 1: Music education practices are inconsistent throughout post-primary schools to the point of insidious decline in many schools, as principals are not all exercising the autonomy granted to them to support and develop equitable curricula and music-making opportunities.

Echoing Dr. Higgins' sentiments, this research has revealed that we have much to celebrate in relation to post-primary music education in Ireland. However, although many students are benefiting from excellent music instruction due to exceptionally dedicated music teachers, others are not. While some principals like the *Progressives* are successful in implementing music education as illustrated by their exemplar music programs, others like the *Maintainers* are encumbered by what music curricula and music-making opportunities they can offer. Unfortunately, principals as represented by The *Disinclined* have stymied the implementation of music in the curriculum and are consequently denying students the opportunity to engage in meaningful music-making experiences in school. Schools with smaller student populations appear to be particularly disenfranchised.

Conclusion 2: Principals have high expectations of music in the school, communicate the importance of music in the curriculum for aesthetic, utilitarian, and extra-curricular benefits and generally evaluate the strength of the music program based on the numbers of music student participants. However, principals' glowing endorsements for music education do not necessarily translate into action and implementation.

The extent to which principals value music evidently affects their commitment to the subject in the school and so this research confirms that they act as arbiters of music education. Symbolizing the "Janus" of music education, the *Progressives,* typify the committed and visionary school principals who use their capacity to move music education forward. Conversely, as in the case of the *Maintainers* and the *Disinclined,* the disinterested, uncommitted principal can hold music education back from developing in the school. This study has not only highlighted the limited perspectives of some principals but has also sensitized a heightened awareness of principals' needs and challenges.

Conclusion 3: Principals communicated high expectations and a breadth of competencies for the music teacher. They highlighted that the vibrancy of a music program is contingent upon recruiting competent, committed and positive music teachers who convey a passion for music to inspire students and act as evangelists for music. In schools where music is most vibrant, principals' expectations of music teachers were clearly communicated and negotiated between the principal-teacher dyad so that music teachers were supported to successfully fulfill their roles. Such recruitment and support are not evident or are non-existent in many post-primary schools.

Allied to the point that well-prepared and musically-skilled teachers are the *sine qua non* of a vibrant music educational system, principals in this study highlight the "dual role" of music teachers in Ireland, i.e., assuming the role of the classroom teacher and the clandestine-like-extra-curricular instrumental/vocal music program facilitator/director. However, principals admit music teachers' duties and responsibilities generally spill beyond their contractual agreements. These covert expectations are resulting in workloads of seismic proportions for music teachers. These demands have significant implications for the working conditions of music teachers. This study unveils the disjuncture between principals' expectations of music teachers, the aspirations of the DES, the unions' policies on working conditions, and how music teachers are prepared to fulfill their roles within teacher preparation programs.

Conclusion 4: The absence of a clear and cohesive framework from centralized government including lack of relevant and practical DES music policy guidelines for principals and music teachers is inimical to the development of music in schools; whereas creative funding, scheduling and recruitment strategies facilitate the support of music in schools.

No clear conduit of accountability and responsibility for the implementation of music in post-primary schools is demarcated. The fact that so many principals failed to consult the guidelines suggests they are obsolete. Not only are the existing guidelines undated and virtually extinct, the lack of support and cohesion from and amongst the DES's agencies are fueling the confusion and ambivalence surrounding the implementation of music in school. This central issue is causing obfuscation and a careless neglect for leadership concerning an understanding of what constitutes music instruction and the music teacher's role in school. Further, this void is jeopardizing the prospect of equitable music education practices while it is also preventing music from flourishing in all schools.

Recommendations

The aforementioned conclusions illuminate the fact that *all* stakeholders, inextricably interconnected and interdependent, are faced with the growing complex

situation of negotiating the implementation of music instruction in post-primary schools. A truly effective and comprehensive educational system can only be realized through a synergistic co-operation of key stakeholders, including national and local governmental agencies, teachers' unions and researchers allied with principal and music teacher associations. Therefore, new standards of alliances are crucial to generate a clear, unequivocal understanding of the role of the music teacher and music instruction in post-primary schools. Through collective energy and effort, collaborative dialogue, mutual understanding and self-interest, stakeholders, must engage in deep philosophical inquiry and debate to formulate official music education regulations and guidelines. Consequently, they will be advantageously positioned to advocate for the survival and sustainment of a vibrant post-primary music educational system in Ireland. For the purposes of this paper, the following macro-level recommendations are made to the DES and the Teaching Council of Ireland.

A pyramidal governance structure is required so that the state/DES takes a stronger leadership role in music education. Such a change would result in: 1) The delineation of a clear pathway and hierarchy of responsibility and liability for the implementation of music education; 2) the articulation of a clear commitment to the arts in the curriculum; 3) the formulation and formalization of relevant and cogent, official guidelines/regulations outlining a clear framework of good music education practices; 4) the preparation and support for principals to implement music in their schools; and 5) the channeling of funds through a ring-fenced funding model. The official policy document must be informed by evidenced-based, up-to-date, context specific research devised in concert with all stakeholders, including the Inspectorate. Subsequently, the National Council for Curriculum and Assessment (NCCA) should administer this document to every post-primary school in Ireland.

The Teaching Council

The Council must be tasked with ensuring that all music teachers, both at Junior Certificate and Leaving Certificate level are certified. Given the vibrancy of music in school is contingent on competent and committed music teachers to "drive" the subject, it seems appropriate to address the issues besetting music education in Ireland through teacher education reform. Based on finding 3, the principals' high expectations of music teachers and the competencies required of them point to the specific nature of music teaching. Allied with my experience, the format and structure of the consecutive model of teacher preparation obviates the identification of appropriately prepared and recruited music teachers. Therefore, I contend that a re-conceptualization of the structure of music within general pre-service music education is vital. However, to successfully strengthen music teacher education programs, it is essential that music teacher educators from all universities work together as a cohesive unit, use their collective energy, knowledge, and experience by engaging in dialogue and collaborative exchanges.

As safe-guarders of future music teachers, I recommend that the Teaching Council is charged with the review of the Music Requirements for entry to the Teacher Education Programs. It is recommended that rigorous recruitment strategies, including the use of interviews and ideally a practical component, are introduced to ensure that prospective music teachers exhibit the requisite competencies *prior* to admission on Initial Teacher Education programs (ITE). Additionally, teacher educator providers should ensure that a discipline-specific supervisor mentors prospective music teachers. Essentially and most importantly, greater emphasis must be placed on developing the specific pedagogical content, knowledge, and skills required for classroom music teaching at post-primary

level. To successfully achieve this, stronger collaboration between Schools of Education and their respective Schools of Music in all universities is needed.

Coda

Carr (2007) prophetically warned against "teachers in schools all over the country being left to pick up pieces for public policy failures" (p.16). Indeed, this research not only confirms the severity of this reality for teachers but also for school principals, who have been charged with the arduous task of assuming a role requiring alchemic proportions. Most pertinently, while the majority of principals appeared to value music education in post-primary schools, we saw that the communication of support does not necessarily translate into actions due to a confluence of factors. Their hands appeared tied given the limited support from the DES *in addition* to the negative perceptions toward music as a school subject from the various stakeholders. Given the layered complexities involved in the implementation of music in post-primary schools and within the historic context of music in the school curriculum, we can merely begin to understand the paradox introduced in the opening chapter— i.e., Ireland's globalized musical reputation despite the inequitable and ineffective system of music education in post-primary schools.

There is a looming danger that an over reliance on Ireland's reputation as a musical nation is translating into the DES shirking its responsibility to provide equitable and meaningful musical experiences for all students. Given that the DES is not assuming moral culpability in this regard, it seems fair to suggest that the state is deserting its people when it comes to the implementation of music education in post-primary schools while perpetuating Ireland's music education paradox. To metaphorically illustrate this point, I would like to draw attention to a new type of "vision" poetry that entered the Gaelic literary tradition in the 17th Century. This genre of poetry was described as "an aisling" (vision), where a beautiful "spéirbhean" (woman of the sky) lamented her betrayal by her rightful guardian and protector. The situation of music education in Irish post-primary schools as it currently stands resembles to my mind that of the beautiful vision abandoned by those in a position to nurture and protect her i.e. the DES. I fear that the existing void will be filled inevitably by less enriching music education pursuits leading to the "de-musicalization" of music students (Small, 1998). Worse still, given the deterioration of music at senior cycle, I am concerned at the possibility of music atrophying from the margins of the school altogether, falling completely into the laps of the private sectors.

To prevent the "spéirbhean" from languishing, and in order to fulfill President Higgins' vision, we can only look forward in the hope that principals and music teachers can collectively advocate to all stakeholders and secure music's *place de jure* in post-primary schools in Ireland.

Definitions

Ireland: Ireland in this case refers to the "Republic of Ireland" encompassing 26 counties. The remaining 6 counties, known as "Northern Ireland" are part of the United Kingdom and are not included in this study. Ireland gained independence from the United Kingdom in 1922 and comprises four provinces/regions: Leinster, Munster, Connaught and Ulster. According to Martin (2000), in comparison to other European countries, Ireland has a low rate of urbanization. It has five principal cities, i.e. with 40,000 inhabitants or more: Cork, Limerick, Galway, Waterford, and Dublin. Dublin is the capital city with 31% of overall population residing there. With a population of c. 4.5 million people, Ireland is a member of the European Union and is the size of the state of Indiana in the U.S.

Post-Primary Education: Second-level, or secondary schooling in this context refers specifically to schools serving the 12-18/19 year old age bracket (327, 323 students in total). Even though there is a total

of 723 schools listed as post-primary schools on the DES database, 696 post-primary schools are catering for this specific age group. The additional 27 schools are actually Schools of Further Education (35,524 students), customarily associated with Adult Education. These 27 schools were omitted from the sample resulting in a total eligible population of 696 post-primary schools.

Secondary School: The term secondary school has two different meanings in the Irish educational system. Most commonly, as noted above, it refers to post-primary education generally. However, it can also refer to a specific school type, often called a Voluntary Secondary School: These schools are managed and privately owned under the trusteeship of religious communities and were the main post-primary school type up to the 1960s. For the purposes of this study, I will distinguish both terms by using capitalizations when referring to (Voluntary) Secondary Schools. Otherwise, "secondary" refers more generally to post-primary education.

The Junior Certificate (JC): This is a state examination, which occurs at the end of the junior cycle. The junior cycle is a three-year program and caters for students typically between 12-14 years (Grades 7-9). This cycle is currently under reform and has been named the Junior Cycle Student Award, (JCSA): It will be implemented on a phased basis from September 2015. The learning at the core of the proposed new junior cycle is described in twenty-four statements of learning, which are underscored by eight principles. In this case, schools will have greater flexibility to decide what combination of subjects, short courses or other learning experiences will be provided in their three year program (NCCA, 2011).

The Leaving Certificate (LC): This is a high-stakes state examination, which occurs at the end of the senior cycle. The senior cycle is a two-year program and caters for students typically between 16-18 years age years (Grades 11-12).

Transition Year (TY): This is a one-year, optional, school-based program during the first year of the senior cycle. Bridging the junior and senior cycles without any formal examinations, TY provides an opportunity for students to experience a wide range of educational inputs that include work experience. It caters for students typically 15 years age bracket (Grade 10).

Specialized Music Instruction (SMI): This refers to individual or group instrumental/ vocal instruction offered outside or within school hours, often using a rotating timetable to avoid undue disruption of lessons.

Professional Diploma in Education (PDE): This is the mandated professional certificate essential for post-primary teachers in Ireland, offered within Initial Teacher Education Programs. From September 2014, a two-year Professional Masters in Education will replace this diploma.

Music Guidelines: These guidelines refer to two specific undated documents, intended to guide music teachers teaching junior cycle (DES, n.d.a) and senior cycle (DES, n.d.b) music. Efforts were made to clarify the dates of the documents as well as to confirm the existence of updated guidelines for principals and/music teachers. I did this by contacting the Music Inspectorate. It was revealed that no such document exists. I suspect that both guidelines date to the early 1990s. However, the only existing DES document relating to music education practices comprises a report of 45 music department inspections. The two-fold purpose of this report was to present findings of current practices in schools and classrooms conducted during 2006 and 2007. The other purpose was to assist schools by raising awareness of the issues surrounding the teaching and learning of music.

Full-time Music Teacher: This refers to a whole-time DES-paid teacher who teaches between 18 and 22 hours per week. He/she may also teach additional subjects

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The impact on secondary school music teachers and teaching in Aotearoa New Zealand of changes to curriculum and assessment

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This paper explores changes in secondary school music education policy and practice in Aotearoa New Zealand over the past two decades, and the impact of changes to curriculum and assessment on music teachers and teaching. The paper draws on a qualitative PhD study (Donaldson, 2012) that examined the tensions of practice encountered by secondary school music teachers in Aotearoa New Zealand. Data were collected through semi-structured interviews with nineteen current and former practitioners from diverse settings. The paper discusses three themes: the availability of time for music in the junior school, the role and impact of practical music, and the use of individualised learning programmes in the senior school. Bernstein's (1996) theories of regions, singulars, classification and framing are used as tools to elucidate the discussion. Key findings indicate that changes have influenced the role and position of classroom music teachers, the relative control of learning exercised by teachers and students, and the status and position of music within the wider school curriculum.

Keywords: secondary school music teachers and teaching, curriculum, the arts

Introduction

The relationship between a secondary music specialist's daily work and the wider educational, policy and social contexts is complex and dynamic. Multiple factors influence the ability of teachers to enact curriculum and assessment in the classroom, facilitate music making with groups such as bands and choirs, and thus draw their students into the rich world of music.

This paper is drawn from a wider doctoral study that examined tensions of practice encountered by secondary school music teachers in Aotearoa New Zealand. While the full thesis explored teachers' experiences of negotiating their 'boundary positions' (Kahn, Wolfe, Quinn, & Snoek, 1964; Scheib, 2003) at the interface of the 'inner world of music' and the 'outer world of the school' (Donaldson, 2012), this paper focuses on key changes to curriculum and assessment that have occurred since the mid-1990s. Specifically, these have included the adoption of 'the arts' as a single learning area (Ministry of Education, 1993, 2000, 2007) and the shift in senior school assessment and credentialing requirements from norm-referenced examinations to the standards-based National Certificate for Educational Achievement (NCEA) that was phased in from 2002.

While music as an art form, or 'great thing' (Palmer, 2007) is a unity, schools have traditionally organised it into three distinct 'categories' (Bernstein, 1996): classroom music, extra-curricular music activities, and itinerant (peripatetic) instrumental lessons. In New Zealand, as elsewhere, management of instrumental lessons is typically regarded as part of the teacher's wider extra-curricular responsibilities. Thus music teachers can be said to have a uniquely dual role, with responsibility for curriculum and the extra-curricular programme, which includes the itinerant music programme. The impact of this onerous dual role on teachers is well documented in the NZ and international literature (Cox, 1999; Scheib, 2003; Swanwick, 1999; Thwaites, 1998).

Within the classroom, researchers have identified three broad trends in the development of secondary school music education: the academically orientated traditional, the progressive, and the more practical broad-based approaches

(Plummeridge, 2001; Swanwick, 1988) and these have influenced music education in New Zealand.

Not surprisingly, challenges faced by New Zealand secondary school music teachers in recent decades are not isolated from those encountered internationally. These have increasingly included role *expansion* (Lieberman & Miller, 1999) and *intensification* (Hargreaves, 1994), as evidenced by an increase in size and manageability of workload, greater expectations around accountability and compliance with external regulators, and an increase in stress and burnout (Dinham & Scott, 1996; Ingvarson et al., 2005).

Within his wider theory of curriculum power and control, Bernstein (1996) identifies relationship patterns that provide an explanatory framework for the issues that secondary music teachers experience within the overall school context. Of relevance to this paper are his concepts of singulars and regions, and of classification and framing. A 'singular' is an entity which is on basically "orientated to [its] own development, protected by strong boundaries and hierarchies" and a 'region' is "constructed by recontextualizing singulars into larger units which [operate] both in the intellectual field of disciplines and in the field of external practice" (Bernstein, 1996, p. 65). According to Bernstein, the organisation of discourse in secondary schools remains firmly rooted in singulars.

Classification refers to the strength of the boundary, or insulation, between two different categories. Where each category operates as a discrete entity, classification can be said to be strong. However, when boundaries are weak and categories are not strongly differentiated from each other, classification is considered to be weak. Framing provides insight into the relative control between students and teachers in relation to what is taught and learned. Where framing is strong, the teacher retains much of the control over what is learned. Conversely, when framing is weak, the student is able to exercise much more apparent control over what he or she learns.

The context in Aotearoa New Zealand

Secondary schooling typically encompasses years 9-13 (age 13-17). Music became a compulsory subject in the secondary school curriculum in 1945 and was designed with an academic rather than practical emphasis (Drummond, 2003) that had much in common with 'traditional' approaches.

From the 1980s, Neo-liberal governmental policies led to far- reaching changes in educational policy, governance, curriculum and assessment. The New Zealand Curriculum Framework (NZCF) (Ministry of Education, 1993) established seven (later eight) learning areas, each with its own curriculum statement. *The Arts in the New Zealand Curriculum* (ANZC) (2000) collapsed the previously autonomous subjects of music and visual arts into a single learning area that also included dance and drama. This controversial development (Lines & Naughton, 2002; New Zealand Society for Music Education, 1995) reflected similar approaches to curriculum in countries such as the United Kingdom (Cox, 2001).

Writers of the ANZC drew on the concept of multiple literacies as a unifying principle, and developed four core strands. The curriculum reflected the perceived need for students to experience music through practical music making rather than academic exercises, an increased awareness of the diverse nature of the school population, and an imperative to respond fully to bi-cultural perspectives. The revision of the New Zealand Curriculum (NZC) (Ministry of Education, 2007) has retained for the arts the central organisation, values, and scope of the 2000 document.

Changes to assessment involved a shift from norm-referenced, largely exam-based senior assessments, to the standards-based, partially internally assessed NCEA. The combination of internal assessment, a range of standards for solo performance, group performance, composition and arranging have reinforced the focus on practical music making.

Thus, at the time this study was undertaken, secondary school music teachers in this country had, in addition to the workload demands in common with other subjects, a dual role which included the oversight of the extra-curricular programme (including itinerant instrumental tuition) and the curriculum, and engagement with a broad and practically-based curriculum where their teaching had to be responsive to, and inclusive of the individual learning needs of students from a wide range of cultural, musical and educational contexts.

Methodology

The doctoral study from which this paper is drawn was situated within the constructivist-interpretive paradigm and the qualitative research tradition. Data were gathered through semi-structured 'interview-conversations' (Goodson & Sikes, 2001) with nineteen participants, including current and former practitioners and music advisors in Aotearoa New Zealand. The participants represented a range of musical traditions, teaching experience, and demographics. Data were analysed thematically in terms of four research questions: (i) the expectations attached to the role of secondary school music teacher; (ii) the tensions of practice encountered; (iii) the manner in which teachers experienced their working lives; and (iv) their efforts to resolve the tensions they encountered. The research design adopted the approach of *bricolage* (Denzin & Lincoln, 2008) drawing on a range of theorists, including Bernstein, to inform the interpretations in the discussion.

Results and discussion

Teachers' stories indicated that their experiences of the changes to curriculum and assessment were complex and interwoven. Three key themes emerged: lack of time for music in the junior school (years 9 & 10); the role impact of practical music; and the management of personalised learning in the senior school (years 11-13).

Lack of time for music

Most practitioners in the study lamented the amount of time available to teach music in the junior school. Cam, the head of department (HOD) from a school which took great public pride in its students' musical accomplishments, noted that in the junior school, "Our students have less than three eighths the amount of time in music as they have, say, in social studies or science or mathematics" (C:12) (Donaldson, 2012, p. 140).

At year 9 the 'norm' was a short course, usually of one to two terms in duration, providing 20 to 30 hours of learning time. Short courses – often termed 'tasters' – appeared to be a pragmatic response by school management to a crowded curriculum. The limited time available in year 9 was further complicated by a huge disparity in students' prior learning in music. Even with a full-year music course in year 10, this was insufficient to prepare senior students for the demands of the NCEA Level 1, 2 and 3 standards, and the accelerating degrees of skill and sophistication. The lack of sustained time through years 9 & 10 also meant that learning was disjointed, which reportedly deterred many students, especially those without prior learning in music, from studying music.

There was general consensus that the lack of time in the junior school was significantly an outcome of the recontextualisation of music from a stand-alone singular to a member of the region of 'the arts'. Although the ANZC (and later the NZC) retained each of the arts as an independent discipline, the adoption of the generic arts learning area has arguably weakened the boundaries around music as an independent subject, both in relation to the way in which music is perceived – as a quarter of a learning area – and in the way it functions in some school settings. The rise of drama as an arts subject was often at the expense of music, with students often perceiving drama as an easier option that did not require sustained prior learning.

The teachers' stories suggested that the effects of the shift to a generic arts curriculum vary between school settings. In some settings, it has enabled greater collegiality and status for the arts and arts teachers. However, the increased pressure for schools to meet curriculum obligations in relation to all official learning areas by decreasing the time available for music in the junior school, is a negative impact of this recontextualisation (Donaldson, 2012).

The role and impact of practical music

All participants in the study reported that they highly valued the practical nature of the music curriculum and most saw playing music as the foundation of their music courses. Viv's comment was pertinent: "If you don't perform you're not doing music" (V:18) (Donaldson, 2012, p. 129). The broad, inclusive nature of the curriculum provided the potential for students to play music with which they personally identified, and the provision of senior school solo and group performance at each level of NCEA Achievement Standards reinforced the significance of practical music making.

Despite the central importance of music making, the teachers reported that instrumental instruction had to take place outside of the music classroom, typically through itinerant instrumental lessons, or (predominantly in more affluent areas) with private music teachers. The adequate resourcing of itinerant lessons was often a significant point of tension for teachers. Hilary noted:

Some schools at the moment are having to make some very difficult decisions: my seniors in NCEA need the itinerant time for their practical work, and yet I've got this cohort of 200 year 9s come into the school and if I don't support them, in three years time I won't have any seniors (H:31) (Donaldson, 2012, p. 178).

Bernstein's (1996) theory of classification has explanatory value here in that although the *structural divisions* between the itinerant programme and the music classroom have remained, *the strength of the boundary* between them has profoundly changed since the introduction of the ANZC and NCEA. When classroom music was largely academic in nature, and instrumental lessons were typically seen as supporting a school's extra-curricular music programme, the boundary was relatively strong. It has now become substantially weaker because of the dependence of the music classroom programme on work undertaken within itinerant lessons. Since classification relates to issues of power (Bernstein, 1996), this boundary change has arguably shifted the balance of power between the classroom teaching context and the instrumental teaching context, often resulting in tension between the classroom music teacher and the instrumental teacher, with the student caught in the middle. This has required careful and time-consuming negotiation. A further consequence was that the core performance component of students' musical learning was potentially highly vulnerable, dependent

as it was on inadequate resourcing, and requiring students to forgo their regular classes to attend instrumental lessons.

Individualised learning programmes

In designing and delivering their music courses in the senior school, teachers often had to work within significant constraints. These included the obligation to cater for the very diverse needs, prior learning, and musical interests of their students. In many schools the number of students studying senior music was small and in order to make the subject viable, school managers often combined different year levels into multi-level, or composite classes. The NCEA Standards at each level drove the learning in senior years and a significant challenge for teachers involved the wide range of potential standards offered across multiple levels. Faced with such constraints, many teachers reported that they allowed their senior students, especially those in year 13, to create their own individual learning programmes in NCEA standards that interested them. This typically resulted in students all working separately at their own pace.

The introduction of NCEA and the ANZC has thus given senior students more control over their learning. The teachers' roles have shifted accordingly to include more faciliation and less transmission and this shift represents a change framing. When teachers set the agenda and content for learning (which typically still happened in the junior school) framing was relatively strong. But in most senior classrooms, framing has weakened in direct relation to the control that students had over their learning choices.

While teachers could see the value of the changes in control, the shift created ongoing pedagogical challenges for teachers with many expressing ambivalence towards the consequential practical realities. Jami commented that keeping track of individual programmes in a multilevel class was particularly difficult, and she worried that she was delivering second-rate teaching. Martin suggested that though his students *thought* they would like to work independently, in reality they appeared to miss working together. Cam commented that he allowed his senior students to work independently on some aspects of the course, but that they worked together, with him, on a core component of their study. In that way, he safeguarded the communal learning environment that he valued very highly.

Conclusion

The role of secondary music teachers remains a complex one and their ability to make a difference for their students continues to be influenced by a range of factors. While the concepts of integration of the arts, of student control of their own learning, and of performance focussed music courses can all be seen as desirable, the common experience of music teachers is that their workloads become overwhelmingly great as they work to maintain the integrity of the discipline and a richness of experience for students This takes place in a wider school context in which there is minimal valuing of music teaching and learning coupled with unrealistic demands and expectations placed on music teachers and their students. An important contribution of this overall doctoral study has been to provide teachers with an individual and collective voice when their unique perspective has often been minimised and downplayed. In particular, Bernstein's theories of power and control provide a strong explanatory framework which validates the very real tensions and challenges that continue to dog secondary music specialists, not just in Aotearoa New Zealand but internationally.

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The effect of age and musical context on schoolchildren's verbalization and audio-graphic responses as they listen to classical music for children

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This study considers the effect of age and musical context on schoolchildren's verbalization and audio-graphic responses as they listen to two dissimilar piano pieces written for children by Claude Debussy: "Jimbo's Lullaby" and "Serenade for the Doll" from "Children's Corner Suite." 287 schoolchildren, between the ages of 5½ and 8½, listened to the music and expressed their verbal and audio-graphic impressions. Three main systems of conceptualization emerged from the data: Associative depictions of mood, atmosphere, and emotions by use of analogy, suggesting metaphoric or symbolic interpretation; Formal responses of musical description, using strict formal terminology (e.g. dynamics, tempo, articulation); Compound responses of integrated Associative and Formal expressions. Results show a very strong dominance of Associative over Formal and Compound categories at all levels. Formal and Compound responses were inconsistent, increasing with the children's age in response to "Serenade" and sporadic in response to "Lullaby." The study indicates that formal responses may be more affected by the musical context than by age. A study of children's responses to a classical work intended for a children's audience may pave the way to a greater understanding of their music perception. This bears a number of implications for music educators who introduce young children to classical music and for composers of music for children.

Keywords: music listening, music perception, invented notation, development psychology of music, audio-graphic representation

Theory

The following literature review focuses on the body of research related to young listeners' verbal and nonverbal responses to music as a manifestation of their listening attitudes and music perception. Researchers have attempted to identify the variables that affect listener's music perception and preference, such as musical style, gender, familiarity, instrumentation, tempo (e.g., Sims, 1986; Brittin, 1996; Sims & Cassidy, 1997; Rodriguez & Webster, 1997; LeBlanc, 1999; Sims & Nolker, 2002).

Sims (1986), for example, examined whether 3-5-year-old children would choose to listen longer to familiar classical compositions or to unfamiliar ones. She later examined the effect of lyrics on children's responses (Sims & Cassidy, 1997). No differences were found among listening times for any of the compositions. The researchers concluded that measures of time spent listening do not indicate preference, but rather some other phenomenon of individual listening responses (Sims & Nolker, 2002).

Based on the assumption that "children's verbal reports of music listening experiences can reveal how they apprehend and organize musical information" (Rodriguez & Webster, 1997, p. 13), researchers studied children's verbal interpretive reactions to music as an indication of music perception, taste or preference (e.g., Abeles, 1980; Hargreaves,1982; Rodriguez & Webster, 1997). Hargreaves (1982), for example, played pairs of musical selections to school children (age 7-15). Each student wrote a single sentence about the relative similarity or difference between the pieces. The responses were ranked as analytical, categorical, global, affective or associative. Hargreaves concluded that children in all age groups tended toward objective responses and that their sensitivity to musical style increased with age.

Webster (1997) determined the nature of children's verbal responses to repeated hearings of a brief music excerpt on the basis of four systematically-designed questions, e.g., "What were you thinking when you listened to the music?" (p. 13). Results indicated age tendencies in response to three of four questions asked.

Conversely, scholars emphasized the limitations of verbal forms of response to music (e.g., Gibbs, 1994; Flowers, 1983/1984; McMahon, Sims & Nolker, 2002). A survey of studies shows that children under age 10-12 are not able to think metaphorically, and that metaphoric expression develops late in life (Gibbs, 1994). Music researchers found that compared with other modes of representation, verbalization is less effective and natural for children as a means for describing pitch direction and expressive elements (Rodriguez & Webster, 1997). Flowers (1983/1984) found that the acquisition of an extensive musical vocabulary is dependent upon instruction geared for that specific purpose.

Inspired by the awakening interest in children's drawings in the field of developmental psychology (e.g., Piaget, 1973; Piaget & Inhelder, 1956/1969; Eng, 1959; Lindstrom, 1957), musicians have examined children's graphical productions as a representation of musical perception (e.g., Goodnow, 1971; Hargreaves, 1992; Upitis, 1985; Davidson & Scripp, 1988; Sloboda, 1988; Smith, 1994; Bamberger, 1991; Gromko, 1994; Barrett, 1997, Burnard, 2000; Conneely, 2007; Elkoshi, 2000/2007/2008). Recent years have seen a developing interest in the study of invented notation in children's musical experience (Barrett, 2006). Investigations of the processes and products of children's invented notational activity have generated a growing body of research that reflects some of the interests and concerns of the study of children's symbolic activity in general (Barrett, 2001). Studies have shown that children's invented notations shed light on musical perception and development and circumvent the obstacles of verbalization.

There appear to be two attitudes to the psychological investigation of invented notations. One school has taken the "simple acoustic" approach of presenting the subjects with short musical fragments, some composed by the researchers and some invented by the subjects themselves (e.g., Goodnow, 1971; Bamberger, 1982/1991/1994; Cohen, 1985; Upitis, 1985/1987/1990; Gromko, 1994; Domer & Gromko, 1996; Elkoshi, 2004/2004a/2007/2008; Barrett, 2006). One study in this vein is the PAIS project which looks at children's notations to a short rhythm within a cross-cultural perspective (PAIS, 2009). Notations were classified under categories of perception such as extramusical associations, instruments, sound sequences and musical units. The PAIS study demonstrated both commonalities and differences between children of different cultures (Murphy & Elkoshi, 2004; Elkoshi, Murphy & Burnard, 2007; Elkoshi, Murphy, Burnard, Eriksson & Ballantyne, 2008).

Studies in which subjects represent complete musical works constitute a more recent body of literature. This kind of research has generally involved the presentation of familiar and unfamiliar songs, melodies, music composed by children or by adults and classical selections (e.g., Davidson & Colley, 1987; Davidson & Scripp, 1988/1989a/1989b/1992; Davidson, Scripp & Welsh, 1988; Cohen, 1985; Barrett, 1997/1999/2000/2001/2006; Hair, 1993/1994; Gromko & Poorman, 1998/1998a; Gromko & Russell, 2002; Fung & Gromko, 2001; Kerchner, 2001; Megan, 2004; Blair, 2006; Elkoshi, 2002/2007/2008; Shockley, 2006; Siu-Lan & Truman, 2007).

In a former study I focused on verbal and audio-graphic responses to two movements from *Children's Corner Suite* by Claude Debussy (Elkoshi, 2008).

Participants were Israeli college students: musicians and non-musicians, Arabs and Jews. The study showed that the vast majority of students of all groups yielded notations of an exclusively global/associative type and the impact of training, culture and musical stimuli was negligible. The present study aims to expand this previous inquiry by working with young listeners.

Aim

The aim of this study is to investigate the effect of age and musical context on young schoolchildren's reactions via spontaneous verbalizations and audio-graphic productions as they listen to two complete dissimilar classical piano pieces for children "*Jimbo's Lullaby*" and "*Serenade for the Doll*" from "*Children's Corner Suite*" by Claude Debussy. The focus question is: how do children listen to classical works composed for children?

As far as can be ascertained, no previous study has addressed the effects of age and musical context on children's "natural ability" to respond verbally and audio-graphically to complete classical piano works composed and dedicated to a child. It was assumed that a study of children's understanding of a classical work addressed to them would bear implications for music educators of young children and for composers of music for children.

Procedure

1. The music selection is the second and the third movements of "*Jimbo's Lullaby*" (3:53') and "*Serenade for the Doll*" (2:27') from the suite for solo piano "*Children's Corner*," composed by Claude Debussy between 1906 and 1908. The suite is dedicated to the composer's young and only daughter, Claude-Emma (known as "Chouchou"), who was four years old at the time. Chouchou's infant world inspired the creation of this work (Oriedge, 2007-09). The two movements are distinct in mood and musical characteristics. "*Jimbo's Lullaby*" is characterized by a generally slow tempo, lowest registers of the piano,

soft dynamics, fluid pulse, tonal ambiguity, unresolved chords, chromaticism, and expanding polyphonic textures; while the "*Serenade*" is characterized by a fast tempo, high registers of the piano, changing dynamics, regular triple meter, E-tonality, and mainly homophonic textures.

III   SERENADE OF THE DOLL

2. Participants were 287 schoolchildren, aged 5½-8½, from four schools (15 classes) in three cities in Israel, including 65 first-graders, 138 second-graders and 84 third-graders. Of the pupils, 179 listened to "*Lullaby*," and 164 listened to "*Serenade*." Table 1 displays the distribution of participants:

	"*Serenade*" (N=164)			"*Lullaby*" (N=179)		
Group	City	No. of classes	No. of pupils	City	No. of classes	No. of pupils
First-graders	Herzelia	2	44(21/23)	Herzelia	1	21
Second-graders	*Beit-Shemesh	1	21	*Beit-Shemesh	1	20
	*Holon	2	55(29/26)	*Holon	2	52(26/26)
	Herzelia	1	22	Herzelia	1	24
Third-graders	Herzelia	1	22	Herzelia	3	62(7/27/28)

Table 1: Distribution of Participants

3. Experiment: One 50-minute session was held with each class, during which the children listened either to Debussy's "*Lullaby*" or "*Serenade*" four times via an electronic audio cassette system. After two hearings, they were asked to express their impressions verbally. Questions like, *"What is in the music?"* "*What did you think when you listened to the music?"* were asked by the experimenter. After the next hearings, the children were asked to express their impressions graphically: "*Create in any way you like something that represents the music*." Papers, crayons, colored pencils, watercolors and brushes were provided. The students were encouraged to use just one color – "*the color that seems to suit the music best*." Finally, each child was interviewed privately to allow for further verbalization and explanation of the graphic responses. Questions like "*how is your drawing related to the music?*" were asked during the interviews.

Data included 343 responses: 179 "*Lullaby*" and 164 "*Serenade*," as well as tape-recorded verbalization, and two videotaped meetings. 56 second-graders (marked by asterisk in Table-1) responded to both "*Lullaby*" and "*Serenade*" in separate sessions (and in different order).

4. Data analysis: Three main systems of conceptualization emerged from the data: *Associative*, *Formal* and *Compound* responses.

1. Associative responses capture the music in a global-associative way, characterized by idiosyncratic thoughts. A-responses include depictions of mood, atmosphere, emotions, situations, objects, actions and events evoked by the music. Listeners use analogy, images and stories, suggesting metaphoric or symbolic interpretation.

2. Formal responses include references to sound, sometimes by use of strict formal terminology. F-responses capture the temporal unfolding of at least one of the

musical dimensions: instrument (timbre), articulation, dynamics, tempo, rhythm, melody, melodic directionality, texture, form, musical sequences, musical units, genre, musical style.

3. Compound responses include both A-and F-responses as compared with simple reactions that consist of just one type of response, either associative or formal.

Examples

The following are examples of AFC-responses from children of different age-groups to "Lullaby" and "Serenade." A-responses in this sample refer to images (1/5/6), atmosphere (1/6), emotions (1), and stories (2). Two contrasting emotions are discernible in associative reports, which represent either "Lullaby" or "Serenade": relaxation (1/6), and anxiety (2). F-responses refer to timbre (3/5), dynamics (4), pitch (6), musical style (5) and form (5). Invented notations include codes for dynamics (4/5) and pitch (6).

A-responses	
	Shira (girl) first-grade: "Serenade" "The music reminded me of a sunset. A calm sea… I felt happy."
	Topaz (girl) second-grade: "Serenade" "When I listened to the music I imagined myself walking in a forest, and a man was staring at me. I drew the man's face, head, and eyes."

F-responses	
	Li (girl) first-grade: "Lullaby" "I heard a piano playing."
	Tomer (boy) second-grade: "Serenade" "There were loud and reedy sounds in the music. I drew purple shapes when the sounds were loud, and used white when soft. I drew according to the music and didn't look at the picture until the music ended. Then I saw what came out."

Results

A very strong dominance of Associative as compared with Formal and Compound categories is discernible at all levels. The young listeners' verbal/graphic responses to two classical piano pieces composed for children reveal a rich world of associations, extramusical imagery, metaphors, and feelings – as well as a certain amount of formal

musical knowledge and terminology. Most children (76.6%) produced A-responses; 45.3% produced F-responses and 24.4% produced C-responses.

Analysis of the responses shows differences between the groups. Most first-graders produced A-responses ("Lullaby": 71%; "Serenade": 77%). Their rate of F-responses was the lowest ("Lullaby": 9.5%; "Serenade": 38%). C-responses were present only in the "Serenade" productions (9%). Among second-graders, "Lullaby"-A-responses increased to 85%, while "Serenade"-A-responses decreased to 55%. F-responses increased in response to the two musical movements ("Lullaby": 47%; "Serenade": 56%). C-responses increased as well ("Lullaby": 27%; "Serenade": 28%). Among third-graders, the results were sporadic: "Lullaby" A-responses remained stable (84%), whereas "Serenade"-A-responses increased to 77%. "Lullaby"-F-responses decreased to 32%, whereas "Serenade"-F-responses increased to 59%. "Lullaby"-C-responses decreased to 13%, whereas "Serenade"-C-responses increased to 45%.

Table 2 displays the distribution of AFC-responses at three levels:

Group		"Lullaby"			"Serenade"		
		A	F	C	A	F	C
	First-graders	71%	9.5%	0%	77%	%38	%9
	Second-graders	85%	47%	27%	55%	%56	%28
	Third-graders	84%	32%	13%	77%	%59	%45

Table 2: Distribution of AFC-responses for "Lullaby" and "Serenade"

The prevalence of A-responses over F-and C-responses is evident in the following histograms:
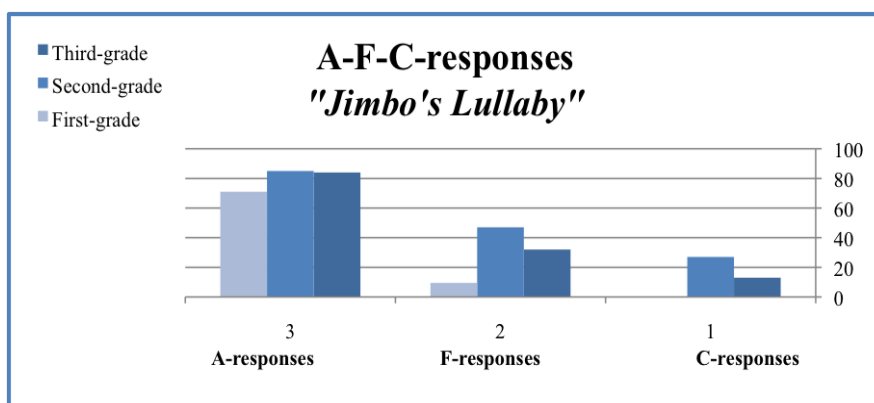
Histogram 1: AFC-responses throughout levels for "Lullaby"
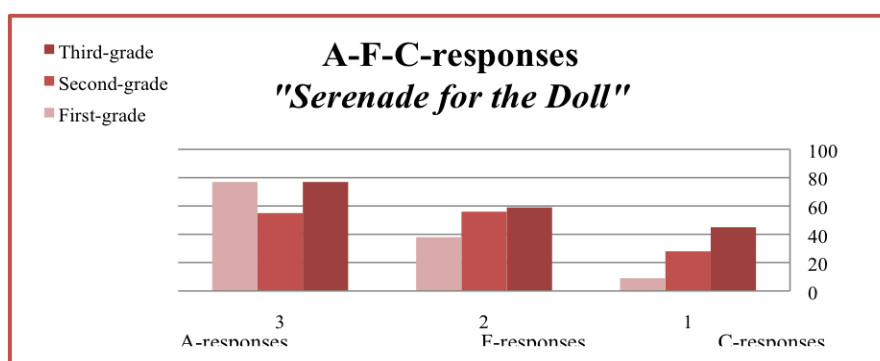
Histogram 2: AFC-responses throughout levels for "Serenade"

Most children's responses to the general atmosphere of the music were of an optimistic nature (happiness, fun, etc.). The most "positive associations" were associated with the "Serenade" (69%). 20-21% of the listeners expressed "negative

feelings" like fear, sadness, and anxiety – both in response to "Lullaby" and "Serenade." The prevalence of positive associations over negative associations is evident in histogram 3:
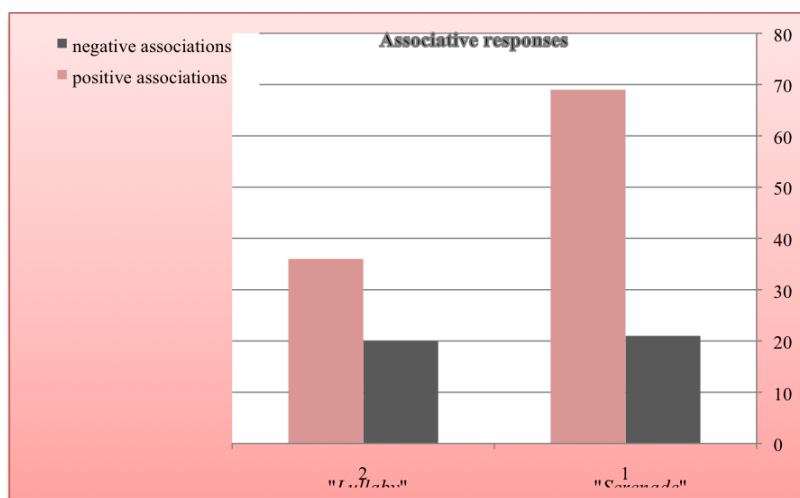
Histogram 3: A-responses to "Lullaby" and "Serenade"

Conclusions and perspectives

The prevalence of associative responses over formal responses suggests that young listeners (aged 5½-8½) perceive classical compositions written for children at a more associative and global than formal/analytical level. As such, there seems to be a critical distinction between the strategies of listening that typify children's informal listening habits and those that are typical of formal music training classes.

Most children's responses to the general atmosphere of the music were of an optimistic nature, yet the rate of optimistic responses was affected by the musical context. The "Serenade," which is characterized by a fast tempo and high register of the piano, elicited much more "optimistic" responses than the contrasting slow and low-register "Lullaby."

As children grow older, A-F-C-responses decline or increase, depending on the musical context; "Serenade" F-and C-responses increased gradually, while the "Lullaby" F-and C-responses were sporadic and inconsistent. This indicates that the impact of the musical context is far more significant than the impact of age.

Results in this study differ from those presented by Hargreaves (1982). Hargreaves found that as children mature they tend toward objective responses and become increasingly sensitive to musical style. This tendency was observed in response to the "Serenade" but not in response to the "Lullaby," probably due to substantial musical differences in the two selections.

The results in this study refute the claim that children below the ages of 10–12 are unable to think metaphorically (Gibbs, 1994). It is obvious that music evokes figurative expression, which occasionally includes imagery and metaphor. Results in this study are similar to those obtained in former studies of adult listeners (Elkoshi, 2008) and pre-school listeners (Elkoshi, 2009). Both studies showed that the vast majority of listeners yield responses of an associative type, and that the impact of such variables as age (and culture) is negligible and inconsistent.

Limitations: certain issues that are beyond the scope of this paper were investigated further: color preferences in response to "Lullaby" and "Serenade" as well as comparing

between responses of individual second-graders who participated in both "Lullaby" and "Serenade" sessions.

Implications

A study of children's responses to classical works addressed to them paves the way to a greater understanding of their music perception. This has implications for composers who write for children and for music educators who teach children about classical music in school.

Since the Middle Ages European composers have been writing music for children, ranging from miniatures to operas (Cole, 2001; Maxim, 2001). Classical music for children is an integral part of Western music education (Gates, 1988). Yet, such music is not necessarily simple or childish; In fact, it is sometimes most complex and conveys intricate messages, sometimes in concise and abstract ways. Naive young listeners are able to interpret complex music addressed to them and to provide verbal and audio-graphic interpretations of such music. Therefore, composers should be encouraged to dedicate time and effort to the creation of profound music for young listeners.

Educators and composers should realize that the main system of conceptualization that emerges as children listen to classical music is programmatic or symbolic interpretation. But, it should be recognized that the same music may *evoke* different emotions, ranging from pleasure to sadness and fear. Still, it should be borne in mind that even very young listeners have some sporadic amount of formal musical knowledge.

Music educators should be encouraged to foster verbal interpretations of music, as this elicits imaginative reactions from the young listeners. Much of children's talk about music reflects their ability to think in associative ways that go beyond the literal revealing figurative aspects of language and a poetic structure of mind.

Graphical responses to music are intuitive, a phenomenon for which all listeners have a basic capability. The primary focus is not on the listener's capacity to transcribe the music–as-heard, but rather on what they choose to express in their reports. An audio-graphic task is not a test of the ability to pick out compositional elements. Rather, it evokes a more comprehensive type of listening, in which the Gestalt, rather than the individual analytical components, may be dominant. At the same time, listeners have complete freedom in choosing, relating and organizing the formal musical dimensions they wish to record. Invented notations are at the core of the creative impulse and artistic response to music, as it allows children the freedom to organize and transcribe musical information in their own way. Music educators are encouraged to foster audio-graphical initiatives which elicit musical and extra-musical responses amongst naive listeners. The goal of the music teacher/researcher as well as of MISTEC is to promote creative school music teaching and learning, and hence to understand the child's musical cognition from his/her own perspective.

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Experience and professional identity: Exploring some approaches

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In this paper, I present a review of some studies on teacher education with special focus on the issue of professional identities of music educators, emphasizing the role of experience and therefore memory and emotion. For complete this review, I analyze a case occurred in a Degree in Music. About these discussions, I can reach four main conclusions: (a) first, the need to conduct more studies in teacher education considering the issue of the professional identities; (b) is necessary to give more attention to the role of experience in this process; (c) the evaluating of an experience as positive or negative is of little importance in the overall context of music teachers education, since both experiences are relevant to the building of the professional identities of early career teachers; and (d) finally, is essential understand this construction on a collaborative perspective.

Introduction

There are several studies conducted on music teacher education in Brazil. Hentschke, Azevedo and Araújo (2006), for example, produced an important mapping of the main theoretical approaches used in research on teacher knowledge. Diniz and Joly (2007) studied the musical knowledge in the education of three teachers considering the stages distributed on the periods of pre-training, training and continuing education. Fernandes (2012) also paid special attention to the study of continuous education of music teachers of kindergarten and elementary school from an intervention research. Montandon (2012), in turn, was concerned about the recent education policies, especially regarding the Institutional Scholarship of Teaching Initiation Programme (Pibid – *Programa Institucional de Iniciação à Docência*) and the Teaching Degree Consolidation Programme (Prodocência – *Programa de Consolidação das Licenciaturas*).

Some studies also have been concerned directly with the processes of teaching and learning related to training courses. Bellochio and Garbosa (2010) investigated the role of the Laboratory for Music Education (LEM) at Federal University of Santa Maria (UFSM) for initial and continuing education of music teachers. The LEM/UFSM is responsible for actions of teaching, research and academic extension in music education and has several ongoing projects. The work described by the authors is relevant because it emphasizes the importance that these spaces fill in teacher training in music. In fact, is essential that teachers have access to significant experiences during their training as a basis for the building of their professional identity. Thus, in this paper I present a review of some studies on music teacher education especially considering the building of professional identities of music educators. From the consulted references, I assume that the experience have a key role in this process, emphasizing the function that memory and emotions perform when the experiences are recorded and how such experiences may interfere in the subsequent decision making. This perspective was the basis for some curriculum projects that I had the opportunity to accompany in a Degree in Music, one of which I will analyze later as a sample.

Professional identity

The identities are an object of particular interest in sociology and anthropology. In music, many studies were conduct on cultural identities with special emphasis on youth

or social groups. From this perspective, Arroyo and your colleagues (2013) prepared an important bibliographic guide on studies in music and youth, considering issues such as musical cultures, religion, gender and learning. However, few authors seem to care about the professional identities of music educators in Brazil, although the topic was extensively discuss in other fields (e.g., Souza, 2013; Bührer & Jordão, 2013; Costa, Cardoso & Costa, 2013).

Bauman (2005) establishes a strong relationship between the concepts of "identity", "community" and "belonging". For the author, the identity is constituted in the entities that define a community, which can be of life or destiny. *Living communities* are those in which their members live together in an absolute connection, while *destination communities* are composed exclusively by ideas or principles that put your members together. According to the author, due the characteristics of our times, membership in a particular community has been defined more by ideas than by living, and therefore has become increasingly necessary to understand identity as a dynamic process. Beijaard, Verloop and Vermunt (2000) assumed that the professional identity of teachers must be understood by the way they see themselves as experts in their disciplines, in pedagogy and didactics. According to this perspective, professional identity is the development of specific knowledge of the matter, as well as pedagogical and didactic. Doloff (1999), in turn, suggests that the building of professional identity of teachers are mediated by culture, socially constructed from the experiences that occur throughout life since when the teachers were students, as well as the representation of the profession to the mass media. The author draws attention to the fact that few courses are concerned to reflect on this aspect of teacher education. Therefore, many students have difficulty in conceiving their identity as musicians and/or as teachers.

Duarte (2011) worked under the bias of social representations to understand the idea of "quality music" among music educators. The author underlined the fact that the music for the classroom – chosen by criteria such as authenticity, spontaneity and sophistication – are not always the preferred music of teachers. Many interviewees claimed to choose certain songs for their classes because they believe these songs are necessary for their practice. In fact, for Nóvoa, "training is not built by accumulation […], but through the work of critical reflexivity about the practices and (re)construction of a permanent personal identity" (Nóvoa, 1995 apud Bellochio, 2003, p. 19). Is important to observe, as done by Diniz and Joly (2007), that the process of building a professional identity does not start when entering a degree course nor ends with the acquirement of the diploma. However, is also important to note that the degree course enables the vast majority of these young music educators can reflect on first time about their professional practices and thus build a repertoire of fundamental experiences for them to recognize themselves as music teachers. It is through the experience that these young teachers are developing their links of belonging to a professional community that shares certain representative ideas about what its members think about the field, and this will influence deeply their practice and maintain these links. Marques (2011), for example, sought to identify the academic discourse amongst higher education teachers. His research showed how teachers select the content to teach in the classroom, revealing profound differences among the fields (musicology, performance practice, music education, and others). Somehow, the effort made by Marques (2011) may be useful in order to understand these links of belonging, once communities are confined to fields in which the teachers require certain private premises.

In a study conducted in Greece, Reppa and Gournelou (2012) problematized the issue of professional identities of music teachers in basic education by the historical absence of this professional in the school, that only recently was repaired. With the necessary care with analogies, the situation in Greece seems to be similar to the one in Brazil, where the teaching of music as a content of Art curricular component became mandatory a few years ago, since the implementation of the Federal Law nº 11.769/08. As the authors argue in the case of Greece, not much is knew about the identity of this professional in Brazil, since several early career teachers have not had the opportunity to experience music in the elementary education system at the time they were students. The results of research conducted by Reppa and Gournelou (2012) demonstrated that the majority of teachers surveyed believe that teaching methods, experience and infrastructure are responsible for the efficiency of their work. In fact, Papanoum (2003 apud Reppa & Gournelou, 2012) suggests that the efficiency of the teachers is do not based only on their previous studies, but it also depends on their ability to adapt to circumstances, which is developed through experience. Furthermore, Peraki (2008 apud Reppa & Gournelou, 2012) assumes that the experience has a major role in the development of professional identity of educators.

Experience: memory and emotion

Doloff (1999) refers to the role of memory in the construction of professional identity, while Tateo (2012) emphasizes the emotional component of the pedagogical practice. Emotion and memory have close relations and are two important psycho-physiological functions necessary for the understanding of the experiences, once memories and registers are mediated constantly by emotions felt at the time wherein the experiences occur. The experiential memory makes people what they are, because it puts them under cognitive and affective influences about what they did in the past, redefining their actions in the present (Wiggins, 1995 apud Ramos, Elias & Silva, 2013).

With regarding actions, reasoning and decision-making at the time that the experiences took place, Damásio (2012, p. 157) suggests that

> Terms *reason* and *decide* usually imply that who decides is aware *a)* of the situation that requires a decision, *b)* of the different options of action (answers) and *c)* of the consequences of these options (results), immediately or in the future. The knowledge that exists in memory in the form of dispositional representations can become aware of language or not.[2]

The three types of awareness cited by Damásio (2012) about the reasoning and decision-making – awareness about the situation, awareness about options of action and awareness about the consequences of action – are fundamental to the practice of teaching, including music. The awareness of the situation, in other words the classroom, the locus of action of this professional practice, is something that allows the construction steadily from their own experience, while it provides awareness about options and their consequences.

About emotions, the author suggests the somatic marker hypothesis (Damásio, 2012; 1996), which performs a key role in reasoning and decision-making. In his words,

> […] *Somatic markers are a special case of the use of feelings generated by secondary emotions.* Those emotions and feelings *constitutes a link, for learning, about the future results of certain scenarios.* When a negative somatic marker was juxtaposed to a particular

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[2] Emphasis added by me.

future outcome the combination functions are as an alarm bell. When, instead, was juxtaposed positive somatic marker, the result is an incentive. (Damásio, 2012, p. 163).[3]

By the perspectives presented in the previous section of this paper, it is possible to assume that the construction of the professional identity of the music educators is mainly build by experience that occurs not only in the halls of training courses. However, it is precisely in courses that these young teachers have the opportunity to discuss and collectively experience everyday issues of the profession with greater intensity. Experiences in training courses, that can be evaluate as positive or negative taking a suggestion by Damásio (2012), are essential for young teachers to build the links of belonging to a community constantly modified by their own practice and the practice of other teachers of a given context.

Identities under construction: collaborative networks of training

To illustrate the approach assumed in this work, I will discuss a curriculum project occurred in the Degree in Music of the Federal University of Acre (UFAC). The aim was to build a collaborative network among young teachers within the Teaching Practice in Music course, held between the months of June to December 2011. The program of the course presupposes the realization of activities in the formal or non-formal locus, to enable students to propose and implement a teaching project. In this issue of course, we decided to carry out work in the high school in the form of workshops conducted by the undergraduate students. 20 undergraduates students participated in this course, divided into groups with up to four people, in three fields (guitar, choir and marching band), totaling 5 groups (one group for marching band, two for choir and two for guitar). Two public schools were attended in the city of Rio Branco (Acre State, Southwestern Amazon, Northern Brazil). The project occurred as follows: first, the groups were divided according to the expertise of the students (singers, guitarists, brass players, among others). The next step was to establish contact with the schools and prepare workshops and basic repertoire. The work of Luiz Gonzaga was chosen in order to celebrate 100 years of his birth in 2012. During the workshops, the students held several meetings among all groups and the preceptor to share and discuss the situations encountered during lessons in the high schools. Thus, issues of everyday pedagogical practice for these young teachers seemed to be a dilemma, such as high school student behavior or the musical reading, and could be discussed collectively by the participants, they should help each other to understand the demands of their profession.

Throughout the course, therefore, the young teachers had the opportunity to prepare, implement and evaluate a teaching project collectively, emphasizing the positives and negatives of their experiences. Certainly, this procedure will encourage the creation of new actions valued as positive and the refusal of the actions assessed as negative, since it is believed that these teachers have acquired more awareness about the consequences of their actions, as well as awareness about other options, which are the aggregated by a strong emotional experiences during the Teaching Practice in Music course.

Conclusions

In this work, I sought to emphasize the role of experience in the building of a professional identity for music educators through a scientific literature review, particularly considering the role of memory and emotion. I examined as an example a case occurred within the Teaching Practice in Music course in the Degree in Music of

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[3] Emphasis added by own author.

the Federal University of Acre (UFAC). As the foregoing, it can be deduced four major findings. First, the need to perform further studies about the issue of the professional identities of music educators, including in Brazil, where few studies have been conducted on this issue. In addition, researchers should observe more carefully the role of experience in training teachers for enhance teaching projects and training policies. It should be noted, though, that the worthiness of the experience lies not in the result of the experience evaluation as positive or negative, since both are representative for the building of the professional identity of these young teachers. Finally, it is worth mentioning the importance of collaborative practices in the stages of training and post-training, expanding the knowledge of the professional practice.

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The evolution of learner-centered music educator preparation: A case study

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The question of how best to prepare music students for lives as successful music educators is a most important one. We examined our students and concluded our students were bright, and responded well on tests. Our curriculum provided them with vital information; however, anecdotally they seemed sometimes not to apply what we had taught them. They knew the material (based on test scores), but appeared to rely most heavily on experiences from their own background rather than what they learned at the university. Based on those perceived challenges, our desire to improve teaching among our preservice teachers, and a campus visit by Michael Raiber (2004) regarding learner-centered teaching to stimulate social role development, we began curriculum modification. Believing that data should inform curricular change, we began the process of gathering appropriate data. In the past seven years we have developed rich caches of data, some of which we have analyzed, presented, and published. Collected data include seven years of researcher-designed student surveys, free response questions about the curriculum, analyses of videos using available software, and analyses of developmental concerns pre-and post-student teaching. Unanalyzed but available data include hundreds of reflections and daily emails as well as hours of video lessons from 2006 to the present. Examination of our research has allowed us to draw aggregate conclusions. This paper is a documentation of our curriculum reform process, still very much a work in progress. We specify our current revised curriculum, the types of data we have collected and published, what those results have taught us, and what future data might further improve how effectively our students enter the profession.

Keywords: music educator preparation, learner-centered, social role development, pre-service teacher preparation,

The evolution of learner-centered music educator preparation

The question of how best to prepare music students for lives as successful music educators is a most important one. In fact, complete organizations (Society for Music Teacher Education, SMTE) and entire journals (*Journal of Music Teacher Education*) are devoted to this topic. In 2006 my music education colleagues at Texas Tech University and I began serious discussions on how we might better prepare our teachers. Perceived challenges included perceptions that our students were bright, responded well on tests, and our curriculum provided them with vital information. Anecdotally, however, they sometimes failed to apply what we had taught them. They knew the material (based on test scores), but appeared to rely more heavily on experiences from their own background rather than what they learned in our classes.

My school is a large, comprehensive state university (34,000 students) in a city of about 250,000 in the state of Texas in the southwestern part of the United States. We have approximately 500 music majors including bachelor, master and doctoral students. About 250 of the undergraduates are music education majors who are seeking to become music educators. As music education majors they take courses in general studies as well as music history and music theory, take private lessons on their primary instruments, participate in ensembles, and take music education coursework. The experience culminates in a full semester of student teaching in which students are immersed in a school setting. Because we are geographically isolated (300 miles to a

larger city or to another large university) and in a relatively small city, we cannot place all our student teachers locally, so our student teachers typically leave campus and live in the cities where they student teach, some times hundreds of miles removed from us. Otherwise, our program is typical of most teacher preparation institutions in the United States.

Based on our perceived challenges, our desire to improve teaching among our preservice teachers, and a campus visit by Michael Raiber (2004) regarding learner-centered teaching to stimulate social role development, we began curriculum modification. Believing that data should inform curricular change, we began the process of gathering appropriate data. This paper is a documentation of our curriculum reform, still very much a work in progress. We will specify our current curriculum; types of data collected and published, what those results have taught us, and what future data might further improve how effectively our students enter the profession. The question of social role development (how a student adopts the role of teacher) has been widely explored in general education (Campbell & Smith, 1997; Fink, 2003; Weimer, 2002), generally focusing on what the student can do and how the student views himself/herself instead of relying on written tests. Differences in the two approaches (teacher-centered vs. learner-centered instruction) appear in Table 1 (Dye & Killian, 2009 based on Smith & Waller, 1997).

	Old Paradigm	New Paradigm
Knowledge	Faculty to Student	Jointly Constructed
Student	Passive	Active
Mode of Learning	Memorizing	Relating
Faculty Purpose	Classify & Sort Students	Develop Students' Competencies
Student Growth & Goals	Complete Requirements	Lifelong Learning
Relationships	Impersonal	Personal
Context	Competitive, Individualistic	Cooperative
Climate	Cultural Uniformity	Diversity & Personal Esteem
Power	Faculty Holds	Students are Empowered
Student Assessment	Norm-Referenced	Criterion-Referenced
Instructor Assessment	End of Course Ratings	Continual Assessment of Instruction
Teaching Assumption	Any Expert Can Teach	Teaching is Complex and Requires Considerable Training

Table 1. Learner-centered teaching: Comparison of old and new paradigms

Music researchers (Paul, 1998; Paul, Teachout, Sullivan, Kelley, Bauer & Raiber, 2001; 2002) have continued this line of reasoning by using learner-centered instruction to encourage growth from music student to teacher. In a learner-centered music model:

- The instructor becomes facilitator rather than lecturer.
- Students are not presented information until they need to know it; instructors design lessons that require a need to know.
- Students teach in controlled settings instead of reading about teaching.
- Peer feedback becomes important.
- Self-assessment becomes crucial.

Given our decision to focus on learner-centered teaching, we initially modified only team-taught coursework, so the two instructors could alter course delivery without seeking the compromises necessary to change an entire curriculum (Raiber, Killian,

Dye, Teachout & Vandehey, 2009). Using the one-course-at-a-time procedure we modified, evaluated and re-modified each semester based on student progress. We now have many learner-centered courses, but I will limit this discussion to our three sequential music education courses that culminate with student teaching.

Explanation of the learner-centered curriculum

Semester one (two semesters before student teaching) now includes less instructor provided information and more student experiences. We designed assignments that would force students to explore ideas and think about teaching rather than search for correct test answers. We designed activities in which the students taught, rather than the professors, reflecting our believe that the complex task of teaching requires practice, repetition and trial-and-error, much as learning to play a clarinet does. To allow peer teaching, we divided the class (typically 45-50 students) into smaller groups with roughly equivalent instrumentation when playing/singing on primary instruments. Students then wrote an arrangement (or composition) and taught it to their group. This process allowed a more authentic experience because only the teacher/composer knew the piece; the musicians had never performed together, had never seen this piece, and so sometimes made errors. Deliberately we did not ask students to act like children or make pre-determined errors; we used a more authentic approach.

A specific assignment illustrates the process. Students receive two Bach organ chorales with no student having the same chorales. They arrange one chorale for their group, print and distribute parts, and teach their arrangement for 10-12 minutes to their peers. Students submit a detailed lesson plan for our feedback, teach the arrangement, and immediately receive verbal feedback from both peers and instructors. We video each teaching episode (TE) and give a copy immediately to the student via a USB flash drive. Students view their video and submit a written reflection specifying perceived strengths and weaknesses using a form we developed for this purpose (Killian & Dye, 2008). Instructors control content in that they assign specific arrangements; but much of the learning happens as students discover which strategies are most effective. Their peers also serve as positive or negative teaching models. We follow the plan/teach/record/reflect process multiple times during the semester so that peer teaching comprises approximately 60-65% of total class content.

Each semester we evaluate and make modifications. Based on demonstrated student growth, we have added more TEs each semester. Currently the peer TE assignments include: rhythmic composition; vocal duet; re-teach vocal duet; Bach chorale 1; Bach chorale 2; reteach Bach; folk song arrangement 1; folk song arrangement 2; and final arrangement (student choice).

Following the peer-teaching semester, our students transfer their skills to elementary and secondary schools where they are assigned students. Our university students observe their assigned students, identify what skills their student(s) should learn next, and then plan and activities and strategies to meet those objectives. This process requires them to predict how far a student can advance in a given lesson, and how student improvement might be assessed. They return from this experience with new ideas about how to plan a series of lessons, and new wisdom about classroom management, teaching students with special needs, and working with diverse students who might be different from themselves.

During previous semesters our students received instruction on classroom management and special education; however, we remained unsatisfied that our instruction made a difference in student thinking or acting. Now that students have some

experience, they have a need-to-know about classroom management (complete with tales of unexpected events that happened to "their" students). Now when we talk about management techniques or strategies for teaching students with special needs, our students are able to view these issues in context. It seems to mean more to them and they respond more personally. We conclude that our need-to-know procedures have resulted in students who are more receptive to new ideas and more realistic in their planning.

Finally, our students leave campus to begin their total immersion student teaching experience. We have established the importance of peer communication in each previous semester by requiring them to email all plans and reflections to peers as well as instructors. So once they leave campus (sometimes several hundred miles away), they have a firmly established routine of emailing daily reflections to all peers and instructors. This process encourages professional peer relationships, and we learn of problems or successes very early so we can intervene or congratulate as appropriate.

Data collected to inform curricular change

We believe that collected data should inform curricular decisions, so we have developed rich caches of data, some of which we have analyzed, presented, and published. Collected data include researcher-designed student surveys, free response questions about the curriculum, analyses of videos using available software, and analyses of developmental concerns pre-and post-student teaching. Unanalyzed but available data include hundreds of reflections and daily emails as well as hours of video lessons from 2006 to the present. Examination of our research has allowed us to draw the following aggregate conclusions:

Preference for learner-centered teaching

Our researcher-designed surveys indicated that emphatically the students preferred hands-on TEs to traditional lecture formats. This finding was true in virtually all our studies, beginning with Killian, Dye and Buckner (2008), and is consistent with previous research involving learner-centered procedures (Conway, 2002; 2012; Conway, Eros, Hourigan & Stanley, 2007; Stegman, 2007).

Growth in confidence

Consistent with previous research naming "confidence" as the most important teaching success factor (Teachout, 1997), our pre-service teachers mentioned gains in confidence as the most valued part of the learner-centered experience, either at the time (Killian, Dye & Buckner, 2008) or when recalling the experience (Killian & Dye, 2009a; Killian & Dye, 2009b).

Importance of planning

Planning was highly valued by all participants, but most emphatically by student teachers. Student teachers indicated that they spent slightly less time planning but followed their plan more often (Killian & Dye, 2009b).

Importance of reflection

Students placed less value on reflection especially during the first years of learner-centered implementation (Killian & Dye, 2009b; Raiber et al., 2009). In fact, reflection was ranked below planning, participation, and peer observation, and only above composition (Killian & Dye, 2009b). Based on these disturbing results, we modified instruction to emphasize reflection importance; recognized students who wrote effective reflections; and made reflections public to peers. Additionally, students simply became

accustomed to reflecting. Our students now seem to expect to write reflections and do so in a timely manner. Apparently it is sometimes necessary to wait until students become accustomed to changes.

Belief in improvement

Surveys indicated that students strongly believed their teaching improved as a result of the plan/teach/archive/reflect process with ratings of 4.00 out of 4.00 during first semester, 3.47 during second semester, and 3.78 during student teaching (Killian & Dye, 2009b). These findings are consistent with general education research verifying that increased knowledge occurs in learner-centered environments (Fink, 2003; Weimer, 2002).

Documentation of teaching improvement

Students believed that their teaching improved (Killian & Dye, 2009b), but we questioned whether there was evidence to support their opinions. We chose two TEs from eight representative students (Killian, Dye & Buckner, 2008; Killian & Dye, 2009b) and evaluated teaching based on observations of "teacher talk," "student perform," and "other." We used SCRIBE software (Duke & Stammen, 2011) designed to analyze real time video. Analysis indicated that many improved, but in relatively idiosyncratic ways, allowing no generalizations or predictable patterns. Students believe they improve and we anecdotally concur, but have not yet devised a way to evaluate improvement properly. In the semester in which I write this paper (Fall 2013) we have assigned students to use SCRIBE to analyze their own videos in the hopes that this process will yield increased learning for the students and perhaps increased research verification for us.

Anecdotally, our students are acquiring a reputation for excellence in teaching. We have a 100% hire rate for those who enter the teaching profession; many of our students are hired by school districts before they complete student teaching; potential cooperating teachers request our student teachers; and we receive positive comments ("your students begin student teaching with as much skill as a first year teacher"). So we are most encouraged; however, we very much want to verify this success with data.

Stages of development

Years ago, American educators, Fuller (1969) and Fuller and Bown (1975) postulated that novice teachers move through identifiable stages beginning with concern for self, then concern for subject matter, and finally concern for students. The general education community has widely researched the Fuller stages (a single Google Scholar search for Fuller & Bown yielded more than 2000 citations), but they are not without critics. For example, Conway and Clark (2003) and Watzke (2007) noted that the concerns-based approach emphasizes teachers' initial concerns but ignores their intentions or aspirations. Among music education researchers, Fuller stages have been verified among preservice music teachers (Berg & Miksza, 2010; Killian & Dye, 2008b; Killian, Dye & Wayman, 2013; Miksza & Berg, 2013; Paul et al, 2001; Teachout & McCoy, 2010), and high school students serving as teachers (Austin & Miksza, 2012; Miksza & Austin, 2010; Miksza & Berg, 2013). Music teacher concerns have been examined in two disparate ways: a) teachers state their concerns in a free response format (Berg & Miksza, 2010; Conway, 2002; 2012; Powell, 2011; Killian, Dye, & Wayman, 2013; Miksza & Austin, 2010); or b) teachers rate the importance of a prepared list of statements about teaching (Austin & Miksza, 2012; Campbell & Thompson, 2007; Miksza & Berg, 2013; Teachout & McCoy, 2010). The two methods

yield sometimes contradictory results. We rejected the prepared list procedure, believing students given a list may tend to answer the way they think they should. The free response procedure allows insight into students' most current thoughts. Our earliest analysis of the Fuller and Bown stages indicated that, as expected, our preservice teachers primarily mentioned teacher concerns (Killian & Dye, 2009a). Later when we examined the responses of five years of student teachers before and after student teaching ($N = 159$) we found that they began student teaching primarily self-concerned (4% of their open-ended comments focused on students). But by the completion of their student teaching, that student-focused percentage had risen to 20% (Killian, Dye & Wayman, 2013). We were greatly encouraged by this result, but have yet to determine to what extent this result is affected by our learner-centered curriculum.

Future research plans

Believing that focus on student concerns is indicative of good teaching (Fuller & Bown, 1975), our newest study (Killian, Liu & Paul, 2014) examines whether focused observation tasks can encourage preservice teachers to focus on students rather than the teacher as they watch teaching videos. Our preliminary analyses indicate that groups who were told to focus on students made significantly more student-related comments than did control groups. We don't know yet whether this learned video focus transfers to viewers' actual teaching.

Modifications

Students who complete the learner-centered curriculum provide evaluations (Killian & Dye, 2009). Their suggestions included: longer TEs with more complex music, ability to re-teach TEs a second time, more instructor feedback, and shorter planning times to better stimulate student teaching situations. We have implemented longer TEs, provided re-teaching opportunities, modified our explanations of why peer feedback is vital, and have yet to implement a shorter planning time, leaving that for a student teaching-developed skill.

Future data

We hope to demonstrate the efficacy of our version of learner-centered teacher preparation by collecting future data regarding effective options when preparing teachers. At the same time, we would like to continue publishing data about "what works" in music teacher preparation. We believe this is an ongoing process and one that is of vital importance to effective music educator preparation.

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Narratives of music teacher identity

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This study focuses on professional identity construction of pre-service music teachers via negative critical incident narratives. Participants included 12 full time students enrolled in a senior undergraduate music education class at a major Canadian university. After training, participants wrote an 8-page (minimum) narrative account of events and people that impacted their choice to become a music educator. Sub-stories of each narrative were divided chronologically; data on self-reported negative experiences of struggle or difficulty were extracted and analyzed. Results indicate that participants' resilience, work ethic, and creative problem solving in times of adversity (unchallenging music programs, unprofessional teacher conduct, and lack of career guidance) provide important insight into the development of professional identity. The impact of community music making activities and social support was stressed at all levels.

Keywords: identity, music teachers, pedagogy, professional identity

Introduction

The professional identity process is a social construction that occurs when we interact, share experiences, and communicate with others involved in our chosen careers. In the case of pre-service music teachers, each person comes to the table with a lifetime of learning music from and with a range of teachers, peers, and other significant people. These relationships and experiences lead to an understanding of prevailing notions of correct and incorrect in the realm of music teaching. This study focused on events and people that have influenced pre-service teachers to commit to music teaching. Specifically, it investigated self-reported negative critical incidents and their resolution as contributors to professional identity development.

Related literature

Studies examining music teachers' professional identity have predominantly done so via Mead's Symbolic Interactionism theory (Dolloff, 1999; Beijaard, Meijer & Verloop, 2004; Isbell, 2008; Pellegrino, 2009). This theory postulates that identity develops through social interaction when an individual learns about his/her own actions while observing the role of others. In this sense, identity is a relational phenomenon that occurs in an inter-subjective field and is an ongoing process of interpreting oneself.

According to Beijaard *et al.* (2004), professional teacher identity is related to teachers' concepts or images of self, teachers' role, broadly accepted images in society about what a teacher should know and do; and what teachers themselves find important in their professional work. Professional identity refers not only to the influence of conceptions and expectations of others, including broadly accepted societal images, but also to what teachers value in their lives based on experiences and personal backgrounds (Tickle, 2000).

The influence school music teachers exert on career decision is well documented (Beijaard *et al.,* 2004; Pellegrino, 2009; Austin *et al.*, 2010). Teachers' pedagogical practices open space for musical and personal experiences that influence students to become music teachers. Private instructors are also "an important consideration in identifying and recruiting future music teachers" (Rickels *et al.*, 2010) as the professional

socialization process occurs in the individual lesson (Bouij, 2004). The influence of others (parents, peers, etc.) is a contributing factor but to a lesser degree (Bergee *et al.,* 2001).

Diverting from Mead's symbolic interactionism theory, this research adopted 'socialization' as a central concept to investigate professional identity. According to Bouij (2004, p. 2) "socialization is a broad concept that includes both formal and informal learning as well as unconscious influence from the collectivity". The process of socialization is a dynamic activity through which people absorb or "internalize" (Martin, 1995, p. 6) elements of their cultures. Through this process, people learn to accept customs, values, and beliefs that have acquired the status of normal.

Dolloff (1999) states that the rules and conventions of social life determine that "music education students come to formal teacher education with a wealth of personal practical knowledge about teachers and teaching built up over many years of study in school and studio" (p. 191). Based on experiences, they build models of the teacher they want to become by selecting attributes and practices of former teachers. Thus, if "members of a society are effectively socialised into accepting its culture" (Martin, 1995, p. 9), it is important to consider what norms, values, and beliefs music students absorb from their environment.

Whereas literature outlines the process of identity construction, few have studied the values, customs, ideas, concepts, and prejudices faced throughout this process. The absence of data exposing the social reality that pre-service teachers encounter gives the impression that identity construction is disconnected from physical places, time, and cultural environment. Further, most research neglects tension or dilemmas involved in the process (i.e., electing one choice while abandoning others; struggling to achieve goals amidst opposition). We therefore decided to focus our research on the contribution of negative critical incidents and their resolution to professional identity construction.

Methodology

Data was collected through written narratives of participants enrolled in a class taught by the primary researcher. Narrative writing had originally been introduced as a didactic tool for understanding professional identity as stories "help us make sense of our fragmented and sometimes confusing experiences by arranging them into coherent messages that offer a sense of meaning, unity and purpose" (O'Neill, 2009, p. 25). Answering a call from the field to understand the lived realities of pre-service teachers, student narratives were then employed as a research tool. Used extensively in identity research, narrative helps to "gain insight into the teller's meaning making which can inform as to what values and meaning are important" (Bernard, 2009, p. 114) for both research and practice.

Participant training, solicitation and demographics

Throughout the semester, students wrote three short narratives related to music teaching and learning. They also listened to three 30–45 minute lectures on narrative writing, discussed lecture materials in groups, and read related articles. Topics included O'Neill's (2009) interview protocol (i.e., life chapters; peak, nadir and turning point experiences) and an introduction to narrative analysis. As final preparation for their "life story" assignment, students were encouraged to engage in discussions with family, friends, colleagues, and

former teachers (McAdams, 1993). Towards the end of term, students completed and submitted a "life story narrative" (minimum 8 pages).

Subjects were invited to participate after the course's completion to insure that the primary researcher was not in a position of authority during subject solicitation. Written consent was obtained via email or in person. Participants were full-time music students (8 females, 4 males) enrolled at a Canadian university: B. Mus./B. Ed. (10), Masters in Music Education (1), and Bachelors of Jazz Performance (1). Ages ranged from 20 to 25. Only 4 of the original 16 students did not participate. Two participants submitted papers in French that were translated into English by the primary researcher. Participant papers were assigned a pseudonym for reporting purposes.

Data analysis

Participant narratives ranged from 8–21 pages (average 11.67). Stories were first divided chronologically into sub-stories using the following divisions: early childhood, elementary school, high school, and post-secondary years. Sub-stories were analyzed following Bernard's (2009) framework using four out of the five categories: a) subject matter; b) genre; c) self-presentational aspects; and d) ways that the stories were written as a dimension of their meaning and understanding. Six content areas were identified: a) family/enculturation; b) private music lessons; c) school music activities; d) community music activities; e) collective or group music making; and f) teaching experiences. Negative critical incident sub-stories were extracted and analyzed for self-presentational aspects and dimensions of meaning and understanding. Sixty-one negative critical incident sub-stories were determined, including 12 from early childhood (20%); 18 from elementary school (30%); 24 from secondary school (39%); and 7 from post-secondary (11%). Due to length limitations, this paper focuses on sub-stories from elementary and high school years as they yielded the most data.

Results: The elementary years

Although some participants (3) described exemplary teachers and programs, reports of elementary school music influences were either minimal (6) or negative (3). Eleven participants outlined 12 negative sub-stories in four content classifications. Students engaged in vocal programs were the least satisfied. Those allowed to freely explore instruments were the most content.

> Bethany: When my class at school started the recorder in grade four, I was bored to distraction from the onset. This led me to purposefully leave my recorder at home… this trend continued into grade six.

> Nancy: I do not have good memories about elementary school music classes.

Several students with prior musical knowledge felt that teachers did not acknowledge their skills or provide them with challenging activities. Classes were "too easy", "not fast enough", "too simple", or "extremely boring", blaming teachers' lack of musical knowledge, skill and professionalism as the cause. In reaction, students engaged in extra-curricular and community activities (private lessons, city-wide choirs, community musical theatre, church ensembles, and high-level community performing groups).

> Tim: In primary school, the musical group training we received… was rather poor… Outside of the school… training appeared much more advanced and organized than that I received in school.

Melissa: My musical instruction throughout elementary school did not, in large part take place within the classroom… this led me to seek elsewhere for more opportunities.

In making sense of extra-curricular activities, participants took full responsibility for their struggles and failures. Participants attributed their immaturity and lack of dedication as the cause rather than a lack of teacher professionalism. Participants valued high-level musical skills; however, more often than not, these were gained as a result of non-school based musical experiences.

Roxy: I was young and didn't understand what the word "practice" encompassed, I didn't work at my pieces very hard.

Melissa: It did not last long, primarily due to a lack of motivation.

In all scenarios, school or non-school based, participants viewed this as a period of exploration. None reported feeling threatened in their identity development. Those who quit or became disengaged quickly found a replacement activity. As a result, many began identifying as multi-instrumentalists. Participants clearly demonstrated a positive attitude, resilience and creativity as a result of their negative experiences; out-of-school activities surpassed curricular activities with respect to professional identity formation.

The high school years

Whereas the elementary years could be categorized as a period of experimentation, high school was a time for the awakening of professionalism, involvement in high-quality musical experiences, social cohesion through music, and, in some cases, introduction to teaching. Participants described many exemplary high school and private music teachers or wrote at length about parental support. Positive influences were repeatedly listed from peers, summer job opportunities, church leaders, air cadets, and high-level community groups.

Not surprisingly, the highest number of negative incidents was reported during this time. Eleven participants listed 24 sub-stories encompassing all six content categories. As their professional identity began to develop during high school, participant identities could best described as "fragile" and "wandering on the path". More often that not, this arose as a result of the poor professional practices of private and public school teachers.

Cindy: The mere lack of positive reinforcement from one teacher was enough to almost completely turn me off of music forever… This confusion led to frustration and sadness... I stopped practicing altogether and stopped caring about my lessons.

For most, the path to selecting a profession was not straightforward. Participants outlined negative incidents where they were either not well counselled (two openly criticized guidance counsellors), or doubted their capacity. In contrast, whereas others listed a range of positive teaching and conducting experiences, the understanding that music teaching could be viable career option was slow to emerge.

Roxy: "What do you want to be in the future? Make sure to get into high math and science!" This is when I started doubting my resolve to be a teacher. So I was very confused.

Peter: Much to my dismay, many, including counsellors, told me that my chances were very unlikely and that I was not going to get in. Needless to say, this caused me to have some reservations and doubts about my abilities not only academically, but musically as well.

Amelia: I had been working with children all my life, even while I was still a child myself… Even still, it was not until my year at U of T that I realized I could and ought to combine the two things I love most: music and children.

Linda: Although I had begun planting the idea in my mind to become a teacher as early a grade eight, this notion was never combined with music until much, much later.

In making sense of these incidents, participant counteractions clearly demonstrated resolve, hard work and resilience. In facing defeat or failure, many adopted more rigorous work habits. In other incidences, some formed lower-stress performing ensembles or spent hours alone in the practise room teaching themselves. One student notes three such events:

Cindy: My mother encouraged me to gather a couple of my friends together and start a classical chamber ensemble… A year later, I decided to join our high school's extra-curricular percussion ensemble, no experience necessary… Without these low-stress   ensembles in my music education, I definitely would have gotten burnt out and abandoned music altogether. I didn't feel lonely or abandoned, I was legitimately happy to take a half an hour of my day to work by myself with this extremely difficult instrument… The lack of access to good bassoon instruction actually motivated me to work harder. When audition results for the jazz ensemble were posted… I was devastated. The following year was the hardest working year of my life.

Participants repeatedly cited the importance of a positive social network to help maintain resolve. This was frequently expressed in terms of a performing ensemble feeling like a "family". In safe and caring family-like environments, participants' identities were affirmed. Such support was often found in parents and in teachers, however, results clearly indicated the profound contribution of peers, community leaders, and the global fraternity of musicians in this regard.

Amelia: The music room became the only space where I felt safe, accepted, and valued.

Linda: I began… playing in a quartet with three (soon-to-be) very good friends… Through playing in this quartet… I truly began to realize the bonding power that music could create within a group of people.

Melissa: Outside of high school, my small community had limited means for musical opportunities so I went in search elsewhere… This high level of playing provided an inside look to what I could achieve with hard work and for the first time introduced me to the idea that musical collaborations could spread across generations in a meaningful and inspirational way.

Bethany summed it up the best:

It takes an entire community to develop a musician… A collection of excellent teachers and other mentors had guided me. However… there were additional mentors and teachers who had inspired me… but they weren't musicians or even educators… Whenever I was in a new situation… I always had some kind of companion to share the experience with… I would not have come as far as I have without this sense of community.

High school experiences generated some of the most powerful memories. Throughout these years, participants valued making musical decisions, leading groups, teaching themselves and others an instrument, and being paid for performing. As in the elementary years, participants valued high-level musical performance however, during high school, more of these occurred within the classroom setting. As professional identities formed, participants experienced instability, threats and insecurity. Personal initiative and social support from participants' extended community successfully guided them forward.

Discussion

Many results of the study support previous research. Smithrim and Upitis (2004, p. 75) reported that "children enjoy singing less and less as they progress through elementary school". In another study involving 7000 children, Upitis *et al.* (2001) noted that 21% wanted more music in school although 83% reported that they liked to listen to music in their spare time. School music, they concluded, fell far short of students' expectations.

Dolloff (1999) concluded that although students can describe significant experiences from private lessons, many cannot from their school music classes.

Results also supported the importance of private and public school teachers in professional identify development (Pellegrino, 2009; Austin, Isbell & Russell, 2010). As concluded by Bergee *et al.* (2001), teachers played a major role in participants' decisions to become music educators through performing, conducting, and teaching opportunities as well as through positive reinforcement. Results also support Bergee *et al.* (2001) as most participants determined their career direction during high school.

The most revealing portion of the study was the influence of the social culture on the support of participants. Results clearly defend the understanding of professional identity development via socialization theory (Bouij, 2004). In times of crisis, the importance of a supportive community, above and beyond parents or music teachers, was striking. Community experiences and peer support appear to make a profound contribution to counteract negative incidents.

Conclusions and implications

Many results were troublesome and bear further investigation. Some are notable for their absence. Only three participants, all male, wrote about improvisation and composition. Outside of the pre-school years, only two mentioned informal learning. None reported involvement with cultural or world music ensembles. Few listed the importance of music listening. Ironically, only the jazz performance major identified himself as a teacher; all others considered themselves to be a "work-in-progress". Confirmation of negative attitudes towards school music at the elementary level was also troubling.

On the positive side, the narrative writing assignment appeared to be valued. Participants wrote extensively (almost 50% more than required) and a high percentage agreed to be involved in the study. In addition, participants regularly inquired as to the status of the research. Several also contacted former teachers, some for the first time in years, to express thanks and appreciation. Such taking care of emotional aspects, parallel to cognitive and social development, appeared to assist with students' sense of wellbeing and self-acceptance in their chosen career.

Throughout the study, participants repeatedly defined professional identity as a lifelong process. Every experience, both positive and negative, contributed to the equation. Participants appreciated their negative critical incidents, in spite of the pain involved. In examining the conflict and stress throughout their musical lives, participants turned to themselves and others for solutions. Participants worked hard and were resilient creative problem solvers. Turning to others, in addition to teachers and parents, participants received support from peers and a range of community members, influences that receive scant attention in research related to professional identity. Echoing the findings of Bergee *et al.* (2001, p. 24), perhaps is it time to formally acknowledge "the importance of quality music making and music learning in all education environments including schools, colleges, day care centers, churches, communities, families, and the myriad of others".

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Responding to cuts in primary preservice music education: Should we give up? Facing the challenges of minimal face-to-face hours to develop the music education competence in generalist primary preservice teachers

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In many countries, the hours allocated to primary preservice arts and music education units are constantly being decreased, despite the students entering with minimal background and confidence in music and the other creative arts. Motivating preservice generalist primary teachers to be involved in the learning experiences offered them in their teacher education courses can be a challenge, however it is vital to the development of their confidence and competence. These learning experiences need to address the needs and challenges faced by beginning teachers in order to equip these preservice teachers to teach music when they graduate.

In response to these challenges documented in research over the years, a primary creative arts unit was developed, based Kolb's Experiential Learning Theory, to address the issues facing generalist preservice primary teachers in relation to arts education. This paper will present the results of a survey by 197 students completing this M.Teach (Primary) creative arts education unit, (which included one week focussing on music education) to ascertain their entering and exiting attitudes to primary music education.

Results from the survey indicated that only 21% of the students felt competent to teach music in the primary classroom at the start of the semester. However, by the end of the semester, 84% indicated that they felt competent, 12% were not sure and 4% did not feel confident to teach music. Key learning experiences during the music week that impacted on this significant increase in competence included completing the textbook readings (84%) and the related music quiz (61%), participation in the tutorial (87%) and lecture (67%), viewing videos of teachers teaching music classes (58%) the reflective analysis of their learning (56%) and online resources (46%).

The unit's face-to-face and blended learning experiences, developed to address the challenges faced by beginning teachers, were seen to be key factors in developing students' skills and competence. Engagement in these experiences was seen to motivate them to teach music, give them the skills, resources and experiences, change their attitudes and develop their competence in relation to music teaching. These results can be used to inform other courses in similar situations of decreasing face-to-face time with generalist preservice primary teachers in relation to music education.

Keywords: primary, music, education, confidence, preservice teachers

Introduction

In many countries, the hours allocated to primary preservice arts and music education units are constantly being decreased, despite the students entering with minimal background and confidence in music and the other creative arts. Motivating preservice generalist primary teachers to be involved in the learning experiences offered them in their teacher education courses can be a challenge, however it is vital to the development of their confidence and competence. These learning experiences need to address the needs of beginning teachers in order to equip these preservice teachers to teach music when they graduate. However, these challenges are in the context of constantly decreasing time allocated for music education in many generalist primary teacher education courses. Should we then give up or try to develop creative approaches to respond to these challenges?

Background

In Australian state primary schools many generalist teachers are expected to teach all subjects in the curriculum, including music, dance, drama and visual arts. However there is generally a strong emphasis on teaching literacy and numeracy to the detriment of the arts and other subjects (Baum et al; 1997; Fraser et al, 2007). Research over many years has indicated that, although these teachers are expected to teach music, most generalist primary teachers do not have the skills, confidence or competence to teach the subject, nor do they see it as a priority in their classrooms (Ballantyne, 2006; DEST, 2005; Ewing, 2010; Senate Environment, Recreation, Communication and the Arts Reference Committee [SERCARC], 1995).

Not only do generalist teachers lack confidence and competence to teach music, but students entering their primary teacher education courses enrol with very little formal background in the subject, have very few face-to-face hours to learn music and how to teach it, but are then expected to teach it in the classroom when they graduate (Ballantyne, 2006; Jacobs, 2008; Jeanneret, 1997; Temmerman, 1997). This lack of formal musical experience impacts significantly on the students' confidence levels in teaching the subject (Bruce, 2001; Russell-Bowie, Roche and Marsh, 1995).

If preservice primary teachers could develop their confidence and competence about teaching a subject, they are more likely to teach it when they graduate, and some research indicates that university courses can have a positive affect on the preservice teachers' confidence to teach the arts and other subjects (Hudson, 2005; Russell-Bowie, Roche and Marsh, 1995).

Aim

In response to these challenges documented in research over the years, a primary creative arts unit was developed, based Kolb's (1984) experiential learning theory, to address the issues facing generalist preservice primary teachers in relation to arts education. This paper will present the results of a survey by 197 students completing this M. Teach (Primary) creative arts education unit, (which included one week focussing on music education) to ascertain their entering and exiting competence in teaching music education in the primary school. It will also examine the face-to-face and blended learning experiences that impacted positively on their developing competence in music education by the end of the unit in order to inform future practice.

Method

The research was based on a mixed method methodology, with a survey administered at the end of the primary arts unit that included both quantitative data and open-ended questions. The survey included questions asking the students how confident they felt about teaching music at the start and at the end of the semester, which learning experiences helped them develop this confidence, how they developed their personal skills in music, and any general comments about how they developed their competence in music education as a result of the unit.

Results for the survey were triangulated with the students' reflective analysis at the end of the week and an analysis of their learning at the end of the semester. The music component of the 24 hour creative arts unit included a 2 hour lecture, a 2 hour tutorial, relevant readings from the textbook, a quiz and a reflective journal, all to be completed in

the one week. The other weeks on the unit focussed on the other art forms as well as arts integration with the first assessment being the writing of an integrated creative arts program. For the final assessment item, students had to spend at least 10 hours out of class, learning personal skills in each of the four art forms and present what they had learned, to provide them with a stronger foundation in the arts to develop their confidence in teaching these subjects.

Results

Results from the survey indicated that only 21% of the students felt competent to teach music in the primary classroom at the start of the semester. However, by the end of the semester, 84% indicated that they felt competent, 12% were not sure and 4% did not feel confident to teach music. Key learning experiences during the music week that impacted on this significant increase in competence included completing the textbook readings (84%) and the related music quiz (61%), participation in the tutorial (87%) and lecture (67%), viewing videos of teachers teaching music classes (58%) the reflective analysis of their learning (56%) and online resources (46%).

Students were involved experientially in both the lecture and the tutorial, as participation increase understanding and learning. Students valued these learning experiences and commented:

> The *lecture* for music was a fantastic opportunity to clear some of my worries when it came to teaching music. Within the lecture, [the lecturer] reinstated the need to do as the children will. It was one of the most exciting lectures I have ever participated in. I cannot explain how refreshing it was to learn content in such a way!

> The lecture was very informative and useful in the fact that it provided us with many ideas and resources that we could implement in our classrooms. I thought teaching music would be extremely difficult and confusing for me, this lecture has made me realise there are so many fantastic different ways to teach the concepts of music to children.

> I found the *tutorial* to be helpful in modelling and inspiring ideas for teaching music concepts. I really had no idea how I would go about it but the tutorial made me realise that it can actually be quite simple and that children can learn the concepts through engaging activities.

> The thought of teaching music to students was frightening because, much to my regret, I have no experience in reading music and have never attempted to play an instrument. After leaving the *tutorial*, however, I felt relieved and excited to teach my future students music.

Students also completed readings from the textbook so that they could complete the quiz each week and also reflected online on their learning. Student comments about these blended learning experiences include:

> You, yourself as teacher need to understand the basics to be able to teach it. The *textbook* gives the theoretical components that can be easily linked to the practical experience, which was evident in the video, the tutorials and lecture.

> The *online quiz*, I believe was a great way to encourage me to read the text book and gain some knowledge about the topic previous to attending the lecture and tutorial.

> Having completed the *online quiz* prior to the tutorial I felt better equipped and prepared for the tutorial having already learnt the elements of music such as duration, pitch and tone colour amongst others in addition to some of the musical terms including those Italian terms referring to dynamics and duration.

> When I *reflected on my own learning* I identified how much information I had absorbed from the lecture, tutorial, reading and quiz.

> In *reflection*, 90% of my learning was greatly influenced by doing music. I feel I have a natural understanding of the elements of music, which was only achieved by the act of 'doing'.

As part of the students' online blended learning experiences the lecturer had filmed and edited 7 teaching videos showing classroom teachers teaching different aspects of the music syllabus. As most of the students have never seen a quality music lesson taught in the primary school, it is imperative that they see competent teachers presenting music lessons in an authentic classroom. Students commented:

> It was inspiring to watch the *videos of music education* within real classrooms. I was so impressed that the students were both engaged and well-behaved during these lessons as I had imagined that music time in any classroom would be noisy and chaotic;

> The *online videos* were a terrific way to see all that we had learnt in the lecture and tutorial being put into practice in a real classroom with real students. They highlighted not just how to put into practice great arts lessons, but also how to implement behavioural strategies in a way that ensures a successful lesson.

The results from the students' final analysis of their learning in the 10+ hours of studying music skills in their own time was also seen to be a significant factor in developing their personal and therefore their professional competence in music education. Many students had used online resources (YouTube, internet tutorials, iPad apps, etc) while others had face-to-face instrumental lessons to complete their 10 hours. When reflecting on their learning through this experience, students commented:

> In spending 10 hours learning music, I found the experience interesting and beneficial as I learned so much during this time and I now feel more confidence to teach students about this art form.

> As I was a beginner in music I knew very little about the elements, however during the experiences, I now have increased knowledge regard music education and the activities allowed me to gain confidence in my knowledge, ability and understanding of music.

> My participation in the 10+ hours of music provided me with the theoretical and practical knowledge, understanding and skills required to enable me to enlighten my future students in my future classroom one day.

Forty-six percent of students indicated that the online resources in the unit also assisted in developing their competence in music education. Having access to a collection of relevant classroom resources is important in continuing students' life long learning in music education and giving them resource when they are out teaching. Students' comments include:

> My head is now swimming with ideas about what to teach for music lessons in my future practicum and my computer files are overflowing with lesson resources.

Discussion and conclusion

As well as commenting on the learning experiences listed identified in the survey, students also commented in their reflective journals about other aspects of the music module that helped developed their confidence and competence in teaching music. These included the importance of the use of experiential and practical learning experiences in the unit as well as their changing attitudes to music, and a variety of general comments about the unit. These comments included:

> The way that the tutorial was run in terms of actually being a hands on experience allowed me to gain a deeper knowledge of both the concepts of music and how to implement them in the classroom.

> I found this concrete way of learning very stimulating as it engaged the whole class to realize and experience how innate musical ability is within every person.

> Due to the practical content in the music tutorial, lecture and video clip, I am now enthusiastic to teach music and ensure that this unit is taught on a weekly basis in my classroom. I will also ensure that the lessons always have practical activities embedded

Results indicated that this experiential and reflective nature of the unit was effective in changing the students' attitudes. This is a key factor to their wanting to teach music in their future classrooms. Some students commented:

> I have lost the apprehension that I once had towards this area of creative arts (music) and I have adopted a positive attitude and enthusiasm, which I hope that I can deliver to my class of 30 eager students in the near future;

> The lectures and tutorial have taught me that I can change my attitude towards creative arts, and that in doing so and using my ability I can achieve success;

> Any pessimistic attitudes I had have disappeared for I now know how easy and exciting teaching music can be.

The unit's face-to-face and blended learning experiences, developed to address the challenges faced by beginning teachers (Ballantyne, 2006; DEST, 2005; Ewing, 2010; SERCARC, 1995), were seen to be key factors in developing students' skills and competence. Engagement in these experiences was seen to motivate them to teach music, give them the skills, resources and experiences, change their attitudes and develop their competence in relation to music teaching. These results can be used to inform the development of other courses in similar situations of decreasing face-to-face time with generalist preservice primary teachers in relation to music education.

A final student comment encapsulates many of the students' response to their developing confidence and competence in music education by the end of the creative arts unit:

> To sum up, the music week for this unit built in me the confidence and creativity to teach music to students, it had also made me appreciate music whilst simultaneously equipping me with great and creative teaching ideas for music lessons in the future. I am happy to say that the statement the statement "music is fun" is no longer as daunting and am no longer apprehensive about it. Yay for me!

In this current climate of basic skills testing where the arts are de-prioritised, inspiring students to teach music and giving them the skills and experiences, changing their attitudes and developing their confidence and competence in relation to music teaching is vital for the future of music education for our children.

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Socio-cultural contexts of the musician-teacher's professional identity development

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The interrelation between professional identity, instructional conceptions and socio-cultural contexts in teachers' lives is explored. Harmonic correspondence between teachers' professional identity and her working and professional activity in music education is necessary in order to develop good educational practices. This relation is affected by different kinds of socio-cultural contexts, as family, school, initial professional education, and the entrance into the professional and working field. Construction of conceptions on their own teaching action develops in relation to those contexts, and they configure at the same time the way how the teacher tells her narrative on herself as a professional in music education, that is, her professional identity. This research bases on the complexity paradigm, and assumes a qualitative methodology involving 16 biographical in-depth interviews. The selected sample is intentionally heterogeneous in terms of contexts, identities and conceptions. Results show that contexts introduce differences in teachers' instructional conceptions corresponding to nuances in the types of identity; but they are not relevant and do not transform professional identity, which appears to be the own re-elaboration of each teacher, some times going with and some others against the context teachers are experiencing.

Keywords: music teacher education, music performing professional identity, musician-teacher professional identity, socio-cultural contexts, music teacher's biographical narratives.

Introduction

Comprehending and constructing teachers' professional identity is becoming a determining aspect in educational change and improvement. Processes of initial teachers' education and professional development, along the XX century, have been considered as central factors in promoting transformations into educational practice. So they have received great attention from researchers and many available resources in educational and accreditation systems have devoted to them. Nevertheless, at the beginning of the XXI century, it appears to be proved that the importance of these factors diminishes or they are less effective when the transformation promoted in teachers does not affect their professional identity in a harmonic and determining way, or when there is no consistent relation between their professional identity and their education or professional development (Enyedy, Goldberg & Muir, 2005; Day *et al.,* 2006; Roberts, 2007; Beth & Sharma, 2008).

Goals of the present study

Professional identity has been described basing on a set of factors (Zembylas, 2005; Bolívar 2006; Darby 2008; Monereo et al., 2009) among which teachers' representations on following points should be highlighted (Monereo & Pozo, 2011): a) Their own roles connected to practice contexts, and b) their explicit or implicit conceptions on teaching and learning.

This research aims at exploring these representations, and focusing on how they relate to the construction of professional identity when promoting and facilitating processes of change and improvement. In relation to the former objective we will search for the significance/importance of the cultural socialisation context in family, school, institutional and labour/professional context in constructing the professional identity of the musician-

teacher, and how teachers elaborate ideas, conceptions and instructional models on classroom action.

Theoretical framework

At least from the 1980s, the divergence between educational and professional development processes, and the identity as a music teacher requested by daily professional practice, in the field of music education, is quite well-known.

Professional identity

Dubar (2000) denies the possible definition or existence of *essentialist* identities *a priori* that, *a posteriori*, should be verified in social reality. Every identity is a social and linguistic construction related to a historical moment and a social context that is sometimes considered timeless. Similarly, Ricoeur (1995/1996) solves the historical dilemma between identity as an essence that remains and as a constantly changing aspect of reality, by accepting the self-biographical narrative as the *identity* of the ego, that is, identity – personal or social – is constantly changing and being reinterpreted while it maintains its unity and coherence because the story told requires it. Therefore, the approach of substance or essence previous to experience has been discarded in present studies on identity, and self-biographical narrative as symbolic construction *is* the person's identity at a certain time.

Departing from here, it is necessary to define how symbols and meanings will contribute to the story in order to *construct* the narrated identity. Two key-processes are highlighted (Lipiansky *et al.,* 1990; Demazière & Dubar, 1997), following Bolívar (2006, p. 40): a) The narrative of the person herself: it is the *identity to oneself* or self-comprehension constructed by means of the representations of the narratives or stories previous to the present moment. b) The narrative of others: it is the *identity for others*, and it involves the representations one constructs basing on representations delivered by persons of the environment by means of social relations.

The teacher's professional identity is an *elaboration of the person on herself* that is partly the personal identity constructed basing on the *ego* as a teacher, and is partly the social identity constructed basing on *us* as professional practitioners in teaching, including in *us* the differentiation towards *them*, configuring the identity of the different professional social groups, as well as their possible internal professional group differentiation. The teacher's professional identity results from the teacher's representations on her profession and on the activities and practices associated to it in professional contexts (Blin, 1997): teachers construct their representations' network of particular elements on the profession and its practice. The representations the teacher has on herself as a person, as well as those on teachers and the teaching profession, converge into her professional identity (Gohier, 2001).

Among music professions it is well-known that professionals of a specific one do not necessarily match up with other music professionals' perceptions on their environment and professional practice. Specifically, performers' perceptions and beliefs cannot be transferred to those of who decide to devote themselves to teaching: they live quite different experiences, and they interpret them in different manners (Burland & Davidson, 2002). By means of statistical proximity or distance to a referent or model of professional

reflecting pedagogical knowledge from the XXI century, differences have been verified in other contexts (Duque & Jorquera, 2014).

Kadushin's (1969) pioneering studies show musicians denying music teaching and supporting performing as the desired means to earn life. L'Roy (1983) confirms that music teacher-students' professional identity is mainly defined by professional performers' norms, despite their pedagogical education. Roberts' (1991a, 1991b, 1993) large studies still significantly show a very low internalization of the educational world among music education students, despite the fact that this is their prospective labour and profession.

Professional identity and instructional models

An aspect of professional identity that has consequences in classroom action lies in teachers' conceptions that take form as instructional models with specific and peculiar features to the discipline (Jorquera, 2008, 2010b). Considering that school knowledge results from *sociogenesis* (Goodson, 1991, 1995; Cuesta Fernández, 1998; Viñao Frago, 1982), a fundamental component of instructional models are conceptions on subject matter, (Jorquera, 2010a). In music have been identified, deriving from the traditional model, the *academic model*, descending from the university music teaching tradition; the *practical model*, resulting from music teaching in conservatoires; the *communicative-recreational model*, more recent, generated from indirect influence of the educational trends, and other characteristic circumstances of a great part of music teaching along the XX century; and the *complex model*, assimilating many elements of the aforementioned models and includes more complex and systemic positions of music teaching (Jorquera, 2008, 2010b).

Instructional models emerge from teachers' conceptions elaborated on *teaching*, *learning*, their teaching *goals*, how they think *students' ideas and interests* should be involved in classroom activities, how should learning be *evaluated*, how the *social context* relates to school and the classroom; here the *subject matter* is central, turning the instructional model coherent regarding the knowledge taught.

Contexts of primary socialisation: family and school

The music student's first teachers and family (Ellis, 1999) instil the feeling of failure as a musician if she does not achieve to success as a solo performer. The fact of not being capable to talk to adults about this issue in case of disagreement could be a source of conflict along the whole life of the prospective musician.

Regarding the socialisation as a musician-teacher, when finishing secondary education, around the age of 18, students have already experienced at least 12 years learning and observing what it is to be a teacher (Lortie, 1975). It is well-known that this primary socialisation phase is crucial for the prospective music teacher (Woodford, 2002), and it is much more significant than for teachers of other subjects – literature, chemistry, mathematics, other arts, etc. – (Beynon, 1998; Cox, 1997; Duling, 2000; L'Roy, 1983; Roberts, 2000). The key question consists in finding out how the influence of primary socialisation leads towards one or another music profession. It has been showed that music teachers of students 6 to 18 years guide them towards the performing profession before any other option, including the music teacher profession (Cox, 1997; Beynon, 1998; Froehlich & L'Roy, 1985; L'Roy, 1983; Roberts, 1991; Roberts, 2000). Considering these studies, the conclusion is that this is the most powerful professional acculturation along this period,

and it is what all music students go through, whatever their intention regarding further education may be.

Contexts of secondary socialisation: initial education

Literature shows a gap between musicians' initial education and the working opportunities they will face. In Denmark (Kósa, 1998: 98) schools of music claimed for more pedagogical training – and less centred on the classical canon – in higher education; in Germany, Niessen (1995) confirmed the need for a more pedagogical *ethos* (identity) in qualified musicians; and in UK some institutions, like the *Higher Educational Funding Council for England*, became visible (Bennett & Stanberg, 2006) when they asked initial education to relate to work opportunities only as performers that actually do not correspond to reality, where musicians have many different jobs (Bennett, 2004; Gregory, 2002; Rogers, 2002).

Identification with the role of performing musicians becomes more powerful during higher education, so that students' disorientation regarding what they are expected to do in professional life becomes enormous (Poklemba, 1995). When music education students get to higher education – that is to secondary socialisation – (Berger & Luckmann, 1968), they already have experienced primary socialisation: they possess and show strong beliefs on what they wish to be and what they want to teach as music education professionals. This is a result of re-elaborating the influence exerted by persons and events occurred during their youth (Beynon, 1998; Cox, 1997; Duling, 2000; Gillespie & Hamann, 1999; L'Roy, 1983; Mark, 1998; Prescesky, 1997; Roberts, 1991b). As a consequence, it will not be an easy process but rather a sort of *crash* against the identity as a professional in teaching promoted by the educational institution. During the students' higher education in music education they could maintain their identity as performers over the identity as musician-teachers (Beynon, 1998; Froehlich & L'Roy, 1985; L'Roy, 1983; Roberts, 1991b).

Working context

When entering into the labour market the inadequacy of education compared to the working demand leads to high stress levels (Mark, 1998:13), and questioning the education received causes insecurity in carrying out their work (Kelchtermans & Ballet, 2002: 105). This situation, when maintained steadily during the first years of music teaching, could produce a *practice shock* (Mark, 1998), especially when the musician-teacher starts her career as a teacher. In the end, the inadequacy in teachers' training is a main factor of *burnout* among music teachers (Leong, 1996; Kelly, 1999).

Research says that music teaching professionals who possess pedagogical education generally evaluate their work in positive terms. Bailer's (1997) study on general music teachers in Austria shows that satisfaction related to their working position regards – the most important at the beginning – the fact of having the chance to be in contact and working with students; planning and carrying out extracurricular music activities; organising musical events with students; daily music education activity in classrooms. When deciding again if they would be music education professionals carrying out the same work they already know, 26% said yes; 42% said possibly yes; 23% said they do not know; 9% said no.

Methodological issues

The complexity paradigm developed from Morin's (1994) main contribution is assumed (Ameijde & Murga, 2000). The epistemological features posed are interdependence between subject and object; chance as an available element and as knowledge itself; contradiction to logic and the dialogical principle that nullifies opposite logic positions; recursive or reversible principle regarding cause and effect; hologrammatic conception that implies the whole and the part at the same time; and the principle of uncertainty that denies prediction as a certain and valid knowledge (De la Herrán, 2005, p. 475).

In the present study complexity allows us to work, for example, simultaneously from the standpoint of symbolic interactionism, using qualitative tools to gather the representations configuring identity, and using referents and teacher professional identity models capable of being generalised and validated by means of statistical measurements.

Data gathering

The sample is an intentional or *theoretical sample* (Glaser & Strauss, 1967), based on analytical induction (Znaniecki, 1934) and contextualised in saturation criterion. This way, the sample was chosen in order to show its sensitivity to a great diversity of contexts to verify how they relate to identity and instructional conceptions: urban as well as rural case samples have been selected, with music education based on oral tradition as well as the most formal academic training, with teaching professional activity within the general educational system as well as in music schools, and in conservatoires, or fully devoted to her doctoral studies in music education. Finally, the general socio-cultural contrast has been treated in selecting cases from the South-American Spanish-speaking area (2 teachers from Colombia, 4 from Chile), and from Europe in Spain (2 primary Spanish-speaking teachers in Seville, and 8 Catalan-speaking teachers in Tarragona and Barcelona).

Data were gathered in 16 biographical semi-structured in-depth interviews. The script used goes through a chronological review of the socio-cultural contexts and emphasises the experiences, ideas, conceptions and emotions each person remembers on music and on music teaching in each setting or context of his/her life. The interviews were video and audio-recorded, and after being transcribed, they were analysed using emerging categories finally inscribed into the four root categories or containers related to the four main contexts taken into account. Comparing and cross-checking of all the cases, based on this categorisation of the interviews' content, shows new information that allows drawing an interpretation and conclusions.

Data analysis

All the interviewees are active in performing and teaching.

Regarding family contexts we found clear model referents for the performer and for the musician teacher, sometimes supporting, stimulating and helping to afford music studies, and some others, without support. Contexts with no referents were found too, accessing to music by chance.

Regarding school contexts, some of them were specialised in music (music schools, conservatoires, schools with special music curriculum) and in others music was one more subject in the general curriculum, as an ancillary subject. When school contexts are

specialised in music and have conservative features, the performer profiles do not question the education received, while the teacher profiles do question it.

In initial education contexts we should distinguish between music and education. Regarding music, we found education in conservatoires and universities. In some cases education in music takes place simultaneously to pedagogical education, as it happens to be in Latin-American cases.

When labour/professional contexts are rich, a musician-teacher identity may develop. When context is unfavourable and offers poor pedagogical stimuli, musician-teacher identity could be hindered or even not develop. Musicians, who teach and do not develop as teachers, usually do not consider the possibility of receiving education for teaching, while they look for opportunities of continuing education in performing.

Conclusions and implications for music education

The existence of a performer and a teacher identity has been confirmed. Differently from what was found in former research consisting of 3 identities (PP, performer–performer; PT, performer–teacher; TT, teacher–teacher, Duque & Jorquera, 2014), it appears to be more functional speaking of a varied typology of identities between two extreme poles. They could be represented on a continuum with at least the following nuances: PPP (performer–performer–performer), PPT (performer–performer–teacher), PTT (performer–teacher–teacher), TTT (teacher– teacher–teacher).

The different identity degrees relate to the teachers' declared instructional models, with correspondence between identities with strong performer components and the academic and the practical instructional models. The identities where the musician-teacher profile prevails, tend to the communicative-recreational and the complex instructional models.

These identities and the instructional models, as a consequence, have two conditioning sources: personal elaboration and the contexts' influence as agents of change.

Family contexts have the same role when encouraging performer's or teacher's career: they both have referents for each one's identity, being critical points of departure in order to comprehend what they have become. These referents are experienced as stimuli to develop an inclination toward the future professional activity as a performer or as a teacher. When there are no referents, that is when performing or teaching appear by chance, performer or teacher profile may develop. The fact that common structural factors have been found, but with different content, supports the idea that they are two autonomous profiles, with no subordination to each other.

Regarding school contexts, literature does not specify their effects, indicating that any school context specialised in music socialises in just one direction, that is, performing, and does not mention the 'negative socialisation', consisting of reaffirming rejection toward school context being lived and towards the kind of music education being received. In the future, this will tip the scales towards a critical attitude and searching for a professional field related to music education.

Regarding initial education contexts, performer profiles choose studies related to performance, as literature already showed (Froehlich, 2007). Performer identity consolidation appears to be independent to the existence or not of an academic context, even if it assumes and adopts its typical referents, as the cases of performers of oral tradition show. Those contexts who allow an activity with socio-cultural impact possibly

provide pedagogical nuances to the performer's professional identity, determining positions of social compromise in the cases of Latin America.

When the moment of initial education comes, those persons who still have not defined their professional choice or those who already have a defined educator profile, usually select studies related to music teaching. There are also cases of performing studies because of the complete lack of awareness, experiences or orientation to educational studies. These persons discover education later, in labour/professional context. When initial education takes place late, it has the role of continuing education. We observed that the teacher's identity develops and becomes steady later than the performer's identity. Contexts may not be determining for the musician-teacher's identity, except for maybe those who arrive to work having not yet crystallised their identity, so that professional practice finally reveals or confirms their teacher identity. Development phases are analogous in both types of identity, whatever the context may be, but it is clear that the musician-teacher's identity goes against the stream of the contexts s/he may face for a long time. As a consequence, identity crystallises later.

It also appears to be clear that the contexts' influence is independent regarding the gender variable.

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Negotiating the map with the surroundings: Music teachers and a researcher on an assessment journey

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In this paper, an ongoing participatory action research project focusing on assessment within the Swedish Upper secondary school's National Arts Programme (Music) is presented. The points of departure are questions regarding assessment in music education, emanating from explicated needs of the teaching practice as well as the ongoing discussion regarding issues of professional responsibility in relation to accountability. The purpose of the research project is to develop knowledge regarding music teachers' experience and conceptualizations within the frame of the National Arts Programme in Upper secondary school, and is enabled by asking the following questions: In what ways are teachers conceptualizing musical knowledge, learning and assessment? What qualities appear within the communication regarding knowledge and learning of music, and how are these valued? According to Kurt Lewin, change within a practice is possible only through inclusion and collaboration of actors within the same. In the case of education in school, this means that teachers have to be invited to participate in the ongoing educational dialogue. Within participatory action research, aims and purposes from the fields of praxis and research are integrated. Conducting research with the practice, i.e. that teachers and researcher share their experiences, is the method while the concepts of quality and equality are points of entry to deconstruct assessment situations in relation to curricula. That way, the researcher can access and share qualitative data at the same time as the participating teachers get the opportunity to influence and develop their own practice. In this paper, the preliminary findings of the participatory action research project are discussed in relation to John Dewey's pragmatic philosophy as well as music teacher professionalization. In relation to Lewin's thoughts on change within a practice, teachers' conceptualizations, participation and influence in developing their own practice are of great importance for the field of education. Results show that teachers experience a clash when it comes to assessment, between professional judgement and responsibility. Following both "gut feeling" and a professional stance is also regarded as directly contrary to curricular designs. Regarding assessment and teaching, equality is according to the teachers something different from standardization, both in relation to quality and contents and to choice of instrument (e.g. singing, guitar, drums). Equality is in the eyes of the teachers only possible through reflection and collaboration, internally as well as externally with other practitioners and actors.

Keywords: assessment of music, participatory action research, professional responsibiltiy, practice, development, pragmatist philosophy

Introduction

Student 1: But what score did I get?

Teacher: As I told you beforehand, I haven't given you scores. Instead, I have given you written responses. We will do a 'walk-through' of the test all together and after that, we'll do it again – this time individually.

Student 2: But did I *pass* the test!?

Teacher: You won't get a grading until you have finished the course. This time I want to know in what ways you have been thinking to reach your conclusions. In those places, I have given you written comments.

Student 3: I counted myself! I got 38 points out of 47! I think… Depends on how many points you get for each answer. But that *should* at least amount to an E!?

The above conversation took place during a Music Theory class, where a group of year-one students attending the National Arts Programme in a Swedish Upper

secondary school[4] got a test returned. In this situation, different experiences of assessment – as well as expectations regarding form and presentation thereof – are articulated and put forward. It also highlights the obstacles the teacher has to face attempting a formative instead of a summative type of assessment, something that appears to be a novelty for the students – tests usually come with scores and are connected to grading.[5] In their time together during this course in Music Theory, what possible roads of travel do the students and the teacher have to choose between, and what are the consequences of those choices? Do they have to choose one before the other, and in what ways can the teacher pave the way for the students' development of knowledge? Questions like these regarding assessment have caught the interest of a group of Swedish Upper secondary school music teachers. They have therefore decided to embark on an assessment journey by initiating a research and development (RD) project. This is done in close collaboration and direct communication with the field of research in music education by participating in an action research project. In this, the teachers' process of communication within the RD project will be in focus.

Background

The points of departure for this paper are questions regarding assessment in music education, emanating from explicated needs of the teaching practice as well as the ongoing discussion regarding issues of *professional responsibility* in relation to *accountability* within the field of (music) education. Issues regarding teaching as an assessment practice are related to questions of professionalism as well as research and scientific, academic knowledge (the latter being statutory within the Swedish school system). The question of professionalism within education is a topic of great societal interest, and has been so for some time, not only in Sweden (cf. Apple 2004; Ferm Thorgersen 2013). Assessment is one aspect of teachers' professional tasks, and it has been widely discussed within media and political debate – seldom in dialogue *with* but rather *about* the profession. Is there a reason for this beyond selling media space or the winning of political debates? Regarding research literature on assessment in music, Colwell (2003) goes as far as comparing "the actions by professional organizations [to a] series of fig leaves adopted to hide our nakedness", thereby finding "ourselves without substantial clothing and appropriate tools necessary to detail what constitutes valid assessment of teaching and learning" (p. 12). In relation to (American) arts organizations and educators, he raises the question of resistance and unwillingness to participate in an open discussion and thereby avoiding "serious questions and discussion" (p. 12). Within the frame of the Swedish educational system, Zandén puts it equally blunt by proposing music teachers to professionalize or to perish (2011), not caving in to what he labels as "the clarity doctrine" (2013, p. 1; author's translation). This is related to the prevailing paradigm within the Swedish educational system and the spirit of the executive powers of (music) education, where interpretation as a professional tool is labelled as a threat to equal assessment (The Swedish School Inspectorate, 2012) and one of the world's most extremely neo-liberal, economic open-market school system is not. The described research project can therefore be placed among the attempts to balance professional responsibility with the prevailing demands

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[4] This equals10th grade, and is the first year of three in the national, non-compulsory part of the Swedish school system.

[5] Since 2011, the Swedish Upper secondary school uses a grading scale with six steps from F (fail) to A (with excellence). Getting an E is equivalent with "pass".

on accountability (cf. Allsup & Westerlund, 2012; Liedman, 2011; Nordin, 2012; Solbrekke & Englund, 2011; Zandén, 2010), hopefully leading to a *professional accountability* (Englund, 2011). This being the environment music teachers have to handle when it comes to a mainly politically and ideologically controlled educational system and a divide between research and field of practice, in what ways can they negotiate the map and the surroundings? What tools for professionalizing can connections with research in music education and the world of academia offer? What type of learning and in-job training is needed within a democratic, critically auditing and professional execution of teaching?

Purpose and research questions

The overall aim of the research project is to develop knowledge that enables change, both within the field of praxis as well as that of research. The specific purpose is to develop knowledge regarding music teachers' experience and conceptualizations within the frame of the National Arts Programme in Upper secondary school – this is enabled by asking the following questions: In what ways are teachers conceptualizing musical knowledge, learning and assessment? What qualities appear within the communication regarding knowledge and learning of music, and how are these valued? Therefore, the choice of method needs to be one where access can be gained to teachers' conceptualizations as well as communication of these.

Method, methodology and design

In relation to the background stated above, the choice of method must also be one of openness, awareness and mutual respect between researcher and informants. Otherwise, the research-endeavour risks falling into the category of accounting, detached from the needs of, and non-accessible, to the practice. One possibility to create prerequisites for the parameters stated above is to apply an interactive type of research where aims and purposes from the fields of practice and research converge.

Participatory action research

Practice-based research method and methodology has its roots in different fields of research, and the type of inquiry labelled *action research* emanates from German-American psychologist Kurt Lewin's research on group dynamics and organizational development. As "a comparative research on the conditions and effects of various forms of social action and research leading to social action" (Lewin, 1946, p. 35) it fits under the type of research described as interactive, participatory, collaborative and practice-based. Lewin argued that change within a practice is possible only through inclusion and collaboration of actors within the same. Hence there must be some sort of interactivity between researcher(s) and those who traditionally are called informants. In relation to education, practice-based research is "of great importance in the exploration of day-to-day school practice from 'within' on a concrete level [pointing to] meanings, structures and built-in dilemmas that we often assume to know beforehand" (Evaldsson, 2003, p. 26; author's translation). This type of research puts demands on researchers to look beyond an academic, traditional and maybe even hierarchical environment, i.e. to conduct research *on* or *about* a practice. Instead the researcher needs to see the possibilities of (and strive for) researching *with* the practice but at the same time be aware of the risk of doing research *for* the practice (Svensson, 2002) as well as the "variability [in] researcher-participant relations" (Phillips *et al.,* 2013, p. 1). Methods of practice-based research enable the development of multifaceted knowledge regarding multiple research questions (Evaldsson, 2003; Reason 2006; Winther Jørgensen, 2008).

Maintaining and upholding scientific quality within a practice-based research project and enabling equal quality in the development of the practice calls for collaboration regarding a set of parameters. These need to be based on the following: 1) A distinct theory and method approach acknowledging and emanating from a belief that participants within the practice produce knowledge, identities and language by participating in the activities that constitute a day-to-day school practice. 2) In-depth knowledge about the informants' day-to-day activities in- and outside the classroom over a longer period of time. 3) Analyses based on records of day-to-day school activities focusing the informants' learning as well as shaping of identity. 4) A close cooperation between experienced researchers and informants who collaboratively reflect upon meanings and dilemmas in day-to-day school practice. 5) Transparency within the project internally as well as externally (Cain, 2008; Evaldsson, 2003; Reason, 2006; Rönnerman, 2004; Svensson, 2002; Wennergren, 2007).

Participatory action research can be described as an approach or an attitude, where apprehension and action appears in a cyclic process. This traditionally includes four steps: *plan – act – evaluate – reflect* (Cain, 2008; Rönnerman, 2004), a process that has no finite end. This calls for the participants to conceptualize issues they regard as problematic within their practice. An expressed striving for change also contributes to the taking of responsibility within the group – practitioners and researchers alike. Although interactive and collaborative, action research is also part of the scientific researcher's domain. Therefore, like all other scientific endeavours, there is a need for systematic and thorough documentation, distance through theoretic reflection and production of argumentative text (Ewald, 2009). Seeing the latter as representation of the world rather than action within it, Reason (2006) argues for an *action turn* through which we can "revision our view of the nature and purpose of social science" (ibid., p. 188). Thereby the participants not only interpret but also contribute to the "fund of knowledge" (ibid., p. 188) within a field – an attempt to address the division between academic research and everyday practices described in the introduction of this paper. To enable this, as well as the first of the five parameters described above, this research project is based on Deweyan pragmatic philosophy.

Intelligent action – Deweyan implications on action research

> Experience is in truth a matter of activities, instinctive and impulsive, in their interactions with things. (Dewey, 1916, p. 1655)

In order for learning in school to be meaningful, Dewey (1910/1997, 1916/1997, 2004) argues that teachers' need to know their students in respect to experiences, prerequisites and interests. Communication enables a balance between these and the demands that surround a school practice. If teachers in their striving for change through professional development do not want to end up as "rogue agents", to paraphrase Allsup and Westerlund (2012), that development needs to be a communicative one including the sharing of experiences with peers as well as others included in forming the school practice. Where assessment is in focus, the sharing of values and views on quality is also of importance. Participating in an action research project, teachers can in some ways be seen not as students but as learners – learning from each other or from others (e.g. external participants). Continuing along that line of thought, a researcher within an action research project in music education needs to understand and learn about the participating teachers' experiences and views on value and quality, and also their interests in professional development. This is also true about the researchers own experiences and motives.

With his holistic view of knowledge, Dewey (1916, 2004) warns us that divisions like those of "empirical" or "theoretical" also lead to a division within society. In a similar way, he sees action as belonging both to a work of the mind and that of physical, bodily movements. Connecting these is something he calls *intelligent action* (1987, 2004). Without reflection, the learner (as well as the teacher) runs the risk of seeing action as bodily movement as the sole purpose of a learning situation. This is justified by confusing impulses with purposes, but according to Dewey there is no purpose if an immediate execution is postponed until you can anticipate the consequences of the impulse being realized. This anticipation is not possible without observation, information and assessment (1987, 2004). Bresler (1995) sees action research as an opportunity for music teachers (as professionals) to be aware of reflection: "Because the act of teaching is intense, energy consuming and oriented toward doing as opposed to reflecting, the perspective of an outsider often proves extremely helpful" (19). This view of teaching music, where a separation between "doing" and "reflecting" is a kind of standard procedure is important. It could also be problematic. Who is deciding how to balance these aspects? Why is there such a separation? If music teachers or researchers do not call for, take into account or communicate all aspects of action needed within the task of teaching in a professional way, it could lead to a heavy pressure on accountability. This is also a reason why Dewey's notion of intelligent action is important when conducting an action research project, as is his view of an education based on such type of action as a foundation of a democratic society (1916, 2004).

Setting the stage – constructing the vehicle

The setting of the stage, or the construction of the vehicle for this assessment journey, was done collaboratively by two music teachers and the researcher. Together, they outlined an application for funding of a research and development (RD) project that got accepted. This meant that the teachers would be able to free the time necessary to co-lead the project. Making a call for voluntary participation, a total of seven music teachers (including the two above) embarked on the assessment journey. Spanning over a school-year and following the research cycle described above, the aim from the teacher's side was to study their assessment practice within two music courses: *Instrument and Singing 1* and *2*, focusing on the aspects of equality in relation to type of instrument and curricula. Once a month, all participants meet to plan the next cycle based on the experiences of the previous one. The researcher is a participant in this cycle of meetings and lessons, recording and taking field notes that are discussed openly with and among the participants. He also functions as a sounding board, and sometimes even a lecturer and chair of meetings.

Results

Reason (2006, p. 190) states that quality in action research "will rest internally on our ability to see the choices we are making and understand their consequences; and externally on whether we articulate our standpoint and the choices we have made transparently to a wider public". When writing this, the research project is not completed. The participating teachers have started the process of development by conceptualizing certain aspects and terminology within the curriculum and have presented their findings along with the researcher at a regional conference for school research and development. Preliminary results show that equality of assessment, in the eyes of the teachers, is only possible through reflection and collaboration, internally as

well as externally with other practitioners and actors. Equality in assessment is seen as something different than standardization, both in relation to quality and contents in relation to choice of instrument (e.g., singing, guitar, drums). The teachers also experience a clash between professional judgement and responsibility when it comes to assessment: Following both "gut feeling" and a professional stance is sometimes seen as directly contrary to curricular designs. Equality of assessment is in the eyes of the teachers only possible through reflection and collaboration, internally as well as externally with other practitioners and actors. This is due to the above, but also to the realization that they within the group have contradicting views that need to be analyzed through dialogue and other forms of collaboration.

As far as the project has developed by the time of writing this paper, it is clear that the teachers' views regarding assessment of music in a school setting, as well as in relation to instruments differ. This is seen not as a major, insolvable problem among the participants, but as a platform for negotiation and exploration. Through dialogue and other types of participatory action where conceptualizations, experiences and opinions can be put forward for respectful scrutiny, they feel they can reach further than before. At the same time, they realize that the assessment journey will continue as long as they practice their craft and are willing and eager to do so.

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Early career experiences of a recently graduated secondary school music teacher in Australia

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This paper reports on early career experiences of a recently graduated secondary school music teacher in Australia. The case study reported here is one of 20 interviews with recent graduates who were asked specifically about their aspirations and achievements since becoming a music teacher. This recently completed research contributes to the theory and practice of music teaching by raising issues that relate directly to university teacher preparation programs.

Keywords: identity, teacher training, resilience, pedagogy, graduate teacher

Introduction

During 2012, music teacher graduates from an Australian university were invited to attend an interview that asked their aspirations and achievements since becoming a music teacher. This phase of the research followed an exit survey students completed at the end of their initial teacher training as secondary school music teachers and was used to inform the semi-structured interview. Results of the exit survey revealed there were similar negatives and positive aspects amongst participants about becoming a music teacher; reasons for choosing music teaching as a career had changed since beginning their studies; a shift of identity from musician to music teacher; benefits of professional experience for developing essential teaching and learning skills were key to a graduate's motivation for becoming a music teacher; and the technology introduced in their degree program impacted their experiences as a beginning teacher (Rowley 2010, 2011, 2012). The initial teacher training program had ePortfolio development embedded into the degree program and respondents noted that this provided experience in IT-assisted learning and teaching along with development and application of students' technological skills (Taylor, Dunbar-Hall, Rowley, 2012). Also evident was that ePortfolio creation allowed students to appropriately manage processes for graduates to document government mandated accreditation requirements for school music teachers in addition to allowing the opportunity to show students' multiple music identities (Dunbar-Hall, Rowley, Webb & Bell, 2010).

The impact of music teacher and learner identity is presented in this paper through a case study of one music teacher graduate. The case study reveals that skills learnt during initial teacher training were relevant to development of competencies required to be a successful beginning teacher. In addition, the case study showed that ePortfolios helped students develop reflexive practice, future-oriented thinking, along with musical and professional identity. It is expected that findings of this research study can inform curriculum and practice across higher education teacher preparation programs and in understanding broader learning and teaching partnership. The case study reported is, therefore, one example of how the current teacher preparation program provides skills for teaching music.

This paper's methodology regards each interviewee involved as a case study (Cohen & Manion, 1996), and uses qualitative comments from interviews as the basis of the case study. The interviews were semi-structured to allow interviewees to present differences between their current place of teaching music and their story of becoming a

music teacher to be told (Burns, 2000). A qualitative analysis of an approximately 45 minute face-to-face interview (n=1) through a semi-structured interview designed to elicit aspects related to professional identity and experience as a recently graduated teacher. This paper presents background information on identity development for musicians and teachers and presents a case study of one graduate specifically noting how teacher training and ePortfolio development is impacting the early career development of a music teacher.

Formation of Music teacher Identity

This section looks at development of recent graduate music teacher identities and their decision to pursue music teaching as a career. The formation of identity is a continuing process for recent graduates, as they juggle their personal and professional pursuits in relation to teaching and music, and particularly at an early stage of a music teaching career. It is clear they are still in the process of integrating their multiple identities, so the divide between these two sections is somewhat artificial, as both processes of integration and formation of identity are integrally linked and ongoing (Ballantyne & Packer 2004). This section looks at literature surrounding recent graduates' development through childhood, school, university, work experience and the reasons why they decided to become a music teacher.

Much research addresses pre-service music teacher education, yet relatively few studies have investigated the work of graduates as they make the transition into careers as music educators. A study by Roulston, Legette, & Trotman Womack (2005) used qualitative interview data and examined nine music teachers' perceptions and experiences of their transition from being a student teacher to teaching full-time. Data analysis showed that teachers: (i) valued pre-service preparation that was 'hands-on', although some reported missing learning about crucial aspects relevant to their work; (ii) had been assisted by formal and informal mentors; (iii) described their first-year experiences as difficult yet rewarding; and (iv) described professional needs as largely contextually driven. Findings from this study informed pre-service and in-service teacher educators, and administrators who supervise beginning teachers' development, as they plan for professional development and mentoring opportunities for beginning music teachers. Given the complexity of settings in which music teachers' work, this study advocated that effective pre-service teacher education programs must be accompanied by appropriate mentoring and professional development experiences if high teacher attrition rates in music education are to be addressed.

Welch, Purves, Hargreaves, & Marshall (2011) "collected qualitative and quantitative data from a short-term longitudinal survey (first questionnaire: n = 74, second questionnaire: n = 29), supplemented by case studies (n = 6) and open-ended, written questions (n = 20). They found that set within a wider national picture of decreasing age-related pupil engagement with school music, that career perceptions of music teaching, variable patterns of teacher recruitment and possible mismatches between the musical biographies of young people and intending music teachers were changing. Analyses suggest that only a half of newly qualified participants chose to teach full-time in a mainstream, state-funded school music classroom. The majority was faced with a range of early career challenges stemming from curricular, extra-curricular and non-curricular school expectations. These included the need to balance their existing musical performer identity with that of being a new teacher.

The 20 recent graduates' early experiences teaching music (in main study referred to here in this paper but not reported on in this paper) have been particularly informative about how the teacher preparation program helped to shape their identity and discovering careers that allow them to express their unique personal and musical identity. The respondents emphasised the usefulness of ePortfolio development throughout their degree program and the diverse opportunities it afforded for pursuing an integrated music teacher identity. One respondent specifically mentioned changes to her teaching in having been through the process of creating an ePortfolio:

> knowing that there is something that gives students the ability to amass material and easily find it, to invite people to view it… has changed the way I teach… because I know that that resource is there for them… directing (students) to keep things in their portfolio…, and I wouldn't have thought to teach that way before…

ePortfolio is seen in development of teachers and identity by collecting personal identity, and perhaps as the site of multiple identities (teacher, musician, performer, pedagogue etc.). The concept of identity is identified as a specific application of ePortfolios through an awareness that ePortfolio work assists students in developing an ability take on new roles and responsibilities and to adapt to and work with new knowledge (Rowley, 2012).

An important decision made by music students is not to pursue music performance. The case study reported here is an example of a music graduate who went through secondary school identifying as a performer and ultimately relinquishing that goal (voluntarily) to be a music teacher. Generally the distinction between teacher and performer identities were seen by the 20 respondents as mutually exclusive, therefore at some point, pre-service music teachers decided not to pursue music as a career in terms of performance, and chose to pursue teaching (a not so unusual main career pursuit for a musician). This decision to pursue teaching as a priority to performing is a turning point for the formation of a music teacher identity. Some respondents reported that pursuing music teaching was clearly not the first priority or preference, but teaching was seen as a viable alternative; teaching as a back up to performance. For these graduates, teaching was seen more as a way of making a living out of their passion for music. It was common to see a passion for music, but not everybody had a burning passion for music teaching. In this case, teaching is viewed more as a supplement to personal music interests.

> I enjoy playing with people, like ensembles, and **doing it for fun**, but I guess teaching is the obvious other thing that you would do. I don't know what else I would do with music and I enjoy music, so… I thought having an education degree would be something 'steady' to 'fall back on' [Participant 4]

It was interesting to note how perception of self identity and musical identity continued to shift throughout the time spent in the music education degree (Rowley, 2012). For example, Participant Three, who did not get into a performance degree as a first preference, but adapted to teaching as a second option, was able to integrate a teaching identity into something other than the original choice/perception of self. In other words, there were participants who did not begrudgingly accept their fate as a music teacher, but really embraced it.

> Looking back I wouldn't have wanted to go through the performance degree - too intense and too much pressure [Participant 03].

For some of the 20 recent graduates interviewed, music teaching was a specific goal from the beginning and interestingly, for the student in the case study that follows, she didn't question her goal. Louise's story (a pseudonym) drills down into one aspect of

the rich data of this study. The whole data set of the 20 graduates is being prepared for publication in a journal to be available in 2014.

Louise's story

Louise (a pseudonym) began teaching the year after graduating as a secondary music teacher at a boys' high school with a large migrant population and a large number of students on the autistic spectrum. As a graduate music teacher, her first two years' experience entering the teaching profession were notably different from those of her peers and were a steep learning curve. Her experience is unique due to her shift across cultures. Her background was classical music in an academic high socio-economic status school to being a teacher in a broad culturally diversity and under resourced lower socio-economic school. Louise's professional development is notable due to personal agency in choosing professional activities that were challenging and out of her comfort zone, and how by choosing this path, the experience uniquely shaped her identity as a music teacher as well as shaping her social and political views on issues of music education.

The interview began with Louise answering *why did you become a music teacher?* She didn't answer this question directly but began to tell her story which is reported here according to the following two themes.

Identity formation as a teacher

Louise's identity formation as a teacher is very much grounded in her personal music practice philosophy, as she believes it adds to a music teacher's credibility and honesty as a teacher and supports the teacher role. She sees it as fundamentally important in how it supported music teaching roles and believes this was well modelled during her university study, as lecturers were musicians who had become teachers.

> I think music is as important as teaching because if I didn't have what I feel for my music, I wouldn't have it for the classroom. And the students see that I'm very passionate about my music, that I understand my music and what they see is that the music exists in my life. I'm not just this professional who couldn't make it in the real world.

She noted values that were intrinsic to her understanding of music and teaching. She reported a self-directed learning/openness to learning/self-development that was also embedded into her degree program. She commented that ePortfolio development as it allowed her to acknowledge her strengths and weaknesses.

Her decision to step out of her comfort zone and choose this teaching assignment, and the continued self-development which has occurred as a result of that, has assisted her identity development:

> I was very protected. I thought, I'm playing this too safe. I want to take a challenge and I want to have a new experience. I knew I could do this. My portfolio allowed me to think critically about who I was. My parents thought I was crazy.

Louise embraced new experiences to continue developing identity that was not yet viewed as fixed or a finished product. She make choices based on concept of identity – not really examples of lifelong learners and only new to careers, still very much in the process of forming a professional identity (Leong, 1999). She noted ePortfolio development as a vehicle for categorising materials required for teaching and learning for herself as a beginning teacher. Louise believed she is much more than just a teacher, almost assuming a counsellor's identity.

> It's been very challenging. Lots of tears. Lots of hours I had to give up to help. And just going beyond. Knowing the background of students... they have a lot of the emotional

burdens… from the experiences they've had at refugee camps. You need to fill that void before learning can actually start.

Music as a pathway for social justice

Louise recognises something special or different about what students learn in the music classroom compared to other subjects and demonstrates passion for music and for learning more about the real world in music class.

> Music was my saving grace in high school and my teachers in music had a different approach. I think they taught me **more about the real world** than some of my other teachers. I like to see myself as preparing the kids for the real world and society rather than just preparing them for the hope of university as we know a lot of them won't actually go because that many kids don't get accepted. So I just like to see my job as preparing them as a whole, finding music as a way of understanding the world, as a way of expression, appreciating art and what people can contribute to, enjoyment and a way to better their lives. It's more just than being in a music room and learning how to play an instrument.

Louise saw the "universality" of teaching music and how it was more than *just* music.

> I've got boys who are very weak with their English and so I can't explain much but I just sit there, go, watch me, point to my eyes and just play the drum, and they'll just naturally do it. It's something that's really natural. This one boy could hardly speak a work of English, but he was the most beautiful tenor voice. I found that it was a huge shock dealing with all these special needs and the autistic kids. The twelve-week course at uni we had was good but it isn't enough to address the issues; it's just something in society we need to address and more of it.

Louise's future aspirations for her music teaching career reflects this social justice and counselling role. What she experienced in the classroom with these students challenged her understanding of what is means to be professional. It was a huge learning curve and she managed it beyond her expectations by working productively with boys and teaching herself new ways of classroom management by breaking rules by being more friendly and casual with her students which was rewarding

> I didn't realise it would be as satisfying as it is. When they achieve, you're proud of them, so it's a lot more than I expected. It's more than just giving them information and then just closing their books. I love sharing technology and new ideas with them. I've got a great friendship with the kids. Nothing at all like prac.

Louise noted the strength of attachment, or rigidity of the idea of particular different identities, therefore to what extent music teaching was viewed as a "lifelong career".

> We have lots of migrant kids, especially from Africa and Polynesia. They like to see themselves as being the ghettos, the Bronx. It's great; I love it. I love just the different culture. It's hard when you've got that classical background because they're really not like that. They do appreciate it. They haven't had that upbringing because lots of the boys, I think it's about 90% of our boys, were born outside of Australia at this stage, so its huge. When you're in the classroom, I find that I have to sort of bump down and speak. I feel so unprofessional for doing it but I need to speak it like American ghetto talk. So they could understand me. I have to say it's like "insert ghetto word", that's what it means in English. So in order for me to actually teach proper English I have to speak ghetto talk.

Louise had the opportunity to take a position at a school that she was more familiar with and to leave this challenging teaching role where there were only a few instruments in the classroom and expectations of students' achievements were low.

> I just was starting something at this school and something told me not to give up just yet. I've got a great friendship with the kids. I know a lot of people say that teachers are not your friends, but you need that trust to a degree. And knowing the background and the emotional burdens our students have and the refugee boys, the experiences they've had at refugee camps, you need to fill that void before learning can actually start.

Louise noted that practice teaching had given her the basics and subjects like behaviour management; educational psychology and informal music learning gave her great ideas about what to do at the beginning.

> It's hard enough to cater for 30 individuals in a class but if you know that they are visual, you can do that. If you know they've got particular strengths and weaknesses, you know how to work around. I remember my first year out, the Polynesian boys hated me. I would sit there and I would say, when I'm talking to you, look at me in the eye and with their culture, a sign of respect is that you look down. If you've disappointed an elder, you have to look down, and you do not talk back. So I'm asking them questions and they're not responding. So I'm getting more angry with them for being rude, and then I just said I don't know what's going on, so I went and visited a friend of mine who was Polynesian, and I go, look, I need to understand your culture. So she sat down, and she spoke to me. I then understood that this boy is showing me his utmost respect, and I'm sitting here yelling at him and he's getting even more angry with me because he thinks I'm telling him he's being disrespectful and he's actually respecting me.

Conclusion

For some recent graduates, music teaching was right from the beginning, and interestingly for Louise, she has not questioned that goal and is sure where to go next. Her interview comments showed how career identity formation is a continual process that may often begin at degree choice and undertaking. Louise had a music identity from a young age, and now sees the challenge to integrate a teacher identity into that musicality. It is a developmental progression of how your past identity informs present situation i.e. if teaching is the current reality, the past identity beginning as a musician may always be the perception of your identity.

The concept of developing a music teaching identity is further complicated by the diverse ways to teach music. Many new graduates do not have rigidity or certainty at this stage because they are still very in the process of integrating and forming their identities (Hargreaves, Purves, Welch & Marshall, 2007). Ongoing process can depend on attitude i.e. a fixed versus a growth mindset. As a process, there may be identity formation strategies which inform how graduates go about forming their identity (Mark, 1998) and use of ePortfolios as a tool to enhance identity awareness during teacher preparation contributes to this. ePortfolio allows students to present as individuals, and to show their multiple musical identities (including music business managers, composers, performers, researchers, teachers, and technology experts) through varying forms of ePortfolio components.

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