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17th Commission for Music in Schools
and Teacher Education

Jody L. Kerchner, Editor

Proceedings from the International Society for Music
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2008 Seminar of the Commission for Music in Schools and
Teacher Education

Hosted by
Scuola Popolare di Musica Donna Olimpia
and
The Italian Orff-Schulwerk Association

Frescati, Italy



2008 MISTEC Seminar Overview

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The 17th international seminar of the Music in the Schools and Teacher Education Commission (MISTEC) was held in Frascati, Italy, from July 14-19, 2008. The Scuola Popolare di Musica Donna Olimpia and the Italian Orff-Schulwerk Association hosted this event. The seminar of the Early Childhood Music Education Commission (ECME) was hosted by the same institutions at the same location as MISTEC. This was the first time that two ISME commission seminars were held at one location simultaneously.

49 participants from 19 different countries engaged in discussing 13 paper presentations and participating in four workshop sessions. MISTEC members also participated in a joint workshop with ECME members in a session on body percussion. Another joint session was entitled, "Music Education and Social Justice." All sessions provided thought-provoking ideas to participants regarding the role of music education in compulsory school curricula and the models of music teaching training needed for teachers in our changing world.

Evening concerts were presented throughout the week and a half-day excursion to Rome completed an enjoyable MISTEC seminar week.

Proceedings of the 17th Music in the Schools and
Teacher Education Seminar (MISTEC)
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Jody L. Kerchner, Editor

Lindsey R. Williams, managing editor

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Toward internationalizing general music teacher education

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ABSTRACT

General music is critical to the internationalizing debate and issues of access, equity and quality. In this case study of an undergraduate internationalized general music course, I examine the content of the curriculum with the central question: How can teacher educators prepare future educators to recognize diverse arts cultures and communities, know how to learn about and incorporate these bi- and multi-lateral perspectives into instruction? The analysis of reflective statements, a survey and projects of students enrolled in the course provides information on how they conceptualize internationalization and its practice in elementary general music.

KEY WORDS: Internationalizing, elementary general music, pre-service teachers, reflective practice

Theoretical Framework

Curricular relevance in society has always been the cornerstone of curriculum reform efforts. The rise of international education in the 1990's resulted from growing international power struggles, natural disasters, communicable diseases, urbanization, and technological advancement. International education is a concept that integrates bi- or multi-lateral cultural perspectives within education programs and a process of integrating these perspectives into the realized curriculum (DiYanni 2007, Hansen 2002, Hicks 2007, Levy 2007, Rizvi, 2007). Rizvi (2007) summarized the internationalizing processes into three categories, 1) facilitating study abroad programs and exchange programs to broaden perspectives; 2) learning about other languages and cultures as a way of developing intercultural skills and communication; and 3) preparing students *on campus* (my insertion) to work in the global knowledge economy. International education need not be confused with "global education." Rather, global education is the umbrella term that includes international studies or education, international educational exchange (Hansen) and development education (Hicks). Based on international education research, I argue that

internationalizing incorporates the epistemic (knowledge discovery and advancement), eudemonic (learner actualization and realization in well-being), and civic (responsibility to profession and society). How these three can be realized in music teacher education is the focus of this paper.

Internationalizing has been debated at the International Society for Music Education meetings for decades (McCarthy, 2004). Scholars, practitioners and artists have shared their arts and approaches in lively culturally specific frames with minimal bi- or multi-lateral cultural perspectives. In arts education, and in particular music education, internationalizing discussions have centered on study abroad programs (Elliot 2007, Richardson 2003) rather than on internationalizing on-campus classes. Internationalizing is logical, because arts expressions are often bi- or multi-lateral in perspective; that is, music is practiced in relation and response to a variety to cultural perspectives. It would follow then that curriculum reform efforts that celebrate the internationalized curriculum with all its complexities would be easily articulated. This is, sadly, not the case. International music education discourse's potential roots in multicultural music education discourse complicate developing and implementing internationalized curricular. Multiculturalism has layers of social, cultural, political, and economic arrangements that, in turn, impact the internationalizing process. It is not my task here to unpack those arrangements but rather to acknowledge the historical framework internationalizing would need to transgress to fully "become" in music education.

On a national level, multicultural perspectives (Banks, 1996, 2002; Campbell, 1992; Gay, 2002) inform the argument that all students discover their group and individual potential while performing and teaching music of cultures hitherto outside their experience or repertoire. Until now, this perspective has fed a reproduction theory approach, which seeks to present diverse music or music of the "other" in a particular way --mimetic and thereby transmit meaning through performance—semiotic. A metaphor of imitation rather than regeneration and synthesis is created, and in-turn cultural dominance in music teaching and learning persists.

Research Questions and Design

Rather than ignore history, I acknowledge the work of multicultural music education scholars and practitioners, while taking a step toward internationalizing. However, how music teacher education can be internationalized has not been successfully examined. What is needed is a sustained examination of practitioners' experiences with the goal of suggesting how teachers can become prepared to implement music education with bi- and multi-lateral cultural perspectives. I will examine the content of the general music teacher education curriculum, for I argue that

the assumed shared practice of general music is critical to the internationalizing debate and issues of access, equity and quality. The question that guides the analysis of an internationalized on campus elementary general music class: How can teacher educators prepare future educators to recognize diverse arts cultures and communities, thus learning about and incorporating these bi- and multi-lateral perspectives into music instruction?

In this case study, I use Patton's (1987) evaluative process for data collection and analysis. The first phase is developing questions, from the central research question above: How was faculty prepared for internationalizing on campus classes? How did pre-service elementary general music teachers learn about internationalizing? What did they think about the internationalizing process? I will describe the university's Curriculum Integration Initiative, implementing the internationalized elementary general-music class, and the analysis instruments I selected.

Curriculum Integration Initiative

In the 2003-2004 academic year, I participated in a large mid-western university's effort to internationalize the undergraduate experience by encouraging the integration of study abroad across the curriculum, and integrating international perspectives into on-campus courses¹. Faculty were invited to submit proposals, and then a small cohort was selected from across the university system to develop and implement internationalized courses on campus with the guidance of curriculum development co-facilitators². Over the year, we learned, through this Curriculum Integration Initiative³, how the internationalizing process would be realized on campus⁴. An evaluation summary of the Initiative that included pre-workshops questionnaires, faculty intercultural-sensitivity profiles⁵, reading summaries, class presentations by each faculty participant, and Small Group Instructional Development (SGID) Survey of implemented internationalized classes were made available to participating

¹ The Office of International Programs' proposal to internationalize the University was funded by a grant from the Minnesota-based Archibald Bush Foundation in 2001.

² Leaders were Victoria M. Mikelonis, Ph.D., (Deceased) professor in the Rhetoric Department at the University of Minnesota and Director of the undergraduate program in Scientific and Technical Communication and Kathleen F. O' Donovan, Ph.D., an Education Specialist in the Center for Teaching and Learning Services, University of Minnesota.

³ For more information on Curriculum Integration Initiative go to: <http://www.umabroad.umn.edu/ci/whatisCI/>

⁴ Curriculum integrations included: 1. Infusing international content and perspectives into the curriculum. 2. Comparing, across national boundaries, important interdependencies, similarities, and differences of people, ideas, cultures, or institutions in today's world. 3. Incorporating pedagogical strategies that teach to and reward multiple learning styles. 4. Utilizing technology (internet, listserves, etc.) to provide forums for dialogue within and between students, classes, institutions, and nation.

5. Involving international faculty and students as resources and encouraging them to relate their home country context to curricular discussions. 6. Drawing on faculty and student's experiences abroad and encouraging them to use their knowledge and experience in current curricular studies. 7. Referencing knowledge from international sources, including sources that may be fragmented, conflicting, and multidisciplinary. 8. Integrating content studies abroad with content in the US. 9. Using international centers on campus (Minnesota International Center, Office of International Programs, Global Campus Study Abroad, China Center, India Center, International Student and Scholar Services) as resources. 10. Helping students directly and constructively address cultural differences.

⁵ All faculty took Intercultural Development Inventory (IDI) to determine intercultural sensitivity. After inventory was analysis, each faculty met with translator to explain the results.

faculty. In the pre-implementation sessions, I created experiential learning for pre-service teachers that pushed the curricula boundaries with international learning experiences. The results of the SGID Survey conducted in my internationalized class are included in Patton's (1987) second evaluative phase--determining appropriate data sources and data collection approaches.

Implementing the Internationalized Elementary General Music Class

In Fall 2004 the internationalized elementary general music course was implemented. Offered every Fall semester to all undergraduate music education students, class participation was crucial for success. Modeled lessons, field observation and teaching experiences, aural presentations and collaborative assignments with a strong international focus were shared. Pre-service teachers learned, through substantive involvement in extensive practicum experiences among expert teachers and diverse students with varying needs, to incorporate pedagogical strategies that teach and reward multiple learning styles. They solved problems from cultural reflexive standpoints through active classroom engagement, written assignments, focused field experiences and connecting with the professional community. These data collection indexes create an integrated and reflexive research process.

A content analysis of four analytical reflective papers completed in two cycles by 23 students enrolled in the Fall 2007 class. This sample was selected purposively with a criterion-sampling scheme. A question was posted on the course VISTA web site and the students wrote analytical papers that are not graded but rather serve as reflective action pieces demonstrate how the students conceptualize their role as learners in the internationalizing process (See appendix A for list of questions).

Analyzing International Perspectives

Observations and analysis of assignments, reflective papers, and small group instructional delivery are the third phase in Patton's (1987) process-- data collection and verification. Pseudonyms protect the identity of pre-service teachers and to verify the data collected all observations and interviews were transcribed and shared with participants.

I use Miles & Huberman's (1994) flow model- reduction and display and drawing conclusions for analysis and presentation. My findings are not conclusions, for I do not have the answers. Further, this course is consistently evolving as my knowledge and experience grows. All reflective responses were selected, abstracted and transformed into documents for data reduction. I coded and retrieved codes from within data sets of responses, and displayed the

relationships among codes with concept maps. The thematic analysis is generative, inductive and constructive. After LeCompte and Schensul (1999), the reflective questions (Appendix A) provided a top-down deductive approach to the analysis process. Targeted domains included, a) internationalizing, b) personal goals, c) strategies, d) success determiners, e) evidence of success. Then, to determine specific items that existed together to create patterns for larger structures I looked for natural variation in reflective statements as well as assignments produced. In this inductive stage, the data was sorted as enablers and constraints in the implementation process, and impact on teacher education. For interpretations, I leaned on my professional experience, literatures reviews and the analysis of analytical reflection statements, and international education scholarship.

Findings of the Study

Enablers and constraints of internationalizing on pre-service teacher education emerged. I observed a shift in power relations in epistemic, eudemonic, and civic efforts toward *access*, what pre-service teacher receive, *equity*, fair and just expectations, and *quality*, the degree of excellence or standards. The internationalizing process was marked by an enabling shift in assignment constructions. Previously, I was concerned about students accurately identified the cultures of music presented. This concern was rooted in the observation that students would identify a continent as the origin of a musical experience, for example, Africa. My mission was to educate students to realize that within Africa, as in other continents, are several countries (54 and counting) and cultures with unique and complementary performance and teaching practices. I designed assignments that moved beyond labeling to questions that help students think about assumptions made about and perceptions of musical cultures, and identify issues that could either be problematic or helpful in music teaching and learning⁶. In the next section, I discuss the repertoire project and to provide a picture of how the students constructed internationalized lessons.

Constructing Written Assignments

After consulting the literature on making intercultural connections, particularly Jobe (1993), the repertoire project was redesigned with appropriate questions (See Appendix B for details of repertoire project). Pre-service teachers addressed universals in children music and pondered reflections of the society and benefits of participating for

⁶ Collaborative projects included Song or Singing Game Repertoire were pre-service teachers were selected, analyzed and organized an international collection of repertoire and materials according to specifications and Long Range Unit planning where they created a unit of study that reflects the artistic processes and learning styles of children in a culturally diverse elementary general music classroom. Writing chapter or article summaries and interpretations and creating an activity with a worksheet that demonstrates the usefulness of current research/literature content in the classroom was completed either in pairs or as individual projects. Song leading lessons, Integrated listening lessons, creating music, playing classroom instruments, and attending professional development workshops were individual assignments.

children in the United States. Curricular considerations, as well as historical, sociological, geographic and civic questions, were addressed. As a result, one group showed on how intercultural understanding can be addressed using through situated history, culture and connections to current international events while teaching *Hava Nashira*. They pushed the curricula boundaries to connect with children and connect them with society. Also acknowledging that the music, though not traditionally Hebrew, used Hebrew language and thus brings together U.S. and Hebrew cultures. A bi-lateral approach was taken to analyzing and presenting music was embedded each assignment response as well as actions and strategies designed to support awareness and the civic goal of advancing everyone.

Recurrent cultural understanding themes that emerged from the SGID Survey were the expanded repertoire of music. In 2004, individual pre-service teachers studied three musical cultures and together the class studied, twenty-two for the repertoire project. By 2007 when the assignment was designed as a group project, they worked on five pieces from three different cultures, and together studied eleven cultures. The lower number is not negative, but rather an indication of the depth that comes with collaboration and focused group processing. Risk depends on individual motivations, thus individualized projects from 2004 were varied. They taught this music in their field experiences without inhibitions.

Web-Based Reflective Assignments

Internationalizing demanded intercultural sensitivity and awareness, self-reflection, collaborative learning, and encouraged engaged learners who are successful in general music, they surmised in web-based reflective assignments. “The other” music, melting pot, unfamiliar cultures, and non-western, multicultural and “different” often referred to non-western music. Historically, multicultural music education has looked to ethnomusicology for guidance, thus the notion of difference much like ethnomusicologist defined their discipline, (Agawu, 2003) is not surprising. Also, the legacy of multiculturalism toward labeling individual arts cultures without interconnections, creates otherness that internationalizing would need to transgress. For the prevailing notion of non-western music as music of the other carries with it an exoticism, disempowers the music positioning in our profession. Also, its articulation in the classroom to techniques and methods do not give voice to self-reflection or cultural theory. Although intending the opposite, it undervalues the “other” musical culture. Bill bravely urges civic responsibility with internationalizing:

The term internationalize ...means the process of unifying all cultures from around the world to make people feel part of one whole human race instead of separated countries and cultures. Internationalize also means the abolishment of hate and misunderstanding between cultures. ... it means that we will learn all different music from all around the world. We will learn how music is valued within different cultures so that we may also value it. This will allow us to broaden the horizons of our young students.

Valuing epistemology stimulates a motivation to responsibility, confirming the work of Colby et. al., (2003) on educating undergraduate students for responsible citizenship. Bill's statement "broadening horizons" does not necessarily result in intercultural understanding for it is linked to reproduction theory. It represents hope that future children might have a teacher with intercultural skills.

Personal course goals articulated and ranged from the need to know a battery of songs to dealing with classroom management and career decisions. These goals point to a quest for prescribed methods and resources for survival in teaching. Katy, whose statement below demonstrates that the creative ethos of internationalizing facilitates envisioning possibilities beyond survival and embodies the importance of study abroad experiences in on campus learning experiences, writes:

First off, I am excited to learn new ideas from people with many different outlooks and values in life. Working with a diverse group will create a larger database of knowledge available to use throughout my teaching career. I recently traveled to Venezuela for the summer, and was awe struck by the cultural differences, especially in their music education system. I am compelled to learn more about other cultures, and am curious to learn how I can effectively implement these ideas and processes into the elementary school classroom. I would also like to learn more about successfully including everyone in the classroom, including families and parents of my students. I feel that one of the biggest challenges is making a fluid connection with the home and school environment, and this can be very challenging when you have such a diverse range family history. I think having a way to connect everyone successfully through music is one of the greatest tools in closing the void between cultures, and what better way than with young children in the music classroom.

While the quest to make "fluid connections between home and school" enables bi-lateral connections, the challenge rests not in diverse family history but rather in the approach to instruction. International education is not about

fusing diverse cultures into one common core but rather making connections between cultures. Teachers do not need to know about every culture but rather to begin with two musical cultures and to build from that point. Therein lies the freedom, which comes with international education. Internationalizing created a “desire to know more cultures and in greater depth” confirmed by the SGID survey as well as awareness of “limited knowledge of other cultures” and “the importance of including other cultures in lesson planning.” Pre-service teachers advocated a curriculum content with engaged learners, that was sequential, children centered, connected music with every day life, and connecting for cultural understanding, stimulating minds and changing minds. Although idealist, they demonstrated that music epistemology can be presented with eudemonic and civic dimensions and begins with motivation and awareness.

When pre-service teachers identified skills, knowledge, and dispositions they would need to meet goals, their state of well-being, life long learning, and creating conducive environment for children were at the top of the list. Also included were: reflection, researching minds, analytical minds, predicting minds, the caring teacher, love and passion for music, adaptability, problem solving, perseverance, comfort levels with teaching children, humility and patience. As we progressed into the semester, the need to “name” internationalize began to fade. With the exception of a few comments on providing multicultural music experiences the pre-service teachers focused on their ability to use that they learned from methods classes, in their own teaching experiments toward becoming a “with it” (Kounin, 1977) or a caring teacher.

Enhancers and obstacles pre-service teachers encountered while moving toward course goals were: 1) how they would prepare; 2) how they would apply what they learn in teaching and learning; 3) how these behaviors will be manifest in their teaching selves; and 4) the impact it will have on children. They considered global teaching issues while focusing on small accomplishments, enjoyment, and sense of accomplishment, stimulating future student minds by meeting them at their point of need. Analytical statements provided a little more detail into student individual needs and affirmed the importance of human agency.

Impact of Internationalizing

Internationalizing in course delivery, assignments and experiences demanded intentionality and created multiple lenses and ways of knowing for pre-service music teachers. The “awareness of the many different methods of teaching” and the recognition of the reality of teaching in culturally diverse classroom demonstrated growth, and the

potential toward well rounded and withit music educator. Also self-actualizing in the themes “understanding that "You teach what you are,” and “understanding perspective and point of reference” were articulated.

Pre-service teachers’ comfort level diverse music and their receptiveness to visual and performing art forms across time, place and cultures increased. Indicators of an internationalized lesson include: a connection to the child, selecting contemporary music, and cmmittment to creative through synthesis. For integrated listening lessons, increasingly students selected new music by living composers and jazz for these faccilitated bi and multi lateral time, place and culture connections as did folk music. They made changes and adjustments, thought on their feet earlier than previous students. Later during student teaching, cooperating teachers commented on their drive to provide thorough instruction and to make connections to culture and children’s lives with researching, predicting, stimulating, and caring mindsets. They connected with elementary school students to the point that parents acknowledged their practice. Reflective engaged practicum experiences among diverse students with varying needs demand incorporating pedagogical strategies that teach and reward multiple learning styles make them “with it” teachers. The tentative internationalized lesson has:

1. Child —————> providing visual/aural/kinesthetic experiences
2. Music culture —————> Making bi- and multi-lateral time, place and culture connections
3. Learning —————> Encouraging creative expression and critical thinking

Summary

Internationalizing forces us to look at the content and process of of the general music curriculum in new ways. It calls into question the underlying assumed beliefs that are informed by hegemony, the domination of one idea over another with the partial consent of bearer of the dominated idea (Wink, 2004, 45). There is more work to be done and it takes courage, hope and patience.

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APPENDIX A

Towards Internationalizing the Elementary General Music Curriculum

MUSIC EDUCATION 3301: Analytical Reflection Papers

Paper 1: What do you want?

Purpose: The purpose of this short analytical paper is to determine what you would like to learn from and internationalized course in elementary general music. First, define the term “internationalize” and then outline your goals clearly.

Paper 2: How are we going to get there?

Purpose: This analytical paper is designed to help you refering to your goals in Analytical Paper One, describe what you need (Skills and Knowledge) and how (dispositions) you hope to meet your goals.

Paper 3: What does success look like?

Purpose: This analytical paper is designed to help your reflect on your progress on goals outlined in Analytical paper Two and describe success from your point of view. At this point you have had the opportunity to observe stella teachers in your lab schools, also you have participated in a number of learning experiences. Reflect on one learning experience: What happened? What might have caused the lesson to unfold that way? What does it mean? How are you going to apply this?

Paper 4: What evidence demonstrates that you are moving towards your goals?

Purpose: Here do determine any enhances and obstacles you may have encountered while moving towards your goal.

Paper 1B: What do you want?

Purpose: The purpose of this short analytical paper is to revisit your conceptualization of an internationalized course in elementary general music. First, describe your concept of “internationalized” has evolved since you began the program.

Paper 2B: How are we going to get there?

Purpose: This analytical paper is designed to help you refering to your goals in Analytical Paper One B, expand on what you need (Skills e.g. Intercultural communication and Knowledge e.g. intercultural arts experiences) and how (dispositions) you hope to meet your goals.

Paper 3B: What does success look like?

Purpose: This analytical paper is designed to help your reflect on your progress on goals outlined in Analytical Paper Two B and use concrete examples to describe success. What happened? What might have caused the lesson to unfold that way? What does it mean? How are you going to apply this?

Paper 4B: What evidence demonstrates that you are moving towards your goals?

Purpose: In this paper I would like you describe your expressions of “internationalizing” in your response to the course also determine any enhances and obstacles you may have encountered while moving towards your goal.

APPENDIX B

Towards Internationalizing the Elementary General Music Curriculum

Reflection #1: Song/Singing Game Repertoire project ***(Complete in Team - 4 or less people)***

Purpose: The purpose of this assignment is to first prepare you with the knowledge skills and dispositions to select, analyze and organize an international collection of repertoire and materials according to given specifications.

Process: Select 5 songs/singing games from 3 different cultures represented in America. Put the songs in order from less complex to more complex. Justify your ranking in a short note. Write out and analyze the songs using the following outline:

MELODY: Range, intervals, motives, phrases, and tone center, write sol-fa syllables in the transcription.

RHYTHM: Time signature, rhythmic vocabulary, and relationship of words to rhythm.

FORM: Number of Phrases, (same different, almost the same). Show phrases with slurs.

WORDS: Subject Matter, Appropriate to which level/age group

GAME: How to play game.

MOVEMENT: Relationship of movement to song.

SOURCE: Identify text or workshop from which games were selected.

INTERCULTURAL CONNECTIONS: Name the culture. Are there any similarities between these games and ones you played as a child, or observed on play grounds in North America? For each singing games or folk song answer the following questions:

- What are the universals in children play culture portrayed in this singing game?
- How is this singing game a reflection of the society in which it is played?
- How will children in the United States benefit from playing this game?
- What is the importance of the self-concept of children being able to recognize themselves in the singings games?
- How can the authenticity of the evolving culture be portrayed?
- What is the image of the culture in this music?
- How can the singing game enrich the intercultural understanding of your students?

CURRICULA CONSIDERATIONS: Determine the most appropriate grade level for this singing game, or folk song? Outline your sequence for teaching this singing game, or folk song. Identify issues/problems might be encountered while teaching this singing game, or folk song and how you might solve them? Describe how this musical experience fits into the overall general music curriculum?

Music teachers' perceptions and reflections of teacher education in Kenya

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Abstract

This paper documents the expected preparation and responsibilities of the music teacher in Kenya. It indicates teachers' views of the adequacy of the training they received before articulating an intervention that should see the music teacher equipped to promote the growth of music in the country.

Introduction

Music in the public school in Kenya is a paradox. The core curriculum does not favour its growth. In early childhood, it is singing at various intervals of the school day. In primary school, it is combined with fine art as a non-examinable subject called Creative Arts. In secondary school, it is an elective subject, presenting relatively few students for examination. The Teacher Training Colleges (TTCs) have music in the schedule, with singing content in the curriculum. At university, only two of the seven public institutions provide music as a subject. There is no public middle-level music college. Yet song, dance, and instrument playing characterize a range of activities in learning institutions. These include participation in the annual Kenya Music Festival competitions that involve thousands of pupils from nursery school to university.

In this environment, the music teacher is an undefined entity. Where music is taught, the teacher is expected to be well-trained and competent, supported by academic certificates and validated by students' examination results. Elsewhere, the music teacher is but a choir trainer whose qualifications in music appear not to matter. Yet music teachers are expected to impart knowledge and skills to learners in and through music. This assumes an understanding of how music works and the nature and concept of music, familiarity with diverse music types and ability to make music through creation and interpretation. It requires the ability to communicate these attributes of

music, and to employ music in diverse circumstances to facilitate learning. This study sought to gauge the practising teachers' preparedness for such a role.

Background

In Kenya, public and private institutions offer teacher education, the latter mostly church-based. There are three levels of training: 1) certificates are awarded to graduates of a three-year post-secondary education prepared as generalist teachers for the primary school; 2) diplomas are awarded after three years of post-secondary education in either humanities or sciences to semi-specialised teachers for the secondary school; and, 3) a Bachelor of Education degree is awarded after four years of post-secondary training in two subjects with graduates destined for the secondary school (or teacher training colleges). All three types of qualification are categorized as professional. Both private and public education providers follow a national syllabus, and candidates are assessed through a common examination, except at the university. Since the curriculum is uniform at the lower levels of training, it is safe to say that there are common provisions for teacher education in the country.

As a practical subject, music relies on practical music-making for its mastery. Students learn in a variety of ways. Models are often the best medium of skill transfer, as novices watch, assimilate then imitate the masters' actions. In such a scenario, the masters (teachers) need to be well equipped with knowledge and vocabulary to facilitate learning. Their choice of learning resources impacts on the kind and manner of learning that goes on (Digolo, 1997; Mushira, 2000; Mwangi, 2000). As role models, their attitude to the subject and actual engagement with it transfer to pupils through their enthusiasm and freedom with the subject or absence thereof (Wanjala, 2004). The success and effectiveness of the teacher is finally seen in students' achievement at national examinations and performance platforms.

Methodology

The Problem

The ability to deliver a curriculum requires knowledge and skills. In music, this is evident in the quality and quantity of music experiences provided for learning and judged by the teacher's own participation in music activities. Previous research on music education in Kenya highlight issues of curriculum delivery (Mbeche, 2000; Mushira, 2000) and selection and use of learning material among others (Digolo, 1997; Mwangi, 2000). Yet these are but part

of the education complex that includes teachers. Theirs is the catalytic role that brings education to life, where success is determined by factors that include their training pitted against their expected role. The key question, considering the various teacher education programs in Kenya today, is whether music teachers are competent to sustain the growth of music in the school.

Research Objectives

- To educate administrators' perceptions of the music teachers;
- To determine music teachers' perception of their role and the training they received;
- To articulate music teachers' and education administrators' expectations of a teacher education program;
- To propose a framework to guide teacher education for music in Kenya.

Research Assumptions

- That the nature of a subject dictates how it should be practised and what manner of person ought to teach it;
- That teaching is the impartation of knowledge and skills, and one cannot give what they do not have.

Procedure

The research tool was a survey that focused on two categories of respondents: 1) head teachers representing school administration, and 2) teachers. Investigation focused on primary and secondary school teachers who participating in the national level of the 2007 Kenya Music Festival competitions, sampled from two of the country's eight administrative provinces. Information was obtained through opinionnaires and questionnaires administered through research assistants. These had open- and closed-ended questions that solicited factual information and respondents' opinions.

The head teachers were asked to state their perception of the role of the music teacher and the qualifications that should enable one to fulfil that role. Music teachers were asked to articulate how they were viewed as teachers and to give their opinions of the training they received vis-à-vis their expectations of a teacher training program. Secondary data were obtained from previous research on music education in Kenya. The information gathered from both primary and secondary sources was scrutinized and categorized relative to the stated objectives.

Conceptual Underpinnings

The value of immediate feedback is central to education. Behaviorists capture the effects of positive and negative reinforcement in motivation for efficient learning. Yet personal confidence, born of proper grounding in the subject, is as much a motivator to the teacher as are the accolades emanating from success. Since teaching is giving of oneself, the teacher must have knowledge and skills to impart. Good training prepares the teacher to manage subject-related challenges, empowering him/her to employ the subject for the socialization of the novices under his/her care. The resulting level of achievement (in students' examinations/performance) becomes an external motivator. It is the personal confidence, the internal motivator, that anchors all activities and sustains interest in the work, leading to good results that further boost teachers' confidence.

The four phases of this cycle are:

- Effective training for the teacher;
- Practice of music (education) to convert the training into achievement;
- Achievement—validation of training put into practice; and,
- Development and/or sustenance of personal interest in the subject.

This concept of training as the fundamental ingredient in the formation of the teacher, catalyzed by practice in order to lead to achievement that eventually motivates him/her as presented in the Motivation Cycle (Figure 1) is the guiding principle behind this study.

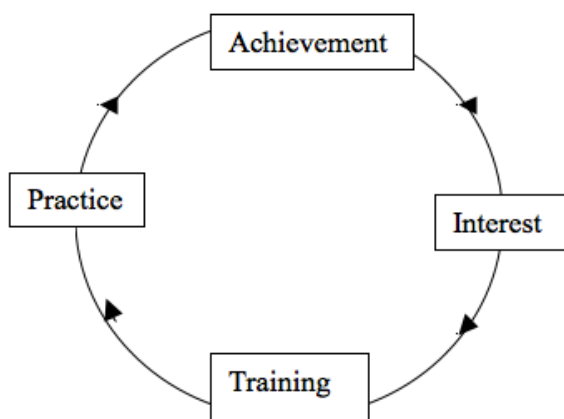


Figure 1. The motivation cycle.

Findings

Respondents' Background

The data were gathered from head teachers with an average of ten years administration experience, whose responsibility is mostly allocation of duties to supervised staff. Of the 16 teachers sampled, nine (56.25%) primary school teachers had certificate level training, while seven (43.75%) secondary school teachers had diploma or bachelors degree qualifications. This indicates that all the teachers in the sample had professional preparation to take up teaching responsibilities.

Perceived Role and Expectations of the Music Teacher

100% of the administrators perceive the music teacher primarily as a classroom teacher and choir trainer. Additionally, the teacher is also seen as a resource person in the community. The teachers in the sample are all assigned choir training. 25% of those in secondary school teach music in-class, and some have additional responsibilities. In primary school, the music teacher is more of a choir trainer. All the teachers reported that they were expected to be composers, performers, and resource mobilizers over and above choir trainers. In terms of skills, they were expected to be musically literate.

Table 1. *Music Teachers' Perception and Expectation of Training*

| Category of Respondent | Perception of Training | Expectation of Training |
|------------------------|------------------------|-------------------------|
| Administrator | Short | Long |
| | Theoretical | Practical |
| Teachers | | |
| Primary | Shallow | Not articulated |
| Secondary | Theoretical | Practical, Analysis |
| | Hurried | Composition |
| | Without depth | Music literacy |

From the administrators' responses, professional academic training for music teachers is desired even for primary-school teachers who do not teach music content. They also faulted the short duration and theoretical inclination of the curriculum, advocating for a longer, more intense training program where practical music-making is mandatory.

Teachers asserted that the training they received was either shallow (for certificate) or hurried, without depth and heavily theoretical (for diploma and bachelors). Though they concurred that training was necessary for knowledge acquisition and skill development that motivate and boost morale and confidence, primary school teacher respondents were unable to articulate specific curriculum expectations. Their secondary-school counterparts highlighted the need for practical music-making, music literacy, composition, and analytical skills development as areas needing emphasis.

DISCUSSION

Perceived Role and Expectations of the Music Teacher

The practicing teachers' statements above indicate that a good teacher is musically literate and backed by academic training in composition and choral abilities. However, only 20% of the teachers consider music performance key in the definition of a good teacher. Wanjala (1991) points out that co-curricular activities are an important avenue through which pupils learn music. The teacher's familiarity with diverse types of music makes him/her more successful in curriculum delivery, because the music lesson is made interesting and enjoyable, especially through the use of music instruments. The teacher would need to generate this music for successful teaching.

This perception has far-reaching implications for curriculum delivery. For a practical subject, the teacher needs to be a master of the practice for teaching to be sufficient and efficient. These expectations are, however, not met. At the secondary-school level, Mushira (2000) cites insufficiency in terms of content, contact time and learning experiences in the delivery of the indigenous music curriculum. An examination-oriented teaching further denies pupils the chance to develop music literacy and translation skills. She concludes that "...teaching methodologies and resources employed do not fully support the nature of Kenyan indigenous music" (Mushira, 2000, p. 72), citing theoretical approach, focus on books, charts, pictures and posters as teaching resources, and lack of experiential learning that results in poor concept formulation. These classroom practices are a direct reflection of the training teachers received.

Though Mushira (2000) focused on the teaching of indigenous Kenyan music, these tendencies also have been noted elsewhere. Akuno (2006) refers to the classroom practices as inadequacies in teacher preparation, program design, and resource material. These conditions, in turn, lead to inadequacy in program delivery. Mbeche (2000) observes the effect of these inadequacies on the teaching of musicianship. Digolo (1997) notes that not all resources available

in school are utilized to provide learning experiences. Wanjala (2004) notes that students are not always given access to the resources, and teachers cannot manipulate some resources due to inadequate skills. These observations confirm insufficiency and point to inappropriate training of teachers, where graduates of training programs are unable to utilize relevant resources for curriculum delivery and do not consider ability to perform essential for teaching music. This has far-reaching effects on the sustenance of the music program in schools.

Perceptions and Expectations of Teacher Education

Both administrators and teachers agree on the necessity for a professional level of training for teachers of music. Both find the training offered theoretical at the expense of practical music making at diploma and degree levels. At the certificate level, the content is shallow. This is because, at all these levels, the objective of teacher education is to provide teachers for the various levels of education, and not necessarily to create practicing musicians. At stake here is the national policy behind teacher education.

The primary school teachers' inability to articulate specific curriculum expectations is indicative of their lack of knowledge of what is relevant or appropriate as teacher education content. That implies their lack of knowledge of what music education entails. Wanjala (1991) asserts that teachers' attitudes to and mastery of music as a subject are vital in ensuring the success of music education. The academic qualifications, number of tutors in the institution, and number of years of teaching experience are expected to impact service delivery. Mwangi (2000) acknowledges a 43:57 ratio of diploma and bachelor's degree holders among TTC music tutors. 64.3% of these tutors have difficulty in demonstrating instrumental playing and singing skills. This transfers directly to the same percentage of students (in that study) rating music performance as the difficult topic. It further justifies the administrators' call above for practical performance to be made compulsory. This deficiency is obviously occasioned by a weakness in the source of training, since the trainers themselves are deficient. Performance is not well taught, because the tutors have inadequate skills to deliver the instruction. Their graduates, then, ignore the role of music performance in defining a music teacher. The "poor utilisation of the available instructional resources...[paints a] gloomy picture of the quality [of] music taught" (Mwangi, 2000 p. 124). He concludes that "the music knowledge the students gained ... was not adequate to enable them understand the music concepts..." (p. 125). This translates into a workforce that cannot do justice to music as a subject in the schools.

The teacher education syllabus is a vital tool that guides the preparation of school music teachers. The syllabus content prescribes the learning experiences provided. Observations have pointed at a heavily theoretical content at TTCs (Mwangi, 2000) and university (Akuno, 2005) and a bias to Western music at the expense of African music (Mushira, 2000; Otoyoy, 2007). There is avoidance of practical music-making and little involvement with Kenyan (African) music material and processes. This leads to the production of teachers who are not practitioners nor well versed in the music of the culture in which they operate. When teachers cannot interpret the cultural demands of their subject (music), teaching cannot be culturally relevant. Teachers who do not have a practical understanding of music concepts that leads to “a satisfactory level of musicianship which can enable him or her to be labelled a musician” (Mwangi, 2000, p. 126) cannot fit the description of a music teacher, where the music teacher is primarily a musician.

One of the roles of the music teacher is to impart aesthetic sensitivity to their students (Andang’o, 2000). This is achieved through training in music performance. The focus is to develop skills of expression and interpretation achieved through mastery of the instrument and technical development. For this, the study of and exposure to a large and diverse repertoire of music is vital. Andang’o (2000) refers to this as “a process that empowers one to produce a free and beautiful tone” (p.15). This is important, because music performance leads to a musical experience, which is the catalyst to music learning. Only a trainer who is a musician can facilitate this. Yet the tutors’ musicianship cannot be vetted (Mwangi, 2000). Deficient training creates a weak link in the motivation cycle, compromising the success of teaching.

In relation to teacher trainees, Chokera (2005) emphasises the need for internal, personal commitment. He calls for a serious consideration of music education as a profession, with trainees convinced of music’s place in the curriculum and their role in facilitating learning. His disclosure that many teacher trainees have no personally-held principles or beliefs to anchor their study of music explains the practicing teachers’ lack of involvement in music activities outside the classroom (Wanjala, 2004). Chokera’s (2005) findings shed light onto the personal factors that determine teacher effectiveness, their attempts and activities towards personal advancement in the discipline, the propagation of the subject, and their desire to make students understand, like, and learn their subject. This personal interest is a vital link in the motivation cycle that leads to success in music teaching.

Towards an Effective Teacher Education Program

As stated above, two components of the Motivation Cycle are weak in teacher education practice in Kenya. When training that anchors the learning process is weak, the practice gets compromised. Without adequate music practice, there is feeble achievement. This leads to and explains the 'low morale' of teachers; when interest is lost, to the extent that some teachers move to teach subjects other than music, a consequence of inadequate external and internal support.

That the best musicians will be music teachers is an ideal that puts the value of education in perspective. This paper recommends two interdependent activities to ensure adequate preparation of teachers for music. The first is to ensure good grounding in music—knowledge, skills, and attitude. This foundation creates musicians. Schafer (1975) insists that only students with high musical qualifications and aptitude should take part in the rigors of training for music teaching. The training should develop concepts and impart skills to facilitate working with sound under diverse circumstances.

The second step involves equipping the musician with the ability to impart knowledge and skills. Many diligent and accomplished musicians have faced challenges in passing their skills/knowledge to others. Training of musicians for certification as teachers of early childhood, primary, secondary or post-secondary institutions will correct this deficiency through professional schooling in pedagogy, curriculum, administration, planning, and evaluation in relation to music. This paper recommends dispensing with the Diploma in Education and Bachelor of Education qualifications in their current formats for music. They are to be replaced by Diploma in Music/Music Performance and Bachelor of Arts (Music) or Bachelor of Music and Teacher Certificate, Higher Diploma in Education and Postgraduate Certificate/Diploma in Education, etc.

Conclusion

The investigation had three broad areas of concern and has the following conclusions:

1. That the music teacher imparts knowledge and skills in music and trains choirs. For this, he/she must be in possession of academic qualifications in music and be able to create, read, write, and perform music and impart musical knowledge and skills;
2. That the existing teacher education programs are deficient in practical component, yet deemed vital for knowledge impartation and confidence building; and,

3. That the desired teacher education program calls for rigorous instruction in music and professional preparation for content development and delivery.

In conclusion, this paper maintains the respondents' view of the role of proper music (academic) training for music teachers. The paper recommends instruction in music performance, analysis and aural skill development, composition, and improvisation in a variety of styles and the acquisition of knowledge of music of diverse styles and genres. The paper maintains that proper training in music and education will form the basis for the practice of music education that will translate into high achievement and heightened interest in the subject. This will ultimately result in a vibrant music education in the country, as the motivation cycle will be unbroken.

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Teachers' vision of professional development in the Arts

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Abstract

In this inquiry, teachers expressed their views on professional upgrading in the arts for practitioners. Participants were enrolled in an innovative summer program in the integrated arts offered by the Arts Education Consortium, a partnership of Canada's cultural organizations and the University of Ottawa. Findings indicate that passionate arts teachers who conveyed the importance of the arts influenced the participant teachers during their own schooling. Their progress was impeded by self-perceptions of their own limited artistic ability. Community experiences, such as private lessons and amateur productions, played a significant role in their development. In their view, the ideal scenario for their personal and professional development in the arts is a learning context in which discipline-based and integrative curricular activities are offered, and one which values both the creative process and product. Lack of personal expertise, limited professional development opportunities, and inadequate funding are obstacles that can be overcome by teacher commitment to acquiring arts expertise, the offering of additional arts courses by education faculties, and the involvement of arts stakeholders in program design and delivery, respectively.

Introduction

The teaching profession has raised concerns about the effectiveness of professional development for its members. In response, faculties of education across Canada are developing new partnerships with their stakeholders to deliver programs that are both effective and relevant (Andrews, 2002a; Gurney & Andrews, 1998, 2000). To improve the teaching of the arts disciplines—dance, drama, music and visual arts—in classrooms, an innovative summer program featuring professional artists was developed by the Arts Education Consortium, a partnership involving the Canadian Conference of the Arts, the Canadian Museum of Civilization, the National Arts Centre, the National Gallery, the National Library, the School of Dance and the University of Ottawa. Teacher development¹ and research in arts education are supported and promoted through the educational mandates of these organizations.

¹ Teacher development subsumes teacher education (pre-service), professional development (in-service) and graduate programs (M.Ed.).

The Odyssey Project is a series of studies conducted for the Consortium members and funded by the Laidlaw Foundation and University of Ottawa. The research assesses the effectiveness of the partnership program for enhancing teachers' arts learning and developing their instructional effectiveness. Phase 4 of the research, reported herein, focused on teachers' vision for professional development in the arts. Previous phases focused on teachers' beliefs and practices (Andrews, 2002b), a case study of integrated inquiry (Andrews, 2003), and theory into practice (Andrews, 2004).

Research Context

Phase 1, *The Odyssey Project: Changing teacher's beliefs and practices in arts education*, focused on a description of those classroom factors that promote changing teachers' beliefs and practices (Andrews, 2002). The study combined themes from journals, classroom observations and video sessions of the integrated arts partnership program during a summer session. Findings indicate that it is an emerging group culture characterized by a sense of community, comfort and mutual support, which fosters trust, emotional openness and personal risk-taking. These aspects of the program enabled teachers to explore their own creativity, examine their thoughts and feelings, acknowledge each other's views, understand different perspectives, and engage successfully in artistic activities. Further, they developed an understanding of the significance of the arts to society and for their own professional practice.

Phase 2, *The Odyssey Project: A Case Study of Integrated Inquiry in the Arts*, examined teachers' perspectives on their experiences with professional artists in the integrated arts partnership program (Andrews, 2003). The study combined questionnaire, focus group, and survey data. Findings indicate that when artists, selected for their interest in education and ability to collaborate with teachers, are involved in in-service, teachers acquire the confidence to express themselves freely, they are willing to teach the arts in their own classrooms, they realize the potential and value of the arts within the school curriculum, and they develop arts-specific teaching expertise. Further, the teachers' sensitivity to their own creativity and openness to experimentation is heightened, and an awareness of the potential of the arts to develop a student's imagination, intuition and personal expressiveness is developed.

Phase 3, *The Odyssey Project: Theory into Practice in Arts Education*, examined the impact of the integrated arts partnership program on the participants' personal growth and professional practice over a three-year period (Andrews, 2004). Findings indicate that it was the creative activities with artists, the opportunity to discuss and

reflect on their personal perspectives, and the inspirational settings that promoted the teachers' personal growth. Participation in a wide variety of arts activities increased their willingness to teach the arts in their own classrooms. These experiences enhanced their tolerance for ambiguity in the classroom and sensitivity to different learning styles. During their professional development experience, the reflective journal was a powerful tool for making the practical theoretical. It enabled them to relate their arts experiences to learning theory, and to develop and nurture new ideas. The major obstacles to implementing arts lessons in their own schools outlined by the participants were inadequate resources to teach the arts effectively, limited peer support for curriculum development, insufficient expertise to assess student achievement in the arts, and lack of time to teach all the arts disciplines. These obstacles could be addressed through arts advocacy by teachers and parents, development of school-wide cross-curricular arts themes by teachers and artists, upgrading courses in arts assessment offered by faculties of education, and implementation of an integrated approach to arts instruction, respectively.

Methodology

Integrated inquiry, a multiple measures methodology, was employed throughout each phase of *The Odyssey Project*. This approach to inquiry adopts the metaphor of the professional composer; that is, one who combines multiple qualitative and/or quantitative judgements in a seamless web of integration. The researcher operates at a meta-level by combining different perspective to achieve a holistic view of a curricular challenge, problem, or issue (Andrews, 1993, 2007). To substantiate analyses and epistemological stances, such combining of methods is supported in evaluation research (Cresswell, 2002; Miles & Huberman, 1994; Patton, 1990). The principal investigator has previous experience working with this methodology (refer to Andrews, 2005, 2006).

Teachers' vision of professional development in the arts, Phase 4 of *The Odyssey Project* discussed in this article, explored practitioners' views on professional upgrading in the arts. Nine teachers who had undertaken the summer program across three years—two of 18 enrolled in the first year, four of 12 enrolled in second year, and three of 10 enrolled in the third year—participated in this study. Of these, seven were female and two male; seven worked in elementary and two in secondary schools; and, five identified themselves as specialists, three as generalists, and one as administrator (i.e., a consultant). Each of them completed a visioning exercise, known as *currere* (refer to Appendix 1), thereby submitting nine in-depth data sources over a three-year period.

Currere is a model of personal inquiry developed by Walter Pinar (1980, 1988, 2000), and it involves integrating

our past, the ideal situation, and the realities of the present to formulate new approaches to long-standing curricular problems. The data from the *currere* from each of the three years was entered into NVivo, a qualitative software program, and it was coded, analysed, cross-references, and interpreted by the research team, consisting of the principal investigator and two research assistants (Figure 2).

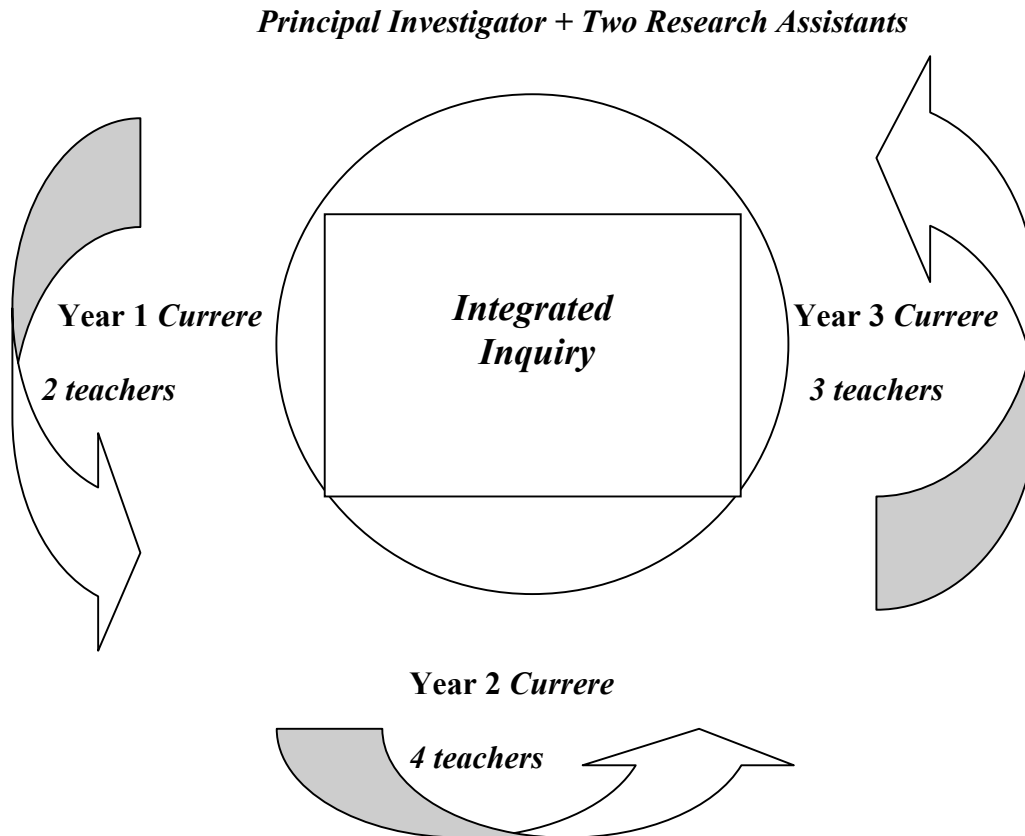


Figure 2. Research team and participants.

Data Analysis and Interpretation

Employing *currere*, the participants recreated the *past*, imagined an *ideal future*, examined the *present*, and integrated these three perspectives to formulate solutions to the challenge of professional development in the arts for practicing teachers.

Recreating the past

The teachers reported experiences in arts education both within the education system and within the community. Those experiences within the system were both strongly positive and strongly negative. Positive reflections focused on the support and enthusiasm of teachers. For example:

I had wonderful teachers starting in elementary school (one art teacher even offered painting classes on Saturday's, if you can imagine that!) and right through high school. Because of the passion of my teachers ... I was supported and encouraged to study art, music drama and dance extra-curricularly.

Negative experiences detailed instances of the teachers' perceptions of their own limited artistic skills. For example:

My parents knew that the arts were an interest so they enrolled me in art school. I can't specifically remember what happened there, but I remember that I only went there a few times and one day I just decided that I didn't want to go back ... I stopped drawing because I thought that I wasn't good enough.

Unlike other school subjects, those arts available within the local community were significant factors in the teachers' arts education. Most of them reported enrolling in private piano lessons or classes in dance, theatre, or visual arts. Some also participated in community vocal and instrumental ensembles. The two major factors in their involvement were a supportive environment and access to quality arts resources.

I was fortunate to have parents, relatives, teachers and the back-drop of living in the nation's capital to nurture, expose, encourage and develop my artistic abilities. I took community lessons in piano, dance and the arts on a regular basis. My parents took us to the ballet, the National Gallery of Canada and musicals.

Imagining the Future

The teachers articulated an ideal scenario for arts education as one in which society values the arts and promotes artists in schools and an education system that provides opportunities for discipline-based and integrative arts activities. They expressed concern that the electronic media enraptures young people and that society needs to redress the balance between the living arts and virtual reality.

All students need exposure to the theatre, symphony and dance performances. So many young people are only exposed to television, videos, not to "live" performances. Having professionals perform in schools is a possible way to increase awareness for the arts.

To undertake this effectively, the arts must be integrated both vertically (discipline-based) and horizontally (across the curriculum).

The ideal scenario would see the arts as essential to all schools. Every child would have access to all of the arts, either separately or in an integrated fashion until grade eight. In high school, more than one art would be possible in grade nine.

Moreover, the arts should be central to the curriculum and valued for both the creative process and the products that students produce.

Arts education would be accessible to all people. It would be celebrated and encouraged and seen as a significant and necessary part of the curriculum. The arts would involve an opportunity for celebration of both process and performance/product.

Examining the Present

The teachers identified three major obstacles in arts education. The primary obstacle, in their view, is the lack of teacher expertise to effectively deliver the arts within their classrooms. There is a high level of anxiety concerning the achievement of provincial curriculum guidelines, and as a consequence, frustration with the arts.

The fact that the new Ontario curriculum forces school to cover all the arts is a good step. [However] it panics a good number of teachers without arts backgrounds, and makes it so that they hate having to teach the arts.

The second major obstacle is the lack of sufficient arts instruction in both teacher education and professional development programs. Teacher-candidates need time to develop their comfort level in teaching the arts.

Teachers are not given enough time to 'experience/feel/participate in' the arts. In order to gain a greater comfort level in teaching all of the arts, teachers in training should be giving more intensive training/workshops/experiences concerning the arts. If they are given time to feel confident and good about

the arts and if they are given the time to personally experience its effect, they are more likely to incorporate these into their classroom in a positive and effective manner.

Experienced teachers require strategies to integrate the arts across the curriculum to meet provincial requirements.

There are numerous expectations on teachers today. Consequently, teachers need to find creative ways to incorporate the arts into the curriculum on a regular basis so that children are exposed to the arts frequently, so that they can experience the process of being involved in these areas of the curriculum and feel good about it.

The third major obstacle that the teachers identified is the lack of adequate funding to ensure quality programs. The teachers strongly believe that additional monies for staffing, resources and teacher development are essential to ensure that the arts are taken seriously within education.

All this boils down to money. The arts have more of a focus than they did on paper, but in reality we are not given the tools to deliver them effectively to our students. Money is needed for professional development as well as for bringing artists into the schools and to make sure each school is well-stocked with supplies required to provide an arts programme.

Integrating into the Present

The teachers indicated that a variety of education stakeholders have roles to play in the improvement of arts education: the ministry of education, the school boards, the faculties of education, and the teachers themselves. In their view, the ministry of education has a crucial role in targeting funding and ensuring the sufficient time and resources are allocated to the arts by the school boards. For their part, principals have to become proactive in encouraging teachers to participate in professional development opportunities in the arts, and school boards have to provide this venue within professional activity days.

We need people to share their expertise within a board, and not at 4:00 p.m. when everyone is exhausted.

We need specific days set aside for rotating workshops to help with the teaching of the arts.

Faculties of education must re-think offering arts education courses in both teacher education and professional development to deal with the new curricular realities. Time is at a premium, and the contribution the arts can make to child and youth development has evolved beyond the parameters of traditional methodologies that emphasize skill

acquisition. New partners from the public and private sectors should be solicited, alternate modes of delivery should be explored, and courses should be re-conceptualized. However, faculties of education, in the view of the teachers, have not effectively adjusted to this new reality.

See the reality as it is. That is to say to plan courses that are both effective and simple. The new reforms expect us to work without resources and without adequate time. We need to re-organize our efforts and offer to our students a range of themes, including those involving the arts.

The teachers recognized the need to develop professionally and change their practice throughout their careers. Above all, they indicated that they had to “begin with themselves” to effectively improve arts education.

I can enhance my program by continuing to experience art myself and by continuing to educate myself in all avenues of art. I can also improve art education by educating others/the public/parents on the value of art in education. I can make a further difference by participating in studies like this and by fighting to have art be recognized as a very significant and vital part of the curriculum.

Coda

Especially passionate arts teachers who conveyed the importance of the arts influenced the participants in their own schooling. Their progress was stalled by self-perceptions of their own limited artistic ability. Community experiences, such as private lessons and amateur productions, played a significant role in their development. The ideal scenario for their students’ learning and for their professional development in the arts is a learning context in which discipline-based and integrative curricular activities are offered, and one which values both the creative process and the creative product. Lack of personal expertise, limited professional development opportunities, and inadequate funding are obstacles that can be overcome by teacher commitment to acquiring arts expertise, the offering of additional arts courses by education faculties, and the involvement of arts stakeholders in program design and delivery, respectively.

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Appendix 1

Visioning Exercise

This visioning exercise is a process of integrating our past with the ideal situation and the realities of the present to formulate new approaches to long-standing curricular issues.

Re-create the past

Re-create your own experience with the arts in your own education and provide details.

Imagine the Future

What would the ideal scenario for arts education look like? Explain why. How could this potentially impact on young people and society-at-large?

Examine the Present

Consider the present situation in arts education. What are the current obstacles that need to be overcome?

Integrate into the Present

How can we learn from the past and the future to change the present? How can professional development courses assist you to improve your teaching? How can we improve what we are currently offering in the arts?

Bridging gaps in music teacher education

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Abstract

The project Music Teachers Oz bridges the gaps between research, teaching, and academic development in Australia's music teacher education through the collaborative development and implementation of innovative and new curriculum models that respond to research recommendations. Besides the development of integrated curriculum models and the provision of contextualized teacher education, an adjunct aim is to decrease the academic isolation between academics, teachers and pre-service teachers.

This interactive demonstration workshop will give participants the opportunity to learn about the website and project from a pre-service students' perspective. Participants will engage with 'authentic' case studies of teachers placed in isolated and Indigenous communities and communities with dissimilar levels of socio-economic demography.

Introduction

The project *Music Teachers Oz* has been developed in response to research suggesting that music courses are overly theory-based rather than student-focused and centred and that in general early-career music teachers are dissatisfied with the pre-service education they receive. As part of a funded learning and teaching grant, academics from four universities developed a new approach to music teacher education that utilizes problem-based learning and assessment. The project aims to provide explicit links between courses studied at university, and between the school and university environment. As part of the project a website was developed and launched under the web address www.musicteachersoz.org. Its design incorporates the use of "rooms" to allow people to navigate around the site. The *project room* includes information about the project, publications and resources for music education. The *context room* currently features 15 case studies showing teachers responding to questions about their teaching context and raising 'problems' which need to be solved. In the *student room* pre-service teachers have access to discussion boards, a reflective journal, dreaming room, project wiki, and an online chat room to corporately

investigate and solve the given teaching “problems.” Academics can meet in the *research room* for online discussions and reflection.

The website’s popularity with non-students was an unexpected strength of the project. However, the lively use of this “public” space demonstrates substantial interest in music education and indicates that this website can be used as a resource for pre-service students and teachers alike.

The website currently has 1396 people signed up who are regularly accessing the site involving in student and public forums. The website’s members are located in all States in Australia. The project also has been attracting great international interest with members coming from New Zealand, Hong Kong, Switzerland, Canada, Thailand, United Arabic Emirates and the United States of America.

Purpose and Design of Workshop

The workshop is aimed at those academics and music teachers who are interested in revitalizing pre-service teacher education and improving the interaction between schools and universities. The workshop will introduce the concept of Music Teachers Oz as a new and innovative approach that integrates recent research on learning and teaching in pre-service education, in particular that which points to the development of *integrated* and *contextualized* approaches (Ballantyne, 2007).

Participants will be engaged in a demonstration of the cross-institutional curriculum approach trialled in Australia incorporating an overview of the project and the research that influenced its development. The structure and content of the website will be explained and the numerous possibilities for students, teachers, academics and the public to get involved in all aspects of the project will be demonstrated.

In order for participants to fully experience the project from a students’ perspective, one case study will be worked through in-depth. Afterwards a group activity will facilitate discussion around issues emerging from the case study.

To enable participants at MISTEC to explore the relevance of the workshop, participants will be encouraged to discuss possible applications to their own work/ teaching settings. The discussion could also include feedback on the website and case studies and the potential, attendees see in the Music Teachers Oz project to improve music teacher education.

Implications For Music Education

Exploration of early-career music teachers' perceptions found that pre-service teachers perceived a need for teacher education courses that are contextualised, integrated and provide opportunities for the continual development of knowledge throughout the early stage of their careers (Ballantyne, 2007). In response to these findings, the problem-based, "real-world" approach of Music Teachers Oz enables students to see relevant links between their school experiences and university studies and also helps to increase their understanding of how to teach music. Analysis of the evaluation questionnaires showed that the Music Teacher Oz approach will help students with future practical experiences.

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Breaching the discursive frame: provocative video as transformational tool

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Workshop Abstract

There are huge challenges to preparing generalist teachers to include music in their teaching. Not the least is the lack of time in preservice programs. However, one significant problem is the attitude incoming teachers have toward music and how they see themselves in relation to music. Smithrim and Uptis (2004) described it like this

...some music experiences leave students scarred. When we first started teaching music education courses to pre-service teachers in the mid-1980s, we heard, in every class, that at least two or three of these young future teachers had not sung since they were told, as children in elementary school, to ‘mouth the words.’

We have now heard these stories for two decades – every year, it’s the same thing. (p. 75)

These sorts of experiences directly or vicariously strongly affect self-efficacy (Bartel *et al*, 2004).

Not only generalist teachers’ confidence has been affected by the music teaching process. Music specialists similarly frequently suffer negative experiences that live on in their pedagogy and self-efficacy (Bartel & Cameron, 2004; Bartel & Cameron, 2002; Bartel et al., 2002). As a result many pre-service music specialists struggle with issues of identity and subjectivity (Roberts, 1990).

The context within which we educate future music specialists and generalist teachers to teach music presents significant obstacles for individuals to encounter and deal with the residues of negative music learning experience. Two factors collude as nearly insurmountable barrier to positive transformation: the pedagogical paradigm of music education and the strong discursive frame around music and music education.

The music education paradigm is a complex culture of values, beliefs, traditions, and practices (Bartel, 2004) that privileges teacher-directed approaches, music specialists, public performance, replication (composed works), technical perfection, large groups, talented participants, and aesthetic beauty. This paradigm is not student centered, it is art centered. The result is that inherent systemic processes can result in personal issues of identity.

The music education paradigm is surrounded and supported with a discursive frame dominated by “music is wonderful,” “practice makes perfect,” “the excellent performance makes it all worthwhile.” This discursive frame is propagated by the elite “artistocrats” of our society—the patrons, arts moguls, art critics, and star performers of the system (the survivors). In the face of this discursive frame, as individuals “face the music,” they internalize the typical mantra of most victims of abuse, “It is my fault, if only I were better they would not be angry with me.”

But many affected musicians are not even aware of the power their experiences have in their lives. They have become accustomed to the discourse, the attributions, and accusations (adaptation level theory, Helson, 1964). Like the frogs in water that slowly heats, they are not aware of the potential damage on their psyche.

Given the experiential legacy of many pre-service teachers, given the pervasive power of the music education paradigm, and given the discursive frame surrounding music, how can transformative experiences be created in the short period of teacher education? In our experience, one effective strategy is to breach the discursive frame with a “transgressive act”—the intentional viewing of the forbidden and the hidden. Forbidden is the out right questioning of identity, the value of music in our lives, the role of performing, the value of the performance.

Jackie: Danny, would you still love me if I couldn't play?

Daniel: What?

Jackie: I said, would you still love me if I couldn't play?

Daniel: You wouldn't be you if you couldn't play.

Jackie: No, I want to know..

Daniel: Our bodies sway to music

Oh, brightening glance

How can we know

The dancer from the dance?

Jackie: But don't you wish sometimes you couldn't play, that you could just be ordinary?

Daniel: What? Live in the country, making bread, feeding chickens, playing once a year with a bunch of amateurs?

Jackie: How dare you insult my sister!

Daniel: I wasn't insulting her, I was . . .

Jackie: Well at least she chose her life. Not like you and me, we're just trained freaks!

Quote from the Movie: *Hilary and Jackie*

The hidden becomes blatantly evident in the Czech film *Kolya*—sexual harassment of the female singer in a public context. Or the improper touching by the cello teacher. But hidden as well from the wholesome lens of the

discursive frame is the verbal and emotional abuse in *Madame Souzaatska*.

It is the breaching of this discursive frame that allows conscious encounter and positive transformation to begin. It is the sharing of the resonance with these experiences visualized by film that allows the shattering of individual isolation by finding a community of empathy and often shared experience, while at the same time beginning to unravel the model of learning to which so many of us have fallen prisoner (Cambourne, 1988).

In this workshop, we will share our experience with the use of video in the cause of transformational experience in pre-service and in-service teachers of music. We will engage the group participants in a discussion of their personal experience with the provocation of film clips. Through these experiences, we will encounter directly the discursive frame and the paradigm of music education in what may prove revelatory and transformative.

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If it's Friday, it must be music: Experiences of secondary special-needs students in music class

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Abstract

In this study, I describe the musical and social interactions of students with special needs and their teacher in a self-contained high-school classroom in the United States. With substantial cognitive and emotional impairments, these students were not able to participate in the school music program of choir and band. As teacher-researcher, I met with these students to provide weekly musical experiences for a period of seven months, seeking to learn about the ways that they might make meaning while engaged with music. This study was qualitative in design, with data collected through video- and audiotapes, artifact collection, detailed field logs, and extensive discussion and email communication with the teacher. Emergent themes include the sense of agency that these students feel about music and their engagement with it and the role of the teacher that enables students to take risks. The teacher in this study modeled mature “pedagogical thoughtfulness” (van Manen, 1991), always seeking to understand the perspective of the student and putting the students’ needs ahead of her own.

Keywords

Agency, special-needs learners, pedagogical thoughtfulness

Introduction

The musical interests of teenaged students with special needs parallel those of their peers: they listen to music whenever they have the chance, they know all the words to their favorite songs, and they are enamored with popular musician-celebrities. For the American students represented in this study, participating in school musical experiences eluded them, because their cognitive and emotional impairments limited their access to school music programs. That these students were underserved in this area is so common that the absence of music from their curriculum was not questioned by anyone but their classroom teacher.

Purpose of the study

During the 2006-2007 school year, Sue, a high-school special education teacher, invited me to teach weekly music classes to her eight students with special needs. The purpose of my engagement with these students was to provide musical experiences during their school day, as they were unable to participate in the choral and band classes that comprised the music offerings of the school they attended. While engaged in this process, with the consent of the teacher, administrators, the students, and their parents, I collected data to understand how these students interacted with music, thus informing my own practice as researcher and teacher educator.

Context and methodology

A qualitative approach was employed, since I sought to understand the essence of the students' classroom and musical experiences, including a desire to represent the multiple voices in this setting. Audio and video recordings were made during most visits, and artifacts were collected. Because two of the girls in this classroom were very sensitive to being photographed or videotaped, I frequently turned off the video recorder and did not include them in any photographs. After each visit, I wrote field notes reflective of the experience. In addition to discussions before or after class, Sue and I communicated regularly via e-mail. These communiqués became an important source of data, since Sue would clarify or elaborate on classroom happenings, explain students' needs, and share her goals for these students.

The student participants were considered to be "trainably mentally impaired." Their cognitive functioning was at the level of 5- through 8-year-olds. Some were learning to read, some struggled with counting, unable to see patterns in numbers. A few could not write their names consistently. All had significant and unpredictable gaps in learning and skill development.

Yet in many ways, these students were typical teenagers. They had crushes on each other. Carrie and Colleen were especially fond of George Clooney. They had cell phones that were never far from reach. During "leisure time" after lunch, several students would listen to music on CD players. Most came from low socio-economic families, while some had negative home situations or lived in foster care. Because of their immaturity on many levels, most did not understand the consequences of their actions and, prior to Sue's arrival, had a history of detentions or suspensions.

Their classroom activities focused on life skills—learning to count, use money, follow directions, take the bus, make purchases, and interact appropriately in public.

Data from video and audio recordings were transcribed and coded for emergent themes. E-mail correspondence, field notes, and artifacts were also included in a detailed and thorough analysis, with continued correspondence with Sue as a process of member check (Lincoln & Guba, 1985). This not only informed me as the researcher, but also better enabled me to consider the design of future musical experiences. Similarly, forays into the literature on learners having special needs (Adamek & Darrow, 2005; Ansdell, 1995) informed both the interaction between students and data analysis. The use of narrative inquiry (Clandinin, 2007; Clandinin & Connelly, 2000) to explore findings and consider essential meanings (vanManen, 1990) informed my understanding of this unique learning environment and may inform others who connect to the lives of these students and their teacher through the sharing of this report.

Emergent themes

Two emergent themes evident in the data were: 1) agency and students' engagement with music, and 2) the role of the teacher in creating a safe learning environment.

Agency and students' engagement with music

In an attempt to connect to the students' sound worlds, I spent some time at our initial meeting asking them about the music they listened to at home or during class leisure time. Carrie and Colleen were huge fans of country music, Aisha favored rap or hip-hop, Sean liked anything with "lots of bass." I hoped to help them understand "how to build a song" for future lessons using loop-based composing software, so we began by doing a group analysis of familiar music. We first listened to the Beatles' "Love Me Do," selected for its clear-cut form and because I hoped it would be neutral enough to be accepted by all, since their musical tastes were so varied. Instead of referring to the "A" and "B" sections, we discussed the chorus as "R," the part that "repeats a lot" and "S," the part that tells the "story." We counted out the sections in a tally (drawing from a recent math lesson) and then made a chart of the sections, later adding other things they heard, such as Sean noticing "the beat" (although Colleen continually insisted there were no drums or "beat"), the harmonica, the tambourine, etc. Sean also knew the difference between the guitar and bass, and that during the "music only section" the tune was from the "Story" section, not "R" (the chorus).

Most students were highly engaged with this experience, yet Sue commented later that this was unusual. Michael, a small boy toughened by years of neglect, spontaneously sang along (as did others, including the teacher and her assistant, Barb) and moved intuitively with the beat. However, his persistent questions and argumentative nature could tax the most patient caregiver. When he first learned that I would be coming to do music with the class, he told me, “I hate music.” This week, he quickly took charge of the CD player and cooperatively ran it for us (although he constantly asked, “now?” “now?” “now?” “now?” about when to turn it on). Later in the end of the day at the conclusion of the music lesson, this scrappy little boy practically *skipped* over to Sue and with a lilt in his voice said, “Wasn’t it *wonderful* today?”

For this lesson, Carrie and Colleen were the only students negatively engaged. Carrie was very upset that she had to leave another class to participate in music class. Unexpected transitions were difficult for her, and she worried about missed work. She eventually moved to a table in the back of the room and sat with her head down. Colleen did not care for the music and was either downcast during the lesson or mildly argumentative with her contributions. Sue later told me that Colleen deals with depression and also had difficulty taking risks of any kind.

Knowing from previous conversations that Carrie and Colleen preferred country music, I had searched my limited repertoire in that genre and brought Shania Twain’s, “Love Gets Me.” Using the same activity, we figured out the “story” and “repeat” sections and later added everything else we heard in the music to our chart. While most of the students continued to be engaged and well behaved, Colleen continued to withdraw in spite of her preference for country music. We spent the end of the class doing a very simple line dance to both “Love Me Do” and “Love Gets Me.” Problems with physical coordination limited our dance to four steps forward and back, but even that was a challenge for some, except for Aisha, who added her own grooves to our dance. At the end of class, I asked Colleen if she would bring a favorite song for us to listen to next week. This improved her spirits and she was quick to tell me that she had a CD she would bring with “better music.”

At our next class, Colleen had her CD and knew exactly which piece she wanted us to listen to.

Author: Did you bring a song today?

Colleen: Yeah.... (handing me her CD) There’s 19 songs on it.

Author: Which one is your favorite? I want to use a good one.

Colleen: #2 would work (“I’m Gonna Get Ya Good”).

Author: So...I don’t know Shania Twain very well, this song will be totally new for me. We’ll probably have to listen to it a bunch of times to figure it out (*which does not turn out to be the case; the students led the adults in the musical discussion*).

They were each given “repeat” and “story” cards and would work with others at their tables to figure out the sections.

Colleen: There’s gonna be a lot of repeats.

Author: Do you think there’s going to be a lot of repeats?

Colleen: I *know* there’s gonna be lots of repeats.

We listened one time through and quickly figured out what was the verse/story or repeat/chorus. Most of the students, especially the girls and Michael, were singing along and knew all the words. It was new for the adults. Sue ran over to her computer to find the lyrics online, printed them out, and soon she and Barb were singing along, too. Sue and Barb were also engaged with the lesson and sometimes called out answers, forgetting their role as teachers.

Aisha (happily): I sung [*sic*] the whole thing!

Author: You did! I saw you singing! You knew the whole thing! I think Colleen did too! Colleen, did you know all the words?

Colleen: Yeah, I seen [*sic*] the video. So did Carrie.

Michael: I sang it!

Author: Now Colleen, I’m wondering. There were some parts in here that weren’t really story or repeat. Like they put in extra stuff. She put in some new stuff, like “yeah, yeah, yeah.” And I thought there was some extra at the end.

Colleen (as a matter of fact): She was doing the title. She took most of the beginning stuff and put it into extra repeats.

Author: You’re so smart!

Colleen: (laughs) ‘Cause I watch the videos.

Author: I want to make a timeline of this one.

We listened to the intro and noticed the guitar riff.

Author: Tell me everything you can tell me about the intro.

Colleen: She said, “Let’s go.” And there’s an “ah.”

Author: I never knew that—you’re teaching me something Colleen!

Later Colleen pointed out that the guitar and voice took turns.

Colleen: The guitar and singing took turns and then the next phrase, the guitar plays along with the beat. Then during the repeat, the guitar stays in between.

Author: You’re right! You’re so smart about that, Colleen!

Colleen could describe the sections of the whole song. She continually described it, could tell what came next, and could describe the entire ending. For a student who had been hesitant to speak up, today she was the expert and led the class in this musical discussion.

Throughout these first lessons, the students' engagement with music was, for the most part, enthusiastic. Like other teenagers, they had a sense of ownership and identity with their preferred types of music. However, Colleen did not appreciate my initial use of Shania Twain; this was *her* music, not mine. When I chose the selection, she was uncooperative. Once she became the "more experienced other" (Vygotsky, 1978) and had power over the selection of music, she enjoyed both the musical experience and the opportunity to be valued for her contributions to the class environment (Blair, 2006). While others also contributed to the discussion, Colleen's ability to lead the discussion and to share her sophisticated understanding of the music led to her sense of agency in this particular setting (Bruner, 1996; Dewey, 1916). Having a "say" (Davis, 2007) when so many school experiences stifled her voice proved to be empowering for her.

Risk-taking for students with emotional impairments

In her e-mails to me following my visits, Sue often noted the students' high level of engagement during music class. Even Benjamin, who was autistic and sometimes bothered by sound, would participate, although, like Colleen, this would vary according to our activities and his interests.

Sue's and Barb's obvious enjoyment of the music and their constant approval of student ideas and behavior throughout the experience was a key factor in students' feelings of affirmation. The students enjoyed my visits and accepted my praise, but what the students really valued was praise from Sue and Barb. I began to see my role as that of a grandparent—someone who occasionally visited and with whom they had fun during the music activities I offered. Sue noted that because of the abuse and/or neglect that most of her students had experienced, her primary role was to "mother" this children, loving them into a trusting adult/child relationship, something most had not experienced. Only then could she hope that they would be ready to learn.

The "mother" influence was particularly effective with Aisha, who had surprised me with her happy disposition. When I last knew Aisha as a fifth-grader, she was usually angry and had unpredictable volatile outbursts.

Sue: When I took over this class this year, I met with Barb (who had been the classroom assistant the previous year). She tried to talk me out of this job. I told Barb, "We are going to be their mothers and let them know what it feels like to be loved by a mother." I bring Aisha clothes from my girls, we take her to Kroger to buy things for her lunches, and yes, we provide feminine products...plus lots of hugs...can't you just see the difference??!! That girl spent all of last year either suspended or in detention! I have not filled out one

detention form on her, or sent her to her AP...not once! It is amazing what providing big helpings of love mixed with good instruction and lots of fun will do.

I had long conversations with Sue about special education and her frustration with teachers who are “so hard-nosed,” who don’t want to “mother” the kids even though that is exactly what these kids need the most. The students cannot learn when they feel unloved. Sue’s classroom does not feel like “school;” it feels like a family room. Sue *loves* her students; it shows, and it is apparent that they know it. Her room is comfortable and safe, accepting and stress free. Carrie and Colleen work with another teacher in the mornings. They come back to Sue’s room at lunchtime frustrated and stressed out, grumbling and growling, “I *hate* school! I *HATE* school!” The work required in the other classroom is difficult, and the teacher is unsympathetic. Barb helps them with their homework every day during their beloved leisure time, because they cannot complete it independently should they take it home as homework.

The role of emotion in creating a safe learning environment

In subsequent class sessions, we created music using loop-based software, improvised together using drums and keyboards, and explored music while listening and following graphic representations of music. On every occasion, Sue and Barb were highly engaged with the music and their students. They also constantly praised their students’ efforts, as did I. However, it was clear that it was affirmation from Sue that was valued and sought, as she was the teacher in their lives who had become their surrogate mother and embodied the love they were missing. Even though I was providing the musical experiences, my contributions to their success were almost taken for granted. It was Sue to whom Michael skipped over and said, “Wasn’t that *wonderful*!” It was Sue that Aisha hugged after our line dance and said, “What a GREAT Friday!” When completing a song on the computer, it was, “Mrs. Miller, come and listen, come and listen!!!” When offering praise for Benjamin’s ability to follow a musical map on the first try, it was Sue’s positive response (not mine, also generously given) that motivated others to try, as her praise was so highly valued.

I do not share these ideas begrudging the students’ lack of appreciation for my emotional support. I knew I was the “fun grandparent” who brought music on Fridays. Sue provided a mature model of pedagogical thoughtfulness with teacher as loving parent (of children not especially easy to love), truly seeking to consider the students’ perspective of the learning environment (van Manen, 1991, 2002). Her understanding of the need to provide a loving safety zone was imperative for her students’ success. Mahn and John-Steiner (2002) discuss Vygotsky’s (1934/1987) view of

the relationship between affect and thought and its role in learning within the zone of proximal development. They “focus on the aspects of social interdependence—human connection and caring support—that foster the development of competence” (48). Mahn and John-Steiner refer to Vygotsky’s notion of *perezhivanie*, which “describes the ways in which the participants perceive, experience and process the emotional aspects of social interaction” (49).

By demonstrating pedagogical thoughtfulness, being sensitive to the needs of the “other,” Sue created this safety zone. Through experience and reflection, she had developed a sensitivity that allowed her to intuitively respond to students in ways that reflected the caring sense of responsibility toward children that those with pedagogical tact embody (van Manen, 1991). Van Manen shares that pedagogical stance is one where the needs of the teacher are set aside and, in every situation, considers “how things are for the child” (11). In being attentive to the child’s perspective, the teacher asks, “‘what is the situation the child finds himself in?’ Or even more: ‘how does the child experience the situation?’” (van Manen, 2002, 1).

Through an intuitive, though not tacit, awareness and commitment toward pedagogical thoughtfulness, Sue created a sense of *perezhivanie* in this classroom. For these students, who struggle daily to make and express emotional connections, a safety zone existed where risk-taking to love and be loved, to learn and to be valued, was made possible.

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Teaching composing in the secondary classroom: Developing a grounded theory

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Abstract

In this article I describe the development of a grounded theory of the teaching-composing process. The theory explains three secondary school music educators' teaching of composition to secondary-school music students.

Keywords

Teaching, composing, grounded theory

Introduction

This article describes a study designed to develop new knowledge concerning the teaching of composing in secondary school classrooms—more specifically, to develop this knowledge through the construction of a grounded theory of the teaching-composing process. Although there are numerous models of the *creative* process (Amabile, 1996; Arieti, 1976; Beardsley, 1982; Csikszentmihalyi, 1996; Wallas, 1926) and models of *composing* processes (Bahle, 1934; Bennett, 1976; Graf, 1947; Sloboda, 1985), and *students' composing* processes (Webster, 2002; Wiggins, 2003), the literature does not include models of the *teaching-composing* process. In order to develop such a model, I employed grounded theory methodology to explore and make sense of the teaching-composing knowledge of my research participants.

Research Method

When a researcher has gathered qualitative data about a central phenomenon, grounded theory allows the researcher to formulate a theory 'grounded' in that data. Grounded theory "explains an educational process of events, activities,

actions, and interactions that occur over time” (Creswell, 2005, p. 396). I used grounded theory to generate a theory about the educational process of teaching composing, based on three teacher-participants’ knowledge of this phenomenon.

Approaches to grounded theory have varied and evolved over the past forty years. Grounded theory procedures tend to follow one of three designs: the “systematic design” (Strauss & Corbin, 1990), the “emerging design” (Glaser, 1992), or the “constructivist design” (Charmaz, 2000). For the most part, I followed the grounded theory procedures of the “systematic design” espoused by Strauss and Corbin (1990). In keeping with this design, I followed the data analysis procedures of open, axial, and selective coding, and the development of a visual model of the theory generated.

Research Procedures

This research involved three principal participants. Jesse has taught composing for 20 years, Bill for 17, and Mike for six. All three participants teach music at public secondary schools in Ontario, Canada.

Data Collection

I followed the same data collection procedure with each of the three teacher-participants. First, I conducted preliminary semi-structured interviews, seeking to learn about the participants’ knowledge, experiences, and practices of teaching composing in the music classroom. The interview sessions lasted between one and two hours in duration. Subsequently, I spent five to eight days in the participants’ schools and classrooms. During this observation period, I collected data from a variety of sources, employing a range of data collection tools.

At the heart of the data were the words of the participants. During interviews and discussion I encouraged Jesse, Bill, and Mike to share their personal knowledge through anecdotes and stories. I used my own stories of composing and teaching as models and triggers to elicit the stories that constituted and represented their own store of personal teaching-composing knowledge. The participants told stories about themselves and about their teaching experiences. As Munby, Russel, and Martin (2001) noted, “[T]eachers often express and exchange their knowledge in the narrative mode of anecdotes and stories” (p. 877). By asking the teacher-participants to tell me stories, I was able to access their personal knowledge of teaching composing.

Next in importance amongst the data sources were the field notes I created to describe the teaching practices and classroom events I observed. I employed “thick description” in my writing, as championed by anthropologist Clifford Geertz (1973). I strove to richly describe not only the human behavior that I observed, but also enough of a context to allow a reader to make sense of that behavior. These field notes were not mere descriptions of settings, characters, and events, but a fiction-like storytelling of my observations.

When I had completed the fieldwork with each participant, I transcribed all the interviews and dialogue I had recorded. I also transcribed and edited my field notes. I emailed all transcriptions to the participants. To verify their accuracy, I asked each participant to make deletions, additions and suggestions as he saw fit. When the files were returned to me, I made the modifications suggested, and began the data analysis.

Data Analysis

In a grounded theory research process, data analysis involves three stages. Open coding consists of identifying categories (or themes) of information within the data sources (e.g. interview transcripts). The second stage, axial coding, consists of relating the categories identified as being salient within the process under examination (in this case, the process of teaching composing). I carried out this stage by building an axial coding matrix with headings, categories, and sub-categories. The third and final stage is selective coding—the actual development of a theory. Selective coding involves systematically relating all the salient categories identified within the process to each other. Accordingly, in addition to writing a series of propositions and sub propositions explaining and interrelating the categories in the model, I built a visual model demonstrating the connections and interrelationships between the categories of the teaching-composing process.

The Theory

The visualization of the teaching-composing process (Figure 1) represents a grounded theory developed from analysis of the personal knowledge of three secondary school music teachers: Jesse, Bill, and Mike. Creswell (1998) described the role a visualization of the theory plays in presenting grounded theory research:

A final embedded structure is the presentation of the “logic diagram,” the “mini-framework,” or the “integrative” diagram where the researcher presents the actual theory in the form of a visual model. The

elements of it are identified by the researcher in the axial coding phase, and the “story” in axial coding is a narrative version of it (p. 181).

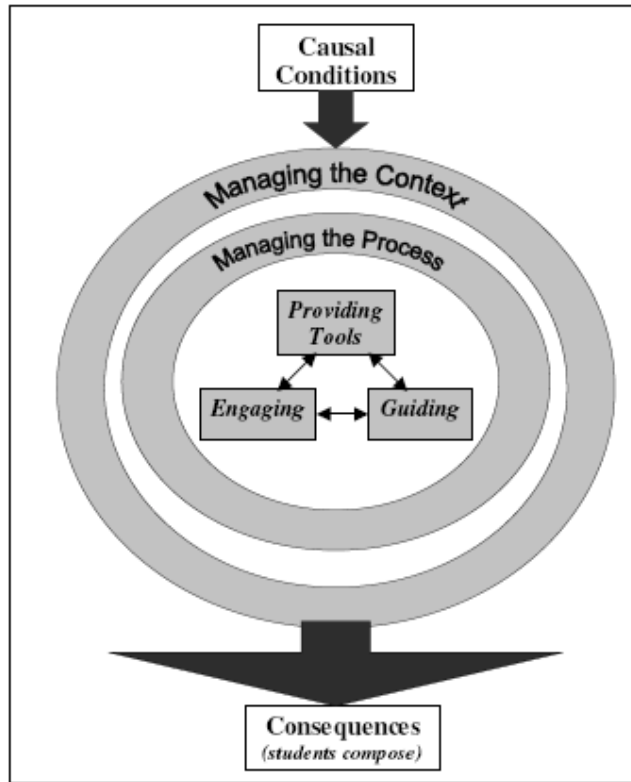


Figure 1. Visualization of the teaching-composing process.

The visual model of the grounded theory is designed to represent the relationships between the categories, as described in the following paragraphs (the “story” of the theory). The box at the top of the visualization represents the *Causal Conditions* of the teaching-composing process—factors that may influence teachers to teach composing. These factors include the teacher having personal experience of composing, the teacher’s valuing of student composing, the teacher’s recognition that *students* value composing, and curriculum requirements.

An arrow leaves this box and connects to a grey ring that represents the teacher actions associated with *Managing the Context*. The teacher manages the context within which classroom composing occurs with such actions as

respecting and connecting to students' interests, respecting and connecting to students' needs, and ensuring the classroom is a safe and supportive place for students to explore ideas and share their creative work.

Within this ring a smaller ring represents the teacher actions associated with *Managing the Process*. The process implied is teaching composing—the teacher self-manages, determining how and when to deliver teaching-composing strategies, and which ones to use. This self-management involves ‘teaching from the side’—providing resources, assistance, and guidance, but otherwise leaving students to work on their own; drawing from and sharing personal special composer knowledge; and engaging in ongoing development and modification of teaching-composing practices.

Within both rings are three rectangular boxes representing types of teaching-composing strategies that teachers employ. The strategies are organized between three subheadings. The strategies associated with *Providing Tools* include instilling composing confidence, teaching music theory and compositional techniques, enabling opportunities for students to work in collaboration, and making possible computer-facilitated composing. *Engaging* strategies include designing assignments, inspiring, motivating, showcasing student work, and maximizing student ownership, involvement, and enjoyment. *Guiding* strategies include such teacher actions as sequencing tasks, encouraging exploration, and providing and facilitating feedback.

The boxes that represent the strategies connect to each other with double-headed arrows. My intention here is to represent the non-linear and non-sequential nature of teachers' employment of teaching-composing strategies, and the fluidity and interaction between them. A large arrow descends from the bottom of the diagram to a box representing the *Consequences* of the teaching-composing process. The arrow is large to signify that all of the aspects of the process identified above it result in the outcome of students composing, which in turn leads to students experiencing success, students exercising self-expression, students experiencing enjoyment, and students continuing to compose both in the classroom and beyond.

Propositions

The creation and presentation of propositions assists in making sense of the data and explaining how the grounded theory works. As Charmaz (2005) explained: “Grounded theorists...create statements about the implications of their analyses” (p. 508). Accordingly, I created a list of propositions to further explain and illustrate the theory I had developed—a theory to explain the teaching-composing process.

I do not intend to imply that the following statements apply to *all* teachers of composing. They simply do NOT. The assertions apply to a very *few* teachers of composing—the three described in my study. The statements are hypothetical. They are presented here as assertions so that they may be both refuted and substantiated by further research. That is the purpose of grounded theory—to make suggestions as to how a process works. The following propositions represent a *proposed* way—a possible way—of viewing and understanding the process of teaching composing.

Causal Conditions

- Teachers have prior personal composing experience.
- Teachers value students composing.
- Students show interest in composing.
- The curriculum requires that students compose.

Strategies—Providing Tools

- Teachers provide the tool of composing confidence—they let students know that composing *is* accessible to them.
- Teachers provide the tool of music theory.
- Teachers provide the tool of compositional technique.
- Teachers provide the tool of working in collaboration.
- Teachers provide the tool of computer facilitated composing.

Strategies—Engaging

- Teachers engage students with compositional freedoms and constraints.
- Teachers inspire students (assist with idea generation) by...
 - presenting compositional models
 - offering ideas to explore
 - assigning engaging composition tasks
- Teachers motivate students through use of...
 - positive reinforcement (praise and encouragement)
 - nagging (reminding students of assignment expectations and deadlines).
- Teachers provide opportunities for the showcasing and sharing of student work.
- Teachers strive to imbue students with ownership over—and personal involvement in—their work.
- Teachers build opportunities for students to experience enjoyment in their composing.

Strategies —Guiding

- Teachers provide opportunities for students to receive aural feedback. Students are able to hear their works-in-progress when...
 - composing with instruments in hand
 - peers perform the compositions
 - the teacher performs the compositions
 - computer software performs the compositions
- Teachers provide feedback in the form of suggestions.
- Teachers carry out formal assessment.
- Teachers encourage students to seek, offer, and receive peer feedback.
- To guide students, teachers sequence tasks—provide a step-by-step path for students to follow through the composing process.
- Teachers encourage exploration, and allow students the time, space, and freedom for creative discovery.

Managing the Context

- Teachers respect and connect to students' worlds.
- Teachers respect and connect to students' needs.
- Teachers ensure the classroom is a safe and supportive place for students to explore ideas and share their creative work.

Managing the Process

- Teachers 'teach from the side'—providing resources, assistance, and guidance, but otherwise leaving students to work on their own.
- Teachers draw from and share their special composer knowledge.
- Teachers reflect, and engage in ongoing development and modification of teaching-composing practices.

Consequences

- Students compose.
- Students experience success.
- Students exercise self-expression.
- Students experience enjoyment.
- Students gain composing confidence, and continue to compose—both in the classroom and beyond

Evidence of the Propositions

In order to validate the grounded theory, I returned to the data to find evidence to support it. I sought to illustrate the propositions with text segments from the interview and observation field note transcripts. In addition, I sought corroborating evidence from the teaching-composing literature. Due to the restrictions on this article, only a sample of this discussion—evidence for one proposition—is included.

Teachers 'Teach from the Side'

In the composing classroom, teachers manage the teaching-composing process by managing themselves; teachers consciously manage the way they carry out teaching-composing strategies. For example, teachers of composing often eschew the front-and-centre role to teach from the side—like a coach (Berkley, 2004; Dogani, 2004; Odam, 2000). Teacher-participant Mike explained: "I try to inspire them by taking a step back, by giving them the tools in advance. I'm there as a resource, but otherwise, I try not to get in the way." This approach embodies Schafer's (1986) ideal vision of creative music teaching:

The teacher may initiate a situation by asking a question or setting a problem; after that the role as teacher is finished. One may continue to participate in the act of discovery but no longer as a teacher, no longer as a person who already *knows* the answer. (p. 245)

Teachers working within this paradigm provide resources and support, but otherwise leave students to work on their own; the teacher assumes the role of an enabler.

With the “teaching-from-the-side” approach, teachers often allow students to design their *own* composing projects. Teacher-participant Bill described his initial role in such a situation as, most importantly, providing encouragement and saying: “Go for it!” Students can be given ownership over their work in terms of content as well as process. Teacher-designed assignments do not always elicit a student’s best work, or learning. Teacher-participant Jesse reported that in his classroom: “I have no problem with them working on other things...and sometimes the assignment [that I provide] is not the best thing for them to be working on. Because they’re finding things [when they work on their own projects] that I cannot do.” In some instances the best learning comes “from the side”—when students put aside the course assignments and work on their “own stuff.”

While allowing students considerable autonomy, teachers nevertheless ensure students have the guidance and resources they need. Jesse explained: “My role, as I see it, is to help them through it.” These teacher-provided resources may include the motivating factor of an upcoming performance opportunity, technical help, theoretical knowledge, assistance solving problems, or one-on-one coaching. Teacher-participant Bill described a characteristic approach to assisting student composers: “All I did was provide technical help, and help them make it real, and solve problems that they didn’t have the knowledge or experience to deal with yet.” Bill’s approach was to *facilitate* the students’ composing.

Another key aspect of teaching ‘from the side’ is getting out of the way. Apart from providing assistance when necessary, teachers of composing often leave the students alone (Fautley, 2004a). And although this suggestion may go against the grain for many teachers, it works! As Wiggins (2003) wrote about her own teaching-composing practice: “The change in quality and intensity of work that took place once I had learned to stay out of the students’ way was substantial” (p. 159). Teachers of composing know that students often work better without interference, and sometimes the best thing for the teacher to do is to leave the students alone. Jesse explained: “Because you don’t want to be a fifth wheel sometimes. Like this kid here playing a rhythm on the keyboard. He couldn’t do it before, but by working with someone [a classmate] who can, now he can do it.” Although teachers need to put guidelines in place, and make objectives clear (Jesse: “First of all, they have a deadline. They are responsible for that deadline. And if they go past it—and none of them have—basically the model works for me”), they can then relinquish ownership to the students—giving them the freedom to learn in the manner that works best for *them*:

We reconvene in the computer lab. “Sit next to someone who’s got some experience!” says Bill. “I’ve got a handout here, but like anything written down it may not be totally clear, so feel free to ask me or someone else or just figure it out.”

By encouraging students to problem-solve on their own, and view themselves and their classmates as the experts, rather than the teacher alone, teachers enhance the students’ sense of ownership, expertise, and pride over the work they do. Wiggins (2003) pointed out that a teacher-centered composing classroom “is counterproductive for students because it tends to stifle individuality and independent thinking” (p. 157). In contrast, when teachers teach from the *side*, individuality and independent thinking are encouraged and supported.

In summary, teaching ‘from the side’ involves encouraging students to design their own composition projects, providing students with the resources and guidance they need, but otherwise leaving students to work on their own. Berkley (2004) found in her study of teaching composing that “[student] autonomy and authority—were difficult to achieve through instruction and training but were easier to achieve through influence and facilitation...Teachers were observed to facilitate risk taking and constructive self-evaluation in students by acting as coach, advisor, and informed critic” (p. 256). So teaching in this manner—from the side—is the best way to help students to develop autonomy and ownership over their composing. As indicated by the data in this study and supported by the teaching-composing literature, the “teaching-from-the-side” approach is a significant and effective aspect of managing the teaching-composing process.¹

Conclusion

The grounded theory I have developed and propose here is informed by the knowledge of my three teacher-participants—three experienced teachers of composing in secondary schools. It is a substantive-level theory: “a low-level theory that is applicable to immediate situations. The theory evolves from the study of a phenomenon situated “in one particular social context” (Strauss & Corbin, 1990, p. 174). This theory does not have the same breadth of applicability as a theory of greater abstraction, such as a midlevel theory, a grand theory, or a formal theory (Creswell, 1998). This theory most certainly does *not* apply to all teachers in all circumstances, and was not designed to do so. The purpose of this theory is to contribute to a fledgling understanding of teaching composing.

¹ However...when teachers adopt a ‘facilitating’ rather than ‘teaching’ role, the approach may limit students’ potential to develop as composers—Paterson and Odam (2000) believe: “Teachers must teach composing as well as facilitate it. They should not be afraid to have opinions and ideas and make musical suggestions” (p. 38).

Future research in this domain will, I hope, serve to develop and refine the theory presented here. Nevertheless, this grounded theory *is* based on a deep analysis of three experienced teachers' knowledge of teaching composing, and many of the theoretical propositions are supported by the teaching-composing literature. Although more research might result in the expansion or modification of the theory, I am confident there is much here that is common to many composing classrooms, and much that will resonate with many educators who are teaching composing or who aspire to teach composing. In laying out this particular model, I hope I am able to offer a tool that will assist teachers in reflecting on and developing their own current or future teaching-composing practices.

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Knowing our place: A point of tension for primary music leaders

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Abstract

The place of music as a marginalized subject in primary schools is well documented in the international literature. For generalist primary teachers who exercise a music leadership role, this can be a significant point of tension. In this paper, the author includes material from her current doctoral study to explore the implications of music's marginal place in the primary curriculum and its impact on primary music leaders.

Keywords

Music education, teacher, primary schools, curriculum, margin

Introduction

The place of music education on the margins of the compulsory Aotearoa New Zealand education system has been well documented by writers such as Mansfield (2000), Drummond (2002), and Braadvedt (2002). In Australia, the National Review of School Music Education (Pascoe et al., 2005) raised major questions about inadequate state and federal provisions and made extensive recommendations for improvement. Music educators from other Western nations also express disquiet about how current practices in school-based music education reflect the relative unimportance of music in the overall curriculum (Cox, 2001; Plummeridge, 2001). Choi's (2007) analysis of contemporary Korean music education is a reminder that concern about the status of music in schools is not restricted to Western nations, but is alive and well internationally. Although it is cold comfort to know that our international colleagues share our predicament, one possible advantage is the potential to work together strategically, and to advocate collectively for new paradigms that will better serve music and, ultimately, our children's needs and aspirations in the 21st century.

In New Zealand, as in many other countries, a push for enhanced literacy and numeracy outcomes for children has translated into increased scheduled time for these subjects and a diminution of learning and teaching time for a worryingly long list of significant “others,” music included. Like other disciplines that have enjoyed historical status in the New Zealand primary school curriculum, there is no guaranteed character or shape for music education in the future (Lines, 2003). Because of more pressing demands and requirements, most generalist primary teachers have little time and few opportunities to reflect on their musical practice and to develop coordinated and cohesive programmes across the years of primary schooling. Key objectives frequently revolve around children’s participation in and enjoyment of music rather than their learning and development. However, there are also pockets of very musical activity to inspire and engage children (Pirihi, 2002), such activity, more often than not, reflecting the presence of a skilled and motivated music leader in the school.

Examining The Margins

Although the term “marginalization” is bandied about with gay abandon, its meaning only becomes clear when we identify it at work within a specific context. In Aotearoa New Zealand, one does not need to scratch the surface of official rhetoric too hard to expose political and bureaucratic structures and policies that are detrimental to subjects like music. Critical theorists fulfill an important role when they examine curriculum developments in terms of overall power structures and spheres of influence. In New Zealand, as in other countries, it is possible to link the marginalized status of arts learning to forces that promote market values and a business model of education (Drummond, 2003; Grierson & Mansfield, 2003; Mansfield, 2000).

There are multiple sources for regarding music as a non-essential, “frills” content area. Partly, it is the belief that certain subjects or pursuits are more cognitive than others, what Drummond (2003) described as “western ratiocination.” In contrast, music is often perceived as a gift or pursuit that involves feelingful activity, with its meaning and value being heavily weighted towards the emotional. Although such notions have been significantly challenged in the educational literature (Eisner, 1994, 2005; Lines, 2003; Pinar, Reynolds, Slattery, & Taubman, 1995), they persist, and music educators themselves have bought into the rational mind paradigm by stressing the cognitive nature of music activity, building curricular that are appropriately “academic” at senior levels, and advocating in ways that give credence to such beliefs.

At the primary school level, marginalization of music is demonstrated in a range of ways. These may include: budgetary constraints resulting in poor quality and insufficient resources to meet teaching and learning needs; little or no professional discussion time about music initiated by senior teachers; lack of timetabled time for music; lack of support for beginning teachers to build a classroom music programme; failure to use those with strengths in music to support the development of less confident teachers; no place for music in accountability or formal assessment data; reliance on children's out of school music skills and learning to provide a front for lack of music activity in the school; little recognition of extra curricular time given by teachers who take choir or orchestra or kapahaka or rock band; lack of understanding or recognition of the work that goes into delivering a good quality musical performance from children; and, limited opportunities for teachers with strengths in music to access professional development. And this is by no means a comprehensive list.

Pre-service teacher education provision is also open to accusations of marginalization. As one of four disciplines in the essential learning area of the arts, music has suffered ever-decreasing preservice hours, in spite of anecdotal evidence suggesting that student teachers enjoy and value their music learning and would welcome more time spent on it. The expanding curriculum and the emphasis on literacy, numeracy, ICT, and integrated learning have also impacted the time spent in university teacher education courses.

Why is there not more noise made about the marginalization of music and other subjects that engage children at a level that encompasses, but goes beyond, the merely cognitive (Eisner, 2005), that is inherently social and meaningful (Small, 1998), and that connects with who we are and the wholeness of our lives? Why might teachers choose to work quietly on the margins rather than draw strident attention to the undervalued place of music in the school curriculum? Maybe there is safety on the margins, and, if so, we need to explore what it is that provides the safety, and why we might choose to continue to inhabit the margins.

The comprehensive use of qualitative methodologies in music education research has opened a way for investigating concerns such as these. In our quest for explanations, we need to explore the motivation and understandings that sit beneath actual practice rather than merely observe and speculate in ways that fail to enhance our understanding of the broader issues. There has been increased research interest in recent years on the affective components of teaching and the emotional links between teachers' personal and professional lives (Clandinen & Connelly, 1995; Nias, 1989; Noddings, 2005).

Reimer (2006) advocates for a shift from a top-down university-dominated research culture to one in which teachers and researchers work together to improve educational outcomes for students, proposing that this can best be achieved through a well-grounded philosophical basis for all that we do in the field. Hennessey (2001) suggests that music teachers find it difficult to value research that either takes minimal account of the classroom world as they know it or presumes to know what this world should be like. Although accounts of music in primary schools abound in anecdotal form, there has been little attempt to gather teachers' stories in any systematic way. Primary teachers who are heavily involved in the musical life of their school have a distinctive perspective on the place and value of music. The need to understand experience from within is a recurring theme in a great deal of literature about teachers and teaching. Less audible voices need to be heard. If, as Jorgensen (2003) contends, these musician-teachers have special responsibility for the continuance of musical traditions and practices, it is vital that the lid is lifted on their practice, experience and understanding.

I am currently enrolled in doctoral research that is investigating stories of primary (elementary) school teachers who have music leadership responsibilities in their schools. The participants serve in a wide range of schools and are diverse in terms of age, years of teaching service, seniority, and musical background and interests. Through semi-structured interviews followed by observations of the teachers engaged in music leadership activity in their schools, I am building a rich picture of the work of these teachers, an understanding of how their personal and professional lives intersect in their music leadership, and an impression of how policies and pr impact on their work. In addition to the practicing teacher participants, I also interviewed two significant teachers from my own primary schooling. Music was a central part of the classroom programmed for both teachers, and memories of those classrooms have remained and impacted strongly on my own teaching at both primary and tertiary levels.

Not unexpectedly, the marginalized place of music is emerging as an important theme in my expanding data set. However, rather than leading me to still waters and a tranquil surface with clear views into the depths, the prospect is much more broken up and messy. Some participants who experience high levels of support and encouragement from colleagues and senior management are cushioned to some extent from the wider system and the policies that impact more directly on other participants. Many of these teachers, for whom music is an important part of the curriculum, and who are motivated to provide some schoolwide or school level music leadership, do it on the understanding that its value and purpose may be misunderstood or that recognition will only come when it contributes to the public face of the school. For some teachers, it is sufficient to work quietly with a small group

who value and enjoy their musical input. We may not be realizing those teachers' potential, but there is not necessarily an indication that they desire anything different. Although in terms of explicit valuing of their skills and commitment such teachers may occupy a place on the margins, for many of them this is not an uncomfortable place to be.

Teachers' work in literacy and numeracy is increasingly controlled and directed by national testing regimes, schoolwide schedules that determine certain times for the daily literacy and numerous hours, and streaming policies across more than one classroom which determine instructional times. It is in these areas that schools place the greatest emphasis on obtaining comprehensive assessment information, setting goals for school review and reporting practices, and providing schoolwide professional development.

There can be a huge disjuncture between what we claim to know/believe about knowledge, and the policies and practices that impact most severely on what happens in schools. Goodson (1997) provides compelling evidence of how teachers subjected to strong controls, particularly those that expect assessment to demonstrate effectiveness and raised standards, will in turn subject their students to such control. With the push for evidence of ever-increasing student achievement, teachers become more and more stymied by the difficulty of proving that what they know to be worthwhile actually impacts on the results and the learning of their students. And so they resort to measurable tasks and quantifiable activity that strips subject of their real meaning and value, and reduces the possibilities of experience. However, music in schools seeds and blossoms in numerous ways, often in the long term, and maybe not always explicitly even for those who benefit.

Perhaps some music leaders are comfortable to stay in the margins, because there is space and autonomy for them to explore their passion without interference. Where there is freedom for teachers, there is an equivalent freedom experienced by students. Lack of pressure does not automatically translate into slack practice and low achievement. It is equally possible for it to nurture joy, release, relaxed communication, and warm relationships. Teachers who understand music from the inside, from a place of active engagement in leading music with school children, have a completely different perspective from those who view it from the outside.

One of the problems with accepting life on the margins, "knowing our place" as it were, is that it seems to back away from any responsibility to push for joyful change in the way schools operate. How long will we stand by and allow the creeping barrenness of so much contemporary education to spread even further? It is not acceptable to

suggest that children will find music anyway. There is some truth in this, but, strangely, it is not what we say about literacy or numeracy or the use of ICT. We must face up squarely against policies and systems that deprive children of joy and meaning through music: Children whose potential as musicmakers may never be fully realised because of lack of opportunity in school; those for whom music has special meaning and significance who are denied the opportunity to shine and lead; those whose lives are brutalized in other ways and who can find comfort and safe haven in music making; and, those who have few opportunities to sing from the same songsheet as others and whose memories are enriched by the social experience of shared musicmaking. Many do not grieve for music, because they have never experienced or known it deeply in their lives. Others of us grieve for the unrealized musical potential which is a daily reality in so many of our classrooms.

Knowing Our Place – An Expanded View

Where is the joyful curriculum, and how can we set about reclaiming it? Do we care enough? Are we going to keep claiming our place on the margins because there is some comfort and security in being there? Does moving off the margins mean a decrease in autonomy – must there always be a cost and something sacrificed? How much are teachers willing to sacrifice for the good and the extended opportunities for their students. Does upping the place of music mean that something else must decrease? Do we need to show that this is not necessarily the case and is there the will to do this?

Establishing a vital place for music in primary classrooms throughout the world is not going to happen as long as we hold fast to our old organizational and pedagogical paradigms. We have argued for, advocated for, researched, and proven (well, almost!) the value of music in compulsory education. Yet all our efforts and energy have not made the inroads into practice we would have hoped for. There is an old cliché that says, “If you always do what you’ve always done, you’ll always get what you’ve always got.” Although this might be “the groove we’re stuck in,” there are signs that it will not be “the ditch we’ll die in.”

Conclusion

Some of the most incisive thinkers and eloquent writers from our field continue to grapple with the place of music in education and are forging into exciting territory (e.g. Bowman, 2005; Eisner, 2005; Jorgensen, 2003). It is not a question of trying to squeeze an unwieldy beast into an inadequate corner. We must work and think in different

ways, and we must access all the help we can muster. Within the wider educational field, researchers like Hargreaves and Evans (1997), Noddings (2005), and Goodson (2003) are advocating for educational change that complements the visions for change that are emerging from groups such as MISTEC.

In Drummond's (2003) terms, we need to abandon a system which rejects sensory knowledge in favor of rational knowledge. He suggests a "shift from the idea of education a rationalist pursuit of mastery towards the idea of education as the communal exploration of mystery" (p. 58). Artistic thinking, at the heart of the way children already think, can either be nurtured for the benefit of individuals and society or left to atrophy. Drummond's thesis is of the arts as the center of the curriculum rather than on the margins. In that way, we can move with the times and with those who in the future will claim the future.

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“Nentaka Yakha Ngoboya Benye” Project

(To make your nest you have to use other bird’s feathers)

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Workshop Abstract

One does not usually associate soccer matches as opportunities for music education. Sports certainly do command vast amounts of funding. This project aims to use the funding power and the prestige of soccer (football) to further music education in South Africa (SA).

The musical content of soccer matches in SA has gone through various stages. From the early days until now, brass bands have had a strong presence before and after the matches. In the early days, the appreciative fans would also whistle loudly and piercingly at the mesmerising soccer moves and play, often chanting in unison "Ayyyyce" when a maestro like Patrick "Ace" Ntsoelengoe did his devastating performance with the ball. The whistling and chanting were very evocative and creative and included songs like “Shosholoza,” a song that came to symbolise SA soccer overseas.

The musical content at soccer matches today is, at best, provided by brass bands, but the contribution by the fans now consists of the blowing on the Vuvuzela trumpets. These instruments are described on the manufacturer’s websites as “non-musical” instruments. They are certainly used in a non-musical fashion at soccer matches in order to encourage the players and frighten the opposition. As practicing traditional musicians and educators, however, I think the 2010 World Soccer Championship is a wonderful occasion for South Africa to demonstrate the musical talent that is will be recognized worldwide.

Using the Vuvuzela trumpets to create music will be the primary experience during this workshop. It is true that in Southern Africa the musical horn (known as Mhalamhala, Icilongo, etc. and made from the horns of antelopes) is an instrument that usually plays alone and punctuates stages and changes within a ritual or a musical performance rather than making actual melodic music.

Yet we have examples from the Limpopo province and higher up in Africa of horns used in tuned ensembles, each horn playing only one note in the scale. The concept of a group of musicians each restricted to producing a rhythm

pattern on one note that interlocks with the patterns produced by the other musicians is arguably very close to the African philosophical concept of “Ubuntu.” In many deep ways, these ensembles are wonderful representations of the “Umuntu ngumuntu ngabantu” proverb, and as such, they are wonderful vehicles for the learning of those basic human principles.

This “One Person, One Note” musical principle is strongly represented in SA and can be heard in the Tshikona, Dinaka, and Dithlaka pipe ensembles and the tin horn ensembles of the Shembe church. I believe that this music making principle should be the musical cornerstone of Arts and Culture in SA, since it can be applied very successfully to the vuvuzela to produce music in traditional communal styles and with songs.

To ensure everyone’s participation in the workshop, we will be using a set of color-coded pipes modeled on the Tshikona pipe ensemble. We will improvise our own music along the traditional “One Person, One Note” system. We will also use these pipes to play chords. We will do the same with a group of 12 vuvuzelas and use them in the traditional style and also as chord providers for Meadowlands (a classic urban South African song).

VuVu Orchestra

I have developed a set of six vuvuzelas producing six different notes in an heptatonic scale. The horns will sound the following F Major scale:

F G Bb C D F’

Each of these instruments is cast entirely in a different colour plastic.

F G Bb C D F’

Red Orange Blue Green Yellow Black

Notation

For groups of up to 60, I use a simplified notation that can represent any possible rhythm pattern and can be learned quickly. In stadiums, the music notation will consist of colors projected onto large screens. The screen is divided into two halves, and all the players have to do is blow when they see their colour on the screen. A maximum of two colours can sound at the same time. The beat to be followed in the music will be indicated by a white dot that appears in the middle of the screen. This color-coding scheme with which each note in the scale has a different color is to be used to play tunes in the traditional “One Person, One Note” music-making system. It produces a

“kaleidophone” of melodies, which usually results in each member of the group hearing their own individual melody.

An additional use of the horns is to provide chords for the singing of songs. For this purpose, the horns, in addition to being made out of specifically coloured plastic, will also carry a section of pipe or area in the middle which will be either red, blue or green. These three colours correspond to the three main chords—tonic, subdominant, and dominant—that are used in 90% of the music played in SA. Songs such as the national anthem, “Shosholoza,” and most popular songs using the styles of Marabi, Kwela and Mbaqanga use these three chords in various sequences and rhythms.

The VuVu Orchestra will also be able to accompany songs in the traditional repertoire (mostly derived from musical bows) by using the blue and green chords only to play the chord sequence used by those songs.

This system of using the instruments will be much easier to implement than the first one.

Education

The SA traditional ensemble instruments of Tshikona, Dinaka, and Dithlaka where each person has only one note to play on a short pipe are mentioned by name in the *NCS*. These pipe ensembles provide opportunities for creative musical fun both in the performing of traditional tunes, to teach the rudiments of music (scales, chords, harmony) on a cheap instrument, and to provide chord accompaniments. These instruments are also ideal representations of what can be termed “random musical creative systems” and produce music (when used in the traditional style) that each person can consume on her/his own terms.

Sustaining elementary general music in American public schools: Redefining the community of practice

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Abstract

American elementary schools have undergone significant organizational changes since the No Child Left Behind legislation was enacted in 2001. In contrast to the top-down hierarchy of the past, current elementary principals are working in models of distributive leadership within organizations that are more collaborative, focusing on the goal of school improvement. In order to stem the loss of music education in the name of academic achievement, elementary music specialists need to reorient their work to align with school goals without sacrificing the integrity of their subject. They need to embed music and arts instruction within the overall educational mission of the school. This paper suggests adaptive strategies that will enable music teacher preparation programs and teachers in the field to reconceptualize their work through social-science theories of “communities of practice,” social capital, and organizational leadership to assure music and the arts gain a more stable position in public education.

Keywords

Music education, music teacher education, communities of practice, social capital, situated leadership

Introduction

The future of music and arts education in American public schools is a current topic of great interest among school music educators and those that prepare them in the university. In May 2001, the United States Congress ushered in the era of educational accountability through passage of the *No Child Left Behind* (NCLB) legislation, a wide-ranging effort to promote standards-based educational reform through testing and accountability measures, including sanctions for those districts and schools that do not meet Adequate Yearly Progress status (United States Department of Education, 2002). In addition to creating a focus on measurable improvements in reading, writing and math, the

NCLB legislation has had the unfortunate effect of decreasing instructional time for those areas not tested. The Center on Education Policy has conducted a comprehensive survey of the effects of NCLB on curriculum and teaching for each of the past five years, and, in 2007, reported a net loss of instructional time in music, foreign languages, or the arts in 44% of the districts surveyed. The loss of music education alone was as high as 30% of those districts with at least one school identified for improvement, corrective action, or restructuring. As the fundamental building blocks of music education and a disposition toward music making and listening are initially cultivated during the elementary years, cuts realized by elementary music programs will eventually be felt at all levels. Therefore, concern over the quality and secure position of elementary general music programs should be paramount in the efforts to reverse a decline in music education in any district. While the organization of elementary schools has changed to focus on specific school-wide academic efforts since NCLB, music education as a practice has not altered significantly. This paper looks at some of these organizational changes and proposes adaptive strategies necessary for the survival of music education as an integral component of elementary school curriculum.

Legacy Of No Child Left Behind

The sweeping changes in elementary education over the last decade should have prompted an evolution in music education and teacher preparation as well. Those forces often cited as threats to music education (i.e., state standardized testing, the NCLB legislation and budget cuts among others) are the reality that those of us in the schools deal with on a daily basis. While we may indeed face a crisis, a successful music specialist can combine advocacy rhetoric with pragmatic adaptive strategies that seek to embed music instruction in the overall educational mission of the school. We must learn to work within an organizational structure that may present formidable obstacles to our success. How ironic that those who claim the development of creativity as an outcome of music study, often fail to respond creatively to the challenges present in the current educational climate with the resulting loss of music programs or instructional time. Demonstrating that creativity in the face of these challenges will go a long way to establishing credibility with classroom colleagues and district administrators focused on school improvement.

Elementary schools are increasingly organizing around the central mission of raising academic achievement for all students, with building-wide initiatives in areas of literacy, math, and, in the near future, science (Center for Education Policy, 2007). Instructional blocks have proved an effective way to address the wide range of abilities

present in most classrooms (Hollifield, 1987). These blocks organize several classes across one or more grade levels into groups according to the students' current achievement level, while teachers and support staff work with these smaller groups to focus instruction on specific goals. As a result, classroom teachers are increasingly teaming with their adjacent grade-level and support staff colleagues to develop more effective teaching strategies with measurable outcomes. At the same time, the traditional role of the elementary music specialist—delivering 30 – 40 minute music classes while the classroom teacher has preparation time—has not evolved significantly along with these organizational changes. However, the survival of elementary music in public schools may depend on the ability of music educators to comprehend and adapt to the shift from independent teaching in a specialty area to a more integral part of school-wide efforts in academic improvement. In order to do this, the specialist must understand the structure and functioning of this organization and be prepared to respond to the challenge of adapting to organizational change in a way that preserves the integrity of music education while embedding it within the fabric of the schools in which we teach.

One Size Does Not Fit All

Many music students are drawn to high quality university music programs as performance majors who seek certification in music education for pragmatic reasons. They may hope to teach high-level performance ensembles at the secondary level in suburban or rural schools, but find far more job openings in the elementary schools (Brand & Miller, 1980; Kimpton, 2005). In a recent study of state music education certification practices, Henry (2005) reported that the majority of states offer K-12 or P-12 certification for music teachers, while 31 states consider band, orchestra, choral, and general music education a single subject for certification purposes. This means that a middle- or high-school band teacher with K-12 certification can be assigned to sections of kindergarten general music when administrators are seeking to minimize expenditures on staffing. In a recent budget crisis in my own district, several secondary choral and instrumental teachers were reassigned to portions of the elementary program as itinerant teachers. While this situation does not bode well for teacher job satisfaction or significant music teacher involvement in the culture of the school, we should have equal concern for those new teachers hoping to conduct secondary ensembles who are assigned full-time to elementary general music positions with little elementary background and experience in teaching music skills to beginners and those with special needs (Fallin & Garrison, 2005). Without a new paradigm for comprehending their role in the broader development and education of young

children, they may fall back on familiar role models from their own secondary-school experiences.

The vulnerable position of elementary general music programs in the era of NCLB requires a different preparation for the role of music education at the elementary level, one based in a thorough knowledge of child development and the role music plays in it. Cutietta (2007) called for greater specialization in certification as a solution to this problem, but can we prepare new teachers for an even narrower employment niche? In 2005, 35% of the nation's school districts enrolled fewer than 600 students (CEP, 2006). If we certify music teachers for only a small segment of the music program, the secondary teachers downsized in my district as well as other small to mid-size districts would be part-time employees only, unable to make a living teaching music. If we increase specialization, we will inevitably increase the number of itinerant teachers traveling from school to school, teaching portions of general music, unable to fully participate in the culture of their assigned schools in any meaningful way. As a consequence, they would become more marginalized and less effective in making the case for music as an integral part of education.

Leadership and Organization in Today's Schools

Leadership theory in music education has often centered on "traits theory," identifying the characteristics of successful or extraordinary transformational music teachers with the idea of replicating those traits as a formula for success (Raessler, 2001). While leadership in education has traditionally been vested in those in positions of formal authority, in recent years it is increasingly distributed among the professional teaching staff of the school (Copland, 2003; Firestone & Martinez, 2007; Sergiovanni, 2004; Spillane, Halverson, & Diamond, 2004; Whitaker, 1995). Administrators trained in distributive leadership are seeking to tap the resources and creativity residing within their organizations, realizing that no one person holds all the solutions to the myriad of educational conundrums. Spillane, Halverson, and Diamond developed a frame for studying school leadership, defining it as a practice "distributed over leaders, followers, and their situation. Attending to situation as something more than a backdrop or container for leaders' practices, we consider sociocultural context as a constitutive element of leadership practice, an integral defining element of that activity" (p. 11). Leadership in music education must move from a traits perspective to one of situational context, acknowledging education as a community enterprise that influences leadership formation. It is this situated element of leadership that has been missing in the discussion of the future of music education and the preparation of its teachers. For this we turn to Wenger's work on "communities of

practice.”

Communities of Practice and “Brokering”

The concept of communities of practice as defined by Etienne Wenger (1998) situates practice within a social context of mutual engagement, joint enterprise and shared repertoire. Elementary-school music educators often identify with the community of practice consisting of other district music specialists, or regional Orff or Kodaly educators whom they see infrequently. But in reality, the most important community of practice is that of their own elementary school. In this community of practice they may be the only representative of arts education, and they must engage with classroom and specialist teachers around the work of educating the student body. Recognizing and participating in this community of practice is crucial in embedding music education within the context of the educational mission of the school. It is also necessary for recognition of mutual interests and for “brokering” to take place:

Brokers are able to make new connections across communities of practice, enable coordination, and – if they are good brokers – open new possibilities for meaning....The job of brokering is complex. It involves processes of translation, coordination, and alignment between perspectives. It requires enough legitimacy to influence the development of a practice, mobilize attention, and address conflicting interests. It also requires the ability to link practices by facilitating transactions between them, and to cause learning by introducing into a practice elements of another. (Wenger, 1998, p. 109)

This is the work of elementary music specialists who participate in school communities of practice. They can open new possibilities for meaning involving music and arts education only if they possess legitimacy borne of an understanding of classroom practice and elementary curriculum, including those pressing issues surrounding school improvement.

School Structure

A school engaging in distributive leadership may appear hierarchically identical on the surface to any other school. However, its informal structure is much more complex revealing a highly collaborative staff encouraged to develop their leadership capacities. In the 1990s the majority of elementary school principals were men, but by the 2003/04 school year, 56% were women (National Association of Elementary School Principals, 2006). Sally Helgesen has

studied gender and leadership, and created the image of a “web of inclusion” to describe organizations that are not hierarchically driven. She believes women in leadership roles place themselves at the center rather than at the top of an organization, and emphasize inclusion, shared decision-making, and the nurturing of relationships (Bolman & Deal, 2003). If Helgesen’s work is a valid indication of female leadership style, and the trend toward distributive leadership in administrators of both genders continues, elementary music educators will be working in organizations that are more integrated and collaborative than in the past. The future of the elementary music program will not rest entirely on the good graces of the building principal, but on the support of an entire organization that recognizes music education as a critical component of elementary education and academic achievement.

Implications

The implications for elementary music education in a school structured as a web-like organization with distributive leadership among a highly collaborative staff are profound. Heifetz (1994), an authority on adaptive change, stated that leaders without authority might be “less aware of the other crucial problems confronting the society and the ripeness of his issue in relation to other pressing issues that may need to take priority” (p. 207). Music educators need to develop an awareness of these issues in order to create adaptive strategies that will promote the presence of music education in the curriculum.

Continuing to conceive of our careers as specialists uninvolved in the concerns of the mandates of NCLB will weaken our position in a community of practice that is centered on the goal of academic achievement. The following suggestions may allow us to participate in this goal and successfully ‘broker’ across boundaries.

Develop relationships in the primary community of practice of the school

While it is crucial to seek support and mutual professional development with other music specialists in the district, it is equally important to fully participate in the elementary school community of practice. Asking questions, observing in classrooms, collaborating on behavioral issues, creating projects that mutually benefit instruction in the arts and other curricular areas are all ways to engage in this community of practice.

Eisner (1998) wrote eloquently on the dangers of justifying arts education through non-artistic outcomes. However, one need not subordinate music in order to integrate curriculum and to collaborate with classroom colleagues. On the contrary, knowledge of classroom curriculum opens up opportunities for creative connections that benefit both

areas and make these connections apparent to students. For instance, in my school, procedure writing is one form currently taught in the 4th grade in the first part of the year, coinciding with the introduction of recorders and its procedural lessons. Instead of the inevitable “how to make a sandwich” assignment, my 4th-grade colleague and I have substituted “how to produce a beautiful tone on the recorder.” Evidence of mastery is demonstrated by the classroom teacher producing a beautiful tone, while following the students’ written directions. The writing assignment extends the music lesson beyond the 30-minute block at my disposal, while accomplishing goals that are important to the mastery of writing skills. This kind of collaboration improves my ability to teach music while allowing me greater participation in the community of practice of my school.

Become a staff developer in music and the arts

While music specialists may like to think of themselves as “owning” the arts portion of the curriculum, working as a transformational leader in regards to colleagues as well will reap even greater benefits for the students and the community. Rather than leading by wielding power, transformational leaders seek to motivate others to achieve their highest potential (Northhouse, 2004). Many of our staff members and parents have a life in the arts outside of school. They perform in local theater, opera, jazz ensembles, and exhibit as visual artists. Many of these artists do not bring their talents to the greater school community unless sought out, invited, and assisted in connecting through grant projects and performing opportunities. By providing these, the music specialist can help these community members connect their life in the arts to their life in the school.

Another opportunity for more wide-ranging staff development in music and arts education is through involvement with classroom interns from local university teacher education programs. By inviting these interns to attend and participate in music class with their students, they will have the benefit of starting their teaching careers with an understanding of the contribution music education makes to their students’ development.

Contribute to the social capital of the organization through music

Axelrod and Cohen (2000) drew on Robert Putnam’s work on social capital to explain why some organizations function more successfully than others. They define social capital as “the features of social organization, such as networks, norms, and trust, that facilitate coordination and cooperation” (p. 64). The concept of social capital appeared in the early part of the 20th century through the writing of L.J. Hanifan, state superintendent of West

Virginia's rural schools. Hanifan defined social capital as "the ways in which our lives are made more productive by social ties" (Putnam, 2000, p. 19).

Axelrod and Cohen (2000) enlarged on the benefits of social capital in relation to the activities which promote its development, noting that these benefits are transferable. They stated, "Members of Florentine choral societies participate because they like to sing, not because their participation strengthens Tuscan social fabric. But it does" (p. 66). Social capital has also been correlated as a factor in positive outcomes for children including academic achievement (Plagens, 2003; Putnam, 2000).

When we set out to create a student, parent, and staff steel drum program at my school eight years ago it was not with the intention of creating social capital. However, the adult group brought parents, teachers, principal, and other staff together to make music. As we built up our repertoire of pan music we began to perform publicly, and eventually funded the student program through these performances. This group, which continues today, has high levels of trust among those who in the past may have only met to discuss student problems and issues. The music specialist has a unique opportunity to help create community through music, and in the process more fully participate in a community of practice enhanced by social capital.

Conclusion

Elementary schools have undergone significant organizational changes since the NCLB act was implemented. In contrast to the top-down hierarchy of the past, current elementary principals, the majority female, are working in models of distributive leadership, in organizations that are more collaborative and focused on the goal of academic achievement for all students. In order to stem the loss of music education in the name of academic achievement, elementary music specialists and university music education programs need to reorient their work to align with these goals without sacrificing the integrity of their subject. By participating more fully in the community of practice within their school, finding opportunities to team with their classroom colleagues in authentic integration, taking responsibility for staff development in music and the arts, and contributing to the social capital of the school through creative, active experiences in the arts for the whole community, we can assure a more optimistic future for music and the arts in public education.

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The development of reflective practice and self-regulation in an ICT-based learning environment: The application of music technology in a new age through podcasting and the aural portfolio

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Workshop Abstract

The use of ICT (Information and Communications Technology) in music education is a motivational and accessible resource that has become more available for classroom application around the world. Over the past decade, the majority of music-based software has been employed for the development of composition and creativity amongst students, allowing them to work on notation (e.g., *Finale*, *Sibelius*) or sequence based software (e.g., *Cubase*, *Logic*, *Cakewalk*) to develop and create work of their own. A body of research has explored the relationships between ICT and formal music training (Seddon & O'Neill), creativity (Webster), and self-efficacy (Merrick), providing an insight into both the product and process associated with learning as students complete ICT based tasks.

Through ICT, the teacher is able to better understand what type of learning strategy the student is using, shifting the focus of the classroom from 'teacher centred' to 'student centred', whereby teachers employ a facilitator role, encouraging the student to work independently. As educators, it is important to ensure that the ICT is used as a means to develop and enhance music understanding across a range of different genre and learning experiences. Although previously used for composition in the classroom, the development of new approaches to classroom pedagogy allows ICT to be employed to develop skills and knowledge associated with metacognition, self-regulation, and self-reflection.

In this workshop, software such as *Garage Band*, *Cubase*, *iMovie*, and *Keynote* will be used to demonstrate how ICT can be used as a valuable tool to develop student awareness of their own self-regulation in the classroom. By creating classroom tasks which encourage students and teachers to align their use of ICT with existing motivation research models and constructs, such as Zimmerman's (1988) Cyclic Phases of Self-regulation and Sternberg's (2005) model of Competence and Expertise, individuals are able to self-reflect upon their work to inform future

efforts, refine strategy use, and further enhance task completion, while modifying their environments to cater to their individual learning styles. This gives the completion of an ICT task greater relevance, allowing the students to examine both the outcomes and processes associated with the task; thus, the reflection process becomes purposeful and aligned with self-fulfilling assessment.

Through the use of classroom work samples of secondary-school music students in two contrasting work samples, the value of using ICT as self-regulatory tool will be demonstrated. The samples of student work are representative of students at a large, independent school in Sydney, with all of the participants currently studying music as part of the secondary curriculum. Firstly, a student sample of an aural learning portfolio created using *Cubase* will be presented and discussed in relation to the benefits for classroom practice. Secondly the educational value of creating, developing and submitting pod-casts with movie footage of performances and audio self-reflections will be presented as a means of developing self-regulation skills associated with musical performance. In both cases, the presenter will demonstrate how the tasks were completed and then discuss the educational value of completing electronically submitted assessment tasks in music education. Suggestions for an increased application of ICT-based tasks that transfer to other areas of music understanding will form the basis of this workshop, encouraging the workshop observers to unleash the potential of music software in unique and different ways to enhance student understanding.

When music teachers become artists, the school applauds:

The case of Grande Bichofonia

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Abstract

Recent trends in school policy in Portugal created a new space for music as an extracurricular activity in primary schools. While this measure might have been designed to improve and increase the presence of music in general education, it has led to a sudden increase in the need for music teachers whom the system was not prepared to provide. The market employment panorama in music education is changing rapidly, and we need to develop strategies that ensure the adequate preparation for music educators who teach in primary music schools. We also need to ensure their motivation for and satisfaction in the profession.

In this paper, we describe Grande Bichofonia, an educational and artistic project based on The Encyclopedia of Music with Beasts, a music education publication mainly inspired by Edwin Gordon's music learning theory and Murray Schaffer's ideas for creativity. The main purposes of this project was conceived by Companhia de Música Teatral (CMT)—a Portuguese music group that has produced several interdisciplinary artistic projects and educational support materials—to improve the quality of music education in the Lisbon area and to increase the teachers' self-esteem and motivation for their jobs in music.

We implemented a program that included classroom activities based on a set of musical stories written in several tonalities and meters and a musical show that is a more sophisticated version of the stories. One of the distinctive features of this project was that the music educators, who teach daily in the music classrooms, were also the artists in the final musical production. So, teacher-training was "implosive" and based on musical practice in the company of professional musicians. In other words, in addition to regular teacher training sessions, the teachers participated in artistic residences in preparation for the final production.

This was a way for teachers to explore the musical materials designed for use with children in classroom and, at same time, to nurture the teachers' own musicianship. The existence of a final production was also a stimulus both for the teachers and children. The final show became a music feast. We found that the combination of training and artistic experience can make a change in the teachers' abilities to perform their roles as music educator in the classroom.

Keywords

Music learning theory, educational support materials, music in schools, teacher training, musical performance

Introduction

Grande Bichofonia is the name of an educational and artistic project conceived by Musical Theatre Company (*Companhia de Música Teatra—CMT*), a Portuguese music group that has produced several interdisciplinary artistic projects and educational support materials. One of these is *Enciclopédia da Música com Bicho* (*The Encyclopedia of Music with Beasts*), a set of musical stories in illustrated books and on accompanying CDs, addressed to children and their caregivers. These stories support the musical tableaux that constitute *Grande Bichofonia*.

The project included students that were involved, simultaneously, in a music teacher training course at the Departamento de Ciências Musicais da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa (Musical Sciences Department of Faculty of Human and Social Sciences of New University of Lisbon) and in teaching music in the primary schools. Music was taught as part of the extracurricular program that had been recently developed by the Ministry of Education.

Many professionals have criticized the extracurricular program of activities, and, in fact, music is perhaps one of the more problematic subject areas. While the Ministry of Education initiative might have been designed to improve and increase the presence of music in general education, it has led to a sudden increase in the need for music teachers, whom the system was not prepared to provide. As a consequence, teachers who are not properly prepared are teaching music in primary schools. This has contributed to increasing the gap that already exists between the qualifications of professionals that teach music in schools: one world is that of professionals that teach in general schools, and another world is that of professionals that teach in conservatories and vocational schools. These two

worlds face two different realities as far as children are concerned. In the former situation, they study music because it is compulsory, while in the latter situation children study music because they want to learn music. This dichotomy can be explained by family environments that regard music as being less important than other school subjects versus family environments in which music is valued. The differences in teacher qualifications, then, become amplified by the differences in their motivation and student discipline and attitudes. Frequently, music lessons in general schools are among the most difficult ones, and the situation has become worse. Music as an extracurricular activity is particularly serious, since: 1) few families can afford to leave their children at school after the curricular hours; 2) children that already spend a lot of time in the school; and 3) what was supposedly a non-curricular activity is very often approached by teachers in a very formal, curricular, way. It is within this context that we worked with the above-mentioned group of students/teachers.

Very early on we noted those students /teachers who were strongly motivated to work with children, but who also possessed a high level of frustration due to an inadequate musical background for the teaching music, especially in difficult work place conditions. So, we designed our intervention to reach children and their teachers. We believe that, traditionally, music education and music artistic performance are two worlds that are much too separated in the daily lives of teachers. We believe it is important to challenge the music teacher to keep his practice as an artist. This is important in maintaining teachers' high level of artistry and self-esteem. Music teachers that conciliate their own performances as artists with their routine of teaching can transmit a more vivid experience to their students. And certainly, students feel proud that their teachers are artists, too.

Theoretical Framework

Gordon's music learning theory and Murray Schaffer's music ideas have influenced us. Each musical story of *Enciclopédia da Música com Bicho* presents a different tonality (according Gordon's terminology) and/or a specific meter. A feature of music learning theory is presenting tonal patterns and rhythmic patterns to children in order to acculturate them to a rich musical atmosphere. Even though music is our focus, we conceived this work in an interdisciplinary way, giving attention to the lyrics and the drawings in the books. These stories always depict a humorous, double meaning that can be appreciated by adults and children.

CDs were recorded with children in a very natural and spontaneous atmosphere, as we were in a private feast. In the book, some educational suggestions are included, aiming to encourage caregivers to play musically with children.

All this provides the philosophy of the set, which quotes an African proverb: "We need a village in order to grow up a child."

Purpose

With this project we intended:

- To conciliate music education in schools with high standards in musical performance.
- To articulate the exploration of music materials used in an educational context with an artistic performance.
- To increase self-esteem and motivation of music teachers involved in the project.
- To create pathways between Families - Schools - Teacher Training - Artistic Performance.
- To extend music learning theory into a musical performance.

Method

Twenty music teachers (half of them were still involved in music teacher training programs as students) teaching in Lisbon were involved in this project. We offered some specific training about how to work with children between three and ten years old in music activities. That training included movement and voice sessions, theoretical discussions, and practical activities related to the implementation of *Enciclopédia da Música com Bicho* in the classroom.

Twelve of those teachers were involved in the CMT's production *Grande Bichofonia*. They participated in several workshops with the core artists of CMT who conceived the work were in a final artist residency. This production was a sophisticated version of the musical materials included in *Enciclopédia da Música com Bicho*. It is a set of musical moments involving music and movement, thus creating parallels between humans and animals. It required the teachers to sing, act, move, and, for some, play their own instruments. The show also had a strong image projection component that is created in real-time, using some traditional techniques plus some other digital techniques that are usually used by professional disc jockeys.

After the preparation, we presented the new production on the stage. Children and their parents came to see their own teachers acting with the CMT's artists. The audience members actively participated during the performance,

since the children had prior knowledge of what was happening on the stage and because the final music composition included some tips for their interaction.

Synthesis of the content

During this presentation, we will show video clips of *Grande Bichofonia*, the books, and CDs that constitute *Enciclopédia da Música com Bicho*. For example, during the “Snail” song, we do a Dorian tour across the centuries and places. “Carossel” acculturates us to the Phrygian mode. “Penguin's” song is a bath in Locrian tonality and mixed meter.

Conclusions

We collected written and oral feedback that demonstrated that this was a remarkable experience for the music teachers involved in the project, the pupils and their families, and general public. For the most part, this was the music teachers’ first experience on stage in a production. They confessed that being contracted to be artists, in addition to being music teachers, gave them extra motivation to work. They quoted some of their pupils who expressed joy and pride in their teachers as "artists." They mentioned that their participation in the workshops and artistic residence gave them new insights into their own musicianship and artistry. Also, they said they learned new practical strategies for implementing musical and interdisciplinary activities based on *Enciclopédia da Música com Bicho*.

In Portugal, this is a slightly distinctive approach for dealing with children's participation in a show. They value and applaud their teachers. Therefore, the parents might believe and transmit the idea that their children are fortunate to have artists as music educators in their classrooms. We must invest in music teachers by giving them opportunities to keep their artistic flames alive. Educational politicians have to understand this reward paradigm, one that gives teachers optimism and self-efficacy in the teacher profession.

Implications For Music Education

We have been involved in music teacher training for a long time. Often, we wondered why our trainees did not transfer to their own practice what they learned from music pedagogy theories. We faced this paradox: the teachers know how to teach, but they do not behave as if they know how. To “know about” is different than to live or to act.

In this context, this experience seemed powerful. The training and stage production allowed teachers to model and grasp pedagogical behaviors in a concrete way. The fact that music teachers are mixed with professional artists challenges them to achieve higher musical performance standards. Additionally, it reminds music teachers that they are artists, too.

From the children's points of view, it is important to experience the music pieces with their teachers / artists prior to seeing them performed on stage. This stimulated participation by the audience and provided an overview of the show, which was still, a big surprise because of all that is involved on the stage.

The artistic team that participated in the first version of *Grande Bichofonia* may present it again in other concert rooms. We think, however, that the most important is to replicate the entire experience. We believe we found a powerful formula to instill effective pedagogical behaviors and to motivate music teachers to improve their musicianship. The final product of this project is valid, but the implicit processes are even more important.

We are now developing assessment tools to evaluate the replication of this project in schools of Oporto, which will be commissioned by Casa da Música during the first semester of 2008. Further developments will include a new production in which parents, general teachers, music teachers, artists, and specialized musical groups will be placed side by side in workshops and the artistic residencies, once again raising the idea that gave birth to the *Enciclopédia da Música com Bicho*: "We need a village in order to grow up a child."

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“You don’t really want to be that mixed”: Insiders’ voices from a multicultural classroom

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Abstract

There are many views on how intercultural music education should be undertaken in multicultural classrooms. Arguments can be found in both research and national governing documents. According to them, a music teacher working in a multicultural school should introduce a variety of musical styles that reflect the cultural background of the pupils. This recommendation assumes that such teaching would enhance the agency of minority groups and increase understanding between different ethnic groups. Would, then, “monocultural” teaching increase gaps and bridges between different groups?

This study, undertaken in a multicultural school in Malmö, Sweden, looks into music teaching, as it occurs in a school that started as an integration project. No djembe drums are heard, no gamelan, no classical music. The music teacher stresses co-operation, playing together and peer teaching. He also constantly reminds the pupils that they are responsible for their own learning. The music heard in the pop/rock groups is the choice of the pupils, arranged by the teacher.

The study as a whole includes an action research project, carried out by the teacher and the researcher together (not described here). In short it developed methods for inclusive teaching, using video- and sound documentation and constant feedback to the pupils. In addition to the actual action research, the researcher also made interviews with some of the filmed pupils, and carried out a questionnaire to all the pupils of the school. This part of the project aimed at promoting the voices of the pupils: what do they think of music in relation to integration?

First, music plays a very big role in their everyday life. 50% of the pupils spend more than four hours per day listening to a wide variety of musical styles (classical music and jazz not included). The questionnaire results also

show the emotional importance of music. Music is reported to create calmness and to change thoughts and behavior. But, 70% of the pupils do not agree that the music they listen to belongs to their culture. A possible explanation might be that they have interpreted “culture” as the culture of their parents. Because, in the same section, 70% of the pupils state that they are surrounded by friends who listen to the same music.

In the interviews, the pupils express that Satellitensskolan is a successful project of integration. By playing together, they established new kinds of contacts with new kinds of friends. At the same time, they are not really worried about the differences between the groups. Is the concept “segregation” made for and by grown-ups, teachers, and researchers? The result implies that there are more ways to provide intercultural music teaching than by simply introducing musics of the world. 76% of the pupils in Satellitensskolan think that the most important factor for the quality of the music as a school subject is the engagement of the pupils, not the teacher.

Keywords

Intercultural music education, inclusive teaching, inclusive research, student engagement.

Demands on the Teacher

What can a music teacher do in a school where half of the students belong to minority cultures? In music education research, there are many reports on the important role music has in preventing social exclusion. This report refers to music’s power to serve both as aims and means to build efficient learning environments in multicultural schools (see Bamford, 2006; Bauer, 2005; Dillon, 2006; Sæther, 2003).

The most common arguments for intercultural¹ music education give hints about what he or she should do: Most countries carry many cultures within the national borders. Children should learn and respect music from these cultures, have access to them and possibility to in depth studies in a variety of genres. By studying others you also learn about yourself.

Apart from these arguments, the teacher also has to consider national governing documents. In the national curricula for music in Sweden you find that (under the heading “fundamental values”):

¹ Intercultural education refers to education that promotes understanding between different cultures.

Democracy forms the basis of the national school system. The Education Act (1985, 1100) stipulates that all school activity should be carried out in accordance with fundamental democratic values and that each and everyone working in the school should encourage respect for the intrinsic value of each person as well as for the environment we all share. (p. 2)

And later under the heading “understanding and compassion for others”:

Xenophobia and intolerance must be met with knowledge, open discussion and active measures...Awareness of one's own cultural origins and sharing a common cultural heritage provides a secure identity which it is important to develop, together with the ability to empathize with the values and conditions of others. The school is a social and cultural meeting place with both the opportunity and the responsibility to foster this ability among all who work there. (p. 94)

In the national syllabus for music, one of the goals that pupils should have attained by the end of the ninth year in school is to “have a knowledge of different expressions in music, its functions and traditions in different cultures, as well as be able to reflect on these from the perspective of music in Sweden today” (p. 94).

Preconceptions And Reality

Given this background, I was quite surprised when I first visited Rosengårdsskolan in Malmö, in order to start a pilot project for Social Inclusion in Music Education (SIM). The music lessons for the class nine that I observed did not seem to be related to the cultural origins of the teenagers. In this class, all pupils except one were immigrants. The young Muslim girls played the bass in the bands, just like anyone else, since the music they played was global youth music. Did this imply that the music teachers at Rosengårdsskolan had not reflected on the multicultural situation? Or was there a gap between the ideological and the practical level?

Yes, the teachers had considered and developed working methods that emphasized cooperating, playing together, and sharing responsibility for the learning. My preconceptions on music education in a multicultural school were seriously questioned. This was something other than “all the music of the world to all children.” But what was it? By regular visits to the class, always with the video camera on, the purpose of the pilot project was to document what happened in the class room, and, by video-stimulated group interviews, map out both the teacher's and the pupils'

thoughts on the music education. During this process, the design of next phase also took shape—an action research project at Satellitenskolan.

Gathering Data From and With Pupils

During the school year 2005-2006, 14 lessons, concerts or feedback sessions were filmed and burned to DVDs that were subsequently handed over to the music teacher for reflection at the next week's research session. The music teacher wrote his reflections and sent them to me for subsequent joint analysis. Six of the pupils were chosen for interviews, and an internet-based questionnaire called "You and the music" was sent out to all students at Satellitenskolan.

In this paper, I have chosen to concentrate only on the results from the questionnaire and the interviews, since one of the important starting points for the SIM project was to promote the voices from pupils, the voices from within a multicultural school. The interviews were designed like open conversations about musical preferences, music in school, music in life, social life in school, group identity, and feelings. The questionnaire was structured in five thematic sections:

1. Music and identity
2. Music in school
3. Music and feelings
4. Listening habits
5. Change and preservation

In the following text, I will highlight the outcomes from the questionnaire, according to the structure, using voices from the interviews to underline or contradict the numbers and figures. 43 of the in total 58 pupils at the school answered the questions, using the computers at the school during an ordinary lesson in language. The results from the questionnaire show that music plays a very important role in the everyday life of the pupils. Half of the students clicked on responses that indicated they listen to music more than four hours a day.

One of the pupils in this sample states that he or she listens to classical music, while the rest mention a variety of genres like punk, drum, bass, hip-hop, techno, indie, new wave, and "a little bit of everything." In

Rosengårdsskolan, there are very few Swedish children, while at Satelliten, the proportion is almost 50/50. There was no significant difference in the amount of listening hours between Swedish and immigrant pupils.

Music and Identity

The first section of the questionnaire deals with music and identity. The pupils were asked read nine different statements and click one of four alternative answers: “I totally disagree,” “I disagree,” “I agree,” or “I totally agree.”

There was no alternative for “don’t know.” The nine statements were:

1. Music is a part of my everyday life.
2. The music I listen to belongs to the culture I belong to.
3. The music I listen to gives meaning to my life.
4. Music gives me a chance to learn about other cultures.
5. The music I listen to makes me feel like the one I really am.
6. Music gives me the feeling of belonging to a group.
7. I am surrounded by friends who like the same music as I do.
8. The music I listen to strengthens my identity.
9. By listening to music from other cultures, I understand my own culture better.

In the answers from this section, it is even more stressed how important music is to the pupils. 93% state that music is a part of everyday life. In the interviews one of the girls talked about the music she has in her mp3-player:

Yes, I have a lot of music in my computer, about 3.000 tunes; I have much to choose from. At the moment I listen to summer music, like reggae. You change, you get new tunes all the time, you get tired of the tunes you listened to last week. Maybe once a week you change what you have in your mp3-player, but it depends, I have had mine for a long time now. (Pupil)

The answers to statement number two are interesting. 70% of the pupils do not agree that the music they listen to belongs to their culture. A possible explanation might be that they have interpreted “culture” as the culture of their parents, since, in the same section, 70% of the pupils state that they are surrounded by friends who listen to the

same music as one another. The answers to statement number three, stating that music gives meaning to life, show differences between the Swedish and immigrant groups. 43% of the Swedish people agree, while only 33% of the pupils with both parents born abroad agree. There is also a difference between the groups; 42% of the Swedish pupils agree that music helps in understanding other cultures, while 58 % of the immigrants agree.

The difference between the groups is clear in the answers to statement number five. While 68% of the Swedish students agree that music “makes me feel like the one I really am,” only 40% (one parent born abroad) or 58% (both parents born abroad) agree. Might it be that Swedish pupils have more time for introspection than immigrants? If the family is struggling with unemployment, asylum applications, and living in overcrowded conditions, maybe the individual has less time to contemplate questions of identity?

In the interviews with the pupils, the differences between different groups in the school were of course discussed. No one seemed to be upset; rather, it was stated as an uncomplicated and natural situation, even if ambiguous:

Yes, I actually think that it is a big shame, but anyhow it is very nice, even if it sounds stupid and horrible, you know what group you belong to, and you should not think that you are anyone else than the one you are. So it is quite good that those invisible lines and borders exist (Pupil). Yes, because you don't want to be too mixed. (Other pupil)

One of the boys says that there are groups, but this is not the same as segregation:

There is no grading of people. You go where you want to be...yes, there are groups, but that is because they want to be together. Its not like “you cannot be here.” (Pupil)

Music and School

In this section the pupils were asked to evaluate the following statements:

1. Music is the most important subject in school.
2. Music is the most enjoyable subject in school.
3. I can use what I learn during a music lesson in other school subjects as well.
4. Music as a school subject can influence the relations between different groups in the school.
5. The quality of the music subject depends on the teacher.

6. The quality of the music subject depends on the engagement of the pupils.

Finally the students were asked to describe, in their own words, what constitutes a good music lesson. 25% think that music is the most important subject, and 60% that music is the most enjoyable subject in school. However, 51%, do not think that what they learn in the music lessons is of importance or use to other subjects. “A failure,” comments the music teacher. However, the teacher continues, “46% of the pupils see the possible transferability, and that is good.” It is interesting to note that 62% think music can influence relations between individuals and groups in the school. It does not seem as if they count this social effect as something of importance to other subjects. or maybe that is what the 46% think of?

In this section, the most remarkable answers are found in response to statement number five regarding quality. 25% of the students think that it is *not* the quality of the teachers that determines the quality of the music lessons. 76% think that it is the engagement of the pupils that is the most important. Probably this is a reflection of the mantra the music teacher uses in his teaching: You are responsible for your own learning. It might also be an outcome from the action research project SIM. As expressed by one of the pupils:

I mean, the teacher, he can get everyone started, but if he is only standing there, talking, I think he is only blocking the way. (Pupil)

Music And Feelings

This section had four statements, connected to the importance of music to the pupils:

1. Music enables me to feel my “inner self.”
2. Music makes me calm.
3. Music makes me worried.
4. Music comforts me.

All of the answers give a clear picture of the emotional importance of music. 60% of the students find comfort in music, half of the group thinks that music helps feeling the “inner self,” and 94% disagrees with “music makes me worried.”

That the music is connected to emotions is also stressed in the interviews. One of the girls talked about strong

emotions as a sign of good quality:

...but it's like you just want to be touched, and that you can never understand why. That the music is just that moving. In principle it can be any kind of music, if it gives me feelings. It does not necessarily need to be good feelings. You can feel bad as well. But if the music evokes strong feelings, then I think the music is good. (Pupil)

The answers to the statement “music makes me calm” also add to the picture of the high emotional importance of music. 91% agree.

Listening Habits

The answers in this section show that the pupils listen to a variety of different music styles, even if classical music is not mentioned often. 86% disagree to the statement “I always listen to the same kinds of music.” In the interviews one of the girls mentions her mother as one of the inspiring factors:

Yes, I can remember that my mother has played cello for the most part of my life, and that has inspired me to start playing, even if I don't play the cello yet. I am listening to many different kinds of music. I can listen to classical music as well, because I am used to it. (Pupil)

A difference between the Swedish and immigrant pupils appears in the answers to the statement, “I like listening to folk music from all over the world.” 46% of the Swedish pupils agree, compared to 70% of the pupils. 80% of the students state that they are interested in other arts, not strange in a school that has a profile with film, drama and music.

Changes

The final section of the questionnaire reaffirms the answers from the section on music and feelings. 60% think that music changes feelings, while 80% stated that music has a calming effect. About 50% of the pupils state that music can change behavior, and the large majority (79%,) thinks that thoughts are affected by music.

Playing music together has changed the way pupils that belong to different groups think about each other.

...And then, when you play together, you get another kind of contact and maybe you get better friends by playing together...(Pupil)

Conclusion

The voices from the pupils in year eight in a multicultural school in Sweden give an alternative story: Compared to what is said in Swedish national guidelines for the school and music classes, the music teacher in this project is not doing what is expected. The teenagers are not playing the music of their cultural background (their parents' backgrounds). The teacher has chosen to work with support from the democratic aspects in the guidelines and to stress co-operation, playing together, and intrinsic motivation.

From the answers in the questionnaire, it seems as if the teacher's choices also have the pupils' support. 70% state that they do not listen to the music of their culture (if the question was interpreted correctly). They are surrounded by friends who listen to the same music, thereby creating their own contemporary subcultures. Music is of fundamental importance to the pupils; they spend many hours listening to a variety of music styles. The majority of the pupils think that music can change their thinking; in the interviews it was clear that the Swedish girls had changed their ways of thinking about immigrants. However, belonging to different groups seemed to be quite natural and not a big issue to the pupils: "You don't really want to be that mixed" could be interpreted, as a statement that segregation is a concept for grown-ups, teachers, and researchers.

The results from this school implicate that there are many ways of doing intercultural music teaching. Even when the music teacher is not introducing musical genres from all over the world, understanding seems to be promoted by just playing together, when the music teacher has an inclusive approach to teaching.

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Real time and virtual: Tracking the professional development of choral conductors

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Abstract

This paper outlines the continued tracking of the professional development of choral conductors in their skills, knowledge, and perceptions of their own progress. The course Choral Conducting, Leadership and Communication takes place over five months at the Institute of Education at the University of London. The students of the course are a mix of 1) those in a one-year postgraduate initial teacher education program (PGCE) and 2) full- or part-time students in a Master of Arts in Music Education Program. Students attend four, on- day practical conducting workshop seminars and are required to study on-line in a virtual learning environment during the intervening periods of the course. Here they reflect on practice, up-load video snap-shots of their practice in their own professional context, and retrieve other appropriate study materials. They also are required to peer assess and form small, support groups. The paper describes the progressive development of inclusion in a virtual learning environment (over the period of two years) and the outcomes of this innovative approach to teaching choral conducting which supports face-to-face teaching.

Key words

Professional development, choral conducting, virtual learning environment

Introduction

One way for schools and other communities to benefit from studies in choral conducting activities is for the interest not to be overly focused on methods, but to embrace how a particular practice works and what meaning it has for all people involved in the particular context. With respect to choral education, where expert provision is available—and this is uneven across the U.K. (Rogers, 2002)—teachers may be able to find opportunities for professional development by attending short courses or by experiencing sustained visits from a choral specialist. However, such workshops and seminars may well be useful in motivating and raising consciousness of relevant issues, but they are often unlikely to produce lasting changes unless there are follow-ups.

With respect to choral activities in schools or community settings, there seems to be an agreement by the research community about inadequate support mechanisms for music education (Hookey, 2002; Bennett, 2007). As a matter of fact, teachers admit that they lack the confidence to lead choral activities. Their lack of confidence, which possibly stems from inappropriate or lack of education and training in the area, appears to trouble them more than the lack of status of music in the school curriculum (Bennett, 2007).

Demorest (1998) pointed out that one of the weaknesses of choral education is that it lacks comprehensive training. Bennett (2007) also drew attention to the fact that the diversity of roles pursued by practicing musicians is not reflected in the majority of conservatoire curricula, thus “the enormous potential for the transfer of music graduate skills into the broad cultural industries setting remains largely unrealized” (Bennett 2007, 179)¹. Despite the fact that musicians spend the highest average proportion of time engaged in teaching, performance, business and ensemble direction (Bennett, 2007), data seem to indicate that the provision of choral conducting preparation is not of high priority in the agenda of most universities (Durrant, 1994).

The Institute of Education, University of London, offers an optional module in *Choral Conducting, Leadership and Communication* (CLCC) as part of its Master of Arts (MA) in Music Education. This module aims at developing the skills and attitudes necessary for effective choral conducting and rehearsing. The students analyze and critically evaluate their professional practice as choral conductors and in relation to theory and research in choral education. Extensive analysis of the design and application of this particular course will be presented in this paper.

The Profile of an Effective Choral Conductor

The underlying assumption about conductors is that good conductors are born, not made (Durrant, 1994). Yet, research on vocal development and choral conducting have illustrated that effective choral conductors need to possess several attributes, some of which do not appear to be part of curricula of higher education institutions. Great emphasis by universities and conservatoires is put on musical technical skills such as the development of a good conducting gestural vocabulary to facilitate effective delivery and pacing during rehearsals (Durrant, 1994, 2006). There are a series of musical and communication attributes that are considered part of the role of an effective conductor and often found in higher education courses. These include:

¹ The music graduates that participated in her study suggested that an effective curriculum should include as core components communication skills, pedagogy, psychology of performance, business skills, language (for conductors) and physical fitness (Bennett, 2007, p. 184).

- non-verbal communication; eye contact with the singers and the use of facial expressions, for example, can influence the quality of the performance (Madsen, 2003);
- good vocal modelling that is characterised by accurate pitching and good phrasing (Green, 1990);
- keen aural and error detector skills (Durrant, 2003, 2006); and,
- practical skills related to rehearsal planning (Brendell, 1996).

However, there are certain areas of choral conducting practice which are addressed in choral conducting literatures, but do not seem to be included in courses on choral conducting preparation. These include:

- the acquisition of knowledge and understanding of appropriate singing repertoire (Apfelstadt, 2000);
- knowledge of how the voice works (Welch, 2006); and,
- interpersonal skills such as verbal communication through motivation and quality feedback (Taylor, 1997) and leadership skills (Apfelstadt, 1997; Hamman, Lineburgh & Paul, 1998).

In the light of all this knowledge, it seems that it lies within the role of the choral conductors to be the musical agent, the model, and the motivating force for their singers. Consequently, it would appear sensible for trainee choral conductors to receive preparation in all these diverse areas. Nevertheless, the scarcity of experimental studies dealing with choral pedagogy demonstrates that our understanding of the choral education and training in the U.K. in particular is in its infancy and only now receiving due attention.

State of Choral Conducting Preparation in the U.K. and Programs for Choral Activities in Educational Environments

A survey undertaken in 2007 revealed that, out of the 105 Music Departments in U.K. universities and academies/conservatoires, only 26 departments offer courses on conducting. An examination of the 26 conducting course outlines available illustrate that the majority (17 universities) seem to provide solely orchestral conducting modules. Three universities appear to include separate modules/courses on orchestral and choral conducting; two other universities offer a general module on conducting, which includes conducting instruction for both choral and instrumental ensembles; one university offers a specialized postgraduate course in Applied Music Education

(Choral); and, the Institute of Education, University of London offers a specialized module on choral conducting preparation (*Choral Conducting, Leadership and Communication*) at a postgraduate level. Lastly, two universities have incorporated courses with elements of instrumental and choral conducting into related modules. One university college has included some elements of conducting as a small part of a module, entitled *Conducting and Classroom Orchestration*, for final-year students undertaking a bachelors' degree in education. Another offers a short course on choral conducting in the form of a workshop, but no further information was offered on the university website.

Incidentally, Wong and Davidson (2006) recognized the lack of formal mechanism for choral training in Hong Kong and undertook a mentoring program with two expert choral directors and a teacher-training student in order to explore the demands of such a training approach. Back in the U.K., Durrant (2006) described a choral project that was funded by a local educational authority (LEA) in central London and was led by a professional singer. The aim of this particular project was to provide training for children in singing and performance techniques and opportunities to perform in public, both in their own schools and together with other schools in massed collaboration. The results of his study suggested that the project was worthwhile at a variety of levels, namely:

- musical - there seemed to be pitch accuracy improvement on the part of the children;
- non-musical - collective discipline and focus was underlined by the head-teachers; and,
- (iii) social/cultural - the teachers were encouraged to lead their school choirs, and the revitalised singing enhanced the general ethos of the school (Durrant, 2006).

Methodology

A qualitative design was considered the most appropriate for this evaluative, on-going research, as the intention was for the course participants to reflect on their practice and the tutors to monitor the development of each participant over time. During the spring and summer academic terms of 2007, the methods used for data collection were extensive observations through video snap-shots of the workshop seminars, distribution of questionnaires, and semi-structured interviews with some participants randomly selected. During 2008, focus was placed on integrating Virtual Learning Environment (VLE) activities to enhance student reflections on their development and learning. The participants formed small support groups in discussion forums, set targets and assessed their peer's and own work, attached reflective reports, and uploaded rehearsal recordings on individual performances in their own

professional contexts. These data are complemented with questionnaires and semi-structured interviews that will take place during the face-to-face (f2f) sessions.

Blaxter, Hughes and Tight (2006) underlined that the way people see and understand their surroundings will undoubtedly affect the way they behave, act and interact with others. Although the production of audiovisual materials can be an obtrusive method of collecting data, the use of video is allied with instruction in choral conducting. All practical workshops of the course were filmed in order for the participants to observe themselves after the teaching sessions and reflect on the feedback they received from the tutors and co-participants. Indeed, feedback from peers was encouraged throughout the process.

On the first year, questionnaires were distributed on each of the four separate days of the course (January, March, May, and June 2007). Additionally, semi-structured interviews with only some of the participants involved proved to be exceptionally valuable, as they shed light on aspects of choral conducting preparation that the literature could not explore. Such aspects provided an insightful view of the pedagogical problems confronted by tutors and trainee conductors during the process of choral conducting preparation that enriched and facilitated the process of data analysis.

Discussion of Data

The demographic information about the participants ($n=15$) in the CCLC module indicated that their ages were between early 20s and 50, the majority ($n=14$) had a degree or other qualification in music, and they had already attended a conducting course. Moreover, 11 participants had positive singing experiences as choristers in school or at church, and they wanted to enhance their conducting knowledge and skill because they were integral to their professional lives. With regard to the skills that they wished to develop on the course, eight rated conducting technique and gestures as the primary skill, and six mentioned communication or leadership skills. The significance of self-reflection (“knowing my weak points/reflect on my practice”), confidence, rehearsal planning, repertoire, vision, musicianship, singing skills and knowledge of theory in choral practice were mentioned twice each. This information was indicated in the first questionnaire (January 2007).

From the second questionnaire (March 2007) ($n=10$), it appeared that eight participants had experimented with alternative gestures and hand positions and two with breathing techniques, entries and cut-offs in their own

professional contexts. Additionally, two had explored different facial expressions and ways to relax, tried to move away from the piano, used imagery and analogy during rehearsals, and used movement to facilitate singers' musical understanding.

The third questionnaire (May 2007) ($n=10$) had a section of self-efficacy statements that were derived from the course outline. This section seemed to indicate that the course enhanced participants' understanding of the relation between gesture and vocal sound satisfactorily ($n=8$), as well as their understanding of the voice ($n=5$). Furthermore, nine participants recognised that they had gained a thorough understanding of the role of the conductor. With regard to confidence in choral rehearsing style, communication/ interpersonal skills, and gesturing effectively, seven participants admitted to have acquired a satisfactory level of confidence. Thus, dealing with vocal/choral problems and conducting were areas that seemed to call for more confidence ($n=6$).

The last questionnaire (June 2007) ($n=10$) also included a section dealing with self-efficacy, in which the participants were asked to rate their understanding and confidence as well as evaluate the resources (music repertoire, handouts and videos of themselves in practice) used in the course. The self-efficacy statements revealed that eight participants felt mostly or very confident in choral rehearsing style ($n=8$), gesturing effectively ($n=7$), and dealing in practice with singing development ($n=8$). Furthermore, five participants appeared quite confident about dealing with vocal and choral problems. In contrast, only four participants seemed to have acquired enough confidence to explore various choral conducting techniques including entries, cut-offs, and patterns.

On the topic of understanding, nine admitted to having understood the close relationship between gesture and vocal sound, and seven realized the significance of communication and interpersonal skills in choral conducting activities. However, gaining understanding in the science and working of the voice seemed to be an area that calls for further attention ($n=6$). Regarding the use of resources during the sessions of the course, nine participants found the music repertoire used during the sessions very appropriate and the reading literature and handouts mostly appropriate. What warrants the attentions of the researchers is that the use of video was that the participants unanimously considered it very beneficial. It was described, however, by one participant as 'the least enjoyable' part. In addition, nine considered the practical exercises based on theory, the actual conducting process, the use of video ("video clips – even works better than looking at the mirror on my own"), the sharing of repertoire and warm-ups as well as insights from course tutors and peers as the strongest features of the course. Concerning the least useful parts of the

course, two participants referred to vocal issues as “elements not applicable to the age and ability range” of their pupils.

On the whole, the participants offered positive feedback in relation to the course by making reference to “engaging and helpful sessions” that lead people “...look at the theory behind the gestures.” Among their other comments was a reference to the use of video that facilitated “...good learning [through] looking at the tapes and rehearsing the feedback”, the nature of the sessions that encouraged learning “...from each other” through observations and listening to the feedback that the group offered. Moreover, two mentioned that at the end of the sessions they felt more confident. At the same time, one participant suggested that it would have been better if the course took place more often and for fewer hours during the day, while one participant asked for more instruction in singing technique. Lastly, on the question inquiring into possible unexpected gains from the course, the participants put emphasis on the fact that it was a learning opportunity. One participant stressed the boost of confidence in everyday life that the course offered her. She characteristically said the following:

“[I] developed more confidence so that I was able to lead a good staff INSET². [I] used techniques (e.g. warm ups) to relax reluctant staff...”

Another participant wrote:

“The holistic view of the voice, emotion and communication has had an impact on my teaching beyond choral work”.

Above all, four participants indicated that they would like to further develop gesture and conducting technique together with efficient use of time in rehearsals. Also, three participants expressed their desire to communicate with members in real situations, two to put understanding (mostly vocal) into practice and one participant wished to learn more about repertoire.

The interviews with randomly selected individuals from the course highlighted the significant contribution of the video as a “useful tool for self-awareness,” for “affirmation and confirmation of what I thought was happening to me.” One participant stressed the importance of observing in choral conducting and said:

The camera offers the ability and time away from the course to confirm from people (tutors and other

² Continuing Professional Development for serving teachers

participants) on the things that you have noticed on your performance and the time to reflect. You also notice things that you cannot see when you conduct unless you conduct in front of a mirror such as face, eye-contact. You also deconstruct through observing rehearsing and talking.

Finally, the VLE—Blackboard (Bb) as it was called during the first year—limited itself to allowing the participants to receive course material and watch the video snap-shots of the practical sessions on-line. The videos were uploaded after each session with the intention of encouraging self-evaluation of the participants’ practice during the f2f practical sessions. One participant mentioned that she wanted to comment on the videos but, since nobody else had done it, she felt uncomfortable to start it. She also believed that the tutor should have given more initiatives such as asking questions and expecting individual or group responses. Therefore, during spring and summer term 2008, the on-line activities were designed with the intention of encouraging active involvement in group discussions and group work.

Further Development

During the course’s delivery in 2008, the virtual learning environment (VLE) will be core and integral to it. Participants (including students on the masters’ programme and the postgraduate teacher training course) will be expected to use the VLE Blackboard (Bb) in order to: 1) gain access to music, research and other resources; 2) gather information on the running of the course; 3) reflect and evaluate, from the uploaded video material from the teaching sessions, their own and others’ conducting within small pre-selected groups; 4) upload their own video snap-shots of their conducting in their own professional contexts for reflection and evaluation; and, 5) use the opportunity to “chat” to the tutor and peers in the discussion forum in between the teaching sessions. While music instruction is often thought as being reliant on f2f contact, the current research project is being undertaken to explore the development and efficacy of a VLE in addition to f2f as a tool to enhance learning.

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Professional autonomy of music teachers in teaching and related areas: A case study in mainland China

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Abstract

Since the 1980s, the distribution of power within school systems has been a matter of concern for both educational researchers and policy makers, with the debate mainly focusing on the distribution of power between individual teachers and administrative groups. This research examines the professional autonomy of music teachers in order to understand the situation and factors affecting professional autonomy among teachers of “less regulated” subjects. In the Western educational system, teachers are considered to be comparatively independent in their working context. In China, however, individual teacher’s teaching activities are integrated in the process of school-based teacher professional development in accordance with the state’s ideology of collectivism.

Data of the study are drawn from questionnaire survey among the music teachers and interviews with individual music teachers, school administrators and teacher supervisors from the district teaching and research centers in the city of Changsha in mainland China. The quantitative data show that music teachers perceive that they exercise comparatively high autonomy in their teaching and related areas. Referring to the in-depth interviews with the informants, it is found out that the music teachers’ professional autonomy is related to the low status of music subject in schools. Furthermore, the study finds out that the administrative and professional intervention of teacher supervisors forms the major external influence on music teachers’ practice of professional autonomy.

Keywords

Music teachers; Professional autonomy; Music teaching; School administration; School-based teacher development

Introduction

“Autonomy” is defined in contemporary sociological dictionaries as “freedom from external authority” (Held, 1996; Jary & Jary, 1995; Lawson & Garrod, 2001). From the perspective of “profession,” professionals exercise a high

degree of self-control of behavior. Professional autonomy refers to the teachers' freedom and authority to make professional decisions and judgments (e.g. about classroom teaching, curriculum, school functioning, professional development, etc.) independent of external authorities and controls (e.g. school policies, curriculum, social expectations, etc.). Therefore, professionals should be given trust and freedom from external control, while also being excluded from the judgment of performance from the "outside" (Barber, 1996; Bruce, 2006; Jary & Jary, 1995).

Numerous research projects have investigated teachers' professional autonomy, emphasizing different factors that impact teachers' perceptions and their use of their professional autonomy. Research in this area has primarily focused on so-called "core subjects" such as mathematics and language. Archbald (1994), however, mentioned the differences in teacher autonomy that may exist in social studies classes in middle schools, since subject guidelines and testing standards differed from those of the "core subjects" and because "students are tested more in mathematics than in social studies." As suggested by Stodolsky (1988), the subject matter comparison is illuminating, as they are differentially regulated. It is also clear that the status of a subject directly influences the status of the subject teachers in their working context, which, in turn, affects teachers' job satisfaction and professional autonomy.

The conventional view in Western academia is that the teaching profession is accommodated in a "loosely coupled system" and is granted substantive "autonomy and discretion in the workplace" (Firestone, 1985; Tyler, 1988; Wilson, Herriott & Firestone, 1991; Wise, 1979). Is this the case in music education sphere? Is this the case in a highly centralized educational administration system in mainland China? Although it is imperative that schools pay more attention to and enhance the status of music curricula in order to align with "qualified education" requirements, music remains a subject that is free from any form of examinations in mainland China.

An aim of this study is to determine the extent to which music teachers perceive and exercise their professional autonomy. The study probes the factors that affect music teachers' professional autonomy based on an investigation of music teachers' perception toward the impacts on both music teaching profession and the control powers outside the profession.

Along with the development of professionalization of teachers in mainland China, academia and educational institutions are concerned, because teachers' personal rights and professional authority are prescribed and guaranteed by the "Law for Teachers" (State Council, 1994) and the "Law for Education" (State Council, 1995).

However, teachers' autonomy remains insubstantial at the practical level. The academy argues two major factors in teachers' professional autonomy in mainland China (Ma, 2004; Yao, 2005; Ye, 2006; Zhong, 2003): 1) the hierarchical control from the educational administration department to schools and teachers and 2) the lack of teachers' consciousness and desire for autonomy. Teachers are at the lowest level of the hierarchical educational administration system and hardly have any spaces to make their own professional judgments or decisions. In the highly hierarchical educational administration system, teachers consider their duties to be following the uniform curriculum guidelines set by the Ministry of Education and teaching the textbooks assigned by the superior administrative departments. Teachers are deemed to be "sightless copyist, obedient implementer and passive spectator" of their teaching activities under this circumstances. This can be seen as a general picture of teachers' autonomy in mainland China. Music teacher autonomy is overlooked by the general discussion of teacher professional autonomy because of its special status in school education.

The purpose of this study is to explore possible gaps between music teachers' perceptions of their ideal professional autonomy and their actual existing professional autonomy. Are music teachers autonomous in their teaching and related activities? If so, then how, and to what extent, can music teachers exercise professional autonomy? What are the facilitating factors and barriers affecting the perceptions and practice of professional autonomy among music teachers in their teaching and related activities?

Methods and Procedure

This is a case study of music teachers' professional autonomy in China's Changsha city; the study is conducted within several sampled junior secondary schools in that city. For the sake of reliable and convincing answers to the research questions, both quantitative and qualitative research methods are involved in the field survey process, a so-called "mixed method research" (Muijs, 2004). The major instruments of this study are questionnaire and an interview survey, supplemented with the methods of observations (including classroom observations, teaching conference observations, collective lesson preparation observations, etc.) and document analysis.

The questionnaire is designed to investigate teachers' perceptions of their professional autonomy (PA). Two parallel responses to Likert-type scales are rated from "No autonomy" to "Complete autonomy" to collect the informants' perceptions of the extent of their professional autonomy in both ideal and existing situations. The rating scale and part of the inquiry items refer to Friedman's (1999) *Teacher Work Autonomy* (TWA) scale for measuring teachers'

perceptions about their professional autonomy. Quantitative data collected from the questionnaires are also expected to provide concrete evidence for how much autonomy music teachers have, reveal basic information about the research problem, and help the researcher to better develop and understand the subsequent interview survey. Additionally, two groups of subjects were interviewed—1) school music teachers and school principals and 2) school managers and music teacher supervisors from the university teaching and research centers. Two separate sets of semi-structured interview questions were designed—one for each group of participants—in order to get comprehensive responses to the research questions.

Discussion

The situation of music teachers' exercising of professional autonomy in their teaching practice is perceived to be comparatively high. However, their attitudes toward this situation compared to music teachers' ideal situations of their professional autonomy differ with the following reasons: 1) teachers' perceptions of professional autonomy; 2) teachers' self-perceptions; 3) teachers' attitudes toward their work; and, 4) the differences between schools. Based on the information from the interviews, it is found that the status of music classes and music teachers at schools is an important factor that affects the music teachers' practice of their professional autonomy and that also provides a perspective for understanding the nature of the "autonomy" possessed by the music teachers in their teaching.

Implications From Music Teachers' Perceptions Of High Professional Autonomy (PA) In Teaching Related Domain (TRD)

According to the questionnaire survey, the inquiry list of Teaching Related Domain (TRD) can be divided into three areas (Table 1): "General Teaching Routines" (GTR), "Music Curriculum Development" (MCD), and "Extra Curriculum Activities" (ECA). Among the three areas, the informants expected the highest PA in the area of ECA (with Ideal mean scores=4.28), while the least PA in MCD (with Ideal mean score=4.16). However, in their practical exercise of professional autonomy (PA), teachers have the highest PA in the area of MCD (with Practical mean score=3.26), and the lowest PA in the area of ECA (with Practical mean score=3.09). That is, the teachers thought that the greatest gap would be between their ideal and practical situation of PA in the area of "Music Curriculum Development" (with Difference mean score=1.34) and least gap in the area of "General Teaching Routines" (with Difference mean score=1.14).

As shown in the questionnaire survey, most of the music teachers indicated that they practice comparatively high autonomy during the music teaching process including the design of teaching plan, the organization of teaching content, and the implementation of teaching methods. By interviewing music teachers in different schools, the author found no essential difference between the perceptions of music teachers in experimental schools and non-experimental schools toward their exercise of professional autonomy in teaching process, except for some discrimination at extent of the PA.

Table 1. *General description of music teachers' perceptions (Ideal & Practical) of PA in their TRDs.*

| Teaching Related Domain (TRD) | Music teachers' perceptions of their professional autonomy (PA) | | Difference between Ideal & Practical PA |
|--|--|------------------|--|
| | Ideal | Practical | |
| Overall Mean of TRD (OM) = | 4.23 | 3.16 | 1.24 |
| Mean of GTR (GTRM)= | 4.26 | 3.12 | 1.14 |
| Mean of MCD (MCDM)= | 4.16 | 3.26 | 1.34 |
| Mean of ECA (ECAM)= | 4.28 | 3.09 | 1.19 |

Unlike the similarities in the perceptions toward the extent of their practical professional autonomy, the interviewed music teachers hold different attitudes towards the acquired high autonomy. According to the interviews, the attitudes towards practical autonomy of music teachers differ with teachers' teaching experience and the different schools in which they work.

Teachers with longer teaching experience seem to be more satisfied with the practical situation of their professional

autonomy. Moreover, teachers in experimental schools enjoy more autonomy in their teaching and related activities, because music education receives much more recognition in these schools. Further, the superiority in teaching resources is another inevitable factor. However, for those music teachers in non-experimental schools, it is still a problem to guarantee the number of hours dedicated to teaching music subjects. To complicate things, music activities are the last preference of students' activities at school. Although music teachers perceive that they have large amount of freedom in their teaching, this can be regarded as freedom under broader restrictions caused by the status of music subject and the quality of music teachers in the schools. These restrictions have become habitual or even unconscious to the music teachers.

External Impact On Music Teachers' Professional Autonomy In TRD

The questionnaire also investigates music teachers' perceptions toward the extent of each source of external control on the areas regarding their exercise of professional autonomy. As shown by the statistics (Table 2), among the four relevant external control agents in the music teaching related areas, music teachers consider that the most control on their teaching related activities is exerted by the teacher supervisors from the teaching and research centers of different district levels (mean=3.22), rather than from the external authorities of the school context, e.g., school principals (mean for principal=3.11 and mean for deputy principals=3.00) or subject leaders (mean=3.00).

Table 2. *Mean scores of music teachers' perceptions about the extent of external control from different sources.*

| The External Control Forces | Extent of Control Forces in TRD |
|--|--|
| Principal | 3.11 |
| Deputy Principal | 3.00 |
| Subject Leader | 3.00 |
| Teacher Supervisor | 3.22 |

The teaching and research centers are unique educational departments in the hierarchical administration system in mainland China. They have significant administrative authority over the schools and teachers. The music teacher

supervisors take the role of advisors of music teachers in their teaching and professional development and training programs. They also take charge of some in-service teacher training programs and other music activities. Moreover, the teacher supervisors are also in charge of assigning music textbooks and teaching reference materials. For music teachers in particular, due to the limited number of music teachers in each school, teacher supervisors have the responsibility to carry out the school-based collective activities for music teachers by organizing music teachers from different schools to communicate with each other, such as doing collective lesson preparations together, holding teaching conferences, and teaching competitions. In these collective teacher development activities, the teacher supervisors give grades and comments for individual music teachers; these documents are important proof for teacher appraisal at school.

According to the interviewed teacher supervisors, they consider themselves as buffers between the state's educational policy and teachers, since they convey the latest concepts and theory in music education and help the music teachers understand and implement the concepts and theory appropriately. The teacher supervisors also noted their function as conciliator between the schools and music teacher by using their administrative authority to guarantee the status of music education and music teachers in schools. Referring to the music teachers, there are two major different perceptions toward the role of teacher supervisors. Some teachers, who are more likely to be younger or junior teachers, consider it necessary for them to get guidance from authoritative and experienced experts, and the advice provided is helpful for improving their teaching. Other teachers, most of whom with longer teaching experience, prefer more space and freedom in their teaching practice, and they regard the supervision and administrative directions from the teacher supervisors as an impediment in carrying out their own teaching method and developing their own teaching style. Teachers with both viewpoints indicate the function of teacher supervisors as "pressure-risers" in their teaching activities and professional development. These perceptions can explain why music teachers consider the most external control in their teaching and related activities to come from the music teacher supervisors, since the teacher supervisors are involved in the music teaching activities both administratively and professionally.

Conclusions

This paper reports the results of an investigation on music teachers' professional autonomy in teaching and related activities in junior secondary schools of China's Changsha city. The study provides two major implications. First,

although it is shown in the questionnaire survey that most of the music teachers perceive themselves to have high levels of autonomy in teaching related areas, inconsistencies existed in their interviews. The informants indicated that they have much freedom in teaching activities within certain criteria, while the results and achievements of the teaching activities are not always supported, or even noticed by the schools, especially in those non-experimental schools with fewer resources. The author believes the music teachers' autonomy is restricted by the comparatively low status of music and the music teachers in the schools. Since music is exempt from the entrance examination system, music teaching is not held to the restrictions set by the schools, in comparison with what happens to other subjects that involve examinations. This autonomy is more like "freedom without notice" at the school context. Another explanation of the informants' inconsistent responses to the extent of their professional autonomy in the teaching area is that they are acquiescent and have become accustomed to the low professional status at their working context.

A second implication is that music teachers' methods and styles of teaching are greatly influenced by the teacher supervisors from the district teaching and research centers, rather than their own subject leaders and school administrators. The major reason for this situation is that the teacher supervisors have the administrative authority in the music teacher appraisal process and play a crucial role in music teachers' professional promotion. This is an inevitable consequence of China's hierarchical educational administration system.

Music teachers' professional autonomy in their teaching is a complicated issue that exists in a broad context and is caused by multiple factors. What is present in this paper is a fraction of the possible discussion on this issue. However, it can be taken as a prompt to probe further into the problem of music teachers' professional autonomy and administration in music education.

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Moving towards a comprehensive model of choral director training development in the Hong Kong context

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Abstract

This paper compiles the central ideas and findings from three recent research studies, including a preliminary investigation, a peer support attachment scheme, and a school mentoring scheme. In this presentation, I evaluate how primary-level choral training can be formally integrated into higher education in Hong Kong. Given the historical context and social and cultural significance of choirs in Hong Kong, especially the strong treble choir tradition that has emerged exclusively out of classroom practices, such an investigation is warranted. To begin, I will present a summary of research studies and note those research findings that could be used in shaping methodological and theoretical discussions that might move us towards the development of a comprehensive model for choral training in Hong Kong. In light of the emergent theoretical and practical suggestions, I conclude this paper by attempting to trace the developmental process from chorister, to student director, and trainer through to expert choral director. Given the special situation in Hong Kong, I have decided to turn to the wisdom of the ancient Chinese civilization which is adopted from Sun Tzu's War and Management (Wee, Lee, & Bambang, 1996). Indeed, there are few studies relating the application of military strategies to choral teaching and learning. The five key elements applied to choral training include: 1) situation appraisal, 2) formulation of goals and strategies, 3) evaluation of strategies, 4) implementation of strategies, and 5) strategic control. The five elements are to operate from the ground level of the choral rehearsal (the situation), through to the formulation of strategies for the choral

director, which implies how student choral directors need to be trained (implementing strategies), and then through to professional development through mentoring and peer support. This pedagogical cycle, then, becomes another cyclical, research-like process.

Background

Children can learn a great deal through the process of music-making. For example, Habermeyer (1999) notes that learning values derived from music-making can be transformed into guiding values for children to have a better quality of life. Gardner's (1993) theory of multiple intelligences highlights the potential development of children's cross-modal skills by singing. There is a situation in Hong Kong that theoretically and practically supports the potential advantages of music-making through the tradition of choral singing, especially in the primary schools. These writings provided me with theoretical foundations that would lead me to establish principles and models for nurturing an effective program for the training of choral directors.

Early research studies established the relevance of my proposed work, by investigating the history of Hong Kong's choral development to the present day situation. The literature also confirmed the prevalence of choral groups and choral singing and that choral training in higher education is inconsistent. I interviewed four, leading choral directors in Hong Kong and found prevailing views to emerge: 1) student conductors must set high standards for themselves and their young singers; and 2) they must possess strong motivation in order to facilitate young singers' emotional growth, skill, experience, expression, and stability through singing. From these data, it was evident that the interviewees' motivation to learn music was from their own positive experiences. Indeed, all the directors seemed to learn a great deal from their own choral teachers and regarded the master-apprentice relationship to be the most important learning experience. This was discussed with some caution, because they did not mean to imply that choral training and directing develops simply by following a leader. Working in a reflective manner was posited as an essential factor for the development of choral directors in the choral teaching profession.

Review of Literature

Reviewing literature that addressed musical and social skills required of choral directors, I developed hypotheses

and procedures for my empirical research studies. My perspective about the requirements of a choral director stemmed from Spencer's (2000) choral learning framework. His work identified three related areas of expertise: artistry, technique, and knowledge.

Literature on training student teachers with mentoring and professional development through action research was specifically examined. Through the mentoring process, choral student teachers can become both equipped and nurtured in a highly reflective manner to prepare for the challenging choral profession. Furthermore, through choral direction evaluation, clarification of what the student already knows can be achieved. The Johari Window (Luft, 1969) was proposed as a model for the awareness of behavior and motivation, in order to provide a framework for the choral teachers' understanding of their students' skills and knowledge that need development. I analyzed the complex nature of teaching and learning by using Cheng's (2001) model of how external education, the teacher (student choral director), and the student (the chorister) interact. I summarized the conditions in the classroom and showed how the curriculum is at the centre of teaching and learning.

In view of the insightful research findings in previous investigations, along with my review of literature dealing with the requirements of the choral conductor, I provide a summary in the form of a model of the choral directing process. I began to hypothesize what a curriculum for trainee choral directors might ideally contain. A hierarchal model for a potential curriculum for choral directors training was developed. The model began with the choral directors' existing characteristics and the work environment as foundations to form the starting points for a personalized training curriculum. It also includes techniques and artistry, subject knowledge and pedagogical knowledge, reflective rehearsal and performance practice skills, ways of developing effective choral experiences and professional development for reflection and growth.

Additionally, the above illustration indicates that in order to equate trainee skills to reflect effective choral training curricula, competency assessment methods were necessary. At this stage, assessment methods were reviewed, including formative and summative approaches based on Doerksen's (1990) observation guide for evaluating teachers of music performance groups. Categories for observation included teacher behaviors, instruction, teacher

student interaction, teacher interaction and classroom environment. I believe that such a guide can be used within the choral rehearsal setting.

Procedure

Preliminary Investigation

The preliminary investigation was an observation study of four elite treble choirs and their conductors in Hong Kong. The purpose of the study was to explore factors that contribute to effective choral conducting and to investigate the development of analysis skills for mentoring. The aim of this study was to explore the rehearsal process itself—the main forum for director-chorister interaction—to understand fully what aspects can and should be highlighted as choral directors are trained. This study also investigated the modes of communication utilized by the choral directors within the rehearsal structure. Observations and interviews focused on the directors' conducting and rehearsal behaviours in relation to successful and effective rehearsal performance. I recorded accounts of the experimenter's, conductors', and choristers' perceptions in order to triangulate the data in a detailed analysis.

The analysis of the in-depth interview data illustrated some of the qualities of a communicative choral director. Besides being a highly motivated musician who acts as an educator to influence others, the conductor was found to be a knowledgeable musician displaying sensitivity and flexibility. Above all, it was discovered that they were highly reflective practitioners with a wide range of skills. Through the in-depth interview, the findings also revealed that the essence of being an effective conductor seems to rest upon personal qualities of a leader, specifically the ability to exercise a positive influence over the choristers and show them the value of teamwork.

This study affirmed Spencer's idea (2000) that knowledge, technique, and artistry are the three essential musical qualities enabling choral directors to facilitate and enhance the choral experience through communication within rehearsal and performance processes. My initial investigation offered practical information on effective rehearsal strategies and provided a solid foundation and background for the development of the subsequent study. It showed the chorister's musical and personal growth within the choral training process to be a sub-theme and additional characteristics of choral directors that need development during teacher training.

Peer Support Attachment

The peer support attachment scheme came after the preliminary investigation, with the majority of the data emerging from a qualitative exploratory methodology. In the study, I worked collaboratively with an expert choral teacher with three levels of primary-school choirs. We discovered the immense benefits of reflective rehearsal practices and revealed the importance of having professional (choral music education) support. It was very much a “real” project, finally acting as part of a trial peer support attachment scheme for the Hong Kong Institute of Education.

Peer support might function as training platforms for both academic staff and students. Apart from the peer evaluation process, an expert choral director was invited to work as an external evaluator for the scheme, thus providing triangulation, verification, and additional perspective on the findings and analyses. By analysing all teaching and learning behaviors within the real choral rehearsal settings, the potential value of teacher-trainer mentoring and even personal development for experienced directors was raised.

The findings within this part of the study echoed some of the findings from the previous investigation. Effective choral directors were found to be people who could provide positive influence on and show sensitivity towards students’ needs and interests. They are supportive and encouraging of student learning, and they demonstrate creative teaching. In summary, the peer support attachment scheme was a valuable experience to facilitate personal and professional development for the participants.

Choral Mentoring Scheme

In view of the promising outcomes of the peer support attachment scheme, a school choral mentoring scheme was developed and implemented in the primary school setting by myself, an expert teacher (Mr. Lee), and a student choral teacher (Kelvin). The objectives of the mentoring scheme included: 1) the implementation of a curriculum for choral teacher training in a real school setting; and 2) the identification of types of mentoring that might best be included in the training process. The school mentoring scheme was seen as a cooperative educational process between and among the participants. Through the process, the set of skills and knowledge that student teachers need to acquire before entering the choral teaching profession became clear.

The student choral director viewed Mr. Lee and me as teachers, sponsors, stimulators, counsellors, and friends during the process. These key roles seemed to extend and maximize the student choral teachers' teaching performance. Kelvin experienced the process of knowing-in-action and reflection-in-action, because he had thorough understanding of the multi-faceted relationship between the rehearsal environment, the director-chorister interaction, and demonstration of knowledge, techniques and artistry, and efficient choral director behavior.

As in the peer support attachment scheme, an external evaluator was invited to evaluate the student choral director's effectiveness. The external evaluator was complimentary about the value and function of the mentoring scheme. The mentoring scheme was a valuable experience for Kelvin, since he worked in an actual school environment with the mentors to provide a well-supported and multi-faceted experience in choral teaching and learning. By studying the student choral director's teaching effectiveness, the external evaluator and the two mentors provided Kelvin with additional information about his teaching pedagogy with the intent of enhancing his personal and professional qualities, in preparation for entering the challenging and demanding choral teaching profession. Self-assessment and reflection permitted the student choral director to interpret, generate, interact, and experiment with choral teaching theory in a real, school choral rehearsal setting. This was key in corroborating findings from empirical studies and assessments of the previous literature and confirming the content within the proposed curriculum for choral teacher's training in earlier investigations. This model—a hierarchical curriculum for choral teachers' training—included subject knowledge, pedagogical knowledge, reflective rehearsal, and performance practical skills, as ways of developing effective choral experiences and professional development for reflection and growth.

In summary, through the practical action research undertaken in these research studies, grounded ways of knowing developed within a positive framework. Knowing-in-action and reflection-in-action contribute greatly to the development and enhancement of effective choral teaching and directing. The research practices provided an opportunity to clarify what the student choral director needs to know. The school-based peer support attachment and mentoring schemes also served as platforms for the exchange and experimentation in a real rehearsal environments.

The interaction and communication between the expert teacher, the expert director, the student teacher, and the

researcher might be seen as a professional development process toward effective choral teaching and learning. Ideally, it might be that the choral director's work is of a cyclical nature and a life-long professional process, involving multiple, interlocking human and environmental factors.

The Hong Kong Context

This paper now assembles and evaluates the entire work in the previous research studies. I emphasize the implications of the work and then apply them to a model of future directions for the development of effective choral teaching and learning programs in Hong Kong choral music teacher education.

Hong Kong Culture and Tradition

In the early investigation, I documented the adoption of the Western, largely British, choral tradition during the 19th century. It was in part linked to Christian practices and values. Hong Kong is filled with Christians and Christian schools. Indeed, some of the most respected of the choral directors in Hong Kong are raised in the Christian tradition. From an historical perspective, this seems to account for the way in which the choirs have spread in popularity.

Most of the choirs are organized and run by Chinese people. There are few Europeans involved in this aspect of Hong Kong culture, despite the Western origin of the choirs. Furthermore, all the key choral leaders refer to their beliefs and dedication—a mission of sacrifice—that is aligned with traditional Chinese beliefs. For example, Chinese culture is deeply influenced by Confucianism, Taoism, and Buddhism (see Wang, 2000). Confucians seek high morality, Taoists seek natural balance, and Buddhists seek kindness. Confucians have influenced Chinese morality, ethics, and daily behaviors. Taoists have offered aesthetic principles on Chinese art and spiritualism. The focus is on discipline, orthodoxy, and respect. The way to learn is by watching and obeying the master. Here, there is an evident tension. According to Western practices, the master- apprentice model can be stifling. Yet the master-apprenticeship role was the norm in Britain well into the 19th century. I hope that our mentoring work with Kelvin has made a tentative inroad into bridging the Western and Chinese philosophies for learning and teaching artistic

work. Through reflection and positive interaction, we have supported those elements of Chinese cultural practice that are revered; yet we have moved away from simply copying and obeying a model.

Of course, Mr. Lee and I were disappointed at Kelvin's overall lack of artistic judgement; however, if we had drawn upon our Chinese root and had not concentrated so much on a sense of Western achievement, perhaps we could have helped him further. Indeed, in Confucianism, music is used for the cultivation and refinement of self. We could have adapted this to our advantage in working with him.

So, it seems that one major theoretical point to emerge from this study is that choral work as it exists in Hong Kong today is the product of a cultural hybrid: Western tradition melding with Chinese cultural beliefs and practices. It seems essential to bear this in mind when attempting to work with Hong Kong students.

Knowledge, Techniques, And Artistry

In order for development to occur, the three core elements of knowledge, techniques, and artistry need to be investigated as fully as possible. An exploration of the specific skills and potential curriculum investigated in the early investigation revealed that 1) we cannot assume fixed knowledge, and 2) through our reflective practices, all three areas can grow. Again, the interface of methodology and theory is strong: the action research and interest in the phenomena of how individuals interact and develop have offered strong clues about how to implement training. In the cultural context of being Chinese, this work seems quite radical. However, it can build upon the growing momentum and change occurring in education establishments such as the Hong Kong Institute of Education.

Sometimes theory has floundered, being encumbered by methodology. Again, I would question the appropriateness of the quantitative research tools I employed and the paucity of results, despite huge efforts, in the preliminary investigation. Yet, recent research studies show how both teaching and learning for students and teachers can be an active research process.

With a curriculum and teaching and learning approaches established as frameworks for further implementation, it does seem that my three studies have contributed to Hong Kong education and the choral tradition, bringing a theoretical framework for future practical training with student directors.

Moving Towards A Comprehensive Model

In light of the emergent theoretical and practical suggestions, I have decided to conclude these studies by taking what I believe is “another step forward.” It is my attempt to trace the developmental process from chorister, to student director, and trainer through to expert, elite choral director. Given the special situation in Hong Kong, I have decided to return to the premises of five key elements drawn from the wisdom of the ancient Chinese civilization which is adopted from Sun Tzu’s *War and Management* (Wee, Lee, & Bambang (1996).

Sun Tzu was known as the genius of martial strategist in ancient China, around 2,300 years ago. Sun Tzu was the most influential figure not only in the military, but his ideas have been borrowed to help business, policy, and management strategists. They have been particularly successful in Hong Kong. Thus, the comprehensive choral director training model (Figure 1) is adopted and developed according to the literature and empirical work undertaken in my research. Sun Tzu’s original model consists of five key elements and presented in terms of a sequential order: 1) situation appraisal; 2) formulation of goals and strategies; 3) evaluation of strategies; 4) implementation of strategies; and 5) strategic control.

The elements are to operate from the ground level of the choral rehearsal (the situation), through to the formulation of strategies for the choral director, which of course implies how the student directors need to be trained, and then through to professional development through mentoring and peer support.

According to Wee, Lee and Bambang (1996) the sequential order of the Sun Tzu’s *Art of War* model can be illustrated and understood as:

The first step in any process (whether in war or in business) is that of Situation Appraisal. This involves assessing the desirability of engaging in combat. In other words, in the context of war, it means a thorough assessment of the situation facing the commander before he decides whether or not to wage war. -----Having thoroughly appraised the situation, the next stage involves the Formulation of Goals and Strategies. Here, the choice and development of a strategy has to be compatible with the goal(s) formulated and has to be appropriate to a given situation. The third stage in the strategic decision-making process involves the

evaluation of strategies. At this stage, the strategist has to assess the effectiveness of the strategy to be applied or used. Once the strategy is evaluated as feasible and effective, the next stage is that of implementation. During this stage, the tactical and operational aspects for effective implementation would have to be considered. Finally, to ensure success, there must be controls, where feedback mechanisms, such as the methods for acquisition of information must be in place. This feedback will act as input to refine the earlier stage of the planning process. (p. 13-14)

I argue that appraisal, formulation, evaluation, and implementation are all keys to the processes involved in the development of a choral director training curriculum and the deployment of a training program for trainee choral directors.

Situation appraisal

According to the Sun Tzu's statement, knowing the strengths and weaknesses of one's self is an important consideration in appraising the situation, along with knowing the opportunities and threats of human and environmental factors, in order to identify the present situation for the desirability of a suitable act or movement. Figure 1 can be applied to the design and implementation of the choral program by meeting individual students' needs.

Formulation of goals & strategies

Figure 2 depicts a model in which the formulation of goals and strategies are equally important. However, these can vary the direction of the choral director training program development, by deciding on a specific type of training program. The potential curriculum includes techniques and artistry for subject knowledge and pedagogical knowledge, reflective rehearsal and performance practice skills, ways of developing effective choral experiences, and professional development for reflection and growth. In order to provide a comprehensive choral experience within the comprehensive choral director training program, the trainers must determine the goals for the proposed program. Within this context, it is possible to see that any strategies relevant to a training curriculum for choral

directors should contain the development of conductor flexibility in order to work according to the specific demands of different choirs.

Evaluation of strategies

Sun Tzu stressed that evaluation on the effectiveness of formulated strategies is an important mechanism to ensure the effectiveness of various strategies that can be applied and carried out in different situations for achieving different goals. The purpose of evaluation of strategic effectiveness is to ensure the chance of ‘victory’ for various aspects in different domains.

The model (Figure 3) highlights the two major perspectives in evaluation that will be investigated in the following section. For the purpose of discussion, the two dimensions including subjective evaluation and objective evaluation are constructed under the scope of choral director effectiveness within the choral rehearsal process.

Implementation of strategies

Sun Tzu strongly believed that unity of minds and hearts among the human aspects are important factors to ensure the victory. Therefore, the mission and vision must be clear before the action can occur. In the previous illustrations, we have seen the situation appraisal, and the formulation of goals and strategies. Figure 4 focuses on the stage of implementation, in which the two major components are the human and the operational factors. As referred to the context of choral teaching and learning, there is the human factor, where roles and responsibilities of the Sovereign (choral supervisor/mentor), the commanders (the choral director), and the army (the choral force/the choristers) will be revealed. Except for the operational aspects, certain guiding principles in relation to successful choral teaching and learning will be disclosed as well.

Strategic controls

Sun Tzu pointed out that in order to secure a winning outcome, there is a need to gather the most current information during time of war. All this information is required for the purpose of planning strategies for further action. The foreknowledge is equally important in the implementation within the context of choral direction. The choral director

needs to acquire various kinds of information through professional growth and development, a kind of intelligence, in order to carry out effective and efficient choral teaching and learning processes.

The model (Figure 5) highlights the two possible avenues for professional growth and development in choral education, including external choral teacher education and school-based choral teacher education or development.

The external choral teacher's education refers to the professional resources and professional choral activities.

As stated at the beginning of this section of the paper, I have attempted to relate the works of Sun Tzu's *Art of War* to the context of choral teaching, learning, and professional development. The previous discussion were focused in five basic stages: 1) situation appraisal, 2) formulation of goals and strategies, 3) evaluation of strategies, 4) implementation of strategies, and 5) strategic controls. Figures 1-5 have provided a comprehensive overview of the full model for a comprehensive choral training program. All of the basic principles and ideas were stimulated by Sun Tzu's *Art of War* and the art of strategic management developed by Wee, Lee and Bambang (1996). The newly developed model is called the "Art of strategic management in choral director education."

Thus it is to be confirmed that the proposed curriculum for choral directors' training model can also serve as practical implementation for the comprehensive choral model. The basic subject knowledge, techniques, and artistry skills are required as foundational skills. Training in schools settings might enable the development of pedagogical knowledge. Along with these practical experiences, of course, effective supervision and mentoring will be necessary to operate as professional support for the development of the student choral teacher. The ultimate goal of the proposed choral teacher training model would be to direct and encourage student choral teachers to prepare themselves for entering a life-long professional growth and development process within the choral teaching profession.

Conclusion

As mentioned in the early investigation, current choral conducting programs in higher education in Hong Kong only provide very basic training in preparing future school choral directors. Many dimensions are still left unexplored,

such as aesthetic and expressive performance, performance and rehearsing psychology, professional and personal development, and choral organization and management skills.

Change and advancement of choral teacher training programs are needed. There is an urgency to include the components I have proposed during the course of this action research project. Recommendations for investigating the possibilities of future action research projects should certainly be promoted, including the establishment of new choral teacher training programs that involve student choral teachers in choral teaching and learning projects and promoting collaboration and observation within teaching and learning processes. Collaborative and team-teaching in choral rehearsals in order to increase communication between the student choral teacher, the expert choral teacher, and the choral educator, seems an obvious area for future study. Providing training to mentor teachers in the schools is inevitably needed, since they are essential in providing quality support for student choral teachers in the training process.

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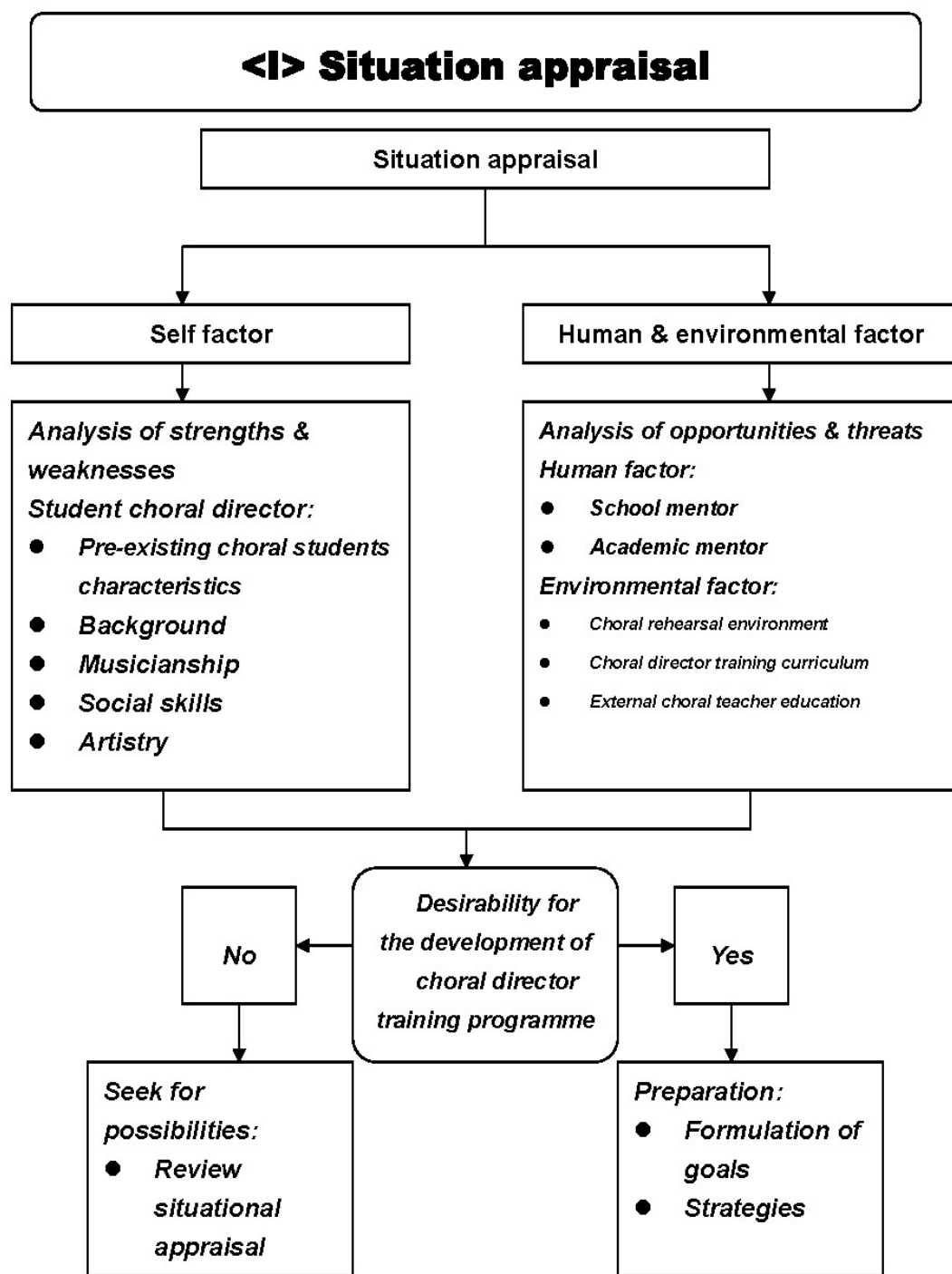


Figure 1. Situation Appraisal [*"Knowing your enemy, know yourself, and your victory will not be threatened. Know the terrain, know the weather, and your victory will be complete"* (p. 17)

「知彼知己，勝乃不殆；知天知地，勝乃不窮。」（頁17）

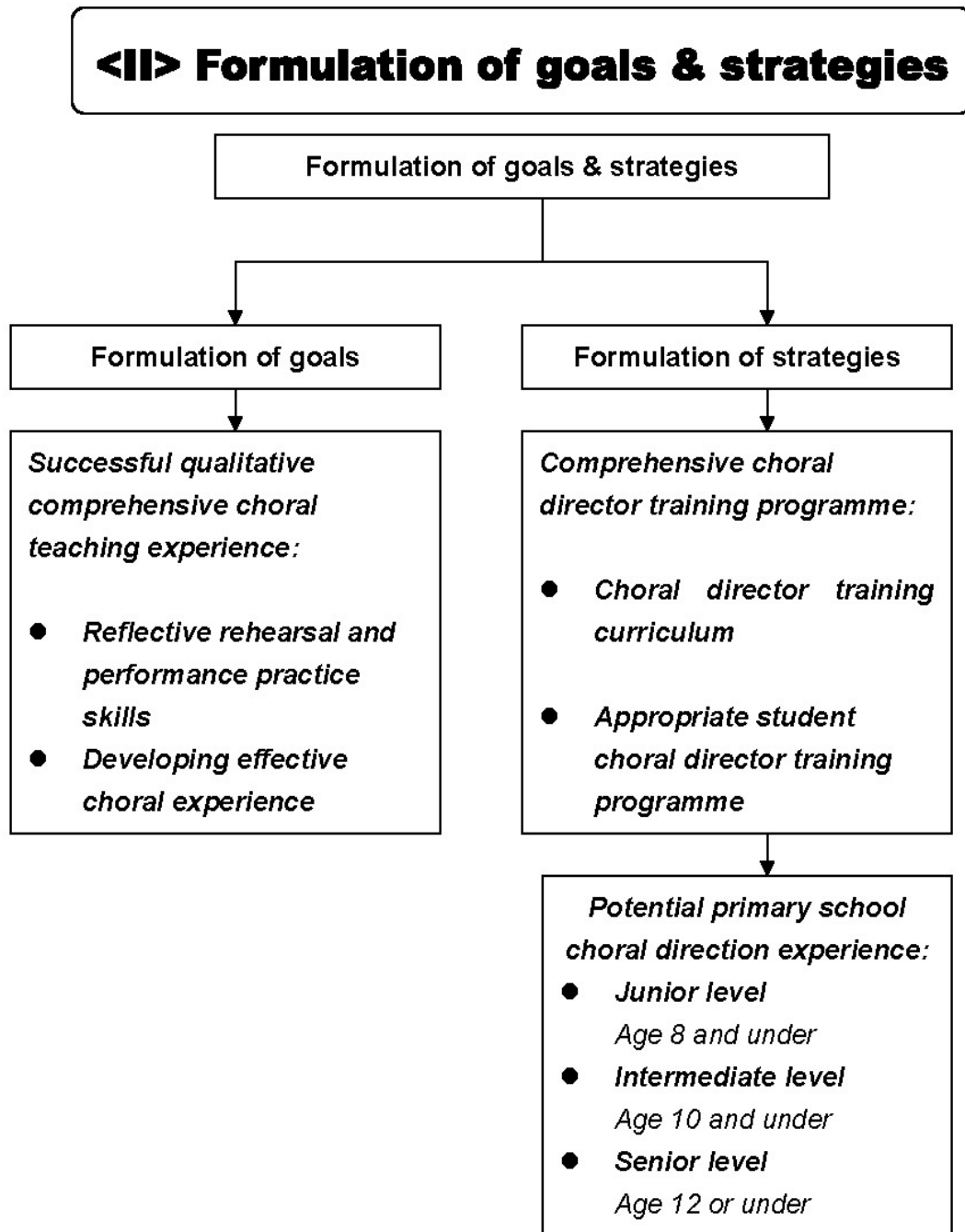


Figure 2. Formulation of Goals & Strategies [“*The strength of an army does not depend on large forces. Do not advance relying on sheer numbers. Rather, one must concentrate the forces and anticipate correctly the enemy’s movements in order to capture him*” (p. 85)

「兵非益多也，惟無武進，足以拚力、料敵、取人而已。」（頁 85）

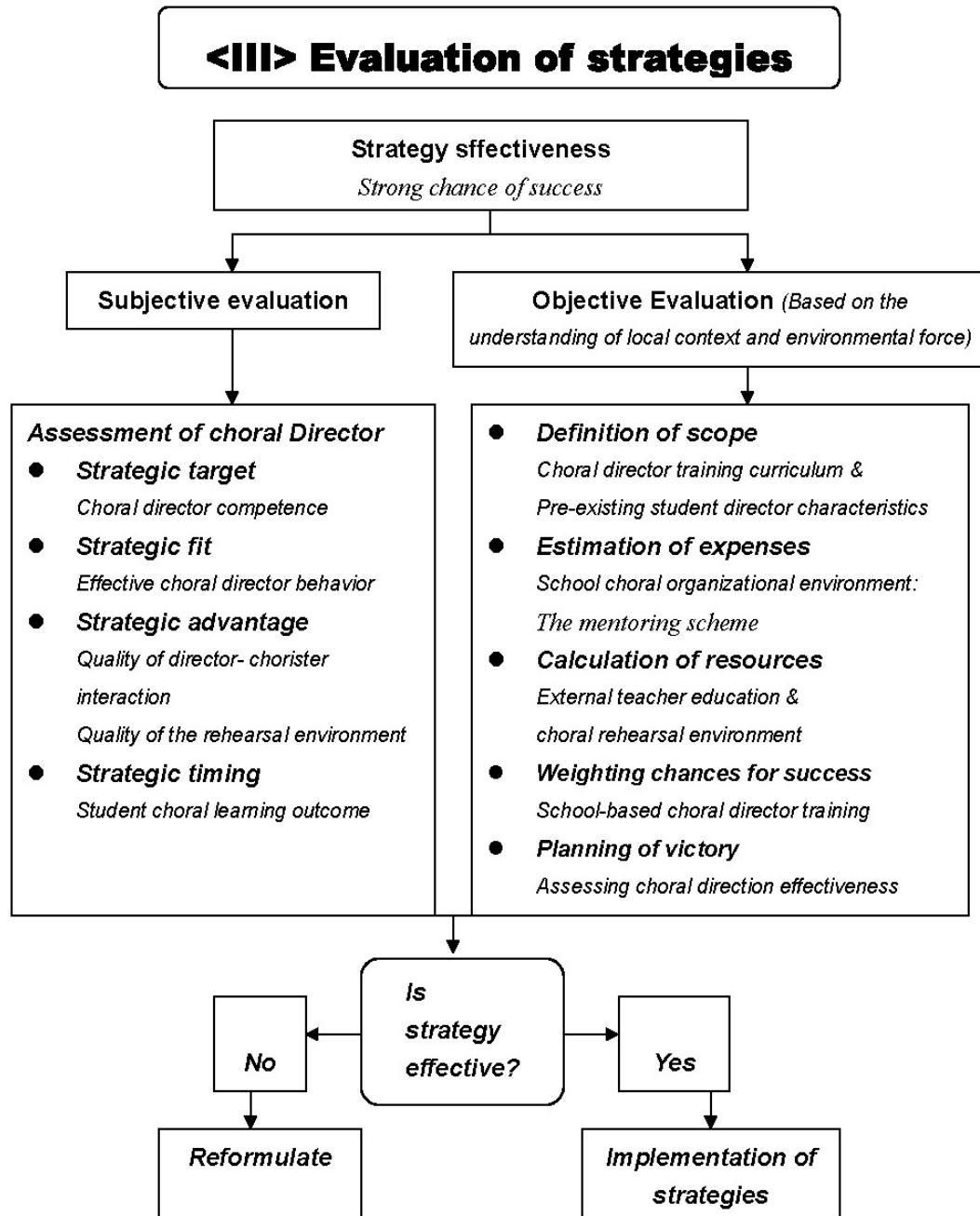


Figure 3. Evaluation of Strategies [“He [sic] who has a thorough knowledge of himself and the enemy is bound to win in all battles. He [sic] who knows himself but not the enemy has only an even chance of winning. He [sic] who knows not himself and the enemy is bound to perish in all battles.” (p. 107)

「知彼知己者，百勝不殆；不知彼而知己，一勝一負；不知彼，不知己，每戰必殆。」（頁 107）

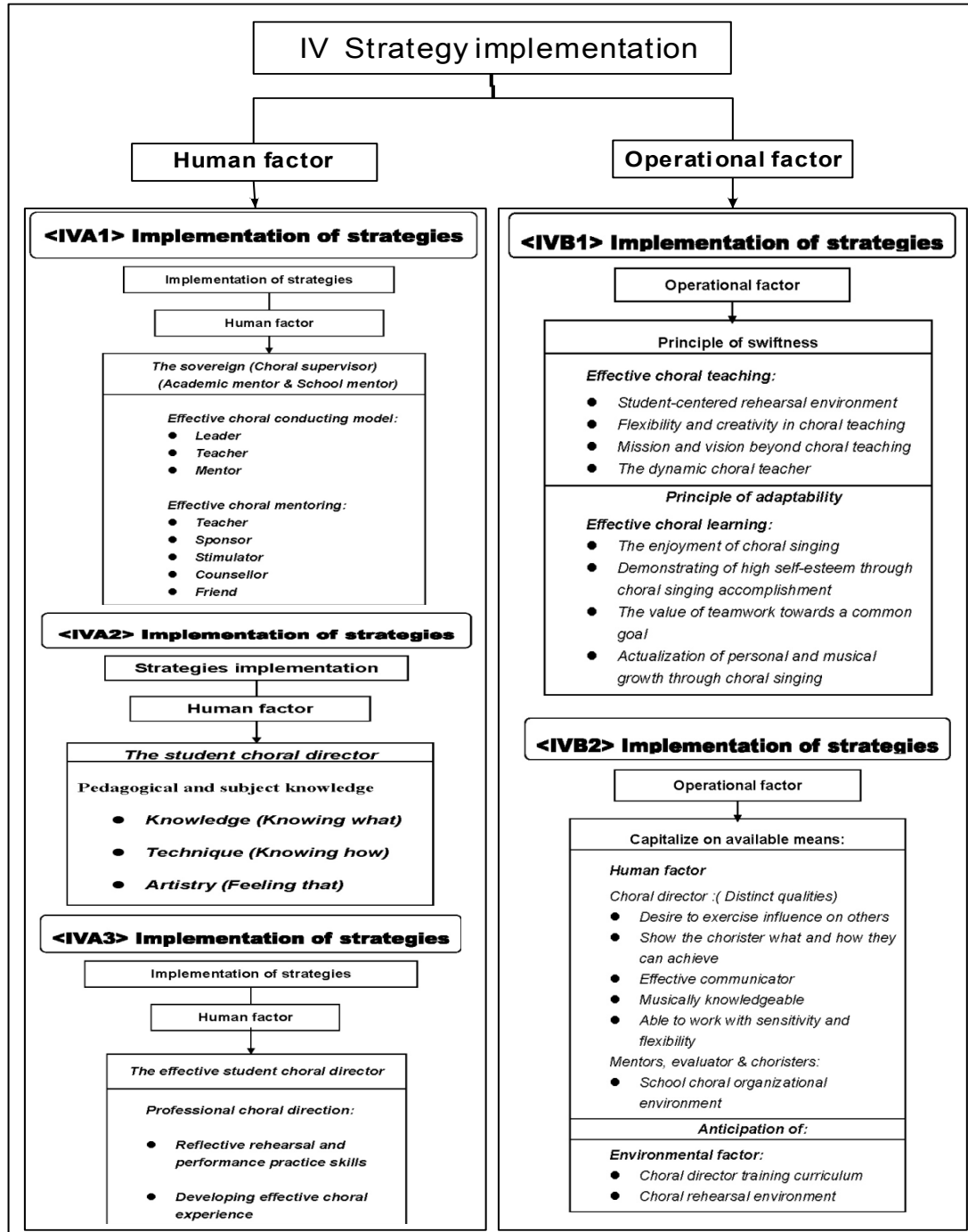


Figure 4. Strategy Implementation [“Thus, the victorious army creates opportunities for winning before it engages the enemy. The defeated army engages the enemy first before looking for chances of winning.” (p. 146).

「是故，勝兵先勝而後求戰，敗兵先戰而後求勝。」（頁 146）

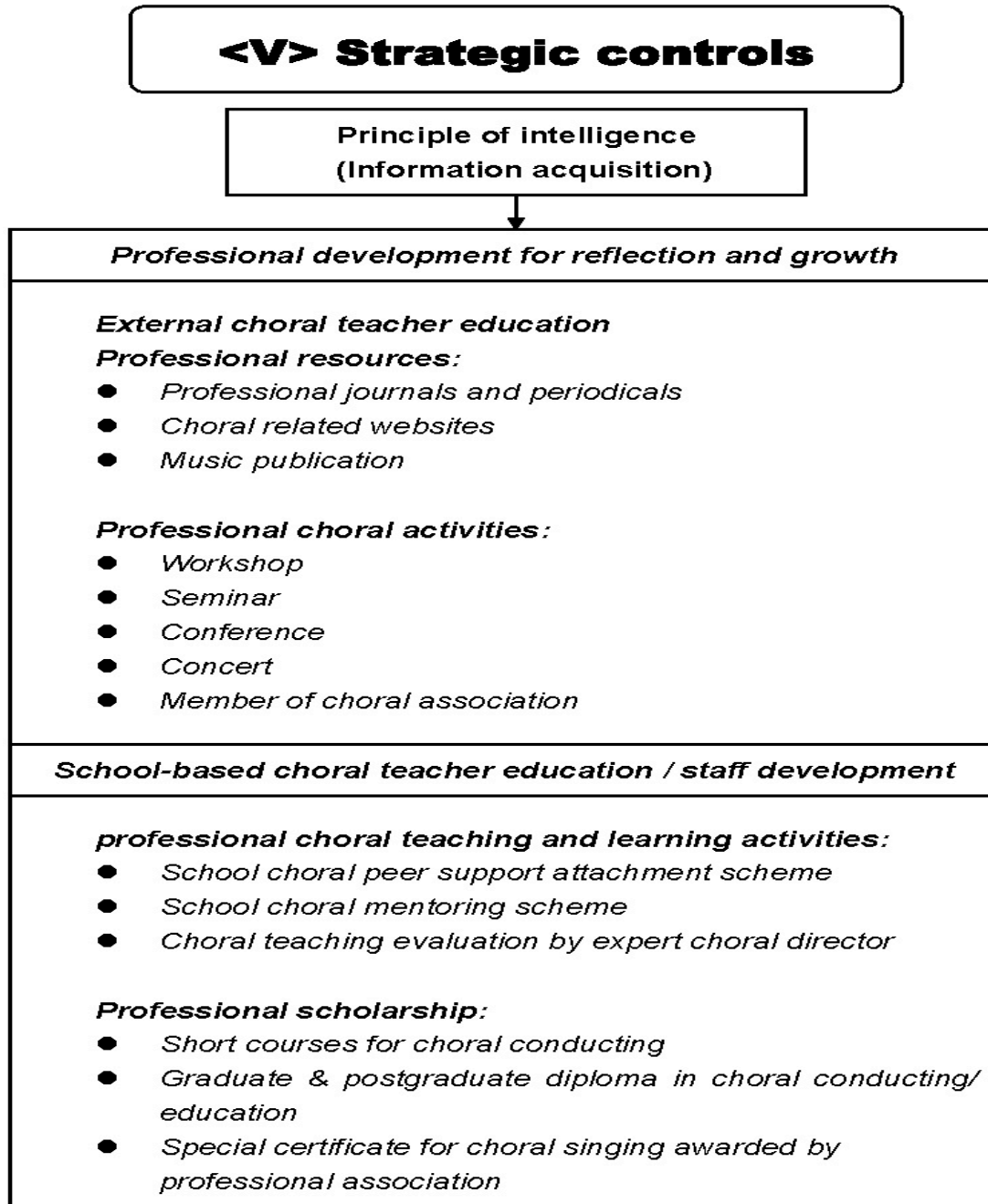


Figure 5. Strategic Controls [“The reason why the enlightened ruler and the wise general are able to conquer the enemy whenever they lead the army and can achieve victories that surpass those of others is because of foreknowledge” (p. 236).

「故明君賢將，所以動而勝人，成功出於眾者，先知也。」（頁 236）]

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