From Shifting Sands to Disappearing in Dunes: Using critically reflexive autoethnography to rethink place, position and purpose in general classroom music teacher education

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Contents

Acronyms:

ALGs	Active Learning Groups
AST	Advanced Skills Teacher
BCMTs	Beginning Classroom Music Teachers
CCMTs	Chinese Classroom Music Teachers
CM	Classroom Music
ERA	Education Reform Act
GCSE	General Certificate of Secondary Education
GCM	General Classroom Music
HE	Higher Education
ITE	Initial Teacher Education
ITT	Initial Teacher Training
MH	Musical Habitus
MRQ	Main Research Question
Ofsted	Office for Standards in Education
PAN	Purposeful Autobiographic Narrative
PCK	Pedagogical Content Knowledge
SCITT	School Centred Initial Teacher Training
SLT	Senior Leadership Team
SP	Signature Pedagogy
SRQ	Subsidiary Research Question
TES	Times Educational Supplement

Abstract

My role as a university-based, general classroom music (GCM) teacher educator in England has become unclear, exacerbated by a number of policies that have undermined the field of classroom music (CM) in schools and the role of universities in teacher education. This research provided an opportunity to interrogate my professional practice and to rethink my place, position and purpose in the contemporary world of GCM teacher education. Critically reflexive autoethnography was used as a propaedeutic investigation for future critically reflexive action research (Weil, 1998; Hughes and Pennington, 2017). Concepts from Bourdieu (1977; 1986), particularly field, habitus and capital, were employed as theoretical lenses (Brookfield, 2017) through which to analyse personal perceptions of practice. Initial data was shared through purposeful autobiographic narratives (PANs). Each PAN in turn was analysed with reference to relevant literature to move my perspective from the personal, internal and autobiographic towards the social, external and ethnographic. A process of critiquing personal perspectives using relevant theoretical literature continued through a second stage of analysis, considering the key concepts of place, position and purpose using theoretical frameworks derived from Bourdieu and Bernstein. Theoretical perspectives from Biesta and Shulman then act as critical catalysts to initiate the framing of a signature pedagogy for GCM teacher education. Figures are used within the final chapters to frame personal theorising or contributions to knowledge. The concluding section was a process of integrated crystallisation where the rethinking or reconstructing of personal conceptual perceptions were acknowledged in light of new knowing gained from the research process.

Key Words and terms:

General classroom music education; classroom music teacher education; autoethnography; critical reflexivity; third space; field; habitus; capital; signature pedagogy

Introduction

I have taught general classroom music (GCM) in schools and as a university-based teacher educator within a number of educational contexts in England, where I live, and as a visitor to China. My research uses disciplined narrative inquiry or "teacher practical knowledge scholarship" to document and help "refine the complex weave of personal values, technical knowledge, and personal identity that enables [my] teaching" (Rosiek and Gleason, 2017: 35-36). I have consciously avoided a temptation to adopt an authoritative teacher voice by using perceptions of my own practice as the basis for critique rather than the practice of others. Adopting critically reflexive autoethnography raises questions about bias, rigour, reliability and validity, but my research does not intend to identify the right way or *best practice*, but to reveal "a variety of important forms of knowledge that teachers need to serve students well", recognising a personal imperative to take "responsibility for how . . . conceptions of knowledge . . . serve to predetermine the educational ends [I] seek to achieve" (*ibid*: 37). Understanding was prioritised over certainty or proof.

I use literature throughout my research as critical catalysts to question my perceptions of practice. Therefore, a literature review has been subsumed into the various stages of analyses in order to mitigate against personal bias and increase the potential for rigour and validity within a particular field of practice. After two introductory chapters that establish the context and provide a rationale for my research (Chapters 1 and 2), the methodology and methods are addressed in order to critically justify my research design (Chapter 3). The intention was to establish an approach towards research that prioritises turning back on my own practice in order to reveal my own assumptions and suppositions (Chapter 4 to 7). My research questions the symbolic control (Bernstein, 2000) or even symbolic violence (Bourdieu & Passeron, 1990) that occurred within the context of my own practice as a classroom teacher and teacher educator (Chapter 8). Ultimately, I sought to reveal the realities or ontologies of my own practice in order to adopt a more ethical stance within my future teaching and research, moving from theorising in the context of the broader field in Chapter 9 towards theorising specific practice in Chapter 10. This "onto-ethical turn" places "the ontology and ethics of inquiry at the centre of the research design . . . alongside epistemic considerations" (Rosiek and Gleason, 2017: 38).

I adopt perspectives of realism to acknowledge that within education, students (or pupils) "learn *something*, that they learn it for particular *reasons*, and that they learn it *from someone*" (Biesta, 2015: 17: italics in the original) but I am concerned about epistemic fallacy "when actual things and events, unseen powerful interacting causal influences, dynamic processes of personal and political change, and ontology (being and doing) are largely collapsed into epistemology (knowledge, [powerful knowledge] PK)" (Alderson, 2020: 40). My ontological and epistemological perspectives are explored in Chapter 3, but it is important to note that an onto-ethical turn recognises that "our representations of reality are editorial and therefore cannot achieve totalizing epistemic authority" (Rosiek and Gleason, 2017: 38).

My editorial and idealised perceptions of reality feature within a series of chronological, purposeful autobiographic narratives (PANs) that form the initial data set within my research (Chapters 4 to 7). Each of these PANs in turn are subjected to critical analyses, using literature to connect my personal perceptions of reality with the perceptions of reality shared by others who have authoritative voices within the fields of sociology, education and CM education. A second stage of analyses uses concepts from literature combined with a range of theoretical lenses to delve further into the realities of my own practice. The three concepts of place, position and purpose are analysed within discrete chapters to reflect the ontological complexity of my practice as a classroom music teacher educator. Within the second stage of analyses, I offer two figures that act as personal theorising or contributions to knowledge within my research. The first (in Chapter 9) relates to the broader field of CM and the second (in Chapter 10) to specific practice within GCM teacher education. A third figure appears in Chapter 11 where I begin to shift attention towards my own future aspirations, where I wish to research teacher professional development.

My research was a propaedeutic investigation, to mitigate against imposing my personal perceptions of practice on colleagues, in order to prepare for future critically reflexive action research (Weil, 1998; Hughes and Pennington, 2017). I drew upon *reflexive sociology* to define "the situations, typifications, interpretive procedures" (Wacquant, 1992: 12) that underpinned my practice and critically analyse how that practice "relate[s] to the external structures of society" (*ibid*: 12). By searching for "a correspondence between [the] social structures" in the field of classroom music education and the "mental structures" that are

embodied within my own practice (Bourdieu, 1989a: 7), the nuanced complexity of everyday practice became apparent. The theoretical figures offered during the latter stages of my research illustrate processes of synthesis, where "everything comes together" (Soja, 1996: 56) through "products of the human mind" (Popper, 1978: 144). Questioning simplistic binaries and false dichotomies by searching for *third spaces* (Bhabha, 1994; Soja, 1996) is an important axiological principle that underpins my research.

I move beyond "limiting conversations [that] focus on educational outcomes that can be measured reliably and economically" (Rosiek and Gleason, 2017: 42) by researching my own voice as a classroom music teacher educator. I prioritise research into:

> teacher identity that is consciously built and explicitly based on identity work in teacher education . . . a basis for preparing student teachers to become resilient in their work as teachers, for being recognized as a particular professional by others, and for making choices based on knowing who they are and the kind of teacher they want to be inside and outside the classroom (Beijaard and Meijer, 2017: 188).

I have been challenged by taking on a variety of positions and perspectives within my career. The intention has been to honestly share these varied positions and perspectives through my research. Research created an opportunity to question the authority of my perspectives, within the realities of particular contexts, to better serve those whom I teach. Chapter 1 contextualises my critically reflexive autoethnography, revealing tensions within my practice as a GCM teacher and my change of career to become a GCM teacher educator. I draw on literature to begin the process of framing my research priorities, particularly the need to research the complex realities of situated practice.

Chapter 1: Research Context

I secured my first full-time teaching role in 1984 as a community music tutor in a secondary school on the edge of a Midlands city in England. My main role was teaching general music education (Reimer, 2004; Odendaal *et al.,* 2014; Larsson and Georgii-Hemming, 2019) aimed at every pupil between the ages of 11 and 14, now known as Key Stage 3 (KS3). Following the introduction of the National Curriculum in England (National Archives, 1992), it was a statutory requirement to teach general music education as a foundation subject to every pupil in KS3 (Abbott *et al.,* 2013: 108). This policy helped to establish general music education as a classroom subject in England. As my career progressed, I found myself as the only general classroom music (GCM) teacher within a particular school context, tasked with teaching all KS3 pupils. Having music as a National Curriculum subject helped me to advocate for GCM on behalf of every KS3 pupil. The National Curriculum also provided a framework to determine how I was complying with required standards. Underpinning my KS3 GCM teaching career were confirmations or contradictions of compliance, usually managed by education professionals from outside my field of practice or outside the contexts in which I was working. Monitoring compliance, through judgements (often quantitative) about how I was performing, were part of the *policy technologies* (Ball, 2003: 215) employed by the education sector in England when I was teaching in the classroom.

This chapter questions the monitoring compliance that underpinned my professional development as an early and mid-career GCM teacher. I then identify the practice-based experiences that evidenced the contested nature of GCM. My identity shift from a GCM teacher in the compulsory educator sector to a GCM teacher educator in the higher educator sector are then charted. This identity shift initiated the rediscovery of personal priorities within my professional practice that merited further investigation. The chapter concludes with a discussion that frames the initial impetus behind my research.

1.1: Monitoring compliance:

The Education Reform Act of 1988 initiated “a period of turbulence” (Abbott *et al.,* 2013: 97) in England. In the words of one government minister, “we changed everything” (*ibid:* 97). “Change as training”, “change as systematic restructuring” and “change [as] something that is done to teachers” (Clarke and Hollingsworth, 2002: 948) provided materials that indicated

what I should teach through National Curriculum guidance (National Archives, 1992; DEE/OCA, 1999; DEE/QCA, 2000), but reduced opportunities to question my own pedagogical and philosophical assumptions. Instead of addressing my own professional development, I waited for a member of the Senior Leadership Team (SLT) or a visit from a Her Majesty's Inspector (HMI) for Schools to provide confirmation that I was complying appropriately in an effort to keep up with the pace of change. I relied on others to confirm my compliance with their interpretations of national education policy. The "deliverology" (Barber, 2007: 70-109) of "economy, efficiency and effectiveness" (O'Leary, 2020: 10) overshadowed my need to develop a deeper understanding of KS3 GCM practice.

Monitoring compliance or competence-based assessments (Wolf, 1995) based on classroom observations were a significant part of my professional development. When they affirmed that my practice fitted current expectations of truth, I felt like I belonged to a community of teachers, a community of practice (Wenger, 1998) where my participation was no longer peripheral (Lave and Wenger, 1991), and my hard work recognised. When they identified deficits in my teaching, I became disheartened and even challenged the perceived orthodoxy. Even these negative experiences provided rare opportunities to think about my practice. I began to search for confirmations of compliance, the pinnacle of which was achieving Advanced Skills Teacher (AST) status in 2002.

AST status encouraged teachers to remain in the classroom by offering a financial reward. Confirmation of AST status came after a competencies-based assessment from a leading HMI who had become an Office for Standards in Education (Ofsted) inspector. The Ofsted inspector compiled a short report. My report was laden with affirmatory language (Appendix 1). The word *excellent* appeared 10 times, fully satisfying my search for confirmation. Achieving AST was a magical moment in my career, not least because it happened in a school that was determined by Ofsted as *inadequate*, which put the school in *special measures*, terms still used by Ofsted for schools that are deemed as failing (Ofsted, 2019: 8).

I had joined a team appointed to move a school out of special measures, and my confirmation of AST status evidenced that this was beginning to happen. One change that impacted on the AST assessment directly was the reorganisation of classroom groups into mixed ability classes. Previously, pupils had been put in classes based on their perceived

ability, using test results from a narrow range of subjects. Mixed ability classes provided an opportunity to adopt an inclusive approach towards music education where everyone's contribution, however small, was valued. This approach recognised the distributed nature of musical activity. In the short term, this student-centred approach was helpful, increasing motivation and engagement (Almqvist *et al.*, 2017). In the longer term, cracks began to appear, particularly when students needed to conform to pre-determined expectations within the context of public examinations. Tensions were apparent between my desire to celebrate nuanced and situated contributions from individual students and their need to comply with an external, standardised examination system.

1.2: The contested nature of GCM:

Being the only GCM teacher in a school created additional tensions when educators positioned outside my classroom (usually SLT) came to observe my lessons. These outsiders brought perceptions of classroom education that were based on their own classroom experiences or some other external agenda. Too often, their externally defined competency-based assessments failed to display a clear understanding of KS3 GCM. In one instance, a senior leader who was a former maths specialist came to assess my lesson. They found it challenging to recognise the importance of the group work based on music making that I used in my classroom. I challenged the percentage grade they gave me, and I insisted on a meeting. I spent an hour or so advocating on behalf of my subject.

Recognition and validation were important aspects of my professional career, but I am convinced they increased my complacency and reluctance to grow as a professional when they were too complimentary. A year after I was awarded AST status, a team from Ofsted arrived to carry out a formal inspection of the school in which I was teaching. Their subsequent report was less than complimentary. According to the subject inspector for music, the KS3 GCM that took place in my music department did not comply with the accountability measures associated with the standards agenda, in complete contrast to the year before. I had made the assumption that maintaining the status quo after my AST assessment would be enough. In fact, my AST report was not very helpful. Terms like 'excellent' or 'outstanding' provided little qualitative evidence of my professional practice, and particularly of the impact my practice had on others over time in a particular context. Negative judgements like 'requires improvement' or 'in special measures' also provided limited perspectives. I needed to

engage in an extended research process to reveal the rich, nuanced and temporal reality of KS3 GCM practice.

The contextualised experiences cited above evidence the contested nature of GCM (Jorgensen, 2015; Savage, 2020). This contestation has increased under the academisation of schools in England where the requirement for KS3 GCM has been relaxed (Savage, 2020). This increases the potential for a variety of approaches towards GCM, creating confusion and uncertainty when preparing beginning classroom music teachers (BCMTs) to teach GCM in a variety of school settings. The BCMTs that I teach, or pre-service secondary classroom music teachers "known as 'trainee[s]' in England" (Brown, *et al*, 2016: 492: inverted commas in the original), enter an education environment with culturally rich and diverse school contexts underpinned by "greater school autonomy" (Gill and Janmaat, 2019: 575). Training teachers to comply with "a set of norms and standards outlining what they should know and be able to do" (Tatto, 2015: 173) is increasingly difficult when those norms and standards are no longer being applied, or are found to lack relevance and meaning (Benedict *et al.,* 2015; Bates, 2016; Spruce, 2017).

My own search for confirmations of compliance emphasised a "reductive discourse troubling subject knowledge construction" (Brown, *et al*, 2016: 505). I wanted to use research to capture and question an ongoing process of personal professional growth (Clarke and Hollingsworth, 2002) that took place while I was teaching GCM. If I could develop a deeper understanding of the subject knowledge and pedagogy I used to teach GCM, framed by temporal, context-driven realities, I would be in a better position to support current and future GCM teachers to become confident advocates for GCM education.

1.3: Identity shift:

AST status was somewhat different to my initial expectations. AST activity merited one day on my timetable. Instead of remaining in the classroom teaching music, I was required to attend to other priorities. I was a Subject Advisor for a local School-Centred Initial Teacher Training (SCITT) programme and found myself supporting other music departments across the county as the Local Authority (LA) sought to cope with reductions in their finances. LA Subject Advisors were disappearing and being replaced by fewer Local Inspectors, reflecting the increased accountability and "education by numbers" (Mansell, 2007) that was

becoming more prevalent in the education system in England. Even when I was back in school, a directive from SLT required ASTs to support subjects deemed more important in school accountability measures (or 'core' subjects), exacerbated by the nature of the school context. I ended up team teaching in the science department. When the opportunity arose to focus on music teacher education in a university education department, helping to support future GCM teachers into the profession, I had no hesitation in applying.

My conscious recognition of the contested nature of GCM happened when I moved into HE. I began to recognise practice as a cultural activity, mediated by history and context (Fleer and Pramling, 2015) with localised "conceptions of knowledge and knowing" (Sandoval and Redman, 2015: 1081). These perceptions prompted me to question an approach towards KS3 GCM teacher education based on the *assessment technologies* employed by schools (Ball *et al.,* 2012). Increasingly, I felt the need to draw on cultural-historical or sociocultural perspectives (Van Oers *et al.*, 2008) to research the transient and complex nature of my situated professional practice, recognising that my developing practice did not sit in isolation: "People develop as participants in cultural communities. Their development can be understood only in the light of the cultural practices and circumstances of their communities – which also change" (Rogoff, 2003: 3-4). My initial impetus behind engaging in research was not to search for further confirmations of compliance but rather to initiate a self-reflexive process, to increase personal awareness and understanding of KS3 GCM professional practice.

1.4: Discussion:

My GCM experiences have enhanced my fascination for variety rather than conformity, largely because most of my professional life has centred on GCM within culturally rich and diverse educational settings. Pupils bring their own rich variety of musical perceptions to GCM. To insist that they integrate and comply with my dominant view (Barton, 1997), based on my narrow and subjective assumptions of "the best in the musical canon" (DfE, 2013a: 1; Appendix 2), was unethical and limiting.

I explore my perceptions of epistemic ascent (Winch, 2011; 2013; 2014) in GCM in Chapter 5, but a similar concern about what I should be teaching underpins my role as a KS3 GCM teacher educator. The orthodoxy of training that underpins teacher education in England

(DfE, 2010; Carter, 2015; DfE, 2016) ensures that BCMTs learn something for a particular reason (Biesta, 2015: 17) but also emphasises a reliance on the confirmations of compliance rather than questioning the validity of their own practice within particular school contexts. My aspiration is that, through my KS3 GCM teacher education, BCMTs will be able to move away from a reliance on validation after training towards the emancipation that underpins being an autonomous professional (Alhadeff-Jones, 2016). This is particularly pertinent when BCMTs find themselves as the only subject specialist within a particular school context after their preservice year.

My higher education role has provided me with the opportunity to view GCM from a variety of positions and perspectives, from early years to university classrooms in England and within international contexts, notably in China. I draw on these perspectives through this research to problematise practice and go beyond compliance in the context of teacher professional development. Through my practice as a GCM teacher educator, I aspire to mitigate against structural constraints that can stagnate the conditions for teacher professional growth and agency (Ellis and McNicholl, 2015: 16). Nevertheless, I cannot ignore the realities of teaching GCM in schools. To ignore national frameworks and institutional structures would be to do teachers, particularly pre-service teachers, a disservice. Their accountability, as was my own, is framed by the structural constraints imposed by Ofsted. BCMTs need to understand how they fit within the school system in England, which includes complying with institutional and national regulatory systems (Biesta, 2015).

To ensure I did not become too idealistic within my research, I adopted the pragmatism that lies behind realism. I questioned “the unthinking presuppositions of closed systems” (Bhaskar, 1978: 14) by seeking to identify the ontology of “emancipatory social practice” (Corson, 1991: 230) in GCM, which are features of critical realism, but I also recognised the importance of external knowledge structures and systems, acknowledged through social realism (Maton & Moore, 2010). I discussed the ontological and epistemological perspectives that underpin my perception of realism in Chapter 3, but initially it was important to emphasise that my focus did not mean prioritising the structuralism that underpins positivist perceptions of objective truth where:

> Classroom knowledge is . . . treated as an external body of information, the production of which is independent of human beings. From this perspective, objective knowledge is viewed as independent of time and place; it becomes universalized, ahistorical knowledge. Moreover, it is expressed in a language that is basically technical and allegedly value-free. This language is instrumental and defines knowledge in terms that are empirically verifiable and suited to finding the best possible means for goals that go unquestioned. Knowledge, then, becomes not only countable and measurable; it also becomes impersonal (Giroux, 2011: 36).

Rather, my aspiration was to research "a more historically situated, nonalgorithmic, flexible understanding of human rationality, one that highlights the tacit dimensions of human judgement and imagination and is sensitive to the unexpected contingencies and genuine novelties encountered in particular situations" (Bernstein, 1983: xi). The following chapters chart my insider research that complements professional life (Drake and Heath, 2011: 1). I employ critical reflection and reflexivity to reveal my tacit knowing in order to identify how experiential learning has moulded my professional practice (Drake and Heath, 2008: 128). The next chapter provides an overarching research rationale.

Chapter 2: Research Rationale

2.1: Initial aspirations:

Promoting thinking over compliance was an initial aspiration behind researching my practice. In 1958, Arendt (1958: 5) bemoaned a modern society that "does no longer know of those higher and more meaningful activities for the sake of which . . . freedom would deserve to be won". For Arendt (*ibid*: 5), freedom is thinking, "the highest and perhaps purest activity of which men are capable". Just as I was entering HE, Evans (2004: 4) identified how universities were increasingly becoming "instruments of the interests of the state" rather than places for thinking and understanding. A few years later, Ball (2007: 186) identified how "the language of the dominant is reflected in a culture of compliance, when only economism defines the purpose and potential of education".

This situation has not changed and the contemporary language of the dominant discourse, reflected through education policy (DfE, 2010; DfE, 2016), has undermined the place, position and purpose of general classroom music (GCM) in schools (ISM *et al.,* 2019; Savage, 2020) and university-based teacher education (Browne and Reid, 2012). I recognised the need to adapt to the shifting sands of time through continuing professional development, but it appeared that my professional role as a university-based GCM teacher educator was in danger of completely disappearing in dunes. Engaging in research provided an opportunity to counter this depressing vortex through rigorous scholarship, or "disciplined inquiry" (Shulman, 2004: 276-307).

This chapter provides a rationale for disciplined inquiry into my professional practice, enacted through an autoethnographic study. An overview of my research occurs before identifying tensions that resulted from trying to adopt the position of a researcher who sits outside the culture they are researching. The chapter moves on to reveal thinking behind the main research question before identifying concepts that provided an initial theoretical framework. Theoretical concepts drawn from sociological perceptions of practice, particularly Bourdieu (1977; 1986), were a conscious attempt to move away from autobiography towards autoethnography. Initial theoretical framing enabled the construction of subsidiary research questions which are discussed before a conclusion that reiterates the research questions and introduces the next chapter.

2.2: Research overview:

By researching my historical practice, I was enacting a framework for thinking to promote understanding. This thinking focused on personal perceptions of practice that were critically analysed using theoretical and practice-based perspectives. I was engaging in a form of professional development done *by* teachers rather than *to* teachers, promoting a greater personal involvement and ownership, particularly for experienced professionals and teacher educators. My research has taken into account my place, position, and purpose (or context, power dynamics, and pedagogy) over an extended time period to increase the potential for analytical depth to fertilise professional growth and promote professional agency (Clarke and Hollingsworth, 2002; Priestley *et al.*, 2015). Carr (1995: xi) would describe this kind of research as educational theorising, or "grasping the values, concepts and presuppositions that structure everyday practice . . . that kind of reflexive thinking that is prepared to turn back upon itself". Carr (*ibid*: xi) indicates that such theorising "is itself an educative process, transforming educational practice by educating the educational practitioner".

The situated, complex and humanistic nature of teacher professional practice (Shulman, 2004) was emphasised by starting from my perspective as a learner within music education. I then charted my shifting identity by chronologically investigating a series of different positions and perspectives I adopted in relation to GCM. Simplistic binaries were avoided by focusing on "*understanding* [author's own emphasis] of the way individuals and social groups create, modify and interpret the world in which they find themselves" (Cohen *et al.,* 2018: 6). My research was ideographic rather than nomothetic, but "general laws" (*ibid*: 6) within the context of education theory were not ignored. They were valued as broader theoretical perspectives, validated through rigorous research and peer review processes. Theory was included as critical lenses (Brookfield, 2017) through which to analyse personal perceptions of professional practice, and to connect this practice with the external social world. Despite prioritising the personal, internal or emic, there was a conscious effort to mitigate against confirmatory bias (Plous, 1993) and grandstanding (Tosi and Warmke, 2016) by critically analysing personal perceptions and assumptions through the social, external or etic lenses of relevant literature.

2.3: Tensions:

My initial aim was to bring my understanding of GCM up to date by researching GCM teachers working in schools today. This would have provided the opportunity to move towards becoming a blended professional (Whitchurch, 2009), a teacher educator who is also a researcher. Enhancing my understanding of the institutional systems and processes for generating research outcomes was a useful move to enhance my professional role in higher education. Having stepped into the world of research, I began to question my initial assumption that I needed to adopt a rational ontology, separated and objective, in order to apply scientific principles in search of the truth. Biesta (2015: 12) called this approach to education research "technological", where truth becomes *what works* through a "cause-effect relationship". It became increasingly clear that this technological paradigm would not enable me to value education as "a human event of communication, meaning making and interpretation" (*ibid*: 11) which includes a multitude of different perceptions. Initially, I adopted a phenomenographic approach (Marton, 1981; Lo & Marton, 2012) in a pilot study, to gather a variety of perceptions of GCM from colleagues and former pre-service music teachers who were now in-service. Nevertheless, there was a nagging doubt about my ability to reflect their perceptions honestly. Alvesson (2003: 172) identifies the challenge of transferring the research undertaken into a reliable text in the context of ethnography, highlighting "the difficulties in handling all the empirical material and in producing a text that does justice to it".

Initially, I thought that extending a phenomenographic approach into a broader study, by eliciting perceptions from a broader sample, I would increase validity and reliability (Denscombe, 2014). I investigated methods which would help me to do this (Watts & Stenner, 2012) but realised I was framing my research through my own assumptions and suppositions. I was not making the tacit explicit (Loughran, 2007) and behaving unethically by imposing my perceptions on others (Brooks *et al.,* 2014). This promoted a false scholasticism, reflecting what Popper (1968: 281) identified as the wrong view of science, which "betrays itself in the craving to be right". I was trying to conduct research *on* education rather than *in* education (Stenhouse, 1981). This realisation led to a shift in research orientation. Instead of trying to identify *best practice*, I sought to identify *which practice* (Farnsworth, 2013: 151) I used at particular times and in particular places. These situated

perceptions of practice were then critically analysed using theoretical perspectives in order to interrogate my ontological and epistemological assumptions. By critically analysing my perceptions of reality and ways of knowing, I hoped to come to a better understanding of GCM and GCM teacher education. The form of critically reflexive autoethnography (Hughes and Pennington, 2017) that I adopted was "concerned with understanding the world", as well as "informed by how we view our world, what we take understanding to be, what we see as the purposes of understanding and what is deemed valuable" (Cohen *et al.,* 2018: 3).

2.4: Main research question:

My struggle to find an appropriate methodological approach (Dyson, 2007) was exacerbated by the "complex methodological issues . . . associated with attempts to establish an empirical basis for effective teacher education" (Korthagen *et al.,* 2006: 1022). Korthagen *et al.* (*ibid*: 1021) identify that traditional approaches towards teacher education, based on a theory-into-practice view, and the associated reality or practice shock, do not provide the flexibility and adaptability to prepare teachers to address the challenge of teaching through their own theory-guided action. A challenge for my research was how to embed theory into practice to avoid what Bourdieu would view as intellectual bias (Webb, *et al.*, 2002: 50), where theory is prioritised over practice to the extent that the research becomes inaccessible to practitioners. Ignoring the realities of practice adds fuel to the negative stereotyping of university-based teacher educators by political populists and their supporters (Gove, 2013a; Gibb, 2015). Alternatively, focusing on practice at the expense of theory promotes an arrogance of ignorance (Wodak, 2015: 2). I have experienced some education settings that suppress theorising in favour of common-sense rules relating to idealised (and increasingly corporate) perceptions of practice (De Lissovoy, 2013). Teachers are not required to think about their practice but to comply. This practice bias denies opportunities for teachers to recognise and understand their own theory-guided actions and subsequently the agency to develop their own professional identities (Biesta, 2013; Ellis, 2015; Ellis & McNicholl, 2015; Priestley *et al.*, 2015).

To mitigate against the forms of bias identified above, both of which come from those who see themselves in "superior positions in society" (Wodak and Meyer 2016: 7), I decided to study my own practice. I am not in a position to analyse critically the practice of others until I have critically analysed my own. Wodak and Meyer (*ibid*: 7) indicate how "[r]esearchers . . . are not

situated outside the societal hierarchy of power and status but subject to this structure". As a critical researcher, I wanted to rethink my social practice as a teacher, to identify my "own needs and interests" and to "root out" any "particular kind of delusion" (*ibid*: 7). Sayer (2009: 768) indicates the priority placed on the "reduction of illusion" in critical research. By adopting critically reflexive autoethnography within my research, I applied this reduction of illusion to my perceptions of practice.

Teaching is a form of action imbued with assumptions (Brookfield, 2017) and tacit knowing (Polanyi, 1966; Andersson and Östman, 2015). Revealing these assumptions and turning tacit knowing into explicit or shared knowledge underpins my professional practice as a GCM teacher educator. Engaging in critically reflexive autoethnography provided a research process to reveal this tacit knowing. The research itself moved from the personal, tacit and biographic towards the social, explicit and ethnographic by employing theoretical concepts to help frame professional knowing. Critically reflexive autoethnography was a conscious action to chart my shifting identity, recognising that "[a] certain identity is never possible" (Schutz, *et al.*, 2018: 10). What, where and why am I? These dilemmas underpin my main research question (MRQ): **Can I crystallise my voice as a university-based, general classroom music teacher educator?**

2.5: Theoretical framing:

I use research to connect self-understanding with a broader socialisation process (Austin & Hickey, 2007). I situated my socialised self-understanding in the field of classroom music (CM), where a field of practice "is a multidimensional space of positions and relationships in which the expert discourse and the serious and the authoritative way of thinking and acting is produced, reproduced and transformed" (Simola, 1993: 161). Bourdieu (1977: 168; Appendix 3) illustrates a field of practice through his universe of discourse (UoD). In his UoD, Bourdieu uses a minus sign (-) under heterodoxy and a plus sign (+) under orthodoxy to represent the negative and positive terminals of a battery, "an electro-mechanical metaphor" (Söderman, 2015: 6). Like the flow of electricity, the flow of ideas, opinions and positions in the UoD are essential for a field to remain dynamic and responsive. Like my identity, my position in a UoD for CM was fluid and flexible and I sought to critically analyse my shifting place, position and purpose in the field of CM in order to capture current perceptions and priorities. Visualising a UoD for the field of CM (Figure 1) was an important

part of offering and justifying an alternative perspective or *theorising* included within my research (Hammond, 2018: 3).

Ongoing tensions exist between the broader objective structures of education systems that seek to standardise and measure people to determine effectiveness, and the subjective interactions that take place in classrooms between people with a diverse range of perspectives (Hargreaves and Woods, 1984). Bourdieu (1977) uses the concepts of *capital* and *habitus* to shift away from the polarised dichotomies of objectivism and subjectivism or rationalism and relativism. Bourdieu recognised that these dichotomies are antinomies where the broader social structures associated with objectivism are part of life, as are the subjective tendencies of individuals. Bourdieu provides a useful musical analogy to illustrate the interaction between objectivism and subjectivism, where objectivism is the "unwritten musical score according to which the actions of agents, each of whom believes she is improvising her own melody, are organised" (Bourdieu, 1980: 89). Like Bourdieu, social realists acknowledge the tension between the knowledge structures that underpin objective rationalism and subjective relativism:

> Rational objectivity in knowledge is acknowledged as itself a fact (we do actually have knowledge) but it is also recognised as a social phenomenon (it is something that people do in socio-historical contexts) and it is *fallible* rather than absolute or merely relative (Maton and Moore, 2010: 2: italics in the original).

Within my research, I use the concepts of *habitus* and *capital* to "make sense of the relationships between objective social structures . . . and everyday practices" (Webb *et al.*, 2002: 1). I adopt the perspective that our personal *habitus* is determined by "the taking in of rules, values and dispositions" (Webb *et al.,* 2002: 36) or "the durably installed generative principles of regulated improvisations" (Bourdieu, 1977: 78). We are not entirely independent of our sociocultural field, but our individual identities and agency should be recognised and valued. *Habitus* is:

> The values and dispositions gained from our cultural history that generally stay with us across contexts. These values and dispositions allow us to respond to cultural rules and contexts in a variety of ways (because they allow for improvisations), but the responses are always largely determined – regulated – by where and who we are (Webb, *et al.*, 2002: 36-37).

Capital moves from a set of personal values and dispositions to socially shared values:

> For Bourdieu, capital acts as a social relation within a system of exchange, and the term is extended to all the goods, material and symbolic, without distinction, that present themselves as rare and worthy of being sought after in a particular social formation (Harker *et al.,* 1990: 1).

The perception that both *habitus* and *capital* are not fixed and static but dynamic, flexible and contested, like the sociocultural field of which they are a part, influenced by history and shifting power relations, informed my research. Bourdieu's concepts are "polymorphic, supple and adaptable, rather than defined, calibrated and used rigidly" (Wacquant, 1992: 23). Gove (2013b) equates *cultural capital* with the acquisition of knowledge to promote social mobility (Bleiman, 2019), and Ofsted have adopted cultural capital in a comparable manner (Ofsted, 2019: 9). These perceptions link to Bourdieu's (1986: 242) identification of the objectified state and institutionalized state of cultural capital, where capital is associated with "cultural goods" and recognised awards or the "profits" that can be achieved in the "academic market" (*ibid*: 242). Underpinning this research is the *embodied state* of cultural capital (*ibid*: 242), in order to reveal the enacted, embedded and embodied nature of *knowing* in the field of classroom music education. I question the elitist, hegemonic and axiological assertions that only certain types of objectified knowledge are worthy, particularly within the context of inclusive GCM, preferring social justice to social mobility (Benedict *et al.,* 2015; Bates, 2016; Spruce, 2017). Within my research, the embodied state of cultural capital in teaching became human, social and decisional capital, or *professional capital* as defined by Hargreaves and Fullan (2012).

Whilst engaging in the initial framing of research questions I found that habitus became synonymous with *identity* (tacit and embedded dispositions: Appendix 6), and professional capital with *agency* (enacted, temporal and relational responses to an environment: Priestley *et al.,* 2015: 20). The embodied concept of *voice,* as it appears in the MRQ, was analogous with bringing identity (habitus) and agency (capital) together. Hökkä *et al.* identify how:

> The changes in teacher education have challenged teacher educators' professional identities, activities and careers in many ways . . . the educators have found themselves required to practice active agency to renegotiate their identities, in order to respond to the various challenges while simultaneously maintaining their well-being at work (2017: 36).

The active agency that underpins identity renegotiation involves a combination of internal or personal dialogue and external or social dialogue. External renegotiation manifests itself

through new job roles but the internal renegotiation that precedes tangible external renegotiation often remains hidden. The way in which my personal perceptions of habitus or identity have been renegotiated over time, and what professional capital I have employed within active agentic practice to initiate this renegotiation, emphasises an important link between habitus (identity) and capital (agency) that my research sought to reveal. Revealing this link within perceptions of practice provided the foundation for conceptualising idealised future theory-guided action that underpins the latter stages of my research.

The phrases *active agency* and *identity renegotiation* suggest processes that take place over time. Researching the shifting nature of habitus and capital over time enables the accommodation of "both an ideal and a realistic view of education" (Bergh and Wahlström, 2018: 135) where a "conception of education needs to move back and forth along a continuum between the abstract and the concrete" (*ibid*: 135). My research was a form of human agency which "can be understood as a social engagement with a clear temporal dimension, where the present involves a capacity of learning from the past as well as projecting one's images of future projects" (*ibid*: 135). It was challenging to research concepts that were not static and stable, but I have sought to amplify my voice, to bring habitus and capital together through "the activity of using personal experiences and participation in a community in developing professional identities" (Ruohotie-Lyhty, 2018: 26). Personal experiences form the initial data set, recognising that "the researcher's own inquiring experience is the instrument of data collection" (Hammond, 2018: 3). These experiences were then critically analysed to connect with the broader community to rediscover, rethink and redefine my professional voice.

My research is not an end-point but a "propaedeutic investigation into the conditions and possibilities of knowledge" (Reisigl and Wodak, 2016: 24) within GCM, providing the foundation for future critically reflexive action research. Despite researching my actions in GCM through several stages, my research is not fully-fledged participatory action research. The fundamental concept of the "research partnership" (*ibid*: 145), with the intersubjectivity of dialogic ontology (Higham, 2018) and associated potential for collective growth, was purposefully omitted. An initial dialogue between my perceptions and those shared by others through relevant literature provided an opportunity to extend my "sociological understanding . . . by looking at oneself in a wider context" (Cohen *et al.* 2018: 297).

2.6: Subsidiary research questions:

To understand how personal practice has evolved over time I decided to research my personal history or provenance (Hill and Lloyd, 2015). I identified the chronological nature of my developing habitus through a series of purposeful autobiographic narratives to determine the contexts that impact upon its current status. I addressed 'what am I?' through the first subsidiary research question (SRQ1): **What habitus underpins my contextualised perceptions of general classroom music teacher education?**

Having considered the aspects of my practice driven by contextualised enculturated habitus, the next stage was to identify broader professional capital. I determined what constitutes professional capital in the field of CM by reference to relevant literature, but with the recognition that the field of practice is a field of power, "a space of conflict and competition" (Wacquant, 1992: 17). Care was therefore taken to acknowledge the power relationships and the voices of authority that currently exist. A critical perspective of GCM was enhanced by considering my position in the UoD, or 'where am I?' in the field of CM. This perspective helped to consider in more depth a second subsidiary research question (SRQ2): **Where do my perceptions of capital in general classroom music teacher education fit within the broader field of classroom music education?**

Poulson and Wallace (2004: 6) identify the importance of being constructive in the context of critical academic enquiry. This helps to avoid falling into a negative vortex, which was an important ethical consideration when researching my own practice. Having analysed practice for personal habitus and professional capital, the intention was to put this analysis to constructive use. My research prioritises "pedagogic reasoning" (Shulman, 2004: 233-241) which underpins a perception of teacher education where teachers "reason soundly about their teaching", and where "sound reasoning requires both a process of thinking about what they are doing and an adequate base of facts, principles and experiences from which to reason" (*ibid*: 234). The final subsidiary research question (SRQ3), driven by an aspiration to understand why I am doing what I am doing or 'why am I?', draws upon Shulman's concept of pedagogic reasoning: **Can my signature pedagogy for general classroom music teacher education be defined?**

Shulman (2004: 234) cautions against just focusing on the "methods and strategies of educating" at the expense of the purposes of education. I use Shulman's concept of signature pedagogies (Shulman, 2005) to address this challenge by placing teacher education within the context of professional education. This moves teaching away from a common-sense approach, that suggests that anyone with subject knowledge can teach, towards recognising that "classroom teaching – particularly at elementary and secondary levels – is perhaps the most complex, most challenging, and most demanding, subtle, nuanced, and frightening activity that our species has ever invented" (Shulman, 2004: 504).

2.7: Conclusion:

It would be unethical to impose my perceptions on others during a research process if I have not analysed and critiqued my own assumptions. Therefore, I have shifted the analytical lens towards myself. The research questions were framed by theoretical concepts identified by others, but they seek to reveal the assumptions and suppositions that underpin my practice. To reiterate, the main research question (MRQ) was:

- MRQ: **Can I crystallise my voice as a university-based, general classroom music teacher educator?**

Three subsidiary research questions (SRQs) include theoretical concepts drawn from sociological perspectives within relevant literature to emphasise a move away from autobiography towards autoethnography:

- SRQ1: **What habitus underpins my contextualised perceptions of general classroom music teacher education?**
- SRQ2: **Where do my perceptions of capital in general classroom music teacher education fit within the broader field of classroom music education?**
- SRQ3: **Can my signature pedagogy for general classroom music teacher education be defined?**

To address these questions, I have reframed a traditional dissertation structure to reflect the artistic nature of my research, "suited to getting at the meaning, structure and essence of a particular lived experience" (Nind *et al.*, 2016: 65). The creation of theoretical models, rather than their employment within a research process, provided impetus and purpose. These theoretical models draw together a range of different discourses, including my own, and a perception of *third space* prompted me to search "in between" (Bhabha, 1994: 1)

these discourses for deeper and more nuanced meanings. Literature has been embedded throughout, providing critical catalysts to analyse data generated as part of the writing process. Critical justifications of the methodological approach and associated research methods appear within the next chapter.

Chapter 3: Methodology, Challenges and Considerations

3.1: Methodology:

Life history research (Dhunpath & Samuel, 2009; Goodson *et al.*, 2017) and self-study voiced research (Loughran & Russell, 2002) provided the foundations of my research but the methodology was centred on autoethnography or "a critical reflexive narrative inquiry . . . in which the researcher takes an active . . . and systematic view of personal experience in relation to cultural groups" (Hughes & Pennington, 2017: 11). To enhance personal understanding, I avoided grand narratives in favour of personal narratives that reflected the complexities and richness of modern culture (Goodson *et al.,* 2017: 11-19). I have sought to move beyond the academic narcissism of *mesearch* (Pickles, 2017) by emphasising ethnography in the context of autoethnography:

> Autoethnography is an approach to research and writing that seeks to describe and systematically analyse (*graphy*) personal experience (*auto*) in order to understand cultural experience (*ethno*). This approach . . . treats research as a political, socially-just and socially-conscious act (Ellis & Bochner, 2000: 733).

Systematic analysis of cultural experiences occurred through a form of critical qualitative inquiry (Denzin, 2017) or critically reflexive inquiry to emphasise the priority placed on reflexivity. I adopt *inquiry* rather than enquiry to emphasise the *formal* nature of my research. Rather than relying upon my informal assumptions, framed by many years of practice-based experience, I have sought to engage with formal theoretical perspectives or external knowledge framed by others who have expertise in the field of CM and the broader fields of sociology, education and professional practice. These formal theoretical perspectives support the critical narrative analyses (Souto-Manning 2014) and subsequent self-reflexive theorising (Freyenhagen, 2018) that take place within my research.

Anderson (2006: 378) highlights the importance of "reflexive narrative visibility of the researcher's self". Reflexivity emphasises "explicit, self-aware meta-analysis" (Finlay, 2002: 209) and "continuous process of self-reflection that researchers engage in to generate awareness of their actions, feelings and perceptions" (Darawsheh, 2014: 561). Anderson (2006: 382) also identifies the importance of reflexivity in the context of the social field rather than just the individual researcher, moving beyond reflection towards "self-conscious introspection guided by a desire to better understand both self and others through examining one's actions and perceptions in reference to . . . those of others". My research sought to connect the emic

with the etic by analysing the "synthesis between broader structural theories and personal agentic practice" (Wacquant, 1992: 43). Theoretical perspectives from literature have acted as critical catalysts to reveal personal habitus and professional capital in order to clarify and amplify my professional voice (Priestley *et al.,* 2015; Hickson, 2016; Rudman & Aldrich, 2017; Schutz *et al.,* 2018). I have been hunting the assumptions that underpin my professional practice (Brookfield, 2017: 21).

Smyth (1999: 73) suggests that "teaching is an oral and storied culture" and that teacher educators have important stories to tell about their work, making teacher education appropriate for self-study voiced research (Loughran and Russell, 2002). Teachers use metaphors and analogies to help their learners access and connect with the knowledge that they are presenting (Jorgensen, 2011) but the thinking and theoretical principles that lie behind pedagogical content knowledge (PCK) (Shulman, 1986) are not consciously revealed through the act of teaching. Teacher educators seek to reveal PCK through their professional dialogue (Shulman, 2004). My research uses autobiographic narratives (Bouchner & Ellis, 2016) as professional dialogue to place professional practice and PCK in historical and social contexts, framing habitus and capital through "a history based constellation of teachers' perceptions as professional actors" (Vähäsantanen, 2015: 3).

3.2: Methods:

Initial data for analysis came in the form of four chronological autobiographic narratives, one appearing at the beginning of each of the chapters 4 to 7. The titles for these chapters reflect the content of the narratives and were identified in the manner of Peshkin's (1988) multiple I's, where "Peshkin highlights the requirement for any observer of, or participant in, educational events to be 'meaningfully attentive' to their own subjectivity as they conduct and reflect on their teaching and research activities" (Savage, 2007: 193: inverted commas in the original). These narratives are personal but purposeful autobiographic narratives (PANs) (Goodson *et al.*, 2017, 11-19). As creative products, these PANs act as illustrations of my perceptions rather than statements of fact. The PANs act as Stage 1 of Carspecken's five stages of critical ethnography or "compiling the primary record through the collection of monological data" (1996: 41). Despite the PANs being personal perceptions, they still contain "several categories of reference in objective validity" (Cohen *et al.* 2018: 296), namely:

(i) The act is comprehensible, socially legitimate and appropriate;

(ii) The actor has a particular identity and particular intentions or feelings when the action takes place;
(iii) That objective, contextual factors are acknowledged (Carspecken, 1996: 104).

To separate the PANs from subsequent reflexive critical narrative analysis, a handwriting font and framing emphasises their distinct autobiographic focus. They are a form of "effective reflective practice" that focus upon "detailed stories of practice and life, and the thoughts and feelings associated with the actions in them" (Bolton, 2001: 7). These stories are non-fictional accounts of memorised experiences. The intention was to be as accurate as possible, but the PANs were underpinned by a writing for wellbeing perspective (Lapidus, 2019), acting as a form of ethical mitigation against the mental stress that can be caused when an isolated researcher looks at critiquing their own practice. As such, I fully acknowledge the positive and idealistic perceptions of practice they represent. Researcher wellbeing featured within my application for ethical clearance from the university Ethics Committee (Appendix 4). Appendix 4 identifies my successful navigation through the requisite ethical protocols, which highlighted the importance of research integrity (BERA, 2018).

Drawing on Scott (1990) and his hermeneutic cycle (Cohen *et al.* 2018: 325) the PANs were *authentic* first-hand accounts of GCM in the field of CM from my perspective. They are not universal perspectives but situated and context-bound. *Typicality* then becomes nuanced and specific, imbued with *meaning,* rather than fixed, generalised simplifications that do not reflect the complex reality of GCM. The *credibility* of the PANs in terms of their accuracy and bias is problematic, but the PANs do not sit in isolation. I submitted each PAN in turn to critical scrutiny using what Schutz would identify as ideal types (Cohen *et al.,* 2018: 21) or the theoretical concepts that appear in academic literature that have been peer reviewed. This *preliminary reconstructive analysis* (Carspecken, 1996: 41) prioritises the sociality of judgement (Moore, 2010) that underpins a social realist perspective of critical reflexivity to balance the idealised view of practice based on preferences shared through the PANs: "Judgements are less than absolutes in that they acknowledge their fallibility. They are more than preferences in that they submit themselves to historically evolved rules of collective evaluation" (*ibid*: 152). Chapters 4 to 7 replace what would traditionally be a literature review, instead using literature in a purposeful way as analytic tools to address the first two subsidiary research questions, namely searching for personal habitus and professional capital.

Connections, comparisons, contrasts and critiques (Bennett, 2008) of the PANs using relevant literature began the process of placing the personal within the social.

Chapters 8 to 10 prioritised *discovering system relations* (Carspecken, 1996: 42) to further strengthen validity and depth of analysis (Day, 2012), particularly in terms of "seeking a match between" my initial analysis in chapters 4 to 7 and "the commentaries that are provided by . . . other researchers" (Cohen *et al.,* 2018: 297). Chapters 8 to 10 prioritise the sociological perspectives of Bourdieu, Bernstein and Biesta, and the pedagogic perspectives of Shulman, to enhance the critically reflexive nature of the inquiry. There was a deliberate move from narrative analysis, prioritising my narratives, towards analysis of narratives (Polkinghorne, 1995: 12). Reviewing the narratives of existing research was a form of *dialogic data collection* (Carspecken, 1996: 42) where I was collecting the perceptions of others that appeared in relevant literature rather than just relying on my perceptions to initiate an analytic process. This was a further attempt to broaden the scope of the research beyond the personal and towards the social.

I identified the key concepts of place, position and purpose from a research report on music education in England called: "Inspiring Music for All" (Zeserson *et al.,* 2014). The report included a direct quote from a CM teacher who shared concerns about how those in the field of CM education articulate the intrinsic benefits of GCM curriculum and pedagogy (*ibid:* 23):

> I've never felt that we've very clearly articulated a message about what the intrinsic benefits of music are – we've been very good at the extrinsic advocacy and the kind of neo-liberal compliance agenda; we've been much less good at expressing the musical perspective in respect of purpose, defining place and position in the world and ways of understanding (*ibid:* 24).

Clear articulation in relation to curriculum and pedagogy is central to my role as a GCM teacher educator. This comment resonated loudly and became a major stimulus for my research, hence the inclusion of the key concepts of place, position and purpose in the main title.

Chapter 8 rethinks 'what am I?' or my *place* in the field of CM education by questioning notions of vertical and horizontal discourses (Bernstein, 1999) using Bourdieu's concepts of misrecognition, symbolic violence, illusio and universalisation (Webb *et al.,* 2002: 24-28). Chapter 9 moves onto rethinking 'where am I?' or my *position* through the justification and

analysis of a visual representation of a UoD in the field of CM education. I illuminate Bourdieu's concepts of orthodoxy, heterodoxy and doxa using Bernstein's concepts of classification and framing (Bernstein, 2000) to identify existing pedagogies in the field of CM education. In Chapter 10, 'why am I?' or my *purpose* as a GCM teacher educator, I use Shulman's theoretical concept of signature pedagogies (2005) to frame a rethinking of my professional role. Biesta's perception of education as an *open*, *semiotic* and *recursive* system (2015: 16) contributes to my consideration of a more inclusive and socially just meta-pedagogy for GCM teacher education.

Within Chapter 11, I enact *integrated crystallisation* (Ellingson, 2009: 97) by rethinking or reconstructing conceptual perceptions in light of new knowing gained from the research process. Integrated crystallisation continued the process of identifying "system relations to explain findings" (Carspecken, 1996: 42). Crystallisation was chosen to mitigate against a crisis of representation (Denzin, 1997), avoiding populist approaches towards education research that seek to establish an authoritative position by simplifying the complexities of teaching and learning under the guise of *what works* (Anwaruddin, 2016). Instead, my research sought to reveal the complex realities of social situations through scholarship, using personal perspective to avoid misrepresenting the perspectives of others. Crystallisation:

> . . . combines multiple forms of analysis and multiple genres of representation into a . . . series of related texts, building a rich and openly partial account of a phenomenon that problematizes its own construction, highlights researchers' vulnerabilities and positionality, makes claims about socially constructed meanings and reveals the indeterminacy of knowledge claims even as it makes them (Ellingson, 2009: 4).

Ellingson (*ibid*: 98) uses feminist metaphors to move away from "wrestling truth from nature or subjects", recognising that "knowledge cannot be separated from the means through which we construct and represent it". Knowledge, viewed as though through a multifaceted crystal, is perceived differently depending on which facet is used, beautiful but temporal. Light changes as we look through the crystal over time, analogous with artistic, feminist and interpretivist research. These types of research challenge traditional views of education where broader structural voices dominate, searching instead for individual voices that might be lost or ignored. They prioritise "respect for diversity of personal experience" (Cohen *et al.*, 2018: 60). Crystals also contain logical, ordered structures which are fixed and immensely strong, created over time by joining elements together, analogous with scientific and normative research or

"androcentricity: seeing the world through male eyes" (*ibid*: 59). Crystals provide a useful metaphor for synthesising a range of epistemic perceptions and ontological realities, creating the potential to determine *third spaces* (Bhabha, 1994) or alternative perceptions. Crystals may appear solid and fixed, but they are also part of structures that develop imperceptivity over time. Incomplete crystals are flawed and fallible, part of an ongoing process of growth.

3.3: Ontology:

I was caught between recognising the different internal perceptions that underpin relativist ontology where "no one true reality exists" (Moon and Blackman, 2017) and the facts of realist ontology that exist "independent of human experience" (*ibid*). As a researcher in the field of education, my attention was drawn towards the "ontology of qualitative research" (Cohen, *et al.* 2018: 288) which prioritises relativist ontology:

- Qualitative research regards people as anticipatory, meaning-making beings who actively construct their own meanings of situations and make sense of their world and act in it through such interpretations. . .
- Meanings used by participants to interpret situations are culture- and context-bound, and there are multiple realities, not single truths in interpreting a situation. . .
- Realities are multiple, constructed and holistic, capable of sustaining multiple interpretations, including those of all parties involved. People, situations, events and objects are unique and have meaning conferred upon them rather than possessing their own intrinsic meaning. Knower and known are interactive, inseparable (*ibid*: 288).

As a teacher, I felt pressure to adopt realist ontology, separating knowledge from the knower to follow "rules that govern school instruction" (Wright and Foehlich, 2012: 215). Interrogating rules that govern a field of practice was central to my research, particularly the way in which those rules impact upon my practice as a GCM teacher educator. Axiologically, I did not want to ignore the focus upon real people and their differing perceptions of the world that underpins relativist ontology, but praxeologically I needed to recognise the rules that govern a field of practice. Biesta focuses on the importance of *judgement* (2015: 19) within the context of practice to create a balance between relativism and realism. *Sociology of judgement* (Moore, 2010: 131) drove my research, where the expert discourse within the CM field of practice informed my judgements and theorising. Expertise here is informed by the "practice-focus theoretical turn on expertise" (Beck, 2015: 3) where there is a move away from seeing expertise in the context of "*knowledge* as an

idealistic “content” (*Bestandsmodus*)” towards “*knowledge practices* in a broader sense . . . (*Praxismodus*)” (*ibid*: 2: italics and additional inverted commas in the original).

Axiology and ethics appear to have been manipulated within the political gaming or creative destruction associated with the marketization of education (Ellis, 2015). The stereotyping of my role as a university teacher educator (Gove, 2013a) emphasised competition, derision, and division over the endless challenge of trying to value and educate a wide variety of people with different perceptions and aspirations. My PANs were a deliberate attempt to move away from the intellectual apartheid or *apartness* of populism (Wodak, 2015) by honestly sharing personal perceptions of my practice. It is these perceptions of my practice that form the basis for critique, not the practice of others.

To mitigate against populist perspectives and to establish an ontological framework that reflected critical realism (Alderson, 2020: 29), I turned to the life history research of Dhunpath & Samuel (2009: ix-x). Their research was set within the context of the Truth and Reconciliation Commission (TRC) in South Africa. Four ontological truths underpin their work. They use the singular noun for each truth, but I have changed these to plural nouns to emphasise the importance of recognising and valuing diversity. Within the context of my research, the existence of *forensic truths* or external facts were recognised, mediated by internal or *personal truths.* The mediation process occurred through the search for shared *dialogic truths.* By searching for mediating *dialogic truths*, the potential was created for *restorative truths*, an ethical perspective which recognises that lives are capable of being reconstructed to seek “for a means to move beyond the structural . . . constraints imposed on individuals and instead celebrate the power of agency” (*ibid*: x). My research acts as a form of restoration, an opportunity to critically reflect upon my experiences as a GCM teacher educator, to rediscover my professional voice.

I approached restorative truths, or the capital associated with agency, from a service perspective, reflecting what Regelski (2014: 19) equates with phronesis or “being careful to clearly benefit those served and, in the process, do no harm”. I am *serving* GCM teachers when engaging in GCM teacher education and not just telling them the truth about GCM education from my perspective. My perspective will be different to theirs. Nevertheless, my voice has *internal validity* because of my “prolonged engagement in the field” (Cohen *et al.,*

2007: 136). My research includes conscious action to address the types of *authenticity* to increase validity and reliability as identified by LeCompte and Preissle (1993):

- *Fairness*: Addressed by placing my perceptions of personal truths within the context of dialogic truths by referring to relevant literature. This mitigates the fallacy of assuming my personal truths are forensic truths.
- *Ontological authenticity*: Using thick descriptions of contextualised situations. These thick descriptions were subjected to critical scrutiny to reveal "fresh and more sophisticated understanding of a situation" (Cohen *et al.,* 2007: 136).
- *Educative authenticity*: An intended outcome for those reading my research, but the research process contributed to my education, broadening my perception of the field of CM and approaches towards researching professional practice.
- *Catalytic authenticity*: By engaging in research, I was taking conscious action to understand my practice in greater depth.
- *Tactical authenticity*: The primary purpose behind engaging in research was to increase and deepen an understanding of my professional identity. My aspiration was that this increased understanding will impact directly on my professional agency in a positive way when working with others involved in the field of CM.

3.4: Epistemology:

Thomson *et al.* identify that epistemological considerations relate to what "we have to know and know how to do" (2012: 10). They emphasise the importance of connecting personal perceptions of knowledge with social or collective knowledge so that "we orient ourselves to being and making meaning in the world" (Thomson *et al.,* 2012: 13). An intention throughout my research was to place "knowledge . . . centre-stage in thinking about education" (Maton & Moore, 2010: 2). However, to emphasise an onto-ethical turn, *knowledge* as a noun was avoided. Knowledge was not regarded as separate and objective but as temporal, embodied, situated and practice-based. Beck (2015: 3-4) draws on Dewey and Bentley (1975) to identify that "instead of *knowledge,* know*ings* become central . . . and the search for the favourable environments for re-producing knowings become the key question" (italics in the original).

My personal perceptions of knowledge were initially framed by Reid (1986) where knowledge about, how and of are similar to Aristotle's identification of knowledge (from Regelski, 2014: 19). Knowledge about is *theoria,* which is propositional knowledge, reached rationally: *knowing that* or scientific knowledge. This type of knowledge relates to forensic truths or external facts. Knowledge how is *techne* or the skilled, procedural or practice-based knowledge used to make something or to enact a productive process: *knowing how* or craft knowledge. This relates to dialogic truths, evidenced in the context of traditional and formal forms of music education where the skills relating to performing on an instrument are passed from master to apprentice (Jorgensen, 2000; Söderman *et al.*, 2015: 1). Knowledge of moves from building an acquaintance with a piece of music (Philpott, 2016: 34) on a surface level towards *poesis* on a deeper level. *Poesis* is "[t]he act of expressing the truth of one's being in an art form" (Heikkila, 2008: 207): *knowing why*, which Nind *et al.* (2016: 65) equate with artistic knowledge.

Winch identifies three "established knowledge types" (2013: 128), propositional knowledge (that), know-how (how) and knowledge by acquaintance (of). Developing knowledge by acquaintance or knowledge of, where learners become personally invested in the musical experience, links directly to the values and attitudes that learners bring to, and develop within, the classroom environment (NCC, 1990: 55). In many versions of the National Curriculum in England (DEE/QCA, 1999; DCSF/QCA, 2007; DfE, 2013a), this knowledge by acquaintance is identified as *understanding* as opposed to knowledge (propositional knowledge) and skills (know-how). Rogers (Rogers/DCSF, 2006; Rogers/ISM, 2020) would argue that understanding is achieved by combining different types of knowledge in music education, underpinned by successive revisions of the National Curriculum where "developing skills and acquiring theoretical concepts were a means to an end – not an end in themselves" (Rogers/ISM, 2020: 14). Within the Secondary National Strategy Music Materials (Rogers/DCSF, 2006; Rogers/ISM, 2020: 22), Rogers replaces knowledge of or knowledge by acquaintance with *context*. This adds a further dimension to knowledge, moving towards "knowledge-wh" (Winch, 2017) or knowledge who, what, where, when, etc.

I considered a quadruple epistemic typology for my research, informed by The National Curriculum Council Arts in Schools Project (NCC, 1990). The epistemic perspectives shared through the project included concepts, skills, values/attitudes and information (*ibid*: 52-56). Nevertheless, I also wanted to retain the notion that music education should promote

understanding (Rogers/DCSF, 2006; Rogers/ISM, 2020) or *knowing why*. Therefore, an initial epistemic typology used for my research was a quintuple classification of knowledge:

- Concepts or *knowing that*;
- Procedural skills or *knowing how*;
- Contextual information or *knowing about*;
- Values and attitudes or *knowing of;*
- Understanding or *knowing why.*

Knowing that and *knowing about* can both be presented as verbal propositions but the distinction between them is important. Drawing upon personal experience, *context* helped to humanise abstract musical concepts, reducing the abstractification and objectification of music that reduces meaningful engagement (Spruce and Matthews, 2012). *Knowing of* and *knowing why* are also strongly related; both can be regarded as forms of understanding. *Knowing of* relates to personal truths, with a limited potential to develop understanding in isolation. *Knowing why* draws together different forms of *knowing.* Ontologically, *knowing why* results from generative learning (Fiorella and Mayer, 2016), where forensic truths (*knowing that* and *knowing about*) are introduced or selected and then combined or organised and integrated with personal truths (*knowing of*) through a process of dialogic truths (*knowing how*) (*ibid*: 719). In short, all forms of knowing are required to enhance the potential to develop deeper understandings or *knowing why* (Rogers/ISM, 2020). My focus on enacted, embedded and embodied *knowing* in the field of CM education "raises questions of the characteristics that enable knowledge to be created and developed over time, the modes of this creation and development, the forms this knowledge takes, and their effects for policies and practices" (*ibid*: 2).

3.5: Conclusion:

My research sought to "interpretively link individual 'stories' with social 'stories' . . ." (Rudman and Aldrich, 2017: 470: inverted commas in the original) as form of socialised self-understanding. The main focus is on personal narratives rather than broader discourses, but these narratives were forms of social practice to which theory is applied through a "recursive-abductive relationship" (Wodak and Meyer, 2016: 14). My interpretations were guided by *phronesis* (Georgii-Hemming, 2013; Regelski, 2014) or practical wisdom (Shulman, 2004) where being prudent or careful and empathic was emphasised to mitigate against self-righteous

assertions of truth that can be elitist and exclusive. I aspired to promote inclusive and emancipatory interests within the context of my professional practice (Habermas, 1972). Emancipatory interests promote social justice, democracy, agency, individual and collective empowerment which link to perceptions of critical methodologies (Cohen *et al.*, 2007; 2018). Within my research, my practice was analysed and critiqued using Bourdieu, Bernstein, Shulman and Biesta. Their focus on knowledge, practice and society reflects the social realism of Maton and Moore (2010), helping to overcome the dichotomy of objectivism and subjectivism, and challenge the duality of individual and society (*ibid*: xi). However, a critical perspective helped to challenge the social realist assertion that "it is the *knowledge* not the *knower* that counts" (Moore, 2010: 152). By using perspectives of enacted, embedded and embodied *knowing* I sought to recognise and value the importance of those involved in *learning* to mitigate against prioritising my perspectives of *teaching*.

I did not just tell my story, but placed my narratives in historical and social contexts (Goodson *et al.*, 2017) to move away from a self-indulgent approach based purely on my perceptions. Theory is not fixed and general, just as practice is not purely repetitive; both are dynamic and interrelated through thinking, doing and evaluating (Day, 2012). My research sought to reveal the relationship between my micro individual agency and the macro social structures that frame my work so that I can better serve those whom I teach. The next chapter begins the process of socialised self-understanding by exploring my experiences in the field of CM as a learner. As a learner, my music classroom moved beyond GCM that took place within the physical confines of school buildings, but these broader musical learning experiences were significant. These experiences frame my initial music habitus, which impacted on my subsequent professional practice as a GCM teacher.

Chapter 4: The Music Making I

4.1: Purposeful autobiographic narrative 1 (PAN1):

In 1973, three types of secondary school existed in my local town. Two were a bus ride away, the grammar and the technical college, and one was on our doorstep, right next to my primary school, the secondary modern. My parents wanted me to go to the grammar or the tech, but my brother had started the secondary modern a couple of years before and many of my friends were going. I remember having a nightmare about being bullied on the bus ride and begging my parents not to send me across town to one of the other schools. I wanted to be with my brother and my friends. The tribalism that existed amongst the schools was important. To some I was joining the bottom of the pile, the school where the poor kids from the council estate went. Expectations were low, but as an 11-year-old exam grades meant nothing. More important was a sense of belonging. Sharing experiences with those I knew meant everything.

I was an over-sensitive child who lacked confidence and self-esteem, but there were a number of teachers in the school who helped me establish a sense of identity and self-worth. Four in particular had been at the school for a while and knew the area and the local kids. They were confident about their teaching and were passionate about the subjects they taught. They had the freedom and flexibility to make their subjects accessible and inspired me to achieve beyond what was usually expected of the school. The music teacher was memorable because they did not impose their own musical preferences on those that they taught. They opened our eyes to new experiences but recognised that school was not everything. They nurtured my own musicality and valued the musical experiences I had outside school. At the time, the school was moving towards becoming comprehensive and the teachers were adjusting their approach to cater for a broader range of pupils. Despite the majority doing Certificates of Secondary Education (CSEs) and a variety of vocational courses, I was able to do Ordinary or O-Levels, enabling me to move onto Further Education (FE) and then Higher Education (HE).

A regular Friday night activity was being driven to choir rehearsals in a luxurious 1956 Rover P4. This was owned by a friend's dad and the smell of leather seats and gentle hum

of the engine created a sense of calm and comfort. This contrasted to my dad's rattly old Austin A35 van, which he had converted when the family started to grow. The journey initiated a sense of anticipation and even excitement. The Rover was gently travelling towards a large Anglican Church with Victorian gothic architecture and massive stained-glass windows. When the sunlight shone, the windows were transformed as though through some divine intervention. Their beauty was breath-taking.

The combination of incense-infused stone, wood-polished pews and old candle wax inside churches has become strangely reassuring, but it was singing that prompted my return when I first began to attend. The resonance of the beautiful acoustics permeated every part of my being. The experience went beyond my understanding, and the sense of connection it engendered had a profound impact. We had two rehearsals a week and two services on Sunday. Occasionally we would sing at weddings on a Saturday and at the nearest Cathedral for special occasions. When singing, I was part of something bigger, something that crossed traditional boundaries of class, age and even religion.

I am convinced that participation in the choir promoted my own musical development. I was embedded in a musical experience with more knowledgeable others. Over time, I moved up the line of the choir stalls towards the Head Chorister position nearest the congregation. I made Head Chorister just as my voice began to break but I still had the opportunity to sing in the semi-chorus for Allegri's 'Miserere'. We sang this beautiful polyphonic, falsobordone choral music with a semi-chorus situated above the west door at the back of the nave. The main chorus were situated in the choir stalls just below the Great Altar at the east end of the church. None of the congregation could see the semi-chorus but when they started to sing it was as though their angelic sounds were coming from above. Allegri composed this music for the Papal Chapel in Rome. Was his intention to encourage the congregation to look up and see the 'Hand of God' from Michelangelo's 'The Creation of Adam' on the ceiling? This would be difficult if the ceiling were in darkness (Tenebrae) but it could be imagined. The rich, emotive and multi-layered experiences that underpinned life in the choir had a lasting impact.

Singing initiated my musical identity but it became multifaceted in 1974 when the solo Euphonium player from a local brass band gave a demonstration on the school stage and

asked for volunteers to join the band. He provided some starter lessons before band practice but then we would learn whilst playing in the band. His confidence was infectious. He clearly loved what he was doing, a great ambassador for the brass band world. He was a musical role model who inspired me to become an instrumentalist and not just a singer. The solo Euphonium was a leader in our brass band along with the solo Cornet. They sat opposite each other on the front row and regularly got special attention by performing solos, which often included dazzling feats of instrumental dexterity. The vision of becoming a great Euphonium soloist did not persuade me to join the band, which was useful because when I arrived, I was presented with a Tenor Horn. Perhaps I looked nervous, or they just needed Tenor Horn players, but sitting in the middle of the band was significant for me. My musical focus moved away from being one of the singers that had the highest part, or the lead melody that everyone else in the congregation sang, to recognising that I had a different role to play.

My mentor in the brass band was a gentle Welshman who helped me to recognise my new role. Now I was usually part of the harmony rather than the lead. The three Tenor Horns complemented and supported other instruments in the band, including the solo Euphonium player. Occasionally there would be a Tenor Horn solo, but I began to appreciate the subtleties of when to lead and when to accompany. I did not realise it at the time, but I began to appreciate the distribution that underpins performing music as part of a group. I was not just taking formal exams on my own, despite these being an important part of my early instrumental experiences, but joining with others and unconsciously recognising the value of being able to serve and support rather than just standing out and being the centre of attention. I was engaging in meaningful learning and developing my own sense of identity by being part of a community when making music. Experience suggests that not everyone appreciates this community when making music. Individual graded music exams appear to be the driver for many people when learning an instrument.

My success on the Tenor Horn meant that it was not long before the local music service spotted me. It was probably my music teacher at school that introduced me to a very imposing lady, a brass teacher from the county music service who played the Trombone.

She was passionate about orchestral music and wind bands. She persuaded me to switch to the French Horn and leave the brass band behind. I was offered free instrumental lessons until I left school, which pleased my parents, but it did end my career in the brass band. I soon joined the county youth orchestras and a number of local amateur orchestras.

Playing in the brass band was great fun but the difference between the Tenor Horn and the French Horn was significant for me. My perception of a Tenor Horn, framed by my own limited experiences, was like driving a 1.1 litre Ford Fiesta, safe and dependable but with a limited range and dynamic response. The French Horn, however, was like driving a 6.2 litre Ferrari F12 Berlinetta with a significant difference in range and dynamic response. There is nothing wrong with a Fiesta, but the performance you can get out of a Berlinetta is amazing. Playing the 3rd horn part in Verdi's 'Requiem' in Worcester Cathedral in 2002 on a large bore Paxman 25 with 200 singers belting out the 'Dies Irae' was like driving a Berlinetta too fast along the Amalfi Coast road. The aesthetic experience was memorable, formative and even transformative. Moving onto the French Horn has led to 40 years of performing in a variety places across the world, with a variety of distinct groups of people. It has been a polarised existence. I never practised enough, and my technique was limited, which led to countless disasters. However, I have also experienced many magical moments that have enhanced my identity and sense of belonging.

At 16, I was invited to audition for a Preliminary Music Course at a County FE College. The course prepared students to attend one of the conservatoires or to study music at university whilst studying for advanced or A-levels. My school wanted me to stay and study science, but I decided to go to the FE College. I thought there were more girls doing music than science! The music course provided brilliant opportunities to engage in a broad range of musical activities including composing and musicology. This range of experiences secured my place at university where I remember sharing my interest in neumes and my Bassoon Sonata during my interview. They still accepted me even though I did not do particularly well in my A-Levels. I was too busy performing. Performing is what hooked me into a life of music making. I still search for opportunities to perform, particularly singing in small a capella choirs. The experience is heightened if

performing takes place in a beautiful historic building with a resonant acoustic. At the moment, I belong to a 12-piece a capella choir that seeks out the myriad arrangements of music for choirs that exist today. It has even had five new works composed for it since 2000. 'From Byrd to the Beatles' has been used as a strap-line to attract a range of people to our concerts. I warm to this more open and inclusive approach towards choral music. We often use "My spirit sang all day" (Finzi, 1937) as an encore. An idiomatic composition for four-part choir, it is a joy to sing and a masterpiece in my opinion. The whole aesthetic experience of singing or playing an instrument takes me beyond a particular time and place, creating a different space in which to live; one where I am more alive and responsive to what is happening around me.

4.2: Reflexive Critical Analysis 1:

PAN1 begins just before the then Labour Prime Minister, James Callaghan, gave his Ruskin College speech in 1976, where he "rehearsed arguments that have become all too familiar about the dangers of progressive teaching and its contribution to a decline in standards" (Marshall, 1997: 112). PAN1 identifies the low expectations of progressive education shared by my parents and the broader community, emphasised by the hierarchical school system. My school was perceived to be 'at the bottom of the pile' (PAN1: 30) but I do not remember being denied access to what Young calls an academic Future 1 curriculum (F1). F1 is where "knowledge is treated as largely given and established by tradition" (Young *et al.,* 2014: 58) and can be associated with the vertical discourses of Bernstein (1999) and the acquisition metaphor (Sfard, 1998) found in grammar schools. Young (*et al.*, 2014: 59) identifies progressive education as having a "Future 2 curriculum". This Future 2 curriculum (F2) was created in response to the needs and interests of particular groups to increase motivation, and associated with the horizontal discourses (Bernstein, 1999) or the participation metaphor (Sfard, 1998) of secondary modern schools.

The teachers I encountered appeared to adopt the best of F1 and F2, providing access to F1 so that I was able to pass academic qualifications, but also drawing on F2 to make education personally meaningful. The music teacher appeared particularly adept at adopting this flexible pedagogic approach (PAN1: 30). She was able to balance the acquisition based "teacher

output/learner input binary used to measure whether learning has taken place" (Taber, 2012: 42) that underpins F1, but she was also able to draw on our experiences as learners to develop participatory activities that valued our knowledge and interests, which underpins F2. From my perspective, she adopted a child-centred approach towards progressive music education (Finney, 2011) but did not neglect the importance of access to the knowledge required to pass examinations. Sfard (1998: 11) emphasises the importance of taking this balanced or more nuanced approach: "because no two students [pupils] have the same needs and no two teachers arrive at their best performance the same way, theoretical exclusivity and didactic single-mindedness can be trusted to make even the best of educational ideas fail". F1 is associated with structuralism and F2 with constructivism (Young *et al.,* 2014: 58-59); other fields of practice, not just education, suffer from a structuralist versus constructivist dichotomy. Wessler (1992) identified the problem in the context of psychotherapy, highlighting the challenge of balancing internal, personal and subjective constructions of reality against structural perceptions of reality that are external, collective, objective and rational. Bourdieu (1989b: 14) uses the terms "structuralist constructivism" and "constructivist structuralism" to recognise the interdependence of structuralism and constructivism within sociology, and Vygotsky recognised the false dichotomy in psychology between those who saw social processes as being predominant and those who prioritised individual processes. In response, Vygotsky developed his overarching sociocultural theory (SCT) by recognising "the dynamic interdependence of social and individual processes" (John-Steiner & Mahn, 1996: 192). SCT informs my perceptions of realism, where individual or personal knowing is balanced against social or external knowledge through the processes of dialogue and judgement (Maton and Moore, 2010; Moore, 2010; Miller *et al.*, 2011; Biesta, 2015; Manyukhina and Wyse, 2019; Alderson, 2020).

Taking root in the field of music practice (or my own sociocultural learning) was helped by a number of people, not least by the music teacher in school who, through her professional judgements (Moore, 2010; Biesta, 2015), helped me to connect my personal musical experiences outside school with the formal and external structures of the school examination system (PAN1: 30). The school classroom music teacher was an important

mediator of social knowledge or "the civilized objective accumulation of previous human cultural experience" (Kolb, 1984: 36).

4.2.1: Music as social practice:

Legitimate peripheral participation (Lave & Wenger, 1991) in communities of practice (Wenger, 1998) appears to have taken place for me in the context of both the church choir and the band (PAN1: 31-32). This participation in activity enabled me to access historical or traditional knowledge, *knowing that* and *knowing about,* through performing (Savage, 2007; Anderson, 2012). Despite learning being centred on participation in activity, this was not a progressive F2 curriculum. Learning musical knowledge was situated and real in these contexts and based on existing cultural knowledge that was highly valued (cultural capital) and associated with the vertical discourses of formal education (Bernstein, 1999). There was a reason behind the performing (*knowing how*), which added value, meaning and purpose to the activities (*knowing of*); in such cases, "the learner comes to knowledge by recognising the meaning of what is found in the environment" (Taber, 2012:40). Added to this was a powerful social efficacy of entrainment (Clayton *et al.*, 2005; Cross, 2012) that significantly increased the sense of personal value through connection and belonging (*knowing of*). In PAN1, the formal learning of music theory through personal concept building (*knowing that*) was enhanced because it was directly connected with musicking (Small, 1998) in communal settings (*knowing how* combined with *knowing about* and *knowing of*).

The involvement in social music making in PAN1 provided opportunities for learning to be distributed. Distributed cognition is "the mindful practices of human agents in socio-material relationships with each other, with technologies and with other material things" (Shutkin, 2019: 482). Salomon (1993: xiii) characterises distributed cognition as:

> . . . in real-life problem-solving situations people appear to think in conjunction or in partnership with others and with the help of culturally provided tools and implements . . . the thinking of these individuals might be considered to entail not just solo cognitive activities but distributed ones. . .

Group music making, identified through the choir and the band (PAN1: 31-32) was an example of distributed cognition. The *problem* was to recreate music that works, where performers on different voices or instruments came together to perform a piece of music that was representative of what a composer or composers intended. In most cases these performances provided cultural experiences to be shared with others. The personal impact of the cultural

experiences described in PAN1 was profound. The sharing not only took place with an external audience or congregation but also *inside* the music as distributed performers. My emerging habitus was embedded and embodied by performing with others in ritualised and distributed musical activities (PAN1: 31-32).

PAN1 describes the move from singing in a choir, where there were a number of others singing the same part, to performing on different types of horn, where you were responsible for your own part. In the choir, there was a greater potential for cognitive "off-loading" to occur. Cognitive off-loading happens when people interact with "powerful tools" (such as a computer) or with other people who are more competent and off-load their "cognitive burden onto a tool or human partners" (Moll *et al.*, 1993: 132). This can result in blocking development or "even deskill" (*ibid*: 135). Ideally, distributed cognition should "promote or scaffold, rather than limit, the cultivation of individual competences" (*ibid*: 135). In PAN1, there was the temptation to engage in off-loading when I first joined the choir. Legitimate peripheral participation (Lave & Wenger, 1991) provided a justification for this early off-loading, but as the responsibility for holding an individual part in social music making became more predominant, the opportunities were reduced and even removed. This was particularly true when entering the world of French Horn playing (PAN1: 33). I always had an individual part in an orchestra, unlike the massed ranks of string players, so it was harder to hide or cognitively off-load. This challenge created an impetus to further improve, seeking fluency (Swanwick, 1999b) and flow (Csikszentmihalyi, 2002) in future performing activities (PAN1: 33-34). Moll *et al.* indicate that distributed cognition should not replace individual cognition: "one ought to include in a theory of distributed cognitions the possibility that joint systems require and cultivate specific individual competences (cognitive residues), which affect performance in subsequent distributed activities" (Moll *et al.*, 1993: 135).

Distributed cognition enhanced my musical understanding but the bias towards a particular instrument, expressed through the metaphor of driving (PAN1: 33) does not value the role that an instrument plays in a particular musical context and is unhelpful in an inclusive music education environment. Nevertheless, there is a powerful sense of identity associated with performing on a particular instrument, underpinning personal habitus. My instrumental music teacher valued my performing-based musical identities as objectified cultural capital, not just as part of my identity (PAN1: 32-33), purposefully involving me in a range of musical activities.

My classroom music teacher recognised that I was able to access institutionalized cultural capital through enacting a connection between the ritualised musical activities outside school and the formal knowledge required for the public examinations inside school (PAN1: 30). Accessing this capital was personally fortuitous but not inclusive. Only a small number of pupils took music at O-level. The classroom music (CM) curriculum I experienced post-14 catered for those who had already engaged with an historical understanding of Western art music, primarily focused on *knowing that* and *knowing about,* the main focus of the examination.

4.2.2: Experience or experiential?

The emotive experiences that underpinned the music performing in PAN1 were profound. Dewey (1938) indicates that initial emotive impulses need to be mediated by reasoned observation and judgement to make learning purposeful. He identifies that there should be "the postponement of immediate action upon desire until observations and judgement have intervened" (*ibid*: 69). This postponement can be associated with the rational thinking that takes place during the rehearsals for musical performing. In PAN1, as a member of the choir, band or orchestra, my performing was still essentially an imitating and assimilating activity rather than one that included reasoned judgements and accommodation (Piaget, 1954; Kolb, 1984). My sense of phrase and interpretation were not conscious decisions. I was *told* how to perform, even where to breathe. The people directing or conducting the rehearsals were involved in thinking about future action. This is analogous with a classroom where young musicians are pupils, and the director or conductor is the teacher. The approach is a *closed* or *command* style of teaching "described as autocratic or teacher-centred" (Carpenter and Bryan, 2019: 337). From memory, the motivation to engage with learning and adaptation stimulated by cognitive disequilibrium or challenge (von Glasersfeld, 1996: 20-27) was not evident during rehearsals or practice. On the contrary, rehearsals were spaces where formal knowledge was absorbed and applied within a situated and engaging musical activity. In PAN1, rote learning and information processing were important (Burton, 2016: 337-338), enhanced because they were placed within a context where learning was immediately applied and experienced.

Music making in the choir and the band were powerful concrete experiences (PAN1; Kolb, 1984). There were significant amounts of rehearsal time spent accessing formal musical

knowledge both in terms of *knowing that*, particularly in the context of traditional notation, and *knowing how* to sing or play an instrument. These rehearsals involved time watching, listening and assimilating existing knowledge through legitimate peripheral participation within specific contexts for specific purposes which enhanced my *knowing about* and *knowing of.* However, abstract conceptualisation through active experimentation (Kolb, 1984) was missing. The performance-based learning in PAN1 was experience-based but not fully experiential. Only when learners can be "engaged actively and purposively in their own learning is the term experiential appropriate" (Addison & Burgess, 2007: 35).

Vygotsky (1978) and Illeris (2009) highlight the importance of others in the learning process, particularly using dialogue or discourse. The musical discourses (Swanwick, 1999b) described in PAN1 were centred on "the individual internalisation of cultural concepts and practices" (Ellis *et al.*, 2010: 15). I would question whether the emphasis on performing promoted "ways of thinking and acting in the world" (*ibid:* 15). Learning was evident in my "changing relationships with the social situations of their development"; it was "a result of a process of internalisation and externalisation" (*ibid:* 64), and through performing I was able to "take in what is culturally valued" (*ibid:* 64). But I would question the extent to which I was able to "interpret . . . social worlds differently and therefore act in and on them in newly informed ways, which in turn impact[s] on the social situations" (*ibid*: 64). Ellis *et al.* (2010: 64) suggest that SCT enables learners to look forwards to the future and not just backwards to the past by developing culture: "Vygotsky's learners are . . . not merely passive recipients of culturally valued concepts, but are actors in and on their cultures, being both shaped by and shaping the social situations of their development". Taking in what was culturally valued was significant in the context of the performing-based activities, but becoming an actor *on* culture, particularly though the construction of new external knowledge through carefully considered actions, did not take place until engaging in composing (PAN1: 32).

Loughran (2010: 35) summarises the various forms of constructivism, or the personal and internal process of constructing knowledge, as "learning by doing; regulating one's own learning; building individual meaning in a situation or experience; and learning with and from others". This learning with and from others in PAN1 was crucial since it enabled access to existing knowledge. Doing, regulating, building and learning all suggest activities that take

place over a period time. Fox (2001: 30) identifies that learning as an active process is "the most central and insistent claim of constructivism". In PAN1, knowledge acquisition was enhanced because it was enacted and embedded in the context of a participatory activity with more knowledgeable others, but the thinking associated with cognition, particularly the higher levels of cognition (Bloom *et al.*, 1956), was limited during my performing experiences. I associate performing with the affective and psychomotor domains of learning (*ibid*; Pierce & Gray, 2013), which is not to undermine its importance but to assert that it is not the whole story in terms of music education that includes composing (Paynter and Aston, 1970; Swanwick, 1979; Paynter 1982; Paynter, 1992; Swanwick, 1999). Even in school, when there was an opportunity to stand back and reflect on performing activities, the over-emphasis on the reproduction of existing knowledge to meet the requirements of public examinations reduced the opportunity to engage in the higher levels of cognitive activity, particularly meta-cognition and creativity (Anderson & Krathwohl, 2001). It was not until FE and university, when composing took place, that my reasoned judgements relating to music came to the fore. I became personally responsible for thinking and decision making. I was not just building an acquaintance with music (*knowing of*) but making choices based upon my own musical judgements (*knowing why*). The move from performing to composing is not fully explored in PAN1 but my impression is that the active interaction with music through cognitive disequilibrium and challenge engendered by composing enhanced and deepened my cognitive learning experiences (Bloom *et al.*, 1956). As Mills (2005: 45) points out: "Composing is part of the 'real stuff' in music" [inverted commas in the original].

4.2.3: Conclusion:

My situated learning outside school (PAN1: 30-31) provided an opportunity to bring together different types of musical knowledge. *Knowing that* or formal propositional knowledge moved from the abstract to the real through applying *knowing how* or enacting the appropriate skills for making music. There were also opportunities to embed *knowing of* and *knowing about* through building a personal connection with musical activity at a particular time and in a particular place. These connections made my learning authentic by situating "knowledge-in-use" (Sawyer, 2006). Knowledge was actively applied and embodied, avoiding the problem of inert knowledge or "knowledge that has been memorised . . . but which cannot be applied in new situations" (Schelfhout, *et al.,* 2006: 874). Access to *knowing that*, *knowing how* and

knowing about was important to build my embodied cultural capital centred on music making with particular groups of people in particular settings. My embodied cultural capital initiated my emerging habitus (Bourdieu, 1986: 18), centred on performing existing Western art music as part of ritualised and distributed musical activities. The sands of time had shifted to reveal the bedrock of my multifaceted musical identity. My music making included powerful, situated aesthetic experiences (Finney: 2002), not separate academic exercises. "Knowledge, thinking, and the contexts for learning [were] inextricably tied and situated in practice" (Jonassen & Land, 2012: 10), increasing the potential for developing *knowing of* and *knowing about* music. *Knowing that* in music, particularly how to read music, happened whilst making music. The experience was formal, where knowledge was given and structured according to someone else, but the very act of performing (*knowing how*) by applying *knowing that* provided an incentive to engage with the formal content, particularly when fluency and flow were achieved. Nevertheless, I question whether my performance-based musical experiences were fully experiential. The active learning (Lowe, 2016; Shaw, 2019) that underpins metacognition and creativity was missing, reducing the potential for me to demonstrate my own musical judgements and understandings.

The combination of music making outside school and musical thinking inside school secured my future success in public examinations. Within school, there was a move away from an activity-based F2 curriculum to one that included the formal public examinations and powerful knowledge associated with an F1 curriculum (Young *et al.*, 2014: 58-59). I now question whether my music teacher moved the curriculum towards a Future 3 (F3) curriculum, balancing "concepts, contents and activities" (*ibid*: 68). Despite the learning being meaningful to me, the small number of pupils who did the O-Level suggests that musical learning centred on Western art music was not made meaningful for all children. There may have been other mitigating factors that impacted on the uptake of O-Level Music, but there is still an ongoing challenge to ensure that CM and particularly classroom-based music examinations are inclusive rather than exclusive (ISM *et al.*, 2019). This research does not consider the ideological political and policy dimensions that impact on the examination system. My own professional practice within the context of general classroom music (GCM) provides the focus. The next chapter begins by describing my

experiences as a GCM teacher. The focus is on GCM and the pedagogic judgements (Shulman, 2004; Alexander, 2008) I made to ensure that everyone was included.

Chapter 5: The Music Teaching I

5.1: Purposeful autobiographic narrative 2 (PAN2):

In the Spring Term of 1985, during my first year as a full-time teacher, there was an air of tension in the music department. It was my first job and a visit by Her Majesty's Inspectorate (HMI) was imminent. What could I do with classes full of lively 11- and 12-year-old pupils? Inspired by 'The Dance and The Drum' (Paynter & Paynter, 1974), I encouraged the pupils to compose their own Chinese New Year Dragon Dance. I had never been to China and the school population were largely white middle class, living in the affluent suburbs of a Midlands city. Nevertheless, I jumped into my World Music project with the naïve enthusiasm of an early career teacher. As a homework task, pupils built dragons to be used like shadow puppets to illustrate their dragon dances. Cereal boxes and other light, thin card was cut into appropriate shapes, painted and joined with split pins to allow the dragons to move. Pupils worked in groups of six, three pupils focusing on notes from a major pentatonic scale on diatonic tuned percussion (CDE GA). Two pupils created complementary ostinato accompaniments or riff backings on bass or tenor metallophone while a third created a more varied melody or lead on a separate soprano metallophone or glockenspiel. The remaining three pupils used various untuned percussion to create syncopated rhythmic patterns to drive the dance and complement the tuned percussion parts.

There was no access to rich audio-visual material via the internet, but pupils were still encouraged to use the movement of the dragon as a stimulus for their composing. Separate, jerky movements of the head were contrasted with the flowing body of the dragon. Any pupil who displayed an interest in music, including those pupils who played an instrument outside of the classroom, were encouraged to take a leading role by helping to establish a musical role for each part within the group. They managed/directed the musical texture but also extended the musical structure from a single section into binary or ternary form. The project did the trick. The HMI was impressed. I secured my place within the music department. I repeated this project the following year as part of my Spring Term Patterns and Places (World Music) Unit of Work for Year 7 but wanted to do more to help pupils differentiate their parts in the musical texture. I decided to use the

range of metal percussion instruments available to create a simplified 'Gamelan' texture. An extended 12- or 16-beat structure was used with different untuned percussion playing on different beats. The principle of high pitch = more sounds, but in equal proportions (whole to half to quarter to eighth), was applied to both untuned and tuned percussion. An untuned pattern was created first, with the music department gong helping to shift the emphasis from the beginning of the sequence of beats to the end.

A bass metallophone established an ostinato using semi-breves. Tenor metallophones played the same ostinato pattern using minims, alto metallophones used crotchets and glockenspiels played quavers. Each layer of the texture was added gradually. Both English and American note names were used to support pupils' recognition of the relationship between note values. I also used names associated with musical voices to further distinguish between each part in the texture. The initial idea was extended and elaborated by using the same bass semibreves but with each tenor minims, alto crotchets or soprano quavers composing additional material using their respective note lengths. The musical ideas were initially improvised, but these patterns were then memorised or internalised. The whole process provided an initial framework for composing in smaller groups.

It was important to record the performances so that pupils could hear the music they had made together. Some classes managed to achieve a controlled 'shimmer' effect with the metallic percussion, that I personally found aesthetically pleasing. I encouraged my pupils to listen out for this. Developing disciplined control was a key feature, enhanced by encouraging a sense of competition between classes to find out which one was perceived to have the greatest control and the most effective Classroom Gamelan. We were not recreating authentic Gamelan, but the priority was placed on learning music rather than accurately trying to recreate a particular musical tradition.

The Classroom Gamelan leading to a Chinese New Year Dragon Dance was established as my Spring Term Project for Year 7. For the preceding Autumn Term, when Year 7 started senior school, singing was the focus. Songs were elaborated and extended using improvised syncopated rhythmic accompaniments, to introduce classroom percussion and to develop rhythmic perception and control. Music that linked to the continent of Africa,

particularly combining West African syncopated rhythms with South African songs, provided a rich source of musical material. Again, the aim was not to be strictly authentic but to seek inspiration to drive learning. Learning syncopated rhythms provided the opportunity to include pupils who had previous musical experiences and those who did not. 'Building from the Beat' laid the foundations for performing syncopated rhythms in groups. Despite the Classroom Gamelan shifting the emphasis towards texture and structure, the exploration of syncopated rhythms during the first term set up the potential to progress towards Chinese New Year Dances.

The final project for Year 7 focused on developing basic keyboard skills through performing five finger popular chorus melodies on the keyboard, like 'Super Trouper' (released in 1980) by Abba. Some pupils already played the keyboard and were able to use two hands incorporating single-finger or fingered chords. These pupils were encouraged to work with others to create musical 'covers' to extend the texture and structure of their music. All Year 7 pupils produced a performance at the end of the year, even if it was just a repetitive chorus or hook with an automated rhythm backing. Despite trying to extend perceptions by recreating and creating music from other cultural contexts in Year 7, I did not ignore my own musical background. To move pupils from *performing* melodies towards *composing* melodies became the focus for the Autumn Term of Year 8.

A Christmas Carol Competition provided the initial stimulus for Year 8. Medieval-inspired drones were used as a backing that could be performed by those who did not fully grasp the concept of chords. For those who did, they could place their knowledge in a historical context, particularly the importance of the tonic and dominant. Pupils could choose to compose a calm and meditative sacred carol using the aeolian mode, with a simple time signature, or a dance-like secular carol using the mixolydian mode, using a compound time signature.

Inspiration was taken from carols like 'The Truth from Above', an old Herefordian carol that uses the aeolian mode or 'I Saw Three Ships', which uses the mixolydian mode. The use of a compound time signature in the second carol linked to secular folk dances which provided an opportunity to introduce pupils to traditional folk music and folk instruments from the British Isles. Resources combined keyboards, tuned percussion and

untuned percussion (if required) with pupils' own instrumental skills. Pupils had to justify their instrumental resources before making a formal request to use them. Each group of 5 or 6 had to think carefully about who could provide the melodies, who could provide the drones and who could provide the rhythm. Some pupils created rhythmic riffs from their drones to provide dance-like drive for their folk-inspired carols. This gave their compositions more 'popular' qualities. It was important not to ignore the modern music industry. How lucrative could it be to compose a Christmas No. 1? Which carol could be our Christmas No. 1? Each group decided who was to be their leader, their musical director or music producer. Structured social interactions were a priority, in order to manage a haphazard and learner-centred composing process.

The second term in Year 8 moved towards establishing perceptions of primary and secondary chords. The primary focus was on 'The Blues', but the intention was not to focus on one musical style. Instead, I aimed to provide a sense of how cultures interact and develop by providing another closely related choice. Pupils could either choose a slow Blues to tell a contemplative story or a faster 'Rock n' Roll' which focused on encouraging people to dance. The related chord structure was important and a range of examples from both Blues and Rock n' Roll were explored through performing and listening. Pupils stuck to the 12-bar primary chord structure, but some used appropriate extended chords (like the dominant 7th). An associated minor pentatonic scale was used for composing melodies, starting from improvisation and established through memory, with notational hints to provide support. Pupils used notation as a memory aid for composing rather than as a separated theoretical exercise.

The use of chords, riffs and melodic phrases formed the basis of the musical motives or leitmotifs that were used in the final project for Year 8, which was based on Music and Meaning. Music for film provided a motivating context, combined with a bit of storytelling. Clear narratives were used to initiate a consideration of appropriate nondiegetic music. Words or phrases were identified that could describe what we might see and what we might feel in relation to the chosen narrative. Those words then formed the basis of a classroom composing exercise based on the narrative. This acted as a model for smaller group classroom composing. Before composing, we listened to full orchestral

nondiegetic music and other programme music to identify how instruments were being used to complement and enhance what could be seen. The opening of 'Also Sprach Zarathustra' by Richard Strauss provided an engaging listening exercise. It is full of symbolism, from the oppressive darkness of the opening low drone to the beams of sunlight using natural trumpet harmonics. The life-giving power of the sun overcoming the oppressive darkness is symbolised by the fantastic timpani part, interspersed with increasingly diatonic, celebratory major chords from the rest of the orchestra.

We could not hope to recreate an orchestral soundscape in the context of a classroom, but we could be creative about how we used the classroom instruments that were available. For example, when composing music for 'Space', a low roll on a bass drum provided a drone for the endless and oppressive darkness. Glockenspiels and Metallophones, organised in a cyclic pattern based on a chromatic scale, provided pinpoints of light to represent stars. A tenor Metallophone rocked between two ethereal minor 7th chords (a bit like the women's chorus in 'The Planets' by Gustav Holst) to create a sound metaphor for eternity.

Musical models emphasised a consideration of timbre and creative use of sound when pupils were composing their nondiegetic music for a film clip. Keyboards were used as sound palettes to provide sound sources. The standard keyboard or electronic piano sound was avoided. The sounds chosen were a crucial symbolic link to characters, action and atmosphere, helping pupils to compose melodic or harmonic leitmotifs to represent characters or action in the film clip. Later on in my classroom music teaching career, 'Music and Meaning' provided an ideal opportunity to introduce pupils to music technology. Sequencing programmes like GarageBand, Cubase or Logic were used to extend the timbre and textures available to pupils. The focus was on real-time sequencing rather than notation when using music technology in the classroom.

The focus for Year 9 was on composing a song for the Summer Term Song Festival. Songs were incredibly significant for the pupils I taught. They spent significant amounts of time listening to songs and it was clear that songs formed an important part of their sense of identity. Year 9 were moving away from compliance towards asserting their own sense of identity, so it seemed appropriate to provide them with space to explore this identity through music. The use of music as a form of communication was built

upon during the first term of Year 9 by making a direct link between 'Music and the Media'. How was music used in the commercial world to sell products? Exploring jingles for adverts helped to emphasise the importance of repetitive hooks that underpinned the creation of commercially successful songs. The use of melodic and harmonic riffs and hooks were explored during the second term of Year 9, through performing and composing exercises. The final term focused on composing a song using an appropriate musical framework, usually a strophic song. Some pupils preferred to include rap instead of melodic material (particularly boys who were struggling to sing) but most were able to include a lead melody at some point (vocal or instrumental), usually as part of the chorus. Harmony was included as part of the rhythmic engine room, driven by a range of untuned percussion and/or drum kit. Experience indicated that a Year 9 'Song Festival' or 'Showcase' encouraged an increasing number of pupils to opt for GCSE music.

5.2: Reflexive Critical Analysis 2:

The focus for PAN2 was Key Stage 3 (KS3) general classroom music (GCM) in secondary schools which included all children (pupils) between the ages of 11 and 14. The projects or units of work were based on real teaching episodes that took place over a 20-year career teaching KS3 GCM in England. An important part of my preliminary reconstructive reflexive analysis is provided in Appendix 5. Appendix 5 provides an idealised impression of epistemic ascent (Winch, 2011; 2013; 2014) in KS3 GCM based on PAN2. PAN2 should not be taken as truth that can be universally generalised. PAN2 was situated in city-based 11-16 high schools with diverse intakes in terms of cultural backgrounds and musical experiences. Nevertheless, these idealised memories and the subsequent analysis and theorising included in this chapter are intended to promote thinking and judgement; to resonate with other classroom music teachers who are grappling with how to teach music to a classroom full of diversity, with pupils who have a range of musical preferences and experiences.

5.2.1: Epistemic ascent:

Bruner shared his initial thoughts relating to his theory of instruction (1966) in 1963 when he identified the importance of knowledge *structures* and knowledge *sequences* (Bruner, 1963: 525). His 1963 article shifted focus from constructivist theories relating to learning

(Bruner, 1960; 1961) towards the pedagogic challenges of being an instructor or teacher. However, he did not ignore the learner by shifting his focus entirely towards the teacher, but recognised that the professional judgement of teachers needed to take into account the *predispositions* of learners, and the *consequences* on learners of the teaching and assessment processes that take place (Bruner, 1963: 526-532). Epistemic ascent is an updated version of a theory of instruction (or pedagogy) which takes into account how learners "move from novice to expert in terms of a body of knowledge" (Winch, 2011: Slide 3).

Winch (2013: 128), influenced by Hirst (1993), indicates that mastering the conceptual structures that underpin a body of knowledge within a subject field "involves inferential ability . . . a form of practical knowledge". This inferential ability suggests judgements on the part of the learner, not just by the teacher. Winch continues by indicating "the ability to validate and establish truths demands a variety of forms of practical ability" (*ibid*: 128). Winch moves away from an academic F1 curriculum based on acquiring propositional knowledge towards an ontology of classroom education based on the assertion that propositions need to be practically applied. The epistemic implications for music education are that propositional knowledge (*knowing that* and *knowing about*) needs to be applied (*knowing how*) to develop initial acquaintances and values (*knowing of*). When pupils apply their inferential judgements to music making activities, this leads to the development of deeper understandings (*knowing why*). This perception underpins the development of the epistemic ascent for KS3 CM shared in Appendix 5. In summary:

> It is argued that a key feature of good curriculum design is the ability to manage the different types of knowledge in a sequence that matches not just the needs of the subject, but also that of the student, so that the different kinds of disciplinary knowledge are introduced in such a way that the development of expertise is not compromised (*ibid*: 128).

It is important to note that Winch's perceptions of practical knowledge go beyond skill development. Skills are important but so are "adverbial verbs" and "project management" (Winch, 2011: Slide 9; PAN2; Appendix 5). In music education, *knowing how* at KS3 can be characterised by the active verbs of "singing; composing; improvising; playing" (Fautley and Daubney, 2015: 6). However, it is within the context of "critical engagement" (*ibid*: 6) that pupils apply inferential judgements through "listening, appraising, evaluating, describing,

identifying" (*ibid*, 6). My personal experiences reflected through PAN2 indicate that pupils' inferential judgements were enhanced when they engaged in composing (Swanwick, 1979; Paynter, 1982; Paynter, 1992; Swanwick, 1999a).

5.2.2: Beyond a fixed canon:

PAN2 challenges the current neoconservative orthodoxy of establishing fixed notions of truth or "essential knowledge" (DfE, 2014: 5). Identifying a fixed canon is problematic in GCM (Kindall-Smith *et al.*, 2011; McPhail, 2013b; Kurkela and Mantere, 2015). Instead, PAN2 emphasises music as an embodied art form, valuing both performing led by the teacher and composing led by pupils. A balanced pedagogic perspective recognises that "nothing stands still . . . Each generation in turn, itself educated in the past, attempts in the present to educate its children who will live in the future" (Schiller, 1955: 3). Schiller (*ibid*: 2) spoke of the importance of choice in the context of learning and freedom:

> Freedom is not a gift that is given or taken, but a power which grows or fails to grow, and it is a power of special value to children at school. School is a place where children go to learn; and children learn best when they exercise, not only their imagination, their intelligence and their memory, but also their growing power to choose.

Choice was presented and judgement promoted in PAN2 when pupils were asked to engage in composing through improvising or to *play* with musical ideas (Burnard, 2000a; 2000b; Mills and Paynter, 2009; Burnard and Murphy, 2013). This is not to undermine the importance of performing, but a recognition that GCM provides opportunities to experience different forms of "musicking" (Small, 1998) or "spaces in which teachers and students [pupils] engage in a joint exploration of musical identities, relationships and possibilities" (Juntunen *et al.,* 2014: 251). PAN2 acknowledges that choice is fundamental to personal agency and judgement (Miller *et al.*, 2011), and creativity (Thomson and Sefton-Green, 2011). Creativity is a foundational aspect of music, as Burnard suggests: "The presence of music is not a necessary condition for having creativity, but having creativity is a necessary condition for having music" (2012: 8). My challenge was to ensure that there was enough time for creative composing. Kitchen (2014), Peal (2014) and Christodoulou (2014) would argue that this approach would sacrifice knowledge acquisition, restricting access for pupils to the elaborated codes and vertical discourses associated with 'high quality' education (Bernstein, 2000). I would counter this argument by asserting that 'high quality' music

education should be about developing understanding (Rogers/ISM, 2020) or *knowing why*, through enacted, embedded and embodied ways of *knowing.*

5.2.3: Shifting habitus:

The perspectives that underpin PAN2 were initiated while I was an undergraduate at university. My early habitus was centred on performing ritualised Western art music (Chapter 4). Going to university rather than attending a Conservatoire to study the French Horn was initially a disappointment, but the type of further (FE) and higher education (HE) courses I attended provided the opportunity to experience a wide range of music and music making, opening my eyes to the potential of other types of musical creative practices (Burnard, 2012). These courses began to challenge my habitus. Despite retaining the bedrock of performing Western art music, I began to recognise and value diversity. The sands of time, full of a wide range of knowledge-rich musical experiences, prompted a shift away from the tacit assumption that music education equals singing and learning an instrument, towards a more balanced perspective. This perspective was reminiscent of the CLASP model of music education (Swanwick, 1979) centred on "Composing, Literature Studies (handling information about music), Audience Listening or 'audition' (to other pupils, to the teacher or a recording), Skill Acquisition and Performance" (Swanwick, 1999a: 57: inverted commas in the original). I am convinced that my eclectic FE and HE courses expanded my professional capital as a GCM teacher.

A degree module that directly contributed towards building my future CM professional capital was 'Sound and Silence'. This module was based on the book with the same title by Paynter and Aston (1970), which explored the use of creativity in CM. This was significant, leading to an initial realisation that CM could be different to musical instrument skills training, and that it could be more than just cultural transmission based on a particular musical canon determined by someone else. Both musical instrument teaching and cultural transmission focus on external knowledge or content 'owned' by the teacher which underpins a traditional view of music education (Regelski, 2014: 16). Cultural transmission is assessed through listening or theory tests that prioritise propositional or declarative knowledge (*knowing that* and *knowing about*); an academic education (Wyse *et al.*, 2016). Musical instrument skills were assessed through performing products, where the active application of *knowing how* is more important than just acquiring propositional knowledge.

This practical application of skills-based knowledge underpins vocational education (Kelly, 2009). These approaches are important but as Paynter (1982: 34) recognised, music is a living art form in which people can personally invest:

> Students [pupils] should have opportunity to try things out and 'make them their own', so that they are left not with a view of music as a closed and immutable system but with at least a glimpse of the almost endlessly extendable possibilities that arise from varied combinations of the basic music elements [inverted commas in the original].

Paynter's distinction between instruction (as transmission) and education is important:

> Schooling should be characterised by education rather than instruction; the latter being concerned primarily with the transmission and acquisition of received ideas and skills whilst the former, by definition, should draw upon children's natural resources of wonder, imagination and inventiveness (Mills & Paynter, 2008: 1).

Informing the PAN2 units of work like Music and Meaning (PAN2; Appendix 5: Project 6) was the knowledge I acquired while studying electro-acoustic music at university. This was 'hands-on' scalpel and sticky tape composing. Modern music technology has created much easier (and safer) ways of manipulating sounds, opening up the creative spaces in Music and Meaning. The *knowing how* to use reel-to-reel tape machines was context specific and temporal, a functional and technical aspect of composing or surface perspective (Shulman, 2005) which quickly became outdated, an example of the social realist recognition of the fallibility of knowledge (Maton & Moore, 2010). Taking a deeper perspective or considering "how best to impart a certain body of knowledge" (Shulman, 2005: 55), these experiences helped to embed an understanding that there are other ways to be creative in music education rather than composing using traditional notation on manuscript paper. Burnard (2012: 8) identifies "multiple musical creativities". PAN2 recognises multiple musical creativities, valuing diversity through a range of musicking (Small, 1998).

In PAN2, different creative perspectives were brought together when pupils' composing took place in groups. Perceptions were mediated by a range of dialogic exchanges: teacher to pupils; teacher to pupil; pupil to teacher; pupil to pupil; pupil to pupils. Since musical knowledge was not just coming from one perspective (namely the teacher), the potential for democratic and inclusive pedagogic approaches based on social justice was increased (Benedict *et al.,* 2015; Spruce, 2017). The challenge with this approach towards GCM was to ensure that it did not become too idealistic. Losing sight of the rules that underpin a system

of schooling and the knowledge that exists within a subject domain (Bernstein, 2000; Maton and Moore, 2010; Wright and Froehlich, 2012; Young and Muller, 2014) can place pupils at risk when they enter the higher levels of education systems that are underpinned by public examinations (Chapter 1). Bourdieu acknowledged the impact of schooling to "reproduce the legitimate culture as it stands and produce agents capable of manipulating it legitimately" (Bourdieu and Passeron, 1990: 59-60). Problems occur when this reproduction is accepted as *doxa* in a UoD (Bourdieu, 1977). If *capital* is "the culture of the dominant group – which is embodied in schools" (Mills, 2008: 83), then valuing different forms of *habitus* and *capital* in an inclusive education environment can become problematic.

5.2.4: Pedagogic priorities:

Paynter (1982: 35-46) provided "suggested approaches" to overcome the false dichotomy between active learner participation and teacher-led knowledge acquisition (Sfard, 1998). One approach focused on musical concepts (*ibid*: 35), using the building blocks or the elements of music (DEE/QCA, 1999; DCSF/QCA, 2007) as drivers for exploring the world of sound. This idea formed the basis of 'Building from the Beat' which underpinned the first term of Year 7 when pupils arrived at their secondary school (PAN2; Appendix 5: Project 1). As a naïve early career teacher, my initial approach was to try and define 'a beat' using words. It soon became clear that the concept of a musical beat cannot be learnt in an isolated declarative manner, as a written proposition to be regurgitated in a test. A beat itself does not sit in isolation but needs to be associated with other beats, experienced and embodied as part of broader musical activities (Swanwick, 1979; Paynter, 1982; Paynter, 1992; Small, 1998; Swanwick, 1999a).

The title of 'Building from the Beat' was chosen to be easily accessible to pupils whose musical experiences were limited (some had little or no experience of music education when they arrived at secondary school). The concept of *building* was not only a useful alliteration but also indicated the importance of an active approach to exploring the concept of beat. The idea that song accompaniments could be created from an isolated beat was appealing to me as an early career GCM teacher, who wanted to establish 'the basics' before moving onto more complex musical concepts. Initially, the focus on beat or beats was much simpler than Paynter's (1982: 35) "pulse and rhythm", using active rhythm and written notation games. Paynter included a broader range of cultural sources to drive his

conceptual exploration, to ensure what he did remained musical and inclusive. When Building from the Beat was placed within a broader musical context, particularly in relation to performing songs (Appendix 5), the potential for rhythmic differentiation was increased. Many pupils appeared to warm to the use of engaging energetic syncopations, even those who had not received any formal music education. PAN2 reflects the ideal that musical concepts are experienced and embodied as part of broader musical activities, emphasising that learning in music education includes *knowing how* to enhance and underpin *knowing that*. These types of knowing were further enhanced when musical concepts were placed within musical contexts (*knowing about*). In PAN2, meaningful acquaintances with music were developed (*knowing of*) when distinct types of knowing were brought together through musical activities that had value and meaning for the pupils involved (Green, 2008). This did not mean focusing on pupils' own preferences entirely. Rather, pupils were taken on a journey from the known to the unknown. This journey sought to create links with their predispositions in order for the journey, or "exploration of alternatives" (Bruner, 1963: 526), to be seen as relevant and purposeful by the pupils themselves.

'Patterns and Places' was approached from logical and structural perspectives, using numerical patterns to create soundscapes that challenged purely emotive reasons for creating music (PAN2; Appendix 5: Project 2). A logical and structural approach helped pupils to access music that sounded unfamiliar to them and provided a framework for thinking about their own music when composing. On reflection, the focus for both Building from the Beat and Patterns and Places was actually *entrainment*, encouraging a range of pupils, including those who had little or no experience of music, to perform and compose together, and training them to experience a sense of flow. The approach was, in reality, more akin to Paynter's (1982: 39) second suggested approach which focused on "techniques and structures". Here, existing music would be used as starting points for "expressive exploration" (*ibid*: 39) or composing. Introducing pupils to existing music was an attempt to "add cultural capital to their repertoires" (Mills, 2008: 85), upon which pupils could draw to inform their composing.

Performing together formed the initial starting point for all of the projects identified in PAN2, even if this performing together was underpinned by whole class composing. The idea was to perform together to promote engagement through entrainment and flow, but

also to identify roles and responsibilities that instilled order and control into the learning activities. This links to relational approaches towards education that underpin strategies like Behaviour for Learning (Ellis and Tod, 2009) where participation, engagement and access are prioritised over behaviourist rewards and sanctions (Smith, 2017). Crucially, this performing together introduced key concepts prior to the pupils' own composing. It initiated "learning talk and dialogic teaching" (Alexander, 2008: 92-120) or exchanges that promoted thinking and inferential judgements, where the relational approach extended beyond behaviour management towards valuing the voice of the learner and their perceptions of the concepts being explored. Nevertheless, the voice of the learner should not dominate at the expense of other members of the classroom, including the teacher. Other pupils have the right to access a regulated curriculum, underpinned by appropriate recontextualising rules (Bernstein, 2000; Wright and Froehlich, 2012). The concept of a *safe* classroom was introduced (Appendix 5) where *supportive, appropriate, fair* and *encouraging* comments were promoted to ensure pupils valued each other in diverse classroom environments. I sought to model this *safe* approach within my own dialogic interactions.

5.2.5: Composing:

Paynter (1982: 8) identified the challenge of balancing the enjoyment and engagement engendered by active participation in music for the majority, with the more formal acquisition of musical theory and specialist skill that caters for the few. Music is primarily an activity-based or performing art form based on *knowing how*, hence the priority placed on the assessment of performing products in music education. As indicated previously, PAN2 was underpinned by the assertion that musical activity is enhanced and instilled with greater depth if it is informed by other forms of knowing, but this depth is further enhanced if the musical activities promote thinking and judgement through meta-cognition and creativity (Burnard, 2012). Paynter (1997: 18) identified that "composing is . . . the surest way for pupils to develop musical judgement and to come to understand the notion of thinking in music".

PAN2 prioritises pedagogic processes that were initiated by performing activities to initiate engagement and thinking. There was a progression from an initial performing activity, where key concepts, techniques and structures were identified through making connections with existing music, towards spaces for pupils to think about music and to make judgments about

music by engaging in composing. Their compositions provided the vehicle to share their thinking and judgments. Composing was "part of the 'real stuff' in music" (Mills, 2005: 45: inverted commas in the original), a pedagogic tool that enabled everyone to access, develop and share their own musicality within creative and democratic learning environments (Lamont and Coll, 2009: 109). In PAN2, highly developed instrumental skills were not a prerequisite for composing, particularly when using music technology, and composing together in groups provided opportunities to create effective communities of thinking (Harpaz, 2014) with appropriately distributed cognitions. PAN2 was underpinned by the assertion that composing is a fundamental part of music as a living and thriving art form that enables music educators to reflect Bruner's (1999: 19) pedagogical ideal: "with the child [pupil] as an active, intentional being; with knowledge as 'man-made' rather than simply there; with how our knowledge about the world and about each other gets constructed and negotiated with others, both contemporaries and those long departed" [inverted commas in the original].

The GCM education identified in PAN2 prioritises interaction with other people and other perceptions of knowledge, a social cultural approach. In the real world, even when composers work alone, they will be influenced by music they have heard. In PAN2, pupil and teacher *knowing* was co-constructed from what was already known. Links to previous knowledge helped to establish an environment of critical enquiry where pupils were incentivised to engage with new knowledge and knowledge creation. Composing was not entirely "child-centred" (Paynter & Aston, 1970: 2) but based upon explorations and discussions of existing musical ideas through shared performances and listening. Composing was supported by a range of creative practices to establish frameworks from which the learner's own musical ideas could be supported and developed. As Hallam and Rogers (2010: 107) point out, "Composing without such a framework is very difficult, although too much detail limits creativity. An overarching framework is not only helpful but necessary".

In PAN2, pupils were encouraged to think and apply judgments about music rather than just copy existing ideas. This became more than knowledge reproduction and moved towards embedding forms of *knowing*. Composing pastiche, an activity that appears to be prioritised in public examinations (GCSE and A-Level), was handled carefully in order to maintain pupil motivation. My concern was that focusing entirely on pastiche, with 'right' and 'wrong' answers, would create depersonalised learning environments, leading to unmotivated pupils.

Composing based only on pastiche promotes a hegemony of looking backwards, where "the control of knowledge, in this case musical knowledge, [serves] to preserve the ideological values of the dominant social group, in this case through the reproduction of the form of culture valued by the dominant group" (Wright, 2010: 24). Instead, the pupils' composing in PAN2 was valued as unique art forms, created at particular moments in time. This was particularly important at KS3 where the knowledge, skills and understanding to create effective pastiche were limited. The teaching in PAN2 sought to encourage pupils to share their perceptions of the music they had previously explored through their own composing. This led to surprising results, often reflecting an intercultural perspective that went beyond what I had first envisaged:

> Where students [pupils] and teachers engage with different types of music in the classroom or the community - play with it, rather than look at it as though through binoculars – the creation of a new type of music through fusion is a normal musical outcome (Mills, 2005: 151).

My classroom composing included *fields of practice,* starting as "an ensemble of relatively autonomous spheres of 'play'" (Bourdieu and Wacquant, 1992: 16-17: inverted commas in the original) and structured through cultural reference points to provide frameworks for distributed cognitions. My aim was that KS3 GCM composing should be informed by traditions but not restricted by them.

My KS3 GCM teaching was based on a tacit application of *third space* (Bhabha, 1994). Bhabha challenges dichotomous thinking, particularly between the dominant and the 'Other' (Biesta, 2013), or the orthodoxy and heterodoxy. Bhabha (1994: 56) sees culture through a genuine, dynamic universe of discourse or *third space* where "it is the 'inter' – the cutting edge of translation and negotiation, the *inbetween* space – that carries the burden of the meaning of culture" [inverted commas in the original]. The negotiation of meaning is central to Bhabha's perception of culture and is about establishing identity rather than compliance and conformity: "by exploring this Third Space, we may elude the politics of polarity and emerge as the others of ourselves" (*ibid*: 56). Within third space theory there are resonances with dialogic pedagogy (Alexander, 2008) and thinking communities (Harpaz, 2014) which prioritise discourses between teacher and learner. Dichotomous perspectives that prioritise formal (teacher) or informal (learner) can be challenged. Teachers and learners come together in a third space to negotiate new meanings, creating the potential for hybridity,

"emanating from cross-cultural interaction that manifests as an internal and external state of being. It is in this hybrid space where opposing or diverse beliefs, thought processes, lifestyles, ways of knowing, and experiences interact and find symmetry" (Saudelli: 2012: 103).

5.2.6: Concluding discussion:

My tacit application of *third space* shifted my GCM teaching away from social realism, where the priority is placed on knowledge framed from the perspective of the teacher, towards social constructivism, that prioritises *knowing* from the perspectives of the learners. I was keen to avoid *knowledge blindness* (Maton, 2014; McPhail, 2016) but I also needed to be wary about imposing my own culturally mediated perspectives of knowledge on pupils. By prioritising pupils' *knowing* over my own perceptions of powerful knowledge (Young *et al.*, 2014), my own musical habitus was open to challenge.

Project 4: Medieval Melodies (PAN2; Appendix 5) was heavily influenced by my musical habitus of Western ritualised performing, particularly choral music from a white Anglican Christian perspective. When teaching in diverse cultural settings, this project had to be rethought. The Christian and Eurocentric nature of the module was adjusted using *Arriba* (Harvey, 1988) during the explorative performing activity led by the teacher. This memorable Latin Jazz melody was still used to initiate a consideration of melody as the main conceptual focus, but in this instance the links were made with dance. This maintained the opportunity to consider folk music, but opened up the possibility of considering folk music from other parts of the world. For example, basic Cuban Son Clave rhythm was used as a backing for *Arriba* and links with Salsa were further enhanced through listening. There were still opportunities to consider Western folk music, including Christmas Carols, some of which had secular origins in medieval round dances (Estrella, 2019). *Arriba* provided a clear 8-bar structure that could be used as a framework for creating a musical hook or chorus for a dance-like song which had a celebratory theme. Sacred festivals associated with the school Autumn Term, like Christmas or Diwali, were used as initial stimulus, but festivals that had more secular or pan-cultural origins like Thanksgiving or Harvest were also included. Choice was made by the pupils as to the sacred or secular nature of their composing, mediated through dialogue with their peers and with me as their teacher.

In PAN2, there were limited amounts of propositional knowledge (*knowing that* and *knowing about*) introduced over three years (Appendix 5) in order to prioritise time and space for pupils to engage in meta-cognition and creativity, enabling them to enact, embed and embody different forms of *knowing*. This was a professional judgement that I made to enable pupils to make inferential judgments within the context of their own music making (Appendix 5). In PAN2, I sought to avoid the pedagogic dichotomy of traditional or progressive, or *formal* and *informal*, by adopting a *mixed modality* approach where:

> [t]here is strong teacher input into curriculum content selection and sequence, more student control over pacing as students learn at different times and in different ways, but strong visibility concerning evaluation (such as feedback in meeting criteria in a given task). The pedagogic model comprises a caring and personalised attitude to the pupils (McPhail, 2016: 309).

This *mixed modality* or *third space* approach for KS3 GCM in England provides an opportunity to focus on the development of holistic musical *understanding* (Rogers/ISM, 2020) rather than an atomised approach towards performing, composing and listening. An atomised approach, that prioritises musical activity rather than musical understanding, has underpinned interpretations of the National Curriculum for Music since its inception in 1992 (*ibid*: 34).

KS3 GCM is under threat as schools reduce or remove KS3 music education (Daubney and Mackrill, 2018; ISM *et al.*, 2019) in response to education policy that has undermined the value of GCM in favour of other subject domains and perspectives of music education based on instrumental teaching (Savage, 2020: 4). The undermining of GCM in education policy is evidenced by a reduction in language and guidance within the context of the National Curriculum for music, from 33 pages of orders and 42 pages of non-statutory guidance in 1992 to 200 words in 2013 (DfE, 2013a: 2; Appendix 2; Savage, 2020: 3). As the sands of time appear to be shifting away from the KS3 GCM described in PAN2, the next chapter moves on to considering the manner in which I approached GCM *teacher* education within the context of shifting neo-liberal agendas that prioritised training.

Chapter 6: The Music Teacher Educator I

6.1: Purposeful autobiographic narrative 3 (PAN3):

I had a strong affinity with the 1998 Key Stage 4 (KS4) General Certificate of Secondary Education (GCSE) Music class. I was a Head of Faculty for Arts and PE, but I was the only music teacher in a small 11-16 High School based in a small city in a largely rural border county in the west of England. In 1996, I had 20% of the year group opting for a GCSE in Music, a large class for a school with 120 pupils in each year. Although I spent much of the Easter break assessing their work, the opportunity to help them over the last hurdle, to ensure their coursework was correctly marked and their contributions clearly identified, was extremely important to me. We had joined the school together in 1993 and many were the heart of my Tutor Group and my Concert Band. One member in particular had arrived in 1994, having been bullied at his previous school. By the time he reached Year 11 he had moved well beyond my own performing ability on the drum kit, and he also had a fantastic voice. A personal career highlight was seeing him perform his own arrangement of 'Angels' by Robbie Williams in the centre of the city with his own music group. I wanted these pupils to succeed. My marking was done carefully and the marks I awarded were clearly justified to the external assessor from the relevant examination board. A significant number of the 1998 GCSE Music class achieved higher than expected grades, which put music at the top of the comparative measures of success across the GCSE subjects within the school. This attracted interest from a local School Centred Initial Teacher Training (SCITT) organisation who offered me the opportunity to run classroom music teacher training within the local area. This eventually led to a significant career move into Higher Education (HE) as a Senior Lecturer focusing on classroom music teacher education.

When preparing pupils for their GCSE in Music, my assumption was that I was driving the learning by transmitting what was required from the external examination board. I did not have time to consider what else might be happening. I approached the SCITT with the same assumption. Teaching was a process of transmitting required learning. In terms of classroom music, I knew what I was doing, as my results demonstrated. I could simply tell beginning classroom music teachers (BCMTs) what they needed to learn, and they

would be fine, just like my GCSE Music classes – or so I assumed. For the first few years I was engaged in classroom music teacher education, I prioritised teacher training for BCMTs.

When I arrived in HE in September 2004, I found myself working in both the primary and secondary teams in the School of Education. I was happy to work across both teams. My timetable felt less empty and I could prioritise music teacher training rather than engage in research activity. This made the transition from classroom teaching to HE more manageable. As the only music specialist in the primary team, my unofficial role quickly became Subject Leader for Primary/Early Years Music Education. There was the challenge of increasing my repertoire of music teaching activities to include appropriate early years and primary music education, but my various roles in schools had always included opportunities to teach in primary settings. There were also senior colleagues in the university who were experts in primary music education. Even after the university had stopped being a centre for music in schools, there was still a drive to purchase copies of leading music education resources. These resources included a range of digital audio resources and the latest information technology (IT) music programmes that could be used in schools. These resources helped with the creation of teacher-driven activities that BCMTs and primary generalist classroom teachers could use in school.

The university had strong links with the local community which was culturally rich and diverse. Music practitioners from a variety of musical backgrounds were invited in to share their expertise. This reflected what had happened while I was in school. My success at GCSE would not have been possible without the support of instrumental teachers from the local music service. I was also able to work with other arts organisations, who then connected me with practitioners nationally and internationally. One organisation, which was connected with the local theatre, sought funding from the Arts Council and other sources of finance to pay for touring musicians to contribute to education programmes while they visited the local area. I have a vivid memory of the Zimbabwean dance and vocal group Black Umfolosi teaching the Gum Boot Dance with singing to a large group of pupils in the school gym during the first term of a school year. This involved local Year 5 pupils vising the High School to support the process of transition. We also included Year

7 pupils as a stimulating introduction to the arts in their new High School. On this occasion, my new GCSE Music Group were invited to perform with Black Umfolosi in the local theatre. Parents were invited to see what was happening. As the Head of Music, I understood the local school context and the broader school community. I was able to coordinate the music education activities that were available externally for the pupils in this community to complement the activities that they already had within the school. The university provided the opportunity to exemplify an approach where music education was driven by classroom music teachers making decisions on behalf of the pupils in a particular school context. Justifying why this approach was important for BCMTs initiated a process of moving away from a pedagogy of transmission. I began to critically reflect on my own professional practice.

There were a number of incidents in my early HE career that challenged the way I was thinking, not least the reasons why classroom music teachers are important coordinators of music education. I took on the role of Subject Leader for Secondary Music Education. This increased my sense of accountability, particularly towards those who were studying to become secondary classroom music teachers. I did not relinquish my role in the primary team when taking on the leadership role in the secondary team, so effectively I became Subject Leader for Music Education across the School of Education.

The significant difference between primary generalists and secondary subject specialists was the time spent focusing on music education. Those studying general primary education had very little time to focus on music as a discrete subject. During the early years of my work in HE, there was an option to study music as a subject specialism in primary education. At the time, I did not recognise the inquiry-based approach that these options afforded. Before I established my pedagogy for BCMTs, these subject specialisms for primary teachers were gradually eroded. Increasingly the focus moved to 'core' subjects and eventually all the primary courses became generic, the only distinction being between early years and primary. The few hours allocated to music necessitated a focus on what to teach rather than critically examining how or why it should be taught.

Those BCMTs studying general classroom music for secondary education had more time to critically examine their subject specialism. Initially, I did not recognise the

significance of this time. I was driven to promote teacher training. These BCMTs had all studied music through a variety of university degrees before engaging with their pre-service teaching course. Several had focused on performance or composition at the local Conservatoire. Others had specialist music degrees from traditional universities which were more eclectic and included musicology and ethnomusicology. Some had music technology degrees where the focus was on sound rather than on specific types of music. An increasing number were arriving from newer universities where they had studied popular music, often combined with technology. Taking on the responsibility of preparing this diverse range of musicians to become secondary classroom music teachers began to challenge my assumptions. One articulate member of the secondary classroom music group indicated that they knew *what* to teach through limited perceptions of *how* to teach (based on my practice) but they did not know *why* it should be taught that way. This prompted a recognition that tightly defining what learning should take place through a training paradigm did not help BCMTs understand the diverse ways in which they could teach music.

At a similar time to taking on the leadership of Music Education, I was tasked by senior colleagues to investigate the pedagogies that were used to promote creativity in classroom music education. This included observing local music education experts running composing workshops for BCMTs. I found myself acting as a researcher, observing from the outside and attempting to objectively frame what was happening through a critical discourse. This was a challenge, since the object of the research was so close to my own practice, but the critical discourse was informed by strict ethical protocols that underpin research activity in universities. I could not simply impose my perception on others. I had to consciously move from my own position as a music education practitioner to prioritise the wider discourse. This was disorientating but also liberating. I was so used to acting as the teacher that I had forgotten I was also a learner. Changing my position helped me realise the importance of a learning orientation. As a practitioner, I was still close to the object of the research, namely the pedagogy of classroom music education, but having the opportunity to observe others initiated a thirst for knowing that reinvigorated my whole approach towards classroom music teacher education.

6.2: Reflexive critical analysis 3:

PAN3 emphasises how important it was for me to contribute to the education of a particular group of pupils from positions of technical accountability (Winter, 2017) but also at a personal and human level. The interaction with these pupils took place over a number of years and included a career highlight. There was a desire to see them succeed, particularly when they were engaging with the formal structures of a public examination. The problems with the validity and reliability of coursework highlighted during the most recent changes to the GCSE (Adams, 2013; Gove 2013c) were not considered. Instead, there was a bias in favour of coursework that formed "the basis of the students' [pupils'] discussion and thinking" (Elliott & Norris, 2012: 18). Coursework enabled the adoption of an inquiry-based approach, "where there is not a simple correct or incorrect outcome, but rather an emphasis on the individual responses and judgements of the students [pupils]" (*ibid*: 24). A classroom pedagogy based on promoting thinking through questioning, inquiry and performance (Harpaz, 2014: 91-120) was part of my professional capital as a classroom music (CM) teacher, although I did not recognise this when I initially began my career in teacher education. Performances in my KS3 GCM classrooms and my KS4 GCSE Music classrooms were not confined to performing on an instrument but were "complex demonstrations of understanding" (*ibid*: 114), taking place through a variety of integrated practical activities (DCSF/QCA, 2007: 180) that prioritised composing.

Pupils' coursework used for the GCSE examination was the 'best fit' for the criterion referenced assessment: "Teacher assessment is . . . better able to guard against false negative and false positive experiences at assessing [pupils'] performances" (Scott, 1992: 4). The use of teacher assessed coursework provided an opportunity to mediate between the external structures of formal examinations and the interactions that took place within a particular classroom context, reflecting my tacit assumption that "structuralist questions and interactionist questions should no longer be addressed as separate issues" (Hargreaves and Woods, 1984: 64). The rich range of musical perceptions that the pupils shared through their performing and composing in KS3 (Chapter 5) and KS4 underpinned a teaching experience that was imbued with a sense of professional value. This in turn informed and strengthened my sense of teacher identity (Noonan, 2019; Schutz *et al.,* 2018; Vähäsantanen, 2015).

6.2.1: Training paradigm:

The move into HE identified in PAN3 created a number of disorientating dilemmas (Mezirow, 1991), not least the lack of a full timetable with clearly defined teaching episodes. This disorientation led to drawing on a perception of teacher identity that was based on a taken-for-granted or common-sense view of education. I did not recognise my own KS3 GCM teaching habitus, based on teaching music as an embodied creative activity, drawing different perceptions together (Soja, 1996) and being open to alternatives (Bhabha, 1994). Instead, I made the assumption that fixed perceptions of knowledge would remove any notion of doubt and prepare KS3 beginning classroom music teachers (BCMTs) to comply with the social structures, expectations and accountability measures that underpinned the education system in England. This assumption was emphasised by a training paradigm (Beach and Bagley, 2013) which has dominated university pre-service teacher education in England for a number of decades, evidenced by the Circulars that were published by Conservative and New Labour governments during the 1990s (DfE, 1992 until DfEE, 1998) and two recent Coalition and Conservative government White Papers on education (DfE, 2010 and DfE, 2016).

My perception is that training leads to a culture of compliance, an uncritical and technical approach towards teaching underpinned by "a search for confirmatory evidence only" (McAteer, 2013: 17). Common sense, or "the uncritical desire for fixed certainties" (Reshe, 2017: 163), assumes that finding the 'right way' or 'the truth' is all that is required. This reflects Tyler's (1949) rational and objective view of the school curriculum which can be "controlled (and controllable), ordered, predetermined, uniform, predictable and largely behaviourist" (Cohen *et al.,* 2007: 31). Fixed certainties underpin a behaviourist approach towards competence-based teacher training (Grant *et al.*, 1979). This training reproduces an audit culture of public services that exists in England, a policy technology or deliverology (Ball *et al.,* 2012: 514) which is centred on the gathering and use of "good data" (Barber, 2007: 88).

PAN3 reflects my initial assumption that *good data* for BCMTs centred on replicating what I considered to be good practice in the context of the broader structuralism of the standards agenda (PAN3). However, Ellis (2015) suggests that the competence-based audit processes imposed by the training and standards agenda are more about political interference and

control rather than education quality. My initial forays into teacher education, identified in PAN3, promoted a perception of classroom music teaching that was mechanistic and reductionist. The importance of interactionism within different classroom contexts was hidden, reducing a focus on learners and their learning and the role of the teacher in a relational pedagogic process (Bates and Dutson, 1995; Boreham, 2002).

I had a proven record of accomplishment in terms of examination success that suggested that I possessed the right professional capital (Hargreaves and Fullan, 2012) in order to share perceptions of teaching from a legitimate position of authority (Kitchen, 2014). When working in challenging and complex compulsory education contexts, confidence and authority were needed to encourage groups of disaffected teenagers to engage in learning. Demonstrating and modelling were prominent features of this classroom music teaching (Chapter 5) and my initial perception was that a similar mimetic pedagogy (Kalantzis and Cope, 2008) could be used in classroom music teacher education. This pedagogy was based on what worked in particular contexts and it formed the basis of teaching on a school-centred initial teacher training (SCITT) course identified in PAN3. However, when I moved into HE, there was a real danger that, by training teachers to comply with what 'worked', I was reinforcing initial perceptions of pre-service teachers that:

> . . . are strongly influenced by their prior experiences as learners, together with popular stereotypes about teachers' work. Student teachers commonly enter their teacher education with a view of teaching as simple and transmissive. They believe that teaching involved the uncomplicated act of telling students what to learn (Loughran, 2006: 5).

When entering HE I unconsciously engaged in *misrecognition* and *illusio* (Webb *et al.,* 2002: 24-28). I thought teacher education was about transmission, connecting beginning teachers to a bedrock of best practice. I was ignoring a range of shifting dunes, evidenced by the complexities that existed within a diverse range of classroom music contexts. I neglected to acknowledge the temporal shifts that had occurred within my own musical practice, and the realities that underpinned my own classroom music teaching.

6.2.2: Critique of training:

Common sense suggests that applying a scientific ontology through training is appropriate when there is a need to measure and compare individuals and institutions in an accountable, market-driven education system (Ball, 2007). Training helps schools to manage

their teaching staff, making sure they comply with institutional procedures and processes, and ensuring their "readiness to cope with the predictable tasks of preparing for and participating in the work role" (Savickas, 1997: 254) by providing access to capital that is valued within a workplace. As a university-based teacher educator, positioned outside the structural frameworks of individual schools, I became increasingly uncomfortable about adopting a training paradigm. Prescribed training was contextually specific and created a subservient habitus that was reliant on others. Training was limited in developing the adaptability and flexibility required to cope with the complexities of teaching, "with the unpredictable adjustments prompted by changes in work and working conditions" (*ibid*: 254). Training was about enculturation and transmission and not designed to recognise or value individual people, the different situations in which they work or their personal agency (Priestley *et al.*, 2015). Significantly, training did not predominate in my early work with the primary education subject specialists. We had time and space to engage in approaches that were exemplified by creative inquiry. This prompted me to question the pedagogic approach I employed with secondary BCMTs.

My training of BCMTs emphasised the external structuralist perceptions of teaching rather than recognising the intricacies of an internalist pedagogic encounter. Training to comply created the impression that teaching was undiscussed and undisputed doxa (Bourdieu, 1977), evidenced through default pedagogies (Thomson *et al.,* 2012), in order to conform to external expectations. These external expectations were not going to disappear but as Popkewitz (1993: 202) points out, *"*While the borders of doxa are not questioned the dominant are too strong. There is no other language than that of the dominant". Initially, my teaching voice was too strong. I was not hearing the varied learning voices of the BCMTs I was teaching (PAN3).

The dominant voices in education policy at the moment are those neoliberal voices that equate individual freedom with endless wealth creation (Robertson, 2008). Cochran-Smith (2008: 271) identifies how education and economic success are "inextricably linked". Ellis and McNicholl (2015: 14) build on this perspective by indicating that "this neoliberal premise for policy-making has become entrenched in ways of perceiving and understanding the world and . . . it has become a form of educational common sense". Robertson (2008: 11) questions the motives behind neoliberalism, suggesting that wealth creation is centred

on the “redistribution of wealth upwards towards ruling elites” rather than promoting individual freedom for all. There is a shift away from education for welfare and public good towards the “production of workers for the economy” (*ibid*: 11). Ellis (2015) identifies how concepts like disruptive innovation and creative destruction have emphasised the simplicity, convenience, accessibility and affordability of education in the context of neoliberalism. Pedagogy as craft has become the priority (Nind *et al.*, 2016: 59). PAN3 highlights my initial emphasis on procedural, functional and technical approaches towards teaching (James, 2002), centred on *knowing that* through particular approaches towards *knowing how*. A problem occurred when BCMTs recognised that they did not understand *why* music was taught in a particular way (PAN3: 62). My KS3 competence-based training did not cater for the ethical and ontological dimensions of diverse school environments.

For BCMTs to work in a variety of contexts, including pupils from a range of cultural backgrounds, they needed to develop the flexibility to engage in pedagogically recontextualising the curriculum (Bernstein, 2000), using PCK in order to cater for the varied learning needs of the pupils in their classes. My training was similar to suggesting that identifying a particular musical canon would be appropriate for the majority of pupils (DfE, 2013a; Appendix 2). This does not value the personal habitus of pupils (or BCMTs) and can create a barrier to taking them on a journey to discover a range of musical perceptions and the rich variety of musical creativities that exist across the world (Burnard, 2012). The primary music specialists had already begun to explore a variety of musical creativities by applying their own creativity to a number of music education projects. My impression was that their perceptions of teaching the whole child reduced their reliance on particular and narrow perceptions of musical knowledge. They were open to exploring the world of sound.

Tabor (2010) suggests that the sharing of best practice that underpins a training paradigm can resonate with other teachers but does not provide answers to teaching challenges. Shulman (2004: 505) asks, “what makes teaching so difficult?” and “how can teachers learn to cope with, manage and eventually master those difficulties?” A mimetic pedagogy was limiting, and even inappropriate, because it undermined BCMTs’ own decision-making (PAN3: 62). Student comments highlighted my failure to recognise that education has “fluidity, hybridity and multiplicity of place, scale, culture and points of view” (Wacquant, 2004: 397). As a Subject Leader for Secondary Music Education, my hegemonic assertion of fixed truths was inadequate

when promoting professional learning amongst a diverse range of musicians. I needed to recognise the complexity and variety that exists in the field of education to enable BCMTs to develop the professional capital that would enable them to be more effective in their own classrooms. This professional capital was not just their prestige, status and authority (Webb, *et al.*, 2002: 22) but also their human, social and decisional capital (Hargreaves & Fullan, 2012: 3). Decisional capital connects with a consideration of *why* you might be teaching in a particular way and is as important as *what* and *how*, which are influenced by *where*, *who* and *when* you are teaching (Shulman, 2004).

When I joined HE (PAN3), I was one of the many teacher educators who complied with the orthodoxy that Biesta (2013: 124) identifies as the "learnification of education", an instrumental and functionalist view where the focus is on process rather than purpose or content (*ibid*: 126). Biesta suggests that in an education system focused on the language of learning, it becomes more difficult to ask questions about "the specific role and responsibility of the teacher in the education relationship" (*ibid*: 127). Pedagogic strategies were tightly defined to meet economic and social imperatives, evidenced through the National Strategies (Webb and Vulliamy, 2007). Learnification was challenged in The Schools White Paper in 2010 (DfE, 2010) in an effort to move the orthodoxy from progressive constructivism towards traditional structuralism. Unfortunately, neo-liberal policy has shifted its focus from learnification towards 'teacherfication'. Both learnification and teacherfication create the potential for a compromised pedagogy (Shulman, 2005: 58), moving away from a balanced approach towards teachers' professional learning and not giving *"*adequate attention to all the dimensions of practice–the intellectual, the technical, and the moral" *(ibid:* 58).

6.2.3: Active agency:

The procedural, functional and technical approaches towards teaching are important, but knowing how to teach is not enough:

> Although it is important to be technically competent as teachers, we need to be able to move beyond this form of competence alone. There is a clear need for us to continue our development in ways that encourage us to see more deeply into the complex nature of teaching and learning (Loughran, 2010: 1)

As Loughran indicates, teaching cannot be viewed in isolation; teaching *and* learning need to be viewed as "complex and interwoven" (*ibid*: 1). PAN3 charts a recognition that inquiring

into *knowing why* different pedagogic approaches might be used, to cater for a diverse range of pupils, should be prioritised in classroom music teacher education. Nind *et al.* (2016: 64) equate researching *why* with researching pedagogy as art. To unpick this *knowing why* is difficult if it is removed from practice and addressed from a normative or scientific perspective. Taking a theoretical or objective academic stance towards teacher education, where *knowing that* (*ibid*: 54) becomes the priority, can result in practice shock where fixed notions of education theory do not relate to the realities of practice (Stokking *et al.*, 2003). Arts practice is centred on action through making, a form of embodied cultural capital, but it is the personal and shared thinking or judgements that surround that action that are important (NCC, 1990). Moving towards teacher education based on inquiry-based reflective and reflexive processes (Schön, 1983; Ghaye, 2011) increasingly became the priority over sharing best practice. I was still able to draw on practice-based experiences as narrative stimuli to promote discursive thinking, but it became increasingly important to use a range of perceptions of classroom music teaching, including theoretical perspectives, as critical catalysts to stimulate thinking through inquiry. This helped BCMTs place their own practice-based experiences within the broader universe of discourse in the field of classroom music education. Without enabling theorising about practice, there was danger of BCMTs becoming trapped within the narrow confines of particular practice-based perceptions, reducing their capacity for informed decision-making in a variety of classroom contexts. This issue was exacerbated when subject specialisms were dropped from the primary courses on which I was teaching. Generalist primary teachers were given very little time to engage in exploring subject specific pedagogies, particularly in foundation subjects like music. Particular practice-based perceptions, informed by published sources, informed their music teaching. They knew something about what to teach, but little about how or why.

PAN3 emphasises that my professional identity or habitus was not fixed. The critical incidents prompted my active agency, informed by professional capital, that underpinned my identity renegotiation (Hökkä *et al.,* 2017: 36). My own professional learning continued concurrently with the professional learning of BCMTs. Crucially, active agency and identity renegotiation were underpinned by rich sociocultural activity. Shared knowing about classroom music teaching was in a constant state of flux, informed by experiences that had

the potential to be transformative and shift perceptions at any moment in time. Within a context of shared professional learning, *transformism,* or the manufacture of consent (Gramsci, 1971) that underpins teacher training, increasingly appeared inappropriate and limiting. My perspective shifted towards a perception that teacher education should be underpinned by identity and agency development, strongly linked to perceptions of inquiry-based *transformative* learning (Mezirow, 1978; Mezirow, 1991; Cranton & Taylor, 2012; Illeris, 2014). This perspective was strengthened by the personal transformation that occurred when I moved from compulsory education into HE. PAN3 suggests that this personal transformation was not about a process of change but rather a process of active agency or critical rethinking through inquiry, incorporating an "intersection of personal biography with societal structure" (Cunningham, 1998: 16). My critical rethinking of KS3 GCM professional practice was prompted by a number of critical incidents (Tripp, 1993). There was a process of rediscovering fundamental values that underpinned my identity as a teacher leading "to a transformation of . . . personal agency and . . . sense of social responsibility towards and with others" (Brown, 2006: 706).

6.2.4: Framing pedagogy:

PAN3 highlights my disorientation and disillusionment with a training paradigm, exacerbated when I was asked to critically reflect on practice through collaborative research into the pedagogies used to promote creativity in classroom music education. Initially, I was tasked with *identifying* the pedagogies used within a classroom music education workshop. A straightforward definition of pedagogy was elusive, as was the notion of fixed knowledge in music amongst the diverse group of BCMTs. My initial preference was expressed by Daniels (2001: 1):

> My suggestion is that the term pedagogy should be construed as referring to forms of social practice which shape and form the cognitive, affective and moral development of individuals. . . pedagogic practices are understood as those which influence the formation of identify as well as learning outcomes . . .

The focus here is on the development of individual learners, particularly their identity. Daniels is careful to suggest that the formation of identity, an internal and constructivist process, is not divorced from the external dimension of learning through pre-defined learning outcomes. Daniel's definition was useful to shift the focus away from personal considerations about how to offer support in a particular school setting, and towards how a

group of BCMTs with a wide range of expertise could offer support in different school contexts through inquiry-based research. Giroux's (2011: 4) observation is important, "pedagogy is always related to the specificity of particular contexts, students, communities and available resources".

Daniels helped to define *why* we might teach but not necessarily *how.* Alexander (2008: 47) provides a teacher-focused definition of pedagogy:

> . . . pedagogy is the act of teaching together with its attendant discourse of educational theories, values, evidence and justifications. It is what one needs to know, and the skills one needs to command, in order to make and justify the many different kinds of decision of which teaching is constituted.

Alexander's definition is based on the premise that, "what is teaching if not bringing about learning?" (*ibid*: 73). This makes sense but I wanted to make the direct link between teaching and learning more explicit for BCMTs. Stierer and Antoniou (2004: 277) defined pedagogy as "the processes and relationships of learning and teaching". Significantly, Stierer and Antoniou place learning before teaching in their definition of pedagogy. This helped BCMTs to recognise that the intended learning needed to be defined first, before any decisions about appropriate teaching. This definition also helped BCMTs recognise pedagogy as a process. Stierer and Antoniou provided a useful definition of pedagogy, but more work needed to be done by me to define the conceptual contents that underpin PCK (Shulman, 1986) for GCM, particularly judgements about how to make particular subject content accessible to a diverse range of pupils. This, in turn, helped to define and refine my meta-pedagogy (Finney and Philpott, 2010) or signature pedagogy (Shulman, 2005) for GCM teacher education.

6.2.5: Conclusion:

Within PAN3, senior colleagues prompted me to actively renegotiate my identity, helping me to question my training *illusio* by reconnecting with pedagogies that promote learner agency, such as active learning (Lowe, 2016; Shaw, 2019) and action learning (Pedlar, 2011). Within the context of teacher education, I was encouraged by one senior colleague to adopt the assumptions that underpin andragogy (Davenport & Davenport, 1985: 71). They suggested that secondary BCMTs could engage in self-directed learning with the reservoir of musical experiences that they possessed between them. BCMTs were keen to develop their understanding of the social role of the teacher, which suggested a move from subject-

centred learning towards problem-centred learning. I was further encouraged to set up action learning groups with the Secondary BCMTs to help facilitate an inquiry-based pedagogy. Within action learning groups, BCMTs explored the use of music technology to create their own song and engaged in an action research process (McAteer, 2013). BCMTs were also encouraged to research how applicable this approach might be to enact pedagogy in their own classrooms, to discover/reveal their own pedagogic agency.

BCMTs were encouraged to adopt a heutagogical or self-determined approach (Hase and Kenyon, 2012) when learning subject pedagogy at the university. Content was not fixed but flexible and based on critically reflecting on their own practice-based experiences (Ghaye, 2011; Brookfield, 2017). Accepting shifts within the sands of time became an important aspect of my approach towards teacher education. I sought to future-proof the work of my BCMTs so their professional practice would not disappear in dunes when they became too rigid and closed to the perceptions of those around them, particularly their pupils. Fundamental to my meta-pedagogy of classroom music teacher education was building professional integrity through phronesis (Regelski, 2014) and reflexivity, where BCMTs build sensitivity towards their pupils' learning through "a multifaceted, complex, and ongoing dialogical process, which is continually evolving" (Holmes, 2014: 101). Rather than focusing on cultural reproduction (Bernstein, 2000: 1), learning spaces were created to enable BCMTs to think about their work, prioritising the importance of social justice (Benedict *et al.,* 2015).

It was crucial to identify the links between the BCMTs' learning experiences within the university and the pedagogy they might adopt with their own pupils in schools. The original title of the BCMTs' learning spaces (called Action Learning Groups, an andragogic term) was changed to Active Learning Groups, a pedagogic term, to emphasise the links with classroom pedagogy. Active learning "underpins meaningful learning because it enables pupils to develop knowledge of the subject taught, and skills for learning including the ability to reflect on the processes involved in that learning" (Shaw, 2019: 308). Barab and Duffy (2012: 36-38) use a metaphor for active learning called "practice fields" where:

1) Students should do domain-related activities, not just learn about them;
2) Students need to take ownership of the inquiry;
3) Coaching and modelling of thinking skills are needed;
4) Students should be provided with explicit opportunity for reflection;
5) Dilemmas are ill-structured and complex;

6) Learners must be supported to engage with the authentic complexity of the task, rather than simplifying the dilemma with unrealistic problems;
7) Students work in teams to address contextualised problems.

Practice fields draw on perceptions of *third space* within inclusive music education (Chapter 5). *Third space* (Bhabha, 1994) happened when BCMTs linked their own musical habitus with their peers after different types of music were introduced by me as the teacher in the BCMT classroom. *Third space* "can help reconceptualise the binary between the theoretical and practical needed for teaching. Such spaces emerge when practitioners in learning communities make problematic their own knowledge and practice as well as the practice of others" (Cuenca *et al*, 2011). I adopted the concept of *practice fields*, informed by *third space,* within the context of international classroom music teacher education which is addressed within the next chapter.

Chapter 7: The International Music Teacher Educator I

7.1: Purposeful autobiographic narrative 4 (PAN4):

In 2016 I felt as though my role as a classroom music teacher educator had been undermined by recent neoconservative changes in education policy. Music education was being out-sourced away from school-based classroom music teachers, and school-centred teacher training was being prioritised over university-based teacher education. Status anxiety prompted by these changes was leading to a negative shift in the perception of my professional identity. Fortunately, an astute senior colleague gently insisted that I engage with a music education programme for classroom music teachers in China. Devising and running this programme prompted a fascinating shift in my career, reinvigorating my interest in and enthusiasm for classroom music teacher education.

The programme required a focus on both the aesthetic and creative aspects of music education, drawing on Western art music as a stimulus. This was an ideal opportunity to draw on the creative pedagogy we had been exploring with beginning classroom music teachers (BCMTs) at the university in England. My preference was to encourage an approach based on the teachers' own creative inquiry, rather than simply transmitting my own limited perspective of Western art music.

Starting from a position of honestly sharing my own perceptions and experiences of music was an approach I had adopted with pupils in schools and developed with BCMTs at the university. This approach helped contextualise the musical concepts that were the focus for learning. My intention was not to impose my own perceptions on others, suggesting they were some authoritative 'right' way to view music, but to initiate a dialogue to promote thinking. It was crucial to hand over to teachers and enable them to have time and space to explore and share their own perceptions through creative inquiry. At the university we had moved away from the andragogic emphasis on problem solving and action learning towards emphasising the connections with pedagogy by using the term 'active learning'. Active learning promoted an inquiry-based rather than problem solving approach, providing an opportunity to build connections between formal teaching and informal learning approaches

towards music education. My plan was to replicate this approach with the Chinese classroom music teachers (CCMTs) who taught a range of age phases in a variety of school contexts.

I took the approach that aesthetic appreciation would occur through an exploration of particular musical concepts, placed within relevant contexts, as the pre-generative stage of creative inquiry. Each day of the programme included creative musical inquiry underpinned by some form of challenge to promote musical thinking. How they responded to these challenges was largely up to the CCMTs concerned, although I did spend time engaging in dialogic exchanges to established shared understandings. This dialogic process had an additional linguistic challenge in China. I could not speak any Chinese languages and therefore I relied on translators who were willing to search for the translations of the key music concepts that were being explored. Fortunately, this was recognised by the fluent English-speaking Chinese representative from the British Council. Her input securing appropriate translators was invaluable.

Each day was split into four main sections where I would provide some input, exploring a musical concept or idea from my perspective, usually including listening, performing and improvising. This exploration would initiate creative inquiry where the CCMTs would respond by drawing on the concepts and ideas that I had introduced but also adding their own perceptions and perspectives. CCMTs would then share their understanding of the concepts through performances of their own music making. This sharing would then be reviewed and reflected upon (usually a homework task) before engaging in some more input from me. All re-creative performances and new creative (composing) performances were recorded and shared via 'WeChat', a Chinese version of 'WhatsApp', where a protected group was created for the purposes of sharing. The translators where kind enough to manage this aspect of the course for me, recording any performances that were shared on their phones and uploading them to the relevant WeChat social media group.

The dialogic exchanges were extended when the CCMTs shared their reviews of the work done the previous day when we started again the following morning. This was useful for me to monitor perceptions and adjust my approach if necessary. At no time did I want to impose my perceptions on others, but to promote an honest exchange to create the potential for interculturalism. Judging by the positive evaluations at the end of the course, my

willingness to hear their views was valued. Their opinions were being heard and respected. These dialogic exchanges underpinned the reflexive process that I adopted to mitigate against the impression that I was coming from a position of dominance. I wanted to learn from the CCMTs as much as they wanted (or were required) to learn from me.

The range of activities in the programme reflected the epistemic ascent of my own classroom music teaching, drawing together both formal and informal perceptions of music education. We started from the inclusive activity of singing, using the idea emphasised by Robert Kwami of learning songs orally and aurally through a process of internalisation. The songs chosen developed a sense of pitch, pattern and texture centred on singing musical rounds. The rounds included a range of cultural contexts, not just Western art music, starting with a song from Ghana, 'Senwa Dedende', using a neutral spoken language that everyone could access. This song developed a perception of major scales and the musical material arranged in a variety of ways to create an engaging performance. We also sang a warm-up round based on nonsense words or scat singing that everyone could develop by creating their own vocal sounds. This round focused on developing a perception of patterns based on the minor scale.

The initial rounds emphasised the importance of tonic and dominant pitches as focus points for initial music making. The Chinese use numbers to represent notes of the scale so it was a straightforward process to use numbers instead of names to represent the notes. To include a range of contexts and to reflect my own musical background, I included a round based on Latin words from Western art music: 'Dona nobis pacem'. This round has a number of extended sections so instead of learning the whole round, the group of teachers were split into various voices (soprano or tenor, alto and bass) to sing shorter sections of the round as a three-part choir.

My pedagogic aim underpinning all of these rounds was to share how you can teach pitch and textural awareness by creating arrangements of existing music, accessible to a wide range of people. In England I use these rounds with groups that include adults and young people, as well as with younger children in schools. They are always received with enthusiasm and the CCMTs were no exception. Our performances of these rounds were recorded by local representatives from China Central Television. The speed with which the

CCMTs internalised these rounds was commented on by a senior executive from the British Council who attended the opening day of several iterations of the programme.

The teachers were then invited to share rounds that explored pitch and texture from their own repertoire of songs. This was met with enthusiasm as a large part of their music teaching was teaching the performance of songs notated using a number system. It was clear that several teachers wanted to refer to the notation that appeared in music education textbooks produced by the local education authority. However, having modelled Robert Kwami's approach when teaching my rounds, they began to recall some extended rounds without notation. I hope this was because they had experienced the same profound connection that I sensed when performing internalised music that promoted listening to others rather than reading notation. The importance of melody in their music gradually became clear.

The CCMTs' rounds were far more complex than the rounds I had shared and some clearly had political implications by engendering a sense of connection to the communist nationalism or socialist patriotism in China. This was an important part of their cultural heritage. This perception appeared to particularly apply to those working within city boundaries. For some of the courses, CCMTs were invited in from more rural locations. Here there was an enthusiasm to draw on local cultural musical traditions. I did not detect any tension between these two approaches and remained welcoming to both, to remain apolitical in my approach. The teachers were asked to create an arrangement of the rounds that would be musically appealing to an audience, balancing a sense of repetition with variety to encourage any audience to keep listening. This was the first creative challenge for Day 1.

A second creative challenge for Day 1 was to investigate sound spaces in the school or teaching centre in which we were based. Which spaces provided the best acoustic to share our round? I was aiming for something acoustically resonant so recordings could reflect the aesthetic sense of space that I had found so appealing when learning music as a child. This was not a directive; the decision was left open to them as long as it could be justified. I had already modelled the idea through a listening exercise, so the seed was planted. We recorded our performances and arrangements, and the teachers were encouraged to listen to the recordings and share their perceptions at the beginning of the second day of their professional development. Day 2 focused on the importance of rhythm, particularly within a

range of cultural perceptions of music. The formal perception of learning music through developing instrumental skills and reading notation was not ignored but accommodated through the accessible resources of Orff-style classroom percussion, with the addition of electronic keyboards that could enhance the range of sound sources available. I requested these resources and they were provided by the Chinese Teacher Education Centre in which I was based. When we went out into schools, there was a conspicuous absence of any music education resources, apart from high quality display, sound reproduction equipment and a piano. During Day 2 we built on the idea of patterns and created structured soundscapes that emphasised control and repetition.

The creative challenge for Day 2 was to create a short piece of music that balanced memorable repetition with enough variety to create interest for the listeners. John Adams: 'Short Ride on a Fast Machine' and Mike Oldfield: 'Tubular Bells' were used for inspiration, in addition to listening to examples of Gamelan, Bhangra, Djembe Drumming and STOMP. This was the first composing challenge the CCMTs had embarked upon and their enthusiasm and creativity was inspiring. Many used vocal sounds to enhance their instrumental patterns and most explored structural forms as a natural process of instilling a balance between repetition and variety. Many appeared to struggle to focus on formal, abstract and logical approaches towards this creative activity, even after listening to examples of minimalism (Steve Reich: 'Music for Pieces of Wood') preferring to link their pattern making to clear narratives. This might have reflected my own limitations approaching music from an abstract perspective.

Day 3 focused upon turning rhythm patterns into melodic motifs, making links between music and meaning where a melodic motif could be used symbolically to represent a character, activity or atmosphere that can be represented visually. I used Edvard Grieg: 'In the Hall of the Mountain King' as an example of a melodic motif communicating a programme that linked to a traditional myth. We also listened to an extract of non-diegetic music from Star Wars and responded to some graphic scores created to represent 'Alone in Space'. I encouraged the CCMTs to connect with their own heritage in terms of local and national mythological stories. They responded to this with gusto, some extending their

melodic motifs harmonically, although the majority preferred to stick to polyphonic structures based on melodic motifs.

The final two days were spent creating a song. Starting from the idea of a Hook or Chorus, memorable harmonic riffs formed the initial exploration stage. Ultimately, the idea was that short English phrases would be used to create the melody in the Chorus or Hook, drawing inspiration from Western music, and then each verse would be in Chinese, drawing inspiration from the melodies of local and national Chinese songs. This activity appeared to be particularly appealing. The teachers are required to attend this course as compulsory professional development during the first weeks of their summer break. Some were initially very reluctant to engage. This appeared to apply particularly to male Senior High School teachers who, I assume, did not want to be told what they needed to learn, particularly from someone outside their own culture. However, one magical moment occurred when a particularly reluctant male Senior High School teacher ended the week by saying "I have found myself as a musician again". I received an invitation to return 5 times over the subsequent 4 years. Having been amongst twenty visiting international teacher educators in 2015, I was one of only two in 2019. There has been a shift towards relying on local Chinese teacher educators rather than drawing on the 'expertise' of international teacher educators. This was a positive move, a natural progression from the initial programme. I do not need to keep returning to deliver the same programme when there is confidence amongst local CCMTs to deliver. The CCMTs will be more sensitive to the context of classroom music education in China and, subsequently, will be able to improve on my initial programme.

The artistic and discursive narratives of all four PANs sought to reveal and value my own voice, but they have also shifted my thinking. The writing process drew attention to relational reality or the importance of recognising and valuing the voices of others, particularly those whose habitus, capital and context differed from my own. Relational reality challenges a egocentric view of the world by recognising complexity and valuing diversity. Sand dunes should not be mistaken for fixed and immovable rock. Despite current English education policy trying to bury diversity under the dunes of Western logo-centrism, I look forward to a change in the wind, so sands will shift to reveal alternative perceptions of the world.

7.2: Reflexive Critical Analysis 4:

PAN4 identifies the status anxiety (de Botton, 2004) that surrounded my role as a university-based classroom music teacher educator (PAN4: 70). Within the context of classroom music education, the Music Education State of the Nation Report identifies how "Government policy, particularly around accountability measures like the English Baccalaureate (EBacc), has significantly negatively impacted on music education in schools in England" (ISM *et al.*, 2019: 3). As is the case with all arts subjects, music does not feature in the EBacc during KS3 and is listed as one of the open or other qualifications at Key Stage 4 (DfE, 2018). Added to this is the challenge of resourcing a relevant and inclusive music curriculum within the financial constraints under which schools operate (The Guardian, 2019). General classroom music (GCM) is no longer seen as a priority within a number of school contexts. GCM is being reduced or removed completely by some schools from their curriculum (Daubney and Mackrill, 2018).

There is an assumption from government ministers that Music Hubs will fill the gap (Hansard, 2019). Music Hubs were a recommendation from the National Plan for Music Education (DfE, 2011a) and they "have increased their reach and scope in many areas of musical and pedagogic activity across all geographical areas of the country" (Fautley and Whittaker, 2017). What they cannot achieve is:

> Recommendation 2: Music should be taught by a specialist subject teacher as part of the curriculum in all state schools for all students for at least one hour every week across all of a three-year Key Stage 3. All secondary schools should have at least one full time music teacher who exclusively teaches music (ISM *et al.*, 2019: 29).

Savage expresses concerns about the "outsourcing of music education to music education hubs and other private providers" (2018: 111) insisting that "qualified teachers with appropriate musical and pedagogical skills and understanding hold the key to the provision of a quality music education for all young people" (*ibid,* 111). This outsourcing is financially more attractive from a neo-liberal perspective but conveniently ignores any consideration of quality in the context of GCM. Another example of financially driven neoliberal outsourcing is the move towards schools-led initial teacher training (ITT). Despite the emphasis on school-led teacher training being driven by Conservative education policy during the last decade (DfE, 2010; Carter, 2015; DfE, 2016) it has been around for some time: "The

diminution of the specifically higher education contribution to the initial preparation of teachers has been a trend for around 30 years in England" (Ellis and McNicholl, 2015: 18).

7.2.1: Social justice:

The neoconservative drive to "move away from moral relativism towards moral clarity" (Gove, 2006: 138) privileges the perspectives of those who have the power to determine what constitutes moral clarity. In current neoconservative education policy in England, this appears to include a return to "aesthetic distance" where music becomes objectified, separating "musical meaning from personal, emotive, lived experiences" (Regelski, 2014: 16). This emphasises a hierarchy and even "disinterestedness" that underpins music as aesthetic education (*ibid*: 16). This approach emphasises an elitist perception of Western culture seeking "to uphold the values of a particular culture as more worthy of emulation, to declare without shame that one knows better" (Gove, 2006: 79). Clarity can be helpful in social contexts like schools where particular purposes, goals or objects require attention. When a hidden motive behind an object is to suppress a majority to favour an elitist few, then social injustice occurs (Benedict *et al.,* 2015; Spruce, 2017). Engeström (2008: 11) cites European and North American craft workshops as an example of a case where the visible object of preserving quality hid a motive of an all-powerful master, who "deliberately restricted and prolonged learning on the part of apprentices so that they wouldn't become competitors to the master". As a result, "innovation in work procedures was stifled by secrecy and strict adherence to tradition" (*ibid*).

I did not want to be seen as an all-powerful master in the context of the Chinese classroom music teachers (CCMTs) professional development programme. In fact, I never perceived myself as the fount of all knowledge or as an authoritative master when working as a teacher, quite the opposite at times. This stereotypical image of a teacher, reinforced by perceptions of a craft-based teaching profession (Gove, 2013b) and media portrayals of 'the master' from the Confucian tradition, was entirely inappropriate. Ho and Law (2015: 93) indicate how the Confucian traditions of hierarchy and harmony are still valued in mainland China, but they also indicate a move on the part of the Chinese government to recognise the power of personal values and the pursuit of multicultural and global understanding (*ibid:* 92). Instead of being an all-powerful master, I wanted to be part of a learning community with the CCMTs, underpinned by social justice, recognising:

- plurality of musical styles, traditions and practices;
- a broader recognition of what it is to be musical and of how musical progress and achievement might be demonstrated and assessed (e.g. through composing and improvising);
- a belief in the importance of learner agency in constructing musical knowledge and understanding. (Spruce, 2017: 723).

In PAN4 the emphasis is on embodied *doing* music through "the ongoing and dynamic processes rooted in social relationships and interactions" (Spruce, 2017: 724). I was genuinely interested in what the CCMTs brought to our shared learning community "as sentient musical beings . . . embodying rich musical and cultural heritages" (*ibid:* 725). My priority was on relational social justice (*ibid:* 727-731) through a dialogic pedagogic approach or what Alexander (2008: 184-191) calls *dialogic teaching*. This dialogic approach was hampered in my case by the delay in translation, but talk was important, particularly in the context of promoting shared learning and thinking within a learning community. Our connection through music was profound and immediate when we performed together, but the thinking that was revealed through distinct types of talk (*ibid*: 185) was only made possible when conceptual terms were translated carefully. My conceptualisation of a shared learning community in the context of teacher education is eloquently framed by Yang and Liu (2004: 735):

> Learning communities have been used effectively to promote thoughtful educational practice by allowing teachers to engage in discourse with teacher educators and other teachers in a non-threatening manner. Such communities help to develop norms of collegiality and cooperative problem solving and promote the growth of reflective discourse. The advancement of collective knowledge, to participate in knowledge-building, is thus promoted. Teachers' participation in a knowledge-building community has been envisaged to facilitate the development of subject matter and pedagogical content knowledge.

The development of context specific PCK could only come from the CCMTs themselves. I had no experience of their teaching contexts. As part of our verbal discussions, we explored how the programme's creative activities might be applied within their own classrooms.

7.2.2: Creative process:

PAN4 identified a creative process that underpinned each day of the programme. The intention was that this creative process, although iterational, was also spirally developmental (Bruner, 1966; Swanwick and Tillman, 1986). The idea of a creative process is

not new. Hallam and Rogers (2010: 109) link a creative process identified by Wallas (1926) with a later version identified by Ross (1980). The Wallas model identifies the notion of "time to mull over the problem" (Hallam and Rogers, 2010: 109). Building on the work of Dewey (1933), Kohlberg & Mayer (1972: 454-455) identify how thinking promoted by problem solving promotes learning: "Educative experiences make the child (learner) think – think in ways which organise both cognition and emotion . . . the acquisition of knowledge (results in) an active change in patterns of thinking brought upon by experiential problem-solving situations". This perception of learning through problem solving underpins Bruner's constructivist discovery learning (1961). Bruner perceived education as a process to create autonomous learners, looking forwards to the future where learners would "go beyond the data to new and possibly fruitful predictions" (1957: 234). This links to learner agency identified by Spruce (2017: 723). A personal aspiration was not to restrict learning and development by focusing on what the teacher knows but to create the potential for learners to look towards the future, building their capacity to develop new perceptions and ideas. Bruner emphasised the progressive principles of constructivism in his work by focusing on internal perceptions of learning, describing how learners develop knowledge through enactive, iconic and symbolic representations (Bruner, 1966). However, it is a misconception to assume that these representations were devoid of social or forensic truths which underpin *knowing that* and *knowing about.* Bruner's work on the spiral curriculum (Bruner, 1960) and scaffolding (Wood *et al.,* 1976) demonstrated his commitment to enabling learners to access social knowledge, evidenced through perspectives that are historical and cultural.

Despite a personal affiliation with constructivism, and particularly the social constructivism of Bruner and Vygotsky, I was tasked with presenting existing knowledge of music to the CCMTs over a noticeably brief period of time. I did not have time to guide the CCMTs through their Zone of Proximal Development (ZPD: Vygotsky, 1978) and needed to adopt a more structural and objective approach towards introducing musical knowledge. Nevertheless, I was conscious that I did not want to simply impose knowledge, but instead to create the conditions for experiential learning, with the potential for the creation of new knowledge. Mediating between "an external interaction process" and "an internal psychological process" (Illeris: 2009: 8), which underpins PAN4, is more akin to the social

realism of Maton and Moore where knowledge is both rational and objective but also *fallible* across social-historical contexts (2010: 2).

Social realism reflects Bruner's epistemological relativism (Maton and Moore, 2010: 4), recognising that knowledge is not static, but changes over time, and that learners have the capacity to enact that change through judgemental rationality (*ibid:* 4). I enacted my own judgemental rationality when organising the programme of professional development for CCMTs but, through the course of the programme, CCMTs were also encouraged to apply their own judgements through creative processes. I provided creative tasks that included the application of musical knowledge so "the collective procedures through which judgements are produced" were framed by "the background constraints of the real" (*ibid:* 5). A danger was that this framing (Bernstein, 2000) was too tight, which had the potential to constrain rather than scaffold creativity, but the need to produce an outcome over a limited time-scale negated the opportunity to provide total creative freedom.

Judgemental rationality in PAN4 was also promoted through inquiry. This inquiry was modelled on the evaluative process model developed by Creative Partnerships (Parker, 2013: 18). The evaluative process model has its origins in the praxial critical pedagogy of Freire (1970), and Kolb's (1984) experiential learning cycle. The creative inquiry process included input from me that was "new or different in some way to the usual environment and that would not otherwise exist" (Parker, 2013: 19). I drew on the perception of epistemic ascent described in Chapter 5, developed when I was a GCM teacher, but also perceptions of World Music in education shared by Kwami, particularly a perception of the essential elements (1998: 168) that underpin music internationally. I shared these essential elements or cross-cultural themes (Stevens, 2012) through audio-visual listening and real-time performing/improvising activities. They underpinned the external constraints that initiated the subsequent creative inquiry or embodied "doing" (Parker, 2013: 18) from the CCMTs. Doing or responsive composing was underpinned by active learning, which I perceived as a more 'formal' approach, involving a greater input from the teacher, rather than problem solving based on 'informal' discovery learning. This included active learning as "purposeful interaction with ideas concepts, ideas and phenomena" (Lowe, 2016: 349). As the teacher, I had to make alethic judgements about what knowledge-based experiences to

include from my perspective, but an underlying principle was to promote judgements about what to do, rather than judgements about how the world is (Gamester, 2020).

7.2.3: Critical appraisal:

The CCMTs were set creative challenges that explored the essential elements through their own music making. These challenges were formally framed by me as the teacher, acknowledging the importance of a music framework to support creativity (Hallam and Rogers, 2010: 107). Learning became restricted when these frameworks included too much detail, and/or were too Western and commercial in their conception. I tended to prioritise music that I thought would be appealing. This was emphasised by the knowledge that the CCMTs' music making would be shared more widely, both with their senior colleagues within the local area and through the media. This emphasised the commodification of music (Spruce and Matthews, 2012: 121) or objectified cultural capital. Despite trying to create the conditions for hybridity (Bhabha, 1994) where diverse cultural perceptions combine to create new perceptions, the teachers produced what I had hoped for. There was no sense that they were challenging or changing my teacher orthodoxy. Some CCMTs even perpetuated a Western myth of music creativity, working individually to accurately recreate a written score like an "isolated genius" (Burnard, 2012: 37).

To mitigate against the more formal perception of creative inquiry stifling informal perceptions of pedagogy and associated learner agency, I drew upon Kwami's suggestions as to the cross-cultural ways music can be operationalised as sound. Kwami prioritises "an aural-oral transmission process . . . internalization . . . improvise-perform-compose" (1998: 168). My input modelled these operational processes, and it was clear that those that engaged with these were able to achieve a greater sense of completion and satisfaction, not least because they prioritised music making within the limited time available. Fully notating the composing took time away from the creative act of music making through musicking.

All groups were encouraged to use *composer note-pads* (Rogers/DfES, 2006) where combinations of written words and symbols, more extended graphic representations and snippets of traditional notation served as memory aids. However, memorising their music or internalisation was always the priority. This internalisation led to engaging performances. Those who focused on their notations appeared less involved or connected with those

around them. This might have indicated a preference to work alone which I did not cater for. To imply that composing alone using notation is inappropriate would be inaccurate, but so would perpetuating the myths that only a select few can do this, or that composing is only done this way (Burnard, 2012). Composing alone is challenging in a classroom context and does not reflect the range of composing that is done around the world in groups. Neither does it reflect the temporal nature of some composing linked to improvisation (*ibid*). Burnard's (2000a; 2000b) perceptions of composing can be helpful when prioritising a learning process with large classes. I needed more time to talk to the teachers concerned to clarify the pedagogic approaches they might adopt to promote creativity within their own classrooms. These classrooms often included significantly larger numbers of pupils than we would find in England.

7.2.4: Conclusion:

Despite some very favourable feedback and recurring invitations to return, I would question whether the programme did enough to counter:

- the cult of the Romantic stereotype of the creator as individual genius;
- the fetishization of composition, mythologized as a fixed thing, deeply rooted in its history;
- the canonization of high-status genres (or 'high art' orthodoxies), as evidenced in the hegemonic force of dominant Western, jazz and popular music discourses . . . (Burnard, 2012: 3: brackets and inverted commas in the original).

Perhaps the CCMTs' satisfaction with the programme was as a result of having a tangible end product in terms of final recorded song, reinforcing the commercial perceptions of music that aim to produce a commodified product that can be consumed by a mass audience. This is increasingly becoming the case in China, not just as a government propaganda tool for social cohesion, but more akin to the cult of individualised 'pop stars' that we have in the West (Ho and Law, 2015). Future iterations of the programme need to connect more with realities of classroom music education in China. There are a number of questions that should underpin future iterations of the programme, two of the most important being: What are the constraints and opportunities for creative inquiry in the context of Chinese music education classrooms? What pedagogies would reflect a value placed on context-specific cultural musics whilst at the same time provide the potential for hybridity through the creation of new perceptions of music in China? However, these

questions do not just apply to music education in China. With a return to music education with “aesthetic distance” (Regelski, 2014: 16) in England, there is a need to reconnect with our own history of music education underpinned by knowledge-rich and identity forming composing, performing, listening and appraising (Finney, 2002).

Chapter 8: My Place in the Field of Classroom Music Education

This chapter uses theoretical perspectives as critical catalysts to *place* my practice as a general classroom music (GCM) teacher educator in the field of classroom music (CM) education. Recognising that habitus (SRQ1) shifts over time through identity negotiation and renegotiation (Schutz *et al.,* 2018), I draw upon material from previous chapters to establish my *place* prior to any future negotiation or renegotiation. To establish further validity and depth of analysis, I apply theoretical concepts from Bernstein and Bourdieu to discover system relations (Carspecken, 1996: 42). I have sought to reveal the connections and contestations between the *habitus* that underpins my teacher professional identity and forms of *professional capital* (SRQ2) that relate to the field, particularly human capital (Hargreaves and Fullan, 2012). To move the discussion towards music education I have chosen an article by Finney (2002). This article was personally significant as I sought to cope with my shift in identity from GCM teacher to GCM teacher educator. Finney helped me to *place* my current professional practice as a GCM teacher educator within the context of higher education (HE).

8.1: Acknowledging different discourses:

Bernstein (1999: 158) identified two forms of discourse: "In the educational field, one form is sometimes referred to as school(ed) knowledge and the other as everyday common-sense knowledge, or 'official' and 'local' knowledge [brackets and inverted commas in the original]". An initial assumption that underpinned my HE practices (Chapter 6) was that I should be teaching 'official' knowledge or the vertical discourse, which includes the specialist knowledge embedded within a subject field. In music education, these vertical discourses are associated with particular forms of Western notated music, with a priority placed on Western art music, focusing on "knowledge *about* music" (McPhail, 2013: 44: italics in the original). I assumed that the horizontal discourses or the context specific, socially constructed knowledge of everyday practices associated with folk, popular and world music, or "knowledge *in* music" (*ibid*: 14: italics in the original), were less relevant. I was not aware of the dangers of one type of discourse dominating the other: "One form becomes the means whereby a dominant group is said to impose itself on a dominated group and functions to silence and exclude the voice of this group" (Bernstein, 1999: 158).

I was enacting a form of *misrecognition* (Webb, *et al.,* 2002: 24) where I thought I knew the field of classroom music education after 20 years in the classroom:

> The agent engaged in practice knows the world . . . too well, without objectifying distance, takes it for granted, precisely because he is caught up in it, bound up with it; he inhabits it like a garment . . . he feels at home in the world because the world is also in him, in the form of habitus (Bourdieu, 2000: 142-3).

This *misrecognition* led to the imposition of *symbolic violence* on beginning classroom music teachers (BCMTs) where they were "subjected to forms of violence (treated as inferior, denied resources, limited in their social mobility and aspirations) but they do not perceive it that way; rather, their situation seems to be the 'natural order of things'" (Webb, *et al.,* 2002: 25: brackets and inverted commas in the original).

The 'natural order of things' in my mind was what I thought was required by national policy, particularly relevant National Curriculum and/or National Strategy documents, examination syllabuses and professional standards for teachers. These documents are limited in their scope, particularly the current National Curriculum document for music (DfE, 2013a; Appendix 2) which provides a brief outline about what should be included, but no indication as to why or how it should be implemented (Savage, 2020). A natural order was evidenced by a *routine* (Priestley *et al.,* 2015: 23) associated with a training paradigm that was and remains prevalent in teacher education in England (Chapter 6). I was engaging in what Bourdieu would call *illusio* or the "more or less unthinking commitment to the logic, values and capital of a field" (Webb, *et al.,* 2002: 26). I did not fully understand the *purpose* of my professional practice or applying any *judgements* associated with that purpose (Priestley *et al.,* 2015: 23).

8.2: Identifying human capital:

When I arrived in HE as a CM teacher educator in 2004, there were around 50 Secondary Music Education trainees or BCMTs based at the university. Even after I took over the leadership of Secondary Music Education, and this number fell to 25 as part of a changing policy landscape involving complex and interrelated government policy initiatives[1], the BCMTs still included a wide range of musicians from a variety of musical backgrounds. For example, one group included a renaissance recorder player from the local conservatoire, a

[1] The university was not 'failing' the trainees; in 2010 an 'outstanding' grade from Ofsted was received, but the policy was to move teacher training into schools (DfE, 2010).

pianist with perfect pitch from Oxbridge, and a rock guitarist with a first-class degree in contemporary popular music. Diversity went beyond what Feichas (2010: 47) called "formal, informal and mixed" to include those who had music technology as the focus for their degree (Chapter 6). My challenge was to prepare diverse groups of BCMTs to teach in range of different and diverse school contexts (Chapter 6).

Hargreaves and Fullan (2012: 3) equate "effective judgements" with a perception of "professional capital". As part of their definition of professional capital, they identify *human capital* as:

> . . . knowing your subject and knowing how to teach it, knowing children and understanding how they learn, understanding the diverse cultural and family circumstances that your students are from, being familiar with and able to sift and sort the science of successful and innovative practice, and having the emotional capabilities to empathize with diverse groups of children and adults in and around a school. It is about possessing the passion and the moral commitment to serve all children and to want to keep getting better in how you provide that service. Human capital is about individual talent (*ibid*: 89).

My initial assumption was that if BCMTs developed their human capital, and recognised it within their professional practice, then this would make them more employable. But the concept of fixed *talent*, which many BCMTs had developed in terms of their music practice, was at odds with a perception of habitus that shifts over time: "According to Bourdieu, the idea of genius and natural talent is a basic element in bourgeois thinking" (Varkøy, 2015: 148). We all have particular aptitudes, regarded as strengths or weaknesses depending on context and purpose, but also as part of our enculturated habitus and our "incorporated [or embodied] cultural capital" (*ibid*: 148). A strongly assertive teacher can be a real strength when dealing with large groups of children but being strong and assertive is inappropriate when dealing with a vulnerable individual child.

Hargreaves and Fullan also mention the word *understanding.* When teaching BCMTs I sought to replace any fixed notions of talent associated with musical habitus (Finney and Philpott, 2010) with the recognition that their professional learning was a *process* of developing *understanding*. Finney (2015: Loc: 254) uses Eggebrecht's definition of understanding as it relates to music:

> Understanding is a process by which something external to us loses its externality and gains access to our inner self. Object and self, self and object are drawn together and unite through understanding, in degrees of identity which

> correspond to the degrees of intensity of understanding. Understanding makes the world our own.

This perception of understanding acknowledges the process by which social practice becomes internalised and part of the tacit knowledge that underpins habitus and identity. Addis and Winch (2019: 6) emphasise the links between *knowing how* and tacit knowledge: "Our view is that tacit knowledge is an aspect of know-how which is beyond articulation". Their perception is informed by Ryle's 1940s perspective of "intelligence epithets" (*ibid*: 1) which go beyond the assumption that *knowing how* is just about skills (natural or taught). Winch (2010: 551) calls intelligence epithets "evaluative elaborations on attributions of know how", suggesting links with "inferential abilities" (Winch, 2013: 128), or inferential judgements which enable the development of different forms of *knowing* within a learning process (Chapter 5).

Land *et al.* (2012: 10) indicate that learning is where "knowledge, thinking, and the contexts for learning are inextricably tied and situated in practice". Simply telling BCMTs what to do created a problem of inert knowledge or "knowledge that has been memorised . . . but which cannot be applied in new situations" (Schelfhout *et al.*, 2006: 874). I began to recognise that the BCMTs' learning needed to be about the embodied, embedded, enactive and extended application of a range of knowledge (van der Schyff, 2018: 6-7) to develop broader and deeper understandings: "meaning emerges slowly from the learner's active involvement in thinking through . . . the patterns which underlie understanding . . . learning is not the same as remembering" (Collins *et al.*, 2001: 14).

8.3: Vertical or horizontal discourses?

My impression was that the BCMTs I taught experienced practice shock (Chapter 2) when I presented theoretical knowledge as generalised and abstracted vertical discourses prior to school placements. My approach was unhelpful when developing different forms of knowing that related to practice. It was important for BCMTs to understand how theory resonated within contextualised practice. Contextualised practice related more closely to horizontal discourses. The binary of vertical and horizontal discourses became problematic. Developing a deeper perception of practice required BCMTs to develop their understanding of how to contextualise theory, or develop a better understanding of the relationship between vertical and horizontal discourses (Bernstein, 1999: 159).

Research into informal learning, particularly Green (2008), identified connections between CM pedagogy and music outside the classroom, commonly associated with horizontal discourses. Green (2002; 2008) identified the types of musical learning that take place within informal contexts, particularly popular music. Informal learning created the potential to enhance learning in CM by making music education more meaningful and relevant to the pupils concerned:

> A primary factor is that informal learning always starts with music that learners choose for themselves. Therefore, it tends to be music which they already know and understand, like, enjoy and identify with. This is distinct from most formal educational settings, in which the main idea is to introduce learners to music they do *not* already know, and which is usually selected by the teacher (Green, 2008: 10).

This approach counters the impersonal abstractification that can occur when learning takes place solely within a hierarchy of vertical discourses. I began to realise that focusing on knowledge deemed universal, elaborate or higher up the hierarchy of vertical discourses, particularly knowledge associated with my own musical habitus centred on performing ritualised Western art music, can be a form of *symbolic violence*. Personal experience testifies that if pupils do not feel any sense of connection to learning, then teaching can become particularly challenging. Green's approach makes sense but using pedagogies that include pupils' own knowledge gained from their own meaningful experiences is an area of contestation. Child-centred or progressive forms of education that focus on what pupils already know is also deemed as a form of *symbolic violence*, restricting social mobility for the pupils concerned and their ability to access and perceive new knowledge (Peal, 2014; Christodoulou, 2014; Chapter 5). In order to develop human capital in BCMTs I did not want to restrict their access to any form of discourse. The simplistic binary of horizontal and vertical discourses continued to be a problem.

Informal learning has the capacity to bridge the gap between people from diverse musical backgrounds (Feichas, 2010), enabling them to make music together in meaningful ways. Within the context of my GCM teacher education practice, I wanted informal learning to become part of a number of different ways to consider making music. When teaching in school classrooms (Chapter 5) there are moments when formal pedagogy, driven by me as the teacher, helped to overcome misconceptions and confusion that prevented pupils from moving forwards (Cain, 2013). Personally, I benefitted from accessing formal music

education to develop my *knowing that*, *knowing about* and *knowing how* (Chapter 4). My formal music education was *placed* within engaging music making which shifted the emphasis away from teacher-centred traditional pedagogies that focused on propositional knowledge towards an initial immersion in a range of musical knowledge through embodied cultural capital or praxial musicking (Small, 1998). Praxial musicking became a form of "sonic affective experience" (McPhail, 2016: 52) that prompted a personal desire to search for more opportunities to make music (Chapter 4).

I initially assumed that the restricted language codes that Bernstein identified in 1971 corresponded to horizontal discourses and that elaborate language codes corresponded to vertical discourses. This direct correlation was unhelpful. Bernstein was careful to point out that there are horizontal knowledge structures relating to the specialist knowledge associated with a particular field (Bernstein, 1999: 159). These horizontal knowledge structures form part of vertical discourses but they have contextualised variables like horizontal discourses: "Contrasts, variations and relationships in the form taken by different knowledges are related to the social contexts of their production, transmission, acquisition and change" (*ibid*: 170). If I could identify the variety of contextualised horizontal knowledge structures, or multiple musical creativities (Burnard, 2012) that relate to specialist knowledge in music for BCMTs, this might help to counter the misconception that certain types of music have greater objectified universal value within the context of classroom music education, and challenge the dichotomy of formal teaching and informal learning. Increasingly, I began to realise that to prepare BCMTs to teach in diverse contexts, it was important to share a perception of music on a horizontal plane in a field of practice rather than on a hierarchical vertical plane. It was important to challenge hegemonic assertions of value based on particular preferences driven by personal habitus (Finney & Philpott, 2010).

8.4: From acquisition to inquiry:

My aspiration to introduce BCMTs to a range of specialist knowledge that relates to context-specific music practices created another problem. Which knowledge from the vast array of rich music practice around the world should I introduce in the limited amount of time available? Over time, I realised how unhelpful it was to try to predetermine and fix the musical content. It was much better to start from sharing experiences. This helped me to empathise with the particular group of BCMTs I was working with. It was not my place to

communicate universal truths or a particular canon. An attempt at universalisation (Webb *et al.,* 2002: 27-28) would only reflect my own limited perspective of the field of music and lead to ethnocentrism (Finney, 2002: 125). Instead, involving the BCMTs in informal explorations of their own music making that were not part of formalised, external and standardised assessment systems, created learning communities (Wenger, 1998). It appeared, from their evaluations, that there was a greater willingness to learn from each other. There was a move away from a reliance on the transmission of knowledge towards a community based on research-orientated thinking (Harpaz, 2014). This research-orientated thinking promoted reasoned or inferential judgements framed by purpose and context, particularly when I challenged BCMTs with new theoretical perspectives. My own research with colleagues into a meta-pedagogy for popular music education (Axtell *et al.,* 2017) further revealed a willingness on the part of the BCMTs to become involved in inferential judgements based upon their own research orientation.

Harpaz (2014) identified the importance of fertile questions to promote communities of thinking in classroom contexts. He asserted that the dichotomy between the transmission of knowledge from the teacher to the learner, or exploring knowledge from a learner's perspective, is both limiting and potentially harmful (*ibid*: 2-12). In isolation, neither creates the potential for learners to recognise their human capital. My *place* increasingly became to encourage a knowledge-rich research orientation amongst BCMTs: "Science refers to established canons; research refers to a dynamic inter-actional process . . . What is being advocated here is . . . the dynamic interactional process of research" (Bernstein, 1999: 161).

8.5: Human capital in classroom music:

Finney (2002) rethinks an aesthetic approach towards music education, seeking to emphasise the personal and human aspects of music education rather than one based on standardisation and measurement. He provides a powerful starting point for considering types of human capital in music education. Charting the development of music as a National Curriculum subject in England, he identifies that "[m]usic inspires deep personal responses beyond the reach of language. Attempts to codify, classify or normalise these can only lead to a loss of happiness" (*ibid*: 121). Normalising can result in "socially constructed knowledge rested upon a canon of works and procedures that endorse high-status knowledge long codified, reduced and abstracted from musical experiences and from personal and social

meanings" (*ibid:* 121). Finney is not advocating an absence of knowledge in favour of personal experience, but a recognition that personal internal knowing is different from social knowledge: "knowing gives status to awareness and perception and recognises the involvement of states of mind" (*ibid:* 122-3). During the development of the National Curriculum, "musical appraisal, musical criticism and the discourse of music were at the heart of assessment" (*ibid:* 121), and "the pupils themselves needed to be inducted into making decisions about the value of their work and the work of others" (*ibid:* 122). Finney helped me recognise that developing shared understandings of *knowing that*, *knowing about*, *knowing how* to develop learners' *knowing of* and *knowing why* were important within ethical music education. Ethical music education values the voice of the learner but also recognises and values their place in the social world.

Finney provides a challenge to positivist (Giroux, 2011: 36) approaches towards classroom music education. Taking an aesthetic approach, he identifies the embodied concepts of intelligent feeling and apperception: "a preparedness of mind and body to receive and give in dialogue with external reality, a harbinger of creativity" (Finney, 2002: 132). He draws on Buber (1970) to indicate the importance of standing back and thinking objectively about initial emotive responses, often missing in my early musical learning experiences (Chapter 4). Here links can be made with external reality, so learning does not become solipsistic or purely subjective (Finney, 2002: 132). Finney prioritises how teachers need to respond to the subtleties of musical engagement: "Teachers must know what they are looking for, what their pupils are feeling and finding, how to manage what is a delicate balance between different kinds of knowledge" (*ibid*: 132).

Paynter was a significant figure, moving music education away from "the external world of non-negotiable concepts, structures and formalities and by the inertia of fact and theory" (Finney, 2002: 124). The emphasis on *knowing about* and *knowing that*, both forms of propositional knowledge, was replaced by "the efficacy of coming to know inside musical creative processes and notably the act of composition" (*ibid*: 124). Coming to know was underpinned by *knowing how* (procedural knowledge) and *knowing of* (knowledge by acquaintance). These types of knowing are less easy to define conceptually and therefore regarded as less significant, particularly in academic terms, but they are central to music and music education (Philpott, 2016: 33-34). Swanwick (1994: 17) identified that "the absolute

central core involved in knowing music can be appropriately called 'knowledge by acquaintance'" [inverted commas in the original]. Finney, Paynter and Swanwick prompted my deeper exploration of *knowing of.*

Reflecting on practice (Ghaye, 2011: 6) indicated that *knowing of* can be at a surface level, like recognising a familiar melody, or at a much deeper level through knowing why music has value (Swanwick, 1979), evidenced through the meta-cognition that lies behind the symbolic and systematic creation of music (Swanwick and Tillman, 1986). This deeper level of understanding (*knowing why*) links to Piaget's (1936) Formal Operational stage, Dewey's (1938) observation and judgement or intelligence in action and the empiricism that lies behind the validation of knowledge (Curd and Psillos, 2014). Significantly, *knowing why* moves beyond mastery and the manipulation of materials (Swanwick and Tillman, 1986) for particular external, pre-determined purposes towards the realms of value, flow and metaphor (Swanwick, 1999a), achieved by accessing the higher levels within the domains of learning identified by Bloom *et al.* (1956).

Finney (2002) helped me recognise that music is open to interpretation; it is hermeneutic, but it is also heuristic, something that we can discover for ourselves and that becomes part of our identity (Macdonald *et al.,* 2017). This identity building comes from making connections with other people (Green, 2011). Music is personal but also social because it involves collective meanings, intrinsic and extrinsic metaphors (Bernstein, 1976; Jorgensen, 2011) and symbolism, "functioning in a given historical or cultural context" (Antovic, 2009: 121). A sense of reality in music education is not fixed but social, relational and fallible, established through inference over time (Hirst, 1993; Winch, 2013). An important aspect of *placing* my professional practice was to prioritise music as an embodied human and artistic endeavour, a process of development rather than transmitted content or products to measure (Wyse *et al.*, 2016; Kelly, 2009). This links closely to Deweyan notions of pragmatism and democracy or intelligence in action which "indicates the participative dimension of public life that requires ethical deliberation and communication" (Westerlund and Väkevä, 2011: 47). The emphasis is on what Säljö (1979) would identify as the abstraction of meaning through an interpretive process aimed at understanding reality. Bruner summarises this approach in this way: "Truths are the product of evidence, argument and construction rather than that of authority, textual or pedagogic. The model of

education is mutualist and dialectical, more concerned with interpretation and understanding than with the achievement of factual knowledge or skilled performance" (Bruner, 1999: 13). In a similar manner to my GCM teaching, *knowing why* in my GCM teacher education gradually became underpinned by "embodied . . . embedded . . . enactive" and "extended approaches towards music creativity" (van der Schyff, 2018: 5-7).

8.6: Concluding discussion:

Swanwick provides a helpful perception of the discourse in music education that underpins *knowing of* and *knowing why:*

> Musical discourse involves thinking and communicating in musical images, in tones and tunes. Fluency is the ability to share, produce and collaborate in the production of these sonorous images. This is analogous to but not the same as fluency in a language. It is discourse in music not about music (2008: 12).

The notion of discourse *in* music is important here. Powerful musical experiences for me centre on musicking with others, engendering a deep sense of entrainment and flow (Chapter 4). Music moves away from language and conversation because predominantly musicking takes place concurrently, creating simultaneous musical textures and harmonies. The analogy with language can be helpful, particularly when exploring structural features of music like 'call and response' or 'question and answer', but music is not discourse in the same sense as language, as Swanwick identifies.

Experiencing fluency and flow through entrainment was a powerful way to engage pupils (Chapter 5) but "composing is at the heart of music pedagogy" (Winters, 2012: 21), and so a priority for me was to emphasise for BCMTs that performing is the starting point for a creative journey, or pedagogic apperception (Finney, 2002) in GCM. The use of active verbs (Fautley and Daubney 2015: 6) helped to prioritise music as an active learning process. Active verbs reflected Finney's perception of aesthetic music education, and active learning prioritised the human activities of *apperception*, *creativity* and *critical engagement*. These activities needed to inform my *teaching* of professional practice to BCMTs.

In summary, I would *place* my identity or habitus (SRQ1) as a type of pracademic who bridges the worlds of academia and practice (Panda, 2014). As a pracademic, I recognise the importance of drawing upon theorised perceptions of practice, such as those provided by Finney (2002). Theorised perceptions of practice inform and frame the critical thinking that

underpins the development of professional practice. To ensure my pracademic identity was a form of professional capital (SRQ2) within teacher education contexts, I needed to focus on developing meta-pedagogy (Finney & Philpott, 2010) that included the theorising of practice, immersed in the ontology of music practices, rather than as separate academic exercises at the university. If a heutagogical approach was adopted, promoting self-determined learning (Hase and Kenyon, 2013) through research orientations that are based on the realities of music practice, then BCMTs would have opportunities to engage in identity negotiation/renegotiation through active agency to initiate their *knowing why* in the field of CM and, more specifically, within GCM. University teacher education enabled access to elaborate codes and a range of discourses (Bernstein, 2000) through engagement with the broader universe of discourse (UoD) within a subject field. Within the next chapter, I explore my *position* within the UoD for classroom music education.

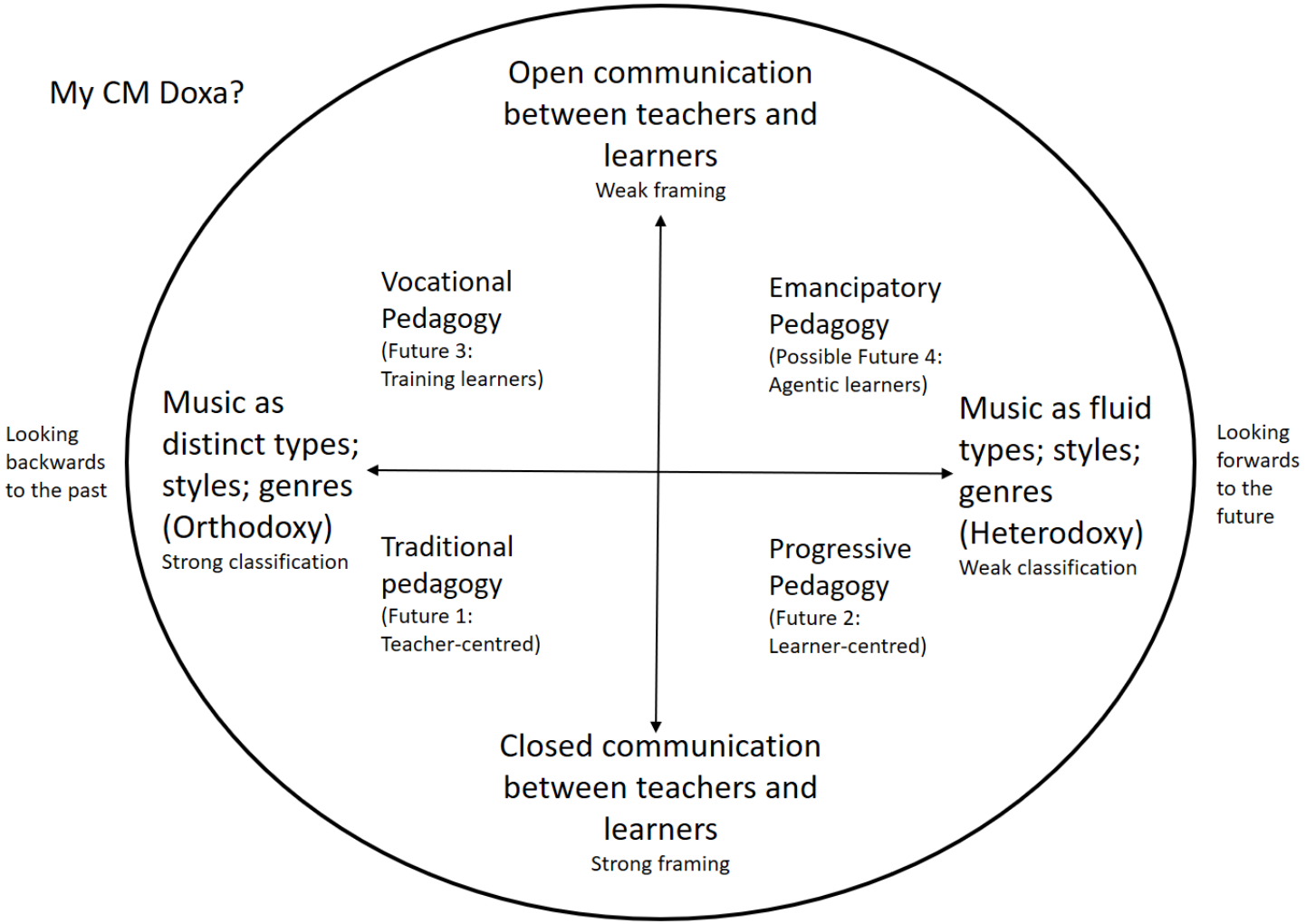
Chapter 9: My Position in the Field of Classroom Music Education

This chapter analyses my shifting *position* within the broader field of classroom music (CM) education by rationalising a range of pedagogic approaches. I question the types of pedagogy I have employed over the course of my career to deepen my understanding of CM education and to enhance the teacher education I offer to beginning classroom music teachers (BCMTs) who wish to enter the field. To illustrate my thinking, I provide a theorised model of a universe of discourse (UoD) for the field of CM education. This chapter will refer to previous chapters and draw upon theoretical perceptions to continue the process of discovering system relations.

Figure 1 draws on the authoritative and expert discourses (Simola, 1993: 161) that exist within the field of CM education. Figure 1 was developed using similar models that appear in Berkley (2004: 257) and Marsh *et al.* (2017: 23; 61). A starting point was Bourdieu's (1977: 168) illustration of a UoD (Appendix 3). Bourdieu's positions of *orthodoxy* and *heterodoxy* have been switched to emphasise a perception of time, the past being to the left (looking backwards) and the future looking to the right (looking forwards). This is not to suggest that one is more important than the other; both are important. As a learner of music (Chapter 4), I focused on music from the past to help me construct my musical identities (Green, 2011). Initially I was not concerned about boundaries, I just wanted to get involved. I became aware of boundaries, including my own, during the latter stages of my music education (Chapter 4). As a GCM teacher, looking to the past helped me identify the musical knowledge that I thought needed to be taught (Chapter 5). But an epistemic perception of what needs to be taught does not necessarily take into account the fallibility of knowledge or the potential for "ontological transformation" (Rosiek and Gleason, 2017: 39). In Deweyan terms:

> The doctrine of the value of consequences leads us to take the future into consideration. And this taking into consideration of the future takes us to the conception of a universe whose evolution is not finished, of a universe which is still, in James' term 'in the making,' 'in the process of becoming,' of a universe up to a certain point still plastic (Dewey, 1931: 33: inverted commas in the original).

Figure 1: Pedagogy in the field of classroom music education



In Figure 1, I use Bernstein's concepts of *classification* and *framing* to identify four types of pedagogy. Bernstein (2000: 30) identified that "dominant power relations establish boundaries" and that "the concept to translate power at the level of the individual must deal with the relationships between boundaries and the category representations of these boundaries". He uses *classification* as the concept to identify the strength or weakness of the boundaries established within the field. In Figure 1, it is the strong or weak classification of distinct types, styles or genres of music that influences the power relationships in the pedagogic discourse within the field. Bernstein (*ibid:* 36) also uses the concept of *framing*: "the form of control which regulates and legitimises communication in pedagogic relations". Strong framing relates to where the teacher's 'voice' is predominant, and communication is 'closed'. Weak framing occurs where the 'voices' or perceptions of learners are recognised and valued as contributors to the pedagogic discourse, where the communication is 'open'. Framing identifies forms of *symbolic control* (*ibid:* 24).

This chapter centres on discussions regarding the four types of pedagogical categorisation identified in each quadrant in Figure 1. These discussions provide justifications for each of the categorisations whilst concurrently engaging in critical analyses. The chapter concludes with a discussion which draws together previous perceptions to establish reasoned conclusions. Within this discussion, I present a series of related Figures (summarised in Figure 1d) that illustrate my shifting *position* within the field. This shifting position also illustrates my shifts in identity from learner to teacher, teacher to teacher trainer and teacher trainer to teacher educator.

9.1: Traditional pedagogy:

Traditional pedagogy was my natural habitus when I needed to take control, for example in a challenging school, or when I changed my professional role (Chapters 5 and 6). From my point of view as a teacher, it was the most straightforward pedagogy, reducing decisions about what to teach. *Knowing that* and *knowing about* were defined using verbal and written language, usually from an external source like a published resource and/or an examination syllabus. I treated music as a separate, rational object, studied calmly and dispassionately. This was a common-sense view of education, what Taber (2012: 42) would describe as the facsimile of information reproduction, or curriculum as content and

education as transmission (Kelly, 2009: 56); a Future 1 curriculum (Chapter 4) with strong classification based on an external and impersonal selection of historical knowledge. The perceptions of my school-based pupils or the university BCMTs were less important, only as far as they related to the knowledge or content studied, so there is also strong framing. I controlled the transmission of knowledge. I adopted a formal approach where the authority within the classroom lies with the teacher (Kitchen, 2014).

In reality, I found that a traditional pedagogy, underpinned by objectified aesthetic distance, was inappropriate for both the pupils in KS3 and for the musicians who wanted to become classroom music teachers (Chapters 5 and 6). The identities they had formed when listening to and/or making music were too important to them. The objective distance, further emphasised by the Western tradition of commodifying music where performers are separated from listeners or consumers (Small, 1998: 73), created tensions between the music chosen by me as the teacher, and the music the pupils or the BCMTs preferred. This was particularly evident in schools. Over time, I realised that determining the "best in the musical canon" (DfE, 2013a: 1; Appendix 2) could not be done by the teacher in a manner that appeared arbitrary to the pupils concerned. I could not sustain the hegemonic symbolic violence, or the "imposition of a cultural arbitrary by an arbitrary power" (Bourdieu & Passeron, 1990: 5) on pupils or BCMTs who had very strong opinions about music, which linked to their sense of identity (MacDonald *et al.*, 2017). I now realise that the traditional pedagogy I used in schools and as a teacher trainer focused on *knowing that* and *knowing about* rather than *why* music was valued (Fautley & Daubney, 2019).

9.2: A praxial approach:

Elliott (1995: 68) challenges the notions of a traditional pedagogy where "musical understanding" or *knowing that* and *knowing about* "is distinct from knowing how to make music well", suggesting the "claim is false". He identifies a praxial approach towards music education with "knowing anchored in the contexts and purposes of specific music practices" (*ibid:* 68), or *knowing how* that is informed by *knowing that* and *knowing about*. Similar to my own musical learning (Chapter 4), the pupils who were interested in music were usually already engaged in some form of music practice. I quickly realised the power of a praxial approach. Through shared musicking, I could incentivise the pupils, even those pupils who had little experience of making music. Illeris (2009: 8-11) identifies the interactive processes

that are required to incentivise pupils to connect with content or knowledge. A praxial approach exemplifies this interactive process, a process enhanced when classroom musicking was recorded. As Blunden points out: “Anyone who has practised music . . . or other performance skills knows that as soon as we attempt to make our own thinking the object of attention, we lose the very object we wish to study” (2013: 3). Connecting *knowing how, knowing that* and *knowing about* was possible when pupils listened to recordings of their musicking with guidance from the teacher and their peers. Pupils could consider what they had achieved (a sense of achievement was important) and what they might do in the future. The atmosphere in the classroom changed when recordings were involved. They not only helped promote critical engagement through shared thinking, but recordings were also a powerful form of behaviour management, promoting participation, engagement and access (Ellis & Tod, 2018).

A praxial approach meant more work for me as the teacher. I needed to make more pedagogical decisions and to act upon those decisions. Which classroom instruments are available and appropriate? Does the recording equipment work? What could be an appropriate repertoire? Could the class or classes access the chosen repertoire? I usually started by being too cautious, providing music that was easily accessible, but even music perceived as simple can be performed musically. In my music classroom, I made the decision not to undermine the incentive of a praxial approach by trying to perform music that was too challenging. I saw the teacher, particularly during the initial stages of musicking, as responsible for ensuring that the pupils involved could experience fluency and flow. The aim was to enable pupils to feel like musicians as quickly as possible. This praxial approach was more akin to vocational pedagogy than traditional pedagogy.

9.3: Vocational Pedagogy:

The perception of vocational pedagogy identified in Figure 1 can be defined as “curriculum as product and education as instrumental” (Kelly, 2009: 67-82). Kelly uses ‘instrumental’ in the non-musical sense relating to “training or instruction” (*ibid:* 79), which has extrinsic goals, determined externally, often prioritising work-related activities. This was my default pedagogy for school-based GCM, centred on *knowing how* through praxial approaches that underpinned my perception of epistemic ascent described in Chapter 5. However, this was not a Future 2 curriculum (Chapter 4), prioritising activity over knowledge. Classification

remained strong because opportunities to address *knowing that* and *knowing about* within the context of *knowing how* were taken, but within my practice as a GCM teacher, musicking centred on the pupils and their learning, often starting from their own musical preferences, so the framing was weak. Prioritising pupils' own preferences underpins the pedagogy of informal learning (Green, 2008; Chapter 8).

Even when pupils' preferences were prioritised, strong classifications of knowledge underpinned their choices. Pupils particularly wanted to develop their *knowing how* to play a particular instrument related to a particular type of music. Developing performing skills on particular instruments features significantly in music education across the world (Fautley and Daubney, 2019). Particular perceptions of instrumental teaching have become more prominent in music education in England via education policy discourse and through financial support from successive governments over the last 20 years (*ibid*).

This emphasis on instrumental teaching is important, but there is a danger that it provides a limited perspective of music education: "'training music performers' . . . does not perform the same function as music education as a way of knowing" (Fautley *et al.,* 2019: 249: inverted commas in the original) or *ways* of knowing. However, there are different perceptions of classroom music education involving instruments that move away from a training paradigm towards ones that promote ideas such as "*music education starts with the instrument*" and "*music education takes place via the instrument"* (Fautley *et al.*, 2019: 243. Italics in the original). These are features of Whole Class Ensemble Teaching (WCET) which has been developed in England as a result of a National Plan for Music Education (NPME) (DfE/DCMS, 2011b) and a National Curriculum for Music (DfE, 2013a; Appendix 2) (Fautley and Daubney, 2019: 225). The NPME states that local music services or Music Hubs should "ensure that every child aged 5–18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes for ideally a year (but for a minimum of a term) of weekly tuition on the same instrument" (DfE/DCMS, 2011b: 11). Fautley *et al.* (2019: 243) identify how "WCET normally consists of a visiting instrumental music teacher teaching whole class lessons in Primary Schools". Historical policy statements drove the development of WCET. These statements centred on the attractive proposition for parents that every child should have the opportunity to receive free lessons on an instrument in primary school. WCET tends to happen for children between the ages of 8 and

9 (Year 4) (*ibid*: 245), an appropriate age to introduce the majority of children to learning an instrument. However, it is the overlap between the specific instrumental teaching and general classroom music teaching within WCET (*ibid*: 249) that impacts on my teaching of BCMTs. The creation of Music Hubs and WCET has blurred the distinctive identities of general music teachers and specialist instrumental teachers (Chapter 7). Within the NPME, the identity of a coordinator of music across the primary school (Hennessy, 1998), from the position of a classroom teacher making rich connections between subject domains (Barnes, 2015), or the KS3 specialist CM teacher coordinating music education for pupils within a particular school setting (Chapters 5 and 6) was not recognised. The future impact of WCET on the position and identities of the BCMTs who I teach may be entirely positive, with more pupils entering secondary school with instrumental skills in addition to a music education that is more general. Alternatively, WCET might default into training music performers. This is not my perspective of GCM education.

9.4: Playing instruments in general music education:

Within my music classrooms (Chapter 5), instrumental skills centred on tuned and untuned percussion instruments, including the Drum Kit, a range of guitars and electronic keyboards. Pupils needed time to gain control of these instruments, but pupils accrued this control during a range of music activities. The focus was on general music education where "the mediating affordances of playing the instrument" were considered, "but also going beyond it" (Fautley *et al*., 2019: 248). There were reflection points in response to classroom performances and recordings to consider relevant performing skills. How do you strike a glockenspiel, so the sound is not a dull thud, or a loud, distorted cacophony? Which would be the most appropriate forms of percussion and percussion beaters to create an appropriate musical effect? Pupils were encouraged to explore and share their thinking. Their thinking then became musical models for the classroom community, developing shared perceptions of *knowing how*.

There was a great deal of time spent using electronic keyboards. I am not convinced I spent as much time developing appropriate performance techniques and hand positions on the electronic keyboard as I did exploring the performance techniques of various percussion instruments and guitars. Nevertheless, I did consider a repertoire for the electronic keyboards that was idiomatic, using limited hand positions. As my CM teaching career

progressed, I found that computer-based music technology compensated for limitations in performance techniques on a range of instruments, whilst at the same time connecting with contemporary ways of making music (Leong, 2011), but then this music technology required different forms of *knowing how*.

9.5: Broader perceptions of *knowing how*:

Knowing how in vocational music education is commonly associated with developing the skills to play an instrument. Most of the thinking behind developing pupils' *knowing how* to use instruments in my classrooms occurred through composing (Chapters 5 - 7). I was keen to encourage pupils to experience "how artists think" (Howard, 2012: 259). Despite my initial assumption that I was enacting a progressive or emancipatory pedagogy (Figure 1) through composing, by providing pupils the freedom to choose, I tightly classified musical knowledge. Composing usually happened after the exploration of a particular type or types of music with a particular conceptual focus (Chapter 5). The strong classification underpinning composing became more prominent when pupils opted for music as a school-based public examination. My composing in the classroom became a form of vocational pedagogy. Composing was for a particular purpose. The priority was to produce something for assessment against pre-determined assessment criteria (Chapter 5; Chapter 7). Bernstein identifies this type of pedagogy as a *performance model* which "places the emphasis upon a specific output of the acquirer [pupil]" (2000: 67).

When classification is strong, the teacher becomes a cultural amplifier (Kelly, 2009: 62). Like traditional pedagogy, vocational pedagogy looks to the past, emphasising learning so it is "congruent with the requirements of the culture" (Bruner and Haste, 1987: 1). The type of vocational pedagogy I employed included "*the stability of subject concepts*, *changes in content* as new knowledge is produced and *the activities involved in learning*" (Young *et al.,* 2014: 68: italics in the original), or a Future 3 curriculum (*ibid*: 67-69). The stability of subject concepts relates to strong classification. Changes in content and a focus on the activities involved in learning relate to weaker framing. These changes in content did not just come from the specialist field. Pupils brought their own ideas and perceptions. This open communication, or weaker framing (Figure 1) provided opportunities for teacher learning in addition to pupil learning. Pupils' ideas enriched my own perceptions of music. Prioritising the voice of the learner is not always prominent when the classification of knowledge is

strong. I aspired to include more open and creative approaches towards music education that treated music as a living art form, looking to the future rather than the past (Chapter 5). This is more akin to a progressive pedagogy (Finney, 2011).

9.6: Progressive Pedagogy:

Within my own progressive pedagogy, the move away from symbolic control, or even symbolic violence of traditional and vocational curricula, prioritised the phronesis or care (Regelski, 2014: 19) that underpins child-centred approaches towards music education (Finney, 2011). Within my practice, curriculum as process and education as development (Kelly, 2009: 89-112) exemplified this pedagogy. Cunningham (1988: 1) identifies that progressive ideals include "individuality, freedom and growth", putting children (pupils) and their future first, not restricting them to knowledge classified by other people but opening up new creative possibilities (hence the weaker classification in Figure 1). Education was for its own sake, not as a servant to an examination system, emphasising "a concern with the nature of the child and with his or her development as a human being" (Kelly, 2009: 91). Bernstein identifies a progressive pedagogy as a *competence model* based on the idea that every child possesses "an in-built procedural democracy, an in-built creativity, an in-built virtuous self-regulation" (Bernstein, 2000: 66). Recognising children's "natural resources of wonder, imagination and inventiveness" (Mills & Paynter, 2008: 1) seemed ethically sound, where pupils' ideas could be fully valued and recognised.

Within the ontological realities of the KS3 music classroom (chapter 5), I found that a progressive approach that had weak classification still required strong framing in order to manage the social complexities of the classroom. Bernstein identifies how progressive pedagogy and associated constructivism are too idealistic, focusing too heavily on the individual. He asserts that progressive pedagogy or a *competence model*:

> . . . is bought at a price; that is, the price of abstracting the individual from the analysis of distributions of power and principles of control which selectively specialise modes of acquisition and realisations. Thus, the announcement of competence points away from such selective specialisations and so points away from the macro blot on the micro context (2000: 66).

There is a potential imbalance between broader structural systems, particularly surrounding the classification of knowledge within "specialist modes" or discrete subjects, and the interactionism that takes place within particular contexts. This led to critiques of progressive

approaches that prioritise pupils' perceptions of knowledge and knowledge preferences associated with a Future 2 curriculum (Young *et al.*, 2014). Within my own experience, this imbalance overemphasised the *micro context* and led to learnification (Chapter 6). Learnification tried to control how each pupil learnt through intense symbolic control or strong framing (Figure 1). Within education policy, this control manifested itself through the National Strategies and policies like PLTS (personal learning and thinking skills) and personalization, the roots of which "lie within marketing theory . . . with an attachment to neo-liberal doctrine" (Finney, 2011: 2). This perspective emphasised the child as a consumer of education where "education becomes a commodity" (*ibid:* 3) rather than a liberating experience. I wanted to avoid learnification when teaching BCMTs.

Biesta (2013: 124-127) identifies how learnification undermined the pedagogic role of the teacher. Symbolic control underpinned teachers' roles through intense framing[2]. Compliance supressed active agency. After a change in government in 2010, there appeared to be a return to the strong classification of knowledge in some subjects (DfE, 2013) as a reaction against the learnification of New Labour (1997-2010), but this has not occurred within GCM. As indicated in Chapter 5, the current National Curriculum documents for music (DfE, 2013a; Appendix 2) contain very few words (Fautley & Daubney, 2019: 226; Savage, 2020: 3). This has the knock-on effect of implying that music lacks value as a curriculum subject (ISM *et al.* 2019) as it disappears in the dunes of other forms of intense knowledge classification that require more curriculum time. Weaker framing and classification also provides opportunities to consider alternative pedagogic approaches with BCMTs, particularly in order to mitigate against the negative impacts of strong classification and strong framing evidenced through symbolic control and even symbolic violence.

9.7: Emancipatory pedagogy:

Biesta highlights the "emancipation of the child" (2015: 15) as an important principle when thinking about education as a discrete discipline in what he calls the: "German-speaking world" (*ibid*: 15). In the "English-speaking world" (*ibid*: 14) this would be called *child-centred*

[2] The Education Department at the university in which I was working had shelf after shelf of material produced by the then government at great expense in an attempt to 'frame' teachers' pedagogic action. This helped to 'theorise' pedagogy, but I would question whether this material promoted teachers' active agency or identity negotiation.

education, strongly associated with progressive education and harshly critiqued by some because the focus is on the child rather than the knowledge that children need. Recent education policy orthodoxy in England places the focus firmly on the teacher and the knowledge that 'needs' to be taught (DfE, 2010, DfE, 2013, DfE, 2016). Within the context of my own professional practice as a GCM teacher educator, I wanted to aim for emancipation, but an emancipation informed by *habitus* and *capital,* so BCMTs develop the confidence to become active agents in relation to their own professional identities.

The weaker classification of knowledge that underpins emancipatory pedagogy does not mean a reliance on horizontal discourses. I perceive emancipation as underpinned by knowledge-rich environments where BCMTs can "select from a relatively extensive range of alternatives" (Bernstein, 1971: 77). They are not looking backwards by complying with what has been done before, always relying on others to provide the knowledge frameworks or "predicting the patterns" (*ibid*: 77), but able to contribute alternatives that may not have previously been predicted. Emancipatory pedagogy might be regarded as being underpinned by a *Future 4* curriculum, where looking towards the future is prioritised over looking back to the past. This approach is particularly pertinent to creative arts, where pupils' own *making* should be a priority (Marsh *et al.*, 2017). Recognising the distinct nature of emancipatory pedagogy would have been helpful for me as a GCM teacher. Having opportunities to recognise and employ a broader range of professional capital through active agency would have provided greater confidence when working with large groups of pupils in professional isolation, which formed the greater part of my professional practice. This justifies the place of *emancipatory pedagogy* in the top right-hand corner of my perception of the field of classroom music education (Figure 1). Emancipatory pedagogy was aspirational. I use the term *agentic learners* because that is how I aspire to frame both my own professional practice and the professional practice of BCMTs.

9.8: Emancipation and the teacher:

From a teacher's perspective, emancipatory pedagogy is challenging. Common sense would suggest a preference for highly structured, traditional environments that are teacher centred. This positivist view of education based on objectivism (Giroux, 2011: 31-43; Chapters 1 and 8) leads to Freire's (1970: 52) concept of *banking* in education where the teacher deposits knowledge, and pupils "receive, memorize and repeat". This makes sense

from a macro-structuralist perspective, particularly if those in power want to control the discourse and the participants within it. It also makes sense from a BCMT's perspective. They are required to demonstrate how they establish control over the pupils in their classes (DfE, 2011). This is important and at times necessary, but inflexible practice based on this point of view can ignore the identities of the pupils, their contributions, their potentialities and the intersubjectivity that exists within a complex classroom environment. There is a real danger that an unthinking application of traditional and positivist perspectives of education becomes unethical (Giroux, 2011: 35), building reliance and dependency or *downwards conflation* (Priestley *et al.*, 2015: 21) rather than promoting the independence that leads to active agency.

Within schools, it was important for BMCTs to engage in " the transformation of the individual into the existing order" (Alhadeff-Jones, 2016: 143) as part of a training process, but my aspiration was that BCMT teacher *education* at the university should involve "an orientation towards autonomy and freedom" (*ibid*: 143). This perception of emancipatory pedagogy did not ignore the objectivity and realism of acquiring ways of knowing by accessing social knowledge and associated knowledgeable practices (Young & Muller, 2014: 5): "For we must turn to history in order to understand the traditions that have shaped our individual biographies and intersubjective relationships with other human beings" (Giroux, 2011: 41). However, the intention was to demonstrate that the broader structures and theories that underpin social and shared perceptions of knowledge were not static and ahistorical. They shift over time, like sand in dunes. Rather than receiving banking education, I wanted BCMTs "to become active participants in the search for knowledge and meaning" (*ibid*: 43). Through *practice fields* (Chapter 6), spaces were created for BCMTs to engage in "propensity and vocation to free thinking" (Kant, 1803: 42). Despite emancipatory pedagogy suggesting relinquishing control with no distinct role for the teacher, potentially undermining their position within the complexities of a classroom environment (Kitchen, 2014: 42), I aspired to apply a more ethical pedagogic approach, where BCMTs engaged in "freeing or liberating (oneself) from a state of dependency" (Alhadeff-Jones, 2016: 142).

9.9: Concluding discussions:

When I first entered HE, I was tasked with looking after early years and primary music education (Chapter 6). I enjoyed going into early years settings where there was a real sense

that each child's perceptions were prioritised. Freedom and choice through play seemed to dominate what was happening. As I spent more time at the settings, particularly those that included early years teachers, it became apparent that there was a relationship between the children's autonomy through play, and their dependence on the teacher to manage the rhythms of the day. Singing was used as a framing device to instil control and order, and carefully prepared spaces with a rich array of resources began the process of knowledge classification: "classification constructs the nature of social space: stratifications, distributions and locations" (Bernstein, 2000: 36).

The pedagogy employed by the Early Years teachers appeared emancipatory but included aspects of classification and framing that linked to other types of pedagogy. Within emancipatory education, Alhadeff-Jones (2016: 145) identifies that "autonomy and dependence appear as two intertwined qualities that cannot be separated from each other because they are inscribed simultaneously within complementary, antagonistic and contradictory relationships". The pedagogies in Figure 1 are forms of embodied professional capital and, rather than seeing these pedagogies as separate and fixed, a more fluid relationship, employing different pedagogies at distinct times for specific purposes, seems more appropriate to reflect the complexities of the classroom environment. The arrows in Figures 1a to 1d represent this pedagogic fluidity.

Figure 1a indicates how my musical habitus (SRQ1) or identity shifted, initiated in 1984 by moving from being a learner to being a teacher. My musical learning (Chapter 4) involved teacher-centric traditional pedagogies, whereas my pedagogy as a GCM teacher involved a training-based vocational pedagogy (Chapter 5). This training-based vocational pedagogy was appropriate for pupils whose *knowing* in music education was at an emerging stage. Despite my critique of training within the context of teacher education, training is an important process in order to help people to access various types of capital quickly and efficiently, particularly *knowing how* in particular contexts (Lave and Wenger, 1991). I employed embodied professional capital (SRQ2), evidenced through active agency related to pedagogy, to gradually shift my habitus (SRQ1) from being centred on ritualised Western art music towards a range of creative music practices (Chapter 5). A vocational pedagogy related to experiencing a range of creative music practices was a form of subject-specific professional capital particularly relevant to my GCM teaching.

Figure 1a

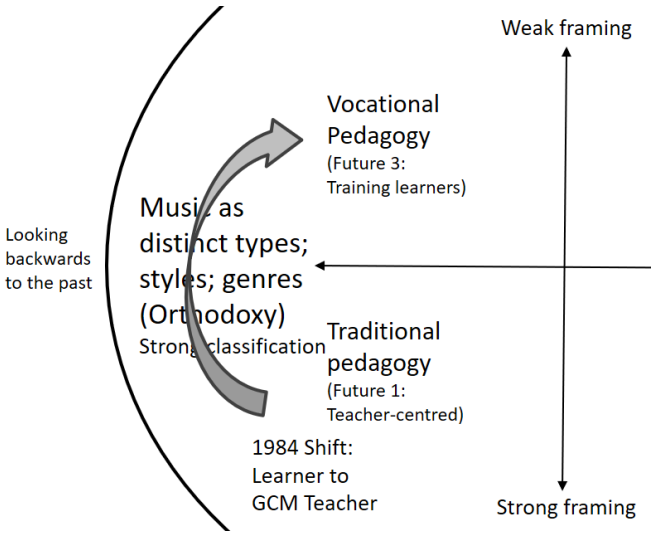


Figure 1b indicates a shift back to traditional pedagogy, initiated in 2004 when I moved into HE. This shift occurred when I entered higher education. I assumed my role was to transmit my knowledge of teaching, a limited view that underpinned my initial perception of *training* in a university context (Chapter 6). Despite including a broader range of music, I still focused on knowledge *about* music rather than developing a range of knowing *in* music to promote *understanding.*

Figure 1b

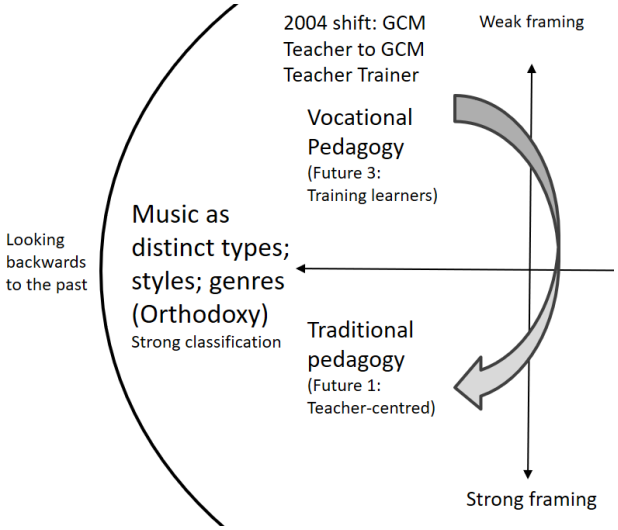
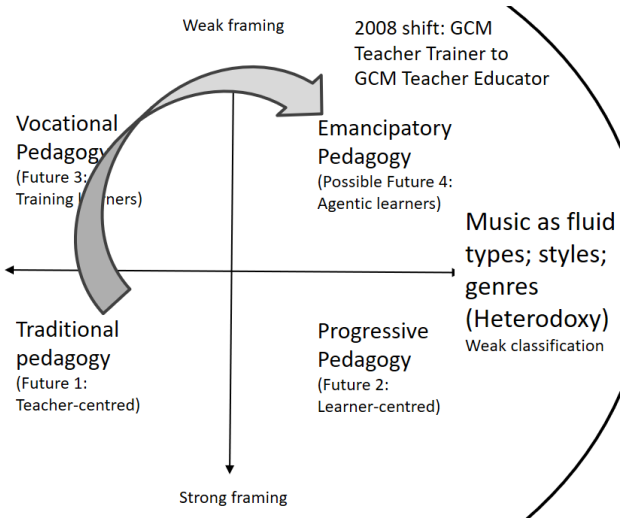


Figure 1c indicates an aspirational habitus or identify shift from a teacher *trainer* to a teacher *educator,* moving from prioritising my own teaching towards prioritising the teaching of others when I became Subject Lead for Music Education in 2008. My professional capital, evidenced through my active agency, shifted over time from teaching

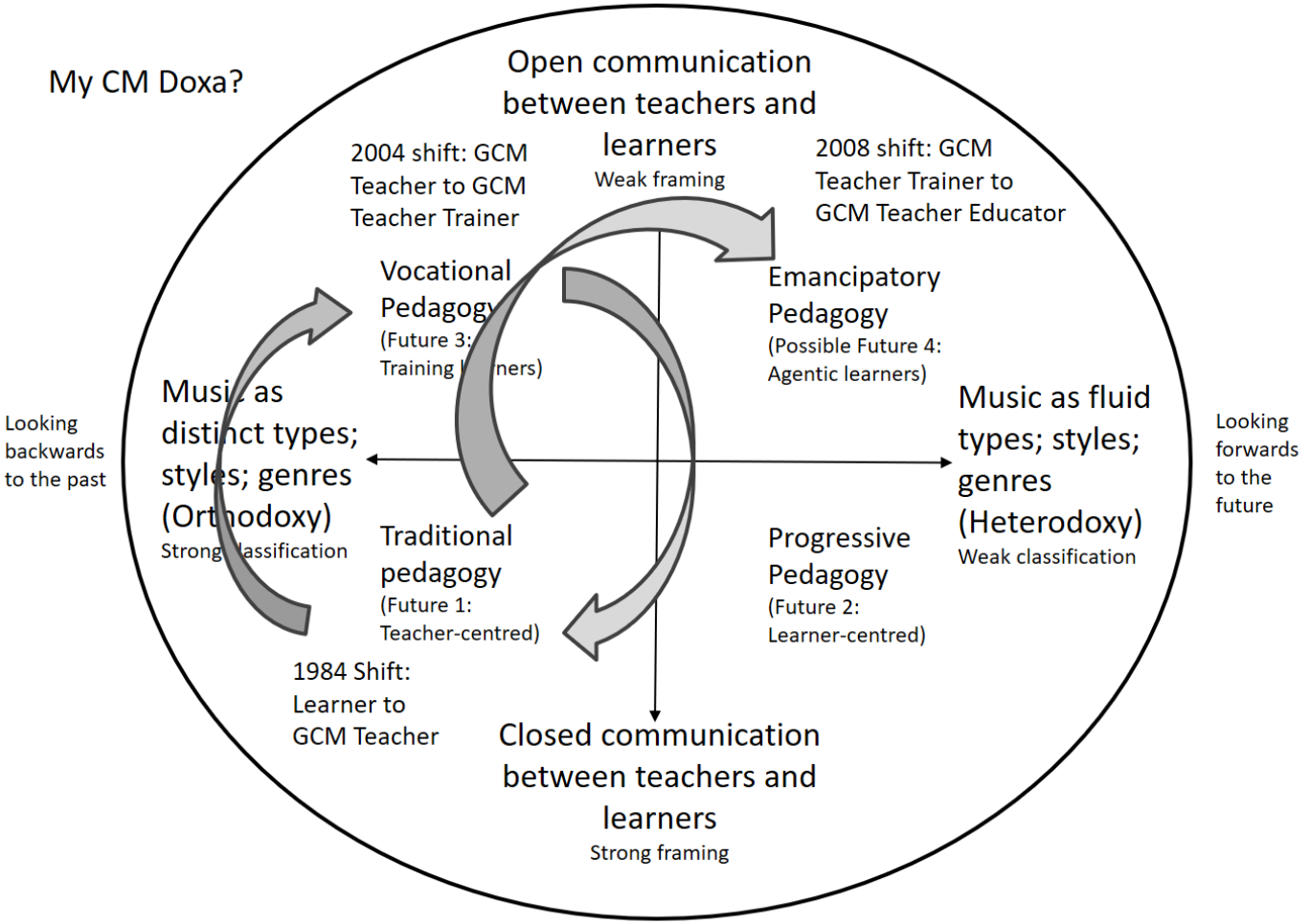
my own personal perceptions of creative music practices towards facilitating research-orientated heutagogy within BCMTs. Fertile questions (Harpaz, 2014) promoted creative enquiry in communities of thinking. Third space *hybridity* informed creative activities, providing spaces where personal *knowings* could be shared, critiqued and even transformed. Rather than prioritising data for normative summative assessments, performances became complex demonstrations of understanding (*ibid*: 114).

Figure 1c



My *position* was centred on a habitus of vocational pedagogy whilst a GCM teacher. Choices within composing activities moved beyond the strong classification of pastiche towards the weaker classification and framing associated with creativity as I sought to counter the impression that there was a 'right way' or a 'right answer'. My vocational pedagogy was still framed, but the framing was weaker because there were spaces for *knowing* to be negotiated (Carpenter and Bryan, 2019: 337). Vocational pedagogy continues to be my habitus for CM education, as evidenced by my work in China. To avoid vocational pedagogy becoming my CM doxa (Figure 1), I need to continue to question its application. The Chinese classroom music teachers responded positively to composing, although too many compositions appeared Western and commercial, reflecting a classification of knowledge that was probably too strong (Chapter 7). Charting my shifting habitus (Figure 1d) reveals my aspiration to apply an emancipatory pedagogy, particularly with BCMTs.

Figure 1d: Shifting professional habitus in the field of classroom music education



9.10: Looking forwards:

Critically reflecting on my position within the field of classroom music education has focused on the social and relational aspects of my professional practice. I have been able to consider my social capital (SRQ2) within the field. Social capital "refers to how the quantity and quality of interactions and social relationships among people affects their access to knowledge and information; their senses of expectation, obligation, and trust; and how far they are likely to adhere to the same norms or codes of behaviour" (Hargreaves & Fullan, 2012: 90). The two aspects of quantity and quality are important here. Traditional pedagogy firmly centres on quantity, particularly in terms of knowledge acquisition measured through regular testing, whereas emancipatory pedagogy emphasises the quality of social interactions, particularly in terms of how individual people are valued: "emancipation as an ongoing movement, built up through always evolving interactions" (Alhadeff-Jones, 2016: 146). The autonomy/dependence or individual/social antinomy of emancipatory education is conceptualised as *individuation* by Michon (2007: 147). Michon's conception of *individuation* incorporates "corporeity, discursivity and sociality" (Alhadeff-Jones, 2016: 146), features of active agency that underpin identity renegotiation. So, what is my *purpose* as a GCM teacher educator? How can I balance the emancipatory individuation and active agency I want to promote amongst BCMTs with their need to 'fit' within a system of schooling? To help me to rethink my *purpose,* I have adopted the concept of signature pedagogy (Shulman, 2005). The next chapter considers my signature pedagogy for GCM teacher education.

Chapter 10: My Purpose in BCMT Education

Shulman (2005: 52) originally conceived the notion of *signature pedagogies* in relation to professional education or the "types of teaching that organize the fundamental ways in which future practitioners are educated for their new professions". The rethinking of signature pedagogy (SP) within this chapter focuses upon the professional education of beginning classroom music teachers (BCMTs), strongly associated with Shulman's original conception of the term. I draw upon other perceptions of pedagogy that have been considered in previous chapters, but essentially a meta-pedagogy of inclusive, general music education at KS3 that I used to teach BCMTs comes under scrutiny. My intention was to initiate BCMTs' professional learning, to prepare them to teach within a range of school contexts so they could become "creative and conscious of the multifaceted and multicultural locus in which they work" (Burnard, 2013: 2).

I have used Shulman's (2005) concepts of *surface structure*, *deep structure* and *implicit structure* to frame discussions of my SP for general classroom music (GCM) teacher education, and to theorise my own practice. My intention within this chapter is provide a theorised model as a point of reference and resonance for other classroom music teachers and GCM teacher educators, not to provide a generalised conceptualisation of SP for GCM teacher education. I recognise the complexity that exists within any education field and the temporal and contested nature of education discourse (Wyse *at al.*, 2018). This chapter concludes my second stage of analysis, underpinned by uncovering system relations (Chapter 3).

10.1: Surface structures:

Shulman (2005: 54-55) perceived *surface structure* as "concrete, operational acts of teaching and learning, of showing and demonstrating, of questioning and answering, of interacting and withholding, of approaching and withdrawing". These are important as they underpinned my early perceptions of SP. My initial focus was on the procedural aspects of teaching, prioritising *knowing how* to organise and manage the interrelationship between pupils, resources and spaces in general music education settings (Chapter 6). BCMTs were also encouraged to *function* like GCM teachers by engaging in the flow of exemplar lessons

that incorporated operational acts. I observed BCMTs enact this *surface structure* within schools and praised them for doing so. They were technically competent teachers.

Whilst in school, BCMTs were engaged in watching and copying the *corporeity* of teaching which is "socially determined and embodied through socialization" (Alhadeff-Jones, 2016: 147). The *discursivity* or the "linguistic activities" (*ibid*: 147) of the BCMTs were compliant but often unnatural, not yet part of their habitus or professional identity. *Sociality* or "the ways humans gather with each other" (*ibid*: 147) were based on seeking confirmations of compliance from others in authority (mentors and tutors). The approach focused on the technical aspects of teaching. BCMTs were developing their *knowing how* to teach through a training paradigm. Underpinning this *knowing how* was a focus on mastery: "a journey and long-term goal, achieved through exploration, clarification, practice and application over time" (TES, 2019).

When learning music, I benefitted significantly from the formal approach to mastery that underpinned a music education orthodoxy of learning an instrument (Söderman *et al.*, 2015; Parkinson, 2016; Chapter 4). When teaching GCM (Chapter 5), the pupils in my classes who were developing their mastery on a particular instrument received the support of a specialist instrumental teacher outside the classroom. I could not replicate this form of mastery within my classroom, not least because of the time constraints involved. The rhythms of the school day, with hour-long GCM lessons with groups of 30 pupils, prevented a detailed focus on personal and specific instrumental technique required to achieve mastery. I relied on the team of instrumental teachers who came from the local music service to provide pedagogies centred on mastery for a select few.

Mastery of a musical instrument was an admirable goal, associated with having high standards embedded within hierarchical vertical discourse structures (Bernstein, 2000), but this form of mastery emphasised the difference between music's horizontal knowledge structures (*ibid*) rather than promoting music as a broad and inclusive subject domain. As a GCM teacher, I had focused on using accessible instrumental resources that included tuned and untuned percussion, guitars and keyboard (Chapters 5 and 9), and encouraged pupils to use their developing instrumental mastery within the classroom context. Many BCMTs had already developed significant mastery on particular instruments, and a similar approach was adopted within my SP. BCMTs were actively encouraged to bring their instruments to the

BCMTs classroom context, but my SP only touched the surface of learning how to play instruments. My focus was "music *in* education" which "suggests something much broader – the *use* of music in the general school curriculum in such a way that it can make a significant contribution to the education of all pupils" (Paynter, 2008: 35: italics in the original). Mastering an instrument was part of the *surface structures* of my SP for GCM.

Teachers use mastery to 'perform' within their classrooms, using their tacit knowing to adjust in the moment to respond to the complex social conditions with which they are confronted (Shulman, 2004). BCMTs needed to develop this mastery as a form of teaching habitus so teaching *corporeity,* imbued with *discursivity* and *sociality*, would become a natural part of their professional practice. My own sense of teaching mastery occurred when I was able to employ professional capital that centred my understanding of GCM as "an interface between individual autonomy and social constraints" (Alhadeff-Jones, 2016: 162). My challenge as a GCM teacher educator was to develop professional capital in BCMTs. To do this, I needed to draw upon the professional capital I used in GCM (SRQ2).

10.2: Moving towards emancipation

I have problematised training in a number of other chapters but significantly, when I entered HE, the classification, and particularly the framing that underpinned my teaching, became stronger as I focused on training (Chapter 6; Chapter 9). Instead of creating conditions where BCMTs could choose from "a relatively extensive range of alternatives" (Bernstein, 1971: 77), my focus was on teaching GCM as a technical exercise from my perspective, resulting in a situation where "the number of these alternatives [was] severely limited" (*ibid*: 77). This increased the predictability (*ibid*: 77) of what I wanted to see, making the process of assessment more straightforward, but at the same time reducing opportunities for BCMTs to recognise their own teaching habitus or to develop their own teacher agency. From the perspective of critical pedagogy, I was engaging in what Giroux (2011: 33) would identify as a "technical rationality" which "eschews notions of meaning that cannot be quantified and objectified". Giroux (*ibid*: 33) perceives technical rationality as atheoretical, only seeing the world from the position of those in power who expect compliance with their perception of reality. I was a "conceptual-empiricist" who prioritised "one type of experience" (*ibid*: 33), namely my own. Strong classification and framing from my own perspective informed how the BCMTs should comply, but they were often contrary

to BCMTs' own identities as musicians and the contexts in which they were going to teach. Strong classifications and framing emphasised an externalist, macro-structuralist perspective (Bernstein, 2000). As time progressed, I realised that a technical rationalist approach undermined BCMTs who were trying to form meaningful and productive relationships with their pupils in situated classroom settings, a micro-interactionist perspective (Hargreaves and Woods, 1984).

For BCMTs to develop their own teacher identities imbued with professional capital, I needed to shift away from emphasising my own practice towards valuing BCMTs as individual professional teachers. They needed to develop their *knowing how* but also their *knowing why* or their understanding of general music education. Increasingly, I became aware that *knowing how* to replicate the procedural and functional aspects of teaching within a particular context, like learning an instrument for a particular purpose, were part of the *surface structures* of my SP for GCM teacher education. *Knowing why* should link to the BCMTs' renegotiation of their own identities through the active agency associated with developing professional capital, or their *understanding* of GCM education (Chapter 8). I needed to rethink the *deep structures* that underpinned "a set of assumptions about how best to impart a certain body of knowledge" (Shulman, 2005: 55) for GCM teacher education.

10.3: Deep structures:

Hargreaves and Fullan identify that "the essence of professionalism is the ability to make discretionary judgements" (2012: 93), which they call *decisional capital* (*ibid*: 93-96). My challenge was to develop this *decisional capital* within BCMTs based on the *body of knowledge* that exists within the field of classroom music education, particularly pedagogical content knowledge (PCK) (Shulman, 1986). I sought to weaken the boundaries between horizontal knowledge structures to enable BCMTs to build their perceptions of the elaborate range of different musical creative practices, and so I could prioritise inclusion (Paynter and Aston, 1970; Swanwick, 1979; Paynter 1982; Paynter, 1992; Swanwick, 1999a).

My chosen starting point was to introduce BCMTs to the value of *musicking* as a motivational tool within GCM. Rather than objectifying 'correct' performances, I began to emphasise musicking as a "communicative activity" (Odendaal, *et al.*, 2014: 169) using

"music-as-a-form-of-community-life" (*ibid*: 167), prioritising internalisations and improvisations (Kwami, 1998; 2002) rather than accurate performances of notated music. Recording live musicking within the classroom helped to promote general music education "as and for praxis" (Regelski, 2014: 19).

10.4: GCM as and for praxis

My early musical learning experiences prioritised the sensory-motor activities that underpinned performing. Piaget (1954) identified sensory-motor activities as an initial stage of learning and development. When I focused on performing during my musical learning, the convergent, "hypothetico-deductive reasoning" (Kolb, 1984: 25) associated with the final formal operations stage of Piaget's cognitive development theory appeared to be missing (Chapter 4). Flavell (1963: 11) identifies Piaget's final stage as having an orientation towards organising and analysing data, the isolation and control of variables, identifying hypotheses, logical justifications and proof. Piaget's final stage reflects a bias towards scientific perspectives of education. Piaget's age-dependent stages of progression suggest that being artistic provides only initial, surface learning, whereas being scientific or using rational, formal logic has more depth. I chose to adopt an alternative perspective, where sensory-motor activities inform cognitive activities. Formal operations can be associated with the cognitive domain (Bloom *et al.*, 1956), particularly higher levels of cognitive activity where learners analyse, synthesise and create (Anderson & Krathwohl's 2001; Krathwohl, 2002). Formal operations suggest deeper connections with *knowing how*, informed by sensory-motor activity, particularly when learners make inferential and discretionary judgements associated with "generating; planning; producing" (Krathwohl: 2002: 215).

The initial framing of my SP for GCM teacher education emphasised a perception that learning in GCM synthesises the cognitive, affective and psychomotor domains of learning through the embodied, embedded, enactive and extended (van der Schyff *et al.*, 2018) *corporeity* of musicking. Discretionary judgements happen in the moment, in action (Ghaye, 2011) *as praxis*, but also through reflective critical engagement, on action (*ibid*, 2011) *for praxis*. The focus was developing BCMTs' discretionary judgements within inclusive music education environments where music itself is "extremely powerful, ubiquitous, down-to-earth, and valuable socio-personal praxis" (Regelski, 2014: 18). There are direct correlations

between the *corporeity* of teaching and the *corporeity* of musicking. Both can be as and for praxis, and both are dependent on active learning experiences.

Goswami identified the importance of experience in education in the context of cognitive neuroscience, identifying that experience-dependent synaptogenesis (or the growth of fibre connections between brain cells) “enables life-long plasticity with respect to new learning” (Goswami, 2008: 383). Kolb recognised the value of experience as part of an educative process through his cycle of experiential learning (1984). Kolb also aimed to balance the dichotomous nature of education through "a holistic integrative perspective that combines experience, perception, cognition and behaviour" (Kolb, 1984: 21). Chapman (2006) identifies how Kolb’s cycle considers the importance of feeling (concrete experience), watching (reflective observation), thinking (abstract conceptualisation) and doing (active experimentation). Feeling and thinking acknowledge internal emotional and cognitive aspects of learning, whereas watching and doing acknowledge external, social and situated aspects of learning. By engaging all four active verbs, the potential for the individual processing of the external dimension of social or shared *knowing* is increased (Illeris, 2009).

Chapman’s use of active verbs are helpful to emphasise that the cycle is a process that takes place over time, providing a balanced and integrated perspective of learning. The cycle can be perceived as iterative and developmental, as in a spiral (Bruner, 1960; Swanwick and Tillman, 1986), where learners return to each stage in increasingly greater depth. Through a cyclic process, there is the potential for “a search for meaning that demands an active engagement with the learning [which] leads to a broader understanding of the whole topic” (Lowe, 2016: 347). This is characteristic of deep or holistic learning rather than surface or atomistic learning (*ibid*: 347).

The uses of Kolb’s original cycle vary according to context and purpose, but essentially the cycle presents an iterative sequence of learning activities. There is a danger that teachers create conditions where learners engage in feeling, watching, thinking and doing without identifying the knowledge or knowing that underpins these activities. This adds fuel to the fire of those who suggest that “attempts to validate experiential learning and learning styles appear not to have been completely successful” (Kirschner *et al,* 2006: 81), but it depends on what forms of validation are used. Experiential learning is difficult to measure using quantitative scales over brief time periods (Wiliam, 2018). Viewed over a longer timescale,

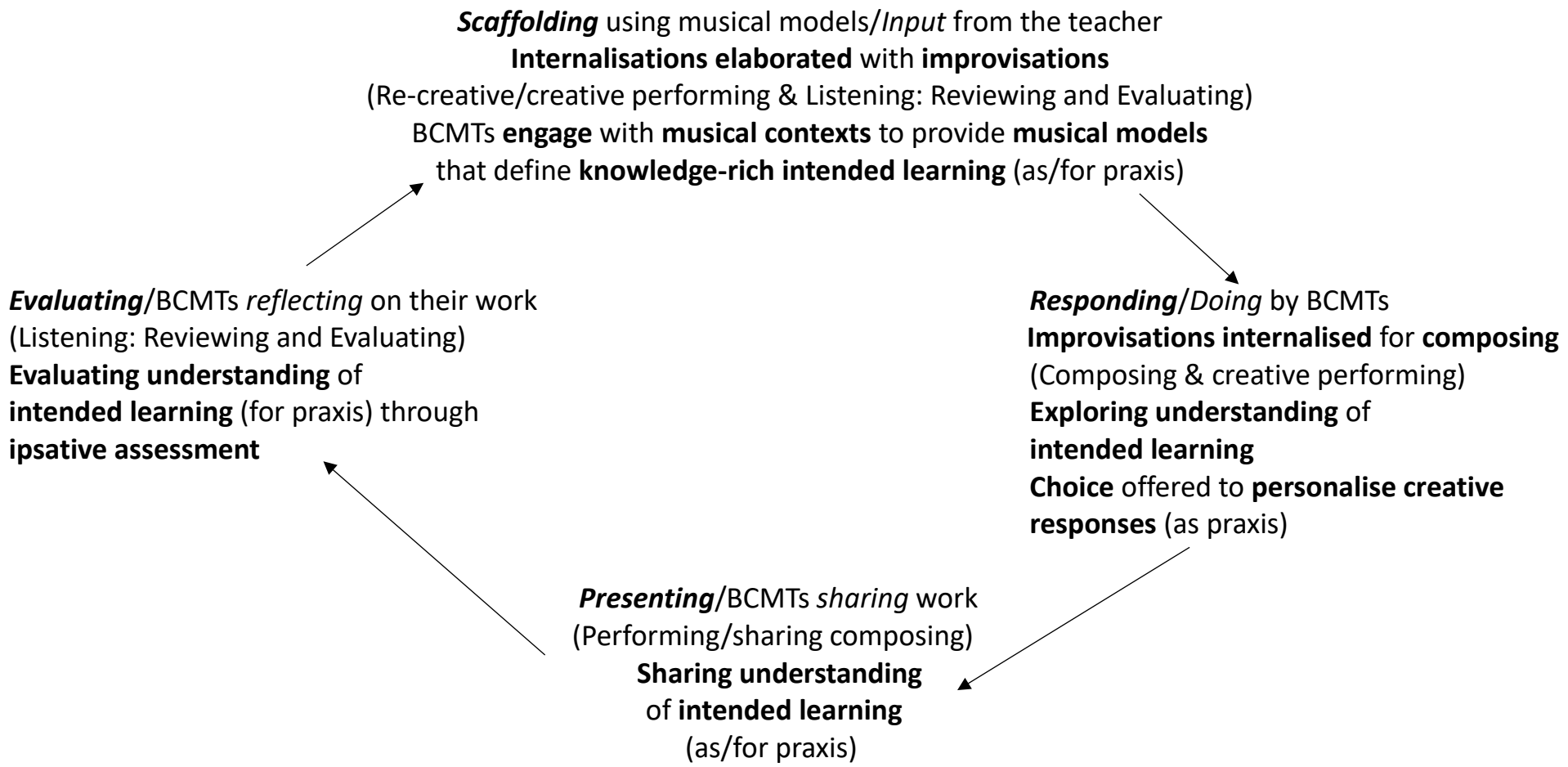
there is the potential for learners to think about and apply knowledge through dialogic relational communities (Alexander, 2008; Harpaz, 2014).

Within my own GCM teaching (Chapter 5), musical creative activity became constructivist and constructionist, wherein a pupil or groups of pupils shared their knowledge-rich learning in the external environment by producing artefacts (Barnes, 2015; Fleming, 2012; Marsh *et al.*, 2017). Ackermann (2001: 1) emphasises the significance of constructionism in supporting the internal cognitive processes of constructivism, identifying how learners engage in meaningful conversations about their own and others' artefacts when they share their constructions in the external environment. Artefacts in my SP were audio realisations of performances and compositions, arranged using the instrumental resources available (including music technology). Creating and sharing these musical artefacts exemplifies music education *as praxis* and *for praxis* through generative learning (Sloboda, 1988; Odena and Welch, 2009; Breeze, 2009).

10.5: Pedagogical considerations:

My own exploration of pedagogy (Chapter 6) initiated a consideration of the *deeper structures* that underpinned my SP. Recognising pedagogy as "the processes and relationships of learning and teaching" (Stierer and Antoniou, 2004: 277), my SP emphasised a priority to consider learning and learners. My intention was to reveal the reflexivity required for BCMTs to develop their PCK. Active Learning Groups (ALGs) created opportunities for BCMTs to explore their own meaningful active learning, and to build empathy towards their future pupils. ALGs engaged in *practice fields* (Chapter 6), providing favourable environments or mutually constituted spaces*,* independent of any particular school context, where BCMTs could take responsibility for their own learning in collaboration with their colleagues. Nevertheless, despite my aspiration to engage in emancipatory pedagogy, I found that practice fields needed careful framing and classification in order for them to be successful. Learning needed to be *scaffolded* (Wood *et al.*, 1976) to ensure that learning experiences were purposeful and meaningful. Within my SP, I sought to exemplify pedagogic flexibility (Chapter 9) rather than relying on one form of pedagogy. Figure 2 identifies a cyclic process which underpinned the signature pedagogy I enacted with BCMTs:

Figure 2: Signature Pedagogy for BCMTs: Illustrative iterative model:



Performing and listening were fundamental to *scaffolding* (Figure 2) which acted as a pre-generative stage within my SP. Musical knowledge, aesthetic awareness and a repertoire of composing techniques were developed through the sociocultural interactions that underpin performing and listening (Fautley, 2005: 47-48). During pre-generative scaffolding, classification and framing were stronger to identify intended learning and to provide frameworks for the subsequent *responding* through composing that was to take place. However, I did not determine the classification and framing in isolation. To promote a thinking and learning community, a scaffolding framework adapted from Applebee and Langer (1983) (Table 1) was used to encourage BCMTs to consider their PCK, to illustrate how pre-generative scaffolding can help structure and support pupils' musical learning:

Intentionality	How can the musical learning be made 'real' and relevant to the pupils involved?
Appropriateness	Is the intention of the musical learning ethical and appropriate for the age group it is aimed at?
Structure	How can this initial musical learning be structured? What musical stimuli/examples can be used to model the intended musical learning? What questions could be asked? What activities are involved? Are they motivating?
Collaboration	How can pupils be involved in this pre-generative stage? Whole class ensemble? Whole-class composing? Hot-seating (pupils with instrumental skills act as conduits for ideas from their peers)?
Internalisation	What musical knowing (or intended learning) needs to be internalised for composing to begin?

Table 1: Pre-generative scaffolding
(Adapted from Applebee & Langer, 1983)

Underpinning my pre-generative scaffolding was a focus on intended learning, to be used during *evaluating* as ipsative assessment criteria (Wiliam, 2018). Intended learning was framed using conceptual musical vocabulary (*knowing that*), moving from basic musical elements towards more complex musical devices, tonalities and structures that underpin particular musical styles, genres and traditions (*knowing about*). Relationships can be made between factual knowledge (or *knowing that*) and conceptual knowledge (or *knowing about*), features of Krathwohl's epistemology (2002: 214). I related *knowing about* to the broader conceptual forms and structures that are musically idiomatic rather than simply

referring to non-musical factors that might identify a context. *Knowing about* referred to musically contextualised knowledge.

To make learning musical (Swanwick, 2008), there was a need to establish the interrelated nature of the concepts that underpin musical learning through musicking. Separation can result in unmusical outcomes (Rogers/ISM, 2020). However, there is a danger that when too many concepts are covered within a lesson, cognitive overload and confusion for the BCMTs can be the result. Intended learning remained focused on particular conceptual terms that could underpin a scheme of work. Individual lessons focused on the use of one conceptual term so intended learning was carefully *structured* and *sequenced* (Bruner, 1963; 1966). A succession of conceptual terms can then inform a sequence of lessons that underpin a learning sequence or epistemic ascent (Appendix 5). That was not to suggest that each term should be abstracted from a particular musical context, but that the term is explored through a range of musical lenses that illustrate how the concept can be used to promote *choice* when composing. "[W]hat mattered was meaningful and aesthetic engagement in music, not the separate development of specific skills, aspects of theory, or knowledge about composers" (Rogers/ISM, 2020: 4). This provided an opportunity to include a range of creative musical practices through which to explore musical concepts (Chapter 5), integrating different ways of *knowing*.

Scaffolding shared and established intended learning and exemplified musical creative practices, "planning for understanding as the focus of learning" (Rogers/ISM, 2020: 11). Additional arranged and improvised parts, usually provided by the BCMTs as part of an additional challenge process, were used to contextualise the scaffolding. The improvisations and arrangements helped performances to become situated within a particular classroom context, produced in a manner that was sensitive to the creative practice being explored. I had used this technique for my own GCM teaching (Chapter 5), where any initial whole-class, pre-generative musicking included arranging and improvising. This process situated the musicking within a particular classroom context and modelled how classroom creative practices were realistic and achievable for the particular group of pupils involved. Scaffolding changed each year because each classroom group of BCMTs changed on an annual basis. This change exemplified situated musicking.

My focus throughout the SP process was on creating an open, reflexive meta-pedagogy which "involves a more open-ended process of knowledge making, and a more to-and-fro dialogue between learners and teachers, peers, experts and critical friends" (Kalantzis & Cope, 2008: 202). Reflexive in this context was "backwards and forwards dialogue, a process of co-design of knowledge that draws on a range of resources and uses a broad repertoire of knowledge processes" (Kalantzis & Cope, 2008: 201). Creative knowledge-making or *responding* (Figure 2) happened through arranging and composing, employing an inverted process of musicking that had already taken place as part of a scaffolding process. During scaffolding, existing music had been internalised and then subjected to improvisations. During responding, the opposite occurred. ALGs used improvisation as a starting point to initiate composing in response to the initial scaffolding. Internalising or setting the improvisations established a composing process (Burnard, 2000a; 2000b).

Composer's notepads, where snippets of notational ideas were gathered, aided an internalisation process during responding. These composer's notepads were just memory aids rather than detailed scores. My aim was not to emphasise formal, informal or non-formal pedagogies but inclusive creative practices. The process of composing through improvisation and internalisation was used to create spaces for musicking that emphasised music as creative practice (or *as praxis)* for the BCMTs involved.

Presenting and *evaluating* (Figure 2) then took place to emphasise the shift from musicking *as praxis,* towards critical engagement in music education *for praxis*. I originally used the term *exploring* for the pre-generative *scaffolding* stage, drawing on Shirley (2009: 46) who identified the 7-stage creative process defined by The Arts in Schools Project (NCC, 1990: 49-50). Creative *exploring*, through playing with musical sounds, textures and structures, was an important feature of the *responding* stage within the context of my SP. *Forming*, *reforming* also featured in my *responding* stage. Limited time reduced opportunities to extend the creative process beyond the four stages, but within ALGs, BCMTs initiated their own creative processes, drawing on other models of creativity, such as the *incubation, illumination, verification* and *preparation* from Wallas' model of the creative process (Shirley, 2009: 46). More research is required to establish the variety and variation of creative processes employed by BCMTs.

Figure 2 was underpinned by a three-stage iterative process:

1. **Sharing passions and performing together**, where BCMTs arranged music of their own choosing. The only requirement was that these arrangements should include the use of music technology to manipulate the sound sources available. An audio recording of a string quartet was not enough. To support this sharing, BCMTs were mixed within their ALGs, based upon their previous musical experiences. Classically trained string players found themselves working with music technologists, bass guitarists and music theatre singers.
2. **Performing together, to beginning to compose** drew upon a range of perceptions that could initiate composing. Using Gardner's Entry Points Framework (1991), refined by Kornhaber *et al.* (2004: 8-11), a number of entry points were identified for composing (Logical-Quantitative; Narrative; Aesthetic; Experiential; Interpersonal; Existential/Foundational). These entry points initiated considerations of foundational tensions within music, such as between logical, structural approaches and emotive, narrative approaches.
3. **Beginning to compose, to composing a song** emphasised the creation of a final product. Composing a song can emphasise the commodification and objectification of music as a commercial product (Chapter 7) but in this context 'song' was used as a unifying concept or common cultural theme that could be approached from any type, style or genre of music. Significantly, the BCMTs appeared to move away from pastiche towards more open and inclusive composing. This perspective requires further research to establish if this was indeed the case.

During *presenting* (Figure 2), BCMTs introduced their creative musicking before sharing it. Sharing usually took place through recorded audio, using a combination of live recorded analogue sounds (voices and instruments) and digital sounds (using music technology), uploaded onto a virtual learning environment. Written or audio introductions illustrated, justified and contextualised the recorded sounds. *Performing* in this context moved away from focusing on musical skills towards "complex demonstrations of understanding" (Harpaz, 2014: 114).

Within their practice fields, BCMTs were learners, but at different times they had opportunities to become teachers, experts and critical friends. I took a background role,

defining tasks and initiating the learning process, but avoiding overt interventions. I was not the expert with all the answers. Even though the BCMTs were not in school, they were experiencing what Vescio *et al.* would define as an "authentic pedagogy", which "emphasises higher order thinking, the construction of meaning through conversation and the development of depth of knowledge that has value beyond the classroom" (Vescio *et al.*, 2008: 83). These practice fields were an integral part of the *deep structures* within my SP.

Practice fields provided an opportunity to develop a research orientation (Chapters, 1, 2 and 8), where BCMTs were encouraged to gather and share their perceptions of ALGs as qualitative data through a series of ipsative assessments. During *evaluating* (Figure 2), each BCMT evaluated their own musicking using on-line critical incident questionnaires or CIQs (Brookfield, 1995). The initial CIQs included the following questions:

> 1) At what moment did you feel most engaged with what was happening?
> 2) At what moment did you feel most distanced from what was happening?
> 3) What action that anyone took did you find most affirming and helpful?
> 4) What action that anyone took did you find most puzzling or confusing?
> 5) What surprised you the most?
> 6) Please comment upon your learning, particularly in the context of *content* (newly acquired knowledge or your sharing of expertise), your *motivation* to learn and the *collaboration* (*ibid*: 108).

After the final songs, a final CIQ drew on perceptions of learning from Säljö:

> 1) Quantitative increase in knowledge; getting information: Did you increase your knowledge by accessing new information?
> 2) Memorising: What can you remember most vividly?
> 3) Gaining facts, skills and methods: What new skills and/or methods did you learn about?
> 4) Making sense or finding meaning: Did these sessions make sense and have any meaning for you?
> 5) Understanding the world in a different way: Did these sessions make any difference to the way you view the world, particularly the world of music education? (Ramsden, 1992: 26).

I analysed these questionnaires for emerging themes. Despite my enthusiasm for this approach, where I consciously sought to be "an inspiration" by "stimulating curiosity" (Shirley, 2009: 47-49), there were a minority of trainees who found "dissonance" with "this way of working and who did not break or morph their habitus" (Finney and Philpott, 2010: 12). Some BCMTs identified how ALGs had helped them to learn about teaching but the majority "worked through a productive dissonance and adapted" (Axtell *et al.,* 2017: 365).

There was even evidence of BCMTs "changing their opinion which suggests the transformative nature of this type of meta-pedagogy" (*ibid*: 365). A key theme that kept emerging was "the importance of meaning-orientated learning in a community of practice" (*ibid*: 366). Initial research into my SP for GCM teacher education suggested that:

> Pedagogies and meta-pedagogies . . . are designed to open up, not restrict; they enable, not disable; and they facilitate learning the knowledge, skills and understanding required for thoughtful engagement with creative activity in the 21st century . . . (*ibid*: 367).

Significantly, the BCMTs' creativity moved beyond one particular musical lens, despite an initial assumption that a focus was Popular Music (*ibid*: 357-368). BCMTs were looking forwards (Chapter 9) and fusing types, styles, genres and traditions (Mills, 2005: 138). My perception was confirmed when I used my SP as a framework for working within an international context (Chapter 7). I sought to bridge formal teaching and informal learning through contextualised musicking, drawing upon existing music but informed, refined and situated through creative practices.

During *evaluating* (Figure 2), BCMTs were able to develop their dialogic or *discursive* abilities that supported their teaching within a range of different school contexts. In addition, they were encouraged to reflect critically by theorising the process of learning they and their peers had experienced (*sociality*) to emphasise the importance of process and not just product. Significantly, BCMTs began the process of critically evaluating their own musical identities and the *corporeity* of musicking. More research is required to clarify the extent to which this SP enhanced or impeded emancipatory individuation, and how it contributed to the professional capital BCMTs took into their professional roles.

10.6: Implicit structures:

To enhance my recognition of "a moral dimension that comprises a set of beliefs about professional attitudes, values and dispositions" (Shulman, 2005: 55), I sought to consider individual BCMTs and where they were going to work. During my early forays into GCM teacher education (Chapter 6), I favoured a structuralist approach rather than recognising the importance of balancing structuralism with interactionism (Hargreaves and Woods, 1984). I engaged in an evangelical drive towards a distorted sense of reality that undermined "an *ethical* relationship, a relationship of infinite and unconditional

responsibility for the Other" (Biesta, 2013: 19: Italics in the original). Biesta (*ibid*: 19) highlights the importance of "the Other" in educational settings. Biesta (*ibid*: Footnote: 19) justifies the use of Other with a capital O to identify "the personal other". Within my SP, there needed to be a "recognition of the contribution to musical discourse that students [BCMTs] bring to the classroom transactions, which takes in the concept of student independence" (Swanwick, 2008: 12). I actively sought to value the expertise and previous musical experiences of BCMTs, using their reservoirs of knowledge to inform our learning community.

Biesta (2015: 16) identifies that:

> education is an *open*, *semiotic* and *recursive* system . . . an open system because it is in interaction with its environment rather than being completely disconnected from it . . . a semiotic system because the interactions within the system are . . . of communication, meaning making and interpretation . . . a recursive system because of the way in which the system evolves and feeds back into the further operation of the system – which, in more everyday terms, has to do with the fact that the 'elements' in the system, teachers and students, are thinking beings with agency, that is, beings who can draw conclusions and can act upon those conclusions [italics and inverted commas in the original].

The BCMTs already possessed capital within the field of music, which needed to be recognised and valued. I also wanted them to consider how their subject *habitus*, or their most comfortable form of musicking, was applicable in diverse GCM settings. I did not want them to break their habitus (Finney and Philpott, 2010: 12), but to support a renegotiation of their musical and professional identities to provide musical learning environments that were inclusive. I modelled an *open* perspective through my SP, drawing on my own teaching experiences. I sought to exemplify how I adapted my own musical identities to prioritise inclusive musicking. The priority was to promote pupil understanding within particular classroom contexts.

Music as a semiotic system includes a "transmission-reception-interpretation paradigm" (Dunbar-Hall, 1991: 66), which reflects Biesta's perception of semiotics as "communication, meaning making and interpretation" (2015: 16). There also needs to be a consideration of "the idea of perpetuation" (Dunbar-Hall, 1991: 66) where shared systems of signs and symbols promote meaning making underpinned by *sociality*. Tensions become apparent when perpetuation becomes 'closed' to alternative perspectives, restricting possibilities and suppressing recognitions of identity and the development of agency. After recognising my

own misrecognition and overt symbolic control (Chapter 8) that failed to value the rich diversity that existed amongst the BCMTs, I sought to promote spaces for musicking that prioritised the BCMTs' own musical responses and critical thinking. I moved away from a misrecognition that notation systems were universal, prioritising Swanwick's perception that:

> . . . music itself is an activity that is in some way representative of our experience of the world. Music is a primary symbolic system. Notations, verbal descriptions or graphic representations are secondary systems, offering a translation from one representational domain to another. In this process, some loss of information is inevitable (Swanwick, 2001: 232).

Pre-generative scaffolding (Figure 2) became subsumed into three key workshop days that focused specifically upon developing BCMTs' *knowing* as creative practices, prioritising music as a primary symbolic system through *musicking*. Rather than relying on BCMTs' existing musical habitus (MH), these workshops introduced a range of creative practices associated with inclusive composing, aimed at developing musical understanding (Rogers/ISM, 2020). Entry Points (Gardner, 1991; Kornhaber *et al.*, 2004) framed these workshops, with *experiential* and *intrapersonal* Entry Points regarded as *foundational* for musicking and appearing in every workshop. Alliterative titles were used for each of the workshop days, to act as memory aids:

1. **Patterns and Places** prioritised *logical-quantitative* music creative practices. Combinations of musical patterns through entrainment, evidenced through a number of cultural contexts, were identified. The *aesthetic* properties of pattern, form and structure were considered, as were the *foundational* perceptions of horizontal musical *structures* 'through time' and vertical musical *textures* 'in time' (Serafine, 1988).
2. **Music and Meaning** prioritised *narrative* music creative practices. Diegetic and non-diegetic sounds and music were considered within the context of film music. The cross-cultural importance of story-telling through music was introduced, building upon the *logical-quantitative* and *aesthetic* perceptions introduced within Patterns and Places. Surface*,* emotive and temporal *inherent* meanings (Green, 1988: 25) were distinguished from deeper, contextualised *delineated* meanings (*ibid*: 27).

3. **Links and Legends** prioritised story-telling through song as an *existential* entry point of musical creative practices around the world. The musical preferences of pupils from the local area were drawn upon to illustrate the importance of song and BCMTs drew upon their own musical preferences. Music was used as a catalyst for critical thinking, considering deeper justifications of music education beyond the idea that 'music is good for you' (Philpott, 2012; Spruce, 2012).

These key workshops included a chronological perspective of epistemic ascent, drawing on my perceptions of KS3 GCM (Chapter 5; Appendix 5). Explicitly, whether I was teaching GCM or preparing BCMTs to teach GCM, an inclusive goal remained the same: to compose a song that has meaning and relevance to the learners involved to develop *musical understanding*. This may have restricted music to narrative and representational perspectives. Nevertheless, CM that underpins general music education focuses on children and pupils who are at the initial stages of their musical learning. Axiologically, it is the pupils' perspectives of music that need to be recognised and valued. This does not mean prioritising learning foci that centre upon pupils' musical preferences, but valuing pupils' own musicking and musical responses through composing. My SP for GCM teacher education sought to instil this axiological principle within BCMTs.

10.7: Concluding discussion:

There are five principles that guide my SP for GCM teacher education that have emerged from this research:

1) Process-based cycle to promote understanding;
2) Knowledge-rich criteria highlighting different forms of knowing;
3) Different forms of knowing negotiated to become meaningful;
4) Inferential judgements promoted across the learning community;
5) Critical engagement prioritised over final products.

My ideological aspiration would be to deliver these principles through an emancipatory pedagogy that promotes deep, active learning (Table 2):

Surface Learning	**Deep Learning**
An intention to be able to reproduce content as required.	An intention to develop personal understanding.

Passive acceptance of ideas and information.	Active interaction with the content, particularly in relating new ideas to previous knowledge and experience.
Lack of recognition of guiding principles or patterns.	Linking ideas together using integrating principles.
Focusing learning on assessment requirements.	Relating evidence to conclusions.

Table 2: Comparing Surface Learning and Deep Learning
(Harlen and James, 1997: 368)

Biesta (2015: 16-17) would question my idealism, asserting that realistically there needs to be a reduction in the openness, semiosis and "the diversity of the ways in which the actors think, judge and act" to enable an education system to *work.* Social realism prioritises the knowledge or knowing required by an education system (Maton and Moore, 2012:2), but knowledge does not reside solely within the teacher (Fleming, 2012). Biesta (2015: 17) moves his argument forward, identifying that although structures and reductions may be required, key considerations ought to be: "What should education be for? The axiology of education" and "Judgement: The praxeology of education" (*ibid*: 19). I sought to adjust these questions within the context of my SP for GCM to prioritise the judgements and reflexivity that underpin the questions: *Who* is this particular music education for? How can their *musical understanding* be developed?

Emancipation becomes a requirement when considering pupils, particularly within a society where an ontology of education, based on tightly framed and classified systems of schooling, are being challenged by the 'open' perspectives that exist outside schools (Price, 2012). Price (*ibid*: 63) identifies a knowledge-rich society where: "given the tools, we can produce too: a participative, creative, citizenry may never have been envisioned, but it's here, so we better get used to it and its willingness to produce freely". Nevertheless, schools still exist, as does GCM, so the challenge was to facilitate creative freedom by providing access to knowledge structures or frameworks that support creativity (Shirley, 2009; Hallam and Rogers, 2010).

The knowledge structures in my SP included the need for BCMTs to develop a broad perception of *knowing how*, i.e. the *knowing how* that underpins the creative practices associated with making music (singing, composing, improvising, playing), of critical

engagement (listening, appraising, evaluating, describing, identifying) and the organisation/planning that underpins these activities (Winch, 2011; Fautley and Daubney, 2015). I intended to imbue these broad perceptions of *knowing how* with ethical *phronesis* (Georgii-Hemming, 2013; Regelski, 2014) or practical wisdom (Shulman, 2004) that recognises and values human diversity but with the potential for interculturalism and inclusion (Gundara, 2000).

To create the potential for interculturalism and inclusion, broad perceptions of *knowing how* needed to be contextualised. Opportunities for BCMTs to develop deeper perspectives of *knowing how* were underpinned by other forms of knowing, namely *knowing that, knowing about* and *knowing of.* This combination or integration of knowing created the potential to develop *knowing why*. For the BCMTs, *knowing why* became a form of integrative reconciliation (Ausubel, 2000); a reconciliation between old ways of knowing (or habitus) and new ways of knowing through actively researching alternative perspectives (or building embodied professional capital). Pre-generative scaffolding (Figure 2) provided opportunities for selection and apperception, whilst responding and evaluating provided opportunities for organising and integration. Responding and evaluating also provided opportunities for the progressive differentiation of concepts (Ausubel, 2000), developing *understanding* through creativity and critical engagement. Developing understanding was centred upon meaningful, generative learning processes (Fiorella and Mayer, 2016).

My *purpose*, exemplified through my SP for GCM teacher education, was to promote integrative reconciliation across our particular GCM community, seeking to prioritise a professional education that recognises people as "seekers of meaning, equipped with qualities such as imagination and curiosity" (Georgii-Hemming, 2013: 19), who question "the content, meaning and worth of *different* kinds of knowledge, whether for individuals or for a democratic society as a whole" (*ibid*: 19: italics in the original). Every BCMT brought strengths but also had weaknesses, as did I as their teacher. Everyone had a responsibility to share expertise and to learn from each other. The priority was to promote musicking for understanding through a relational approach, underpinned by democracy and social justice (Benedict, *et al*., 2015; Spruce, 2017). The concluding chapter implements integrative reconciliation for my own research through integrated crystallisation (Ellingson, 2009: 97).

Chapter 11: Integrated Crystallisation

Social realism acknowledges ontology, recognising "that knowledge is something other than itself: there exists a reality beyond our symbolic realm" (Maton and Moore, 2010: 4) but Alderson (2020: 28) questions the extent to which social realism addresses ontology effectively, suggesting that the focus on knowledge that underpins social realism can lead to epistemic fallacy. My intention was to avoid epistemic fallacy within this final chapter, where I draw together the various threads of my critically reflexive autoethnography to answer my main research question (MRQ): **Can I crystallise my voice as a university-based, general classroom music teacher educator?**

The various texts that I have woven together (Ellingson, 2009: 104) in my research have been informed by a "*triple historicization* of the agent (habitus), the world (social space and fields) and of the categories and methods of the social analyst (reflexivity)" (Wacquant, 2016: 64: italics in the original). I have challenged traditional categories and methods, including the concept of a literature review. Literature has been the central analytic tool, helping me to question my habitus, and to identify important shifts in identity to establish a "mental conduit between past experiences and forthcoming actions" (*ibid*: 65).

This chapter is structured using my three subsidiary research questions as a framework, whilst at the same time drawing on key language from my research title. Links have already been established between habitus, identity and place (SRQ1: **What habitus underpins my contextualised perceptions of general classroom music teacher education?**) in Chapter 8, and between capital, agency and position (SRQ2: **Where do my perceptions of capital in general classroom music teacher education fit within the broader field of classroom music education?**) in Chapter 9. These threads were then drawn together through practice, pedagogy and purpose (SRQ3: **Can my signature pedagogy for general classroom music teacher education be defined?**), introduced in Chapter 10. A concluding discussion within this chapter focuses on crystallising my voice, emphasising a return to the main research question (see above). Throughout this concluding chapter, possible foci for future critically reflexive action research are proposed.

11.1: Habitus, identity and place (SRQ1):

Like my early musical learning experiences (Chapter 4), the identity or *primary habitus* (Wacquant, 2016: 68: italics in the original) of many beginning classroom music teachers (BCMTs) was linked to particular instrumental and/or vocal skills. I still remember individual names of BCMTs associated with particular instruments. Wacquant associates *primary habitus*, the bedrock of identity, with early childhood, gained through "osmosis" (*ibid*: 68), an initial form of habitus developed through enculturation. McPhail (2013a: 54) sees enculturation as an important aspect of teaching or an "introduction to formal and evolving knowledge of the discipline". Wacquant (2016: 68) associates the introduction to formal or social knowledge with *secondary habitus* or "specialized pedagogical labour of the school and other didactic institutions".

BCMTs brought their primary or *musical habitus* (MH), linked to their identities as musicians, to their GCM teacher education classroom at the university. As the teacher in these spaces, I sought to value their MH through the initial stages of my signature pedagogy (SP) (Chapter 10). My own MH continues to be performing ritualised Western art music through musical parts associated with the tenor line within a musical texture, either vocally or instrumentally (Chapter 4). In terms of my GCM teacher education, I began to question my perceptions of MH when working with BCMTs who had music technology degrees.

Music technology BCMTs quickly adapted their MH to become part of their *initial teaching habitus*. They were able to quickly prioritise the active verbs associated with critical engagement, composing, improvising or playing with sounds (Fautley and Daubney, 2015: 6). They were also adept at the project (or classroom) management (Winch 2011: Slide 9). Significantly, their focus on music technology prompted them to interrogate their use of sound outside the confines of a particular culture or context. This helped them to question *why* music was created, rather than simply accepting it as an object with or without value. BCMTs needed to have opportunities to apply judgements and to ask *why*, as so many pupils do. This questioning, associated with a research orientation (Chapters 1, 2 and 8), helped BCMTs adapt and shift their habitus/identity through negotiation and renegotiation. An important shift occurred from "*rule following* to *rule breaking*" (Susen, 2011: 367: italics in the original) when BCMTs created their own musical artefacts through an application of

their agentic research orientation. Music technology BCMTs appeared more willing to do this at an earlier stage than many other BCMTs.

Musicking for pre-generative scaffolding became embedded in my teaching habitus as a GCM teacher educator, forming:

> . . . sociosymbolic structures of society [that] become deposited inside persons in the form of lasting *dispositions*, or trained capacities and patterned propensities to think, feel and act in determinate ways, which in turn guide them in their creative responses to the constraints and solicitations of their extant milieu (Wacquant, 2016: 65: italics in the original).

Musicking was "a *mediating construct* that help[ed] . . . revoke the common-sense duality between the individual and the social" (*ibid*: 65: italics in the original), recognising that "habitus is never the replica of a single social structure but a dynamic, multiscalar, and multilayered set of schemata, subject to 'permanent revision' in practice" (*ibid*: 64: inverted commas in the original). The metaphor of shifting sands is appropriate here. Musicking created unique, temporal and hybrid spaces that drew upon the diverse range of musical habitus that existed within any particular BCMT classroom. Like shifting sands in dunes, creative judgements from the whole classroom community underpinned the dynamic, creative revision of existing music during musicking for pre-generative scaffolding (Chapter 10; Figure 2). By recognising, acknowledging and valuing the MH of BCMTs through musicking for scaffolding, I sought to establish points of recognition and negotiation regarding musical knowledge. Different ways of *knowing* music within the classroom community were drawn upon, as forms of embodied cultural capital, to promote explorations of musical creativities in practice.

Through my own GCM teaching experiences I was confronted with the realities of GCM within inner-city contexts, exemplified by cultural richness. Metaphors for cultural richness are dendritic crystals or the branches of a tree (Ellingson, 2009: 125). Branches reflect the myriad of perceptions and experiences that underpin the diversity of cultural heritage that exists within the pupil population. The key is to find the core of the crystal or the trunk of the tree from which the branches grow. What unifying features help to link branches together? This is where the solid nature of a crystal or the trunk of a tree become problematic. Unifying features create the foundations for symbolic control, misrecognition and universalism, and do not reflect the ontological reality of cultural richness and diversity

within GCM. Music has familiar unifying structures, like the crystalline features of sand, but a "shift from *structuralism* to *relationalism*" (Susen, 2011: 368: italics in the original) acknowledges that the agentic creative use of these structures shifts over time, like sand in dunes. Music can be "defined by contingent relations between, rather than by universal properties of, social actors" (*ibid*: 368). This thesis revealed my recognition of music as "relationally constructed reality" (*ibid*: 368). Nevertheless, music teachers need to decide *what* to teach (Biesta, 2015). Musicking provided a unifying factor for me, a relational reality where I would *place* my practice; the *corporeity* or embodied capital that underpins the habitual core of my SP for GCM teacher education. My aspiration was to continue to ensure that musicking remains *open* to musically *discursive* negotiation, renegotiation and creative adaptation to address the *sociality* of different groups of BCMTs.

My own teaching habitus for GCM teacher education sought to move towards a broad perception of musical *knowing*, and my own pedagogical content knowledge was centred upon promoting engagement with a range of musical creative practices. The SP framework that I adopted (Figure 2) included perceptions of inclusive musicking that resided within a particular classroom context at a particular time and place. Musicking was temporal and situated, also knowledge-rich, meaningful and engaging, drawing upon the wide range of expertise or knowledge perceptions within the whole classroom community. Musicking became a form of *authentic habitus* situated within a particular classroom with a particular group. Authenticity was meaning-orientated (Ashworth, 2020: 38-39), but this meaning increasingly became based on different *dispositions* (Costa and Kallick, 2014: 22-24; Appendix 6) of the classroom group. This moved beyond a narrow perception of MH based upon instrumental skills and particular musical interests. Musicking provided a process through which to reveal and explore *dispositions* (Appendix 6) in a safe space without the "terrors of performativity" (Ball, 2003).

I had become habituated to confirmations of compliance when teaching (Chapter 1), reducing my capacity to recognise an appropriate teaching habitus for GCM. If I had had more time to consider *knowing why* when engaged in GCM teaching in schools, it might have negated my shift towards a traditional pedagogy when I first entered higher education (HE) (Chapter 9). My assumption that teacher education should be transmission of knowledge from the 'expert' teacher to 'novice' BCMTs reflected a teaching disposition that

was *definitive* (Skerritt, 2010: 44) and *closed* (Carpenter and Bryan, 2019: 337), based on an assumption that I was *training* BCMTs (Chapters 6 and 8). I was ignoring the BCMTs' individual identities and the range of different contexts in which they were required to teach (Chapters 6, 8 and 9). My teaching habitus needed to be *supportive* (Skerritt, 2010: 45), *dialogic* (Alexander, 2008: 92-120) and *negotiated* (Carpenter and Bryan, 2019: 337). Through musicking I sought to provide these supportive, dialogic and negotiated spaces, using music itself as a unique form of discourse (Swanwick, 2008; Chapter 8).

11.2: Capital, agency and position (SRQ2):

As a GCM teacher educator, my active agency was driven by an aspiration to prioritise broader perceptions of *knowing* to support BCMTs in their recognition of the practical wisdom (Shulman, 2004) or professional capital required to offer broad and inclusive GCM education based on social justice (Benedict *et al.,* 2015; Bates, 2016; Spruce, 2017). BCMTs needed to develop flexibility and a willingness to adapt their own habitus. Flexibility and adaptation are forms of embodied professional capital which underpin *decisional capital* (Hargreaves and Fullan, 2012). Using musicking for scaffolding provided an opportunity for me to share what I knew about different creative practices, and opened up the opportunity for the BCMTs to share what they knew. BCMTs could then question, interrogate and develop what they knew within the context of active learning groups (Chapters 6 and 9). My initial impression was that these active learning groups became safe and positive *research spaces* for BCMTs where they could explore the capital that underpinned their initial teaching habitus: "A research space where a shared dialogue is made possible becomes a critical and rich form of learning that can have a positive influence for the professional but also the personal dimensions of . . . teachers' lives" (Albin-Clark *et al.,* 2018: 100). Future research is required to further validate my initial impressions.

I questioned the assertion that *human capital* for GCM education was centred on fixed notions of talent in Chapter 8. The drive towards attracting "talented people" into the profession through the "strategic management of human capital" (Odden, 2011: 1) assumes that there is a "quick-fix" to the challenge of educating teachers (Burnard, 2013: 3). My priority was to develop *understanding* and *empathy* amongst BCMTs, centred on developing their pedagogical content knowledge (PCK) (Chapters 8, 9 and 10) and emphasising music as relational reality, in a state of constant adaptation dependent on place, position and

purpose. I aspired to support BCMTs to develop the confidence and agency to apply PCK flexibly, using their *decisional capital* or professional judgements according to the classroom context in which their teaching was taking place (Chapter 10).

Whilst developing BCMTs' embodied professional capital, I began to apply my own *human capital,* underpinned by my recognition of BCMTs' MH and the qualities or *dispositions* (Appendix 6) that they might bring to a learning environment. *Decisional capital* underpinned the judgements I made about how to balance formal teaching and informal learning and to adopt pedagogic flexibility (Chapter 9) so that intended learning could be framed to create the potential for developing personal understandings amongst BCMTs. Moments of teacher structuralism, or strong classification and framing, needed to be balanced with space for BCMTs to construct, share and think about their own perceptions of *knowing*, through musically generative processes (Chapter 10). Sand dunes should not be mistaken for solid rock. I did not want existing historical perceptions to hide or impede any creative impetus, but neither did I want to restrict access to knowledge-rich environments. By applying Bourdieusian *structuralist constructivism* (Bourdieu, 1989b: 14), I drew upon existing knowledge structures to initiate creative adaptations. Significantly, I sought to draw upon the range of knowledge that existed within each BCMT classroom. *Social capital* was employed to support BCMTs in accessing the distributed musicking spaces that underpinned my SP (Chapter 10). My initial perceptions were that promoting *thinking communities* (Harpaz, 2014) rather than compliant communities helped BCMTs to recognise the need to develop their own embodied professional capital through active agency. Future research is required to establish if my initial perceptions are reflected in the realities of BCMTs' professional practice.

11.3 Practice, pedagogy and purpose (SRQ3):

My *purpose* was to begin a process of developing BCMTs' secondary habitus or initial teaching habitus through critical engagement with pedagogical content knowledge. Knowledge was crucial, so my teaching emphasised *knowing that* or conceptual knowledge, *knowing about* or contextualised conceptual knowledge, *knowing how* or procedural knowledge and *knowing of* or the personal values and attitudes that impact on our reception of the other forms of *knowing.* Different forms of *knowing* were integrated through a variety of creative music practices that centred on musicking. This integration of

different forms of knowing created the potential for developing *knowing why* or *understanding* (Rogers/DCSF, 2006; Rogers/ISM, 2020; Chapter 3). Developing understanding as an embodied process that combines different forms of *knowing* by subsuming the cognitive, affective and psychomotor domains of learning links to the emerging field of embodied cognition (Shapiro and Stolz, 2019). A personal aspiration would be to conduct future research into embodied cognition in CM education, drawing particularly on the perceptions of embodied, embedded, enactive and extended musical creativities (van der Schyff *et al.*, 2018).

Notions of what constitutes *knowing* and *understanding* in music education are contested, and should remain so to reflect the ontological reality of the rich diversity of music from around the world. Diversity can be represented by the huge variety of crystalline structures that exist, each taking on different forms, dependent on environment and an interaction of chemical structures. The relational reality of music draws upon existing structures but these are informed by how different people with different dispositions interact at a given moment in time and space. My SP for GCM teacher education was informed by a perception that when knowledge becomes fixed, the potential for creative elaboration and variety is lost. This creates a challenge in an education environment where decisions need to be made about what should be learnt. I misconceived my role as an "epistemic authority" (Mugny *et al.*, 2006: 413) when I entered HE (Chapters 6 and 8), which had the potential to create "epistemic dependence" (*ibid*: 413) in the BCMTs I was teaching. I did not recognise the fallibility of knowledge, particularly socially constructed, culturally contextualised knowledge. By encouraging a *research orientation* through different forms of musicking, my *purpose* was to create an educative environment where: "[k]nowledge [was] progressively acquired via a critical examination of existing views and new evidence that is not compatible with a submissive relationship to some epistemic authority" (*ibid*: 413). I needed to recognise that BCMTs already had reservoirs of knowledge, "[which] suggests that [BCMTs] considering themselves more competent in their domain should benefit from a social influence context in which the epistemic authority guaranties their autonomy in knowledge acquisition" (*ibid*: 414). Practice fields (Chapters 6 and 10) or *research spaces* provided this guarantee, recognising the close association between autonomy and agency (Priestly *et al.*, 2015). My perception was that research spaces provided opportunities for BCMTs to

"become agentic and operationalise capitals" (Stahl and Dale, 2015: 127). BCMTs' own musical habitus became a form of capital within research spaces. Their different 'capitals' could merge or "mashup" (Gunkel, 2012) through *hybridity* (Bhabha, 1994) within a creative process.

By providing a variety of forms of musicking, I aspired to create opportunities for translations and negotiations associated with shifts in habitus and identity. These shifts in habitus and identity occurred through the active agency required to engage in music as practice or music *as praxis*. To enhance *meta-cognition* and recognition of conceptual understanding, music as praxis was enhanced with music *for praxis.* I regard the *knowing how* of music as praxis and music for praxis as forms of domain or subject-specific embodied professional capital within my SP. Practice-based *knowing how* became a form of ethical, reflexive praxeology, another form of professional capital that relates closely to the practice of teaching. Further research is required to rethink these connections, and particularly the way in which a teacher education based upon developing reflexive, ethical praxeology can mitigate against the atheoretical technical rationality (Giroux, 2011) that permeates teacher training.

11.4: Crystallising my voice (MRQ):

Searching for my voice through research has emphasised a distinction between *training* for institutional compliance and *educating* for teacher development (Silander and Stigmar, 2019). Institutional-based *knowing how* and subject-based *knowing how* are distinctive, despite impacting upon each other. Even subject-based *know how* for KS3 moves beyond knowledge and skills that are subject specific towards incorporating other *dispositions* (Altan *et al.*, 2019). Researching my voice has helped me refine a distinction between school-based KS3 ITT and university-based KS3 ITE (Figure 3):

School KS3 ITT *knowing how*	University KS3 ITE *knowing why*
Training: to comply with institutional priorities	Research orientation: teacher professional judgements applied through critical thinking and reflection. Complexity is recognised, dependent on purpose and context.

Functional classroom procedures: so teachers are seen to be part of the broader teaching team	Subject specific pedagogical *knowing how*: applied flexibly to enhance the learning of everyone in the classroom through the application of ethical perspectives of PCK.
Compliant monitoring, assessing and reporting: using institutional/national systems, policies and procedures	Monitoring, assessing and reporting: applied subtly to recognise and value differences between learners and to promote learners' own thinking, inferential judgements and creativity.
Compliant behaviour management: using institutional systems, policies and procedures	Appropriate subject-specific behaviours for learning are encouraged where participation, engagement and access are prioritised over rewards and sanctions.

Figure 3: Comparing School KS3 ITT and University KS3 ITE

A *research orientation* helped to support BCMTs to negotiate their move away from the restrictions of personal habitus towards the social reality of culturally rich and diverse classrooms.

Initially, my KS3 CM teacher education voice sought to distinguish between different types of knowledge. I recognised that the distinction between *knowing that* and *knowing about* helped to reduce the abstraction, decontextualization and commoditization that occurs if music is perceived as a separate object, divorced from the influences of place, time and purpose (Spruce and Matthews, 2012: 120; Chapters 6, 7 and 10). By engaging in this research, I now realise that knowledge itself was not regarded as a separate object but subsumed into different types of *knowing* through the relational processes of musicking. This made musical knowledge acquisition *musical* because it was placed within participatory contexts of making music. Research spaces sought to help BCMTs access new forms of *knowing* through creative activity.

11.5: Epistemic perceptions of habitus and capital:

I had periods of professional comfort enhanced through validation where I thought I knew what I was doing. As a CM teacher (Chapters 5, 8 and 9), I became comfortable teaching in particular school settings where my *knowing of* the procedures and functions of the school became part of my teaching habitus. Before engaging in this research, I assumed that

knowing of was the same as *knowing why*. This assumption created confusion and disorientation when I moved into HE. This research has emphasised that the habitus that underpins *knowing of* is not the same as the capital informed by *knowing why*. Without *knowing why*, my transition into HE was made much more challenging. Assuming I knew 'what works' through *knowing of* was problematic because "'what works' is open to competing interpretations which depend on competing values" (Cain and Allan, 2017: 720: inverted commas in the original). I needed to research my conceptual understanding through my "intelligent and critical involvement" to provide "a view of reality and what is achievable" (*ibid*: 170). By researching my voice, I have engaged in a process of "redefining issues, sensitising and altering [my] perceptions" (Nisbet and Broadfoot, 1980: 22) or developing my own *knowing why*.

Recognising my own shift in habitus from relying on *knowing of* towards recognising the importance of the capital that underpins *knowing why* has helped to frame an important priority when teaching BCMTs. Decisional and social capital both relate to the *ontology* of culturally diverse classroom contexts, but *knowing why* requires the application of human capital, particularly the *ethical* dimension of human capital. For BCMTs, it was not enough to build up an acquaintance with *knowing how* so it became part of their professional habitus. In terms of inclusion and a recognition of diversity, musical practices needed to be adapted and refined in relation to the GCM context in which they were taking place. Adaptation and refinement required the constant application of professional capital. Within my perception of GCM teacher education, musicking became relational, temporal and flexible, adapted through musical and verbal dialogic relationships, where critiquing the validity of particular musical practices for specific purposes became the priority over the acquisition of particular perceptions of knowledge. Critiquing the *relevance* of knowledge became more pertinent within my perception of GCM teacher education.

11.6: Relevance thinking:

A clear tension within my practice has emerged, between pragmatic desires for inclusion and the practical realities of diversity. How can inclusion be promoted whilst at the same time respecting differences? Building connections and drawing people together within culturally diverse classroom environments requires teaching or formal technical rationality that frames inclusion to provide meaning and purpose. By seeking to make learning relevant

and meaningful from my own perspective as a teacher, there was a danger that learners in my classrooms "experience[d] . . . meaninglessness [in] encountering the never-ending chains of means" (Varkøy, 2015: 150). *Research spaces* sought to move away from teacher-centric perceptions of meaning towards learner-centred perceptions of meaning, creating spaces where the decisions about relational hybridity were left in the hands of the BCMTs involved. Poesis within this context was about the BCMTs bringing to the fore their own creativity. A communal research orientation sought to help BCMTs acknowledge the historically and socially constructed value hierarchies (Derrida, 1967) within their musical habitus (MH). Western logo-centrism, with its attendant fixed and hegemonic perceptions of knowledge, was challenged. The BCMTs' individual musical habitus was employed as musical capital within creative contexts "in which phenomena are linked together in discursive formations because they draw meaning from each other in that which sets them apart" (Varkøy, 2015: 150).

My research has helped me recognise that defining 'our' cultural heritage in culturally diverse inner-city contexts is not straightforward. The 'our' for me became the people who were in the classroom at a particular moment in time, and so 'our' shared heritage included creating shared visions of arranging and improvising music to access and critique external knowledge structures. My priority within GCM teacher education was creating new music using thinking or *inferential judgements* informed by critiquing external knowledge structures (capital), drawing on the internal *knowing* that BCMTs already possessed (habitus).

11.7: Concluding comments:

By promoting research-orientated pedagogical content knowledge, or subject-based pedagogical *knowing,* I sought to support a range of BCMTs to teach in a variety of school settings. I aspired to create conditions where BCMTs developed the confidence to adapt their professional capital and apply it flexibly. Professional capital needed to be more like shifting sand in dunes, not set in stone. To do this, I have recognised that my own GCM teaching habitus differs from my subject or musical habitus. My GCM teaching habitus was enacted through my professional agency centred upon music *as praxis* and music *for praxis*. Musical *corporeity* through *musicking*, initially as a form of pre-generative *scaffolding*, was used to promote generative learning amongst BCMTs. BCMTs were encouraged to share

their musical perceptions through creative products underpinned by *discursivity* and *sociality*. The process of creating these products was designed to reveal learning that was taking place to develop perceptions of pedagogical content knowledge.

My disorientating shift from 'fixed' to 'fallible', exemplified by my move into HE, was mediated through an ongoing process of developing *understanding*. I still try to conform to the music score that frames and determines my professional activity, but my research was an attempt to start the process of rearranging that score. Initially, through this research, I wanted to rediscover the sound of my voice. How did it harmonise with others? Now, I want to engage in a more extended process of research, challenging the narrow, dissonant harmonies of political ideologues who seek to impose their own limited perspectives on a culturally rich and diverse population. More research is required to reveal the contemporary realities of GCM, involving current GCM teachers and their "dispositions, perceptions, appreciations and practices" (Wright, 2013: 82).

11.7.1: Contributions to knowledge:

Figure 1 sought to move beyond the binary of traditional versus progressive by offering a broader range of pedagogic perspectives. This contribution moves beyond the specifics of a particular type of practice towards theorising the broader field of classroom music education. A variety of music education practitioners can use Figure 1 to rethink their broader, practice-based priorities, but their rethinking can also be informed by the theorising of specific practice offered in Figure 2 and in Appendix 5. My theorising is *not* for generalising as best practice. It is intended to provide catalysts for thinking, to inform considerations of *why* a particular pedagogic approach might be adopted to inform situated, context-specific judgements. A personal aspiration is that my theorising resonates with other practitioners, acting as a catalyst for agency, encouraging them to move beyond the passive acceptance of particular types of practice (or doxa) by promoting their own research orientations.

Figure 2 provides a specific example of emancipatory pedagogy within the context of GCM teacher education. Colleagues engaged in GCM teacher education can use Figure 2 to consider the specifics of their own practice, particularly the merits of an *onto-ethical turn*. Figure 2 questions the social realist perception that knowledge is more important than the

knower. The *knowers*, or BCMTs, were a central concern, particularly the wealth of knowledge that they brought to an educative encounter. Figure 2 is underpinned by a perception of *third space,* emphasising a link between *habitus* and *capital*. The *capital* that underpins active, creative agency, provided a powerful vehicle to prompt the negotiation and renegotiation of identities or *habitus* through hybridity. Hybridity in this context did not seek to undermine or break personal *habitus* but to provide alternative perspectives. Van der Schyff *et al.* (2018: 1) have researched the "embodied, embedded, enactive and extended understanding of cognition" in the context of music creativity. Researching "a '4E' approach to music creativity" (*ibid*: 5) in GCM education would further establish the place for creativity as part of an SP for GCM teacher education.

Figure 2 was also informed by my work with Chinese classroom music teachers (CCMTs) to avoid an overtly Western imposition of knowledge which does not value the ontology of the rich, musical world that exists in China. Ethically, I wanted to value the musical *knowing* that CCMTs possessed, in a similar way to the manner I wanted to value the musical *knowing* of BCMTs. These perceptions may also inform how classroom music teachers think about their practice, in particular the axiological and praxeological principles that they wish to apply.

Figure 3 moves my discussions away from the field of classroom music towards the field of teacher education. I have been challenged throughout this thesis by the predominance of *training* within the context of pre-service teacher preparation. I recognise the need to move beginning teachers forwards quickly from a position of legitimate peripheral participation in an education institution towards becoming a teacher, but Figure 3 sought to provide an alternative perspective, recognising the place, position and purpose of university teacher educators in addition to school-based trainers. My current role in the university prioritises teacher professional development and Figure 3 provides the foundation for future critically reflexive action research in this field of practice.

An additional contribution to knowledge is not identified within a figure but underpins the structure of this thesis. This structure also links to perceptions of teacher professional development, prioritising the need for teachers to *place* their professional practice within a broader UoD. There appears to be a drive to identify best practice, but this thesis sought to identify *which practice* and *why*. My critically reflexive autoethnography has enhanced a personal recognition of the importance of teachers engaging in critical reflection and

reflexivity to help them to understand the place, position and purpose of their historical practice by embedding it within the broader field in which they work. Too often there appears to be a drive to engage in research that looks towards future action, rather than developing an *understanding* of current practice by linking this practice to perceptions of theoretical *knowing* in learning and teaching that already exists. This is where a social realist perception applied to teacher professional development is helpful. Engaging in teaching activity that is not informed by historical perceptions of knowledge or *theory* is similar to asking pupils to engage in an activity without the support of relevant knowledge concepts and structures. Knowledge in teaching is as important as knowledge in learning. Critically reflexive autoethnographic research can help bring theory back into teaching.

Fundamentally, my aim has been to promote *understanding* by engaging in research activities that explore *knowing.* I have explored my own *knowing* in this autoethnographic research, questioning fixed, stone-like perceptions of knowledge and pedagogy. Through research, the sands of time have shifted to reveal an 'emancipatory pedagogic I' in my role as a GCM teacher educator. I have dug my voice out of the dunes of neo-liberalism and through its rediscovery, I have rethought the binary of *knowledge* and *knower* and acknowledged important nuanced complexities in education encounters.

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Appendix 1: Letter Confirming Advanced Skills Status

This is to confirm that the teacher named below has been assessed against the National Advanced Skills Teacher Standards by an assessor appointed by the Secretary of State for Education and Employment, and has been found to meet those standards in full and to be eligible for appointment to an Advanced Skills Teacher post.

Name of Teacher:	Ian Axtell
School:	Haywood High School
Name of Assessor:	Tony Shield
Date of Award:	24 April 2002

Ian Axtell has achieved excellent results in the short time he has been at Haywood High. In last year's GCSE examinations, pupils achieved significantly better in music than in other subjects. The subject is increasingly popular as a GCSE option. He has very high expectations and pupils respond very positively to the well-organised learning and the challenge of his lessons. Standards of behaviour are consistently high.

He has excellent subject understanding and knowledge, supported by a strong commitment to his own professional development. His planning demonstrates an excellent awareness of progression in music and he builds learning step by step through the lesson activities. He uses ICT confidently as both a teaching and administrative tool.

Planning is excellent. He is a subject adviser for the Marches teacher training consortium and has devised a coherent and very well organised programme. Departmental planning is excellent, and targets are appropriate and carefully planned to ensure success. Lesson planning is thorough. Activities are very well planned to meet the needs of pupils.

He is an excellent teacher and consistently engages the pupils' interest, while challenging them to achieve. Excellent relationships and a relaxed but challenging approach ensure a very positive response. He is very reassuring and uses praise effectively to enhance pupil confidence. Pupils reported that 'he makes learning enjoyable', this was exemplified by the imaginative approach adopted in the Year 11 class, who were revising the characteristics of different musical styles. Class and behaviour management skills are excellent.

Assessment systems are excellent. Pupils' progress is carefully monitored and results analysed effectively to inform teaching. In lessons he is alert to the progress of individual pupils and, through effective questioning, prompts further learning. He is a reflective teacher who evaluates his own work and constantly seeks to improve his practice.

Evidence of the effectiveness of his support for other teachers is strong. His work with trainee teachers and a team of mentors to provide initial training is greatly valued. Colleagues in school spoke highly of his high quality personal and professional skills. His inter-personal skills are excellent. Evidence from pupils as well as colleagues indicates that he provides a powerful and very effective role model.

I have no reservations therefore in recommending **Ian Axtell** for the Advanced Skills Teacher status.

Appendix 2: Current National Curriculum for Music (DfE, 2013a)

Music programmes of study: key stage 3

National curriculum in England

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Attainment targets

By the end of key stage 3, pupils are expected to know, apply and understand the matters, skills and processes specified in the programme of study.

Subject content

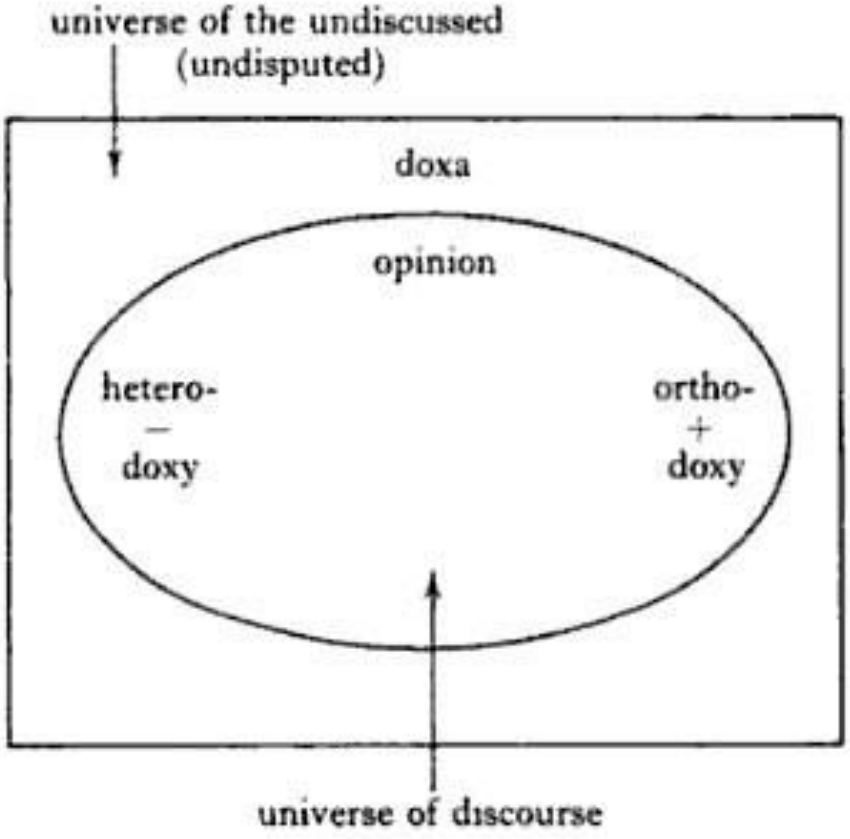
Key stage 3

Pupils should build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness; and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles.

Pupils should be taught to:

- play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- listen with increasing discrimination to a wide range of music from great composers and musicians
- develop a deepening understanding of the music that they perform and to which they listen, and its history.

Appendix 3: Bourdieu: Illustration of a Universe of Discourse:



(Bourdieu, 1977: 68)

A social field . . . a multidimensional space of positions and relationships . . . in which the expert discourse and the serious and the authoritative way of thinking and acting is produced, reproduced and transformed (Simola, 1993: 161)

Appendix 4: Birmingham City University Ethics Approval Letter:

Faculty of Health, Education & Life Sciences Research Office
Seacole Building, 8 Westbourne Road
Birmingham
B15 3TN

HELS_Ethics@bcu.ac.uk

21/Feb/2019

Mr. Ian Axtell

ian.axtell@bcu.ac.uk

Dear Ian ,

Re: Axtell /3139 /R(A) /2019 /Feb /HELS FAEC - From shifting sands to disappearing in dunes: Place, position and purpose in classroom music teacher education

Thank you for your application and documentation regarding the above activity. I am pleased to take Chair's Action and approve this activity.

Provided that you are granted Permission of Access by relevant parties (meeting requirements as laid out by them), you may begin your activity.

I can also confirm that any person participating in the project is covered under the University's insurance arrangements.

Please note that ethics approval only covers your activity as it has been detailed in your ethics application. If you wish to make any changes to the activity, then you must submit an Amendment application for approval of the proposed changes.

Examples of changes include (but are not limited to) adding a new study site, a new method of participant recruitment, adding a new method of data collection and/or change of Project Lead.

Please also note that the Health, Education & Life Sciences Faculty Academic Ethics Committee should be notified of any serious adverse effects arising as a result of this activity.

If for any reason the Committee feels that the activity is no longer ethically sound, it reserves the right to withdraw its approval. In the unlikely event of issues arising which would lead to this, you will be consulted.

Keep a copy of this letter along with the corresponding application for your records as evidence of approval.

If you have any queries, please contact HELS_Ethics@bcu.ac.uk

I wish you every success with your activity.

Yours Sincerely,

Mr. Stuart Mitchell

On behalf of the Health, Education & Life Sciences Faculty Academic Ethics Committee

Appendix 5: A model of epistemic ascent in classroom music education for Key Stage 3:

Project	Knowing that (concept)	Knowing how (skill/technique/planning)	Knowing about (context)	Knowing of (acquaintance)	Knowing why (understanding)
Building from the Beat (Y7: Autumn: Project 1)	• Beats • Rhythm • Syncopation • Pitch • Dynamics • Control	• Singing technique • Drumming technique (Djembe) • Untuned Percussion techniques • Drum Kit How to control a beat How to perform together Coordination enhanced through singing and playing or just playing multiple layers at once (Drum Kit) How to fit simple and complex (syncopated) rhythms together to form simple musical textures and structures to accompany songs	• Work Songs • Spirituals • South African Songs • West African Rhythms • Gospel • Rhythm & Blues	Singing and performing on percussion instruments as thinking (cognitive), feeling (affective) and doing (psychomotor) activities Building song repertoires to engender a sense of connection and belonging Introducing percussion instruments as 'real' instruments used in 'real' music (not 'toys' to be 'played' with) Moving from 'playing' towards 'performing' with associated discipline required. 'Control' is a key concept, individually and in groups	Connecting rhythms to songs. What works? Why? What if . . . ? Which would be our class song? Why? What if . . . ? Composing choice limited to differentiated rhythm patterns. What works? Why? What if . . . ? SWANS analysis Strengths (peers/class) Weaknesses (performers/composers) And Next Steps (performers/composers) SAFE feedback to each other Supportive Appropriate Fair Encouraging

Patterns and Places (Y7: Spring: Project 2)	• Texture • Ostinato/Riffs • Polyphony • Simple Structures	Untuned and Tuned Percussion techniques How to perform together How to create polyphonic dance music for a particular occasion Pupils planning and performing their composing	• The Gamelan • Chinese New Year • Bhangra • Minimalism	Prioritising thinking (cognitive) and doing (psychomotor) as logical and structural approaches to creating music	Composing polyphonic dances that have a purpose. What works? Why? What if . . . ? SWANS analysis Strengths (peers/class) Weaknesses (performers/composers) And Next Steps (performers/composers) SAFE feedback to each other Supportive Appropriate Fair Encouraging
Key to the Keyboard (Y7: Summer: Project 3)	• Song Structures • Lead/Melody • Timbre • Backing/Accompaniment • Riffs	How to play an Electronic Keyboard How use fingers and thumbs – five note melodies Pupils planning their performing	Popular or Classical or song melodies that include a limited range and adjacent notes	Prioritising doing (psychomotor) and feeling (affective) approaches to performing music	Composing is limited to choosing timbre and automated rhythm patterns. What works? Why? What if . . . ? SWANS analysis SAFE feedback

Medieval Melodies (Y8: Autumn: Project 4)	• Melodic structures • Simple and Compound Time Signatures • Drones • Scales • Modes	Singing/Keyboard/Untuned and Tuned Percussion Pupils planning and performing their composing	• Sacred modal carols • Carols linked to secular Folk Music (using compound time signatures and dance structures) • Popular Christmas Music	Return to thinking (cognitive), feeling (affective) and doing (psychomotor) activities through listening, performing and composing	Pupils' own instruments, What if? What works? Why? What if . . . ? Composing choice: Sacred or Secular Christmas Carol. What if? What works? Why? What if . . . ? SWANS analysis SAFE feedback
Links and Legends (Y8: Spring: Project 5)	• Primary Chords • Melody/Lead • Accompaniment /Backing • Riffs • Rhythm Section • 12 Bar Chord Structure	Singing/Keyboard/Untuned and Tuned Percussion (Guitars – lead/rhythm/bass – introduced) Pupils planning and performing their composing	• Blues • Rock n' Roll • The origins of Popular Music	Thinking (cognitive), feeling (affective) and doing (psychomotor) activities through listening, performing and composing Blues as story-telling Rock n' Roll as dance	Pupils own instruments, particularly guitars. What if? What works? Why? What if . . . ? Composing choice: Blues or Rock n' Roll. What if? What works? Why? What if . . . ? SWANS analysis SAFE feedback
Music and Meaning (Y8: Summer: Project 6)	• Motive • Leitmotif • Scales • Diatonic/Chromatic	• Electronic Keyboard • Music Technology • Orchestral instruments Pupils planning and performing their composing	• Film Music • Programme Music • Romantic Music	Composing choice: Centred on audio/visual clips from films Introducing orchestral music through listening	Pupils own instruments, particularly orchestral instruments. What works? Why? What if . . . ? SWANS analysis

	• Harmony/Major /Minor • Monophony • Homophony • Programme music • Non-diegetic music	Sequencing music technology used where available		Orchestral music as part of our everyday lives (TV; films; computer/console games) Distinction between sound effects, diegetic music and non-diegetic music	SAFE feedback
Just Jingles? (Y9: Autumn: Project 7)	• Melody and accompaniment • Harmony • Rhythm	• Singing • Electronic Keyboard • Music Technology • Own instruments Pupils planning and performing their composing Sequencing music technology used where available	• Modern music from the media • Historical music used in the media • Modern audio-visual musical products	Singing/instruments as thinking (cognitive), feeling (affective) and doing (psychomotor) activities. 'Clear' and 'clean' textures for immediate impact 'Clear' structures that balance variety with repetition	Composing choice limited to a particular purpose/brief. Choices justified – thinking shared. SWANS analysis SAFE feedback
Hook and Riffs (Y9: Spring: Project 8)	• Melody and accompaniment • Harmony • Rhythm • Song structure - strophic	• Singing • Electronic Keyboard • Music Technology • Own instruments Pupils planning and performing their composing	Context opened up to include pupil enquiry, justification and choice	Singing/instruments as thinking (cognitive), feeling (affective) and doing (psychomotor) activities Composing choice limited to a particular hook that includes riffs. Application of knowledge acquired during Key Stage 3	Choices justified – thinking shared. SWANS analysis SAFE feedback

		Performance enhancing music technology used where available			
Final Songs (Y9: Summer: Project 9)	• Melody and accompaniment • Harmony • Rhythm • Song structures – alternatives – through-composed	• Singing • Electronic Keyboard • Music Technology • Own instruments Pupils planning and performing their composing Performance-enhancing music technology used where available	Context opened up to include pupil enquiry, justification and choice	Singing/instruments as thinking (cognitive), feeling (affective) and doing (psychomotor) activities Composing choice opened to include a 'song' with an extended structure	Choices justified – thinking shared. SWANS analysis SAFE feedback

Appendix 6: Dispositions in BCMT Education

Costa and Kallick identify how dispositions need to be flexible to meet the needs of different people at different times in different places (2014: 35).

Musicking dispositions might include:

1. *Creating, imagining and innovating;*
2. *Thinking flexibly;*
3. *Remaining open to continuous learning;*
4. *Questioning and problem posing;*
5. *Applying past knowledge to novel situations;*
6. *Thinking and communicating with clarity and precision;*
7. *Listening with understanding and empathy*:
8. *Thinking interdependently;*
9. *Taking responsible risks;*
10. *Gathering data through all the senses;*
11. *Thinking about your thinking (metacognition)*
12. *Managing impulsivity;*
13. *Persisting;*
14. *Responding with wonderment and awe;*
15. *Finding humour;*
16. *Striving for accuracy and precision.*

Drawn from Costa and Kallick (*ibid*: 22-24) but the order has been changed to emphasise the priorities that underpin musicking.

I placed *striving for accuracy and precision* much higher on the list originally, which reflects my personal MH centred on performing ritualised Western art music. Emphasising the control and discipline that underpins performing can be helpful when managing a complex classroom environment, but it can also place a barrier between the teacher and learner through strong classification and framing.

I continue to question a more *traditional* approach that aims for *accuracy and precision* associated with Western art music. This questioning was emphasised after performing vocal music in other parts of the world. In South Africa, *everyone sang* simply for the joy of singing . . . this and other experiences of more flexible, communal and social music-making impacted significantly on my own GCM habitus and active agency when *musicking* . . .