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Musical Identity, creativity and pedagogy: a narrative inquiry into secondary music student teachers' perception of their own creativity and its impact on their developing classroom practice within a changing educational landscape in Wales.

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Abstract

A narrative inquiry approach was adopted to explore the self-perceptions of the role that creativity played in the musical and emerging pedagogical identities of secondary student music teachers who undertook their PGCE in secondary music in a university in Wales in 2017-18. They studied during a period of significant philosophical and pedagogical change in the country's educational provision, which, as it unfolds, will require all teachers' professional learning to embrace and adopt a range of creative capacities. Adopting Lucas, Claxton and Spencer's creative dispositions (2013) as a guiding theoretical model and the Bourdieusian concepts of field, habitus, doxa and capital as a method of interpretation, there are a number of findings that emerge. Whilst as musicians, discipline and persistence tend to be the dominant capacities in the classical musician habitus, student teachers from classical backgrounds can transform into creative pedagogues without being impeded by the creative limitations that reside in their musical field. However, the 'conditions of living' (Reay, 1995, p.357 in Wright, 2015, p.79) they experience are crucial in student teachers' pedagogic transformation, particularly the relationship they develop with their mentor. When experienced most positively, the creative capacities of imagination, collaboration and inquisitiveness can become their dominant capacities in their creative pedagogic selves. Indeed, pedagogic creative experiences can alter their perceptions of their creative musical habitual behaviours. However, for non-classical musicians who innately demonstrate imaginative, inquisitive and collaborative creative musical capacities, learning to teach seems to impact significantly on their pedagogic identity, particularly where an underlying performativity culture exists in school, combined with a sensitivity towards a hierarchical relationship with their mentor that is alien to the type of relationships they have in their musical fields. This influences a shift from seeking creative capital so admired in their musical field to a desire to accrue 'professional' capital in their pedagogic domain, with discipline and persistence becoming sought-after capacities. Moreover, the regression they experience in their creative capacities as pedagogues seems to negatively affect their creative behaviours as musicians also. However, the majority of student music teachers, no matter which musical field they affiliate, seem relatively undaunted and excited by the creative opportunities offered in the new Curriculum for Wales, which is welcome news for the future Welsh educational work-force.

Chapter 1: Contextualising professional change

1. Introduction

Students who train to be secondary music teachers do so having been exposed to a range of musical experiences through which they develop their musical identity or identities (Garner, 2014) and in the process of learning to teach music, they will experience an identity change from musician to a music pedagogue. Accepting Burnard's view that 'everybody comes with a history or a past that continues to influence practices and attitudes in the present' (2012, p.1), this research project explores the extent to which student music teachers within a secondary context draw from their musician identities as they develop as classroom teachers and begin to formulate their practice, focusing on the perceptions of a sample of beginner secondary music teachers as they studied for their Post Graduate Certificate of Education (PGCE) in Wales in 2017-18. It specifically investigates the perceptions of the place creativity plays in their identity as musicians and as beginner teachers, where those perceptions have derived from, the musical experiences or influences they have been exposed to for those perceptions to have emerged and developed, and how their perceptions have impacted on their developing practice, especially the extent to which they embrace and adopt creativity in their teaching. To that end, the questions this study seeks to answer are:

1. To what extent does creativity play a role in the musical identities of trainee secondary music teachers?
2. How do their musical identities influence their developing pedagogical practices?
3. How, if at all, do external factors (e.g. mentor, curriculum, school ethos) influence their pedagogical and musical practices and identities?

Essentially it is a study in musical and pedagogical identity, and aims to understand the extent to which, if at all, their creative identities change as they progress through their training year and transition from musicians to musical pedagogues. This study is significant; Wales is experiencing unprecedented change in all areas of education. Donaldson's (2015) radical recommendations for the 3-19 school curriculum has gathered momentum since 2015 and is considerably influencing major changes in the way Welsh pupils learn. The Welsh Government, in conjunction with the Education Workforce Council and local consortia, are implementing new frameworks for all teachers' professional learning and development in Wales, including a new Professional Standards for Teaching and Leadership (EWC, 2019) and a

Professional Learning Passport (EWC, 2017) for every teacher in Wales, no matter their level of experience. Finally, initial teacher education is in the process of being redefined and remodelled to ensure that the workforce is future-proofed, with trainee teachers equipped with the skills, knowledge and competencies to deliver the new curriculum (Furlong, 2015), and as Programme Director of a large programme within my institution's portfolio, I take a leading role in this transformation. Building the creative capacity for teachers is integral in every layer: innovation is now one of the key areas in the new Teacher Standards in Wales, it is embedded in Furlong's recommendations for Initial Teacher Education (2015) and is one of Donaldson's (2015) four Core Purposes which requires pupils to develop as 'creative and enterprising citizens'. Therefore, an aspect of the research focuses on how prepared the students feel, in terms of their musical and pedagogical skill-set, to face the changes in practice, pedagogy and philosophy that the new Welsh educational landscape will bring. Finally, the assumption that creativity exists by default in all types of musical activity (Philpott, 2007b) is challenged as part of this research (Burnard, 2012; Fautley, 2004), and does so by utilising an existing theoretical framework by Lucas, Claxton and Spencer (2013), which aims to identify and measure creative dispositions.

A longitudinal study was possible during 2017-18 and recruited the ten students studying on the PGCE Secondary Music cohort that year as the participants. Data was collected via questionnaires and interviews, and the final research report adopts a narrative inquiry approach to endeavour to understand the student teachers' subjective experience 'by making their stories a central feature of research' (Garvis, 2012, p.111). The research also draws from the Bordieusian concepts of field, habitus, capital and doxa in the investigation of the literature and in the telling and analysis of the participants' individual stories.

1.2 Curriculum Context

Since 1999 (NACCCE), the potential of creativity has prompted a surge of interest in many facets of education:

In a twenty-first century, schooling will increasingly become the basis of a creative society, of a creative economy and a creative culture. Creativity, or being open to the acquisition of new knowledge and innovative skills, will shape our world like no other force imaginable.

(Smith, 2013, p.6)

Donaldson (2015, p.29) advocates its place on a curriculum level and makes the link between creativity, the child and society in his recommendations for the future improvement and

sustainability of the Welsh education system. Furthermore, his vision of the new Curriculum for Wales is rooted in Four Core Purposes and his appreciation of creativity as a fundamental pillar supporting pupils' education is clearly evident in his decision to develop the creative capacities of pupils as one of those core purposes.

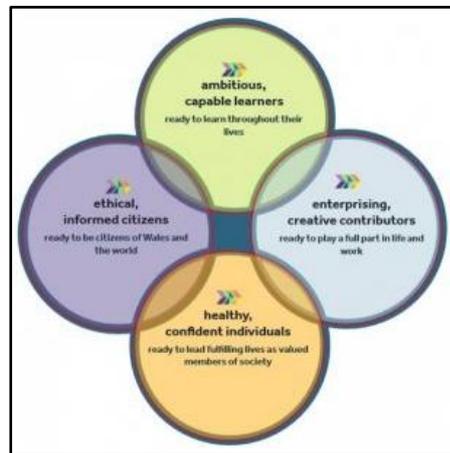


Figure 1: The Four Core Purposes of the Welsh Curriculum (Donaldson, 2015)

When charting the chronology of the Welsh curriculum, it is evident that creativity as a concept is not new (ACCAC, 2000; DCELLS, 2008), however, its inclusion to date could be viewed as rather tokenistic and piecemeal and its success in implementation not monitored (as there has been no statutory requirement to do so), therefore, any demonstrable impact is difficult to identify. Similarly, the place of creativity in the music curriculum and the changing culture of music pedagogy has been sporadic. Fautley (2004, p.2) adopts the opening lyric to Orff's *Carmina Burana* in describing the changing relationship of music and creativity in the curriculum - 'O Fortuna!' – the Turning Wheel of Fortune. He continues to suggest that, whilst at times, creativity had most certainly been 'in vogue', it has just as often been a 'persona non grata' (Fautley, 2004, p.2). However, as Wales is experiencing a period of significant change to both its philosophy and practices, the development of pupils' creative capacities is a feature of Donaldson's recommendations (figure 1) (2015).

- All our children and young people will be:**
- **enterprising, creative contributors who:**
 - connect and apply their knowledge and skills to create ideas and products
 - think creatively to reframe and solve problems
 - identify and grasp opportunities
 - take measured risks
 - lead and play different roles in teams effectively and responsibly
 - express ideas and emotions through different media
 - give of their energy and skills so that other people will benefit

Figure 2: : Donaldson's (2015, p.29) recommendations regarding creativity in the curriculum

Therefore, if the aspiration is to develop creative pupils who will be tomorrow's work force and the basis of tomorrow's society, then we must also develop creative teachers who can effectively draw from their creative capacities and become pioneers and guardians of creative pedagogies for the 21st Century, corroborated by Taylor as she ponders the potential opportunities that the new curriculum and focus on professional learning affords: 'there is the potential to create a culture of learning and development where teaching professionals can work more creatively and be more responsive to individual learner needs and circumstances' (Taylor, 2017).

1.3. Professional context: Contextualising key pedagogical themes relating to musical creativity

To provide background to this study within my professional context and offer verification of some of the issues facing student teachers in their development of creative teaching and learning practices, the next sections introduce some central and emergent themes for further investigation as the research project continues.

1.3.1 The music teacher: the creative artist and creative pragmatist

Previous research into trainee music teachers' perceptions of creativity (Odena, 2001; Crow, 2008; Kokotsaki, 2011; Kokotsaki & Newton, 2015) has revealed that, although they are in agreement of the positive benefits of creativity, they are unclear about the nature of creativity in the music classroom and what it looks like in action. Calling creativity a 'slippery concept', Philpott (2007a, p.120) reinforces this lack of clarity. Whilst it is virtually impossible to categorise creative outcomes in music, as each one is so unique to its context, it is feasible to gain an insight into the creative process in the secondary music classroom. Although the term is so frequently and freely used, and might have different meanings in different contexts, the literature identifies common characteristics of creativity: enjoying trial and error, taking

risks, valuing mistakes, solving problems, challenging assumptions, finding solutions, exploring and discovering, celebrating the unexpected, daring to be different, fostering an enquiring mind (Brinkman, 2010; Zimmerman, 2010; Grierson, 2011; Berrett, 2012; Newton & Newton, 2014; ACW, 2015). In music, the image of the musician as the creative artist in pursuit of the perfect composition or the memorable performance comes to mind. Here, creativity often (and probably almost always) is not wholly about the means to an end, but rather, it is seen as a desirable and much admired concept in its own right, for the 'aesthetic good of music' (Humphreys, 2006). The creative artist almost certainly can reside both the pupil and teacher in the secondary music classroom. Countless hours will be collaboratively (Burnard and Murphy, 2013, p.3) spent engaging in trial and error learning, exploring musical possibilities and finding solutions in pursuit of the best musical outcome, and in doing so, fostering 'little c' (Craft, 2000 in Banaji, Burn & Buckingham, 2010) discoveries that, whilst not new to the world, are new to the pupil and will increase their understanding of the musical world around them. However, the music teacher (and to a certain extent, the pupil also) must also be creative pragmatist. This creative process in action follows the input-output, means to an end model (Grierson, 2011), adopted by a businessman or entrepreneur who uses his creativity to find novel, or innovative, ways of meeting a predetermined outcome or target. A school environment is becoming (has already become) a performance-driven society often driven by data and targets, and the rate of change and challenge in schools means that the teacher and pupil have to find creative ways to achieve success under pressure. Therefore, secondary music teachers are required to develop their capacities as a creative artist and a creative pragmatist as both must co-habit in order to maximize creative potential. In their studies of student music teachers' perceptions of creativity in the secondary music classroom Odena (2001) and Crow (2008) refer to their participants' awareness of their own creative journey from musicians to music teachers, so it will be interesting to also identify the extent to which they recognise the different personas that they inhabit and the impact this has on their own and their pupils' creative development, particularly when investigating research question 1.

1.3.2 Enablers and inhibitors of musical creativity in the secondary classroom

1.3.2.1 Existing opportunities within the curriculum and pedagogy

It is welcome news is that there is already much in place to provide a solid platform for creativity, which align with Davies et al's (2012) conclusions on providing the most suitable climate. The National Curriculum, since its inception in 1988, has been a musical skills-based

curriculum that focuses on developing pupils' skills in performing, composing and appraising (ACCAC 1992; 2000; DCELLS 2008). Pupils are encouraged to be musicians in the classroom (Swanwick, 1979) – performers, composers and appraisers who learn by 'doing', learning through music rather than learning about it (Philpott, 2007b). Teachers are expected to be musical role models for pupils (Anderson, 2012), so have a practical music presence – the best teachers will play or sing more than talk (D'Amore, 2009). There is already an existing and firmly embedded culture of collaborative learning and the value of group-work has always been advocated as a central part of music lessons (Green, 2008) as well as close collaboration between pupil and teacher (Burnard & Murphy, 2013, p.3). Pockets of good-quality creative practice in schools already exist, representing the vanguard of an emerging culture of creativity, particularly those schools that are experimenting with new pedagogies (John & Evans, 2013). Those teachers who are brave enough to explore and innovate are themselves modelling creativity in their own practices, whilst the emphasis on informal and non-formal learning approaches (D'Amore, 2009) for their pupils has handed the pupils the authority to use many of creative characteristics such as trial and error learning, exploration and discovery, taking risks, finding solutions in their classroom learning experiences (Green, 2008). By engaging in learning experiences such as these, most pupils are able to develop creative skills, dispelling the notion that it is somehow innate (Burnard & Murphy, 2013, p.2; Newton & Newton, 2014, p.578) and this view was also held by the student teachers of secondary music in the research of Odena (2001) and Crow (2008).

1.3.2.2 Performativity

The performativity culture currently residing in schools is a top contender not just in building a barrier for creativity in musical learning but in the learning contexts of most subject disciplines (Burnard & White, 2008; Grierson, 2011; Davies et al, 2013; Newton & Newton, 2014). The pressure schools are under to perform well in national and comparative league tables, to be judged in such public, high-stakes arenas on their results, the need to generate data which, although used positively as a mechanism for self-evaluation, is often required as a means of justifying or evidencing progress for outside bodies, leads to overwhelming pressure on teachers to hold on tightly to the curriculum and 'teach to the test' (Burnard & White, 2008). Student teachers also subject to the pressure of performativity (Crow 2008); their training course is rife with it and they also feel the downward pressure from mentors, which can often zap their adventurous spirit (Crow, 2008). Research into the impact of

performativity provides another valuable line of enquiry for this research and will pervade all three research questions.

1.3.2.3 Hierarchy in musical creativity in performance

In Western Classical music, there tends to exist a hierarchy between composer - the musical creator, and performer - the creative realiser (Humphreys, 2006). The composer has the dominant position in the hierarchy as there is a sense that he/she owns the music created and the performer is his 'executant' whose job it is to stay true to the composer's intentions (Kokotsaki, 2011; Rink 2012). Maybe it is because, in Western Classical music, compositions are invariably written down and, like in law, if something is 'put in writing' it becomes a binding contract, not to be broken. This hierarchy pervades this style of music, so naturally will find its way into the music classroom, especially as more often than not, music teacher in the secondary context come from Western Classical backgrounds themselves. Therefore, the question must be posed regarding the extent to which a performance is a creation, an interpretation, a re-creation or a mere replica? If it is the latter, to what extent is a performance actually creative? Indeed, the student teacher sample in Odena's (2001) and Crow's (2008) research did not even rank performance as a creative activity, most identifying composing as the area in the curriculum most equipped to facilitate creativity. As performing is the most popular and common activity in the music classroom, it will be interesting to explore student teachers' views on the creative potential of performing and the extent to which this might be developed, particularly when investigating research questions one and two.

1.3.2.4 The covert influence of the Western Classical tradition

In numerous contexts, Western Classical music still has a clandestine influence (Humphreys, 2006) on many aspects of music teaching and learning, and these have been interrogated significantly in Green's research (2002,2008). Green's insight into the different learning practices of classical and popular musicians has revealed some clear distinctions (Table 1).

Table 1: Green's distinctions between classical and popular musicians' learning practices

The classical musician's learning practice	The popular musician's learning practice
Giver – receiver model of teaching: teacher is expert	Emphasis on peer teaching
Learning to play music through notation or written/verbal instruction	Learn to play music by listening and copying
Learning is sequential – easiest to hardest	Learning is unstructured and often haphazard
Learning in isolation	Learning with friends
Performing, composing, appraising often separate	Seamless integration of appraising, performing, improvising, and composing

The sequential nature of musical learning in classical practices can weaken the trial and error dimension of creative learning. With popular music practices, there tends to be any number of entry points into learning (D'Amore, 2009), usually influenced simply by what the popular musician wants to learn (even if he is a beginner bass player for instance and wants to learn the funkier of bass riff patterns!) whereas the classical musician tends to start from the beginning with the basics and works up to complex music, usually taught by an expert. This giver-receiver model is hierarchical by its very nature and can lack the reciprocity and tolerance of freedom in interpretation that popular musicians often enjoy. Composing in popular genres is frequently collaborative and leadership is usually distributed (Green 2002, 2008). Indeed, the distinction between performer and composer is blurred, as they are often one and the same. In contrast to the composer's wishes being absolute in Western Classical music, here, others' interpretations or arrangements are celebrated as part of the artist's creative journey and occur extremely regularly (note how many cover versions of pop songs exist). As most, possibly the majority, of the student music teachers are from a classical background and subject to these learning practices themselves, to what extent will they replicate their own experiences and methods of learning now they are teachers? This research will try to ascertain student teachers' perceptions of varying learning methods based on the practices of classical and popular musicians, and the extent to which their teaching is affected by their musical backgrounds and personal or preferred methods of learning.

1.3.2.5 Student teachers' confidence in creative pedagogies

Odena (2001) and Crow (2008) both highlight the significantly different levels of confidence student music teachers have in teaching through and for creativity, and comment on the extent to which it is heavily influenced by the own musical contexts, backgrounds and

experiences. They report that those trained in the Western Classical style, particularly in performance, felt less prepared to tackle the challenges of creativity in the classroom, citing their musical upbringing and, in particular, their university degrees being very narrow and creatively stifling. Those who had focused on composition or who had undertaken popular music degrees where activities such as improvisation were commonplace felt more comfortable and confident in both teaching through and for creativity. In fact, they saw the act of teaching music as a way of fulfilling their own creativity. Identifying the extent to which their own musical backgrounds help or hinder their ability to foster creativity in the classroom and ascertaining the particular areas on the curriculum where this is most prevalent is the crux of this research for questions one and two and offer a very valid line of enquiry.

1.4 Contextualising professional change and development

As stated at the very start of this paper, the research aims to document and analyse student music teachers' perceptions of their identity change from musicians to music pedagogues, so this section focuses on the change process itself. Burnes (2009, p.322) suggests that experiencing and managing change is 'not a distinct discipline' but is 'rapid and nonlinear' (Fullan, 2004, p.39). However, change can offer new ways to move ahead and presents great potential for creative breakthroughs that are not possible in 'stagnant societies' (Fullan, 2004, p.1), aligning clearly, therefore, with the focus of this research. There are aspects of both planned and emergent change at play within the context of the research project which blur the boundaries of change somewhat, therefore some discussion is required to delineate and explain these more clearly.

1.4.1 Contextualising change at a broader level

1.4.1.1 Changes to the education system in Wales

In the past, changes made to the Welsh curriculum have usually taken the form of endemic change and a top-down, planned and enforced change is the norm. This 'done to' model of change has relied on an imposition of change on the employees concerned (Bolton, 2015) and has been consciously embarked upon by the organisation (Burnes, 2009, p.322), in this case the school or educational institution. It has almost always prescriptive, sequential and often, as Lynch advises, 'predictable' (2012, p.564). An analysis of the Welsh curriculum revisions of 1992, 2000 and 2008 demonstrate this. Whilst a top-down, coercive (Goleman, 2003) model of change has its place as it will drive these initiatives forward, it often has little room for

empathy for the people subjected to the change, and Donaldson points to evidence that suggests this lack of teacher agency has, in part, led to a pervasive accountability culture (2012, p.18). However, from what we know of this current iteration which will develop into the Curriculum for Wales, the responsibility for the new curriculum development and content has been handed over to teachers. Pioneer schools have been chosen by the Welsh Government within which selected teachers have been afforded the opportunity to create and trial both the curriculum content and the professional learning capacities and requirements to deliver it, so in that sense, there is a clear pattern of emergent change evident. However, within this context, there is a possibility of a hierarchy that might develop in that, whilst the pioneers have been afforded an element of freedom in creating and leading this emergent change, there is a potential danger that their dissemination of their ideas might return to a more top-down, enforced means. This makes for an interesting dichotomy of change elements within the field of play, into which the participants of this research enter and, perhaps these elements may influence and impact upon their attitudes and practices.

1.4.1.2 External initiatives and changing influences on pedagogy

Some of student music teacher participants may have a direct involvement with external initiatives such as the Creative Learning through the Arts scheme (WG & ACW, 2015), the Musical Futures movement (2009) or working within a Pioneer School whilst on their school placements. All of these focus on innovative pedagogical practices that aim to promote creativity for teachers and pupils, and their implementation in partner schools follows a model of emergent change in action. The key element here is that, unlike enforced change, it empowers those experiencing the change to control and lead the change (Burnes, 2009, p.366) so in that sense it is driven from the bottom up. Cameron & Green (2009, p.28) describe this type of change as 'developing and unpredictable' because there are no uniform set principles to follow (Bolton, 2015), it emerges from the day-to-day actions and decisions of the stakeholders (Burnes, 2009, p.366) and unfolds over time in context (Pettigrew, 1997, p.38 cited in Burnes, 2009, p.366). This likely develops a democratic style of leadership which forges consensus through participation (Goleman, 2003) and also fosters elements of distributed leadership where individuals take the lead at different times in order to capitalise on their individual strengths (Harris, 2008, p.34). In fact, this type of emergent leadership can often reveal the untapped leadership capacities found amongst those who are not in formal leadership roles, (Leithwood, Mascall & Strauss, 2008, p.2), and these types of change leaders

could just as possibly be the student teachers themselves as their more experienced colleagues. As these placement schools already explore creative pedagogies, it is of interest to this research to ascertain the extent to which working in this culture of change and innovation has an impact on the students' emerging creative practice.

1.4.2 Change up close – the change from musician to music teacher

The most important level of change will be the actual development and transformation of the student teachers' pedagogical creative practice within the educational environment that they are in, and in this context, there is an interesting juxtaposition of both planned and emergent change. On the one hand, their change is planned as all students of initial teacher education and training are required to satisfactorily meet the Standards for Qualified Teacher Status (QTS) by the end of their training (WG, 2009). Therefore, from a starting point (for most) of limited competencies and experiences as teachers, they consciously embark (Burnes, 2009, p.322) on a journey of changing and developing practices in their pursuit to meet all the Standards, so in a sense this change is enforced and prescribed. Lynch (2012, p.564) describes planned change as being sequential, and whilst it is difficult to predict the exact nature and pace of their changing and developing skills and competencies as practitioners, there is a typical pattern with most students. Whilst rarely being neatly linear and more a pattern of peaks, plateaus and troughs, there still tends to be a typical sequence in terms of stages of a student teacher development, mastering basic skills first to provide a platform to progress to grasping new, more complex concepts and actions. Mentors and tutors assess their progress and have the responsibility to make decisions on their success (formatively and summatively), so in that sense, this model of change can be described as 'done to'. However, emergent change has an extremely strong presence in their development. They are encouraged to be reflective practitioners from the start, indeed one of the Standards requires it explicitly (WG, 2009), so this expectation for self-directed learning empowers the students to shape and control their changing and emerging practice (Burnes, 2009, p.237). In this context, the nature and pace of change is often unpredictable and emerges and unfolds from the day-to-day, often lesson-by-lesson actions and reflections of their practice (Burnes, 2009, p.366). Mentors and tutors give feedback and together they discuss and decide on next steps, so in the best examples, change here follows the 'done with' model where there is shared understanding and responsibility for making the change. The change leadership here is most certainly distributed as 'decisions are undertaken collectively' (Harris, 2008), therefore modeling a

coaching style of leadership (Beer & Broughton, 2013), characterised by helping 'competent, motivated employees to improve performance by building long-term capabilities' (Goleman, 2000, cited in Fullan, 2004, p. 52). However, the relationship with the mentor, in particular, is a delicate and, often, hierarchical one and they can have a significant covert influence on the student by introducing their trainees into philosophies they adhere to and practices they exercise (Beere and Broughton, 2013, p. 13). This could be implemented via positive choices such as affiliative or democratic (Fullan, 2004, p.61) or by more negative means, for example the coercively demanding compliance – "do what I tell you" (Fullan 2004, p.44 – 48). Students naturally, in the early stages of their development at least, model their practice on their mentors and listen to what they have to say with great reverence, so the style in which the mentor adopts to influence their changing practices is vital. If they are in an environment where mentors are open to new philosophies, or philosophies that are different from their own, and give their approval for the student to experiment with them in their practice, engaging in rich and reciprocal dialogue, then clearly, they will be in the best position possible to progress from good musicians to good music teachers who can develop their creative pedagogic capacities. Moreover, allowing this type of emergent change could also reap benefits for the mentor's creative practice, enabling both student teacher and mentor to mutually experience emergent change on their shared philosophies and creative practices.

1.4.3 Resistance to change

There is one final but significant point to expose in this section on change, and that is resistance to change. If the philosophies that underpin creativity do not align themselves with the deep-rooted values and beliefs that have guided students' practice as musicians and music teachers, they may find a changing perspective difficult to affiliate with and could be resistant to experimenting and moving away from what is known, valued and understood, particularly regarding some of the issues surrounding the Western Classical tradition. This behaviour has been mentioned earlier within the context of performativity, but is also just as prevalent in the contexts of peoples' belief system. As the dominant change force in this investigation is emergent and therefore unpredictable, Fullan warns of those who 'often express doubt about new directions and sometimes outright opposition to them' (2004, p.97). However, he advises to respect resisters, listen carefully to what they have to say as they may 'see alternatives we never dreamed of' and this brings a richness and deeper dimension to the research. He also warns of ignoring the resister at one's peril as, in the end, the change

project may be sabotaged (Fullan, 2004, p.52) because of it. This has implications in my choice of sample so requires exploration.

1.5 Methodology: early reflections

At this initial stage of the project, the most appropriate methodology is a case study into student teachers' perceptions into their own capacity for creativity and the extent to which they change and develop over the course of their teacher-training year. According to Demetriou (2013, p.268), a case study is 'an in-depth, longitudinal examination of a single instance or event – the case', so in the context of this project, the case is the student music teacher, his/her journey from musician to music teacher and the role that creativity plays in that pedagogic journey, and so it will warrant an examination over a significant period of time and in substantial detail. Further clarification is offered by Cohen, Manion and Morrison (2011, p. 181): 'case studies investigate and report the complex dynamic and unfolding interactions of events, human relationships and other factors in a unique instance' and seems to align with the concepts underpinning emergent change highlighted earlier. Indeed, the human dimension of this research will lead to the generation of mostly qualitative, rather than quantitative, data as I will be 'thinking about the social reality being studied, [and] the way of approaching it and conceptualising it' (Punch, 2009, p.288), therefore, it is anticipated that there will be only limited need for quantitative data as, according to Stake (1995, p.37) 'quantitative researchers have pressed for explanation and control [whilst] qualitative researchers seek understanding and the complex interrelationships among all that exists [within the case]'. Finally, Hitchcock and Hughes (1995, p.322 in Cohen, Manion and Morrison, 2011) identify certain characteristics of case study, including focusing on 'individual actors or groups of actors and seek[ing] to understand their perceptions of events' and proposing that 'The researcher is integrally involved in the case'. Again, these correlate closely with the aims of this research project, whose primary aim is to understand student teachers' perceptions of creativity in various relevant contexts, and as the programme leader for the teacher-training course and a musician and secondary music teacher myself with my own musical and pedagogic identities, I will have an integral part in their journey (although it is important I clearly delineate between my role as programme leader and researcher). The criticism held against a case study design relates to the notion of 'the case' being a 'single event' and, therefore, lacking in reliability as it is not 'representative' of the field (Bell, 2014, p.13). Like other research into the perceptions of creativity and student teachers' practice (Odena, 2001;

Crow, 2008; Kokotsaki, 2011; Kokotsaki & Newton, 2015), this project does not set out to 'represent' the sector as it acknowledges its localised agenda (Donaldson, 2015; Furlong, 2015) and context. However, also akin the previous research, it aims to be 'illustrative' (Bell, 2014, p.13) of the sector, and in doing so, add new knowledge to the body of evidence already collected. As Bell comments, case studies should contain a 'reliability' to them so that other interested and comparative parties will find it of value in their related contexts.

The main participants in the research come from the PGCE music cohort of 2017-18. The initial process will involve identifying and grouping their musical backgrounds and their views on their own creativity, and Fullan's advice (2004, p.52) regarding the resisters to change within the context of this research is of value as the final 'purposive' (Walliman, 2005, p. 234) sample must include students whose views on, and experiences of, creativity are disparate.

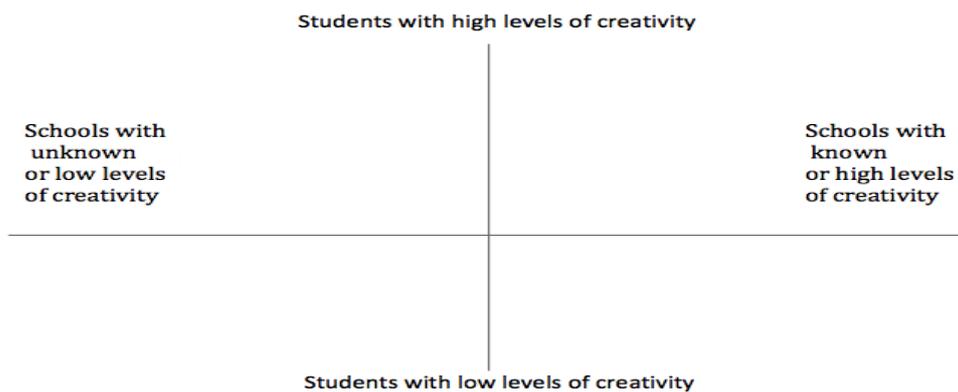


Figure 3: potentials domains of creativity in schools

Figure 3 shows the variables regarding the students' perceived levels of their own creativity and their placement schools' creative practices, so representation in each sector of the graph is preferable in order to accurately track the factors that impact on the role that creativity plays in the students' journey from musicians to music educators.

The main research methods will be as follows:

- Questionnaires: Blaxter, Hughes & Tight (2006, p159), suggest that 'formulating precise written questions, for those whose opinions or experience you are interested in seems an obvious strategy for finding the answers to questions that interest you' so the use of questionnaires to gauge students' perceptions at

various points of the project seems a discernable method of generating valuable and relevant data for all three research questions.

- Interviews with the sample will generate detailed information as ‘we can address questions about personal experiences...the ‘why’ and ‘how’” (Flick, 2007, p.79). They require the participants to deconstruct and ‘decontextualise’ (Lankshear & Knobel, 2005, p.178) events, so this element of reflection should encourage elaboration of important themes that offer an understanding ‘into how interviewees ‘see’ and understand the world’ (Hopkins, 2008, p.110). Like the questionnaire, the interview will be particularly useful in gathering data for all three research questions.

Table 3 outlines a provisional project timeline to ascertain the main milestones of the research. Phase 1 concerns itself with preparatory work, followed by a cycle of empirical research in order to give the project validity and reliability. Cycle 1 represents a pilot of the research process.

Table 3: timeline of the research project

Phase 1	Nov 2015 – March 2016	Prep work	Scope the project
	March – Sept 2016		Initial literature research & draft methodology
	June/July 2016		Initial interviews with teachers from sample schools
Phase 2	Sept 2016	Cycle 1	Questionnaire to student sample
	Sept/Oct 2016		First interview with student teacher sample
	Oct 2016 – May 2017		Observations of/interviews with sample student teachers
	June 2017		Second interview with student teacher sample
	July/Aug 2017		Analyse data from cycle 1
Phase 3	Sept 2017	Cycle 2	Questionnaire to student sample
	Sept 2017		Select new student teacher sample
	Sept/Oct 2017		First interview with student teacher sample
	Oct 2016 – May 2017		Observations of/interviews with sample student teachers
Phase 4	June 2017		Second interview with student teacher sample
	June 2017		Analyse data from cycle 2
	July/Aug 2017	Evaluation & conclusions	Reflect on, and evaluate, findings and draw conclusions

Figure 4 identifies the research objectives into clear yet related steps through which to achieve the aim of the project and answer the research questions.

Research objectives

1. To undertake a literature review to build on past research in the field and/or to identify and maximise on gaps in the research of music education and creativity;
2. To develop a methodology that facilitates the aims of the research and research questions;
3. To recruit a small sample of partnership secondary schools who are also Creative Lead Schools and/or display characteristics of creative practice;
4. To select a sample of student music teachers;
5. To implement research methods to identify characteristics of student teachers' musical creativity in and out of the secondary classroom;
6. To identify any changes in student teachers' perceptions of their own creative pedagogical practice as a result of internal and external influences;
7. To examine student teachers' perceptions on the impact their practices have on pupils' creativity;
8. To make value judgements on best practice to share with the music education community

Figure 4: Research project objectives

1.6 Ethical considerations

Punch (2009, p.50) warns that 'All research intrudes to some extent into peoples' lives, qualitative research intrudes more', so the requirement to understand and adhere to ethical boundaries (BERA, 2011) is crucial, especially as I hold a dual role of university tutor and project researcher. It is therefore critical that I clearly delineate these roles if I am to observe ethical good practice. The sample of student teachers are the active subjects of my research, so I am very aware of the power balance that exists, and how, through my position as their university tutor, they 'may be open to persuasion and influence' (Punch, 2009, p.47). I must, therefore, take all obligatory steps to ensure that my participants understand the process in which they are to be engaged, including why their participation is necessary, how it will be used and how and to whom it will be reported (BERA, 2011, p.5). Informed voluntary consent will remove the potential for 'deception or subterfuge' and informing them honestly and impartially of the right to withdraw will avoid any coercion or duress of any form to persuade participants to engage with the work (BERA, 2011, p.6). All questionnaires shall be anonymous, allowing them to offer their perceptions freely, without fear of recrimination, and interviews might take the form of a focus group so they feel more reassured in company to enter into reciprocal and shared discussion. This could pressure them more however, as they may feel awkward about sharing their opinions with peers, so further consideration is needed here once the data collection stage is in action. However, the most precarious balance is outlined in the 'change up close' section of this paper. As their tutor, I am the instigator of the planned change (working towards QTS Standards) and therefore I am an active

stakeholder in this process with clear professional responsibilities. Moreover, juxtaposed over this is the journey that I hope the students will take from musicians to creative musical practitioners, and this emergent change is at the heart of my research, to which I am merely an observer. In order to manage this predicament ethically, I will need to be disciplined, alert and sensitive, trust my emotional intelligence (Goleman, Boyatzis & McKee, 2002, cited in Fullan, 2004, p.94) (figure 5), and be aware that my students' needs are paramount, followed closely by my professional responsibility. My desires and requirements as a researcher are subordinate to these at all times.

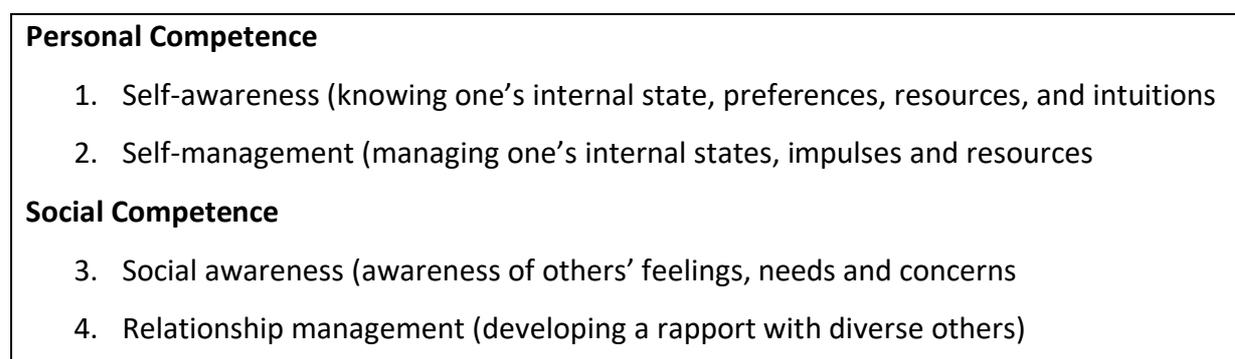


Figure 5: Goleman, Boyatzis & McKee, 2002 – domains of emotional intelligence (Fullan, 2004, p.94)

1.7 Potential output, benefits & limitations

Recommendations from prior research (Odena, 2001; Crow, 2008; Kokotsaki, 2011; Kokotsaki & Newton, 2015) suggest encouraging student teachers to reflect on the purpose and constitution of musical creativity in themselves as musicians and in their practice, and how implementing this knowledge might improve their capacity as creative practitioners. They also suggest further investigations into creative processes used specifically in music and identify and action the factors that enable teachers to demonstrate creatively in their practice. It is possible for this research project to move knowledge in one or both of these areas forward with the prime purpose of improving my student teachers' understanding and practice. In doing so, there is potential to unlock potentially higher grades for QTS Standards, so there will be both short and long-term benefits for them.

Blichfeldt & Anderson (2006) state that findings from case studies are primarily targeted at the academic community, however it is my clear intention to disseminate any findings that have relevance and value to both my immediate and wider professional community. In

addition to sharing findings with my music student practitioners, I am an Initial Professional Development tutor, working with students from a range of subjects, so knowledge gained from this research could provide a catalyst for the exploration of creativity in their own subject contexts. I wish to contribute to the work of the university as we face significant change (Donaldson, 2015; Furlong, 2015), therefore this research will add pedagogical knowledge in the context of the current Welsh educational agenda. I hope that the findings will also be of benefit to subject mentors and other colleagues within partnership music departments as well as to a wider community of music educators. In addition, other studies alluded to (Odena, 2001; Crow, 2008; Kokotsaki, 2011; Kokotsaki & Newton, 2015) have been either retrospective accounts of students' journeys or an isolated investigation of a moment in time, whereas my research will study student teachers' perceptions of creativity in music in real-time over the duration of their study.

Some limitations are immediately apparent, particularly the potentially different sample of student teachers and placement schools, and also the potential of students withdrawing from the programme or research. Another is the unwillingness of student teachers and/or music departments to engage in creative practices. With a small sample to begin with, this will have implications on the validity and reliability of my research.

'Imagination lies at the heart of all that is best in education' (Caldwell 2006, p.3). Caldwell discusses imagination in the context of educational change and whilst his words are relevant for the professional change aspect of this project, they also conveniently resonate with the notion of creativity, so seems a fitting place to conclude this chapter.

Chapter 2: Review of Literature

2.1 Identification of literature

The literature on creativity, both in general terms, in music and in pedagogy, is vast and wide-ranging; therefore, after locating and scanning a numerous texts, this review of literature condenses and catalogues it into broad themes:

- Musical identity;
- Characteristics, traits and habitual behaviours of different categories of musicians;
- Creative pedagogy in music, particularly focusing on teaching through creativity.

The review hinges around key authors: Burnard (2012), Lucas, Claxton and Spencer (2013), a range of current literature focusing on Bourdieusian sociological theory in music and Abramo and Reynolds (2015), however these core texts are complemented with a large body of other related and relevant writings that give the review sufficient breadth and depth. Whilst this is not designed to be a systematic review of literature, and favours a more traditional approach, the reviewing and selecting of texts has been approached using logical and coherent methods. It draws on Bourdieusian theory to explore the authors' views on musical and pedagogic identities, creative dispositions and habitual patterns, and these interact and impact on each other.

2.2 Exploring characteristics of musical creativity

There are many myths that surround musical creativity according to Burnard (2012). She alludes to the Romantic stereotype of the 'Great Composer' who is lauded as a genius and represented as an isolated figure, one that operates in the highest ranks of 'high-art' and has a status to match. She argues that this stereotype is outmoded and 'privileges Western Classical music above all others' (p.1) and claims that the 'classical canon has been an obstacle to looking at music and musical creativity' (p.20). Whilst, undoubtedly, the world of classical music has been honoured by some immense figures whose musical creativity has changed the course of classical (and possibly other) music, Schoenberg and the breakdown of tonality for example, is not helpful in aligning musical creativity with more recent thinking on the concept, which suggests that being creative is not a special gift of the few but is potentially in anyone's reach (NACCCE, 1999, p.31). Neither does it have to be an innate quality people are born with, but a skill that can be acquired and developed (Leman, 1999, p. 285). Creativity does not necessarily have to be a solitary act, but can be expressed in collaborative and collective communities of practice just as effectively, perhaps more so (Burnard, 2012, p.10). Finally, creativity is not the sole domain of the Arts; Fautley and Savage (2007, p.3) argue that it is not domain-specific at all and can reside in any number of contexts and settings, indeed, 'in all areas of everyday life' (NACCCE, 1999, p. 28). Burnard suggests that the out-dated view of musical creativity alluded to above can have a negative impact on musicians assessing their own creative potential. She claims 'the idea that people and things are either creative or not creative in music is implicit in much of the thinking about musical creativity' (Burnard, 2012, p.23) and many doubt their own musical creativity compared to a small minority who have 'profound artistic talent' (p.21). She advises that 'we need to ask what musical creativity

means to us [as musicians and teachers] and think how we might begin to situate creativity in music and music-making' (p.10) and proposes that musical creativity should not be considered as a singular entity, but as a plural expression (p.2). By considering musical creativities, it allows us to explore creativity in different musical settings and genres and accept that there exists, not one bespoke type of musical creativity, but multiple ones, all of which possess particular identities, habitual patterns and behaviours.

Many theories and frameworks exist that attempt to pin traits of creativity down (Brinkman, 2010; Zimmerman, 2010; Grierson, 2011; Berrett, 2012; Newton & Newton, 2014), but there is an 'increasing consensus about which dispositions might serve as indicators of the strength of creative-mindedness in individuals' (Lucas, Claxton and Spencer, 2013, p.12). After closely consulting educational practitioners and a range of literature on creativity, the authors decided on five dispositions that are generic enough to be relevant across any creative domain but specific enough to use as a measure of creativity. They explain:

The five dispositions on we decided to focus were arrived at after careful weighing up of the pros and cons of existing lists of creative dispositions in the light of our criteria (p. 16)... We chose to describe the five dispositions with relatively abstract adjectives, while [also] indicat[ing] the sub-dispositions in an attempt to reinforce the action required to 'live' each disposition fully (p.18).

Table 3: Creative Dispositions model (Lucas, Claxton & Spencer, 2013)

Lucas, Claxton and Spencer's Five Creative Dispositions Model (2013, p.16)

Inquisitive <i>'Clearly creative individuals are good at uncovering and pursuing interesting and worthwhile questions in their creative domain'</i>	Wondering and Questioning	Beyond simply being curious about things, the questioning individual poses concrete questions about things. This enables him, and others, to think things through and develop new ideas.
	Exploring and Investigating	Questioning things alone does not lead to creativity. The creative individual acts out his curiosity through exploration, and the investigating individual follows up on her questions by actively going out, seeking, and finding out more.
	Challenging assumptions	A degree of appropriate scepticism is an important trait of the creative individual. This means not taking things at face value without critical examination.
Persistent <i>'Genius is one percent inspiration and ninety-nine per cent perspiration'</i> Thomas Edison	Sticking with difficulty	Persistence in the form of tenacity is an important habit of mind enabling an individual to get beyond familiar ideas and come up with new ones.
	Daring to be different	Creativity demands a certain level of self-confidence as a prerequisite for sensible risk-taking as well as toleration of uncertainty.
	Tolerating uncertainty	Being able to tolerate uncertainty is important if an individual is going to move 'off of the starting blocks' on a project or task where actions or even goals are not fully set out.
Imaginative <i>'At the heart of a wide range of analyses of the creative personality is the ability to come up with imaginative solutions and possibilities'</i>	Playing with possibilities	Developing an idea involves manipulating it, trying it out, improving it.
	Making connections	This process of synthesising brings together a new amalgam of disparate things.
	Using intuition	The use of intuition allows individuals to make new connections and arise at thoughts and ideas that would not necessarily materialise given analytical thinking alone.
Disciplined <i>'As a counterbalance to the 'dreamy', imaginative side of creativity, there is a need for knowledge and craft in shaping the creative product and in developing expertise'</i>	Developing techniques	Skills may be established or novel but the creative individual will practise in order to improve. This is about devoting time to a creative endeavour.
	Crafting and improving	This relates to a sense of taking pride in one's work. The individual pays attention to detail, corrects errors, and makes sure the finished article works perfectly, as it should.
	Reflecting critically	Once ideas have been generated, evaluation is important. We could call this 'converging', it requires decision-making skills.
Collaborative <i>'Many current approaches to creativity stress the social and collaborative nature of the creative process'</i>	Cooperating appropriately	The creative individual co-operates appropriately with others. This means working collaboratively as needed, not necessarily all the time.
	Giving and receiving feedback	This is the propensity to want to contribute to the ideas of others, and to hear how one's own ideas might be improved.
	Sharing the 'product'	This is about the creative output itself impacting beyond its creator.

As Philpott states, 'Music...has creativity woven into its essential fabric' (2007, p.120), or 'creativities' and, taking Burnard's point about musical genres demonstrating both commonalities and diversities, it is reasonable to hypothesise that the five dispositions identified by Lucas, Claxton and Spencer (2013) in table 1 will form part of the identity of a musician's creative practices. The framework they provide has been commissioned by well renowned educational bodies, trailed, refined and developed by professionals in a range of settings and deemed 'valuable and relevant' (Lucas, Claxton and Spencer, 2013, p.20), so for

these reasons, it will be referred to in the next as criteria for measuring an individual's creative capacity.

2.3 Exploring musical identity, musical creativity and the musician's habitus

It could be argued that almost everyone has a relationship with music in some way or other, whether that be as a passive listener or as a more active participant in music-making, so to a greater or lesser extent, it is possible for music to have an impact on shaping anyone's identity. Welch et al (2008, p.203), drawing from MacDonald, Hargreaves and Meill's work (2002), state that, whilst some people have an 'identity in music' because social affiliations lead them to develop relationships with certain types of music, for the active musician, the role music increasingly plays in their lives develops 'music in identity' and can define who they are by influencing their behaviours, shaping their values, connecting them with a community and more. Most musicians will form an allegiance with a particular musical domain, such as classical, popular, jazz, folk, and subfields connected with instrumental choices or interests, and a selection of authors (Burnard, 2012; Burnard, Hofander-Trulsson, & Sodermann, 2015; Wright, 2015, Sagiv & Hall, 2015; Perkins, 2015; Dwyer, 2015) have used social theories by the French sociologist, Pierre Bourdieu (1930-2002), to examine the musical identities which develop. In Bourdieusian theory, Wright (2015, p. 83) explains that the 'field' is the social space within which actions pertinent to that particular field take place. Individuals within these locations are 'socialised... [in a way] that provides a sense of what is comfortable or what is natural' (Burnard, 2012, p. 271) in that field. Bourdieu calls this the habitus and dictates the behaviours, mannerisms and habits we adopt and develop in order to understand and be accepted by the field. Every field has its own 'doxa', or creed, Bourdieu uses the phrase 'rules of the game', those implicit rules to which players in the field should abide. Furthermore, Burnard (2012, p.271) explains that power plays a vital role in Bourdieusian theory, and to attain power and recognition in the field, one is required to gain 'capital' - those actions, skills or objects that are deemed as valuable in the field. This is pertinent to the current research project as firstly, a musician's identity has a significant impact on the approaches a musician takes when learning and engaging in music-making; secondly, the ways in which different types of musicians develop their creative capacities within their field is worthy of exploration and discussion; and finally, the participants of this research project encompass a range of different genres, the majority coming from a Western Classical background, but others from non-classical learning contexts, therefore it is hoped that the

examination of selected studies based on Bourdieusian theory will generate relevant and insightful lines of enquiry for this current research project.

2.3.1 The habitus of the classical musician

Burnard, Hofvander-Trulsson and Söderman (2015, p. xviii) argue that 'music is no longer straightforwardly a classifier of social class and cultural background per se', yet it continues to offer delineations in the ways in which we affiliate with particular social and musical groups and cultures. According to Söderman, Burnard and Hofvander-Trulsson (2015, p.4), Bourdieu helps us understand music's social features and how these can distinguish us from one another; indeed, he argues that 'nothing more infallibly classifies [us] than tastes in music' (1984, p.18). Bourdieu insisted that everything has a social and cultural dimension and to that end, 'as much as we want to, we cannot let music just be music' (Söderman, Burnard and Hofvander-Trulsson, 2015, p.5) because musical taste is connected to identity and social formation.

One such social and cultural formation exists in the field of classical music. Sagiv and Hall (2015, p.124) describe the habitus of a classical performer as belonging to 'an elite group bearing distinct and distinguished dispositions', where the ideal of virtuosity and the pursuit of perfection are ultimate goals. Capital is awarded for excellence of technique, ability to read and realise challenging notation, and the capacity to fully honour the intentions of the composer (Woody, 1999; Green, 2002; Creech et al, 2008; Welch et al, 2008; Burnard, 2012; Welch, 2012; Benedek et al, 2014; Sagiv & Hall, 2015; Perkins 2015). For this to take place, the classical music field contains strict rules and conventions (Burnard, 2012), and demanding norms, which include hours of solitary practice (Creech et al, 2008 & Welch et al, 2008), drilling and teacher-dominated instruction (Sagiv and Hall, 2015, p.115), where discipline, single-mindedness and compliance play a significant part of the habitus. The hierarchy or balance of power that exists in the student/teacher, performer/composer relationship develops 'in such a way that they [the student] become complicit in reproducing the symbolic capital of the classical musician' (Sagiv and Hall, 2015, p.113) because that is the 'doxa', the implicit rule of, or 'entry ticket' (Söderman, Burnard and Hofvander-Trulsson, 2015, p.4) to the field.

Burnard (2012) and Sagiv and Hall (2015) suggest that, for the performer, the classical music field that does not allow for open-mindedness and this has implications for the fostering of the classical musician's creativity. Indeed, Sagiv and Hall (2015, p.115) suggest these values, dispositions and behaviours highlight a lack of independent or divergent thinking. Whilst, this claim does seem quite a brutal attack on the creative potential of performing musicians who inhabit the classical field, the immersion of students into this habitus presents a fairly robust argument for the prevention of 'wondering and questioning, exploring and investigating, and challenging assumptions' (table 1). It also impacts on the opportunity for, and their ability to, be imaginative and innovative; using their own intuition and 'daring to be different' (table 1) is discouraged and often denied because it is alien to the habitus and against the rules of the doxa. Benedek et al (2014, p120) suggest that whilst classical performers might interpret tempo, dynamics and tone, 'this individuality usually does not go as far as changing the rhythm or melody [or harmony] of the piece in a substantial way', and Welch (2012, p.6) suggests that, for all the mastery of a certain set of skills, the Western Classical Tradition is biased towards a re-creation of notated scores 'rather than more creative, exploratory and improvisatory experience, because it is not part of the doxa and will not earn the classical musician any capital.

Much has been written about the performativity culture that resides in schools and its negative effect on creativity (Burnard & White, 2008; Grierson, 2011; Davies et al, 2013; Newton & Newton, 2014). The pressure schools are under to perform well in national and comparative league tables, to be judged in such public, high-stakes arenas on their results, leads to overwhelming pressure on both teachers and pupils (Burnard & White, 2008). There exists a close parallel in the performativity culture in the classical musician's habitus for similar reasons, and like schools, the entities that generate the performativity culture are the very entities that accrue the highest capital in the field, i.e. performance perfection in high-stakes areas such as live concerts and recitals, and as a result, Benedek (2014, p.117) report that classical performers suffer higher levels of performance anxiety. Welch (2012, p. 12) cites neurological studies that indicate that creativity is likely to function most effectively in an environment absent of threat, so it can be concluded that the pervasive musical performativity culture which covertly (and at times overtly) exists in the field of the classical performing musician adversely affects his or her ability to foster their creativity, and similar to a school setting, the overwhelming temptation to stick to the 'tried and tested', the doxa, the

institutional norms, is too powerful. This, coupled with the facets of the classical performing musician's habitus as already discussed, seems to form a stranglehold on the potential for creativity to grow as part of the culture. As Welch points out (2012, .14) 'only where creativity is part of the genre's culture will it be regarded as important, nurtured and sustained'.

2.3.2 The habitus of the popular musician

Green's groundbreaking research into how popular musicians learn (2002) has received widespread interest because it introduces us to an approach to learning that is markedly different to the mainstream known learning methods that most have experienced through either formal school music lessons or through formally learning to play an instrument, which are modeled on the learning practices of the Western Classical canon (Green, 2002; Welch, 2012, Burnard, 2012). Through extensive research, she identified a number of key habitus that pervades the field of the popular musician, confirmed by Creech et al (2008), Welch et al (2008) and Benedek (2014). Unlike classical musicians, popular musicians prefer learning by ear rather than from reading notation (Green, 2002, p.61). The lack of written notation seems to give license to the popular musician to diverge from the original and to musically explore, whereas in classical music, the goal is to converge towards the written down intentions of the composer as if it is a binding contract which is 'set in stone'.

Popular musicians tend not to have formal one-to-one teaching from an expert in the same way classical musicians do (Creech et al, 2008, p.226), and by far the dominant method of learning is informally through their peers. Green (2002, p. 76) identifies two distinct practices: 'peer-directed learning' involves explicit teaching of one or more persons by a peer, whilst 'group learning occurs as a result of peer interaction but in the absence of any teaching'. The juxtaposition of these two states of learning is often fluid and seamless, and involves a significant amount of peer observation and talk (Green, 2002, p.83; Benedek, 2014, p.117), therefore, as Mok (2014, p181) points out 'learning in a group is a kind of natural interaction or exchange of ideas'. The key aspect of this type of learning, as opposed to classical methods, is that there is no obvious and sustained hierarchy. Temporarily the peer teacher might assume a more dominant position in the field as, in that moment in time he or she possesses the knowledge and/or skill, but in the next episode of playing, dominance will move to another peer because they have the capital, and just so the types of peer learning integrate, so does the balance of power. This is unlike the classical performing musician's habitus, in

which the balance of power is almost always with the teacher. Crucially, within this distributed leadership structure, most decisions are made collectively and collaboratively, aligning effectively with table 1 that identifies ‘cooperating appropriately’, ‘giving and receiving feedback’ and ‘sharing the product’ as markers of collaboration.

According to Green (2002, p.41-45), the ability to seamlessly integrate performing, jamming, improvising and composing when working in groups is central to the popular musician’s habitus. In agreement, Mok (2014, p.182) observes that ‘band members do not simply learn their parts on their own. Instead, at every stage of their band’s rehearsal they are working collectively to acquire skills and compose together’. A starting point might be listening and copying a recording, but perhaps because the music is not written down as it is in classical music, there is much more tolerance in moving away from merely replicating the original, and very soon a band will begin jamming (a term used in music to describe ‘playing around with’ or improvising with the music in a collective way). A player might introduce a variation or a new idea during the playing and often without stopping and with little verbal communication, the other band members will respond, moving the music away from the original to an arrangement, and then to something quite new, composing and improvising collectively. This process clearly connects with table 1 as it is in the popular musician’s habitus to be imaginative, as they are collectively ‘playing with possibilities, making connections [and] using intuition’ (2013). There are undoubtedly ‘rules of the game’ or ‘doxa’, and capital is no doubt gained through this process, but it seems to be creative capital rather than technical as in the classical field, so that in itself is an enabler of creativity within the field and habitus. Indeed, Green (2002, p.84) explains that technique is no entry barrier into popular music field, as it will be ‘picked up’ along the way as tacit learning as part of the collective process. This is in direct contrast to the classical field where technique is formally taught in its own right and often practiced in isolation (Mok, 2014, p.183); in the popular field it tends to be ‘caught’ as and when it is needed, in order for the player to master a certain chord, melody or riff, and done as part of the group setting rather than away from it, so technical practice is part of the real musical context (Woody, 2007, p.34).

Finally, Green (2002), Woody (2007) and Mok (2014) comment on the centrality and ‘all-pervasiveness’ of enjoyment in playing music. Green (2002, p. 84) describes the popular musician’s habitus as being ‘at play’ whereas the classical musician was ‘at work’, and in

Creech et al's (2008, p.122 & 127) research, non-classical musicians placed a high value on learning music and playing for fun (also Benedek et al, 2014, p.117). Clearly, it would be incorrect to suggest that classical performing musicians do not enjoy what they do, but the pursuit of perfection and the high-stakes performance expectations can bring a weight of gravitas that is usually absent from non-classical musicians' habitus. As Sagiv and Hall (2015, p. 116) suggest, for the classical musician, the enjoyment often comes after a performance or the mastery of a particular passage, manifesting in a sense of elation in their achievements, whereas for the non-classical musician, their enjoyment is most often demonstrative within their performances. Also, the earlier reference to 'jamming' and 'playing around' might be a factor in Green's distinction. Unlike in the classical musician's habitus, where discipline and rigour draws high capital, the popular musicians in Green's study seem to associate discipline with something unpleasant (2002, p.99 & 100). Maybe this is why, as part of the popular musician's habitus, they label themselves as 'less expert' and having 'lower self-efficacy' than classical musicians (Welch, 2008, p.214) and Allsup (2011, p.33) alludes to some classical musicians' skepticism on the complexity in the popular genre. However, in terms of creativity, playfulness is akin to experimentation, exploration, wondering and inventing, all of which are key facets of developing creative capacities, and unlike the classical musician, the lack of threat in 'just playing, jamming, hanging out with friends' (Green, 2002, p.114) can also be conducive to creativity in the same way that high-stakes pressure can threaten it. Indeed, there are no references in the literature, either explicitly or implicitly, to a performativity culture in the popular musician's field.

2.3.3 The habitus of the jazz musician

Literature on this topic is less readily available, but research by Benedek et al (2014) does give an important insight, particularly when considering the creative practices of the jazz musician's habitus. This research opens by suggesting that jazz is 'commonly considered a particularly creative discipline because of the high degree of improvisational playing' (p117). Therefore, they hypothesise that jazz musicians may possess different traits to other musicians. Their findings suggest that, like popular musicians, the jazz musician's habitus includes high levels of group learning and interaction, peer observation and talk, therefore it is reasonable to suggest that these practices come with the same potential creative benefits as in the popular music field, as previously discussed. Inherent in any authentic jazz performance is improvisation. Green

(2002, p.41) explains that jazz improvisation usually involves the insertion of improvised passages into a pre-designed structure and will draw from the material in the music (the harmonic structure, melody, mode, rhythm etc.) to use as a stimulus to create something new. Whilst jazz musicians will practice jazz 'licks' and patterns, the way in which these come together will form part of the live performance, so to that extent are original, in that they have never been played in exactly that way before. Benedek et al (2014, p.117) argue that the creative quality of a jazz improvisation is dependent on the jazz musician's capacity for divergent thinking, defined by Fautley and Savage (2007, p. 5) as a way of thinking 'outside the box', going off in a different direction, 'diverging from the expected' and 'daring to be different' (table 1). Unlike the classical musician's habitus, in which convergent thinking is engrained (the end goal being a flawless reproduction), if divergent thinking is embedded in the habitus of the jazz musician, where a move away from the tried and tested is celebrated, mistakes are valued (Miles Davies talking about improvisation – "Don't fear mistakes. There are none.") and where the end result is unknown, then it could be argued that it also removes the need for doxa, the rules of the game, because, in the domain of improvisation at least, there are none. The only possible rule of the game is the expectation that everyone improvises. Experimenting with musical divergence in a public performance takes bravery, but Benedek et al's research indicates that part of the jazz musician's habitus is a readiness to 'leave [musically] beaten paths' (p. 120) and be comfortable with taking risks. Moreover, perhaps because it is part of their habitus, the research reports that jazz musicians engage in significantly higher numbers of creative musical activities than classical musicians (p.119), suggesting that they seek opportunities to immerse themselves in musically divergent thinking and action. Green (2002, p. 112) identifies the extent to which popular musicians value each other, and this is certainly also the case within the jazz field. Bourdieu suggests that a factor in the survival of any field is competition. Competition is rife in the classical musician's field, clearly it must exist to a greater or lesser extent in the jazz musician's field, yet somehow, there also exists a deep appreciation and respect of each others' work and art, and a level of collegiality that is often absent in the competitive classical musician's habitus. Benedek et al (2014, p.117) report that, similar to the popular musician, the jazz musician experiences more pleasure in music-making than the classical musician, and like the popular musician, report the enjoyment of playing for fun, but interestingly, also demonstrate higher intrinsic motivation and both the classical and popular musician. Yet, despite their advanced creativity and deeply rooted motivation, Welch et al's research (2008, p.208 & 211) identified that

embedded in the jazz musician's habitus, like popular musicians, is a perception of lower self-efficacy and self-expertise compared to classical musicians.

2.3.4 Crossing between fields - a musician's dual habitus

The opportunity undoubtedly exists for musicians to transfer from one domain to the other. Reay (1995, p. 357) in Wright (2015, p.79) argues that 'implicit in the [Bourdieu's] concept is the possibility of a social trajectory which enables conditions of living that are very different from the initial ones'. The 'conditions of living' are the habitus and capital of course, so if the relocation is to take place, the social or cultural migrant needs to develop the habitus appropriate for the new field, learn the 'rules of the game' and acquire suitable capital to be accepted. Welch (2012) alludes to a piano graduate from a London conservatoire who had 'fully embraced the knowledge, skills and understanding required for a professional standard of performance within the Western canon... [and] by any normal definition of the term, she was an expert pianist' (p.1), yet was unsuccessful gaining work playing for a dance company because she was unable perform away from the notated score. In other words, her classical habitus was strongly embedded, she knew the 'doxa', and she had accrued a significant amount of capital within the field of classical performance, yet was unable to migrate to a different musical field as her the habitus and capital so exalted in the classical field were inappropriate in the new one. Some musicians who are multi-instrumentalists often grow up simultaneously within different fields and develop dual musical identities, however, as the above commentary demonstrates, crossing from one field to another has its challenges, and for the participants of this research, all of whom will be crossing from the field of undergraduate study to initial teacher training, as well as having to broaden their musical identities, will need to consider how they will make that journey as smoothly and successfully as possible. Indeed, according to table 1, 'making connections is a trait of being imaginative, so perhaps those who can successfully cross over or between different fields are actually drawing from their creative skills and capacities in order to do so.

2.4 Exploring the impact of musical habitus on the developing classroom music teacher's pedagogical practice

'Everybody comes with a history or a past that continues to influence practices and attitudes in the present'. Burnard's insight (2012, p.1) demonstrates the strong consensus in the literature that musical identity does have a significant impact on pedagogical practice (Odena

and Welch, 2009; Odena, 2012; Welch, 2012; Randles and Ballantyne, 2016; Söderman, Burnard and Hofvander-Trulsson, 2015; Wright, 2015; Dwyer, 2015;). Randles and Ballantyne (2016, p.1) argue that

[musical] identities influence preconceptions about what it is to be a music teacher...what pre-service teachers value in the profession informs the way they act as music teachers, and crucially, what and how they teach.

The suggestion that ones musical habitus profoundly affects ones pedagogic one is unsurprising given the claim by McDonald, Hargreaves and Miell (2002, p.2) that for a practicing musicians, their 'music in identity' plays a significant role in defining who they are as humans. Garnett's claim (2014, p.134) that music teachers strongly perceive themselves as both teachers and musicians, and that 'being a musician plays an important role in their identities as music teachers' (p.141) clearly strengthens the argument that they will actively bring their own musical skills, experiences, and importantly, habitus into the classroom domain and draw from these as they develop the practice. Crow (2008), Odena and Welch (2009) and Randles and Ballantyne (2016) have found that music teachers with a background and experiences in improvising and composing are more comfortable exploring a classroom environment that is more conducive to creativity and are more likely to be able to develop pupils' creative skills, and this, therefore, must strongly be influenced by their own identity and their desire to cultivate a similar habitus in the field of their classroom. But, what of the classical musician? Undoubtedly, residing in their habitus are certain behaviours that are factors in being creative, such as the ability to be persistent, work through difficulties, take pride on one's work and strive for high standards, think critically, practice and persevere until the product is right, all of which feature in table 1. However, as Dwyer's (2015) Bourdieusian-influenced examination of a classical trained musician teaching in a secondary school reveals, residing within a classical musician's habitus are some significant inhibitors to creating a climate for pedagogic creativity. She describes a young teacher with a strong classical music habitus and who valued technique, notation reading skills, excellence in musical performance of 'the Greats' etc. Crucially, the same habitus was shared by the other teachers in the department in which he worked, therefore the habitus of the classical musician was also the habitus of the department, a field in itself, and so he innately conformed to the 'doxa', the departmental rules of the game. As Wright (2015, p.84) confirms, 'the conditions an individual meets in the field are vital', and in this case, it was confirmed, approved and replicated. Dwyer

(2015, p.94) explains that, despite a wide and varied experience of music in school, his musical habitus was formed during his undergraduate years in which he was immersed in the field of classical music. On his own musical experiences at school, he says:

What I naturally had as a student was creativity and 'musicality', which was encouraged by my teachers, but not nurtured or developed into real musical knowledge and skills. Therefore, my creativity and musicality could only develop as far as my limited technical ability would allow. I ensure now that my students work hard to develop strong technical abilities, which will enhance and strengthen their creative expression (in Dwyer, 2015, p.98).

It appears that his learning through university, which was underpinned by the conventions of the Western Classical canon, has altered his habitus from one that believed in creativity in its innate state, to one that believed it could only exist and be developed through, and because of, the hegemony of the Western Classical tradition. In doing so, he is overlooking the very factors, the core traits, that allow creativity to grow and flourish, and lauding the factors that inhibit it. As has already been established, the hold that his habitus has over his pedagogical practice is pervasive, strengthened by a department who value the same capital, and whilst some of his pupils respond appropriately in his lessons (Dwyer ponders on the extent to which the pupils themselves are implicitly aware of the doxa, and assume the 'correct' habitus as it will gain them capital with the teacher (p.99)), inevitably other pupils do not, and consequently disconnect from the lesson as the musical habitus that they prefer and occupy is at the other end of the continuum from the teacher's. The end-result, according to Dwyer (p.99), limits both quality of pupils' learning and the extent to which the teacher can develop his practice, continuing 'happy but predictable and limited' (P.95), and preventing him from seeing other possibilities of music education (p. 94).

The earlier discussion has briefly explored the challenges of crossing between musical fields, so it would be reasonable to assume that the music teacher would face similar challenges when crossing into a new pedagogic field. Albramo (2014, p.58) describes the difficulties he encountered when, as a classically trained trumpet player and instrumental teacher, he attempted the move from formal teacher instruction to informal pupil-led learning in his secondary classroom, but he does concede that, despite his struggles, he did grow as an educator (2014, p.68) and Dwyer agrees that 'a productive habitus allows for generation and improvisation of actions'. Furthermore, another Bordieusian-inspired piece of research by

Wright (2015) charts how a classically trained secondary music teacher was able to successfully question and reflect on her own musical habitus and the extent to which it was viable or appropriate in a classroom context, and provide an opportunity for elements of a new habitus to surface. The emergent habitus was effective in reflecting the preferred musical habitus of her pupils and more conducive to fostering creative capacities for both teacher and pupils as it was strongly influenced by the learning practices of popular musicians:

Table 1

Green's Informal Learning Model (2008)

- ① Learning music that pupils choose, like and identify with
- ② Learning by listening and copying, rather than from notation
- ③ Learning in friendship groups
- ④ Personal, often haphazard learning without structured guidance
- ⑤ Integration of listening, performing, improvising and composing

It has already been established that the habitus of a popular musician affords the cultivation of creativity, but it is appropriate at this stage to examine the extent to which it aligns with pedagogic theories on creative teaching and learning. Craft (2005, p.42) proposes that if teachers are to teach creatively, they should use imaginative approaches, making learning more interesting and effective, and the NACCCE (1999, p.90) argue that these approaches have the capacity to 'fire children's interest and motivate their learning'. Fautley and Savage (2007, p.92) argue that teaching **for** creativity involves 'encouraging children to be co-participants in learning [by] passing control to the learner [and] placing a value on learners' ownership', thus prioritising learner agency and fostering creative individuals. Returning to the teacher in question, by relinquishing some of the control of the usual classroom doxa and allowing pupils to take more ownership of the learning environment, she not only migrated away from her classical musician's habitus but also towards a pedagogic habitus which is both aligned with the learning preferences of her pupils, and with best practice in teaching through and for creativity.

Abramo and Reynolds (2015, p. 38) present an alternative theory to the development of creativity in music teacher education and argue that

music creativity...does not necessarily transfer to pedagogical creativity. Becoming a creative musician or composer is not the same as, or guarantee of, becoming a creative educator, and thinking creatively about music does not necessarily lead to creative teaching (Abramo and Reynolds, 2015, p.38).

They continue to suggest that creative pedagogues may not necessarily be musically creative themselves, but 'creatively approach the application and refinement of their educational practices' (p.38). Randles and Ballantyne (2016, p.10) agree, suggesting that 'the value of creative pursuits is different from a sense of skill in creative pursuits', and although they suggest that is associated with the teacher's self-efficacy, 'it is not necessarily aligned with the actual abilities or skills of the teacher in understanding the creative pursuits of the students'. If this is the case, it directly refutes authors who imply otherwise (Fautley and Savage, 2007; Odena, 2012) and provides good news for the classical musician who may not have multiple opportunities to develop their creative self in their musical habitus, nevertheless still has the potential to do so as a pedagogue. According to Abramo and Reynolds (2015,p.38), a creative pedagogue employs creative strategies even when creativity is not the aim of the lesson. This is an important point contextualised within many music lessons in a secondary setting, where performing is more often the not the dominant classroom activity. As already discussed, for the classical musician, performance is rooted in the reproduction of a score and consequently has limited creative opportunity. For the creative pedagogue with a classical background, this requires them to be creative in their approach and execution of an activity that in uncreative in itself. As with the teacher in Wright's study, the teacher has to reconcile their classical habitus together with the formality of approach, with the habitus of the creative pedagogue, which requires an informal, more reactive, pupil-centred approach which enables her to be 'learner inclusive' (Craft, 2005, p.42). Abramo and Reynolds (2015, p.38) propose a framework for pedagogic creativity (their area of focus is music but it could be applied to any subject discipline), suggesting that a creative pedagogue is:

- (a) **Responsive, flexible and improvisatory:** they agree that teachers need to prepare (learning objectives, resources etc.) but they also need to respond, and that might mean moving away from, even abandoning, the intended plan to suit pupils' emerging needs. They cite Halliwell (2003) and Croft (1997) to make a case for the creative pedagogue having the ability to read a situation, monitor and evaluate events and show sensitivity and flexibility in their response. Therefore, it seems that, for the creative pedagogue, the ability to be intuitive and demonstrate initiative supersedes the ability to invent and innovate. This turns the fundamental concept of creativity on its head, as implicit in creativity is the ability to create, however, in a pedagogic context, these qualities encourage the pupils to become creators. This also might provide access to the classically trained musical pedagogue, who may not be as

musically inventive as his popular and jazz peer, but can almost certainly be responsive and intuitive, as these traits are inherent in all musicians' habitus, also in table 1 and most definitely part of the doxa of the field. Abramo and Reynolds (2015, p.40) continue: 'this responsiveness and flexibility are employed through a sort of reactive improvisation'. Green (2002, p. 42) explains that in music, 'improvisation usually involves the insertion of improvised passages into a pre-designed structure', so just as the creative jazz musician would follow chord patterns, melodic riffs etc. from the piece to inform their improvisations, a creative pedagogue's 'pre-designed structure' is the devised lesson plan, which he will deviate away from when the need arises and pedagogically improvise. This requires an ongoing awareness of the pupils and the environment, therefore, the ability to improvise in this way 'helps teachers navigate 'the gap between the curriculum-as-planned and the curriculum-as-lived' (Beghetto and Kuafman, 2001, p.94 in Abramo and Reynolds, 2015, p.40).

- (b) **Comfort with ambiguity:** the creative pedagogue is open to experiences that prohibit rigidity, and can accept instability and experiment different possibilities, according to Abram and Reynolds (2015, p.41). Unlike the first trait, this might present a challenge to the classical musician, whose habitus has been formed on 'the rigid, oppressive values of classical music teaching' (Sagiv and Hall, 2015, p.124), but far more aligned with the non-classical musician's habitus, particularly that of the jazz musician, where 'insecurity and the unknown do not discomfort them and they enjoy playing with and testing uncertain ideas' (Abramo and Reynolds, 2015, p.40). Key to being comfortable with ambiguity is the ability and desire to engage in divergent thinking. Fautley and Savage, 2007, p.2&5) recommend that divergent thinking is particularly apposite to creativity because it avoids a tried and tested response, but 'instead goes off in a different direction, it diverges from the expected'. Abramo and Reynolds (2015, p.42) argue that creative pedagogues accept that knowledge is not fixed, but open to interpretation, and crucially encourage the same quality in their pupils, often making new discoveries **with** their pupils as a result. Whilst divergent thinking and action is part of the habitus of non-classical musicians, the classical musician's thinking and action tends to be more convergent, as the highest capital is gained from the perfectly executed reproduction of the piece of music, so thinking and action all move towards that end-goal. Furthermore, at Key Stages 4 and 5, music examinations tend to ask questions that have a fixed answer, and do not offer or reward pupils for original

thoughts about music they are required to listen to and analyse. Indeed, these formal and external examinations very much follow the convergent thinking model of the classical musician's habitus, and when taking into consideration that most secondary music teachers come from a classical music background where convergent thinking and action forms part of their identity, there is a real danger that this is continually perpetuated. Even the non-classical musician may find moving away from the tried and tested problematic when faced with such constrictions. Therefore although Abramo and Reynold's second trait is clearly aligned with table 1, particularly promoting inquisitiveness, imagination and persistence (tolerating uncertainly), the reality of the classroom habitus and its associated capital makes achieving this for the young and aspiring creative pedagogue a significant challenge.

- (c) **Combination of disparate ideas:** creative pedagogues look for opportunities to juxtapose 'seemingly incongruent and novel ideas in interesting ways' (Abramo and Reynolds, 2015, p.42) and know how to transfer or apply ideas into new contexts.
- (d) **Fluid and flexible identities:** Craft (1997) notes that creative teachers are able to access their 'multi-selves' (in Fautley and Savage, 2007, p.92) and Burnard (2012) argues for a plural expression of musical creativities, to accommodate the subtleties of each musical habitus, but Abramo and Reynolds (2015, p.48) suggest that an effective creative pedagogue will be able to move transiently between their musical and pedagogical identities in order to teach creatively and facilitate creative learning for their pupils.

Whilst aspects of Abramo and Reynold's creative pedagogue traits might challenge the young music teacher, especially if there is a mismatch between the creative trait and their lived musical habitus, aspiring towards these will bring additional benefits. Adopting and honing these traits as a pedagogue may improve teachers' own music-specific skills and provide a route into other musical habitus. Furthermore, just as being a music teacher can enhance being a musician (Odena and Welch, 2012; Garnett, 2014), indeed, a consensus exists in the literature that teachers' own creativity can be improved through embracing creative pedagogies (Crow, 2008; Odena and Welch, 2009).

2.5 The emerging student creative pedagogue in a subject mentor's habitus

The challenges of moving into, and attempting to gain capital, in a new and unfamiliar musical habitus have been explored earlier. For the musician, this is a choice rather than a necessity, but for the student teacher, learning to inhabit the school or music department field whilst on placement is a necessity. Hobson (2002), Rice (2006) and Izadinia (2014) all argue that the relationship between the student and mentor is considered the biggest influence on the student teacher's professional development and overall success heavily depends on the positive relationship between the two parties (Izadinia, 2014, p.387). However, as Burnard, Hovander-Trulsson and Södermann (2015, p.xviii) caution, in any field, there exists power, struggle and hierarchy. Although, for the vast majority of experienced music teachers who act as mentors to beginner teachers, power and struggle are hopefully negligible in the developing relationship, hierarchy may innately exist simply due to the mentor's acquired experience, but also because the field (the classroom) 'belongs' to the mentor and he or she dictates the 'rules of the game' within it. Wright (2015, p.83) likens it to a football field, where new players entering the field must learn the rules of the game and their place within it. Another analogy she uses is of a force-field, where

an invisible barrier...protects those inside and marks it as a self-contained world. Activities inside the force-field have their own logic and structure... [and] agents inside the field know how to behave (Wright, 2015, p.83).

A close alignment is implied in Izadinia's (2014, p.396) description of the perceptions of one mentor (a music mentor coincidentally) who talks of 'bringing a new player into the team' where he is the senior player, clearly laying out the need for the student to be 'fully integrated and there would be certain expectations of performance and things like that...'. Although he is trying to welcome the new teacher and demonstrate an affiliation, there is an underlying sense of his desire to define the field, doxa and capital here, i.e. behaviours that will gain favour. Izadinia (2014, p.388) argues that the student/mentor relationship is likely to develop successful relationships when they have shared values and goals, so in terms of creativity, for the emerging creative pedagogue who wishes to explore and experiment with creative pedagogies, he might find potential barriers if the mentor does not share his developing philosophy, or the mentor feels too pressured by a pervasive performativity culture that resides in the school so reverts to tried and tested approaches. The student teacher has clear habitual choices, one is to conform and by doing so replicate the mentor's practice, another is

to confront and risk disrupting the relationship (Wright, 2015, p.84). As Dwyer (2015, p.95) has already pointed out, if the student decides to attune his habitus to the mentor's, the student can continue happy but predictable, and as Bourdieu (1977, p.72 in Dwyer, 2015, p.103) explains, learns to 'love the inevitable', resulting in a lack of pedagogic growth and contributing to the cycle of reproduction. As already argued, deeply rooted in the classical musician's habitus is the desire to conform and replicate, so it would be perfectly natural for a young teacher to reproduce a pedagogy in the same way as he or she might reproduce a piece of music in performance. The second choice involves breaking the rules of the game without the mentor's permission, and therefore not accruing any capital yet not feeling that the residing habitus is one in which they can develop. Izadinia (2014, p. 394) argues that as significant as the student/mentor relationship is for learning, it is inherently laden with unequal power relationships 'that may result in student teachers' silence and lack of learning'. When, however, mentors demonstrate an openness, tolerance and interest in the student teacher's ideas, removing the implicit doxa and allowing the freedom to explore (and in doing so quite possibly moving away from the established pedagogical habitus of the mentor), this affords the student with the security to 'find their own identity in the classroom' (Izadinia, 2015, p.394). Indeed, in this scenario, the mentor is demonstrating the very same qualities that Fautley and Savage advise for teaching for creativity, as discussed previously (2007, p.92). This also provides an opportunity for the mentor to re-evaluate his or her existing habitus, question it, validate it, and possibly make discoveries about his practice within his student's new emergent habitus. With certainty however, mentors leave a deep impression on their student teachers' attitudes and perceptions about their current and future selves as professional, so if creativity is part of the student teacher's existing, emergent or desired pedagogic habitus, then the role that mentors play in enabling or inhibiting it is highly significant.

2.6 Summary of key findings and impact on next stages of research

Odena and Welch (2009, p.72) ask, 'In what ways do teachers' musical and professional experiences influence their perceptions of creativity?' The main findings from this review of literature are:

- Burnard's concept (2012) of multiple musical creativities is an important key finding and, on reflecting on her writing, I securely agree with her reasoning that 'there is no single creativity that can stand for all music, everywhere, for all time' (p.213). Based on

her work, I accept that each type of performing musician has a different context within which to create and be creative, depending on the habitus they occupy as members of that field, I intend to take this forward as a suggested model in the investigation of my participants' creative tendencies. It is hoped that they will have a mixture of backgrounds and habitus, but it is expected that the majority will be from a Western Classical background as the literature has suggested. A critical review of the literature has allowed me to reflect on how creativities reside in musicians. I am aware that, at times, I have been critical of the classical musician's capacity for creativity, therefore it should be noted that when I refer to 'the classical musician' throughout, I almost always refer to the performer rather than the composer; this is significant, as virtually all of the participants in my study are from a classical performing background (moreover, most classical composers will start as performers first). It is also important to note that the non-classical musicians' habitus require them to be performers **and** composers simultaneously and integrally, whereas in the classical field, musicians typically assume the habitus of performer **or** composer; therefore, if there exists a 'field' of creativity, it could be argued that composers gain significantly higher capital than the performer. It is, however, important to point out that classical performing musicians are not perhaps innately less creative than jazz musicians, but that within the various fields, creativity itself assumes a different identity, whether that be through performance interpretation, improvisation or composition.

- Whilst I have reviewed numerous theories and conceptual models on creative dispositions, the framework presented in table 1 by Lucas, Claxton and Spencer (2013) seems to be a viable and flexible model, so this has become a key finding as I intend to develop a conceptual framework for my study, which includes these habitual creative behaviours.
- I have discovered Bourdieusian social theory through reading the literature and I have found it extremely stimulating as a concept, so this has become a key finding as I will certainly be using his conceptual framework of field, habitus, doxa and capital as I reflect on my participants' musical and teacher identities and investigate their experiences of creative pedagogies in their placement schools.
- Finally, discovering Abramo and Reynold's research regarding the creative pedagogue was a key finding, particularly their argument that refutes the assumption that to be a creative pedagogue, being a creative musician is not always necessary. I had

hypothesised this was the case (as it describes myself), so to find authors who not only agreed, but were able to present a conceptual framework was particularly helpful, and will certainly feature as my study progresses.

The aim of my research project is to identify and analyse secondary music student teachers' perceptions of creativity in their practice as musicians and teachers of music, and how, if at all, their perceptions change as they move through their teacher-training year and become exposed to a variety of external and internal influences, so the process of undertaking this literature review has significantly helped me in shaping the next stage of my research. The key findings directly connect with the purpose of my study and offer me the beginnings of an investigative framework. I hope that I have sufficiently completed the first of my objectives, which is to undertake a literature review to build on past research in the field and/or to identify and maximise on gaps in the research of music education and creativity. The main gap I feel I have identified is the lack of Bourdieusian-influenced research into trainee teachers of music, and the role that creativity plays in their various habitus; therefore, this will become a major part of my field-based research.

Chapter 3: Methodology

3.1 Philosophical paradigms, ontologies and epistemologies

Bryman (2008, p.4) explains that social research does not exist 'in a bubble' but that it is inextricably linked to the way in which social scientists 'envision the connection between different viewpoints about the nature of social reality'. Furthermore, Gilbert & Stoneman (2016, p.129) argue 'that different methods often come with assumptions, some of which are not commensurate with others' and each represent distinct takes on the social world and 'different ways of knowing'. Therefore, this section of the report explores and reflects upon some of the differing ontological and epistemological positions within philosophical paradigms. It contextualises them within the research project and decides upon a theoretical standpoint on which to proceed.

Ontology, according to Crotty, (1998, p.10) is the study of being, the nature of existence and what constitutes reality; in other words, what the social world looks like and how it works, and a researcher's ontological position will be grounded in a series of assumptions about the nature of

reality and how we view the world (Gilbert & Stoneman, 2016, p.129). Epistemology is concerned with the nature and forms of knowledge, the kinds of knowledge we believe to be legitimate, and how knowledge can be created or acquired, so researchers will vary in their beliefs about what we can or should do within social research (Gilbert & Stoneman, 2016, p.130).

3.1.1 Positivism

The researcher whose philosophical perspective aligns with the paradigm of positivism assumes that discoverable reality exists independently to our thoughts and beliefs, and therefore cannot change or be changed, constructed or re-constructed (Seale, 2012, p. 589). A contradiction exists here in that the reality of musical and pedagogical creativity I am seeking to discover comes directly from my participants' thoughts and perceptions and are not be independent to them. Also, Bryman (2008, p. 13) states that realists believe that research must be conducted in a way that is value-free, i.e. that is objective, however, in gathering my participants' perceptions, there is naturally a strong subjectivity in the nature of their reality. Indeed, according to Scotland (2012, p.10), the positivist epistemology is one of objectivism, implying that 'positivists go forth into the world impartially, discovering absolute knowledge about an objective reality'. As a researcher into student music teachers' perceptions of their own creativity, I can never discover an absolute knowledge, only a subjective knowledge developed and acquired from their lived experiences as musicians and music teachers. Positivists believe that the task of research is to put theories to the test (Gilbert & Stoneman, 2016, p.129), therefore promoting a deductive theoretical approach. In order to do this, it is necessary to deduce one or more hypotheses from the theory which is subject to empirical scrutiny (Bryman, 2008, p.13). On the one hand, it is potentially possible to align the current research investigation with this epistemological standpoint; much of the literature on the classical performing musician (Burnard 2012, Sagiv & Hall, 2015; Welch, 2012; Welch et al, 2008; Creech, 2008) argue that the field within which the individual operates constrains the fostering of a musician's creative capacity, and in a similar vein, Bryman (2008, p.19) argues that an objective epistemology believes that 'cultures and sub-cultures **constrain** us because we internalise their beliefs and values'. Therefore, using a deductive approach, it could be possible to put forward a hypothesis that classical performers are not creative musicians. The purpose of the methodology would then be about putting this theory to the test through careful and objective scrutiny of empirical evidence in the belief that a definitive truth exists. However, the research project is rooted in exploring the participants' perceptions of their creativity, and a perception cannot be a 'singular measurable reality' (Gilbert & Stoneman, 2016, p.575), but

multiple realities will exist depending on each participant's perception. Furthermore, Gray (2014, p. 21) and Bryman (2008, p. 13) argue that positivism holds the belief that the natural and human sciences share common 'logical and methodological principles, dealing with facts and not with values'. A perception is an opinion or a belief, not a fact, and therefore more closely aligned to a value. Finally, it strikes me that the very topic of creativity, described by Philpott as the most 'slippery' and nebulous of concepts (2007a, p.120) is as far away from a scientific standpoint based on facts and laws as can possibly be. Therefore, on the basis of the above discussion, a research design based on a positivist paradigm is rejected.

3.1.2 Interpretivism

Interpretivism presents an ontological position in direct opposition to positivism and aligns itself with researchers who are critical of the application of a scientific model to the study of the social world (Bryman, 2008, p. 15). He argues that within this philosophical perspective, the focus is on 'people and their institutions', and this is fundamentally different to the natural sciences and, therefore, requires a different research approach, 'one that reflects the distinctiveness of humans against the natural order'. Taking a constructivist epistemological standpoint, it assumes that reality is created by the subject's interactions with the world (Gray, 2014, p.20) and therefore views reality as a phenomenon that differs from person to person (Guba & Lincoln, 1994, p.43 in Scotland, 2012, p.11) because it is created and mediated by, and interpreted through, our range of experiences. This is significant in the context of this research project as participants are trainee music teachers who come from a range of different musical backgrounds and within which creativity resides in different ways. Adopting an interpretive stance means accepting that their understanding of creativity is constructed by their lived experiences and to that end, is unique and indeterminate. There is strong evidence that this might be the case; Burnard (2012) argues against creativity being a singular entity and Fautley and Savage (2012) state neither is it domain-specific; they both propose a notion of multiple creativities, which are dependent on the musician's field or domain, the experiences they have within it and the habits they develop because of it. Therefore, the idea of multiple creativities and the constructivist's assumption of multiple social realities are similar, as the way in which each participant constructs their meaning of creativity is likely influenced by their own particular version of what reality is, and as this is drawn from their lived experiences, are both unique to the individual and often in a constant state of revision (Bryman, 2008, p.19). Their understanding of the meaning of creativity is also influenced by 'the historical and cultural contexts which people inhabit' (Creswell, 2009, p.8), the social interactions

they experience (Gray 2014, p.20) with fellow musicians, mentors, pupils, university tutors and peers, and the settings in which these interactions take place, such as the practice room, concert hall or classroom. As Bryman (2008, p.17) argues, 'the individual is continually interpreting the meaning of his or her environment (which includes the actions of others) and acts on the basis of this imputed meaning', suggesting that the premise of social interaction is a key part of the fabric of the musician's and teacher's creative identity. Therefore, I accept the interpretivist worldview that multiple contradictory, but equally valid, accounts of reality can exist.

3.1.3 Pragmatism

Pragmatism is an epistemological position that believes an ideology is true only if it 'generates practical consequences for society' (Gray, 2014, p.28). Therefore, pragmatists do not necessarily subscribe to any one ontological position; instead, they decide if a particular theoretical paradigm is fit-for purpose within the context of their research aims and whether it is capable of creating action – 'a belief is true only if that belief opens opportunities for better ways of democratic, purposeful living' (Gray, 2014, p. 28). Consequently, pragmatism arises out of actions, situations and consequences rather than 'antecedent conditions' (Creswell, 2009, p.10) and seems to focus on solving problems, instigating and engaging in action and provoking change (Goldkuhl, 2012, p.7). There are definitely some connotations between pragmatism and my research, but also some key ideologies that do not align as clearly. My research does not claim to solve a specific problem or provoke change. Whether or not my participants believe that they are creative musicians and musical pedagogues or not, does not pose a problem as such. They can operate in both roles without a presence of creative capacities. Therefore, it does not seek to consciously change their perceptions or their practice, but it does seek to observe and document the changes in their identity from musicians solely, to musician and musical pedagogues, a journey that they all go through as they complete their teacher-training year. It also seeks to uncover the extent to which their perceptions of their own creativity change – they may not change at all, but it is possible that they may perceive a difference in the way they think of themselves as creative individuals, and their practice in one area may influence the other. It may even be the case that they perceive their musical identities have changed and developed as a result of their teaching practice. Therefore, in alignment with a pragmatist worldview, change takes place, and as they start the year as musicians and end it as musical pedagogues, action takes place as well, which is also a characteristic of pragmatism. But my research is not driving the action, the action is being driven by the nature of the course they are studying and would happen whether or not I was

conducting my research. Moreover, I am not instigating change, I am merely witnessing it, so to that end, my research does not align with a pragmatist's view. However, given the wider consequences of institutional change in the Welsh educational landscape in the next three years, of which my participants are likely to be a part and the pragmatist's view that reality 'generates practical consequences for society' (Gray, 2014, p.28), then a clear affiliation exists. Goldkuhl (2012, p.11) suggests that pragmatism and interpretivism can be combined as an approach and explains that there are some common ontological assumptions behind both paradigms:

- Human beings act toward things on the basis of meanings that the things have for them;
- The meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows
- These meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he encounters (Blumer, 1967 in Goldkuhl, 2012, p.11)

All of the above align with the core philosophical standpoints of my research, so a combination of the two paradigms is certainly worth consideration, however, I do not intend to engage in any action research, which seems to be at the heart of pragmatism.

Therefore, the chosen paradigm for this research is interpretivism, but with a tendency towards pragmatism. This is not a study aligned with research into the natural sciences, where an objective stance would be required, neither does it seek to utilise action research as an exploratory methodology. Rather, it is a study of people and their lived experiences that affect their behaviours, interactions and perceptions. It sets out with the belief that there is not a definitive or existing reality to be proved or disproved, but favours an interpretive approach to reality where, through interaction with the participants, their emergent reality of themselves as creative musicians and pedagogues surfaces within a continuous and transient state of construction and reconstruction, and is dependent on the chronology of their experience from musicians to music teachers.

3.2 Qualitative research

Creswell (2009, p.9) describes qualitative research as a means of exploring and understanding meaning individuals ascribe to a social or human problem, and according to Merriam (2014, p.5) 'qualitative researchers are interested in understanding how people interpret their

experiences, how they construct their worlds, and what meaning they attribute to their experiences'. She continues:

The overall purpose is to achieve an understanding of how people make sense out of their lives, delineate the process (rather than the outcome or product) of meaning-making, and describe how people interpret what they experience (Merriam, 2014, p.14).

Within this research project, I explore my participants' reality of their lived experiences as musicians and beginner music teachers, and understand the ways in which they feel their creative capacities have been developed or denied. I obtain a 'deep, intense and holistic overview' (Gray, 2014, p.160) of my participants' self-perceptions, and gain access to the 'social and cultural constructions of their reality' (Gray, 2014, p.160). A qualitative approach allows me to successfully do this as it provides a 'thick description' (Merriam, 2014, p.43) and a deep insight into 'the complex world of lived experience from the point of view of those who live it' (Schwandt, 1994, p.118 in Andrade, 2009, p.43). In addition, Gilbert and Stoneman (2016, p.37) suggest that a qualitative approach is effective at measuring cause and effect and discovering associations. This is an important aspect of my study as I am particularly interested in exploring what causes my participants to affiliate themselves with a particular musical field and how the practices they adopt and habitual behaviours they develop impact on their emergent pedagogic identity. Equally, I am interested in the causal relationships (Gray, 2014, p.226) that might develop with their mentors whilst of school placements, the extent to which these influence their lived experiences and consequently, the ways in which they impact on their creative musical and pedagogic identity. As Gray (2014, p.266-7) advocates, a qualitative approach is particularly useful when the researcher is trying to 'uncover a relationship between the phenomenon and the context in which it is occurring'.

3.3 The role of theory

Bryman (2008, p.6) advises that theory is important to the social researcher because it provides a context and rationale for the research being conducted, which implies the need for theory before the data collection takes place, but he also points out that it provides 'a framework within which social phenomena can be understood and the research findings interpreted', implying and confirming the central place of theory throughout the entire research. In defining it, Bryman (2008, p.8) suggests that the background literature in the area of social enquiry can establish and develop theory and Merriam (2014, p.16) argues that all

investigations are informed by discipline-specific theoretical frameworks which allow us to focus our inquiry, and these provide us with a lens that shapes what we look at (Creswell 2009, p.49), and how we interpret the data.

Many theories and frameworks exist that attempt to pin traits of creativity down (Brinkman, 2010; Zimmerman, 2010; Grierson, 2011; Berrett, 2012; Newton & Newton, 2014), but the Lucas, Claxton and Spencer's theoretical framework (2013, p.12) is based on an 'increasing consensus about which dispositions might serve as indicators of the strength of creative-mindedness in individuals' (table 3). Helpfully, they describe the five dispositions with relatively abstract adjectives in order to provide flexibility in applying the model to any context, but they also provide sub-dispositions and explanations 'in an attempt to reinforce the action required to 'live' each disposition fully' (p.18), which is helpful for my pursuit of exploring and uncovering my participants' lived experiences. I have, therefore, chosen this theoretical framework as an entry point into my research as offers me an outline for exploring the creative capacities of my participants and articulates the various potential phenomena that creativity in practice might reveal and inhabit.

Bryman (2008, p.373) advises that concepts, or theories, are very much part of the fabric of qualitative research, but the way in which they are developed and employed is often different from a quantitative approach. Blumer's (in Bryman, 2008, p.373) differentiation between definitive concepts and sensitizing concepts is helpful. He suggests that if theories are employed in a definitive way, they are in danger of becoming fixed and therefore can straightjacket and narrow the researcher's view on the social world. Sensitizing concepts, however, provide a general term of reference and guide the researcher in term of what to identify and how to explore, and 'act as a means of uncovering the variety of forms that the phenomena can assume'. Bryman argues that Blumer's distinction is not without its problems; if the theory is too broad, it fails to provide a useful starting point or workable framework, but if too narrow, it is in danger of stifling the research process. I am supportive of Blumer's idea and his preference for not imposing 'pre-ordained schemes on the social world' (Bryman, 2008, p.374) as my research favours an inductive approach, which Merriam (2014, p.15) informs is another characteristic of a qualitative approach. My chosen theoretical framework provides a means of structuring and guiding my methodology and provides me with a theoretical lens or perspective with which to enter the field, but I should use it flexibly and, if

the need arises, I am prepared to revise, limit or even abandon some or all of these theories as the data collection/analysis process unfolds if my research takes a different direction and they become inappropriate, irrelevant or obsolete as a result. This is possible as these theories are not hypotheses; I am not looking to prove or disprove a theory, nor am I aiming to test or measure. As an inductive researcher, I am employing these theories as frameworks through which to explore, discover and understand the 'social and cultural constructions of [my participants'] reality' (Gray, 2014, p.160) as developing creative musicians and pedagogues.

3.4 Methodological decisions

A researcher's chosen methodology, or 'strategy for inquiry' (Creswell, 2009, p.11), should resonate with their ontological and epistemological position and, having considered a number of options, a collection of narrative case studies have been chosen for this research. Case Study is particularly well suited for the extensive and in-depth descriptions and constructions of complex social phenomena (Baskarada, 2014, p.4) that I collect, as they can prove invaluable in 'adding understanding, extending experience and increasing conviction about a subject' (Stake, 2000 in Gray, 2014, p.266). In common with all qualitative strategies, case study has the potential to allow the researcher close proximity to the participants and the action in their world, revealing their 'uniqueness and commonality...their stories...how they function in their ordinary pursuits and milieus' (Stake, 1995, p.1), and can explore and uncover a relationship between the phenomenon and the context in which it is occurring (Seale, 2012, p.442). A key element of my study is relationships; the relationship my participants have with creativity as musicians, the relationship they have with creativity as teachers, the relationship they have between and within their dual identities as musicians and teachers, the relationships they have with others in their environment such as their mentors, and all of these complex and intertwined relationships take place within the context of their PGCE training year. Therefore, this study also is bounded in time and space (Merriam, (2014, p.40).

In qualitative research, designs are usually flexible and emergent (Gray, 2014, p.162) and inquiry strategies and data collection methods are highly adaptable, which allows the researcher to combine several strategies and methods within a research design (Merriam, (2014, p.41). Therefore, I am also drawn towards including narrative inquiry as an investigative approach. Bruner (1978, p.91 in Seale, 2012, p.143) argues that telling stories is a

basic human way of making sense of the world because we all lead 'storied lives' which consist of our memories of events and experiences. Narrative inquiry is interested in how individuals interpret and make sense of their experiences and the context in which they take place through the telling their stories (Seale, 2012, p.442), so ideally placed within a constructivist epistemology. I am particularly attracted to narrative inquiry as a potential partner to my collective case studies for a number of reasons. Firstly, I am interested in hearing my participants' stories about their experiences as musicians and beginner musical pedagogues as a way of gathering data to answer my research questions. Second, Seale (2012, p. 443) advises that narrative inquiry respects the fundamental feature of much of the data and keeps stories intact, rather than fragmenting them as in other research designs in order for them to fit into coding categories. For my participants, the journey from musician to teacher and the stories that this journey reveal deserves to be told holistically, so that the nuances of the experiences gained and relationships fostered (between people, fields and with the music itself) are captured and told authentically. Presenting the stories sequentially creates a logical and meaningful connection so that one event leads to another, 'thus providing a sense of causality' (Seale, 2012, p.443). Clandinin (2010, p.3) explains that three 'commonplaces' clarify the distinct qualities of narrative inquiry: temporality, sociality and place, so when telling stories of my participants' lived experiences as musicians and teachers, the interconnection between these commonplaces, and the impact they have on each other provides a richness to the stories told, and these commonplaces align well with the requirements of a bounded system in case study. Third, Gray (2014, p.166) states that narrative inquiry 'often deals with cultural ambiguities...using a small number of stories, narrative analysis [inquiry] can be used to cast a light on culture, complexities and contradictions'. As previously discussed, creativity is an ambiguous and multifaceted concept, so has potential to reveal some of the intricacies and paradoxes of creativity. Fourth, as a strategy of inquiry from a constructivist and interpretivist epistemological position, I am particularly interested in the co-constructed nature of narrative inquiry. Creswell (2009, p.13) explains that individuals' stories are retold or 're-storied by the researcher into a narrative chronology' which is an active process in which both the teller and the audience [researcher] participate (Seale, 2012, p.442). As a musician and secondary music teacher myself, I also have a musical and pedagogic identity and a lifetime of stories to tell from both fields, and whilst I do not wish to impose my own stories on the narrative, I am interested in how the debarring of the formal relationship to a more equal position where both the researcher and

researched can contribute (Riessman, 2008, p.24), and the dual-level interpretation (Bryman, 2008, p.17) of re-telling of the participants' stories by the researcher through her interpretation of the storied data, comes into play in this approach. Finally, Plummer (1995 in Seale, p.444) suggests that the stories people tell about a particular issue reflects how that issue is viewed in society, so for the social scientist, this approach reveals a great deal about the social context within which the narrative is told. Developing the individual's capacity to think and act creatively has been a priority of governments and policy makers since the mid-1990s (NACCCE, 1998) and has had an increasing profile in curriculum revisions in Wales (ACCAC, 2000; DCELLS, 2008, 2015), yet the extent to which it has had an impact is less reported on. Therefore, not only do the messages from the stories told by my participants reveal the extent to which their contexts (the classroom, the concert hall) allow them to develop creative capacities, it also provides a yardstick on how prepared this young workforce is to deliver a one of the core purposes of the new curriculum (Donaldson, 2015).

3.5 Research methods: data collection and timeline

The research methods to be used to collect data are:

- Online survey to collect contextual background data so that the 'inflow of data is quick' (Gray, 2014, p.352) (appendix A);
- A Creative Dispositions (Lucas, Claxton & Spencer, 2013) graph to be completed by all participants at the start, mid-point and end of the research period, based on their self-perceptions of their creative capacities as musicians (start and end of research) and musical pedagogues (mid and end of research period) (appendix Bi, Bii, Biii, Biv);
- Semi-structured individual interviews with all participants at the start, mid-point and end of the research. Lines of enquiry centre around them articulating and describing their musical affiliations and their practices and habitual behaviours as musicians and teachers, followed by an exploration of the perceptions of their own creativity. Of particular interest here is the extent to which they believe each setting enables or inhibits their creative development. Their graphs provide the stimulus for these discussions as they help to prompt and contextualise their thinking, but not limit to them, so if an additional creative disposition is revealed, discussion around this is encouraged and explored. The graphs also enable a comparative discussion regarding their creative capabilities, where they can reflect, articulate, describe and compare their practices and habitual behaviours within and between each setting. They are also

asked about the extent to which creative capacities in one setting can transfer into another or can even be enhanced by another, or whether their musical and pedagogical identities are self-contained and non-transferable. In the final interview, their perception of their future practice is explored, particularly within the context of the new Welsh curriculum and the extent to which their creative skill-set has developed sufficiently to facilitate it. A series of prompt questions are prepared to give a framework to the interviews (appendix 3)

- A small amount of secondary data is generated from analysis of artifacts such as the samples' responses in university taught sessions (appendix D). This will give an additional dimension to the study and, like the graphs, act as a stimulus for and reflection of their perceptions of their lived experiences. To that end, they aid the story-telling process within the interviews.

3.5.1 Interviews

The term qualitative interview generally refers to in-depth, loosely or semi structured interviews that are particularly useful for accessing individuals' attitudes, values and interpretations of events and experiences (Seale, 2012, p.208). According to Simons (2009, p.43), compared to other methods, interviews enable the researcher to get to core issues in the case more quickly and in greater depth, to probe motivations, to ask follow-up questions and to 'facilitate individuals telling their stories'. As I have chosen narrative inquiry as the framework for the analytical report, and the fact that I do not intend to observe my participants in either of their musical or classroom settings as the aim of my project is to explore their self-perceptions of their creative capabilities, then interviews become the obvious choice for my research as they are also more conducive to hearing individuals' views 'in their own words' (p.209) and allow them to 'define their world in unique ways' (Merriam, 2009, p.90). They also align with my ontological position as I go into the field with the belief that each of my participants' realities will be uniquely constructed and to that end, I will value their knowledge, opinions and experiences. The choice of the semi-structured interview allows me access to this, as its strength is its flexibility. Although I elicit some specific information and therefore have a list of issues and topics to guide me, one of the key aspects of establishing a space where my participants can tell their stories of their lived experience is that I am sensitive to 'the situation at hand, to the emergent worldview of the respondent, and to new ideas on the topic' (Merriam, 2009, p.90). Indeed, if Clandinin's (2010, p.3) advice

is valid and that my role is not to be an objective inquirer but a relational one, 'attentive to the inter-subjective, to the relational embedded spaces in which lives are lived out' within which my participants' told stories are as much part of my landscape as theirs, then the relationship between myself and my participants needs detailed consideration so that I can strike a balance between active without being too intrusive (Bryman, 2008, p.447). Riessman (2008, p.23) argues that generating oral narrative requires a substantial change in customary practices and to that end, Simons (2009, p.44) considers the potential interviews as conversations. She reflects that one needs to obtain more depth and detail on fewer topics than in ordinary conversation, but argues that it is possible to extricate responsibility for the research questions and manage of the research process 'in the concept of the 'conversational' interview' to establish a more equitable relationship between interviewer and interviewee and create opportunity for active dialogue, co-constructed meanings and collaborative learning'.

3.5.2 Artefacts/documentary evidence

There are many ways in which documentary evidence can be used in qualitative research to portray and enrich the context and contribute to the analysis of issues (Simons, 2009, p.63). To that end, I intend to use a variety of documents and artefacts to add to my database. These data differ fundamentally from those collected through the interviews, which have been designed specifically to address my research questions. The majority of these data are produced from reasons other than my research and, in most cases, are in existence prior to the research study. According to Merriam (2009, p.139) this source of data is easily accessible to, and useable by the 'imaginative and resourceful investigator'. Bogden and Biklen (2007, in Merriam, 2009, p.142) describe a personal document as 'any first-person narrative that describes an individual's actions, experiences and beliefs', so documents in students' School Experience files could constitute this, particularly their lesson plans and evaluations, the resources they create, their Professional Development Journals and their assignments. However, their interactions and responses in university practical and discursive activities are also utilised. These secondary data give me a snapshot into what they think is important or pertinent and can potentially reveal 'the inner meaning of everyday events [and]...their view of the world' (Merriam, 2009, p.142). They might uncover their self-evaluations and perceptions of their experiences and, whilst these will be highly subjective and therefore, perhaps lacking credibility in the more traditional sense (Bryman, 2008, p.518) as they give

accounts of what happened from their perspective, this is exactly what I want to uncover for the purposes of my research. Merriam (2009, p.149) differentiates between documents created outside of the research and 'researcher-generated' documents, which are prepared by the researcher or for the researcher by participants. The Creative Dispositions graph (Lucas, Claxton and Spencer, 2013) is an example of the latter. Although a graph, I am not using this quantitatively to test or measure my participants' perceptions of their creative capacities, but rather as an opening for narratives, in order to compare their creative capacities within and between the different settings in an effort to explore their experiences of, and relationships with, creativity. To that end, Seale (2012, p.442) advises that narrative inquiry mainly involves written or oral texts, photos, pictures, films or even dance performances can be used. Therefore, this also opens up the possibility of using music itself as data, whether that be the participants' own performances or critiquing other performances that enable or limit creativity in the participants' and researcher's opinion. Bryman (2008, p.519) differentiates between documentary evidence that is used as data and documents or artefacts used as prompts to stimulate discussion, and the graphs are an excellent example of the latter role.

3.6 Analysis of the data

Bryman (2008, p.538) states that one of the difficulties with qualitative research is the rapid generation of large amounts of data and 'finding a path through the thicket of prose' is challenging, but it is important to do so because, as Gray (2014, p.602) argues, qualitative analysis should be a rigorous and logical process through which gives data meaning. To that end, I undertake the following:

3.6.1 Analysis of the graphs

Analysing the Creative Disposition graphs are useful to identify patterns and trends, similarities and differences across the whole cohort. For example:

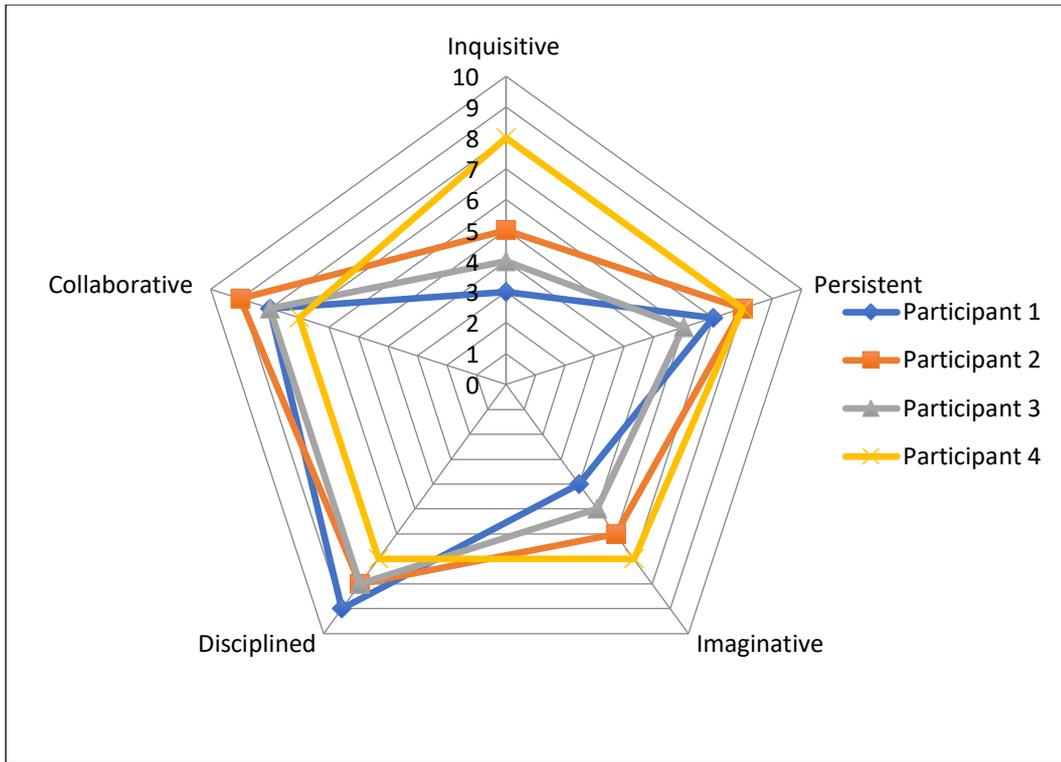


Figure 6: Comparison of the sample using the spider graphs

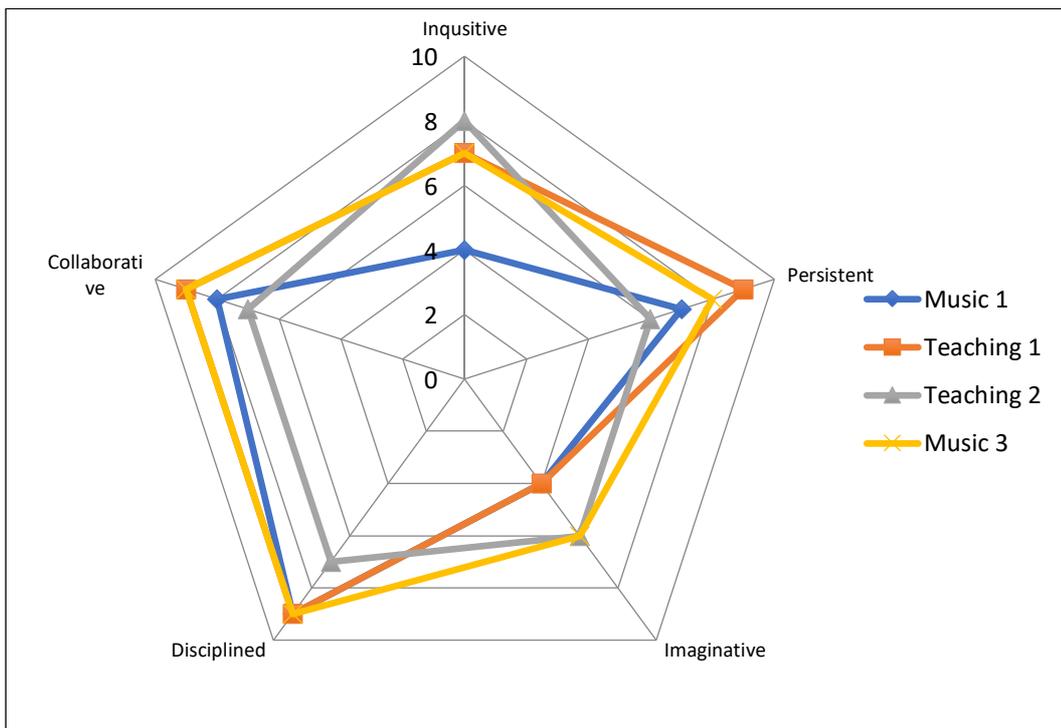


Figure 7: Comparison of an individual using the spider graphs

3.6.2 Analysis of the interviews

All individual interview is transcribed and each participant's interview stitched together chronologically. According to Reismann (2008, p.53) one of the key concerns for the narrative

inquirer that differs from other qualitative research approaches is the desire to keep the participant's story 'intact' by theorising from the case rather than component themes across cases, the latter of which is in danger of losing some of the meaning and context from which it was created (Gray, 2014, p.621). She argues that some data may be unsuitable for standard coding practices which fragment the data because, in telling their stories, 'some individuals knotted together several themes into long accounts that had coherence and sequence, defying easy categorisation' (Reissman, 2004 in Bryman, 2008, p.533). Simons (2009, p.135) also suggests that an alternative to traditional coding methods is to 'read a transcript with a more intuitive eye, looking for the story the individual has chosen to tell in that context'. However, all authors agree that whatever approach is to be taken, it will involve sorting, refining, refocusing, interpreting, making analytical notes and finding themes in the data. I pursue Smith's four-staged model (2008, in Seale, 2012, p.450), comprising of (i) close reading/immersion in the data (the stories told by participants), (ii) describing them, (iii) interpreting them and finally, if more than one participant is involved, (iv) working across cases and use a framework similar to his:

Table 4: Smith's narrative inquiry four-stage model

Description		Interpretation
Usually Wendy demonstrates a deep understanding of her body and the effects of interventions, but not here – she doesn't know why it started. Unpredictable periods, heavy loss. Making her ill. The pill stopped this. Being told by a doctor they would regulate. Disbelief. Given a choice – pills or smoking. 'That was that.' Went to her own doctor.	J: Did you have any idea, have you ever had any idea about why you have always bled so much, why, why your periods haven't ever been regulated?	'MEDICAL KNOWLEDGE' Pill as a mechanism to control her experience of lived body. Wendy's long experience of heavy periods shapes her belief that they will not regulate. 'I KNOW MY OWN BODY.' Power relations and autonomous reaction, expressed her own agency, changed doctor to achieve her own agenda. 'MY CHOICE.'
	96	
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His justification is that a process such as this allows an opportunity to 'question and double-check the merit of those higher-order interpretations' (Bryman, 2008, p.452), which seems be a sensible rationale, as it also ensures transparency. Indeed, displaying the data analysis of each story in this way also allows others to inspect the data analysis, and this gives the process credibility and reliability. Clandinin and Connelly offer excellent advice on the

narrative inquiry method (2000; 2010), so I follow their process (2000, p.132) in conjunction with Smith's (2008):

1. 'Field texts' (Clandinin, 2010, p.5), the raw data, which merely document the actual experience or events in the told stories as closely as possible, and contain no reflection;
2. Interim texts (Clandinin & Connelly, 2000, p.132), which constitute the re-telling of the stories, in which I, in conversation and collaboration with my participants, begin to draft narrative accounts as 'co-composed stories or experience' (Clandinin, 2010, p.4). Patterns, narrative threads, tensions and themes begin to emerge within the three commonplaces of temporality, sociality and place (Clandinin, 2010, p.4) and I, as much as is possible, take drafts back to participants to engage in further conversation and to negotiate these accounts with them (p.5);
3. The 'research text' (p.5) is generated from this recursive, reflective and reflexive process, and the final 'representation of the inquiry into the lived and told stories' (p.5) that grows out of 'repeated asking of questions concerning meaning and significance' (Clandinin and Connelly, 2000, p.132);
4. I look across the multiple accounts of the sample for 'resonant threads or patterns or tensions or silences' (Clandinin, 2010, p.5) and adopt a thematic analysis as part of the analytic process (Bryman, 2008, p.554; Simons, 2009, p.135; Riessman, 2008, p.53).

The search for themes is an activity that can be discerned in many, if not all, approaches of qualitative data analysis (Bryman, 2008, p.554). The general strategy is usually a matrix-based method for ordering, coding and synthesising data to construct an index of central themes and sub-themes, which, as they recur in the text, are applied to the data through thorough reading and re-reading of the transcripts and field notes. Riessman (2008, p.53) defines thematic analysis as a particular type of analysis used in narrative inquiry (as opposed to structural analysis, interactional analysis and performance analysis) which focuses on 'what' is said, written or observed, rather than how, to who and for what purpose; the focus is therefore on the 'told' rather than 'the telling' (p.54). I use thematic analysis to uncover and thematically categorise my purposive samples' lived experiences whilst still attempting to keep their story intact, because I work with a single interview at a time, isolating and ordering relevant episodes, before looking across cases. After this process is complete for all interviews, I then 'zoom in, identifying underlying assumptions in each account and

naming/coding them' (Riessman, 2008, p.57). I adopt and adapt a framework influenced by Bryman (2008, p.555) for this task as it enables me to illustrate and compare the general patterns, similarities, differences, underlying issues or tensions of different cases:

Table 5: Bryman's thematic analysis within narrative inquiry model

The Framework approach to thematic analysis

Theme: Ideological critique

	Class critique	Ethnicity critique	Gender critique	Nationality critique
Interviewee 1				
Interviewee 2				
Interviewee 3				
Interviewee 4		'saw plenty of black Americans' in MK 'but few if any in that World Showcase'. 'Little mention of black history' (Q14)		World Showcase 'only really representative of the developed world' (Q14)
Interviewee 5				

My choice of adopting a narrative inquiry approach has been influenced by four particular articles, all of which investigate an educational phenomenon through narrative inquiry. The first is by Dwyer (2015) who uses the research design for her doctoral study to explore music teachers' values, beliefs and practices. The level of depth she achieves is extremely effective in getting to the core of her participants' perceptions and lived experiences, and it sparked my interest as an approach that would be equally suitable for my doctoral studies. The second by Harfitt (2015) and third by Vance, Prendergast and Garvis (2015) both explore teacher resilience. Like myself, both allude to the co-constructed nature as the element of narrative inquiry that drew them to the methodology and Vance describes it a 'dynamic, making it compelling and interesting' (2015, p.198). Harfitt (2015, p.26) reflects on the relational dimension of narrative inquiry and discusses the role his participants played in the construction and re-construction of the research texts. Both adopt a thematic analysis strategy and Vance calls the themes 'narrative threads' (2015, p.98) that are woven through interview transcripts and other data. Harfitt (2015, p.26) identifies three main themes and he analysis the data from two perspectives: his participants' professional knowledge landscape and the personal landscapes of each teacher, and as my participants are reflecting on their dual identities as musician and music pedagogue, Harfitt's approach has been worthy of

analysis as I use a similar idea to pair my participants' musical backgrounds (e.g. classical/non-classical) and share their stories in a collective manner such as this.

3.7 Ethical considerations

All research is concerned with producing valid and reliable knowledge in an ethical manner (Merriam, 2014, p.209), but because qualitative research involves collecting data 'from people, about people' (Creswell, 2009, p.87), we need to consider how our research impacts on them. Stake (2005, in Merriam, 2014, p.231) explains that we are guests in their world and 'manners should be good' and our 'code of ethics strict'. Therefore, if qualitative research is going to be credible, authentic and trustworthy, I must demonstrate how I will protect my participants, develop and sustain their trust, promote the integrity of the research and 'guard against misconduct and impropriety' (Creswell, 2009, p.87) that might reflect negatively on them, my place of work or the responsibility I hold. Although I have gone through the correct official ethical channels by seeking approval from my institution's ethics committee (appendix E) and carefully familiarised myself with published ethical guidelines in my field (BERA, 2014), Merriam quite rightly comments that actual ethical practice comes down to the individual researcher's values, behaviour and honesty.

3.7.1 Protecting my participants

Protecting participants' identities is the most obvious way to avoid causing them harm. This is pledged and upheld throughout the research in the presentation of research findings, as is the right to withdraw from any aspect of the research and at any stage (BERA, 2011). Creswell (2009, p.89) warns against unknowingly (or knowingly) deceiving participants about the nature and purpose of the research. They receive a participant information sheet (appendix F) at every stage of the research and I reinforce this at the start of every interaction I have with them. Already, my research focus has changed since its commencement and as a researcher, so I must ensure I update my participants, as its direction inevitably will take further unexpected turns. At interview, Merriam (2014, p.231) discusses a researcher's reaction if a question prompts the participant to offer a painful or embarrassing revelation. Whilst I am not anticipating this level of reaction, I do need to be mindful of my participants' reactions if, through discussion and exploration of their musical creativity, they come to the realisation that something that they believed was inherent in their musical identity, the assumption that they are creative just because they are musicians (Philpott, 2007a), is actually not the case.

This may cause them some surprise or possibly even distress, particularly as their 'music in identity' (Hargreaves, McDonald & Miell, 2002; Welch et al, 2008, p.203) is such a powerful element in their overall self and can define who they are by influencing their behaviours, shaping their values, connecting them with a community and more. I do not want to avoid these tensions (Clandinin, 2010, p.4) or revelations, as it is through these moments we better understand our interest in a particular phenomenon (p.6), but they do need to be handled with care and sensitivity. Finally, taking Creswell's advice (2009), I respect the research site, be 'cognizant of [my] impact' (p.90) and minimise my disruption. As I am not undertaking observations, there is little impact on the spaces in which my participants inhabit as musicians and student teachers, but I do not want to cause my participants harm by imposing myself on their time. As busy trainee teachers and musicians, who are living with the pressures and intensity that this brings, I am careful that I do not impose myself and my research needs on them. On the other hand, I am keenly interested in discovering the stories that are told by the participants living under these conditions as it might have a significant impact on their ability to experiment with creativity.

3.7.2 Developing mutual trust

Developing a relationship with participants takes more than merely being reliable, respectful and polite. Particularly due the nature of this narrative research and my quest for my participants to disclose to me their lived stories, the relationship must foster trust and reciprocity. Oakley (1981 in Simons, 2009, p.45) suggests that an interview of this nature is most effective when the relationship is non-hierarchical, but there are particular challenges for me in achieving this, as I am more senior than them in age and experience, and I am in a position of authority, being the director of the programme on which they are studying. I am very aware of the power balance that exists; however, I am not their tutor, I do not assess them in any aspect of their study, and I do not work closely with them, so I do not go into the research having already made a close tutor/student hierarchical relationship with them. Even so, I am clear that I have to demonstrate strict ethical behaviour, and in my participant information sheet I have pledged not to use my position to coerce, persuade or influence (Punch, 2009, p.47). I cannot change the hierarchy that exists in my senior position, but as fellow musicians, there need not be any hierarchy. I have been a musician for longer, but that does not necessitate greater creativity. Indeed, if we take Burnard's (2012) position on musical creativity, one could argue that, as a classical performer for almost forty years, my

musical creativity has been constrained for longer, therefore placing me in a lower position than my participants in terms of my lived experience of the phenomenon under study.

I conduct interviews that are informal and conversational in nature, which require a substantial change in customary practice (Riessman, 2008, p.23) and necessitate a more personal and interactive approach. Simons (2009, p.45) suggests that if 'the interviewer is prepared to invest his or her own personal identity in the relationship', this can significantly aid the reciprocity, equality and trustfulness between the two parties. Indeed, Clandinin (2010, p.3) advises that 'stories are composed in the spaces between us as inquirers and participants', presenting me with an opportunity to contribute to the interview, where, as two active participants, we 'render events and experiences meaningful – collaboratively' and 'jointly construct narrative and meaning' (Reismann, 2008, p.23). As mentioned before, in terms of the phenomenon under study, I have experienced as many opportunities and challenges as my participants, so have something to offer the conversation from my own lived experience as a musician and teacher. Reismann (2008, p.24) advises that 'when a research interview is viewed as a conversation – a discourse between speakers – rules of everyday conversation will apply: turn-taking, relevance, and entrance and exit talk (where a speaker transitions into, and returns from, the past time story world)'. I find that a natural discourse such as this yields 'the meaning of what is being said... [the] interpretations and understandings that give shape to the worlds of the interviewees' (Rubin and Rubin, 1995, p.7 in Simons, 2009, p.47) within a more relaxed and reciprocal context. Riessman (2008, p.24) argues that, in some ways, the specific wording of the question is less important than the interviewer's 'emotional attentiveness and engagement and the degree of reciprocity in the conversation'. The techniques discussed above enables this, and in doing so, fulfils my ethical responsibility to establish and sustain a relationship with my participants that 'respects human dignity and integrity' (Simons, 2009, p.96).

3.7.3 Researcher's integrity: the place of self

Simons (2009, p.81) raises the issue of the researcher's integrity when she states 'what right do we have to study others if we don't also study ourselves?' and Clandinin (2010, p.1) further discusses the role of the researcher in narrative inquiry, arguing that 'our lived and told stories are always in relation to, or with, those of our participants and with their, and our landscapes'. Indeed, on the role of the researcher, she advises 'as we listen, we need to pay

close attention to who we are in the inquiry and understand that we, ourselves, are part of the storied landscapes we are studying'. Therefore, we are not objective inquirers but relational ones. We do not stand outside the research but are part of the phenomenon under study. Consequently, according to Clandinin (2010, p.3), 'our lives, who we are and who we are becoming in our and their [our participants] landscapes is also under study'. This is significant as this research project is all about identities; exploring them, discovering where they came from, how and why, and also how they impact on how we operate in the social environments we inhabit, so it seems completely appropriate within the premise of the research that I also explore my own. I possess multiple identities: the Musician 'I' and the Educator 'I' are the obvious ones, but with a view to the changing landscapes of Welsh education, there also exists the Parent 'I', and the Welsh Citizen 'I', and as Coffey (1999) states, they are fragmented and connected; open to shifts and negotiations, and influenced by the values and attitudes that have shaped us. I believe that, as a musician from a classical performing background, my exposure to being creative as a musician has been limited, due to the nature of the field and the habits and capital that the field demands (Creech, 2008; Crow, 2008; Welch, 2012), and I have not had much opportunity to deviate into other musical fields such as composition, or genres such as jazz or folk, where creativity resides much more readily and innately. As a teacher however, I have developed many of the creative dispositions that Lucas, Claxton and Spencer (2013) identify, and I feel that they should be an essential part of the skill-set of all teachers if we are to embrace and pioneer the new Welsh curriculum and foster the key skills and competencies articulated by Donaldson (2015). However, I also believe that my awareness of my creativity (both capacities and limitations) and my desire to become more musically creative has come about as a result of my creativity in the classroom, and I am infinitely more creative as a musician in light of my classroom experiences than I ever was before I trained as a teacher (Albramo & Reynolds, 2015). Before this, I merely accepted that I played notes on a page as accurately and as musically as I could, trying to honour the intentions of the composer, the 'Master', the creator, in the hierarchy that is the classical canon (Burnard, 2012). I must be very mindful of how these beliefs, values and predilections, generated from my own lived experiences will influence my thoughts and actions as I interact with my study. I am encouraged that Clandinin and Connelly (2000) argue for the non-separation of my 'lifeworld' (Coffey, 1999) and my 'workworld' as a researcher, and Coffey (1999) states

it is naïve and epistemologically wrong to deny the situatedness of self as part of the cultural setting – the fieldwork self is always, to some extent, shaped by the cultural context and the social relations of the field (****).

As my relationship with my participants will be a relational one, this seems to align well, but I am astute to my inner sense of subjectivity and am able to closely monitor it. Peshkin (1985, in Simons, 2009, p.83) suggests that, through the stages of the research, the researcher should be self-aware of ‘the cool and hot spots’, the positive and negative feelings, the experiences we would want more of or would rather avoid, the issues that irk us or move us in our interactions with participants or the data. This might happen at any time, from exchanges during interview to the creation of interim and research texts, but part of the inquirer’s role is to maintain a close dialogue and negotiate with participants to create these accounts of their lived experiences. Whilst differences of interpretation may occur, the relationships I have developed and the development of a reflexive, sensitive and pragmatic researcher ‘I’ enables me to treat my participants in an ethical manner so that these can be mutually resolved. Reflexivity, therefore, is an intentional, conscious process, and an ethical action that allows me to judge whether my own values and beliefs ‘hinder understanding or constitute bias’ or ‘facilitate deep insight’ (Simons, 2009, p.94).

Chapter 4: Pilot Research Project

4.1 Musical creativity in context

‘Music...has creativity woven into its essential fabric’ (Philpott, 2007, p.120)...or does it? There exists a commonly held assumption that creativity resides completely and innately within music, musicians and music-making (Burnard, 2012), yet a body of evidence (Burnard, 2012; Sagiv and Hall, 2015; Benedek et al, 2014; Welch, 2012; Creech et al, 2008; Welch et al, 2008; Green, 2002) explores the extent to which creativity is part of a musician’s identity, which in itself usually holds significant agency in the values musicians develop, the allegiances they foster, the communities they join, the choices they make and behaviours they adopt, and questions the role that creativity plays in the many and disparate musical genres and domains, such as the classical performer, the popular singer-songwriter, the jazz improviser. There is also strong consensus in the literature that states musical identity has a significant impact on pedagogical practice (Odena and Welch, 2009; Odena, 2012; Welch, 2012; Randles and

Ballantyne, 2016; Söderman, Burnard and Hofvander-Trulsson, 2015; Wright, 2015; Dwyer, 2015;). Indeed, Randles and Ballantyne (2016, p.1) argue that

[musical] identities influence preconceptions about what it is to be a music teacher...what pre-service teachers value in the profession informs the way they act as music teachers, and crucially, what and how they teach.

Therefore, this pilot research project aims to explore the extent to which creativity resides in different musical identities and ascertain the impact that this has on the emerging pedagogic practice of a group of early career secondary music teachers.

The traits, values and behaviours of creativity need to be defined. Although these are notoriously difficult to identify (Philpott, 2007), Lucas, Claxton and Spencer's Creative Habits of Mind model (2013) has drawn from an 'increasing consensus about which dispositions might serve as indicators of the strength of creative-mindedness in individuals' (Lucas, Claxton and Spencer, 2013, p.12). In table 1, the authors identify and describe five dispositions with which to assess a person's creativity.

These relatively abstract adjectives are flexible enough to apply the model to any context, 'in an attempt to reinforce the action required to 'live' each disposition fully' (Lucas, Claxton and Spencer, 2013, p.18), so this pilot project intends to employ this model of creativity to examine the musician's identity in the classical and non-classical (classical, jazz, pop and rock etc.) musical fields and in the early practitioner's identity. Burnard (2012, p.10) suggests that 'we need to ask what musical creativity means to us [as musicians and teachers] and think how we might begin to situate creativity in music and music-making [and pedagogic practice]', and this is the exact focus of the investigation.

4.2 Creativity, musical identity, pedagogy and the emerging curriculum in Wales

The focus of this study is pertinent in the current education climate in Wales, as the country stands on the brink of unprecedented change. Donaldson's (2015) radical recommendations for the 3-19 school curriculum has gathered momentum since 2015 and presents a major philosophical and pedagogical shift for practitioners. New frameworks for teachers' professional learning and development are also being implemented in Wales (WG & EWC, 2017) designed so the workforce can successfully deliver the Curriculum for Wales. Moreover,

initial teacher education is in the process of being redefined and re-modelled to ensure that the workforce is future-proofed, with trainee teachers equipped with the skills, knowledge and competencies to deliver the new curriculum and enhance standards of teaching, learning and leadership (Furlong, 2015). In light of the seismic change ahead, the immediate future will surely be challenging for all secondary teachers, but ‘there is the potential to create a culture of learning and development where teaching professionals can work more creatively and be more responsive to individual learner needs and circumstances’ (Taylor, 2017). Donaldson’s recommendations for pupils to become ‘enterprising, creative contributors’ (2015, p.29) who develop a range of creative skills and capacities that will enable them to be ‘ready to play a full part on life and work’ should also be an aspiration for teachers so that they can be innovative and imaginative contributors to their profession.

As Programme Director of the PGCE Secondary teacher education programme within my institution’s portfolio, I will take a leading role in transforming the provision for student teachers within our Higher Education Institution (HEI) to meet the needs of the Curriculum for Wales and the Professional Standards for Teaching and Leadership (WG, 2018), in conjunction with our partnership schools. Therefore, it is hoped that the findings from this research project will inform policy within the HEI and help shape the direction of travel for future professional practice within the Initial Teacher Education (ITE) community in Wales.

4.3 Pilot study design

A pilot usually comprises of ‘small-scale versions of the planned study, trial runs of planned methods, or miniature versions of the anticipated research’ in order to ‘answer a methodological question(s) and to guide the development of the research plan’ (Prescott and Soeken, 1989, p. 60 in Kim, 2010, p. 191). The purpose of this pilot was to test a data collection method based on the Lucas, Claxton and Spencer creative dispositions model (figure 8).



Figure 8: Lucas, Claxton and Spencer’s Creative Dispositions Assessment Wheel Prototype (2013, p.19)

The pilot tool contained some adaptations. The sub-dispositions and descriptors were removed in an effort not to constrict the participants to pre-conceived ideas of creativity (although they were issued as prompts) and to offer them an opportunity for different or new sub-dispositions to emerge. The inner segments for strength, breadth and depth were removed as they were deemed overly complicated, and this part of the research sought clear snapshots of participants' perceptions without it being overly time consuming. Also, comparisons between participants' musical and pedagogic domains and across varied musical and pedagogic settings was a key aim, and therefore a tool that had the capacity to be overlaid to visually show trends and patterns via regular and irregular shapes was required. Finally, it was deemed that detailed descriptive criteria, e.g. 'awakening (very little), accelerating (a bit) etc.', was not required and was replaced by a simple 1-10 scale with a brief instruction and contextualisation. A data collection graph template was developed as a result of the above and shown in figure 9.

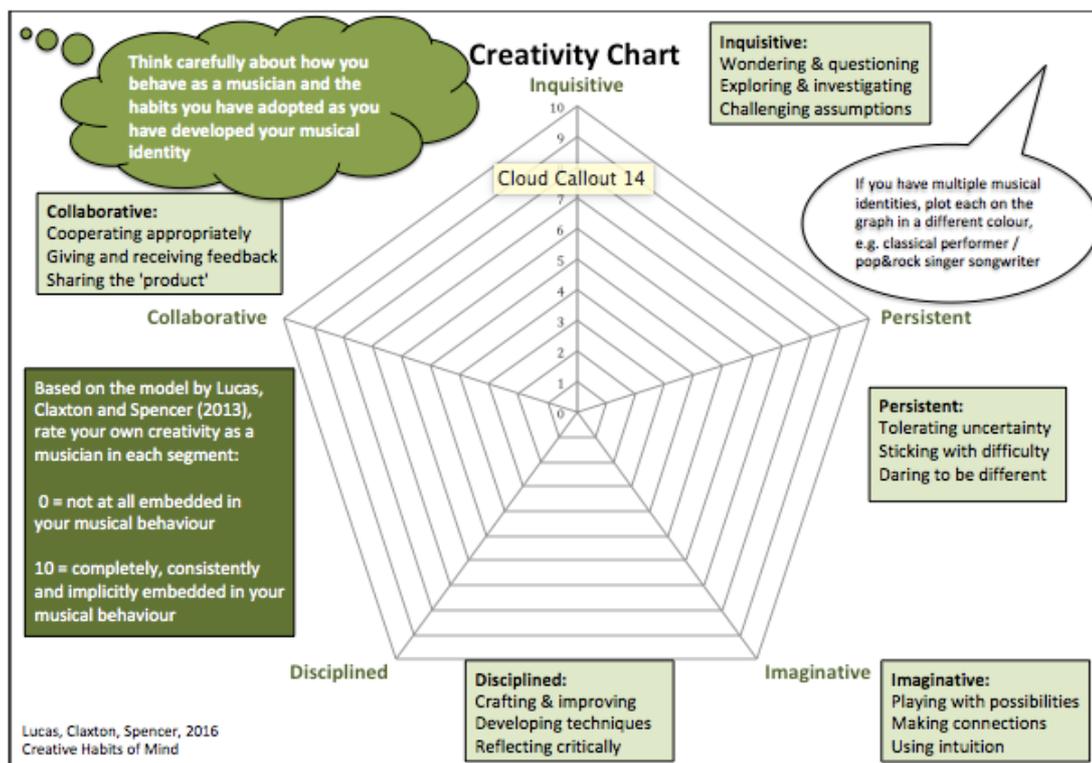


Figure 9: Prototype graph design

All participants completed four graphs:

- Graph 1 focused on their self-perceptions as creative musicians and was completed in September 2017, so within the first month of the PGCE course beginning (appendix 2a);

- Graph 2 focused on their self-perceptions as creative pedagogues in their first placement school and was completed in early February 2018, immediately after that placement concluded (appendix 2b);
- Graph 3 focused on their self-perceptions as creative pedagogues in their second and final placement school and was completed in mid-June 2018, immediately after that placement concluded (appendix 2c);
- Graph 4 focused on their self-perceptions as creative musicians, with a particular focus on the influence (if any) their PGCE training had on their musician identity at this point, and was also completed in mid-June 2018, just before they completed their PGCE study (appendix 2d)

Once they had plotted their creative capacity in the five core dispositions, they connected them via lines to create a spider diagram.

4.4 Selection of participants

Ten secondary music students participated in the pilot project, which encompassed not only the full cohort of the PGCE Secondary Music programme 2017-18, but as the provider of the largest PGCE Secondary Music programme in Wales, it drew from the majority of secondary music student teachers training in Wales in 2017-18. The sample represented a range of demographic and musical backgrounds. Therefore, whilst the sample on which this pilot is based is small, it closely matches the characteristics of the population of secondary music student teachers training in Wales as a whole and it is, therefore, accurately representative of the sector. See appendix G for further details about the participants.

4.5 Data analysis

Data from each participant's graphs were entered into Microsoft Excel and a series of individual digital spider graphs were generated for each participant which included the five creative dispositions. Each graph was analysed individually at first, beginning with an analysis of their perceptions of their musical creative dispositions at the start of their study to form a baseline. This allowed comparison between dispositions in their musical identity and ascertained their perceptions of their own musical creative strengths and weaknesses. Next, the focus moved to their perceptions of themselves as they developed into teachers, and the relationship they felt they had between themselves as musicians and teachers allowed for comparative analysis of the classical and non-classical musicians' musical and pedagogic

creative capacities. Then, their perceptions as musicians prior and post-study were analysed so that any changes to their musical identity could be reflected upon, including the extent to which their pedagogic training might have implicated this. Finally, all four fields were analysed, so that a full picture of each participant could be viewed and any trends and patterns could be identified and reflected upon. Once each participant had been individually analysed in this way, an analysis between and across graphs took place to seek out overarching themes and trends (appendix H).

4.6 Reflecting on the data through a Bourdieusian lens

Bourdieuian theory seeks to show that social agents develop strategies which are adapted to the needs of the social worlds that they inhabit (Söderman, Burnard, Hofvander-Trulsson, 2015) so is ideal for 'illuminating how music teachers' (agents) actions are shaped by the values and expectations of the fields in which they work' (Dwyer, 2015, p.95). The 'field' is the social space within which actions pertinent to that particular domain take place (Wright, 2015, p. 83). The participants in this research project inhabited numerous fields, for example, the concert hall, recording studio or practice room as musicians and the classroom as trainee teachers, but musical genres can also constitute a field, therefore they also inhabited the classical, pop and rock and jazz fields, and it is the juxtaposition and interaction of these fields, some of which were familiar to them and some of which were not, that is of particular interest. Individuals within these fields are 'socialised... [in a way] that provides a sense of what is comfortable or what is natural' (Burnard, 2012, p. 271) in that field. Bourdieu calls this the habitus and it dictates the behaviours we adopt and the dispositions we develop in order to understand, be accepted by, and hopefully, thrive in the field. Of particular interest in this project is the extent to which the students' musical habitus, which was already well developed, and their emerging teacher habitus aligned or conflicted. Every field has its own 'doxa', or creed - Bourdieu uses the phrase 'rules of the game' - those implicit rules to which players in the field should abide, according to those who operate within it. Furthermore, Burnard (2012, p.271) explains that power plays a vital role in Bourdieusian theory, and to attain power and recognition in the field, one is required to gain 'capital' - those actions, skills or objects that are deemed as valuable in the field. Each musical field possesses its own doxa and values particular and distinct capital, whether that be the ability to improvise as a jazz musician or to demonstrate virtuoso technique as a classical performer, and the same is true of the classroom field. Crucially, a major player in setting and modelling the pedagogic doxa is

the students' mentor, particularly because the field 'belongs' to them as the students are placed in their department, and he or she also possesses significant power in awarding capital, which is likely to be based on their own habitus and doxa. Bourdieu refers to a social agents' position in the field, and the interactions between the mentor and student are critical in establishing where and how the student positions him or herself, or is positioned by those with capital, in the pedagogic field, and the role that his or her musical habitus plays in that.

4.7 Ethics

The pilot project was authorised and approved through the HEI's formal ethical channels and the published ethical guidelines in the field of educational research (BERA, 2014) adhered to. Participants were informed of the nature and purpose of the research, their right to withdraw and their right for anonymity at every stage. However, ethical practice comes down to the individual researcher's values, behaviour and honesty (Merriam 2009), and this is particularly true when investigating within ones own institution (Punch, 2009), even more so when there is a potential power balance to overcome. As I assumed a position of authority within the HEI where the research took place, there were particular ethical challenges around managing the power balance. However, I was not their tutor in any aspect of the participants' training and had very little contact with them outside of this research. I also ensured they were aware that they would not be advantaged or disadvantaged in terms of their study within the university as a result of their participant in the research. I ensured that, once I had explained the graphs, I withdrew from the room so they did not feel pressured by my presence. Participant validation was sought within the pilot. First, each graph was discussed with the participant at the start of each interview (data from the interviews are not reported in this pilot); second, when completing the final graph, all graphs were returned so they could check the data and progression was accurate; finally, each participant was given a digital copy of their complete graphs so they could confirm that the overview was correct. This process is important in evaluation case studies (Simon, 2009, p. 131) where different interests, values and in this case, behaviours and dispositions need to be represented fairly.

4.8. Presentation and discussion of results

4.8.1 The classical sample:

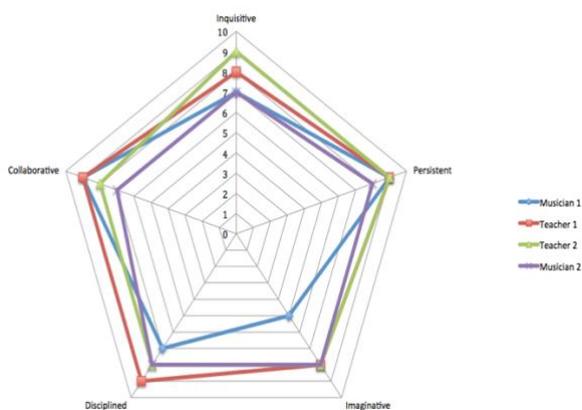


Figure 10: Student A

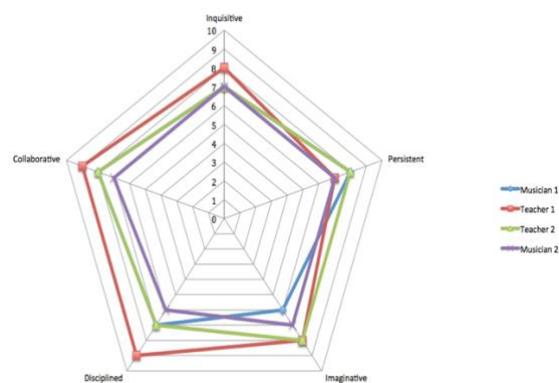


Figure 11: Student C

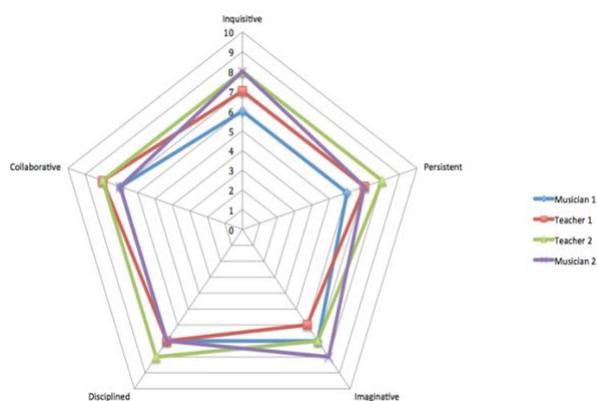


Figure 12: Student D

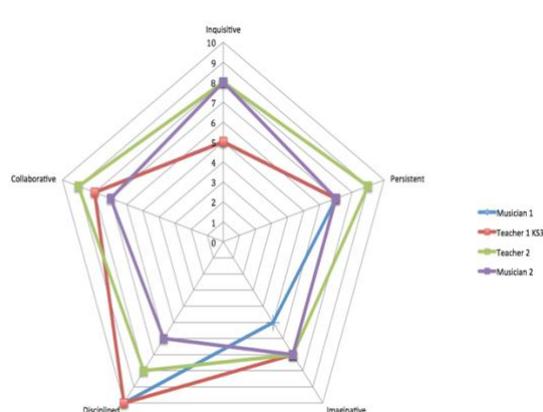


Figure 13: Student F

Creative disposition 1 – INQUISITIVE

Lucas, Claxton and Spencer (2013, p.16) suggest that the inquisitive individual will wonder and question, challenge assumptions and develop new ideas, yet all students' inquisitive capacity is at its least (or equal-least) developed as musicians prior to starting their PGCE study, concurring with much of the literature on the classical performer's habitus, which emphasises their preoccupation with creating an accurate representation of the musical score, encouraging a more convergent manner of thinking and limiting the opportunity for the performer to question the intentions of the composer (Green, 2002; Creech et al, 2008; Welch et al, 2008; Burnard, 2012; Welch, 2012; Benedek et al, 2014; Sagiv & Hall, 2015; Perkins 2015). This is seen most starkly by student F, the conservatoire-trained bassoonist, rating his

capacity for musical inquisitiveness as 5. A reason for this may be Sagiv and Hall's (2015, p.113) suggestion that classical performers often do not demonstrate traits of inquisitiveness because of the hierarchical nature of the student/teacher, performer/composer relationship, meaning that 'they become complicit in reproducing the symbolic capital of the classical musician'. However, as teachers, this sample perceive their capacity for inquisitiveness has increased and nearly all feel they have been more inquisitive in their pedagogic practice than in their musical practice, implying that the field of the classroom offers them more opportunities to develop the capacity than the classical field does. But it also implies that being from a classical background does not prohibit them from developing and demonstrating this particular creative disposition in another field, in this case, their classrooms, and this concurs with Albramo & Reynolds' (2015) (2016) and Randles and Ballantine's theory that that creative pedagogues may not necessarily be musically creative themselves, but 'creatively approach the application and refinement of their educational practices' (Albramo & Reynolds 2015, p.38). Student A and D's profiles suggest a progressive development, but for student C, opportunities seem to be more on offer in his first placement than his second. It might be that, as a new teacher, his inquisitiveness is most active in the beginning stages of his practice, but has plateaued as he has progressed into his second placement, but it also will be worth exploring with him the habitus of the departments and the extent to which his mentors encouraged exploration, asking questions on pedagogy and challenging assumptions. Student F's capacity for inquisitiveness, which was already relatively underdeveloped as a musician, grows significantly in his second placement. Perhaps, as a classical musician, he needs time for this emerging skill to incubate in placement one before he feels confident, and needs to learn initially through the formal teacher-led expert/pupil type learning he is used to as a classical musician (Sagiv & Hall, 2015, p.115), so his capacity to explore, question, wonder, challenge has come later, once his confidence has developed. Alternatively, he might have experienced a hierarchical relationship in placement one, therefore being 'complicit in reproducing the symbolic capital' (Sagiv and Hall, 2015, p.113) of the mentor's pedagogy, but was de-shackled from this in placement two. Student D and F also feel significantly more inquisitive as musicians at the end of the PGCE study, verifying Albramo and Reynold's suggestion (2015) that developing creative tendencies as pedagogues can have a direct impact on developing as a creative musician, but this is not the case for student A and C, who rate their capacity to have remained the same.

Creative disposition 2 - PERSISTENT

The graphs present a mixed picture with the classical group, but as musicians prior to PGCE study, all feel this disposition is more developed than being inquisitive. In any performance, a classical musician must tolerate uncertainty (Lucas, Claxton & Spencer, 2013, p.16). As much as practice and careful preparation for a concert performance is part of their habitus, so is uncertainty, as anything might happen in the moment of live performance. Equally, 'sticking with difficulty' is an area of this disposition that is developed within their habitus. There exist strict conventions and demanding norms (Burnard, 2012), which include hours of solitary and intense practice (Creech et al, 2008; Welch et al, 2008) in pursuit of perfection and excellence of technique in order to perform extremely demanding repertoire, so persistence and tenacity is most definitely part of their habitus. However, as classical performers, the extent to which they 'go beyond familiar ideas and come up with new ones' and 'dare to be different' (Lucas, Claxton & Spencer, p.16), is questionable as they are bound by the written score and, whilst they might interpret tempo, dynamics and tone, 'this individuality usually does not go as far as changing the rhythm or melody [or harmony] of the piece in a substantial way' (Benedek et al, 2014, p.120). All students perceive their capacity to be persistent has been maintained or developed as teachers. All will have had to 'tolerate uncertainty' - there is no guarantee that the lesson they meticulously plan will go the way they want it to. Almost certainly, they will all have needed to show resilience and 'stick with difficulty', but the extent to which they will be prepared to move away from familiar pedagogical ideas or strategies again may depend on the habitus of the department and the underlying doxa. However, innovation is encouraged in the Professional Standards (WG & EWC), so it is an area that all teachers must aspire to, including the students' mentors. It is interesting that only student D considers himself to be more persistent as a musician as a result of his pedagogic practice, with the others having decreased or remained the same.

Creative disposition 3 - IMAGINATIVE

Overall, as musicians prior to PGCE study, they score themselves the lowest in the imaginative category than any other of the five dispositions. Although classical musicians do make connections between musical elements as they perform and can, to a limited degree, 'play with possibilities' (Lucas, Claxton and Spencer, p16), the authors also suggest that a creative individual uses intuition. In the moment of performance, there is certainly an intuitive quality as the performer gives musical shape and direction to the music, but this does tend to be thought out in advance and practiced, so in that sense might be viewed as a more analytic

approach, which Lucas, Claxton & Spencer (2013, p.16) argue is the opposite of being intuitive. Student F scores himself low in this disposition, but he also did so for inquisitiveness, and it would be difficult to 'play with possibilities' without being prepared to explore, 'challenge assumptions' and move away from the familiar. Yet students A and C, who have scored themselves highly throughout so far, perceive themselves the lowest in this domain. Student D, although a classical trumpeter, does have a jazz background, so this might influence his score as the highest in the classical musician group. Virtually all classical musicians feel significantly more imaginative as teachers and, apart from student D, there was little significant difference between placement one and two. This is perhaps surprising in that placement one might be characterised with 'getting the basics right' by replicating their mentors rather than playing with possibilities and trialling new ideas, but it is also very encouraging and concurs with much of the literature, particularly the framework that Abramo & Reynolds (2015) offer, who suggest that within a creative pedagogue's habitus is the ability to be flexible and improvisatory (p.38). In the same way that a jazz musician has a pre-designed structure of chords and melodic riffs (Green, 2002), the creative pedagogue has a lesson plan, a skeleton of intended learning episodes. The jazz musician will use the structure as a starting point for divergent musical thinking and exploration in creating improvisations, and the teacher, if he/she is attuned to the learning needs in his/her class, will be prepared to deviate away from the plan and pedagogically improvise, which Abramo & Reynolds (2015, p.40) describe as 'a sort of reactive improvisation'. It is, therefore, interesting that student D, a trumpeter with a jazz background, is the only student whose imaginative capacity decreases as a teacher in placement one and only equals it in placement two. It is only as a musician post-study that he feels more imaginative. Every student perceives their capacity to be imaginative as musicians increased post-study, verifying the claim that being a music teacher can enhance being a musician (Odena and Welch, 2012; Garnett, 2014) and developing imaginative pedagogies can improve a teacher's own creativity (Crow, 2008; Odena and Welch, 2009).

Creative disposition 4 - COLLABORATIVE

All three of Lucas, Claxton & Spencer's descriptions (2013, p.17) are indicative of the everyday practices of both the classical musician and teacher: 'cooperating with others' and 'sharing the product' is fundamental to music, and the desire to collectively reach and connect with an audience of concert-goers or pupils in a classroom and impact on them in some way is at the heart of all musicians' and teachers' habitus and carries a great amount of capital, yet the

graphs reveal that this disposition presents an uneven and interesting picture. Student A's capacity for collaboration decreases as she progresses through the year, and student C, D and F's increases from musician to teacher, but digresses to the extent that they feel less collaborative as musicians post-study than they did at the start. The scope of collaboration as a pedagogue is broad, obviously with their mentor and fellow teachers, but also with pupils and with other students who are placed in the school or in university. Given the very uneven profile indicated by the graphs, particularly why one placement seems more open to creative collaboration than another in student A, C and F's case, the nature of these collaborations will be revealing, and none more so than the collaboration between the student and the mentor. Hobson (2002), Rice (2006) and Izadinia (2014) all argue that the relationship between the student and mentor is considered the biggest influence on the student teacher's professional development and overall success heavily depends on the positive collaboration between the two parties (Izadinia, 2014). However, as Burnard, Hovander-Trulsson and Södermann (2015, p.xviii) caution, in any field, there exists power, struggle and hierarchy. It will be interesting to investigate the students' perceptions of hierarchy in the collaboration with their mentor, and if so, the extent they found it enabled or limited their creativity. Their perception that their capacity for musical collaboration has decreased post-study may not be completely accurate as they are experiencing a range of musical collaborations as they teach (e.g. accompanying classroom performance, conducting a choir, analysing a piece of music together). Maybe they are separating their musician and music teacher identities, therefore, in this context at least, countering Garnett's claim that music teachers strongly perceive themselves as both teachers and musicians (2014, p.134), and that 'being a musician plays an important role in their identities as music teachers' (p.141). Perhaps student D, the only participant to perceive an improvement in his ability to collaborate as a musician, has seen this connection.

Creative disposition 5 - DISCIPLINED

These students feel that this disposition is well developed in their musical habitus prior to study, aligning with the literature on the classical performer's habitus, which constantly emphasises discipline, determination, single-mindedness in the pursuit of perfection (Woody, 1999; Green, 2002; Creech et al, 2008; Welch et al, 2008; Burnard, 2012; Welch, 2012; Benedek et al, 2014; Sagiv & Hall, 2015; Perkins 2015). It is no surprise that student F rates himself the highest, given that he is a conservatoire-trained bassoonist so would have been steeped in the doxa of this field and would know the capital on offer if successful in developing these capacities (Sagiv & Hall, 2015. Lucas, Claxton and Spencer's (2013)

descriptions of a disciplined individual (developing techniques, crafting and improving, reflecting critically, p.17) pervade the habitus of a classical performer and pedagogue, and this seems to have helped them transfer their highly disciplined musician-selves into their teacher identity, corroborating with Reay’s suggestion of the possibility for ‘a social trajectory’ between fields (1995, p.357 in Wright, 2015, p.79) . However, as pedagogues, student A, C and F all perceive that their first placement required them to develop and utilise their capacity for discipline more than the second, which possibly suggests that whilst much of the requirement for this disposition is already embedded in their habitus and can move from one field to another, as these students’ capacities for inquisitiveness and imagination as pedagogues increases, so the need to be highly disciplined reduces. Moreover, as they progress through their year of PGCE study, their perceptions of their music discipline has remained the same or decreased, the most significant being student F, the conservatoire trained bassoonist, suggesting that although the migration from musician to teacher has reaped success, it has negatively impacted on their opportunities to demonstrate their discipline in the classical field. Although co-inhabiting two fields might be a possibility, maintaining a dual identity in this regard is clearly a challenge for these participants. However, it is hoped that this disposition is only dormant, not disappeared.

4.8.2 The non-classical sample

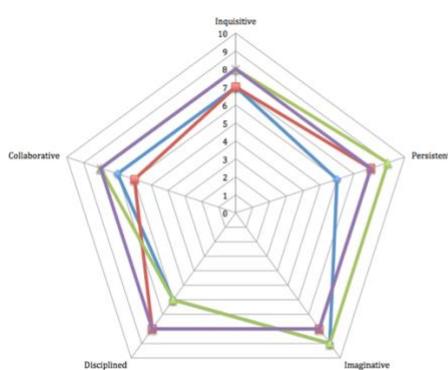


Figure 14: Student G

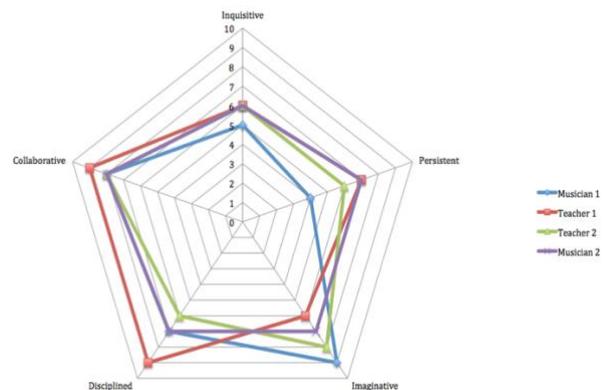


Figure 15: Student H

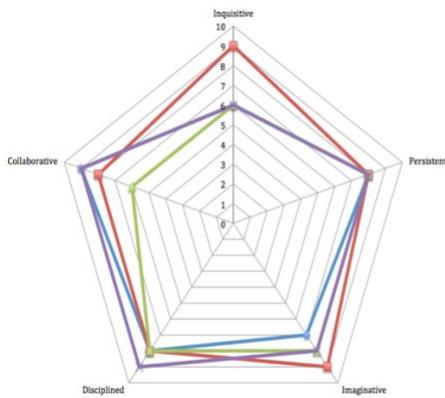


Figure 16: Student I

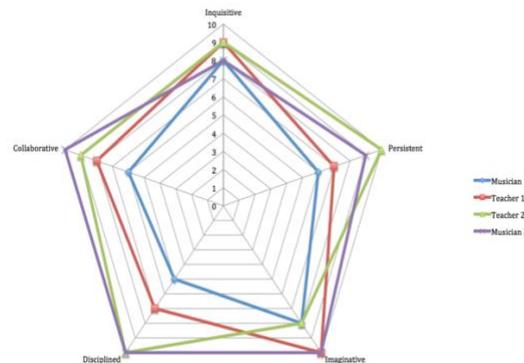


Figure 17: Student J

Creative disposition 1 – INQUISITIVE

Although much of the literature of the habitus of the popular and jazz musician focuses on their capacity to musically explore and demonstrate divergent thinking (Woody, 1999; Green, 2002; Woody, 2007; Creech et al, 2008; Welch et al, 2008; Burnard, 2012; Welch, 2012; Benedek et al, 2014; Mok, 2014), there is a mixed response from the sample. Student J has the highest score from the whole sample (classical and non-classical) and student G rates himself highly also, but student H has rated herself as low as the classical conservatoire-trained bassoonist, and interestingly, she has also attended a conservatoire to study popular music. Therefore, perhaps it is not the musical field that dictates and develops the habitus, but the academic field in which the musician studies. Similarly student J, although a composer-arranger of techno music within in which he will have maximum scope for musical exploration, including asking questions of the technology, his musical journey began as a classical musician, learning the violin and piano, so perhaps his classical habitus still forms part of his overall musical identity, even though he describes himself as a non-classical musician currently. As beginner pedagogues, the capacity for inquisitiveness that they already have as musicians is harnessed successfully in their teacher identity, but whereas the majority of classical musicians' improvement in this area was chronological, as in they improved steadily over time, the non-classical pedagogic inquisitiveness is more random. Student H and J perceive that both their placements required them to become more inquisitive and they were equally challenged in both settings, whereas student G's improvement took place in placement two only. This might be because the highly-developed capacity for musical inquisitiveness to time to transfer into his pedagogic habitus, or it might be because the capacity to pedagogically explore, ask questions and challenge assumptions was not inherent

in the doxa of his mentor or department, impeding his progress in this area of his initial pedagogic habitus. This can be seen even more markedly with student I, whose graph suggests that his first placement has particularly helped him to improve his capacity for inquisitiveness, yet in his second placement, he has returned to the level he was at before he began teaching. Student H, although perceiving herself slightly higher as an inquisitive pedagogue, still rates herself quite low compared to the others in both groups. Welch (2008, p.214) and Allsup (2011, p.33) report that non-classical musicians can perceive themselves as 'less expert' and having 'lower self-efficacy' than classical musicians, so perhaps student H is displaying this part of the habitus. As musicians post-study, some perceive that they have made a slight increase, but the increase is not as marked as the classical musicians.

Creative disposition 2 - PERSISTENT

Most rate themselves quite low as musicians prior to PGCE study, which is quite surprising when considering Lucas, Claxton & Spencer's (2013) descriptions, particularly around risk-taking and tolerating uncertainty. There is a strong argument in a range of literature that the popular musician shows a willingness and capacity to 'dare to be different'; for example, the jazz musician demonstrates significant risk-taking skills when improvising (Green, 2002; Benedek, 2014), the 'jamming' culture within the popular musician's habitus – starting with an idea and, through experimentation, moving away from it to create new ideas. Perhaps they perceive persistence to be the same as perseverance, being single-minded and disciplined, which, according to Green (2002), popular musicians may perceive as more of a classical musician trait. Student H has again rated herself the lowest, yet as a singer-songwriter, she would show all of the characteristics in a greater or lesser measure. Within the 'daring to be different' description, Lucas, Claxton & Spencer suggest that the creative individual needs 'self-confident as a pre-requisite for risk-taking' (2013, p.16), so perhaps her low self-efficacy is coming into play within this disposition also. Like the classical musicians, nearly all of this sample perceive their capacity to be persistent has significantly developed as teachers, much more so than the classical musicians, but probably for the same reasons as discussed in the corresponding section above. Only student J feels less developed, his capacity remaining the same. Is it that, as a lone composer of technology-generated music, his capacity for persistence is more developed than the other more traditional pop and rock musicians, or does his classical background begin to seep into his teacher habitus? He began his musical life as a classical pianist/violinist and, although he now identifies himself as a non-classical musician, perhaps the traits of persistence within his classical performer habitus become

more overt as he learns to teach. Interestingly, the majority perceive that their capacity for musical persistence has significantly improved as a result of their teaching experience, much more so than the classical group, confirming Albramo and Reynold's suggestion (2015) that developing creative tendencies as pedagogues can have a direct impact on developing as a creative musician.

CREATIVE DISPOSITION - IMAGINATIVE

Collectively, in their musical habitus pre-study, the non-classical sample perceive this one to be the most developed of all the dispositions analysed so far and they rate themselves higher than their classical counterparts, concurring with Creech et al (2008), Welch et al (2008) and Benedek's (2012) findings when investigating and differentiating between the characteristics of the classical and non-classical musician. Moreover, much of the literature on the non-classical musician's habitus aligns with the Lucas, Claxton & Spencer (2013) descriptions of an imaginative individual, for example, an emphasis on a state of musical playfulness (Green, 2002 & 2008; Creech et al, 2012; Benedek, 2014); an innate ability to make connections due to the integrated nature of the practices of the popular musician (Green, 2002 & 2008); the intuitive and tacit nature of learning – 'caught' rather than 'taught', according to Green (2002 & 2008). Even student H, who has been very cautious with her self-analysis to this point, is very confident of her imaginative capabilities; it appears that the perceived lack of self-efficacy displayed in other areas does not have a place in the realm of imagination for her. However, in contrast to their classical peers, not all non-classical musicians feel they are as/more imaginative as teachers. Student H, who has been quite cautious in her self-ratings in other areas but has rated herself highly as an imaginative musician, feels that she is not quite able to demonstrate the same level of imagination as a teacher, concurring with Abramo & Reynolds (2015) who argue that musical creativity does not necessarily transfer to pedagogical creativity; 'becoming a creative musician or composer is not the same as, or guarantee of, becoming a creative educator, and thinking creatively about music does not necessarily lead to creative teaching' (p. 38), and this is also the case in the rather sporadic profiles of the other students in the sample. Indeed, students I and J perceive they are more imaginative as teachers in their first placement, opening up an worthy line of enquiry. If they feel they come into the classroom with a well-developed musical imagination, why do they feel their imaginative capacity decreases as they progress through their teaching placements? Does their increase in persistence as teachers impact on their capacity for imagination? They both move from yellow-rated schools to green schools (WG, 2017), so it will be important to

ascertain whether there was a pervasive performativity culture (Burnard & White, 2008; Davies et al, 2013; Newton & Newton, 2014) in these green schools that may have negatively impacted on their pedagogic imagination. Returning to Reay's (1995, p. 357, in Wright, 2015, p.79) suggestion about a social trajectory, she also argues that it 'enables conditions of living that are very different from the initial ones', however, if the conditions, or the doxa, in these placement schools restrict the capacity for pedagogic playfulness, then they will also form a barrier to the transference and further development of their imaginative potential. As musicians post-study, for many of the non-classical musicians, their capacity to be imaginative in their musical habitus decreases during the time they learn to teach. It is important to find out the reasons for this is as these data suggest that training to be a secondary music teacher may have a direct and negative impact on the non-classical students' musical capacity in this disposition.

Creative disposition 4 - COLLABORATIVE

Overall, there is a wider variance between the four fields in this disposition than the classical sample's graphs. Students G and J, who display the most typical rock & pop musician profile, indicate that they have the comparatively least collaborative capacity within their musical habitus prior to the study, which is surprising given the highly collaborative nature of music-making in the non-classical field (Green, 2002; Creech et al, 2008; Welch et al, 2008; Benedek, 2014; Mok, 2014) and the lack of hierarchy (Green 2002 & 2008; Mok, 2014). Green (2002) makes some insightful points about the nature of collaboration within the non-classical musician's field, suggesting that a classical musicians' initial motivation for musical collaboration tends to be the music or group itself (wanting to play in that orchestra, sing that repertoire), whereas for the popular musician, the initial motivation is a social one, e.g. a group of friends collaborate because they share the same taste in music and want to create it, so perhaps their perception on the relative lack of collaboration as musicians is due to the blurring of the boundaries between musical and social in their field. As with some of the other dispositions, there appears little evidence of a sequential progression in their capacity to become collaborative pedagogues, with only student J demonstrating this pattern. Student G indicates he was working at his highest capacity in placement one, whilst student H indicates placement two. Student I feels less collaborative as a teacher in both placements than he does as a musician at the start and end of study. Ascertaining the dominant musical habitus of the mentor is important here. Dwyer (2015) describes how the music habitus of the senior teacher pervades the culture of the departmental field, so if these non-classical student

teachers are working within a covertly classical departmental habitus, then the extent to which they feel they are able to collaborate with a mentor who does not share key values of their music identify will be compromised, particularly, as mentioned previously, non-classical musicians have a low self-efficacy and sometimes feel musically inferior to their classically-trained colleagues (Allsup, 2011). Unlike their classical counterparts, their perception of themselves as collaborative musicians either maintains or is increased post-study, implying that their pedagogic practice has played a part. As musical collaboration has a significantly more social role in the music-making of the non-classical musician (Green, 2002, 2008), they may maintain this aspect of their musical habitus throughout their PGCE training because they perceive it as more integral in their social life. Moreover, Green (2002, p. 84) describes the popular musician's habitus as being 'at play' whereas the classical musician is 'at work', so perhaps the non-classical group perceive maintaining their musical collaboration as part of their 'down-time', so are more likely to engage in it for relaxation.

Creative Disposition 5 -DISCIPLINED

Popular musicians tend to perceive being disciplined as 'unpleasant' (Green, 2002), so it is reasonable to suggest that some of the behaviours in Lucas, Claxton & Spencer's model (2013, p.16) may not be inherent in the non-classical group's habitus because they do not amass capital. This is certainly the case with student G and J, who score themselves lowest as disciplined musicians but score themselves highly as imaginative musicians, so it will be interesting to explore the students' perceptions on the relationship between imagination and discipline in their musical and pedagogical habitus. Student H studied popular music performance in a conservatoire, and this field will demand discipline no matter the musical genre. As mentioned previously, student I might be drawing from his original musical habitus, which was as a classical performer. The non-classical musicians' graphs present a mixed profile again, but all perceive themselves to be more disciplined as teachers at some point in their PGCE study, suggesting that, overall, they became more disciplined as teachers than as the musicians they were when they arrived on the course. Although Lucas, Claxton & Spencer's descriptions (2013, p.16) of a disciplined individual certainly reside within the non-classical musician's habitus (developing techniques, crafting and improving, reflecting critically), it is perhaps in a more tacit sense than the classical musician, so as teachers, their awareness appears to have grown and their capacity has improved as a result. All three of these descriptions are most certainly viewed as essential elements of being a good teacher, so they have possibly become more overt as they are inherent in the doxa and will award them

capital. Creech et al (2008), Welch et al (2008) and Benedek (2014) suggest that non-classical musicians place a high value on playing music for fun and gain enjoyment from this, whereas Sagiv and Hall (2015, p. 116) argue that, for the classical musician, the enjoyment often comes after a musical performance or the mastery of a particular passage (is this the same feeling a teacher has when they have delivered a good lesson?), so it will be interesting to ask the non-classical musicians whether their developed capacity for discipline has impacted on their playfulness and sense of fun. All rate their capacity for musical discipline to have maintained or improved at the end of their study, particularly students G and J. Indeed, student J now rates his capacity in this area to be at the maximum score, and he is the only student to progress in a sequential and chronological manner.

4.8.3 The dual-identity sample

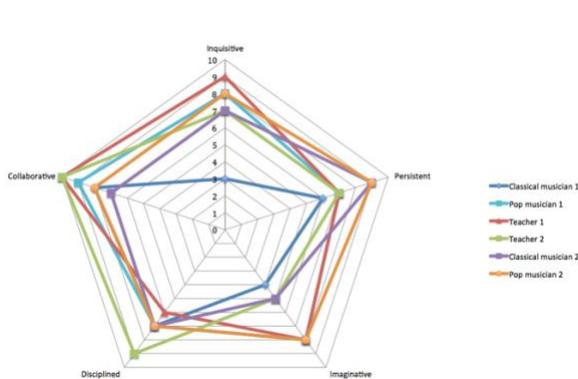


Figure 18: Student B

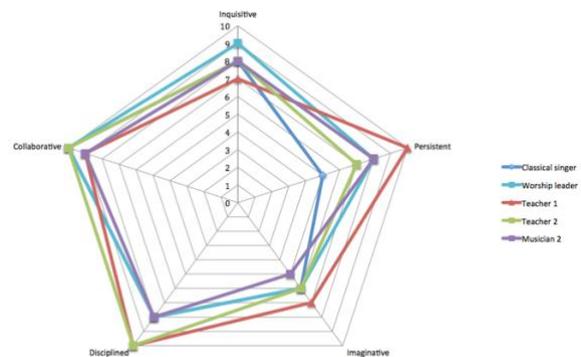


Figure 19: Student E

Reay's suggestion of the possibility of a social trajectory between fields (1995, in Wright, 2015) has already been referred to, and so it is the case with these two students, even though the 'conditions of living' (p. 357) are very different in the musical fields to which they have equal allegiance. Notwithstanding, there are a few points worthy of discussion within these students' graphs. First, the extent to which student B feels un-inquisitive as a classical musician – this is the lowest rating than any of the full sample have given in any disposition; however, this is not the case with student E. She is a classical singer and mainly performs as a soloist, so although she slightly rates her capacity to be inquisitive as a classic performer lower than in her workshop leader habitus, she does have more scope to musically explore as she is in more control of her performance. Contrast this to student B, who is a saxophonist in concert bands and orchestras in his classical habitus, where he would be under the direction of a conductor, who comes second in the musical hierarchy underneath the composer, but above the performer (Burnard, 2012). Student B also identifies herself as an musical analyst,

which would involve exploring and investigating the score to try to make musical sense of it, asking questions about how and why the composer might have made the choices he/she did, seeking new meaning in a piece of composed music and possibly challenging the assumptions of others, so this may have had a significant impact in her rating as an inquisitive classical musician. As a developing teacher, student B's profile shows he was more able to be inquisitive and imaginative in placement one, which seems to follow to overall pattern of the non-classical sample, whereas in placement two, he was more disciplined, which seems to align with the classical sample (although he was equally persistent and collaborative). As a dual-identity musician who demonstrates all these dispositions in one or other field, how much of this behaviour was influenced by the habitus and doxa of the departments in which he worked? Student E's profile is a little more uniform in that discipline and collaboration are her strongest dispositions across all fields and weakest is her capacity for imagination, which matches more closely the habitus of the classical sample, but the relationships between dispositions are interesting as they do not necessarily align in the same way. For example, she perceives herself to be at her most imaginative yet at her least inquisitive in the same placement, whereas these dispositions have tended to be similarly developed or under-developed in other student profiles depending which musical field they originate from.

4.9. Conclusions

The pilot project aimed to explore the extent to which creativity played a role in the musical identities of trainee secondary music teachers and ascertain how their musical identities influenced their developing pedagogical practices. Philpott (2007, p.120) speculated that creativity is 'woven into [music's] essential fabric', and if we accept Lucas, Claxton and Spencer's five creative dispositions as a valid model of demonstrating creativity, then the data indicates that this is certainly the case. Based on the findings from the sample in this research, a musician's identity comprises of elements of all five dispositions to a greater or lesser extent, no matter whether they identify with classical or non-classical fields. The findings indicate that being disciplined, persistent and collaborative are more prominent in the classical musician's identity, whereas inherent in the identity of the non-classical musician is the capacity to be inquisitive, imaginative and collaborative, concurring with the findings of Creech et al, (2008), Welch et al (2008) and Benedek (2014). As teachers, the classical musicians demonstrate an improving capacity for being inquisitive and imaginative, concurring with the NACCCE (1999), Craft (2005) and Fautley & Savage's (2007) view that

creativity can be learnt, and with Craft's theory of 'little c' creativity (Craft, 2000, in Banaji, Burn and Buckingham, 2010), in that their emerging creative traits as pedagogues are not new to the world of education, but new to them as individuals. However, these are still less prominent than the others, suggesting that the discipline, persistence and collaborations that shape their musical identities still strongly influence their pedagogic selves. But this not the case with the non-classical sample, who maintain their ability to be imaginative, collaborative and inquisitive overall, but also improve their discipline and persistence, suggesting that, according to the Lucas, Claxton & Spencer model, aspiring music teachers with non-classical backgrounds more successfully develop the capacities that amalgamate into creative pedagogues. This finding raises questions for music teacher-educators in Wales, and may possibly have repercussions in other subject domains. Are non-classical musicians more suited to become secondary classroom music teachers in the new world of Welsh education? For the aspiring music teacher from a classical background, are learning to become inquisitive and imaginative more challenging creative domains to develop, and what can we do as teacher-educators to support them in their creative development?

One more key finding is worthy of note here; both groups of musicians' musical identity subtly changed during the duration of PGCE study (and possibly as a result of it). For the classical musicians, whilst they became more musically inquisitive and imaginative, their capacity of discipline and collaboration, the creative dispositions they excelled at as musicians on commencement of their study, decreased. The same pattern emerges with the non-classical group. As musicians at the end of study, they perceived themselves to be more musically disciplined and persistent, but their ability to be inquisitive and imaginative decreased. Again, this raises an important question for the ITE community: how can we sustain the already refined creative capacities that student teachers bring with them into the profession, whilst supporting them to develop new ones? How do we, and they, safeguard their creative dispositions as musicians as they train to teach?

4.10. Reflection on successes, challenges and refinements

Lucas, Claxton and Spencer's (2013) Creative Dispositions theoretical model has been successfully adopted within the context of this research. Although originally devised as an assessment tool for teachers to use on and with pupils, the dispositions lent themselves very well to exploring the creative capacities of these participants, all early career secondary music teachers, within the different domains. As the originators intended, they were sufficiently

broad and flexible to be used within these contexts but specific enough for the participants to understand, interact with and self-reflect upon. Bryman (2008, p.373) advises that theory is very much part of the fabric of qualitative research, providing 'a framework within which social phenomena can be understood and the research findings interpreted' (p.6), and the Creative Dispositions framework successfully provided exactly this. Merriam (2014) discusses the danger of theoretical frameworks becoming fixed and therefore potentially narrowing the researcher's view on the social world. Although the creative dispositions were fixed in the sense that they formed the core of the research and did not alter during any stage of the data collection, they provided a good starting point and workable frame within which the participants could explore their creative identities and self-reflect. Conversely, Bryman warns of theoretical concepts being too broad, and there was a danger of this with the alterations and reductions made to the Lucas, Claxton and Spencer (2013) original model (table 3). However, prior to completion of each graph, the sample were given Lucas, Claxton and Spencer's descriptions (2013, p.16-17) to read and process, followed by an opportunity to amend any description if necessary. Using the disposition titles only allowed the participants scope to interpret the concepts within their own musical and pedagogical contexts. In other words, it 'act[ed] as a means of uncovering the variety of forms that the phenomena can assume' (Blumer, 1954 in Bryman, 2008, p.373). Furthermore, as each graph completion was followed by an individual semi-structured interview with each participant, specifics could be explored there. Eliciting this level of detail was never the intention of the graphs, more to uncover and explore trends and patterns.

Administering the completion of the graphs proceeded smoothly. Part of any researcher's ethical responsibility is to be 'cognizant of impact' (Creswell, 2009, p.60) and minimise disruption. Graphs were distributed during the participants' university days so it was important not to take up their valuable study time. The explanation, structure and layout of the graphs were clear and participants were able to complete them swiftly. Returning the completed graphs to the participants each time they completed another one enabled them to verify their previous answers or amend as necessary, providing a sufficient level of reliability to the data. Once the four graphs were complete, they were entered into Excel, and each graph was overlaid to create a full visual profile (graphs 1-10) and returned to the individual participants. This successfully enabled them to confirm their self-perceptions once more, and all commented on how insightful it was to see their profile presented in such a way.

Moreover, they confirmed that they had enjoyed being part of the project and had found the opportunity to reflect on their creative capacities and the factors that enabled and inhibited it, both in their musical and pedagogic lives, extremely valuable and helpful to them as early career teachers working in a sector facing change.

Another deviation away from Lucas, Claxton and Spencer model was to use a different scoring system. Instead of using phrases in figure 20, this graph used numbers 1 – 10 with a clear indication on the criteria (figure 21):



Figure 20: Lucas, Claxton & Spencer's criteria **Figure 21: number criteria in pilot graph**

However, on reflection and looking at the scores in the round, the participants scored themselves higher than I was expecting, given the key messages in the literature. Of course, it could be that participants genuinely perceive themselves to be highly creative in each disposition, but perhaps the 1-10 scoring system did not offer them enough clear differentiation. Also, as the graphs are not being analysed or presented quantitatively, but as pictorial evidence or graphic artefacts, it questions the decision to use a numerical scoring system over descriptive criteria. The intention was to use the instructions in figure 21 as a sensitising concept (Bryman, 2008), so that it provided a general term of reference without restricting the participants, but this only had partial success and on reflection, a system similar to the Lucas, Claxton and Spencer model might offer participants a more effective frame within which to make their judgements.



Figure 22: Adapted criteria

Their criteria could be adapted by altering the phrases (the adjective would change depending on the creative disposition audited):

- *Rarely inquisitive*
- *Sometimes inquisitive*
- *Often inquisitive*

However, the issue raised above does not implicate the data already collected as the visual data presented clear patterns and trends, which fulfilled the original intention. It should also be noted again that the graphs are to be used as pictorial artefacts to encourage discussion at interview and therefore generate qualitative data, rather than be employed as numerical or quantitative data.

The series of four graphs was successful in that they effectively captured students' self-perceptions in the relevant domains and at the appropriate chronology, and in doing so, essentially facilitated two of the three 'commonplaces' required for narrative inquiry, according to Clandinin (2010, p.3). The third commonplace, sociality, is embedded in many of the creative dispositions. Clandinin and Connelly (2000) suggest that the interconnection between the three commonplaces of temporality, sociality and place and the impact they have on each other will hopefully provide a richness to the stories told. Therefore, the graphs will both tell a story of the participants' lived experience and provide a scaffold for the individuals' spoken stories at interview, and it is hoped that the narrative inquiries to be written will be richly informed by these research methods.

Although not displayed in this pilot report, the data has the potential to be manipulated in a variety of ways – individual, groups (such a classical/non-classical), dispositions, but also to compare students who attended the same placement schools, as there might be similar or differing stories from these participants depending the musical and pedagogical habitus of both themselves and their mentor, the doxa in the department regarding creative pedagogy, the timing of the placement within the student teacher's learning chronology and the nature of the capital that the mentor awards. Clandinin (2010, p.4) states that narrative inquiry reveals the tensions, gaps and silences in a story, and viewing the data in this way will uncover stories that need to be told at interview.

Finally, the analysis of the data was sufficiently supported by a range of relevant literature; many of the findings concurred with theories presented in the literature but some findings raised pertinent new questions and lines of enquiry. Reflecting upon and reporting the findings through a Bourdieusian social construct was also successful and provided a further dimension in understanding the role of creativity in musical and pedagogical domains and 'the symbolic values of music' (Söderman, Burnard, Hofvander-Trulsson, 2015, p.1) in this context.

4.11. Action plan

Table 6: action plan post-pilot

Time frame	Action
October 2018	Undertake the final assessment of this Ed.D module – the reflective presentation on methodology.
October 2018	Discuss the viability of introducing the newly created word criteria with my supervisory team and, if deemed feasible, experiment with the collected data in light of the new criteria discussed above. This should not alter the patterns and trends, but as the graphs are intended for use as visual artefacts to promote qualitative data, employing the amended criteria will align with this. If the decision is made to use the amended criteria, the graphs will be returned to each participant for their approval. Participant validation approval is essential for accuracy and for ethical reasons, particularly because this research method aims to track their creative behaviours and dispositions, and therefore needs to be represented fairly and respectfully.
October/ November 2018	Discuss potential opportunities to publish or present pilot study with my supervisory team and Ed.D coordinator. Undertake any re-writes and amendments advised by supervisors.
October – December 2018	Three semi-structured individual interviews have already taken place at the start, mid-point and end of the participants' year of study, which explored their musical affiliations, their practices and habitual behaviours as musicians and teachers, their perceptions of their own creativity in each domain, particularly the extent to which they believed each field enabled or inhibited their creative development, and the transferability of the creative capacities within and between domains. Their graphs provided the stimulus for these discussions. These interviews will need to be transcribed, carefully read and re-read in order to immerse myself with the contents. I will also re-listen to the recording of the interviews so that I can reconnect with the live experience of the interview. Listening can help 'capture more of the

	meaning than is evident from words alone’ and can help me to ‘tune in to the tacit understanding’ (Simons (2009, p.136).
December 2018	Choose a smaller sample to become the focus of a series of narrative inquiry case studies. I am interested in telling the stories of student teachers who offer different lived experiences, but I need to be mindful that I can draw credible and trustworthy conclusions if my sample offer disparate stories.
January – May 2019	Write the narrative inquiries. I need to ensure I make time for consultations with the sample so that I fully honour the co-constructed process that the approach requires.
May - July 2019	Draw together the full thesis, submit to my supervisory team for feedback. Aim to submit the final work.
2019	Disseminate to institutions ITE community.
2019	Possibility of publication / presentation.
2019-20	Consider applying the research design to other subject cohorts.
In the future	Devise an action research project based on the findings to support secondary student teachers in developing their creative capacities as part of the training year. The programme will be delivering a new curriculum based on the Donaldson (2015) and Furlong (2015) reports, as well as basing students’ training on the new Professional Standards (WG, 2017), so the climate should be conducive to invest in such a project.

Chapter 5: Research report

5.1 Introduction, motivations and research aims

As a music teacher for all of my working life, I have always been fascinated with the ways in which music can seep into our very being, not only as pedagogues and musicians, but as human-beings who contribute to the world (Donaldson, 2015). It can affect the ways in which we think, behave, interact, react and respond, as well as influencing that which, and those whom, we value. This fascination was the starting point for my research, particularly as I come from a group of musicians known as ‘classical’, and had been acutely aware of how living a life as a ‘classical musician’ had fostered certain capacities within me, but also standpoints

through which I viewed the world. To digress for a short moment, labels such as 'classical musician' are often unhelpful in that they do not always justly represent the complex web of factors that lie beneath, but for the purposes of this investigation, 'classical' refers to musicians and teachers who have adopted learning practices belonging to the Western Classical Tradition. Reference to the 'non-classical musician' identifies musicians who come from popular music backgrounds, such as rock, folk, jazz, etc., and adopt informal learning practices which are distinctly different from the classical musician in many ways (Green, 2002) (see my review of literature for a detailed examination of these identities). From the ontological and epistemological viewpoints developed from my own lived experiences as a classical musician, I had perceived myself to possess less creative capacities than my non-classical counterparts, and positioning myself the field of music from this perspective, I believed myself to be quite compliant to the intentions of 'others', whether that be the composer, conductor, teacher-expert or the music itself. There was little room for me to express myself creatively, with the exception of perhaps musical elements such as phrasing (and even that could be overruled by the persons referred to above). Other than having some license here, everything else was 'set in stone' on the page, like a written contract that could not be broken. Yet, as a teacher, I described myself early on in my Doctoral journey as being a 'creative pragmatist' (a teacher who could think and act impulsively, divergently and flexibly to solve problems and provide good-quality learning experiences for pupils) and in this domain I was relatively free of the constrictions of my musical background and, in trying to offer the best music education to my pupils I was not bound in the same way, and was able to respond, adapt, experiment and innovate in a way I never could as a musician in the classical field, and this also involved an opportunity to co-construct and collaborate with my pupils, changing the very nature of my position in the music pedagogy field and by doing so, also my philosophical standpoint alluded to above. However, I accept that this is my standpoint only and others, including my participants, who come from a range of musical backgrounds themselves, may well possess opposing and/or transient views of what constitutes the realities of being a musician and beginner secondary music teachers. They are influenced by their own lived experiences, just as my view has been influenced and understood through mine, meaning that this research seeks to present their personal and unique perspectives into the phenomenon under study. Having now professionally progressed into teacher education and responsible for fostering a new generation of music teachers in Wales, the complexities of being musicians and music teachers, the ways in which these facets of ourselves interact and

juxtapose still fascinates me and remain a fundamental aim of my research, as I wish to uncover the factors that enable and inhibit pedagogic creativity in the emerging practices of these beginner teachers in my charge. Additionally, these aims of the research are particularly prevalent currently, given the changing landscape of education in Wales at the time of writing, as outlined below.

This research report adopts a narrative inquiry approach to explore the extent to which creativity resides in the musical and emerging pedagogic identities of a group of early career trainee secondary music teachers. It seeks to address the following research questions:

- 3 To what extent does creativity play a role in the musical identities of trainee secondary music teachers?
- 4 How do their musical identities influence their developing pedagogical practices?
- 5 How, if at all, do external factors (e.g. mentor, curriculum, school ethos) influence their pedagogical and musical practices and identities?

The following research report reflects on the experiences of a group of trainee secondary music teachers who studied in a university in Wales during their PGCE year and how, if at all, their creative musical identities shaped their emerging pedagogic ones. It develops initial findings from the pilot research project undertaken by the author that draws from the Lucas, Claxton and Spencer Creative Habits of Mind (2013) as a guiding theoretical model (Table 3). The pilot report examined the Creative Disposition graphs completed by the sample of ten trainee teachers at four points during their training year (figures 10-19) and some initial findings were revealed:

- All five dispositions (Table 3) are present in a musician's identity to a greater or lesser extent, regardless of their musical affiliation (classical, pop & rock, jazz, folk, etc.);
- Being disciplined, persistent and collaborative are more prominent in the classical musician's identity whereas for the non-classical musician, being inquisitive, imaginative and collaborative is more inherent in their identity;
- Overall, classical musicians are able to demonstrate an improving capacity for being inquisitive and imaginative as teachers, but generally these are still less prominent than the others, suggesting that the disciplined, persistent and collaborative habitual

behaviours that shape their musical identities still strongly influence their pedagogic selves;

- Non-classical student teachers significantly improve their discipline and persistence whilst their natural capacity for imagination, collaboration and inquisitiveness mostly maintains intact.
- Both groups of musicians' musical identity subtly change during the duration of PGCE study, with gains and losses in both groups of musicians.

The findings in this report aim to go into further detail into how the participants migrated from musician to musical pedagogue, uncover some of the issues they encountered as their identities altered and, particularly, reveal the role that their creative capacities played in that journey. It seeks to uncover some of the individual stories that the participants have shared through narrative inquiry. The theoretical concepts of *field* (the space where the action takes place), *habitus* (the habitual behaviours that the players display within fields), *capital* (the objects or behaviours that are of value in the field) and *doxa* (the innate rules that are set within the field, usually by those in a position of power in said field) will also aid the telling and analysis of these individual stories.

5.2 Methodology

5.2.1. Justifying narrative inquiry

Bruner (1978, p.91 in Seale, 2012, p.143) argues that telling stories is a basic human way of making sense of the world; therefore as an epistemological approach, this narrative inquiry seeks to understand the student teachers' subjective experience 'by making their stories a central feature of research' (Garvis, 2012, p.111). The approach allows the researcher to 'come alongside [them], over time and in relationship, to dwell in the tensionality and to learn from the experiences by dwelling within' (Clandinin, 2010, p.9). Three 'commonplaces' clarify the distinct qualities of narrative inquiry: temporality, sociality and place (Clandinin, 2010, p.3), so when telling stories of the participants' lived experiences as musicians and teachers, the interconnection between these commonplaces, and the impact they have on each other hopefully provides a richness to the stories told. Moreover, individuals' stories are retold or 're-storied by the researcher into a narrative chronology' (Creswell (2009, p.13) but as part of an active process in which both the 'teller and the audience' (Seale, 2012, p.442) participate. Therefore, the researcher's role is not as an objective inquirer but a relational one, 'attentive to the inter-subjective, to the relational embedded spaces in which lives are lived out'

(Clandinin, 2010, p.3).

5.2.2. Participants

Ten trainee secondary music teachers participated in the initial project, which encompassed not only the full cohort of the PGCE Secondary Music programme 2017-18, but as the provider of the largest PGCE Secondary Music programme in Wales, it drew from the majority of secondary music student teachers training in Wales in 2017-18. Once the draft narratives were composed, they were sent to the ten student teachers for verification. Eight participants responded, therefore this is the sample size of the research investigation. It represents a range of demographic and musical backgrounds, so whilst the sample on which this report is based is small, it closely matches the characteristics of the population of secondary music student teachers training in Wales as a whole and, therefore, provides transferability to other cases in the sector. Participant information can be found in appendix I.

5.2.3. Data collection

Data were collected over the duration of ten months via a series of semi-structured interviews as it allowed the researcher to 'facilitate individuals telling their stories' (Simons, 2009, p.43) and enabled the participants to 'define their world in unique ways' (Merriam, 2009, p.90). Interview one took place at the start of the PGCE year and before students had commenced their first school placement. It focused on them articulating and describing their musical affiliations and their practices and habitual behaviours as musicians, followed by an exploration of the perceptions of their own creativity. Of particular interest here was the extent to which they believed their musical setting enabled or inhibited their creative development, drawing from the Lucas, Claxton and Spencer creative dispositions (2013) as a guiding theoretical model (table 3). The second interview took place at the midpoint of the PGCE year and once they had completed their first school placement. This time it focused on their emerging practices and habitual behaviours as musical pedagogues and the extent to which they believed their school setting enabled or inhibited their creative pedagogic development. It also enabled a discussion in which they could reflect, articulate, describe and compare their practices and habitual behaviours within and between their musical and pedagogic settings, the impact one had on the other and recount any particular instances or events that encapsulated their lived experiences. The final interview took place at the end of the PGCE year and once they had completed their final school placement. It served to

undertake the same focuses as interview two but also their perception of their future practice was explored, particularly within the context of the new Welsh curriculum and the extent to which their creative skill-set developed sufficiently to facilitate it. Prior to each interview, the participants completed a Creative Dispositions graph (appendix 2a-2d), which provided a starting point for discussion.

5.2.4. Data analysis

Each interview was transcribed (appendix J) and draft individual narratives were composed, forming the first analysis of these data (appendix K). These 'interim texts' (Clandinin & Connelly, 2000, p.132) were scrutinised so that it extracted the information that most closely described the actual experience or events in the participants' told stories and also ensured that the information directly related to the project research questions. Kim (2016, p.192) recommends that narrative researchers engage in this process of 'narrative smoothing' to make 'our participant's story coherent, engaging, and interesting to the reader. It is like brushing off the rough edges of disconnected raw data'. It ensured that the data in each narrative was ordered appropriately, to help to 'facilitate an understanding of the phenomenon under study for the reader' (Kim, 2016, p.192). The composition of each narrative was approached from the perspective of 'interpretation of faith' (Kim, 2016, p.193) where the emerging stories were taken 'at face value' and, in composing the narrative, the researcher aimed to empathetically 'represent, explore and/or understand the subjective world of the participants and the social world they feel themselves living in' (Josselson, 2004, p.5). As the interim texts constitute the re-telling of the stories, internal verification was gained from each participant who read both the interview transcripts and the composed narrative and agreed that they were accurate and representative of the interview conversations. As 'co-composed stories of experience' (Clandinin, 2010, p.4), they were also given the opportunity to amend their stories. Narrative inquiry differs from other qualitative data analysis methods as seeks to discover the fundamental meanings of the data by keeping stories whole and intact (Reismann, 2008; Seale, 2012; Sparkes and Smith, 2014) rather than fragmenting them. This enabled journey from musician to teacher to be told holistically so that the nuances of the experiences gained and relationships fostered (between people, fields and with the music itself) could be captured and told authentically. Additionally, presenting the stories sequentially created a logical and meaningful connection so that one event lead to another, 'thus providing a sense of causality' (Seale, 2012, p.443) and also respected Clandinin

and Connelly's (2000) three commonplaces of temporality, sociality and place. In order to identify the fundamental and overarching meanings contained in the narratives, each were read numerous times, 'highlighting on the transcript key events, characters, and turning point moments' (Sparkes and Smith, 2014, p.132) (appendix L). As narrative meaning began to emerge, so did patterns, narrative threads, tensions and themes within the three commonplaces (appendix M). Qualitative meta-analysis serves to conduct a rigour to secondary qualitative analysis of primary qualitative findings (Timulak, 2009, p.591). Therefore, once categorised via the initial inductive process, the narratives were grouped, thematically analysed and coded using Nvivo software whilst still attempting to keep the stories intact. This deductive meta-analysis served to strengthen the credibility of the themes and patterns that were identified via the more inductive and 'intuitive' (Simons, 2009, p.135) initial process. It also helped the researcher to confirm the 'resonant threads or patterns' (Clandinin, 2010, p.5) and 'zoom in, identifying underlying assumptions in each account' (Riessman, 2008, p.57). Appendix N provides details of the Nvivo codes and recurrences within the narratives of each group of narratives. These informed the structure of themes on which the discussion and analysis of the narratives below are based.

5.2.5. Interpreting the narratives through a Bourdieusian lens

The groups of narratives were then interpreted through the lens of the French sociologist, Pierre Bourdieu (1930-2002). Bourdieusian theory seeks to show that social agents develop strategies which adapt to the needs of the social worlds that they inhabit (Söderman, Burnard, Hofvander-Trulsson, 2015) so is ideal for 'illuminating how music teachers' (agents) actions are shaped by the values and expectations of the fields in which they work' (Dwyer, 2015, p.95). The 'field' is the social space within which actions pertinent to that particular domain take place (Wright, 2015, p. 83). The participants in this research project inhabit numerous fields, for example, the concert hall, recording studio or practice room as musicians and the classroom as trainee teachers, but musical genres can also constitute a field, therefore they also inhabited the classical, pop and rock and jazz fields, and it is the juxtaposition and interaction of these fields, some of which were familiar and preferential to them and some of which were not, that is of particular interest. Individuals within these fields are 'socialised... [in a way] that provides a sense of what is comfortable or what is natural' (Burnard, 2012, p. 271) in that field. Bourdieu calls this the habitus and it dictates the behaviours we adopt and the dispositions we develop in order to understand, be accepted by and, hopefully, thrive in the

field. Of particular interest in this project is the extent to which the students' musical habitus, which is already well developed, and their emerging teacher habitus align or conflict. Every field has its own 'doxa', or creed - Bourdieu uses the phrase 'rules of the game' - those implicit rules to which players in the field should abide, according to those who operate within it. Furthermore, Burnard (2012, p.271) explains that power plays a vital role in Bourdieusian theory, and to attain power and recognition, one is required to gain 'capital', those actions, skills or objects that are deemed as valuable in the field. Each musical field possesses its own doxa and values particular and distinct capital, whether that be the ability to improvise as a jazz musician or to demonstrate virtuoso technique as a classical performer, and the same is true of the classroom field. The students' mentor will probably set the pedagogic doxa and he or she also possesses significant power in awarding capital as the assessor of their pedagogic development. Bourdieu refers to a social agents' position in the field, and the interactions between the mentor and student are critical in establishing where and how the student positions him or herself, or is positioned by others, in the pedagogic field, and the role that his or her musical habitus plays in that. As suggested earlier, whilst the field position of the non-classical musician has improved in recent years due to the popularity of the informal learning practices advocated by Green (2002, 2008), they still occupy a lesser relative position than the classical musician (Butler & Wright, 2020). Therefore, Bourdieusian theory offers a unique lens through which to highlight possible injustices, tensions and power struggles and, to that end, should work effectively in tandem with the three commonplaces of narrative inquiry identified by Clandinin (2010, p.3), particularly that of 'sociality'.

5.2.6. Ethics

The research project was authorised and approved through the university's formal ethical channels (appendix 5 & 6) and the published ethical guidelines in the field of educational research (BERA, 2014) were adhered to. Participants were informed of the nature and purpose of the research, their right to withdraw and their right for anonymity at every stage (appendix E & F). However, ethical practice comes down to the individual researcher's values, behaviour and honesty (Merriam 2009), and this is particularly true when investigating within one's own institution (Punch, 2009), even more so when there is a potential power balance to overcome. As the researcher assumed a position of authority within the university where the research took place, there were particular ethical challenges around managing the power balance. However, the researcher was not the participants' tutor in any aspect of their

training and had very little contact with them outside of this research. She also ensured they were aware that they would not be advantaged or disadvantaged in terms of their study within the university as a result of their participation in the research. Riessman (2008, p.23) argues that generating oral narrative requires a substantial change in customary practices and to that end, Simons (2009, p.44) considers the potential interviews as conversations. In employing this approach, the researcher aimed to 'create opportunity for active dialogue, co-constructed meanings and collaborative learning' and 'a more equitable relationship between interviewer and interviewee', which was important in putting the participants at ease and to help generate credible data. The researcher was mindful of the tensions, conflicts and challenges that some participants experienced in their varied fields. These tensions or revelations (Clandinin, 2010, p.4) were not avoided, as 'it is through these moments we will better understand our interest in a particular phenomenon' (p.6), but they required careful and sensitive handling. The 'interpretation of faith' approach helped here as their comments were always taken at face value, and when probed or questioned, never made to feel uncomfortable, disbelieved or undervalued. The process of storying the interview data and restorying the interim texts, including the process of narrative smoothing, exposed the researcher to 'arbitrary subjectivity, which puts us in a 'tricky' situation' (Kim, 2016, p.192):

By failing to provide the background information and context surrounding a particular clinical event, by failing to "unpack" the event in such a way that all its implications become transparent, the author runs the risk of telling a story that is quite different from the original experience. (Spence, 1986, p.213 in Kim, 2016, p.192)

The participant verification of the interim texts and the opportunity to amend them sought to minimise this occurrence.

5.2.7 Positionality

Clandinin (2010, p.1) discusses the role of the researcher in narrative inquiry, and as a musician and music teacher myself, I acknowledged that I also had a story to tell (appendix O) which required me to 'listen... [and] pay close attention to who we are in the inquiry and understand that we, ourselves, are part of the storied landscapes we are studying'. I was encouraged by Coffey's (1999 in Simons, 2009) advice that 'it is naïve and epistemologically

wrong to deny the situatedness of self as part of the cultural setting' and that the researcher's 'life-world' and 'work-world' should not be separated as 'the fieldwork self is always, to some extent, shaped by the cultural context and the social relations of the field.' This allowed me to enter the field as a 'relational' (Clandinin, 2010, p.3) inquirer. I understood Clandinin's term 'relational' as meaning interconnected, and this described my relationship to the research accurately. As my participants' musical and pedagogic identities were also my identities, their journeys from musician to music teacher had been my journey, I could not disconnect with them nor the phenomenon under study. Moreover, the more I researched my topic, the more I realised that it centred as much around relationships as it did on identity, creativity and pedagogy, i.e. relationships with musicians, musical groups, teachers, pupils, with creativity and with the music itself, and I was intimately and inextricably interconnected to all of those factors. Coming from a classical background myself, I was very sensitive to how my own allegiances and habitual behaviours would potentially implicate my reading and analysis of the data, but I was also aware of the need to be reflexive, and to that end, my experiences as a classical musician, including both the strengths and shortcomings within the musical habitus and its demanding doxa was at the forefront of my thoughts. Yet, through the act of reflexive thinking, I also realised that as I have matured and developed as a musician and teacher over the years, I have gradually but definitely moved away from valuing and striving for the capital of the classical musician, such as developing excellent technique, performing compositions at a virtuosic level, fully honouring the composer's intentions. Indeed, my musical capital has moved more towards the creative processes and outputs of the non-classical musician who are not bound to the written score, such as admiring folk musicians who can pick up tunes so quickly by ear and play with such energy and character, and jazz musicians who can diverge with ease and improvise, probably as result of being a teacher and developing a kind of pedagogic improvisation myself. This meant that the previously discussed unequal positions that the classical and non-classical musician hold in the field of music were not replicated in my own thinking at all. Indeed, I felt an affinity and loyalty to both fields of music and, therefore, as I approached the reading of the data, I felt that I was able to do so without a leaning or bias towards one of other musical group. The biggest challenge or tension I faced was that I was very familiar with the mentors and departments with whom the students had worked and over the years and had built a strong professional relationship with them. Some shared a musical and pedagogic identity similar to mine, but not all, and despite my personal misalignment with some of their pedagogical choices, nearly all of them, including all the

mentors who appear in the participants' stories within this investigation, were committed to what they believed was the best education for student teachers. They had taken on the role of mentor willingly and, for the most part, enthusiastically, and sacrificed much of their valuable time to support the students, often going above and beyond what was expected. However, I was required to set aside my professional and often personal relationships with these teachers in order to me to uncover and expose the issues that revealed themselves within the narratives. Bordieu's concepts significantly helped me to do that. Also, I was aware that I was re-telling the participants' stories as it was their self-perceptions that I was particularly interested in. But I am aware, via my interpretivist epistemological position, that theirs is only one interpretation of the lived experiences of these students, and the mentors might construct and interpret a very different one. Indeed, re-telling the stories from these different perspectives would make a rich and insightful research project in its own right. Reflexivity, therefore, became an intentional, conscious process, and an ethical action that allowed the researcher to judge whether own values and beliefs 'hinder understanding or constitute bias' or 'facilitate deep insight' (Simons, 2009, p.94).

5.3 The narratives and findings

5.3.1 Introducing the narratives

The data analysis process identified specific themes that related to pedagogic transformation, retention and regression and the author observed a clear difference in the extent to which they were represented in the eight narratives, leading to the construction of a pedagogic typology. From this typology, three types of creative early career teachers emerged. As previously alluded to, assigning labels can be more difficult than it may first appear. First, they do not always provide the intricacy or nuance that is required in defining the phenomenon or type under study, but second, they present an ethical implication, as their limitations and straightforwardness have the potential to cause offence. With this in mind, the following are provisional working labels only; the author has endeavoured to create labels that are functional, in that they explain in brief form the key aspects of the type, but has also attempted to be sensitive to the feelings of the participants:

1. Creative transformation: musicians who transformed their creative identities significantly as they became teachers;

2. Creative retention: musicians who successfully transferred their capacities into their teacher identity (with some expansion but not enough to assume a new identity);

3. Creative reduction: musicians whose creative capacities decreased within their teacher identity.

The results and analysis section that follows will focus on creative transformation and creative regression only, as these two types altered their creative identities as they transitioned from musicians to musical pedagogues. The main finding from the creative retention type is that their creative identities did not significantly change. Moreover, the themes emerging from this type did not clearly connect with the themes from the other two types, therefore creating issues with comparative analysis that could potentially implicate the credibility and trustworthiness of the findings. Extracts from the six remaining narratives are presented below under the two types, followed by the analysis and discussion of each. Each narrative follows the same chronological structure focusing on the participants' habitus in their own musical fields prior to teaching, the transformative or regressive characteristics they develop during their practice, the impact that their mentor and other external forces has on their pedagogic development (or indeed, the impact they have on their mentor), their pedagogic identity impacting on musical identity and their future pedagogic landscape.

5.3.2 Narratives of creative pedagogic transformation: Carys, Berwyn & Idris

Carys's story

Carys is an accomplished classical musician and plays three instruments to a high standard. She has vocal experience and has competed in a number of Eisteddfodau. She recognises the hierarchy that exists in performance and the impact on autonomous creative choices, *'not being able to move from the traditions...I play what's on the page; if there's a piece in front of me I like playing it as it is'*. When thinking about her creative potential outside of the musical field, she is *'always prepared to take on challenges or experiment with anything really'*.

Carys was placed in a Welsh-Medium (a school which functions entirely through the Welsh Language, including delivery of the music curriculum) 11-18 secondary school in a small town located in the industrial valleys of south Wales (hitherto known as 'the valleys', these tend to be areas of relatively high deprivation). Carys's subject mentor had adopted a philosophy based on a *Musical Futures* (D'Amore, 2009) pedagogy, which is essentially rooted in the

learning and performing practices of the popular musician (Green, 2002, 2008). *'I was really scared at the start. I was, like, 'how am I going to manage?'*, but she quickly developed a number of creative capacities within her pedagogic practice: a bravery to readily move towards a pedagogic practice that was previously unknown and a willingness to experiment within this new domain and explore unfamiliar pedagogic strategies. She was also comfortable to deviate from her planned lesson if it became necessary, something that she would not do as a classical performer. In doing so, she demonstrated an ability to be flexible, adaptive and responsive, and improvise in the moment.

'With teaching, you can plan something and then last minute it could go completely wrong, so then you have to change it completely and try something else. We did a task with Year 10 and they didn't get it at all and you'd have thought they'd get it straightaway. Well, I had to completely adapt the lesson then, go back to basics and try another way. So, I guess, yeah, you just have to think on the spot.'

Aligned with the Musical Futures pedagogy, she was also willing to hand over control to her pupils, giving them autonomy over the musical and creative choices they made in her lessons.

'Like, with Year 8, I gave them the choice at the start to pick a few songs that they wanted to do. With the group work, they had to decide how they were going to practice it, what speed they were taking it. It was all more of them and I was more of, like, a facilitator, like stepping back but giving some ideas now and again, but not just commanding them, telling them what to do'.

Her creative pedagogic confidence grew as she progressed to her second placement school, an 11-18 Welsh Medium city school, within which the music teachers followed a more formal and teacher-directed pedagogic style. So much so that she brought the non-formal and informal learning pedagogies she was introduced to and honed in the first placement school and introduced them in a school whose pedagogies and culture were far removed from that of the first school, markedly demonstrating her creative capacities, as it might have been easy for her classical performer habitus to dominate and to slip back into those known behaviours and values. Her capacity to take risks, tolerate uncertainty, think and act divergently and be unafraid of mistakes increased further.

'Second placement you're more, you know what you're doing, so if it goes wrong you don't mind, you're like, 'oh, I can work on that' so then you're more willing to try new things. So I've literally been able to go 'oh, I fancy trying this' and then just like seeing where it goes then, so yeah.'

Carys was fortunate to have consistent mentor support, trust and agency to explore and be autonomous in developing emergent creative pedagogic practices. Both mentors cultivated an environment that was collaborative and reciprocal, and this had a significant impact on Carys's confidence and self-efficacy as she developed as a creative pedagogue. Also noteworthy is the ability of her first mentor to model creative practice to her, which she then modelled to her second mentor as she became the pioneer of this approach in her new school. Whilst this mentor was unfamiliar with the approaches, she was very receptive to new ideas and valued the freshness that a student teacher can offer a department.

'She really liked it because she was like 'I can now try new things' She was like 'I need to experiment more and maybe they [the pupils] would enjoy it more than'. She hasn't had a student since seven years ago... so she's really appreciated new ideas because like she literally has a stack of stuff now, she's like 'oh I'm taking these from you'.'

Carys considered that her musical identity had expanded as a result of her teaching experience, particularly her attitude to being more divergent in her musical behaviours.

'I was very before, like, 'Oh, I'm a singer, I'm a clarinettist and a pianist, if I was playing the clarinet it would be we have a sheet of music and you play exactly what's on that sheet. Now, I think that's changed because I've done more things that I didn't expect I'd do this year, so as a musician I've obviously changed. ...I've become a bit more imaginative as a musician. I feel more confident doing different things'.

Finally, she pondered on teaching the new Curriculum for Wales and although she was nervous, the creative capacities of resilience, trial and error learning and being prepared to make and learn from mistakes she had developed through learning to teach reflected in her

attitude towards the task. The collaborative and reciprocal relationships she was allowed to develop in her placement schools also influenced her perceptions.

'It obviously does make me feel scared because it's a totally different step...but I think with this year, with like trying things out, and if it goes wrong, like you can't look back at it and be like 'oh, it was all my fault' but you just look at the things and how to improve it, I think that will help. I think it'll give loads of opportunities to speak with other subjects [teachers], see what you can do together and, you know, if you try it and it goes really well then share it as well [because] you're going to get ideas from everywhere.'

Berwyn's story

Berwyn is an international student who undertook all of his musical training and education in Canada. He started his musical life as a bagpiper, which has a history in military music and competition, then went on to learn the trumpet. He describes himself as a classically trained performer preferring *'just the old-school technique part of performance'*. As a trumpeter, he has had opportunities to engage in more creative activities, but Berwyn reflects on some of the difficulties he had migrating into musically different fields, such as jazz, resulting in quite low creative self-esteem. His classical musician behaviours are clearly more dominant in both his musical and overall identity, and this means that he will often reject creative opportunities.

'My playing says that's I'm a classical musician going into jazz, because my soloing is pretty mediocre at best. It's definitely not something that comes easy to me. That's probably due to my background, I guess, musically. I would say I'm not very creative. I think I like structure, I like things to be black and white. I'm more of a tick the boxes, make sure everything is correct. I think I did have the opportunity, probably, to express myself creatively and I chose not to.'

Berwyn commented on how divergent thinking and a lack of control would affect his wellbeing: *'I find I'll get flustered or stressed, or anxiety or something, if I don't know what the outcome is going to be. I think that's why I'm like that way. It's to avoid stress as much as possible. I like to feel in control.'*

Berwyn undertook his first school placement in a high achieving 11-18 city faith school. Both music teachers are known for promoting a music curriculum that embraces creative learning, yet Berwyn's natural preferences initially pointed towards his preference for convergent behaviours.

'I try to conform than be different as a teacher. I would much rather have them say, "Okay, here's what you're teaching tomorrow. This is what they [pupils] need to do. Here it is". Have it really structured throughout the whole lesson because that's who I am. That's how I learned. That's how I study.'

Berwyn enjoyed his first placement very much and, given that he liked structure, regimes and conformity, found a way to be creative and take some risks prompted by a desire for pupils to develop their creativity and an understanding that, for this to happen, he needed to loosen his control and tolerate uncertainty. He found that if he offered pupils creative autonomy within a given framework or parameter, then that not only stimulated and scaffolded pupils to behave musically creatively, but unleashed a new creative confidence in him. He found that he could feed his natural desire for structure without compromising pupils' creative choices and divergent outcomes, but that necessitated him modelling creative behaviours.

'I gave them the opportunity to go off on their own, but with that, you have to be careful. You have to make sure you're giving the students enough ideas or structure to keep them focused. If you're creative with your ideas you're going to give them, it can work out really, really well and you can be really impressed with how creative young people can be.'

Having previously been focused solely on classical performing as a trumpeter, Berwyn's new found creative pedagogic behaviours prompted him to develop a range of new skills, which not only enhanced him as a creative pedagogue but also improved his own creative musical self-esteem.

'I had to do a lot of work, which I enjoyed, working on my own piano skills and even just using my voice. Being a trumpeter, not being able to almost hide away with your instrument, that was something I had to overcome a little bit, but that made me feel very creative, for example, if you're going to demonstrate some blues patterns or something or how to improvise. That

made me feel very creative and it made me feel like a better teacher too. Being able to model using those new skills was is really nice'

Berwyn's second placement was in a music department that favoured a more formal, classically-aligned pedagogic approach.

'I don't believe there was much time for them to compose...the majority of the time I was there. It was all pretty much performing based. Play what you're given and if that's too easy then we'll get move you onto something else.'

Initially he felt quite comfortable to be back in a familiar environment and soon started to adopt tried and tested musical techniques typical of his classical background, but although this activity was very familiar to Berwyn musically, he struggled when delivering it in the classroom.

Although it was, perhaps, more structured, it doesn't go as smoothly as I thought it would in my head. I could just see myself being the conductor, saying 'this now, now this'. Doesn't all work that way. I'd assume, 'now try that' and they're going to have it right. You don't think that it's going to take three lessons for them to learn that one little part! Don't give them 20 minutes on one thing, which is something I am inclined to do naturally because that's what I would do with myself as a musician. I'll sit there playing a few bars for half an hour if I need you to get it perfect. You can't do that, it's not going to work with young people. That did take me a while to learn. So, yes, that was a bit eye-opening. I can now see why people are maybe a bit more facilitative than I thought I would like to be.'

Berwyn came to the realisation that, despite his natural musical affinities being closer to the ethos of second placement school, he preferred the creative pedagogies in his first school.

'I didn't like it as much, to be honest with you, which is a bit of a surprise, but after allowing students all that time to be creative and seeing how creative young people can be. It's amazing. I wanted them [pupils in second school] to have that opportunity to be a bit more creative, and when we just didn't do that, or at least with the schemes of work when I was there, and I didn't like that so much.'

Clearly, a transformation had taken place. He had migrated from a teacher desiring control and structure to one who rejected the very things that underpinned his musical existence. However, although a convert to creative pedagogies, he was not quite pioneering enough (unlike Carys) to introduce these into this school.

Berwyn developed a strong, supportive and healthy relationship with his mentors and both made a significant impact on his emerging creative pedagogic practice for different reasons. Initially in his first placement, Berwyn craved a hierarchy where he could be told what to do in the same way that he would be in his classical music landscape: *'I would like to have all those plans given to me, almost like they write "This is what we need you to do, go and plan this, off you go"*, but his mentor did not go about mentoring in that way.

'They were really open at my first placement to have me try anything I wanted to and especially with the students. They wanted students to be as creative as possible. That meant I needed to be creative, too, as a teacher. I think that did put me out of my comfort zone a lot, but in a good way. It's important to get uncomfortable with situations.'

There were differences in pedagogic and musical philosophy between his two mentors. On moving to his second school, his mentor was much more closely aligned with his natural musical philosophy and habitus. Perhaps for that reason, whilst the relationship was strong and professional, it lacked the intimacy and reciprocity of the first: *'We weren't right beside each other all day, every day like it was in placement one, we were just always together. With this placement, I almost just felt like a third music teacher, to be honest with you.'* Perhaps the reduced contact and collaboration impacted on developing less trust, and this might be the reason that he did not feel ready or able to pioneer creative pedagogies in this placement.

Berwyn is clear that his experience learning to teach has affected his identity and behaviours, stating that *'I've definitely grown to become more creative and think in ways that I probably wouldn't otherwise choose to think'*, and he is now more prepared to put himself in potentially more vulnerable situations, pedagogically and musically. He reflected back to his earlier experiences as a jazz musician and felt that he would find it easier to migrate into this field and adopt the necessary habits to be accepted and achieve. He has learnt how to *'go with the flow'* more and *'tolerate uncertainty'*. Moreover, the technique he developed to scaffold

pupils' creativity – freedom to explore and improvise within a framework – is akin to the jazz setting, so felt that he could transfer that to his creative advantage.

Berwyn has come far in his creative journey, but the new and innovative Welsh curriculum, which asks its teachers to enter into the unknown in terms of cross-curricular teaching and pioneer a new set of creative pedagogies is a step too far for him at this stage. The cautious and fearful Berwyn returns:

'Thinking of cross-curricular things...this isn't for me. I love music, and I love teaching it so much. I think I would give it a go, but I'm apprehensive. It's a never-ending game of learning.'

Perhaps this is currently beyond him at his stage of development, but we must remember how far he has travelled in his creative journey, and his last sentence hints that it might not be out of the question for him forever.

Idris's story

Idris identifies himself as a classical musicologist, specialising in Baroque and early Classical analysis. He is also a euphonium player with experience of playing in brass and concert bands. He found the high-stakes nature of brass band competing quite pressurised, and he also decided to step away from solo performing as a major learning route for him at university because *'it was too much for me, I wasn't quite strong enough.'* He found that he enjoyed analysing and writing pastiche Bach chorales, which gave him some creative choices within a clear structure.

'You have got Bach's rules and you're supposed to follow them, but they helped me because I knew what I needed to aim for. Although you are [creatively] limited, you're not at the same time because there are so many different answers. It is your own interpretation of it.'

Idris acknowledged his 'traditional' background and taste in music and, as a result, revealed *'I sometimes do struggle to just let loose and try new things. I don't like to fail, so sometimes I will miss out on opportunities just because I know, "Well, I'm not very good at that," or, "It's out of my comfort zone."'*

Idris's first placement was in a high-achieving and affluent town school in which he became aware of a culture of accountability and conformity, both in the music department and the school as a whole, and there was an expectation that he would fall in line.

'I think it was very strict because the school were obviously aware that they are high achieving school, a green school, and they want to maintain that and I think that reflects down to the teaching.'

Therefore, he had to make sure he was *'on the same wavelength as your mentor as well as other people in the department.'* However, all members of the department came from a similarly classical background, so Idris was happy to continue working within the formal musical philosophy that he had always known, teaching lessons that were musically comfortable for him and replicating his mentor's practice. When he was offered an opportunity to deviate, he rejected it: *'I was told, "You can do your own complete scheme of work if you want to", and I sort of backed off a little bit because it was the early stages and I wasn't quite sure of my pupils. So I did sort of follow the other schemes of work that the other teachers were doing.'*

He was sent to a very different school for his second placement. It was a newly amalgamated 11-16 school in an area of high deprivation and had recently come out of special measures (Estyn, 2015). He quickly had to adapt his practice as he learnt that replicating what he had done in the first school was not going to work. For Idris, who had previously admitted that being out of his comfort zone was something he usually tried to avoid, this was make or break. He learnt quickly that he had to *'simplify things, break things down a bit more'*. Given the pupils' testing behaviour and erratic focus, he also realised that he would have to learn to tolerate uncertainty, be flexible and responsive, and be ready to adapt his practice in the moment. For someone who, by his own admission, liked structure, predictability and working to set criteria, this would be a challenge. He had initial fears, but was able to develop these creative capacities and be successful:

'Even my first day, I was thinking, "I don't know if I can cope with this", but I got stuck in and I just had to go with the flow and speak to the other staff. You don't know what you're going to expect of the children there. Each day or each hour is completely different. You do have to

expect the unexpected and be prepared to go off on a tangent. You could never stick to a lesson plan, just thinking on your feet a lot more'.

As a musician, Idris tended to avoid venturing into the unknown, mainly because of his fear of failure, but his experiences in his second school in particular transformed that view, even if it meant his was going into uncharted musical territory and out of his comfort zone. One such example was using technology.

I've seen the difference show when they were just writing and playing on the keyboards and using the iPads. It helps them a lot and they explore music in a different way, so it's definitely a good thing. As a musician, I'm more classically trained, so it was quite challenging at first to embrace it, but I'd say it enhanced my teaching and it did help to be creative. But still as a musician, I don't know if I'd want to use GarageBand and Logic in my own time. It's not who I am as a musician, but as a teacher, I can explore different ideas and think how I can use it in my teaching.

The accountability culture of his first placement seeped to his mentor, who mostly instructed him rather than collaborated him - *"You're doing this this lesson"*. He also had to develop similar musical skills to his mentor so that he could deliver their Schemes of Learning in a replicative fashion, but as he was familiar with replication or recreation as a classical performer and pastiche composer, he was happy to comply.

In his second placement, Idris felt a more collegiate atmosphere within the department and, collectively, his mentor and the other teachers in the department were all more willing to let him be more autonomous. There was an openness within the department that Idris found very refreshing and conducive to experimentation. Indeed, this culture of support, honesty and openness seemed to be a characteristic of the whole-school ethos.

Reflecting on his musician and teacher identity and the relationship between the two in light of his PGCE year, Idris seems to have an improved and more positive relationship with music, performance in particular. He explained, *'It has made me think about my musicianship. I really want to push myself to get myself back into performing, and watching the children do it in the classroom, and the fun they get out of it, reminds me I can still have fun when performing. It's*

having time to do that at the moment, but it's something I definitely want to do. I've not lost my identity as a musician, but I've changed my outlook.'

Although Idris has secured a teaching post in England, he was looking forward to the new Welsh curriculum: *'I'd embrace it. I'm excited and motivated [by it] and I'd really like to incorporate that into my teaching.'* Considering Idris started his PGCE year being afraid to try new things, he has come a long way in his attitude to risk and the unknown.

5.4. Analysis and discussion: Creative Transformation Narratives

5.4.1 Musical field: Performativity, hierarchy, convergence and compliance

Prior to commencing their teaching experience as PGCE trainee teachers, the musical habitus and the capital these participants value is very typical of the classical musician. Carys's reluctance to move away from the printed page, Berwyn's preoccupation with refining his technique and Idris's fixation on fulfilling preset criteria all point towards a convergence of thinking and compliance of action typically found in the classical musician's identity (Woody, 2007; Green, 2002; Creech et al, 2008; Welch et al, 2008; Burnard, 2012; Welch, 2012; Benedek et al, 2014; Sagiv & Hall, 2015; Perkins, 2015; Dwyer, 2016). Performativity is inherent in their habitus also, in that they have all performed in high-stakes competitive environments (Burnard & White, 2008) where pulling off the perfect technical and stylistic performance of the composers' creative intentions is paramount (Benedek, 2014). Indeed for Idris, performativity seems to be the reason that he decided not to pursue performing further at university. It also seeps through in his comments on fearing failure and his propensity to stick to the known and safe. They are all recipients of the hierarchical structure which is prevalent in the Classical hegemony (Burnard, 2012) and where power plays a vital role. Indeed, they all describe a musical habitus where the balance of power is securely with the composer, conductor or 'teacher-expert' and where the doxa dictates compliance by both faithfully recreating what is printed on the page and by following instruction from those others higher in the chain. It is for these reasons that Berwyn craves structure and being in control, or possibly being controlled (by the composer, the notation, the conductor for example), and feels that he would not be able to cope without it. It is interesting to note Berwyn's experiences in the jazz field. Reay (1995, p. 357) in Wright (2015, p.79) argues that 'implicit in the [Bourdieu's] concept is the possibility of a social trajectory which enables conditions of living that are very different from the initial ones', yet migration can be a tricky

business as Berwyn has discovered. His classical performer's habitus, based on replication and convergence, prevents him from migrating successfully and indigenously into a field that relies on a readiness to 'leave [musically] beaten paths' (Benedek et al., p. 120) and a tolerance with taking risks. These 'rules of the game' (Bourdieu, 1984) are uncomfortable for him and, as the capital in the classical and jazz fields are at the opposite ends of the spectrum - one is the pursuit of perfection via convergent thinking and action and the other is exploration via a willingness and capacity for divergence - his confidence is low and self-efficacy is clearly underdeveloped, and this results in him rejecting musically creative opportunities.

5.4.2 Pedagogic field:

Emergent creative habitus

The narratives of Carys, Berwyn and Idris strongly suggest that a musical background devoid of improvising and creative composing (as opposed to pastiche composing) has not prevented them from adopting these behaviours within their pedagogical habitus, countering Crow (2008), Odena and Welch (2009) and Randles and Ballantyne's (2016) view that music teachers with a background and experiences in improvising and composing are more comfortable working in classroom environment that is conducive to creativity. Carys's eagerness to venture into informal pedagogies that are contrary to her formal classical learning, Berwyn's willingness to relinquish some control to enable pupils to creatively and autonomously explore through composition and Idris's openness to tolerate uncertainty, and react and adapt in the moment, all reveal numerous creative capacities which defy their natural classical music habitus of convergence, structure and control. Abramo and Reynolds (2015, p. 38) argue that creative pedagogues may not necessarily be musically creative themselves, but 'creatively approach the application and refinement of their educational practices' and this seems to epitomise Carys, Berwyn and Idris.

Pedagogic improvisation

All three student teachers display the capacity to be responsive, flexible and improvisatory (Abramo and Reynolds, 2015, p. 38). These authors suggest that whilst teachers need to show discipline in preparing sufficiently (learning objectives, resources etc.), they also need to respond, and that might mean moving away from, even abandoning the intended plan to suit pupils' emerging needs. We see Carys employing this exact tactic when Year 10 are struggling, and when Idris goes '*off on a tangent*' and is prepared to '*think on your feet more*'. They

exhibit an intuitive capacity, and by behaving in this 'instinctive manner' (Lucas, Claxton and Spencer, 2013, p.16), they reveal behaviours that are very different from their more measured and cautious approach as classical musicians. Abramo and Reynolds (2015, p.38) argue that for the creative pedagogue, the ability to demonstrate initiative supersedes the ability to invent and innovate, so whilst they do not necessarily demonstrate 'big C' creativity (Craft, 2000), their willingness and acceptance of divergent actions certainly exemplifies 'little c' behaviours, especially given the absence of these capacities in their classical habitus. Clearly, as classical musicians, Carys, Berwyn and Idris need to be responsive to other musicians in the moment and use their intuition to react appropriately, often in as high-stakes environment as this one (i.e. a public performance), but there is secure evidence in their narratives that this behaviour is significantly heightened within their pedagogic habitus. They are honing a type of pedagogic improvisation in their willingness to react flexibly and to think and act 'on the spot'. Improvisation in music usually involves 'the insertion of improvised passages into a pre-designed structure' (Green, 2002, p. 42), so in what Carys and Idris particularly describe, just as the creative jazz musician deviates away from (but is informed by) the initial musical elements to create their improvisations, they are willing and able to move away from their 'pre-designed structure', the devised lesson plan, when the need arises and pedagogically improvise. Albramo & Reynolds (2015, p.40) call this a 'reactive improvisation'; creating something different in the moment in response to pupils' needs. The migration away from their classical musician habitus is marked here; as pedagogues they resist their classical performer instinct to '*play what's on the page*' (the lesson plan) and begin to inhabit the habitus more typical of the jazz musician. Benedek et al (2014, p.117) suggest that jazz is 'commonly considered a particularly creative discipline' because it is dependent on the jazz musician's willingness to think and act divergently and be brave enough to go off in a different and unexpected direction (Fautley and Savage, 2007, p. 5), and this is exactly what we witness here with the trainee teachers.

Relinquishing control and tolerating uncertainty

There is also secure evidence that Carys, Berwyn and Idris are becoming 'comfortable with ambiguity' (Abramo and Reynolds, 2015, p.41). These authors argue that the creative pedagogue is open to experiences that prohibit rigidity, can accept instability, show a willingness to experiment with different possibilities and are open to explore the unknown and unfamiliar. Again, we see this capacity in all three student teachers, indeed much of the

discussion above touches on this, but a marked transformation can be seen in Berwyn who, in his musician habitus, craves the classical musician traits of structure and control. Indeed, for Berwyn, the need for control is so great that it affects his wellbeing, and we see this view initially continuing as he enters the pedagogic field. Yet, as a pedagogue, we witness a development that is transformative, given his natural state. He strikes a balance between structure and freedom (for both him and his pupils) that results in a working environment where both pupils and teacher can engage in creative activity and where Berwyn discovers a creative confidence that feeds his pedagogic self-efficacy. Key to him becoming comfortable with ambiguity is his developing ability and desire to engage in divergent thinking where outcomes are not fixed in the same way they are in classical performance. Fautley and Savage (2007, p.2&5) recommend that divergent thinking is particularly pertinent to creativity because it avoids a tried and tested response, and Abramo and Reynolds (2015, p.42) argue that creative pedagogues accept that knowledge is not fixed, but open to interpretation. Crucially, by adopting this habitus, Berwyn is also encouraging the same quality in his pupils, enabling him to make new discoveries and negotiate outcomes with them as a result. Indeed, when back in a known formal classically-influenced learning environment in his second placement, he realises the restrictions and limitations of employing convergent pedagogic musical practices and declares his preference for strategies that encourage both teacher and pupil to share creative control, exploration and tolerate uncertainty. Whilst his transformation had not established itself enough for him to pioneer a new type of pedagogy in his second placement in the way Carys did, it does show a solid migration into a pedagogic philosophy that embraces creativity.

Idris also demonstrates a willingness to tolerate uncertainty and move away from the comfort zone of his first placement, where, within a shared classical music habitus, he can continue 'happy but predictable' (Dwyer, 2015, p.95). By his own admission, he can '*struggle to just let loose and try new things*' so to witness how far he has come in terms of his willingness to step into an unpredictable environment and cope with it by cultivating a flexible and improvisatory manner is to be commended. Finally, for Carys, the bravery she shows in taking her newly honed creative pedagogic practice into the unknown domain of her second placement and tolerate the uncertainty of its reception with both mentor and pupils also demonstrates divergent action and a willingness to 'leave [pedagogically] beaten paths' (Benedek et al, p. 120).

Hierarchy

Undoubtedly, one of the more significant factors in the 'conditions for living' (Wright, 2015, p.79) in the new pedagogic field is the mentor. Indeed, Hobson (2002), Rice (2006) and Izadinia (2014) all argue that the relationship between the student and mentor is considered the biggest influence on the student teacher's professional development and overall success heavily depends on the positive relationship between the two parties (Izadinia, 2014, p.387). Although the narratives imply a loosening of hierarchy in the schools where Carys, Berwyn and Idris exhibit creative pedagogic capacities, Burnard, Hovander-Trulsson and Södermann (2015, p.xviii) caution that, in any field, there exists power, struggle and hierarchy. Evidence from the narratives suggest that a hierarchy innately exists in their student teacher/mentor relationship simply due to their mentors' acquired experience, but also because the classroom field 'belongs' to the mentor and, within it, he or she dictates the 'rules of the game' (Bourdieu, 1977). Perhaps this is why Berwyn chooses to adopt a more creative approach in his first placement as this is the habitus of the mentor and a pervasive part of her doxa. Similarly, his reluctance to pioneer a more creative approach in his second placement might well be because the 'conditions of living' cultivated by his mentor are rooted in more classically-orientated formal pedagogic preferences. Indeed, all three students show tendencies for replication: Carys's informal pedagogies, Berwyn's creative approaches to structure and Idris's adaptive and flexible style are all replicas of their mentors' practice. Deeply rooted in the classical musician's habitus is the desire to conform, replicate and accept instruction from the teacher/expert, conductor, composer, so it is understandable that these young teachers reproduce a pedagogy in the same way as they might reproduce a piece of music in performance because they are following the lead of the senior agent, their mentor. Carys, in placement two, is the only student to pioneer pedagogy that is new to her mentor and, therefore unfamiliar to the existing field and doxa. Izadinia (2014, p.388) argues that the student/mentor relationship is likely to develop successful relationships when they have shared values and goals. As discussed above, all student teachers are prepared to show affiliation with the values and goals established by their mentors, but in Carys's second placement, we witness pedagogic principles being set by the student teacher and this markedly alters the typical student/mentor hierarchy. Similar to the popular musician's habitus, hierarchy here is transient (Green, 2002) and distributed, and power rests with the practitioner who happens to have the relevant expertise at that moment. As an emerging

creative pedagogue wishing to explore and experiment with creative pedagogies, Carys is fortunate that her mentor demonstrates an openness, tolerance and interest in her ideas and is willing to remove the existing doxa. In doing so, the mentor is prepared to move away from her own established pedagogical habitus. This not only affords Carys the opportunity and security to 'find [her] own identity in the classroom' (Izadinia, 2015, p.394) but also provides a chance for her mentor to re-evaluate and question her existing habitus, challenge her own pedagogic assumptions and make discoveries about her own practice within Carys's new emergent habitus. Through loosening the natural hierarchy, she is demonstrating the exact creative capacities of inquisitiveness and imagination that Carys is also displaying.

In Berwyn's case, he craves a hierarchy in the early stages of his first placement as it closely resembles his classical performer habitus and, whilst the mentor's doxa includes engaging in creative pedagogies, also part of her doxa is to develop a creative autonomy and confidence in Berwyn. His reliance on the printed page, in this case being given a lesson plan, and his preference for being instructed on how to teach the lesson comes directly from the compliance present in his classical performer habitus - *'I would like to have all those plans given to me, almost like they write "This is what we need you to do, go and plan this, off you go" – but reminiscent of the non-classical musician's practice, his mentor encourages Berwyn into adopting a trial and error style of learning where he develops a confidence in making autonomous creative decisions, 'playing with [pedagogic] possibilities' (Lucas, Claxton and Spencer, 2013, p.16) and finding his own solutions. As he says, 'they were really open to have me try anything I wanted to and especially with the students. They wanted students to be as creative as possible and that meant I needed to be creative, too, as a teacher'.* His mentor clearly values creative capital, it is part of her departmental doxa and to succeed, Berwyn is expected to engage in creative pedagogies. Wright (2015, p.83) describes a particular domain as being 'a force-field' where 'an invisible barrier...protects those inside and marks it as a self-contained world'. Activities inside the force-field have their own logic and structure and 'agents inside the field know how to behave.' As the agent possessing the least pedagogical power, Berwyn is clearly learning how to behave within the field and realises that he needs to adopt a creative approach to gain capital and succeed. It is probable, given his classical background, that he did not share his mentor's creative pedagogic philosophies at the start of his placement, but by choosing to accept the philosophies and abide by her doxa, he gains a newly found confidence and belief in a pedagogy far removed from his initial preferred

approach.

Performativity

Welch (2012, p.12) suggests that creativity is likely to function most effectively in an environment absent of threat. The pervasive musical performativity culture which covertly (and at times overtly) exists in the field of the classical performing musician and the adverse affect it can have on his or her ability to foster creativity has already been alluded to, and the pressure on teachers to make gains in the highest-of-stakes situations (such as exams) can generate a similar culture in schools (Burnard & White, 2008; Grierson, 2011; Davies et al, 2013; Newton & Newton, 2014). Noticeably, there is no hint of an underlying performativity culture in the pedagogic fields inhabited by the three student teachers, and their mentors must take some credit. The types of support they give, the acceptance of their students' pedagogical mistakes, the level of autonomy they are prepared to negotiate by their willingness to relinquish control and the ways in which they are prepared to model creative and risky strategies all culminate in a non-judgmental, trusting and reassuring climate. For Idris in particular, with a history of fearing failure and coming from a first placement saturated with a performativity culture, he notices the refreshing lack of perceived judgment and prescription immediately. Indeed, it seems to pervade the whole school and this culture of support, honesty and openness becomes a significant factor in developing his confidence to experiment.

Collaboration

The nature of the collaboration between Carys, Berwyn, Idris and their mentors suggests a relationship that is less formal and more reciprocal, egalitarian and collaborative. Mok (2014, p.181) suggests that there is a more transient and distributed hierarchy in the habitus of the popular musician and that learning in this field is a collective, collaborative and a 'natural interaction or exchange of ideas', which seems to echo the relationship that Carys, Berwyn and Idris have with their mentors. Both the popular and jazz musician's habitus relies on high levels of group learning and interaction, as well as peer observation and talk (Green, 2002, p.83; Benedek, 2014, p.117), and whilst not strictly 'peers', this does aptly describe the behaviours and interactions typical of these mentor/student teacher relationships. Indeed, peer observation is a common occurrence in the teaching profession and professional collaboration also features highly in Wales' new Professional Standards (2018). Moreover,

D'Amore (2009) proposes that when teaching is shared and leadership distributed, for the learner (in this case, the student teacher), learning is often acquired tacitly and immediately, rather than in the classical musician habitus where a significant amount of isolated practice and drilling takes place prior to the actual act of performance and then implemented into it. In the positive collaborative relationship that the students develop with their mentors, the Lucas, Claxton and Spencer's collaborative concept of 'sharing the product' (2013, p.16) is further heightened and seems to significantly and affirmatively impact on their creative confidence and general wellbeing. Finally, both the student teacher and mentor actively and effectively meet all four of the new 'descriptors for teaching' (EWC, 2019, p.20) for Collaboration in the new Professional Standards at their respective QTS and 'sustained highly-effective practice descriptor' (p.43-46).

5.4.3. Pedagogic re-conception: classical musicians developing a non-classical musician habitus within the pedagogic field

Reviewing their narratives holistically and in the light of the above discussions, the evidence strongly suggests that the pedagogic habitus that Carys, Berwyn and Idris inhabit more closely reflects the habitus of the non-classical musician. They all display a readiness to think and act divergently, an openness to accept unexpected outcomes, a willingness to play with possibilities and pedagogically explore, a propensity to be flexible, adaptive and responsive, a capacity for improvising in the moment and an inclination to share control. This habitus is distant from the habitual behaviours they inhabit as classical performers; as Welch (2012, p.6) states 'for all the mastery of a certain set of skills, the Western Classical Tradition is biased towards a re-creation of notated scores rather than more creative, exploratory and improvisatory experience', which is exactly what they now demonstrate as young pedagogues. Therefore, it appears their migration into a new and unfamiliar field has been a success.

5.4.4 Summary of the creative transformation group

The main 'take away' messages from the creative transformation group are as follows. The musicians who seemed more able to creatively transform as teachers were the those who came from a classical background. Whilst as musicians, discipline and persistence tend to be the dominant capacities in their habitus, the student teachers from classical backgrounds transformed into creative pedagogues without being impeded by the creative limitations that resided in their musical field. However, the 'conditions of living' (Reay, 1995, p.357 in Wright,

2015, p.79) they experienced were crucial in their pedagogic transformation, particularly the relationship they developed with their mentor. When experienced most positively, the creative capacities of imagination, collaboration and inquisitiveness became their dominant capacities in their creative pedagogic selves. Indeed, their pedagogic creative experiences altered their perceptions of their creative musical habitual behaviours.

5.5 Narratives of creative pedagogic reduction: Dewi, Steffan & Tanwen

Dewi's story

Dewi is a non-classical musician who describes his musical identity across a number of rock & pop genres, including blues, '60s rock and rhythm & blues' and a number of different, but related, activities, including performer, composer and arranger. He explains that *'pretty much every performance I do will have an element of composition in it because a lot of is improvised. Especially a guitar player, it's never really very structured what you actually end up playing, there's nothing written in stone, so to speak. Improvisation is massively important I think, for any sort of contemporary musician. At the end of the day that's what composition is.'*

His creativity is demonstrated in him seeing a creative opportunity in a potential barrier: *'I think maybe you can be limited by your [knowledge of] instruments sometimes. I think some people tend to be able to hear something in their head, like a drum pattern or maybe a saxophone but they might not be able to communicate it properly across to somebody else, but then it's kind of good in a way because as you're trying to communicate, something else might come out of that instead, just better than what you imagined'.*

He also differentiates between different types of intelligence: *'I think there's a massive difference between being academically intelligent and creatively intelligent.'*

For his first school placement, Dewi went to an 11-16 valleys school in an area of high deprivation. He talked about the need to take his lead from pupils and their needs, and be prepared and able to adapt and be flexible.

'There's no "one size fits all" policy in terms of how you teach a class. You might get one class that respond really well, whereas you might get another class that you literally can't leave them for more than two minutes, otherwise they're going to get off task. You don't want to do

the same thing over and over again. You have to kind of know your pupils and you have to be creative in how you get them to learn. I think it's an important part of being a teacher really.' Dewi seemed to be very confident to be experimental and play with possibilities in his pedagogic practice, ranging from generating imaginative approaches to 'dry' topics to *'getting the kids to create their own lesson'*, allowing them autonomy of lesson content and learning directions. He also treated the departmental Schemes of Work as *'a framework to kind of work off'* planning and delivering his own sequence of lessons within this broad guideline. Similar to his popular musician practices, he felt that *'part of being creative is using somebody else's work as a starting point and then kind of going with it and taking it your own way.'* He was comfortable to *'just start to experiment to see what happens'*, identifying these improvisatory practices as similar to his actions as a rock and pop musician, and was happy to *'think on your feet - you have to just improvise and go with it as it happens really. That's why it's handy being a musician because you come from that creative background anyway.'* He was also comfortable making mistakes: *my attitude was if it goes wrong, then just don't do it again. Learn from that and move on. That's how you learn as a teacher'.*

Dewi felt he had to adapt to being significantly more disciplined and persistent as a teacher, when comparing it to his popular musician behaviours, stating that *'I think people that come from a contemporary background tend to be less disciplined musicians than classical, but I don't know if that's a good thing or a bad thing. It's different'*. Also, although he worked quite closely with his mentor, he felt less collaborative as a teacher, stating that being able to work independently was a requisite of a teacher, whereas in the pop and rock field, musicians innately tended to work as a collective.

Dewi then moved to a high-achieving 11-18 town school for his second placement. Again he commented on the opportunities for creative freedom within a given structure, but his attitude to his ability to do this had changed: *'I must admit I'm not fantastic in coming up with really good ideas and delivering things in different ways, but I tend to find stuff that works and stick with it'*. He had also changed his mind about the similarity between improvising as a musician and as a teacher and now saw them as different skills.

'Improvisation - being creative as a musician is a musical skill. Being creative as a teacher is more of an academic skill. Do you see where I'm coming from? I've always been quite a big

advocate of 'the art of the blag' as a musician. It's kind of being like, "Well, I don't really know what I'm doing, I'm going to go with it, see where it goes." But being creative musically is a different skill to being creative as a teacher. I think it's different. The art of the blag won't get you very far.'

He had undertaken a complete change of mind-set. On being asked why, he reflected that the 'professional' culture of the school had changed his core perception of creativity, particularly in the pedagogic field, and pedagogic behaviours that were acceptable in his first school were less so in his second. Even though his mentors had given him opportunity to further develop his creative pedagogic ideas, he has rejected them for a more 'tried and tested' safe approaches.

In placement one, Dewi described a strong relationship with his mentor that was based on an openness to experiment and he also sensed a non-judgemental and relatively stress-free culture in the school as a whole: *'I think, the relationship I have with the mentor and the whole of the school is pretty much free for me to kind of do my own thing. It wasn't like a massively high-pressure environment, "You have to get all those A's at GCSE".'*

However, in placement two, despite feeling surrounded by both an aspiration from his mentor to use creative pedagogies within the department and resources and facilities that were conducive to them, he perceived that the class teachers were being constricted by an overt school performativity culture, which was not conducive to divergent thinking and unsupportive of their creative ambitions.

'There is definitely a creativity in that department. They're constantly trying to develop what they're teaching. At the same time, in that school there's a lot of pressure for high achievement and stuff like that, that gets in the way, a bit higher up in the chain somewhere, so there's results in there that need to come through. It's a bit of a strange environment'. I mean, I was quite far removed from the higher powers, but from the impression I got, there's definitely a bit of a culture of throwing you under the bus. What I mean by that is, if you don't get the results- what is expected – you're in trouble'.

Dewi felt that his musical and pedagogic identities remained quite separate and distinct. As a teacher, he had *'definitely learned to be more logical and a bit more organized'* and he had also sensed a growth in his capacity for determination and persistence. The increased discipline that he had alluded to very early on in his first placement had become significantly more heightened in his second.

'I'd say I've had to become more disciplined as a teacher because obviously there is a lot of requirements being a student teacher in terms of lesson planning, the amount of workload. Whereas as a musician, I feel like I'm far less disciplined in terms of kind of just going with it if you get what I mean. Just improvisation and stuff like that.'

He also commented on the altered capacity for collaboration within his pedagogic identity and how markedly different it was to his musician behaviours.

[I collaborate] a lot more formally [in school], I suppose. There is a lot of paperwork, a lot of serious stuff. As a musician, in my background it's all very informal. The collaboration in the school setting is more professional in the fact that— it is a professional industry, isn't it'.

Dewi's musical identity had diminished as a result of learning to teach due to time restraints, but he was hopeful it was temporary: *I'm not as active as a musician like I was. I still do play and stuff but I'm not as transfixed with it as I was maybe this time last year, but that's just a time thing. As the pressure of the PGCE and everything sort of starts to diminish, I'm a lot more comfortable. I'll probably get back into it.'*

Dewi secured a teaching post in a London Comprehensive school so will not be directly involved in the new Curriculum for Wales preparations and will be *'observing from afar'*. He saw value in cross-curricular learning but was worried about the impact it would have on performance in formal examinations.

'Where I do think it's going to fall down is if the pupils are going to be sitting in the same kind of academic qualifications of GCSE and A-level, how well will that kind of new key stage three program prepare them for that kind of-- It's going to be really free and I then it's going to be very strict, disciplined into subject, I don't think it really marries up.'

Tanwen's story

Tanwen describes her musical identity as *'broad, never classical, but most other styles within kind of the contemporary stuff'*. As a singer-songwriter, she sees herself as performer and composer, with the two aspects integrated in her practice, and she works closely with her band in this creative process. She categorises the extent of creativity in her various musical practices. As a session singer *'I have stood in a booth, looked at a piece of music and had to stand there and sing it and it's not creative, however, it makes me feel like a musician, it's more respected in a lot of ways'*. She perceives this type of experience as 'a job', likening it to work that has to be done to allow her to spend time doing the activities she views as more creative, i.e. song writing and performing her original music. Similarly, she feels that the music theatre field is quite creatively restrictive for similar reasons, someone else telling her what to do (that could be singing, dancing or acting). However, although she feels that songwriting is a creative activity, being a composer carries with it additional pressures in terms of being judged on its creative merits, far more so than being judged as a performer alone.

'If you are standing in that booth you can't necessarily be judged on like a scale of, "Oh, I think that's really, really good," or "I think that's rubbish," because you're just doing what's written on the page whereas when you're doing your own thing it's down to opinion. You could do something, say I could write a country song, and somebody could say, "Oh, I can't stand country, I didn't like it at all," and somebody else could say, "I absolutely love country and I loved that", so the barrier then is kind of other people's perceptions of your work'.

Tanwen's first placement was in an 11-16 town school in which the music department based their pedagogic philosophies on a music education movement called Musical Futures (D'Amore, 2009), which promotes the informal learning methods of the popular musician. This should have been a perfect match for Tanwen, but it transpired that it was not. Tanwen describes her placement as being quite free and open and she was encouraged to hone creative pedagogies both in terms of curriculum content and teaching and learning strategies, but she was quite reluctant and resistant to experiment with them. It was not that she was short of ideas, but that she was scared of implementing them: *'I think I was encouraged a lot, but I think actually my problem was that I was a little bit scared of being creative because I didn't know if it was going to be right. I had a lot of ideas but I'm very much like scared of,*

“Oh, what if I do it and it’s really not good?” I was scared of getting it wrong so I generally stuck to what they were doing.’ She was concerned that moving away from known pedagogies would lead to disruptive behaviour and was also very conscious of others’ impressions of her even though she knew her mentor was keen on pedagogic exploration and would be supportive of any mistakes: *‘If I don’t get it right then they’re going to all think I’m rubbish’,* and that worry included pupils’ perceptions as well as her mentor.

Tanwen’s second placement was in another 11-16 town school within which the departmental philosophy was markedly different from her first. Her mentor was a classically-trained instrumentalist who favoured a formal and controlled learning environment, and she expected Tanwen to fall in line: *‘she keeps a very tight rein on her units of work and how she wants them done and when. You follow the book and that’s that’.* Tanwen preferred this environment: *‘in school one, there wasn’t much structure to the way things were there and it was very kind of free. But I much prefer it here. I think the minute I feel like I know exactly what I’m teaching and exactly what I want out of the lesson, if I know that, it makes me feel like I’ve got much more of a support.’* Once she could rely on this foundation of structure and control, she was more receptive to experimenting and creating new resources, particularly within her own area of expertise: singing and vocal work. As an instrumentalist, it was an area of pedagogic practice that her mentor was less confident and skilful, so was happy to hand over the lead to Tanwen to develop. She had finally arrived at an area of practice and a set of formal and structured pedagogic strategies which, when combined, gave her the confidence to introduce something new to the pupils and a much-needed boost in her self-esteem.

Tanwen viewed both her mentors as ‘experts’ that could not be challenged. In placement one, this contributed to Tanwen’s lack of confidence in moving away from the ‘norm’ of the department whilst in placement two, gave her licence to stick to the departmental ‘tried and tested’. She felt uncomfortable with the collaborative style of mentoring chosen by her first mentor and this seems to impact on her relationship with her, yet the relationship was much stronger in placement two as Tanwen preferred the instructor/receiver type chosen and required by her mentor.

Interestingly, Tanwen felt she grew more as a musician in her first placement in terms of gaining musical knowledge and skills: *‘it’s been good to expand. I think you constantly need to*

learn more', but by the end of placement two, she referred more to the barriers of expanding musically: *'it's difficult because my year has been focused on teaching and on getting my standards, getting my assignments done.'* Like Dewi, Tanwen felt that her musical identity had *'actually maybe reduced a bit because I haven't had time to sit down and write songs and record them. Actually what I'm practising now are things like sight-reading and trying to get that up to a higher level, so maybe the creativity has ...'*

Tanwen has secured a post in a Welsh school (her first placement school, incidentally) but her view of the new curriculum seems to challenge her desire for structure and control: *'I think it's one of those things, you're going to have to take it day by day and bit by bit and kind of have a real open mind and roll with it because it's so different to how things are now. I'm really looking forward to it'*. Even though her creative self has regressed as a pedagogue, her creative musician identity is emerging here, which is good news for her new school!

Steffan's story

Steffan is a non-classical multi-instrumentalist who specialises in drums and guitar. Although he had some classical guitar training as a child, he does not identify himself with the practices and habits of a classical musician.

'I've never ever enjoyed playing from a piece of paper. I despise sitting down and playing someone else's music. I respect it so highly. That's just not me'.

He is also a composer; he is a lone composer when creating pieces such as film-scores and a collaborative composer when creating songs with his rock band. As part of collaborative composing/performing process with the band *'you had to be creative because I wasn't just given a chord part, I had to come up with my own parts. I say that's more improvisation because we always used to write things together and obviously creating a team composition, where does it start? Where does it finish? Yes, collaborative creativity in that sense. I was mesmerized by, when you get a dynamic, a relationship going, an ensemble, and you're able to feed off each other and write music on the fly or something, I used to get such a kick out of that. I thought it was brilliant'*. However, as a composer of film music he always worked on his own and, whilst he enjoyed the autonomy, *'you're not answerable to other people, which could be a barrier'*.

Like Dewi, he saw the creative potential of working with unfamiliar instruments: *'you get comfortable on your instrument and you get stale and then it's boring. You move to a different instrument and you get ideas. Just because it is a different instrument, you create something different. I realized then that your instrument can be limiting. Sorry, not the instrument. It's the way you think about the instrument. On a guitar, I was always going back to similar melodies or patterns.'*

Steffan's first placement was in an 11-18 town school whose music department was a Welsh Government Pioneer School, responsible for creating and trialling the new curriculum's Expressive Arts Area of Learning and Experience (AoLE). Steffan was committed to honing a creative approach to teaching and believed that it was crucial to pupils' engagement: *'if you give them something imaginative, creative, something they can get their teeth into, they're going to work for you. It's such a creative subject but it needs to stay like that. I never wanted to be a music teacher that just went, "Here are the dots", go through the motions, play the piano, do that. Performance, discipline, playing an instrument, and reading, and all that is an important factor in our subject, I think it can be centred too heavily around that.'*

Luckily for Steffan, his first placement school was quite progressive in its pedagogic philosophies and did not replicate the type of approach above that he disliked so much. His mentor was open to him experimenting and encouraged his curiosity and exploration: *'Very soon [into the placement], I was allowed to go off do my own KS3 schemes at work.'* However, he did find the curriculum that the Expressive Arts department had created to trial the new curriculum and chosen modes of delivery restrictive.

In Year 7 and 8, obviously, we had the Donaldson, so I was a little bit restricted in that. The multiple departments getting together, art, drama, dance, media, and music, you were all given the same set work. It was like being given lessons on sheets. The wiggle room was very small. For the last Donaldson project, we did "Oh what an atmosphere" where we were looking at how do you create an atmosphere through art, drama, and music, and it was document after document stating what we had to achieve with someone higher up coming in and saying, "Do that." It did impact on my ability to be creative but I got used to it towards the end.'

Steffan then moved to an affluent and high-achieving 11-18 town school where, immediately, he sensed a culture that *'had very strict boundaries and rules.'* It also quickly became clear that he was to abide by strict expectations: *'I found in my second placement I was told what I could and could not do and that made it very niche, to say the least'*. Whereas in placement one his ideas were mostly encouraged, in placement two, whilst they were *'never removed altogether, they were definitely changed, manipulated. Placement two was very rigid, in the sense of the word that there was a way of doing things before I came, that was the way I was going to do things.'*

He was required to adopt the department's ways of working but, as a popular musician, he was not particularly well equipped musically to be successful at adopting their formal, classically-driven pedagogic strategies. Moreover, his own musical background and skills as a non-classical musician were not what were particularly valued in this school.

'There were things that they wanted to do where it wasn't maybe my speciality or my strong point, so I had to be very persistent, I had to do a lot of my own study, be disciplined with learning piano to a high level, which is an instrument I've never done before, learn cello and violin as well to join in with some of the more traditional bands. I felt like I was a student myself because their department was completely different to what I'd done. So, to an extent I would say that I was not forced [to adopt the departmental ethos], but I had to swim or otherwise just sink. They have the winning formula and they're not going to let anyone budge it. They knew what they liked and stuck to it.'

He described the way they approached the curriculum as creatively limited, *'there was a huge emphasis on music as repetition, a lot of playing other people's stuff, very much sort of "how quickly can we get you to play one instrument"'. That was to be all and end all. Very little composition, very little imagination in terms of being creative'*. Indeed, when Steffan tried to introduce some composition ideas of his own, *'they just looked at me like I'd just discovered fire - teachers and students.'*

Steffan's relationship with his first mentor was *'absolutely fantastic. She said, if I was able and I was happy to do it, she would give me full rein as long I'm to check with her and we'd discuss things. Her support was just amazing, there was always the help there when needed'*. On the

basis of this strong and trusting relationship, he quickly developed the confidence to experiment: *'I think if you don't have a relationship, a superb relationship with your mentor, how are you meant to thrive creatively? I'd be scared to just do anything'*.

Steffan did not make specific comment on his second mentor. The line in his narrative *'I would say that I was not forced [to adopt the departmental ethos], but I had to swim or otherwise just sink'* offers a clear insight into the relationship, the expectations and the level of support. Having said that, even when he did try to adopt the departmental approach, there seemed little encouragement or support on offer.

Even though this placement seemed to frustrate Steffan more than the first, and the first seemed to inspire him more than the second, he was sure that he had grown as a musician from his pedagogic experiences during his PGCE year. His musical knowledge and skills have expanded markedly and he also reflected that, when back making music with his band, that he had become more authoritative: *'there's been times where I've done band rehearsals and I've gone into, as my friends say, 'teacher mode'. I've analyzed and been critical of something, if someone has played a wrong note, or if they weren't focused, or something like that, I don't know. I think because obviously, you're so on the ball in the classroom, so I do bring that [into the bandroom]. I found it quite strange!'* He acknowledged that although placement two was difficult, he had learnt a great deal, and the combination of the two schools was effective in exposing him to different types of pedagogy.

5.6. Analysis and discussion of creative reduction narratives

5.6.1. Musical field: Improvisation, collaboration, performativity & self-esteem

Evidence from their narratives suggest that although Dewi, Tanwen and Steffan's inhabit many patterns and behaviours typical of their non-classical musical habitus, there are a few notable exceptions worthy of illumination. Improvisation and the concept of jamming are deeply engrained in the habitus of both Dewi and Steffan. Additionally, because they do not commit their compositions to paper in the way a classical musician would, every performance presents an opportunity for improvisation and, therefore, further creative divergence. Both assign significant creative capital to it and, therefore, it forms a central role in their own personal doxa. This is less apparent in Tanwen's musical habitus. As Dewi rightly says, there is an element of improvisation in the compositional process of every composer, whether

classical or non-classical. 'Playing with possibilities' (Lucas, Claxton and Spencer, 2013, p.16), exploring the options within embryonic musical ideas are how most composers operate, but in classical music, improvisation is almost never found in actual performance itself (although there is more evidence of this practice in contemporary classical music). Instead, the classical composer will craft his/her work in advance of the performance, and from Tanwen's brief commentary, it seems she is following a similar pattern. However, dissimilar to the classical composer is that, as a singer-songwriter, she is the performer of her own compositions whereas the classical composer tends to compose for others to perform. It is unclear from her commentary whether she commits her compositions to the page, probably not as she is not a trained classical musician so her knowledge and skill in notation is likely underdeveloped and musicians in her preferred musical genre tend not to notate their work in traditional ways. But if improvisation does not reside in her habitus in the same way it does with Dewi and Steffan, each rendition of her composition is likely to be a close replication of the original, and therefore, contains a level of self-directed convergence, providing her with structure, control and safety. As members of a band, collaboration is also very prevalent in the habitus of all three. Steffan articulates his affection for this element of his practice most clearly, demonstrating Mok's description (2014, p.181) of 'a natural interaction or exchange of ideas': *'when you get a dynamic, a relationship going, an ensemble, and you're able to feed off each other and write music on the fly or something, I used to get such a kick out of that. I thought it was brilliant'*, and also exudes the sense of enjoyment in playing music together that popular musicians typically demonstrate (Green, 2002; Woody, 2007; Mok, 2014). However, Steffan is also a lone composer when writing film scores and, as a singer-songwriter, the extent to which Tanwen composes collaboratively is questionable. She may perform solo at times as well, if she has means to accompany herself. As lone composers, they assume sole control and autonomy, requiring a different state of mind and practices that resemble the classical composer more closely. It is interesting that Steffan sees not being accountable to anyone as a negative in his lone composer identity. Is he implying that there might be a covert performativity in rock bands, or in his band in particular? Perhaps it is not accountability but, similar to team sports, the sense of synergic accomplishment - 'the whole is greater than the sum of its parts' (Aristotle) - echoing the T.E.A.M concept of 'together everyone achieves more.' Tanwen's narrative implies an inherent and self-imposed performativity that affects her self-esteem. She cares very much about others' opinions of her and places 'measurable performance goals' (Chua, 2009, p159) on their reaction to her compositions/performances.

Welch et al (2008, p.214) argue that non-classical musicians have a 'lower self-efficacy' than classical musicians and Tanwen's sense of low-esteem is emerging through the above self-perception and the kudos she places on visiting a habitus similar to a classical performer when doing session work. She demonstrates the innate hierarchy that exists in music, the Western Classical hegemony and the way in which non-classical musicians often see themselves as less expert (Welch, 2008, p.214). Although she can clearly identify the creative limitations in this field, it makes her feel '*like a musician*' and gaining the respect that brings is important to her as she clearly feels vulnerable when inhabiting the non-classical field.

6.5.2. Pedagogic field

Emerging creative reduction

Dewi, Tanwen and Steffan's narratives all strongly suggest creative regression in their pedagogic identity, countering Crow (2008), Odena and Welch (2009) and Randles and Ballantyne's (2016) claim that music teachers with a background and experiences in improvising and composing are more comfortable exploring a classroom environment that is more conducive to creativity. Indeed, their narratives exemplify the notion that

music creativity...does not necessarily transfer to pedagogical creativity. Becoming a creative musician or composer is not the same as, or guarantee of, becoming a creative educator, and thinking creatively about music does not necessarily lead to creative teaching (Abramo and Reynolds, 2015, p.38).

Unlike the creative transformation group who tended to develop similar creative pedagogic traits to the non-classical musician habitus as a result of their experiences in the classroom field, the regression witnessed in this group appears to occur for different reasons: Dewi due to a performativity culture in the school, Tanwen because of her own low self-efficacy and subsequent desire for control and structure, and Steffan due to a rigid hierarchy. These all place a strangle-hold on not only the opportunity to, but in Dewi and Tanwen's case, their willingness to explore creative pedagogies. These inhibitors of pedagogic creativity come from distinctive but related factors and, to that end, specific themes can be drawn out.

Performativity

The effect of a performativity culture can be witnessed in all three students' settings but no more so that in Dewi's second placement. The school's doxa, based on accountability, has a significant effect on his practice despite it not overtly existing within the department.

Performativity is a culture that employs judgments and comparisons as means of incentive, control, attrition and change...Who is it that determines what is to count as a valuable, effective or satisfactory performance and what measures or indicators are considered valid? (Ball, 2003, p.215 & 216).

We do not find out from Dewi's narrative the school's performance measurement, but his narrative strongly points to a results-driven capital centered on pupil attainment. He is working in a Welsh Government 'green' school lead by a senior leadership team who likely are themselves immersed in a pervasive and intense performativity culture, with governmental and public accountability being the end-result. Yet despite Dewi's mentor and the other colleagues in the music department encouraging experimental pedagogies, the inescapable whole-school culture not only strips Dewi of his desire to be creative as a practitioner and affects his confidence, but it seems to innately change Dewi's pedagogic perspectives and alters his perceptions of the attributes of a good teacher, illuminating Ball's view that performativity 'does not simply change what people, as educators, scholars and researchers do, it changes who they are' (Ball, 2003, p.215). The regression in Dewi's creative approaches is disappointing, but the deterioration in his belief in creative pedagogies as an underpinning philosophy is 'soul-destroying' (Ball, 2003), particularly in light of the aspirations of the Curriculum for Wales (WG, 2019) and the focus on innovation in the Welsh Government's Professional Standards for Teaching and Leadership (EWC, 2019). The potential to 'create a culture of learning and development where teaching professionals can work more creatively' (Taylor, 2017) seems to be lost on Dewi as a consequence. The absence of a performativity culture in Dewi's musical field probably makes it more alien to him than if he were a student teacher from a classical background, but within this environment, rather than fight it, he accepts it, learns to 'love the inevitable' (Bourdieu, 1977, p.72 in Dwyer, 2015, p.103) and continues 'happy but predictable and [creatively] limited' (Dwyer, 2015, p.95). There are distinct 'measurable performance goals' (Chua, 2009, p159) in both Tanwen and Steffan's placements, however, Tanwen seems to self-impose them in the same way she does in her musical identity. Indeed, in her first placement, there is no evidence of the mentor setting out

any requirements on her, yet the pressure she places on herself to 'perform' satisfactorily in the classroom seems to be at the expense of creativity. The performativity in Steffan's school is down to his mentor's insistence that he will follow the 'status quo', the departmental habitus, and given that the mentor is also the assessor in measuring progress towards Qualified Teacher Status, then the stakes are high personally and professionally for Steffan. He is placed in another 'green' school so whilst hierarchy and compliance certainly play a part here, so does a pervasive performativity culture similar to Dewi's school. It is reasonable to suggest that the hierarchy and compliance the mentor demands from Steffan is replicated in her relationship with her senior team, and, like the relationship between the teacher and learner in the field of classical music, the mentor 'becomes complicit in reproducing the symbolic capital' (Sagiv and Hall, 2015, p.113) of the school. This is not the case for Steffan in his first placement, but whilst there seems to be an absence of performativity in his relationship with his mentor here, it does seep through in the work he does with colleagues within the Expressive Arts AoLE. As pioneers of the new curriculum, whilst they are afforded significant professional capital within the workforce and are gifted the opportunity to potentially improve the 'conditions of living' for all Welsh pupils, they are perhaps also feeling both accountable to the Welsh Government and externally judged by the profession, and this seems to result in them adopting an habitus that is controlling, stifling and void of the divergent actions for those delivering it. This approach is at odds with Donaldson's aspirations to foster 'creative, enterprising contributors' (2015, p.29) and seems to impose a doxa of compliance and control.

Hierarchy and collaboration

The impact of a reduced presence of rank and seniority has already been alluded to in the narratives of Carys, Berwyn and Idris, and for Steffan, his relationship with his first mentor, based on openness and reciprocity, echoes those student teachers. One might think that he is retaining his creative capacities as a pedagogue at the very least, but then he experiences a stifling relationship in his second placement underpinned by an overt hierarchy. His mentor has an exacting doxa based on strict rules and conventions (Burnard, 2012) and the expectation is to join the team and 'fully integrate' in a way that suits the conditions of the field (Izadinia, 2014, p.396). As in the classical music field where the expectation is to fully honour the composer's creative intentions (Woody, 2007; Green, 2002; Creech et al, 2008; Welch et al, 2008; Burnard, 2012; Welch, 2012; Benedek et al, 2014; Sagiv & Hall, 2015;

Perkins 2015), in this classroom field, the doxa is to fully honour the mentor's pedagogic intentions as he/she is the creator of the classroom curriculum. Both are written down and appear to be set in stone. Whereas Dewi accepts and then embraces this compliance, Steffan tries to introduce composition, a musical practice that defines him as a musician and represents his creative philosophy, but it is rejected, not only by his mentor but by the pupils too. The balance of power, the doxa, holds such strength in the department that pupils also abide and assume the habitus, and consequently disconnect from Steffan's new ideas as it is too far removed from their 'norm'. The mentor's hold on the classroom results in pupils being 'socialised... [in a way] that provides a sense of what is comfortable or what is natural' (Burnard, 2012, p. 271) for them and the mentor, but unfortunately, not for Steffan. This is probably all the more alien to Steffan because of the lack of hierarchy in his rock band. Maybe becoming accustomed to an unequal power balance in school impacts how he behaves in his band setting because, when entering back into his musical field, he enforces an element of hierarchy in the way he interacts with his band members. In the pop field, a distributed and transient leadership model exists where whoever has the expertise at that point assumes the senior role (Green, 2002). By adopting a fixed and rigid hierarchical structure, his mentor misses out on a chance to learn from Steffan, both in terms of introducing composition into the curriculum, but also to draw from his expertise in popular music and creative pedagogies. Collaborating in this way would foster 'a productive habitus [that] allows for generation and improvisation of actions' (Dwyer, 2015, p.95) as is the case with Carys and her mentor. But the hierarchy prevents a creative collaboration such as this from developing. Collaboration means working together for common goals, but there is very little 'shared' in Steffan and his mentor's relationship and certainly not a shared goal of creativity.

Tanwen views both her mentors as 'experts' that cannot be challenged and she seems to crave a hierarchical relationship with her mentors as a result. In placement one, her mentor tries to avoid it, wanting to foster a more reciprocal relationship and give Tanwen the space and freedom to develop her own identity and methods of practice (as she would as a singer-songwriter), but all that serves to do is to expose her anxiety and fuel her low self-esteem and confidence. Tanwen's description of her second mentor as having a very 'tight rein' presents an opportunity for her to comply and it gives her licence to stick to the 'tried and tested'. Unlike Steffan, she is happy to. She welcomes the hierarchy, first because hierarchy itself is a structure and it transpires she craves structure, but second and more pertinently, she is happy

for her mentor to take control of her practice and behaviours without question, and Tanwen willingly approves of the pervasive doxa because it offers her the structure and uniformity she finds so comforting and safe. The unequal power balance of classical music student/teacher is strongly replicated here, and with it, the same compliance to strict conditions of living and convergence of existing pedagogic practice. In her narrative, she negatively alludes to a similar hierarchical relationship as a session singer and when participating in music theatre, but in the pedagogic field she seems to want to impose it. She wants to be controlled rather than be in control and the student/teacher, receiver/giver-type relationship is both exactly the relationship her second mentor requires and the approach that Tanwen prefers. She clearly needs an instructor rather than a coach, and this is what she gets in placement two. Perversely, in a sense, Tanwen and her mentor seem to enter into true collaboration as they believe and invest in shared goals of hierarchy, control and structure and agree on a way of reaching them, and this, in turn, feeds her desire to be accepted in the field and respected. There is a hint of a change of position in the hierarchy towards the end of the placement with Tanwen's lead on the singing activity, but the mentor's formal delivery approaches remain. However, perhaps finally, this hints at the distributed leadership that is more reminiscent of her non-classical field.

Self-efficacy

If we accept that self-efficacy as the belief in one's capabilities to achieve a goal or an outcome (Margolis and McCabe, 2006), the narratives of Dewi, Tanwen and Steffan all imply that their self-efficacy has been compromised to a greater or lesser degree. All three struggle with confidence: Tanwen in the freer placement but Dewi and Steffan in the constricted one. Both Dewi and Steffan question themselves as musicians in their pedagogic field, Dewi deciding that his improvisatory nature has no place, and by doing so, removing the aspect that, for him, carries most creative musical capital, and Steffan in the fact that being in a classically oriented environment has exposed all his musical weaknesses. Non-classical musicians label themselves as 'less expert' and having 'lower self-efficacy' than classical musicians (Welch, 2008, p.214) and we also see this coming through in Tanwen; her lack of musical confidence transforms into a desire to be respected by others and she points towards more classically-oriented work as the practice that brings most status. As Welch (2012, p.12) alludes, a presence of threat can strangle creativity, and feeling in any way incompetent is one of the most threatening positions to be in. Dewi's first placement *'wasn't a massively high-*

pressure environment' within which he was able to grow in pedagogic confidence by transferring much of his musical practices into this new field and further developing them. In doing so, Dewi is clearly feeling effective as a learner pedagogue and valued by his mentor and department. He talks about being as 'creatively intelligent' in his teacher identity as in his musical one, demonstrating the extent of his confidence and self-esteem. The performativity culture that permeates Dewi's second school has a markedly negative effect on his self-efficacy, resulting in him losing all his confidence and bravery to employ creative pedagogic strategies because he fears '*being thrown under a bus*'. With this level of threat saturating the school, it is no wonder he reverts to the safety of the 'tried and tested'. Students with a strong sense of efficacy are more likely to challenge themselves with difficult tasks and be intrinsically motivated (Margolis and McCabe, 2006) and Steffan shows this in his willingness to introduce a new pedagogic approach based on composition. Although not stated overtly in his narrative but implied, for Steffan, the rejection he suffers from both mentor and pupils coupled with the low regard his mentor holds for his non-classical background (Allsup, 2011) impacts on his confidence within the placement, although thankfully does not seem to have reduced his desire in another setting, such as when teaching the new curriculum for example. For Steffan, it is all about relationships, exemplified from his comment about his first mentor. It is indicative of the relationship he had built up with his band mates, something he loved, inspired him, energised him. He takes confidence in collaboration and feels more productive and effective within a team environment, so to have this removed or drastically reduced, affects his perceptions of his own self-efficacy. Benedek (2014, p.117) reports that classical performers suffer higher levels of performance anxiety, but as a non-classical musician, Tanwen seems to suffer with it too and constantly craves reassurance. She is frightened of being judged in her singer-songwriter identity and this comes strongly through in her teacher one also, and if she gains an improved sense of self-efficacy through employing more formal, structured and traditional pedagogies, then she is prepared to sacrifice any creative and more divergent ideas she might have had. Perhaps part of her anxiety about risking a more divergent approach in the classroom may be that as a singer-songwriter, she does not improvise - she writes and then performs. Therefore, she is creative in the writing stage as a singer and she possibly is as a teacher too - '*I've got good ideas*' - but does not have the confidence or self-efficacy in her teaching habitus to actually implement them. Moreover, she rejects much of her natural popular musician habitus and behaves similar to a classical musician, desiring hierarchy, instruction, structure, convergence, control, but this gives her

the confidence she needs and the scaffolding she craves. Her second mentor also models more for her, and this helps to increase Tanwen's confidence as she is able then to replicate what she sees, much the same way as a classical musician may recreate a performance. Indeed, Tanwen's self-esteem issues play a significant role in her relationships with her mentors. She reveres them, they carry the all-important kudos she is searching for and therefore they are beyond reproach. There is absolutely no sense that she is 'challenging assumptions' (Lucas, Claxton & Spencer, 2013, p.16) in any way. Only once she has found a way to teach that gives her the support she needs to feel valued and respected does she comment briefly that she would do things differently with her first mentor; yet, she is going back to that school to teach and is seemingly happy to take on the uncertainty of the new curriculum. Her desire for an instructor rather than behaving autonomously and divergently will be challenging in a new and significantly different post-Donaldson environment where all teachers will need to be pioneers of their own practice.

Preconceptions/re-conceptions of teacher identity

A further consequence of these students' experiences is their preconception, or re-conception, of what it means to be a teacher, particularly with Dewi. Steffan has clear and deeply rooted ideals in terms of teacher identity: *'I never wanted to be a music teacher that just went, "Here are the dots", go through the motions, play the piano, do that'* and there is no sense, as his narrative unfolds, that he loses that aspiration, even when working in a fairly hostile environment. But Dewi's experiences in his second placement seem to lead him to re-conceptualise what it means to function as a teacher, and in doing so, alters his pedagogic capital from behaviours reflecting creative practice to those demonstrating 'professional' practice. The extent to which this is down to performativity is difficult to ascertain, but given the central theme of professionalism (and what professionalism equates to in this school) in the narrative of his second placement, it would imply that it does play a role. Chua (2009, p.159) argues that 'the terrors of performativity, which plays up the importance of measurable performance goals, can affect teachers' design cognition in ways that are undesirable'. As mentioned above, Dewi's performance measures move from being centred around creativity to being professional and it alters his 'design cognition' by changing his mind about the types of intelligence required as a teacher, from creative intelligence to academic intelligence. In his first placement he demonstrates so many creative pedagogic traits and was convinced of the shared and mutually beneficial habitus between his music and teaching

identities, but in placement two he marginalises his musical skills from his teaching, considering them to be redundant as a 'professional', none more so than improvisation, the skill he values so highly in his non-classical musician identity and drew from so successfully in placement one: *'The art of the blag won't get you very far.'* Additionally, there is also a strong sense of him taking his teacher role very seriously, and his increased awareness of his professionalism and discipline is a feature of his second placement. The expectation for a teacher to take his or her responsibilities seriously is, of course, an essential part of professional conduct, but it is a shame that Dewi's sense of fun and genuine enjoyment that comes through in his musical identity and whilst on placement one (quite possibly through the adoption of creative pedagogies) seems to have seeped away. The final suggestion that he has redefined his teacher persona and the strongest clue yet that performativity may be the cause is in his final remarks about the new curriculum. Rather than celebrating the potential freedom it may possibly bring, he worries about whether it is fit-for-purpose to provide the necessary academic skills required for pupils to be successful at public examinations, and in doing so equip the school with the capital they most desire.

5.6.3. Pedagogic re-conceptions: non-classical musicians developing a classical musician habitus within the pedagogic field

Taken as a whole and in light of the above discussion, Dewi, Tanwen and Steffan's narratives all strongly suggest creative reduction in their pedagogic identity. In the same way that the transformation group, all classical musicians by musical allegiance, begin to develop an habitus that more closely resembles the non-classical musician when inhabiting their pedagogic field, so the reverse seems to occur for the non-classical group. Performativity, hierarchy, convergence and compliance, all traits in the classical musician's field, seem to permeate their experiences as pedagogues and influence not only their actions, but in Dewi and Tanwen's case, their very identities. These factors have a powerful hold over them, stifling their innate musically creative selves, and become key inhibitors of their pedagogic creative development, much the same way as similar inhibitors stunt the creative growth of the classical musician.

5.6.4 Summary of the creative reduction group

The main 'take away' messages from the creative reduction group as are follows. Despite the innately imaginative, inquisitive and collaborative creative musical capacities that resided

within the non-classical musicians, learning to teach seemed to impact significantly on their pedagogic identity, particularly where an underlying performativity culture existed in school, combined with a sensitivity towards a hierarchical relationship with their mentor that was alien to the type of relationships they had in their musical fields. This influenced a shift from seeking creative capital so admired in their musical field to a desire to accrue ‘professional’ capital in their pedagogic domain, with discipline and persistence becoming sought-after capacities. Moreover, the reduction they experienced in their creative capacities as pedagogues seemed to negatively affect their creative behaviours as musicians also.

5.7. Towards a model of early career creative pedagogic growth

Drawing together the themes analysed and discussed above, four broad categories appear to influence the potential for the early career music teacher to develop creative pedagogic practices, no matter which musical field they align with (figure 23).

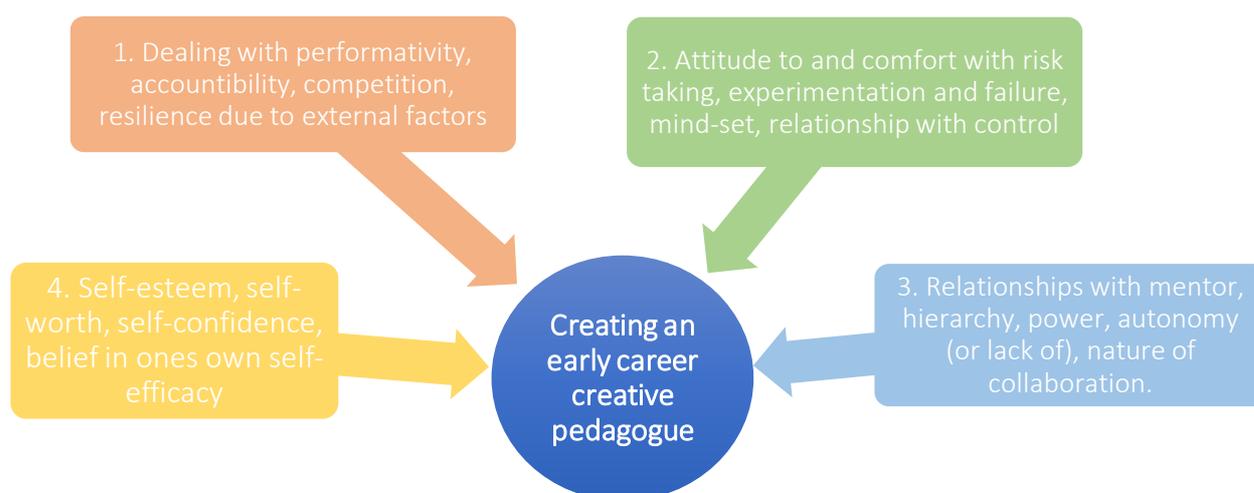


Figure 23: Four categories that influence creative practices of the early career music teacher

Bryman (2008, p.6) suggests that a theoretical model provides ‘a framework within which social phenomena can be understood and the research findings interpreted’. On this basis, and on the categories identified above that influence the creative pedagogic potential of the young music teacher, a suggested theoretical model is offered that presents some fundamental principles in developing the secondary student music teacher into a pedagogue fit for the demands of the new curriculum in Wales. The model identifies dimensions of creative pedagogy: the ‘three Cs’ of control, confidence and circumstance (figure 24).

The model outlines four possible scenarios:

Scenario one: none of the three dimensions of control, confidence or circumstance are in place for the early-career music teacher. For example, the teacher does not want to relinquish any control to their pupils, does not feel confident in taking any risks with their teaching strategies and experiences a hierarchical relationship with his/her mentor. This will almost certainly inhibit the early-career music teacher from developing creative pedagogic capacities.

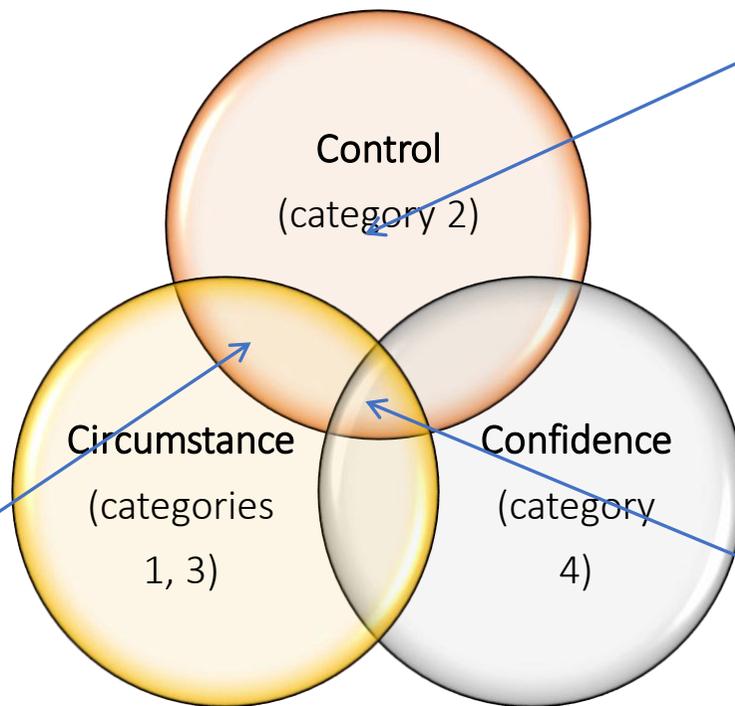
Scenario two: one of the three dimensions are in place. For example, the early-career music teacher's mentor is willing to relinquish control, but the teacher him/herself is unconfident to experiment with new pedagogies and a performativity culture exists in the school. This is likely to have a significant and negative impact on the teacher in developing creative pedagogic capacities.

Scenario three: two of the three dimensions are in place. For example, the early-career teacher is nervous about taking pedagogical risks, but has the mentor's blessing to share control with the pupils within a school culture that embraces creative practices. This is likely to enable and encourage the teacher to develop and hone creative pedagogic practices.

Scenario four: all three of the dimensions are in place. For example, the early-career teacher embraces shared control and is happy to take some pedagogic risks in an environment that supports and practices a culture of creativity. This is the best possible scenario and is highly likely to enable the teacher to become a creative pedagogue.

0 out of 3 contexts in place = no chance of developing into a creative pedagogue.

1 out of 3 contexts in place = limited chance of developing into a creative pedagogue



2 out of 3 contexts in place = some chance of developing into a creative pedagogue

Figure 24: Theoretical model for the early-career creative pedagogue

All 3 contexts in place = most chance of developing into a creative pedagogue

The Three Dimensions of Creative Pedagogy:

Control: students' relationship with control, particularly their willingness to relinquish or share control. Also pertinent here is the extent to which they feel controlled by their mentors or the conventions of the music;

Confidence: how confident they feel to take risks, improvise pedagogically and move from the known and safe to the unfamiliar;

Circumstance: the external factors such as the mentor, school culture, curriculum that influence their relationship with control and confidence, particularly the 'conditions of living' (Reay, 1995 in Wright, 2015) in the field.

5.8. Summary of main findings

This research project set out to expand on the findings of the author's previous research in chapter 4 on student music teachers who undertook their PGCE training in 2017-18 and aimed to answer specific research questions. The narratives of the six participants have revealed the following main findings in relation to those research questions:

RQ1: To what extent does creativity play a role in the musical identities of trainee secondary music teachers?

Finding 1: Although creativity plays a role in the musical identities of all trainee teachers prior to starting to teach, the creative profiles of the classical musicians and non-classical musicians are dissimilar. Whilst inquisitiveness and imagination is marginally present in the profiles of classical musicians, discipline and persistence are significantly more dominant. The opposite is the case in the profile of non-classical musicians, within which inquisitiveness and imagination are the foremost capacities and discipline and persistence are significantly subsidiary.

Collaboration has a strong presence in both classical and non-classical musicians' profile but the nature of the collaboration is different. Classical musicians engage in a more hierarchical collaboration where the creative decisions made by the composer, conductor or teacher are the dominant ones, whereas non-classical musicians' collaborative practices are of a more egalitarian in nature, where hierarchy is transient and shared. The combination of their dominant creative capacities and the ways in which these interact result in a higher level of autonomy, experimentation and divergence in the habitual behaviours of non-classical musicians, whereas behaviours that result in compliance and convergence are more present in classical musicians. These findings also align with the author's initial findings from the pilot project and the views of a number of authors (Woody, 2007; Green, 2002; Creech et al, 2008; Welch et al, 2008; Burnard, 2012; Welch, 2012; Benedek et al, 2014; Sagiv & Hall, 2015; Perkins, 2015; Dwyer, 2016).

RQ2: How do their musical identities influence their developing pedagogical practices?

Finding 2: Student music teachers from classical backgrounds can migrate successfully from their musical field into a pedagogic one without being impeded by the creative limitations that reside in their identities as classical musicians. Moreover, in the majority of cases, the creative capacities and habitual behaviours that are dominant in the musical identities of these student

teachers prior to starting teaching do not dominate or necessarily influence their emerging pedagogic identities or their developing practice, and this partially counters the views of Crow (2008), Odena and Welch (2009), Burnard (2012) and Randles and Ballantyne (2016). Whilst there is still a strong presence of persistence and discipline in the habitual behaviours of student teachers who come from a classical background, it is possible for them to develop creative capacities that are more reminiscent of the non-classical musician and, in doing so, transform into creative pedagogues that increasingly demonstrate the creative capacities identified by Lucas, Claxton and Spencer (2013). The narratives of Carys, Berwyn and Idris offer secure evidence of increased inquisitiveness and imagination in their practice, exemplified by a willingness to deviate from what is known into unfamiliar practices, to tolerate uncertainty, to be flexible and adaptive in the moment and to take risks, following very closely the theoretical model put forward by Albramo and Reynolds (2015). Indeed there is some evidence to suggest that, as pedagogues, these capacities become the dominant ones over time. The nature of their collaborative experiences also align more closely with that of the non-classical musician (Green, 2002; Benedek, 2014; Mok, 2014) and less formal, more transient, and in Carys's case, distributed hierarchical collaborations form a catalyst (possibly the fundamental catalyst) to their creative pedagogic transformation. This finding strengthens and adds detail to the initial finding in the author's pilot study.

Finding 3: Whilst inquisitiveness and imagination pervade the musical identities of student teachers from non-classical backgrounds, these capacities do not necessarily migrate naturally or easily into their pedagogic identities. Their non-classical creative capacities do not impede their initial migration into the pedagogic fields but their creative identities can recede as a result of learning to teach music in their secondary school settings, countering the views of Crow (2008), Odena and Welch (2009) and Randles and Ballantyne (2016). There seems to be no one single factor contributing to the regression but a number of underlying reasons; an implicit performativity culture for Dewi, a lack of pedagogic self-efficacy for Tanwen stemming from her low self-esteem as a musician and a stifling hierarchy for Steffan. The perception of the place of creativity in pedagogic practice can change for student teachers from non-classical backgrounds. Evidence from Dewi and Tanwen suggests that their desire to be respected as professionals drives their attitude and behaviour changes and fuels their conversion towards developing a pedagogic identity that is significantly less creative than their musical one. There

is conflicting evidence from Steffan's narrative, suggesting that even though student teachers from non-classical backgrounds foster creative pedagogic aspirations, this is impeded by a conflicting pedagogic philosophy between student teacher and mentor and an inflexible hierarchy in favour of the mentor, corroborating Izadinia's view of the impact of unequal power relationships on a student teacher's progress (2014). In the same way that student teachers from classical backgrounds become more inquisitive and imaginative as pedagogues, so non-classical student teachers become more disciplined and persistent. Indeed, there is some evidence in their narratives to suggest that these become their dominant pedagogic capacities, either by choice or by necessity. The nature of the collaborative relationship with their mentors also differs from their typical non-classical musician collaborations. In the classroom field, they are subject to a more subservient relationship with either their mentor or with the school more broadly. These findings differ slightly from the author's initial finding in the pilot report, which suggested that their imaginative, inquisitive and collaborative capacities remain intact. However, the examination of the narratives provides compelling evidence that this is not always and necessarily the case.

Finding 4: The creative capacities that classical musicians acquire within their pedagogic development as student music teachers influences their attitudes and behaviours of themselves as musicians, verifying a number of authors' views that adopting and honing creative traits as a pedagogue can improve teachers' own music-specific skills (Odena and Welch, 2012; Garnett, 2014) and that their own creativity can be improved through embracing creative pedagogies (Crow, 2008; Odena and Welch, 2009). It is important to state that their transformation into creative pedagogues does not seem to alter their innate musical identity; they remain affiliated with and identify themselves as classical musicians, but their perceptions of their behaviour as musicians becomes more creative in light of their teaching. This is not the case with the majority of the non-classical musicians, who believe their creative behaviours as musicians deteriorate as a direct result of their teaching experiences. Dewi, Tanwen and Steffan's narratives do not suggest that their innate musical identities have significantly changed, but lack of time to engage in musical activity and honing musical skills required for their classrooms (e.g. sight-reading, keyboard skills) appears to be the main constrictive issue. Evidence from Steffan's narrative suggests that the hierarchical behaviours that student teachers are subjected to can pervade the nature of their collaborative relationships in their

musical fields, potentially shifting the equilibrium that typically exists within non-classical musicians to a more hierarchical structure. Findings from the graphic data in the author's pilot report suggested that both groups of musicians' musical identity subtly change during the duration of PGCE study, with gains and losses in both groups of musicians, and the findings revealed in the narrative data supports that.

RQ3: How, if at all, do external factors (e.g. mentor, curriculum, school ethos) influence their pedagogical and musical practices and identities?

Finding 5: The 'the conditions of living' (Reay (1995, p. 357) in Wright (2015, p.79) are crucial in student teachers' transformation or regression as creative pedagogues, and the external factors (i.e. not innate in the musician/pedagogue identity) with which they come into contact as they acclimatise, learn to function and develop their practice in their classroom field play a significant role in their development.

5a) Of all the external influences that that student teachers experience, the mentor is the most significant (Hobson, 2002; Rice, 2006; Izadinia, 2014). Student teachers who successfully transform their identities and become creative pedagogues do so when supported by mentors who foster a reciprocal, collaborative, peer-like relationship similar to the collaborative practices of the non-classical musician. This can happen whether the mentors are classical or non-classical musicians themselves. Those whose adopt a more hierarchical relationship with their student teachers, replicating the types of relationships found in the classical music field, tend to stifle the creative pedagogic ambitions the student teacher may harbour (Izadinia, 2014), and this hierarchy seems to affect the student teachers from a non-classical background more than those from a classical. Moreover, mentors who afford their student teachers an element of creative autonomy to test new pedagogic philosophies and approaches, and 'prioritise learner agency' (Fautley and Savage, 2007, p.92) also provide an opportunity for themselves to develop as creative pedagogues alongside their student teachers.

5b) An underlying school culture of performativity is a factor in student teachers' creative pedagogic regression but this seems to more directly affect the mentor, which, in turn permeates down to the student teacher. Moreover, it seems to particularly affect student teachers from non-classical backgrounds. Conversely, mentors who develop a threat-free environment more successfully foster creative pedagogic capacities in student teachers.

5c) The influence of the mentor and the school ethos seems to be more pervasive than the influence of the pupils whom the students teach. However, there is clear evidence in the narratives of the students whose identity transformed, that pupils' needs and their ability to become adaptive, flexible and improvisatory in their response, positively influences the development of their creative pedagogic capacities.

5d) Whilst the current curriculum (2008) does not seem to inhibit creative pedagogies, there is evidence in Steffan's narrative that the new Curriculum for Wales (2019) does. In his case, it prompted his colleagues to create a regimented curriculum, a narrow and didactic set of pedagogies and hierarchical professional interactions that do not align with the philosophies or aspirations of the new curriculum.

Finding 6: The majority of student teachers, no matter the musical background to which they are affiliated, welcome the new Curriculum for Wales and seem reasonably undaunted by the concept of change. For Carys and Idris, this is no surprise given the creative transformation they have experienced, but Tanwen's positive response is the most surprising given her fear of the unknown throughout her practice. Perhaps her improved self-esteem towards the end of her year is a factor. Steffan's experience of teaching it has somewhat negatively coloured his views of its implementation but there is no evidence to suggest that he does not welcome it. Whilst Berwyn has demonstrated a number of transformative characteristics, his pioneering spirit is not developed enough yet for him to take the leap into a curriculum that he feels does not yet represent him as a musician and teacher and, finally for Dewi, the negative influences of performativity also affect his view of the new curriculum, which is in stark contrast with his propensity for risk-taking as a non-classical musician. His newly formed 'professional' identity seems to suppress his pioneering creative spirit.

5.9. Conclusion and recommendations

According to Selkrig and Keamy (2017, p.317) 'less is known about how teachers themselves learn about creativity'. In attempting to reveal the complex and multi-layered facets that combine to form the identity of the musician and the early career music pedagogue, the role that creativity plays in that formation over time and the complex ways that these identities interconnect, evolve and impact upon one another, this report has endeavoured to accomplish that in the field of music and pedagogy. It also hoped to expose this in relation to the changing

educational landscapes in Wales, within which these young teachers will form the future workforce and for which they will need to develop a range of aptitudes and creative capacities. The benefit of narrative inquiry is that it 'reveals a great deal about the socio-cultural fabric of lives, subjectivity, feelings, agency, and the multi-layered nature of human experience over time and in different sets of circumstances' (Smith and Sparkes, 2014, p.135) and, in hopefully achieving this, it has been a valuable approach in providing a more personal, complex and intertwined examination (Harfitt, 2015, p.33) of how the creative identities of these young music teachers developed or decreased. The approach has also created a space that has allowed them to talk about their lived experiences in the practice room, concert hall or classroom, the social agents they encountered and how their relationships with people (mentors, pupils) and with music itself played out within these. In doing so, Clandinin and Connelly's three commonplaces of temporality, space and sociality (2010), essential in the narrative inquiry approach, have been accomplished. With only six participants, the findings that have arisen from their narratives are not intended to be representative of the sector, but indicative or illustrative, and it is hoped that their 'relatability' (Bell, 2014, p.13) will be useful for other researchers or interested parties in early career creative pedagogy and the emergence of the new workforce in Wales to relate the findings of this study into their contexts.

Taken as a whole, whilst the narratives have suggested that the student teachers who experienced transformation were classical musicians and the ones that regressed were from a non-classical background, it would be unfair to assume that only classical musicians can transform into creative pedagogues. As the narratives themselves reveal, they come from a lower base of creativity as musicians so have much more scope to develop creative skills in a new environment than non-classical musicians whose creativity is already very defined in their music identity. What this research project has ascertained, however, is that being a classical musician does not prevent a student teacher becoming a creative pedagogue given the conditions in the field are right, and this is welcome news for the profession as the secondary music education work-force at the time of writing continues to be dominated by musicians from a classical background. Additionally, in recent years, classical musicians and their skillset seem to have been out of favour within academia at large, and whilst they cannot help their past (i.e. being part of a hegemony that has dominated the teaching of music for centuries), it

seems that they can shape their futures if willing and able to. However, the latent but most potent injustice that has been revealed through the course of this investigation is the creative fate of the non-classical musician, made even more concerning since, as previously alluded to, it was suggested at the start of this report that their position within the professional field had been improving (Hallam, Creech & MacQueen, 2017). It does question the extent to which non-classical musicians and the capacities they innately bring into the classroom as teachers are actually appreciated. They appear to *of value*, in that the profession are willing to implement them as tools in their teachers' toolkit, but perhaps not actually and acutely *valued* and *cherished* in their own right. It suggests that the work-force are prepared to *adapt* and *associate* with the learning practices of the non-classical musician, rather than *adopt* and *affiliate*, which implies that non-classical musician teachers still hold a marginal position in the pedagogic field and the doxa remains dictated by their classical musician counterparts. Of course, an alternative interpretation might be offered in that the student teachers from non-classical backgrounds experience a professional transformation, and this might be deemed as equally valid given that they are pursuing a professional qualification and aspire entry into the teaching profession. However, what is disappointing is that as these student teachers develop professional skills and their self-perceptions of what is important and what is of value changes, learning to teach does not improve their creative skills at all; indeed, they either stagnate or decrease as the culture of 'professionalism' they are exposed to seems to seep away their sense of creative self.

Student teachers who are equipped with a range of creative skills will be vital to the profession in Wales, particularly as we move towards a Donaldson-influenced era, and this poses some key considerations for teacher educators like myself with responsibility for the professional learning of these young practitioners. Whilst I cannot change my own musical background and affiliations, as these have contributed richly to my identity and state of being both as a musician and teacher, conducting this investigation has strengthened my resolve to be an advocate for the creative capacities that the non-classical musician can offer the profession, both in terms of allowing and warmly welcoming them into the field of music education via access to initial teacher education programmes in Wales, but also defending and, hopefully, enhancing their position while operating within the field. I will not do this at the expense of the classical musician, as I feel it is important to celebrate the capacities and skillsets they continue

to bring, but I will directly strive for more egalitarian positions in the pedagogic field of music education in Wales. Whilst I have influence over the doxa within my own domain of the university and, within that, I am very prepared to co-construct an habitus and doxa and negotiate musical and pedagogical capital that are both shared and valued by all student teachers no matter their background, the challenge for me will be working with mentors to encourage them to follow suit in their own classrooms. This will require mentors to develop reflexive skills, which I believe can be lacking in these busy professionals who often work in isolation and become immersed in, and enculturated by, their own behaviours, assumptions and values. However, I hope that the dissemination of the findings of this report, particularly by sharing the habitus and doxa that the mentors in the creative transformation group fostered, that others might embrace this, but I am under no illusions that this may well be a thorny and sensitive path to tread. Nonetheless, the following recommendations and next steps are offered to the music education community in Wales for us to realise this aspiration:

- Disseminate the findings of this research project to secondary music teachers in Wales, particularly those in Lead Partnership schools with responsibility for initial teacher education;
- Conduct a similar project with these practicing teachers so that they can ascertain their own musical allegiances and their musical and pedagogical creative capacities, in order to better understand the creative capacities of the student teachers in their charge;
- Support mentors to develop their pedagogic mentoring practice to more consistently facilitate the 'three C's' (figure 24) proposed for the early career music teacher to grow creative pedagogic capacities, with the emphasis on 'developing [student teachers'] individual potential through deep educational experiences' (Selkrig and Keamy, 2017, p.329)
- In doing so, provide mentors with good quality professional learning opportunities aligned with the new Professional Standards, particularly in the areas of Collaboration, Innovation and Leadership (EWC, 2019);
- Disseminate the methodology and findings to other ITE music providers in Wales as continuing to audit student teachers' self-perceptions of their own musical and pedagogic creativity should raise awareness and stimulate its focus in their practice.

The methodology also provides an effective means for student teachers to formatively assess their developing creative pedagogical capacities as they cultivate their practices;

- Whilst the research methodology and theoretical model is designed for student teachers of music, it is broad and flexible enough to be adapted for any subject, as developing creative pedagogic practices is not an exclusively musical domain and will be essential for all teachers of the new Welsh curriculum.

‘Teachers play a key role in realising successful change in education...[their] sense of their professional selves influences how they practice agency at work (van der Hiejden et al, 2015, p.681). This research has established that early career teachers’ sense of their creative selves also influences how they practice agency, particularly in the pedagogic choices they make as a result. Van der Hiejden et al (2015, p.682) argue ‘in today’s schools, teachers are needed who are real change agents’ and this is certainly the case in Wales at the time of writing this report. Just as Donaldson aspires for our children in Wales (2015), ‘teachers should be encouraged to be curious, be provided with opportunities to understand things in new ways [and] cultivate their own agency and creative capacities’ Selkrig & Keamy, 2017, p.329), and this report has endeavoured to pioneer this within the field of music pedagogy in Wales.

Chapter 6: Reflection

6.1 Introduction

As a musician and educator, reflective practice is not new to me; the concept of ‘looking back at our practice, making sense of it, and using that learning to affect future practice’ (Ghaye, 2011, p.1) is a thinking process and action that I undertake regularly and systematically within both of these domains.

As I reach the final stages of my professional doctoral studies, I am presented with the opportunity to critically reflect on aspects of my experience by highlighting, interrogating and justifying some of the decisions I made, the challenges I faced and the actions I took in response. Roffey-Barentsen & Malthouse (2013, p.16) remind us that ‘reflective thinking is not always an easy process because it forces us to be honest with ourselves’. I wish to do this within this reflective essay so that I can take stock, unravel the difficulties I encountered, celebrate the successes and gain an improved understanding of the experiences I had through

my doctoral journey so that I can extend my knowledge and skills, increase my competence as a professional and share this with the Welsh education community at large. First, I will focus on the research process, paying particular attention to my experiences with narrative inquiry, a methodology that was completely new to me. I will continue with some reflections on how my doctoral learning has impacted on other areas of my professional practice and finally, where my research work may lead me in the near to mid-term future.

6.2 Investing in narrative inquiry

I was drawn to narrative inquiry as, coming from an interpretivist epistemology, it has offered me the opportunity to explore my participants' perceptions of their identities, the experiences that shaped them, and, as musicians and early-career music teachers, it allowed me to understand their 'multi-layered embodied existence' (Sparkes and Smith, 2013). Very early on in the process, I read an undergraduate final year dissertation by Cinquegrani (2015) that, via narrative inquiry, explored the experiences of dancers, articulated the many ways individuals make sense of their changing environment and changing identities, and defined how they 'negotiate their identity to fit into a new space'. Like Cinquegrani, adopting a narrative approach has enabled me to come close to my participants and learn about their changing identities as they transition from one field to another. Narrative inquiry has also allowed me to attempt to 'reveal how culture may speak through an individual's story' (Riessman, 1993) and 'cast a light on 'cultural ambiguities, complexities and contradictions' (Gray, 2014, p.166). I hope, as a narrative inquirer, I have been able to articulate the diverse and often contradictory cultures that co-exist in both musical and pedagogical fields and expose some of the opportunities and tensions that student teachers working within these experience.

6.3 Overcoming issues of credibility

Clandinin (2010) explains that, in narrative inquiry, the relationship the researcher has with the researched is different than in more mainstream qualitative research and that my role was not to be an objective inquirer but a relational one, 'attentive to the inter-subjective, to the relational embedded spaces in which lives are lived out' (p.1). When I started generating and working with the data I was sceptical of this position, believing that if my research was to be valid and reliable, then I would need to separate myself away and situate myself more impartially. I had considered phenomenology as a qualitative research design as it, too, allowed

me to focus on the study of 'an individual's lived experiences within their world' (Creswell, 2012). However, this methodology required me to bracket out my own personal experiences (Fischer, 2009) as a musician and music teacher and this was something that I did not want or feel I could do. My participants' journey from musician to music teacher had been my journey, their musical and pedagogic identities were my identities, their lived experiences in the concert hall/practice room/studio/classroom had been my lived experience. Indeed, as a musician for more than forty years and a music teacher for more than thirty, it was more than just my lived experience; it was an essential and constant factor in the fabric of my life. Also, as I started hearing the experiences of my participants in their varied domains, I realised that the crux of the research was as much about a complex web of multi-layered relationships as it was about creativity, pedagogy and identity, and I was as integral in those relationships as my participants were. Having travelled the same paths, like them, had formed relationships with music and musicians, with teaching and teachers, I had built a relationship with them as musicians and student teachers and I also with their schools and their mentors. Additionally, I was part of the broader changing landscape of education in Wales, so as I became more involved in the research, I began to more fully realise that I could not stand outside of it but that I was part of the phenomenon under study, so rejected phenomenology and made the commitment to narrative inquiry. Whilst this level of involvement meant that I did not need to bracket myself away from the research, it did present me with a more complex problem regarding its legitimacy, and worried about how I could overcome this as a narrative inquirer plagued me for months. But the philosophies of narrative inquiry kept on drawing me in. I realised that each story was unique and therefore did not want to find a singular and generic 'truth' but was aiming to present a '“reading” of the world' with an emphasis 'on persuasion rather than proving' (Kellehear, 1993, p.25 in Fraser, 2004). Instead of trying to make general claims, I wanted to produce narratives which were genuine and insightful, that others could relate to, had a transferability for the reader to see themselves or others in 'similar situations and contexts' (Butler-Kisber, 2010, p.46) and that contained enough detail to allow the reader to see something of their own lived experience (Clandinin and Connelly, 2010) in the narratives I shared. On that basis, I finally committed to narrative inquiry as an approach and devised the data collection, analysis and presentation strategies that are documented in the research report.

6.4 The practicalities and challenges of working within a narrative inquiry paradigm

6.4.1 Composing the narratives from the transcripts

It was important to me that I represented participants' narratives in 'a coherent and meaningful way' (Hunter 2010, p.44) so I thought deeply about how I represented their stories. I based the process of constructing the narratives on Clandinin and Connelly's (2010) three-stage process - field text > interim text > research text) - and as I started the interim text stage, I wanted to keep as many of the actual spoken words of the participants in the narrative as possible. But I also needed to 'knit together fragments of the fabric of [my] conversations' with them by including hinge points generated by myself to aid the coherence and structure of the story. I was also not sure, to start with, whether I actually had a story. I had always understood a story as being a tale – '*Once upon a time...*' - but Reismann's (2008) advice that a story 'connects events into a sequence that is consequential for later action' and suggests 'meanings that the speaker wants listeners to take away from the story' (Reismann 2008 p. 3) encouraged me and gave me confidence. I also knew that the narratives I had composed aligned with Clandinin's (2010, p.3) three 'commonplaces' of 'temporality, sociality and place', so when composing the narratives of my participants' lived experiences as musicians and teachers, I tried to reveal the interconnections between these commonplaces, and capture the impact and consequences one had on another. Adopting Byrne's (2015, p.63) metaphor of the ghost writer, I hope I 'used their stories, their words but also made editorial decisions and creative ones to restore the raw data into narratives which told of their lives in a way that recognised their value and yet added value.'

I also knew that I wanted to include the narratives in the presentation of data and findings section of the report, but was aware they were very long and this caused me to consider and reconsider this decision many times. I was worried whether they were 'academic' or 'doctoral' enough. Were they too descriptive? Was the analysis and interpretation too basic? As a result, I thought many times that I should put them in the appendices and only have the detailed analysis and findings in the report. But that felt wrong. It felt like I was marginalising them to the sidelines. My whole research was based on their stories of their experiences and deserved a central position. As Cinquegrani argues (2015. P22), 'the researcher's disappearance can be seen as textual strategy, drawing the reader into the participants' storied experience and keeping their voices at the foreground.' I was also encouraged by words from McAlpine (2016,

p.43) who authorized the 'low-inferenced' nature of the narrative composition. Yet, although simplistic, I was sure that I had engaged in a process of analysis and interpretation through writing the narratives, and this was validated by Kim (2016, p.189):

they [analysis and interpretation] work in tandem because we analyze narrative data in order to develop an understanding of the meanings our participants give to themselves, to their surroundings, to their lives, and to their lived experiences through storytelling. These meanings are to be analyzed and interpreted concurrently in a transitional period to the research text.

However, in order to include the narratives in the main body of the report, I had to make sacrifices. I was forced to abandon the narratives and findings from the Creative Retention typology in my report, even though I felt I had told authentic stories of their lived experiences and drawn out some insightful and meaningful interpretations. But, after discussion with one of my supervisors, who struggled to see the connections identified with the themes I was extracting from the other two typologies, meaning that including them might implicate the creditability and trustworthiness of my findings, with regret I demoted them to the appendices. I had to leave out the detailed findings from the graphs that had formed the basis of my pilot report also. I was sad about this as Lucas, Claxton and Spencer's (2013) creative dispositions graph had been the starting point and germ of my whole research. I did include the initial findings from the analysis of these in the introduction, included the graphs and the pilot report in my appendices and referred back to them in the findings of my final report. A consolation, but not what I had initially planned.

When deciding on presentation, I first planned to compose an individual research text, containing the narratives and their theoried commentary for each participant, but with ten participants, this clearly as not plausible in a limited word-count allowance. So I structurally analysed a number of narrative inquiries from different disciplines. A popular method of presentation in many of the sports narrative inquiries was embedding snippets of the participants' voice in the thematic analysis (Ronkainen, Watkins & Ryba, 2015; Sparkes & Smith, 2005; Shukla, Wilson & Boddy, 2014; Cinquegrani, 2015). I liked the structure of this presentation but remembered the advice of many experts about keeping the data intact (Sparkes and Smith, 2014; Clandinin and Connelly, 2000; Savin-Baden, 2004; Riesmann,

2008) and this structure also disrupted the three commonplaces of temporality, sociality and place. I valued both of these design principles so rejected this way of presentation. The narrative inquiries that were education-focused tended to keep the stories intact and identify and critically analyse/interpret the data afterwards, which was an approach I liked as it honoured the stories and kept them in the forefront (Dwyer, 2015, Garvis & Prendergast, 2012; Harfitt, 2015; Vance, Pendergast & Garvis, 2015). Therefore I based my presentation on this model. Once I had finished my report, I chanced upon literary representations (Green et al, 2016; Byrne, 2015) of narratives as poetry (figure 25) and this medium deeply resonated with me. Had I discovered these earlier, I would have liked to experiment transforming my narratives into a medium such as this. It would have also significantly helped the issues I was having with word-count and might have resulted in me being able to include the Creative Retention typology findings. However, as my participants had left the university and were now in busy classroom posts across the country and beyond, I would not have been able to ask them for verification, so perhaps this is a model of presentation I can explore in the future.

Assessment is Emotional

Brian

I'm six years old
Put in a different classroom, unknown
Gave us the test book, the last question read
Draw a picture of a man

What kind of man? A superhero?
Myself as a kid, or maybe my dad?

Well, a stick figure
A circle with a body and stick arms
Shoes and a hat!
Happy to be done, to go home and play

Weeks later, a meeting
Parents, teacher, psychologist, principal
Fine on math, reading looks good
But concerned about the picture

Not what they were looking for,
Didn't meet their expectations
How should I know?
Before I was satisfied with my man
But then I was humiliated

Figure 25: Example of a poetic representation of a participant narrative: Green et al., 2016, p.115

6.4.2. To code or not to code?

I was fully aware of the extent to which my choices of data analysis would impinge on the credibility, trustworthiness and authenticity of my research findings and I was also cognizant of the fact that in all qualitative research, drawing out the key themes in the data is standard practice. But narrative inquiry goes about this in an alternative way. Sparkes and Smith (2014), Clandinin and Connelly (2000), Savin-Baden (2004) and Riesmann (2008), strongly advise keeping the data intact for as long as possible as the narrative inquirer works through the analysis process, as opposed to fragmenting them in the early stages for coding purposes. This was a new concept to me, having always treated the data in the latter and more usual way in other qualitative research I had undertaken, but this was an aspect of the process I particularly enjoyed and from which I perceive great benefit. Clearly, I wished to honour the stories shared with me as closely as possible, so there was a moral and ethical dimension to this (to be discussed more fully later), but also, it allowed me via constant listening and reading of the data, to familiarise myself with them in a much deeper and personal way and, by doing so, increased my confidence that I was drawing out the most salient and meaningful themes, some of which were unique to a particular case. It significantly helped me to identify the individuality of each participant's lived experiences as well as exposing the commonalities, whilst resonated with Chase's suggestion (2005, p.663) that the narrative researcher is focusing on the 'voices within each narrative' first and foremost. Of the numerous models of narrative data analysis I studied (Clandinin & Connelly, 2000; Fraser, 2004; Reismann, 2008; Hunter, 2010; Sparkes and Smith, 2014; Byrne, 2015; Kim, 2016; McAlpine, 2017), it was Sparkes and Smith's model I found most useful (table 1), which also allowed me to inductively identify themes across each story 'to elevate the issues identified as the focus of the study' (Byrne, 2015, p.61). However, I was concerned that a lack of coding would weaken credibility. Therefore, I conducted a further round of thematic analysis, this time deductively (having identified my themes for my inductive analysis) using Nvivo, a software platform that was new to me. It was useful in confirming that I had generated the most salient themes due to the recurrence in the data (table 2) and it was also helpful as a data management process, but it did not generate anything new. Had I decided to write collective narratives (i.e. a narrative that represents the stories of all the participants in a typology, for example creative transformers) it would have served me more effectively, but I am glad to have engaged with the software as it allowed me to begin to familiarise myself with it. Although my skills are still very basic and there is much to learn if I am

to understand and benefit from its full capacity, it gave me an insight into what it can achieve and I am keen to develop my skills in this area.

Table 7: Sparkes and Smith’s thematic narrative analysis (2014)

Step	Description
Writing initial Thoughts	Document any first impressions from the story-telling process, including reoccurring phrases, behaviours and turning points.
Identify Key Themes	Identify meanings constructed by participant, coding data sources individually; coding allows abstracts to be traced back to the original source and view the story constituting it. Organise and provisionally name themes.
Tracking with a Narrative	Examine the location of themes with participants' stories. Highlight any interacting themes and the context it appears in. Consider how the story is told relative to past, present and future.
Conceptual Comments	Regress from explicit claims; make preliminary connections between themes emerging from data the theoretical concepts.
Name Themes and Write the Story	Finalise themes and how they interrelate with other themes. Write a rich, detailed story capturing the core of each theme intertwined within the story, portraying how cultural contexts shaped them.
Compare and Contrast	Complete all previous steps for each participant, proceed by comparing and contrasting meaningful themes, organise and plot similarities and differences on a visual diagram.

Coding the data is indicated here, but starting with overarching meanings which then hone into distinct themes – the opposite to more typical qualitative analysis methods

Table 8: Coding the data on the creative transformative sample using Nvivo

Nodes	Number of coding references	Aggregate number of coding references	Number of items coded	Aggregate number of items coded
Nodes\Autonomy\Musical	1	1	1	1
Nodes\Autonomy\Pedagogical	16	16	3	3
Nodes\Collaboration\Musical	0	0	0	0
Nodes\Collaboration\Pedagogical	8	8	3	3
Nodes\Compliance\Musical	17	17	3	3
Nodes\Compliance\Pedagogical	6	6	2	2
Nodes\Convergence\Musical	17	17	3	3
Nodes\Convergence\Pedagogical	4	4	3	3
Nodes\Flexibility\Musical	3	3	1	1
Nodes\Flexibility\Pedagogical	25	25	3	3
Nodes\Hierarchy\in music	3	3	1	1
Nodes\Hierarchy\in teaching	1	1	1	1
Nodes\Improvisation\Musical	3	3	3	3
Nodes\Improvisation\Pedagogical	15	15	3	3
Nodes\Performativity\in music	4	4	2	2
Nodes\Performativity\in	2	2	1	1

Highest number of codes:
 -musical compliance
 -musical convergence
 -Pedagogic autonomy
 -pedagogic flexibility
 -pedagogic improvisation

6.4.3. Co-construction and the nuances of ethics in narrative inquiry

The fact that narrative inquiry legitimised, even encouraged me to enter my participants' 'lifespace' (Xu and Connelly, 2010), come up close to them and travel with them on their migration from musician to music teacher, I had to be very mindful of my ethical position if I was to 'knit together' (Fraser, 2004) a story that honoured their perceptions on their lived experiences whilst allowing me, as the researcher, to interrogate their data and interpret it to find new meanings. This was particularly significant as I was researching my own students in my own institution (Punch, 2009). I possessed many identities and 'vantage points' (Punch, 2009, p.45): the musician 'I' (of which I have a few identities), the music teacher 'I', the ITE tutor 'I', the researcher 'I', the critic 'I', the employee 'I' (although this was the least influential) and also on a broader landscape, the Welsh citizen 'I' and parent 'I', and as an active and collaborative participant in the research rather than a detached observer (Trahar, 2011), I knew a reflexive approach was necessary. Therefore, at every point in the research process, whether I was interviewing participants, reading and analysing data, composing the narratives, or interpreting them to uncover meanings, I had to be cognizant of which 'I' I was drawing from. I did not want to banish any of them, as I wanted to take into account 'all of the ways each of us have of knowing' (Connelly and Clandinin, 1990, p.10), but I knew that if I was not highly sensitive to influence my identities had upon the research and to my participants, issues of credibility and trustworthiness may arise (Butler-Kisber, 2010).

The essence of narrative inquiry is co-construction and I feel I was successful in achieving a purposeful and fruitful relationship with my participants. I could not escape my role as one of their university tutors (albeit with a minimal role in their PGCE study), but I attempted to develop a relationship with my participants that was detached from the usual tutor/student interactions. As a music teacher, I had always believed in the mantra 'don't ask pupils to do anything you wouldn't do yourself', such as singing in public or sharing my compositions, and I carried that philosophy into this research by starting off by telling them my story (appendix O), including my perceptions of my creative weaknesses and strengths and pedagogic and musical failures and successes. I hoped that would put them at ease, they might be able to relate to my lived experiences and see themselves in me, and in doing so, establish a non-hierarchical relationship within my interactions with them for the research. Riessman (2008, p.23) argues that generating oral narrative requires a substantial change in customary practices so I

conducted the interviews as conversations. I believe I was successful in fostering a relaxed, respectful and reciprocal relationship between myself and my participants which allowed us to engage in 'active dialogue and collaborative learning' (Simons, 2009, p.44), and we were able to orally co-construct some initial meanings around the phenomenon under study as a result. Wherever possible, I also tried to conduct the interviews in an informal environment like a coffee shop or visit them in-situ in school, so that I could physically try to remove or adapt the sense of innate hierarchy and give them more of a sense of ownership and control. Through the combination of these considerations and a radar alert to my 'reflections/reflexivity-in-action' (Bolton, 2014, p.6), I gradually gained a closeness with my participants which began to positively impact on the richness of the data gathered and started to inform my interpretation 'from the perspective of a critical appreciation of 'the participants and their inner worlds' (Tian and Lowe's, 2009, p.664 in Byrne, 2015, p.40). Ethically, the investment that we collectively had made was empowering for us both, as I believe they were confident that I could 'speak of their perceptions and present personal stories with an assurance that their voices would be met with respect, empathy and objectivity' (Byrne, 2015, p.40). Yet, narrative inquiry bound me to move beyond this to create a 'theoried commentary' (Byrne, 2015, p.56) on those stories and the themes that emerged from them. The narrative inquirer seeks literature relevant to the emergent patterns in order to deepen understanding of the phenomenon under investigation (Lindsay and Schwind, 2016, p.16) and engaging in this second level of analysis allowed me to bring my own interpretations to the forefront and in doing so, at this point I made my voice central.

We understand this as a moving out of the collaborative relationship to a relationship where we speak more clearly with the researcher "I." In some ways the researcher moves out of the lived story to tell, with another "I," another kind of story (Connelly and Clandinin, 1990, p.10).

I am regretful that I did not get an opportunity to share, discuss and debate these 'research texts' (Clandinin and Connelly, 2010) so that the co-construction might have further developed, but the participants had left the university by this stage of the research, but if I employ the methodology again, I will endeavour to maintain the co-construction from start to finish.

One other ethical footnote to mention is the exclusion of the narratives of Angharad and

Cai. Both these participants were from a classical background but, unlike Carys, Berwyn and Idris, did not creatively transform as pedagogues, so would have added a further dimension to my findings (they would have belonged to the Creative Retention typology). However, I very much wished to honour the co-constructed ‘doxa’ of narrative inquiry and the ethical issues discussed above so, with regret, omitted them from the research report.

6.5 Emerging impact of the research on my practice

My research has spurred me to more closely consider my own creative capacities and the impact they have on my professional practice. Adopting the Lucas, Claxton and Spencer’s creative dispositions model (2013) to self-analyse (figure 26), I am at my most creative in my teacher identity and, reflecting on my own story (appendix 15), I very much belong to the creative transformation typology for many of the same reasons as Carys, Berwyn and Idris. Due to my self-analysis, I am now much more explicit with my students if and when I model creative pedagogic behaviours such as experimenting with a new approach, using creative pedagogies to tackle challenging areas of the curriculum (e.g. developing pupils’ numeracy meaningfully through music) or tolerating uncertainty when a session I am leading goes off in an unexpected direction. Interestingly, my graph also implies that I am quite creative when in my researcher role, which given my self-doubts at the start of my doctoral studies, is encouraging. Whilst the demands of the doctorate have reduced me to sole working for large periods of time, hence the rating, I have demonstrated some effective collaborative skills with my participants.

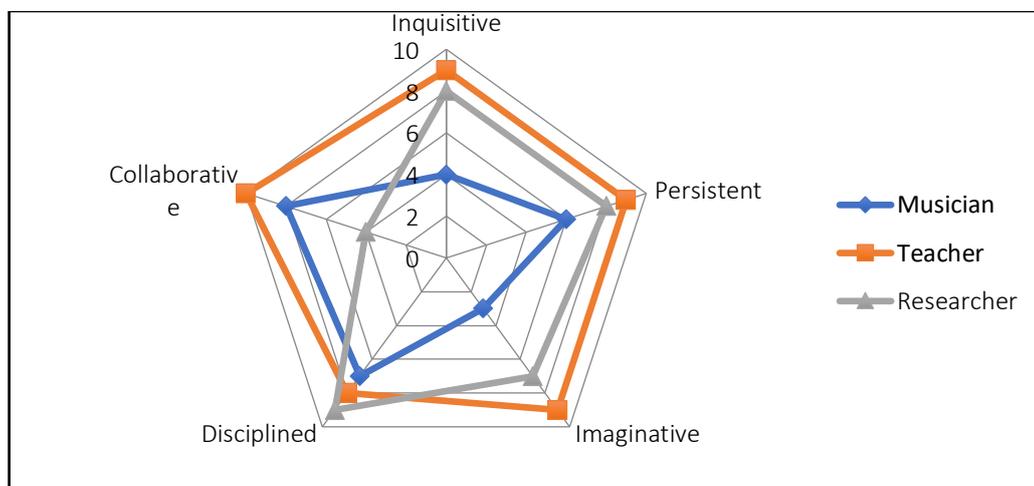


Figure 26: representation of my creative capacities using the Lucas, Claxton and Spencer model (2013)

Through collaborating with them in developing co-constructed narratives, I have met one of my initial aims, which I explained in an interview I undertook in the early stages of my research with a colleague (Kneen, 2016) for a new digital media platform being launching in our institution. Here I articulated how I wanted to develop a research design where my participants could be co-researchers (figure 27), and I am pleased that I have achieved this to some extent with the co-constructed narrative approach that my methodology afforded me.

Creative research

In the second year of her EdD, Viv is beginning the data collection phase. Because her focus is creativity, she is drawing on creative approaches to data gathering herself. She plans a series of workshops to explore the nature of creativity in music, followed by tracking students' creative progression through their placements.

Interestingly, Viv also wants her students to be co-researchers, so that 'it's not just done *to* them, but done *with* them'. Such collaborative activity should support an understanding of the concept and also aid the students' own development as researchers. It is a bold and potentially very valuable approach.

Creativity has been brought to the fore in education in Wales within the ongoing school curriculum review, and Viv's work may well have significance for teachers of all subjects, not just music. We look forward to seeing the results of this creative research project.

Figure 27: extract from an article written by an ITE colleague on the institution's digital platform

Before I had even discovered narrative inquiry, I reflected on an idea by Punch (2009, p.46) in which he proposed a research participation continuum (figure 28). He advocated for participants moving away from being 'the passive objects of research' towards becoming active contributors. I feel that I have successfully achieved the second level of the continuum in my research, but there is plenty of scope to extend this further, as referred to earlier.

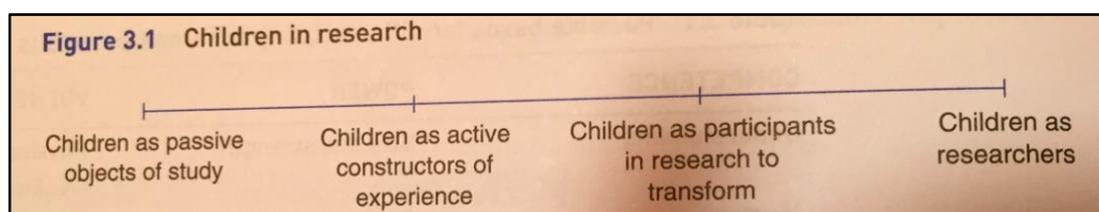


Figure 28: Children in Research continuum (adapted to student teachers in research) (Punch, 2009, p.48)

My research has had an impact in other ways. For example, when conducting observations of my students teach on their placements, I focus more on the benefits of creative behaviours in my feedback, particularly as two of the categories in the new Professional Standards for Teaching and Leadership (EWC, 2019) are 'Innovation' and 'Collaboration' (figure 29).

<p>S3.3: Teaching: Teaching and Class Management</p> <p>Grade:</p> <div style="border: 1px solid black; width: 40px; height: 40px; text-align: center; margin: 0 auto;">1</div>	<p>I'm really pleased to see your flexibility in terms of the content and outcomes of the lesson, and your willingness to be lead by the pupils' creative choices. You have a clear structure, but you are using that effectively and flexibly as a broad framework, within which you are prepared to respond, adapt and pedagogically improvise, depending on where the pupils want to go with their musical ideas. Well done - you are displaying clear characteristics of a creative teacher and this should be commended ☺ I'm also pleased to see you keeping a close eye on pupil engagement and focus, and when you saw them go off topic briefly (which can happen when you hand over creative control to pupils), you skillfully brought them back on task with some imaginative modeling of ideas. Consider how you can differentiate further within a pupil-led lesson such as this, as it's hard to think of meaningful challenge in the moment, but equally, if you plan to specifically in advance, you inevitably end up taking back control.</p>	<input type="checkbox"/> Form <input type="checkbox"/> RoSE <input type="checkbox"/> L+T <input type="checkbox"/> Post <input type="checkbox"/> origi <input type="checkbox"/> stud <input type="checkbox"/> mentor <input type="checkbox"/> Addit <input type="checkbox"/> Activ <input type="checkbox"/> ASSE <input type="checkbox"/> learn <input type="checkbox"/> othe <input type="checkbox"/> School's
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Figure 29: Example of student feedback

As a result of undertaking my research, I have been challenging my students to consider the enablers and barriers to creative pedagogy far more explicitly in my lectures and using my emerging findings as points of discussion. In the example in figure 30, we were discussing Green’s informal learning model (2008) and I asked students to reflect on their perceptions of the pedagogy itself and the extent to which they believed they could introduce it in their practice, the far left being they definitely could not engage with it and the far right being that they definitely could. This lead onto a reflective discourse about the factors that inspired them to consider engaging and/or adopting the pedagogy or those that frightened them. By doing this, I was able to re-engage them with Lucas, Claxton and Spencer’s creative capacities (2013) and review their self-perceptions, and also to draw parallels to the new Curriculum for Wales, particularly the core purpose of creativity (figure 1 & 2).

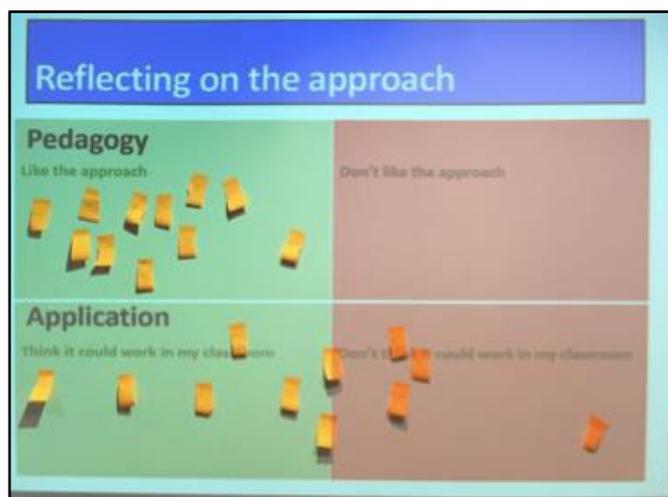


Figure 30: student perceptions of a creative musical pedagogy (Green’s informal learning model, 2008)



Figure 1 & 2: Donaldson's Four Core Purposes (2015)

Beyond my music cohort, I have developed a Professional Studies session for PGCE students for all subject disciplines on the topic of creativity (appendix P), drawing explicitly for my research, and have piloted using the Lucas, Claxton and Spencer model (2013) on them. I was interested, although perhaps not surprised, that the maths and science students, as well as the PE students who came from a games-based background rather than a dance background, were more sceptical and less invested in the concept than other subjects, suggesting that whilst the presence of creativity may not be domain-specific (Fautley and Savage, 2007), the *perceptions* of the role and value of creativity in their identities for some students might be. One of Donaldson's recommended pedagogical principles (2015) is developing pupils' creative capacities (along with critical thinking and problem solving), and as a result of my research, I was asked to devise the content for a School Led Training day for all our PGCE cohort, primary and secondary, that focused on creativity, and I drew from the reading I had done for my doctoral literature review for their preparatory reading and created an adaption of the Lucas, Claxton and Spencer graph (2013) to scaffold their observations of pupils working creatively (appendix Qi) Students seemed to engage well with it and many made some insightful observations and conclusions supported by it (appendix Qii/Qiii).

Finally a brief reflection outside of creativity; my doctoral studies has allowed me to broaden my knowledge of Pierre Bourdieu, whose philosophies I first came across many years ago when reading an article by Wright (2008). Drawing from his work as an analytical lens was fascinating and rewarding but I know I need to read far more to deepen my understanding. However, I have found myself using the concepts of field, habitus, capital and doxa to analyse and reflect on numerous situations in both my work and private life, from why young male rugby players

behave and interact in the ways they do on and off the pitch when watching my son in this environment to the ways colleagues make judgments and choices and tussle (in a professional way) for power and preference when devising our new PGCE curriculum.

6.6 Where next?

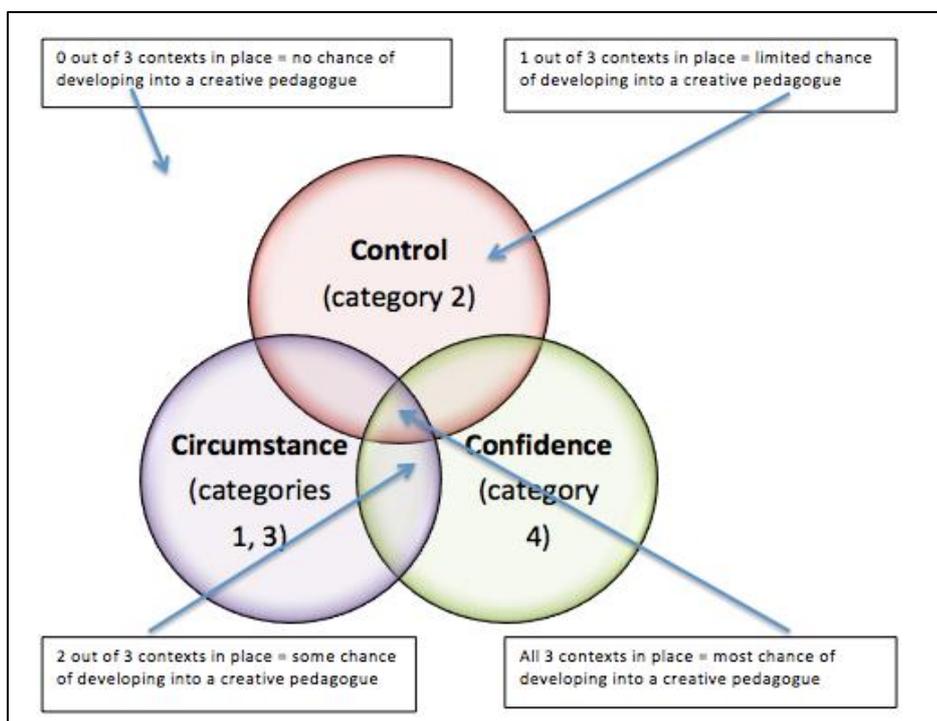
I have not yet had an opportunity to share my research in a significant way, but am keen to adapt the material and findings from the pilot and final report for presentation in research conferences and/or academic journals. I would also be interested in writing a reflective piece on my experiences, as a novice, of working with narrative inquiry to assist beginner narrative inquirers to navigate the methodology. However, the first stage for me will be presenting to my colleagues in my institution. A platform already exists for this so I will volunteer myself and endeavour to undertake this before this academic year concludes. I will, of course, continue to use my learning from my research to influence what and how I teach my student teachers in order to support their pedagogic development, and I can also discuss with them how they might adapt the Lucas, Claxton and Spencer (2013) model to use with their pupils as a tool to identify, measure and support pupils' creative progression.

I am keen for my research to have a reach beyond my own institution on a practical level and my colleagues in music, art, drama and English are also involved in research related to the new curriculum, so we have already discussed organising an Expressive Arts AoLE conference for music teachers and mentors in our area. We are in partnership with many schools, including those who are designated Curriculum and Professional Learning Pioneers (BBC, 2015) and, as all teachers in Wales will now be in possession of a Professional Learning Passport to document their professional learning and identify their needs based on the Professional Standards for Teaching and Leadership (EWC, 2019), to share my findings and aim to influence and support their practice is one of my main aspirations. Although my research does not particularly tackle the content of the new curriculum, it clearly aligns with developing teachers' professional capacities as outlined in the new Standards. In my research report, have also proposed a model (figure 8&9) to support the workforce to develop the early career creative pedagogue based on my findings, so a conference would give me an opportunity to introduce this to mentors. Another colleague is pursuing a Professional Doctoral on the topic of developing a student teacher mentoring community fit for purpose for the new curriculum and Standards, so this

reveals a further potential collaboration to use my model to develop mentors' capacities, and this could reach beyond just music to other subject disciplines. An action research project, therefore, is a definite possibility in the future, whether that be with music teachers/mentors only or have a broader involvement.



Figure 23: Four categories that influence creative practices of the early career music teacher



The Three Cs of creative pedagogy:

Control: students' relationship with control, particularly their willingness to relinquish or share control. Also pertinent here is the extent to which they feel controlled by their mentors or the conventions of the music;

Confidence: how confident they feel to take risks, improvise pedagogically and move from the known and safe to the unfamiliar;

Circumstance: the external factors that influence their relationship with control and confidence, particularly the 'conditions of living' (Reay) in the field.

Figure 24: Theoretical model for the early-career creative pedagogue

Fautley and Savage (2007) argue that creativity is not domain specific, so I am very keen to repeat my research involving student teachers from other subject disciplines. All student teachers go through an identity change as they migrate from subject specialists to facilitators of subject learning as teachers. If teaching in Wales, they will also be responsible for upholding and delivering the Four Core Purposes of the new curriculum (figure 7), one of which developing creative capacities. Therefore, the adapted Lucas, Claxton and Spencer creative disposition graphs (appendix 2a-2d) are an effective way of tracking all student teachers' self-perceptions of their creative capacities as they make that journey. The findings will not only give a clear picture of students' self-perceptions in each subject domain, but it would afford comparison across domains also, which has the potential to provide particularly rich and insightful findings that will inform the ITE and NQT community in Wales. Additionally, I have shared my graphs with a colleague who is commencing her doctoral studies, as she is considering a model to track students' identities in her subject area of science, so whilst I am glad to share my work, I can also see a possible future collaboration in terms of writing a joint article or organising a joint professional learning opportunity.

Finally, from knowing nothing about narrative inquiry at the start of my doctoral journey to having now successfully employed the methodology for my main research report, I am convinced that it has much to offer as a research design, particularly investigating experiences where tensions exist and we need to understand why, including learning about how teachers/pupils experience and manage change. Therefore, I would like to lead our ITE department in researching areas such as student teacher retention or the stories of teachers' lived experiences as the new curriculum is introduced. If the aim of narrative inquiry is to understand the participants' subjective experience by making their stories a central feature of research (Garvis & Prendergast, 2012, p.111), which allows the researcher to 'come

alongside [them], over time and in relationship, to dwell in the tensionality and to learn from the experiences by dwelling within' (Clandinin, 2010, p.9), then the approach seems fitting of the examples cited above.

6.7 Coda

If reflection 'actually slows the pace of learning and provides us with intellectual space' (Roffey-Barentsen and Malthouse, 2013, p.28), then I feel I have been successful in conducting this reflective account of my experiences. Lindsay and Schwind (2016, p.16) advise that the process of narrative inquiry is three-fold: personal justification, practical justification and social justification. I think I have achieved this in the narrative inquiry process itself, but also in the reflective process with which I have engaged in this assignment. Returning to the 'personal' for a final reflection, although undertaking doctoral studies has been a long and challenging investment, I am glad that I have persevered and feel I have produced work to the best of my ability, and of that I am personally proud.

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Appendices

Appendix A: Creativity Questionnaire - background information

Creativity Questionnaire

I am currently undertaking an Ed.D which focuses on PGCE secondary music students' perceptions of the role creativity plays in your musical lives and the way in which, if at all, it impacts on your developing classroom practices. I would be very grateful if you would be prepared to participate in the following questionnaire which aims to collect some background information about your musical background and learning. Your responses are anonymous, unless you wish to reveal your identity, and will be treated with the utmost confidentiality. If you wish to leave any question unanswered, please do so, and you have the right to withdraw at any time. Please be assured that I understand the power relationship that exists as your university tutor and researcher, so please be clear that participating in this survey will neither advantage or disadvantage your studies in anyway.

Q1 Age

1. 21 - 25
2. 26 - 30
3. 31 - 35
4. 36 - 40
5. 40+

Q2 Gender

6. Male
7. Female

Q5 Type of primary school attended (tick all appropriate):

- State school (including academy, free school)
- Independent school
- English-medium school
- Welsh-medium school
- Faith school
- Full-time junior conservatoire (e.g. Chethams)
- Part-time junior conservatoire (e.g. RWCMD at weekends)

Q7 Type of secondary school attended (tick all appropriate):

- State school (including comprehensive, academy, free school)
- Independent school
- English-medium school
- Welsh-medium school
- Faith school
- Full-time junior conservatoire (e.g. Chethams)
- Part-time junior conservatoire (e.g. RWCMD at weekends)

Q6 Type of HE institution attended (tick all appropriate):

8. University
9. Conservatoire
10. Other – please specify below

Q8 Other:

Q10 Name of degree (e.g. Music, Popular Music, Music and Creative Technologies, Music Production, Music and Performing Arts):

Q11 Click to write the question text

11. B.Mus
12. B.A
13. B.Sc
14. Other - please specify below:

Q12 Other:

Q13 Further degrees:

- Masters
- Doctorate

Q15 What do you consider as your principal instrument?

Q14 Can you provide details, answering all options that apply:

	Formal	Self-taught	please tick highest grade achieved
Pre - Grade 5			
Grade 5			
Grade 6			
Grade 7			
Grade 8			
Diploma			

Q16 What do you consider as your second instrument (if any)?

Q17 Can you provide details, answering all options that apply:

	Formal	Self-taught	please tick highest grade achieved
Pre - Grade 5			
Grade 5			
Grade 6			
Grade 7			
Grade 8			
Diploma			

Q18 What do you consider as your third instrument (if any)?

Q19 Can you provide details, answering all options that apply:

	Formal	Self-taught	please tick highest grade achieved
Pre - Grade 5			
Grade 5			
Grade 6			
Grade 7			
Grade 8			
Diploma			

Q20 Can you rate your experience of participating in any of the groups below that apply to you:

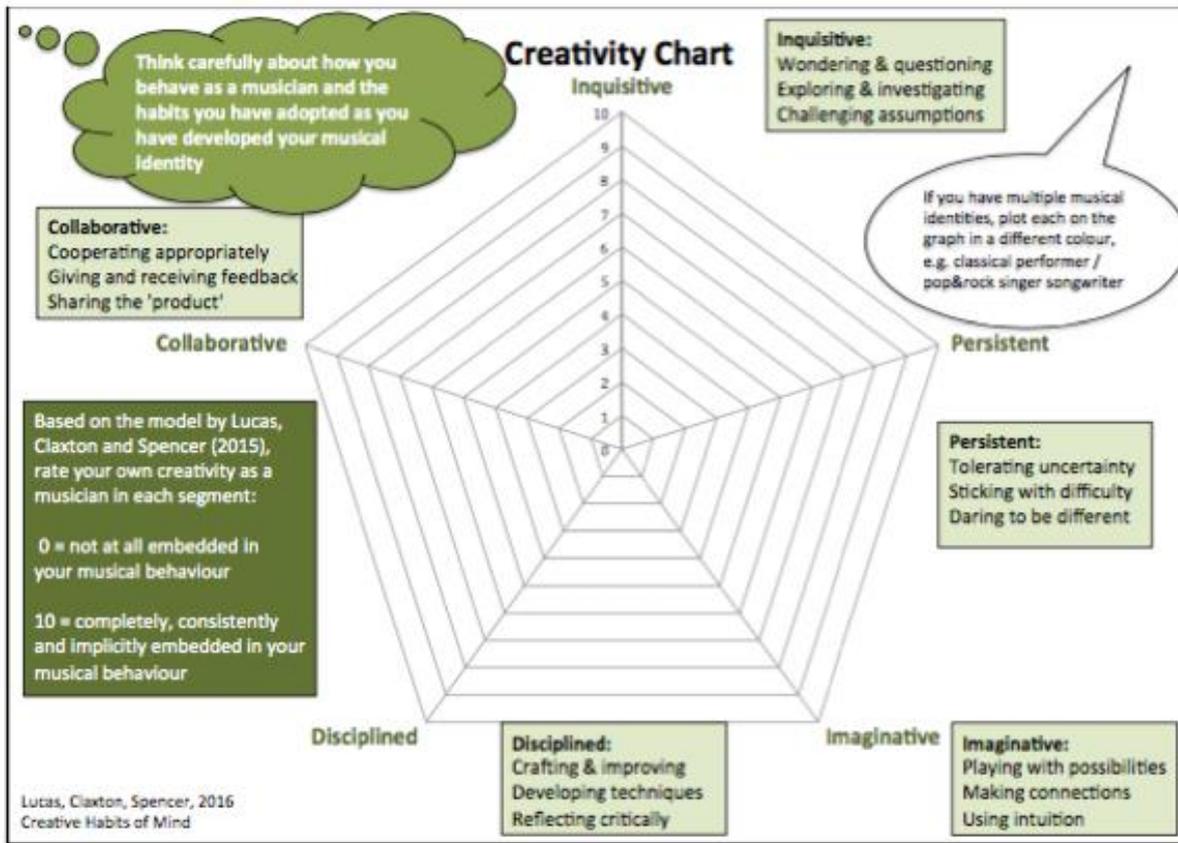
	Lots of experience	Some experience	Limited experience	No experience
Orchestra				
Choir				
Brass Band				
Wind Band				
Jazz Band				
Folk Band				
Rock Band				
Steel Pan Band				
Samba Band				
Other - please specify below:				

Q21 Can you please fill in below:

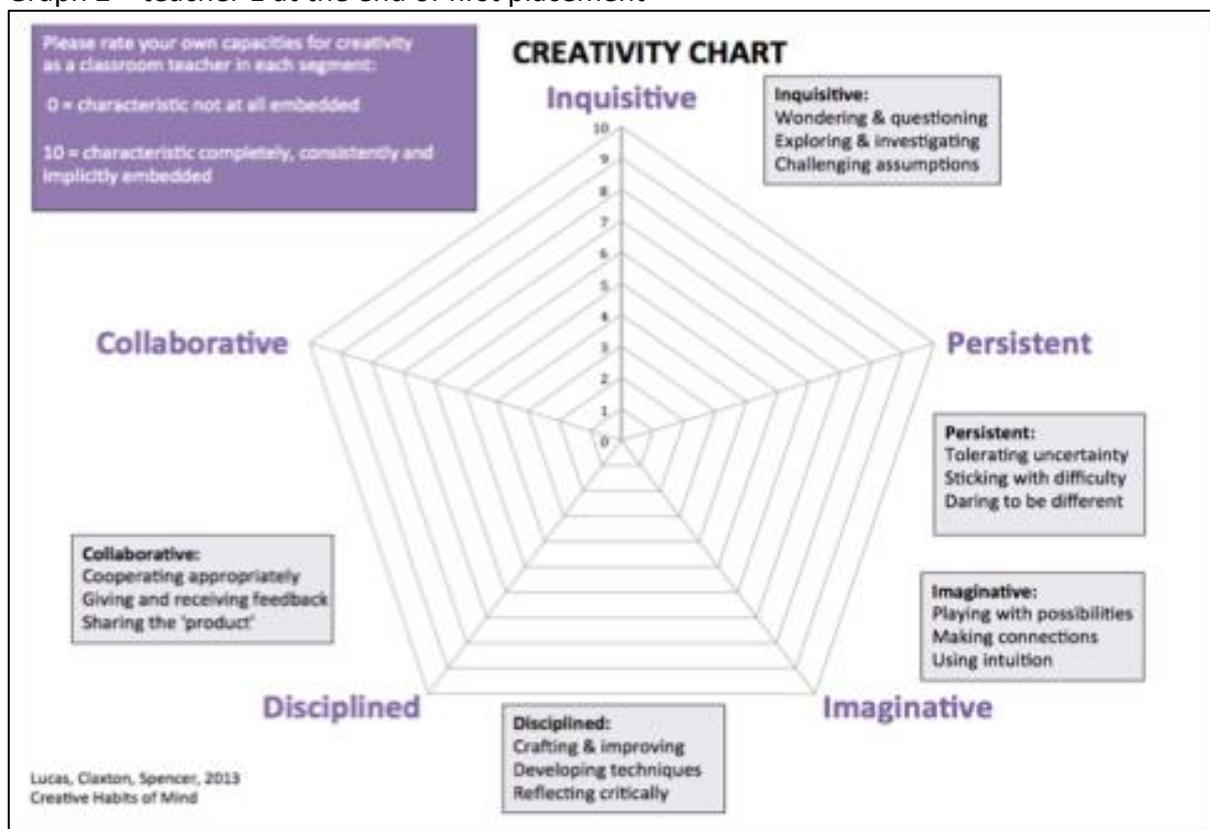
	In school	Out of school
Orchestra	•	•
Choir	•	•
Brass Band	•	•
Wind Band	•	•
Jazz Band	•	•
Folk Band	•	•
Rock Band	•	•
Steel Pan Band	•	•
Samba Band	•	•

Q24 Although these responses are anonymous, if you would be willing to take part in a follow-up interview, please provide your email address in the box below:

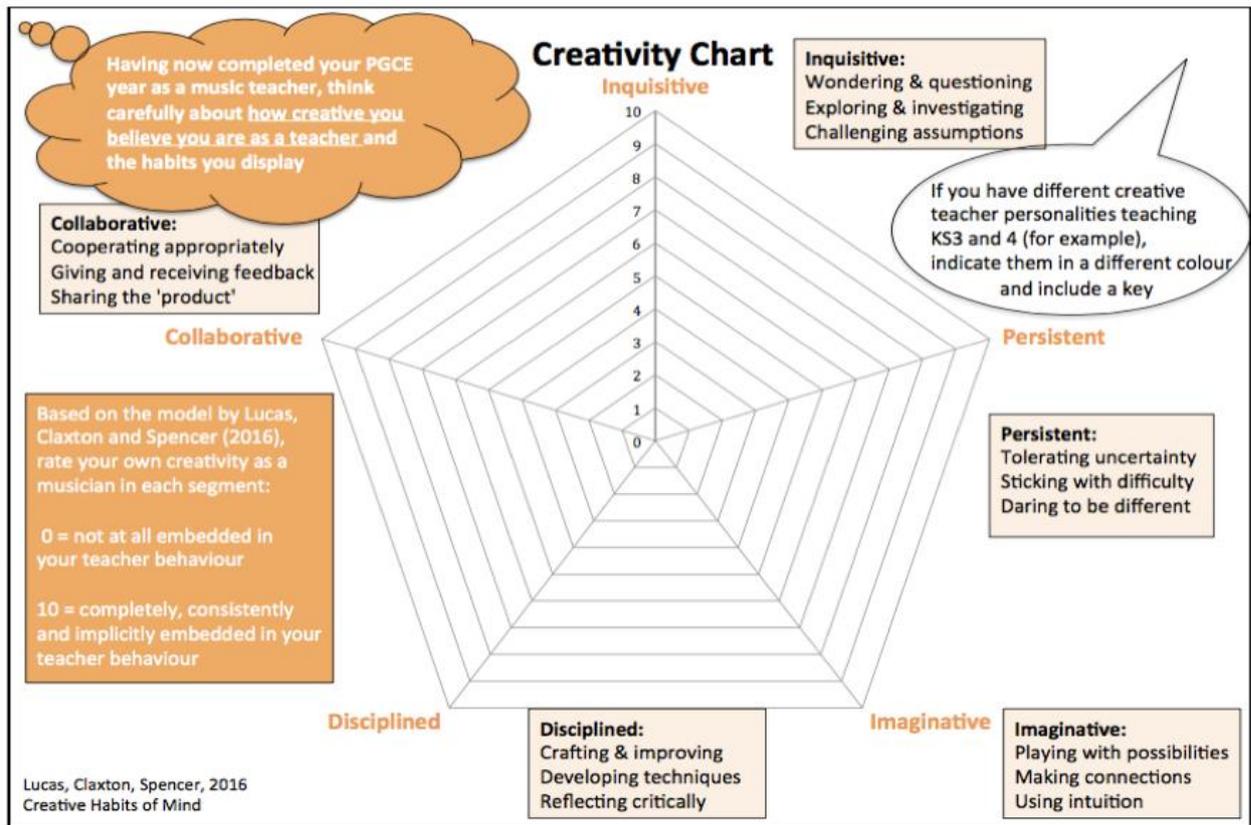
Appendix B: Creativity graphs based on the Lucas, Claxton and Spencer model Graph 1 – musician 1 (prior to school placement)



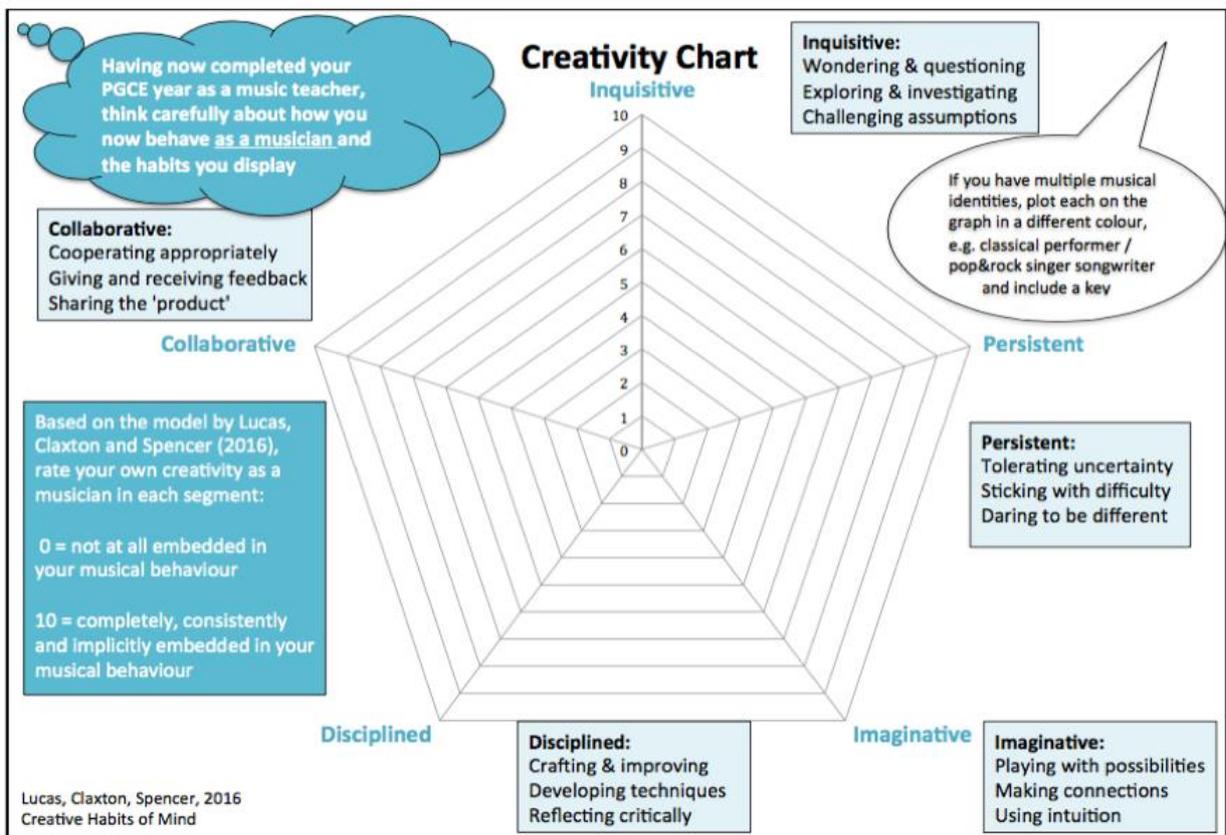
Graph 2 – teacher 1 at the end of first placement



Graph 3 – teacher 2 at the end of final school placement



Graph 4 – musician 2 at the end of the PGCE year of study



Appendix C: Appendix 5: semi-structured interview draft questions/themes on musical creativity

1. Which type of musical genre would you mainly align yourself with?
2. Within that genre, are you a performer, composer, conductor, arranger, other?
3. What instrument(s) do you play?
4. Thinking of your musical experiences in your genre, in and out of school and university (and work), in what ways or contexts were/are you able to be creative? (Link to the words and phrases in the group discussion and graph)
5. Were/are there any barriers to being creative? If so, what and why?
6. How about in other genres of music, tell me about any creative opportunities or barriers there?
7. Do you think you're a creative person outside of music (e.g. In other work, a creative mum etc)?

Semi-structured interview draft questions/themes on pedagogic creativity

Part 1: Questions about the answers they've given on the graph and questionnaire, e.g.

- a) Can you expand on why you've indicated?
- b) You've rated yourself highly in ..., can you give me an example of how you achieved that in your teaching?
- c) You've rated yourself low for ..., why was that?
- d) Are there particular situations that lend themselves particularly well (or not well) to developing any of these characteristics? e.g. teaching composition, giving pupils more autonomy. Can you expand on that?
- e) Outside of the 5 categories identified by Lucas, Claxton and Spencer, can you think of any other ways you've been able to show your creativity as a teacher? (going back to the areas that the students highlighted in the creativity workshop in September)
- f) Anything else emerging from the questionnaire answers that needs exploring

Part 2: Thinking about your time in the music department:

- a) What were the factors that most influenced you being able to be creative as a teacher?
- b) What were the factors that prevented you from being creative as a teacher?
- c) Tell me about your mentor. To what extent is he/she musically and/or pedagogically creative? Can you give some examples?
- d) (if not mentioned in the above) What influence has your mentor's creativity (or lack of it) had on you? To what extent did your mentor encourage you to be a creative teacher, and if so, how?
- e) Any relevant follow-up questions around the mentor, the culture of the music department & school, depending on the answers above
- f) How about the QTS Standards? Have they been a help or a hindrance to developing creative teaching strategies? Why?

Part 3: Thinking about you as a creative musician and a creative teacher, and the relationship between the two:

- a) To what extent can you be a creative musician and an uncreative teacher, or vice versa, in your opinion? Are the 2 connected do you think? Can one help the other?

- b) Do you think that you have improved/enhanced your capacity to be a creative musician in light of your teaching experiences? Has teaching made you develop creatively in any other aspect of your life?

Appendix D: Example of reflective tool – students place post-it notes based on their reflections on the pedagogy and application. They are asked to include their initials for identification.

Reflecting on the approach...	
Pedagogy Like the approach	Don't like the approach
Application Think it could work in my classroom	Don't think it could work in my classroom

Appendix E: Institutional ethic approval

PLEASE NOTE:

Participant recruitment or data collection **MUST NOT** commence until ethics approval has been obtained.

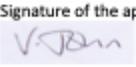
PART ONE

Name of applicant:	Vivienne John
Supervisor (if student project):	Professor Dan Davies
School / Unit:	Education
Student number (if applicable):	St08004949
Programme enrolled on (if applicable):	Ed. D.
Project Title:	Learning to teach through and for creativity: case studies into secondary music student teachers' perceptions of their own creativity and its impact on their developing classroom practice
Expected start date of data collection:	06/06/2016
Approximate duration of data collection:	Two months
Funding Body (if applicable):	N/A
Other researcher(s) working on the project:	If your collaborators are external to Cardiff Met, include details of the organisation they represent.
Will the study involve NHS patients or staff?	No
Will the study involve taking samples of human origin from participants?	No

Does your project fall entirely within one of the following categories:	
Paper based, involving only documents in the public domain	No
Laboratory based, not involving human	No

participants or human tissue samples	
Practice based not involving human participants (eg curatorial, practice audit)	No
Compulsory projects in professional practice (eg Initial Teacher Education)	Yes
A project for which external approval has been obtained (e.g., NHS)	No
If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required.	
If you have answered NO to all of these questions, you must complete Part 2 of this form	

In no more than 150 words, give a non-technical summary of the project
<p>This project aims to identify and analyse the current PGCE secondary music student cohort's perceptions of creativity in their practice as musicians and teachers of music, and how, if at all, their perceptions have changed as they have progressed through their teacher-training year. Lines of enquiry will include exploring their perceptions of their creative skills as musicians, whether their perception of themselves as creative facilitators and practitioners has changed at all and their understanding of musical creativity. It will also explore the impact that others have had, such as the philosophies and practices of their mentors, sessions on creative teaching strategies at university and exposure to outside projects, e.g. Creative Learning through the Arts scheme and Musical Futures. The project will consist of case studies that focus on a small sample of student teachers from the 2017-18 cohort (piloted with 2016-17 cohort), although this application is for the first stage of the research only, in which all of the cohort will be invited to participate in initial data-gathering process via a survey and observation of, and reflection on, a university taught session. They will also complete the first of a series of creative disputations graphs, based on the work of Lucas, Claxton and Spencer (2013). Individual interviews will be undertaken the sample of the cohort should they wish to participate.</p> <p>Approval is sought here for all of the above, but the questions for the interviews will not be known until the initial data has been collected.</p>

DECLARATION:	
I confirm that this project conforms with the Cardiff Met Research Governance Framework	
Signature of the applicant: 	Date: 26/9/16
FOR STUDENT PROJECTS ONLY	
Name of supervisor: Dan Davies	Date: 26.9.16
Signature of supervisor: 	

PART ONE

Name of applicant:	Vivienne John
Supervisor (if student project):	Professor Gary Beauchamp
School / Unit:	Education
Student number (if applicable):	St08004949
Programme enrolled on (if applicable):	Ed. D.
Project Title:	Musical Identity, creativity and pedagogy: case studies into secondary music student teachers' perceptions of their own creativity and its impact on their developing classroom practice in secondary schools in south Wales.
Expected start date of data collection:	08/01/2017
Approximate duration of data collection:	6 months
Funding Body (if applicable):	N/A
Other researcher(s) working on the project:	If your collaborators are external to Cardiff Met, include details of the organisation they represent.
Will the study involve NHS patients or staff?	No
Will the study involve taking samples of human origin from participants?	No

Does your project fall entirely within one of the following categories:	
Paper based, involving only documents in the public domain	No
Laboratory based, not involving human	No

participants or human tissue samples	
Practice based not involving human participants (eg curatorial, practice audit)	No
Compulsory projects in professional practice (eg Initial Teacher Education)	Yes
A project for which external approval has been obtained (e.g., NHS)	No

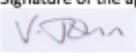
If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required.
If you have answered NO to all of these questions, you must complete Part 2 of this form

In no more than 150 words, give a non-technical summary of the project

Using a combination of theoretical frameworks (Bourdieu, in Burnard, Hofander-Trulsson & Södermann, 2015; Lucas, Claxton & Spencer, 2013; Lewin, 1951), this project aims to identify and analyse the current PGCE secondary music student cohort's perceptions of the role creativity plays in their dual identity as musicians and teachers of music, and how, if at all, their experiences as trainee teachers influence their perceptions of themselves as musicians and musical pedagogues. Lines of enquiry will include exploring their perceptions of their musical and pedagogical identities, including their creative habits and behaviours as musicians and teachers, and the influences and inter-relationships each habitus has on the other. It will also explore their perceptions on the impact that others have on their musical and pedagogic creativity, particularly the philosophies and practices of their mentors within the domain of the music classroom, but also their reactions to sessions on creative teaching strategies at university and exposure to outside projects, e.g. Creative Learning through the Arts scheme (WG&ACW, 2015) and Musical Futures (D'Amore, 2009). The project will consist of case studies that focus on the sample of student teachers from the 2016-17 and 2017-18 cohort, and this current stage of data collection focuses on them as teachers (stage 1 explored their self-perceptions as musicians). Approval is sought for the collection of data via a series of questionnaires, followed by individual interviews. There will be two sweeps to coincide with the participants' two school placements. The questionnaire has been included in this application, as have some potential questions for the interview, but these cannot be finalised until the initial data has been collected.

DECLARATION:

I confirm that this project conforms with the Cardiff Met Research Governance Framework

Signature of the applicant: 	Date: 21/11/17
--	-------------------

FOR STUDENT PROJECTS ONLY

Name of supervisor: Gary Beauchamp	Date:
Signature of supervisor:	

Research Ethics Committee use only

Decision reached:	Project approved <input type="checkbox"/>
	Project approved in principle <input type="checkbox"/>

Appendix F: participant information sheet

Participant Information sheet

Project Title:

Musical Identity, creativity and pedagogy: case studies into secondary music student teachers' perceptions of their own creativity and its impact on their developing classroom practice in secondary schools in south Wales.

What is the project?

I am undertaking an Ed. D at Cardiff Metropolitan University on music student teachers' perceptions of their creativity as musicians and teachers, and have previously asked for your participation in the project – thank you for your contribution so far. As you are aware, in stage 1, I asked you about your perceptions of yourselves as creative musicians. I now wish to ask your permission to participate in stage 2, which will focus on you as a trainee music teacher, and particularly the extent to which you have been able (if at all) to develop a capacity for creativity in your pedagogical practice. This, therefore, is an invitation to you to continue to participate in the study and to let you know what it will involve. It is being organised by myself and supervised by Professor Gary Beauchamp, Director of Research in the School of Education and Social Policy. The findings of the research will be reported anonymously and disseminated internally to relevant stakeholders. It is possible that the report, or parts of it, may be published in an academic journal or available in the public domain at some point in the future.

Why have you been asked?

The project, as a whole, will run for approximately two years and involves PGCE secondary music student teachers from the 2016-17 and 2017-18 cohorts. Taking part is entirely voluntary – there is no obligation to join the study, and if you decide to change your mind, you may stop at any time without any penalty or consequences.

What will it involve?

The next stage of the research project will take place in **January and June 2018**. It will consist of:

- A paper-based questionnaire to elicit your perceptions on your creativity as teachers. It will include the 'Creative Habits of Mind' (Lucas, Claxton & Spencer, 2013) graph that you already completed when considering your creativity as musicians. It will also give you an opportunity to expand on your answers by offering a brief explanation for your choices and giving some examples of how, when and why they occurred (or did not occur) in your practice. The survey will consist of the graph and no more than 5 additional questions, which will be open in nature, and I anticipate it taking no longer than 15 minutes to complete.
- A semi-structured individual interview designed to further explore some of the issues identified in the questionnaire, post-analysis. With your permission, it will be audio recorded, transcribed afterwards and sent back to you to verify the contents present your views correctly.

Are there any risks?

Questionnaire: Some previous PGCE students have piloted the questionnaire and they have reported that it is straightforward and not onerous or stressful. It will be short in length, so will not overly impact on your university teaching and learning time. I will ask for you to reveal your

identity, but as you have already agreed to this in stage 1 of the research, I do not anticipate there being emergent issues resulting from this. However, if you wish to keep your identity anonymous when completing the questionnaire, you are free to do so and this will be respected. I will ask another member of staff to administer the questionnaire, as not being present should minimise the risk of any unconscious and unintended influence being made.

Interview: Although I will be the interviewer, I pledge not to influence your answers in any way and will remain impartial at all times. I will also send you a transcript on the interview so it can be verified by you. Please be assured that I am fully aware of my responsibilities as a researcher and will adhere to the BERA guidelines for ethical research at all times.

I am very aware of the impact of the power relationships associated with your learning, teaching and assessment whilst you are on the PGCE programme. I pledge not to abuse my role as a member of Cardiff Metropolitan University staff and your PGCE Programme Director in my desire to collect information from you as a researcher. As Ed. D study is intended for practitioner research, my aim is to inform future practice and improve my ability in supporting future cohorts of student teachers. Finally, please be clear that that no extra credit will be given for taking part, nor will not taking part disadvantage you in any way during the programme.

What happens to data?

As the researcher, I will be responsible for collecting, collating and analysing the data. I will then keep the results safe until I have elicited, collated and analysed the views of the two cohorts of PGCE music students involved in the study. Then I will present the data in my final Ed. D thesis, which will be made public.

What are my rights?

- **Anonymity and confidentiality:** as a participant in this research, you have the right to remain anonymous at all times. Although I have asked for you to reveal your identity in the questionnaire, if you wish to keep your identity anonymous when completing it, you are free to do so and your choice to do so will be respected. I will not use your name during the interview and your name will not appear in any transcript. At the end of the whole project, all findings of the research will be reported anonymously and all participants' identities will be kept confidential. Once I have analysed the data collected, all forms of evidence (e.g. audio recordings, questionnaires etc.) will be destroyed. I will keep a copy of your consent form for 10 years as this is a university requirement.
- **Informed consent:** you will be asked to complete and sign a consent form and will be informed of the nature and purpose of the research at every stage of the project, so you are able to make an informed choice on whether you wish to continue or not.
- **Right to withdraw:** you have complete control over your participation at every stage of the research and can choose to take part or withdraw at any point, whether that is before, during or after data collection without any penalty or consequence.

How can you contact me?

If you wish to discuss any aspect of the project or wish further information, please contact me on any of the following:

In person: Office C0.13 (Cyncoed Campus)

Email: yjohn@cardiffmet.ac.uk Phone: 029 2041 6502

Participant Consent Form

Participant name:

Title of Project:

Musical Identity, creativity and pedagogy: case studies into secondary music student teachers' perceptions of their own creativity and its impact on their developing classroom practice in secondary schools in south Wales.

Name of Researcher: Viv John

Participant to complete this section:

Please tick if you are willing to participate:

1.	I confirm that I have read and understood the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have received sufficient answers.	
2.	I understand the nature and purpose of the research.	
3.	I understand that my participation is voluntary and that I am free to withdraw at any time without needing to give a reason.	
4.	I understand that my identity will be kept confidential.	
5.	I agree to take part in a questionnaire about creativity and teaching, with particular focus on my experiences in my placement school	
6.	I agree take part in a informal interview, which will be audio recorded	

Signature of participant:

Date:

I pledge to prioritise your needs as trainee teachers first and foremost, and ensure that my requirements as a researcher are subordinate to these at all times.

Signature of researcher:

Date:

When complete, the participant will retain a copy and the researcher will retain an additional copy.

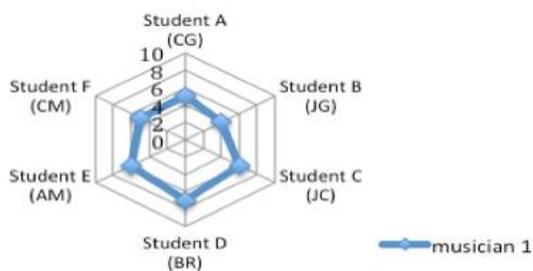
Appendix G: Participant information for pilot project

	Age group	Nationality	Degree	Musical association	1 st instrument	Type of training	Other instruments and training	Genres of musical participation	Placement 1	Placement 2
A	21-25	Welsh (WM)	B.Mus University	Classical performer	Voice	Formal	Clarinet, saxophone, piano to grade 8 standard. All formally taught.	Orchestra, choir, wind band. Some experience of jazz bands	Welsh-medium 11-18 valleys school 74% level 2+ in 2016	Welsh-medium 11-18 city school 75% level 2+ in 2016
B	21-25	Canadian	B.Mus University Specialism in education	Classical performer	Saxophone	Formal	Piano, formal	Choir, A Capella choir, wind band	11-18 valleys school 79% level 2+ in 2016. Professional learning	11-18 city school 77% level 2+ in 2016
				pop & rock arranger	Voice	Self-taught		Some experience of jazz bands		
C	21-25	English*	B.Mus University	Classical performer	Euphonium	Formal	Piano, formal Tuba, self-taught	Orchestra, choir, wind band, brass band	11-18 rural school 76% level 2+ in 2016. Professional learning	11-18 valleys school 55% level 2+ in 2016
D	26-30	Canadian	B.Mus University	Classical performer	Trumpet	Formal	Bagpipes, formal	Orchestra, brass band, wind band, jazz band, folk band, pipe band	11-18 CinW city school 89% level 2+ in 2016	11-16 Catholic city school 87% level 2+ in 2016
E	21-25	English*	B.Mus University	Classical performer/ Church music leader	Voice	Formal		Choirs, chamber choirs	11-16 Catholic city school 87% level 2+ in 2016	11-18 city school 74% level 2+ in 2016. Pioneer
F	21-25	English*	B.Mus Conservatoire	Classical performer	Bassoon	Formal	Oboe & saxophone to grade 8 standard, formal. All other woodwind instruments, self-taught	Orchestra, wind band, chamber groups. Some experience of jazz and folk band	11-18 city school 69% level 2+ in 2016	11-18 valleys school 69% level 2+ in 2016. Professional Learning
G	21-25	Welsh	B.A Popular	Pop & rock musician	Guitar	Formal	Bass guitar	Rock bands	11-16 valleys	11-18 valleys

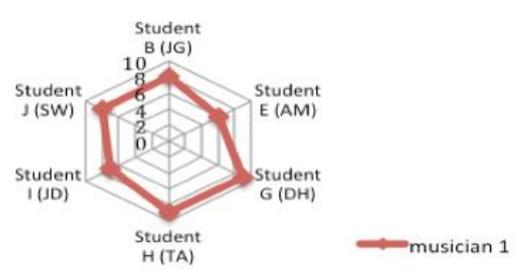
Appendix H: Example of comparative graphs of classical and non-classical sample

Disposition 3: Imaginative

3a: Classical musicians

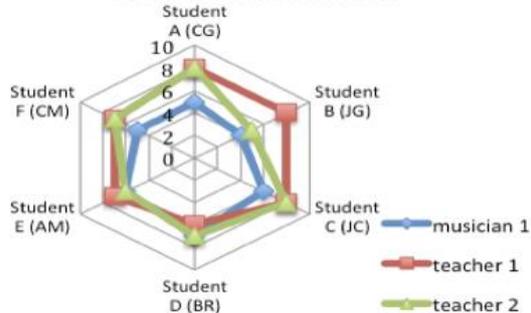


3b: Non-classical musicians

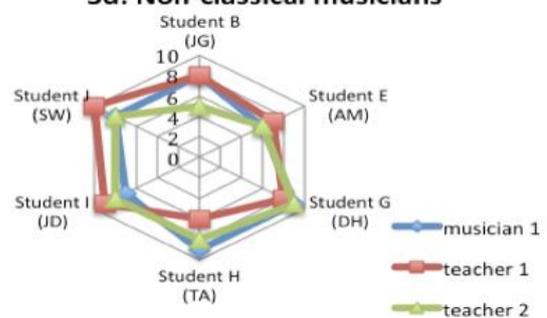


Imaginative graphs 3a and 3b: musical identity at the start of the course (musician 1)

3c: Classical musicians

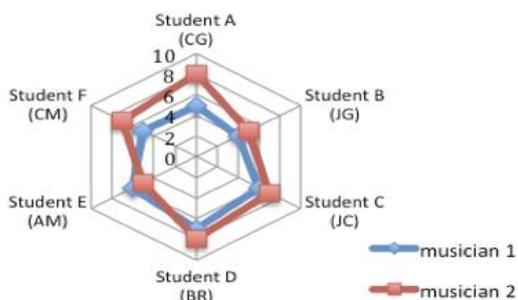


3d: Non-classical musicians

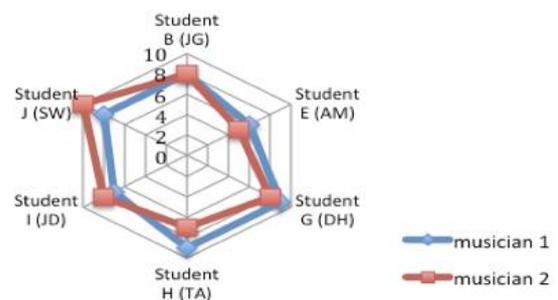


Imaginative graphs 3c and 3d: comparison between musical identity at the start of the course (musician 1) and teacher identity in placement 1 (teacher 1) and placement 2 (teacher 2)

3e: Classical musicians

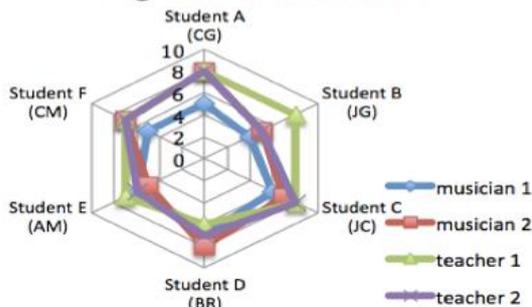


3f: Non-classical musicians

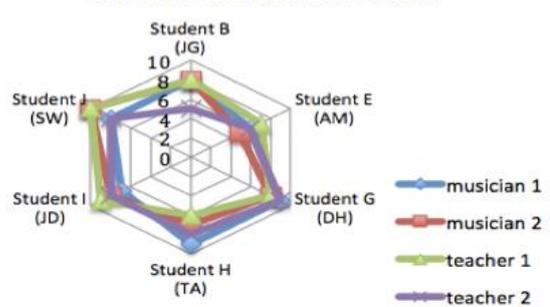


Imaginative graphs 3e and 3f: comparison between musical identity at the start of the course (musician 1) and at the end of the course (musician 2)

3g: Classical musicians



3h: Non-classical musicians



Imaginative graphs 3g and 3h: overall comparison between musical and teacher identity throughout the course

Appendix I: Participant information for narrative sample

	Carys	Berwyn	Dewi	Idris	Steffan	Tanwen
Age group	21 - 25	26 - 30	21 -25	21 - 25	21 - 25	31 - 35
Nationality	Welsh (WM)	Canadian	Welsh	English	Welsh	English
Degree	B.Mus University	B.Mus University	B.A. Popular Music	B.Mus University	B.A. Popular music	Conservatoire Popular music
Musical affiliation	Classical performer	Classical performer	Pop & Rock musician	Classical musicologist	Pop & Rock musician Film composer	Singer-songwriter Music theatre performer
1 st instrument	Voice	Trumpet	Guitar	Euphonium	Drums	Voice
Type of training	Formal	Formal	Informal first, then formal	Formal	Informal	Informal first, then formal
Other instruments & training	Clarinet, saxophone & piano to grade 8, all formally learnt	Bagpipes, formal	Bass guitar, informal		Bass guitar, informal	Guitar/ Keyboard. informal
Genres of musical participation	Choir, orchestra windband, some jazz band experience	Orchestra, brass band, windband, jazz band, folk band, pipe band	Rock bands	Brass bands	Rock bands	Pop bands Solo singer-songwriter
Placement 1	11-18 WM valleys school	11-18 C in W City school	11 – 16 valleys school	11-18 rural school	11 – 18 valleys school	11 – 18 bilingual town school
Placement 2	11-18 WM city school	11-15 Catholic city school	11 – 18 town school	11-16 valleys school	11 – 18 rural school	11 – 16 town school

Appendix J: Example transcript of participant interviews (Berwyn)

Berwyn interview 1 (September 2017)

Interviewer: Thank you so much for agreeing to talk to me. **Interviewee:** No problem.

Interviewer: You know that I'm collecting data for my ID, and so, our conversation will probably end up as part of my data for my thesis. I pledge to keep your identity anonymous. Also, if you don't want to answer anything, then you can withdraw at any point, it's absolutely fine [chuckles]. Can you, first of all, say how you'd describe yourself as a musician, which way you align yourself with classical or jazz or pop or whatever?

Interviewee: My beginnings in music, I started as a bagpiper, so I guess it was a military thing. Then I learned trumpet in the school system when I was about 12 or so, and then through that, it was, definitely, classical music with some jazz here and there. I don't stray away from-- I love jazz, but definitely, I considered myself classically trained.

Interviewer: Okay. Within classical music, would you be a performer, composer, conductor? Which sorts of ones of those would you say?

Interviewee: I would be a performer rather than a conductor or something like I have to compose it.

Interviewer: Okay. Within the classical music experiences that you've had, have there been any opportunities to be

creative, would you say, and if so, what are they?

Interviewee: Yes, not a great deal. The only thing I can think of that I did creatively was through coursework, arranging classes, composition or arranging. I don't really did much for composition, mostly just arranging coursework and a few things for music ed classes that I did back at university, writing things for young students and things like that, so no, not a lot of creativity to be honest with you, just a lot of--

Interviewer: Why do you think that is? What are the barriers then to creativity within your domain of classical music, could you say?

Interviewee: Well, it depends. For me, I think it's preference. I don't think I have much interest in composing, so I was much more interested in just the old-school technique part performance. For me, it was really more of an interest thing. I think I did have the opportunity, probably, to express myself creatively and I chose not to.

Interviewer: You've just chosen that performing route way, playing somebody else's creations, I guess.

Interviewee: Yes, I suppose. My two main instruments which is piping and trumpet, they're two most military

instruments you can think of which-- You don't really think of creativity when you think of something that's--

Interviewer: When you say piping, I'm not familiar with that kind of military band type, is it the old fife and drum military in a way?

Interviewee: Bagpiping. It's very competitive. That's really what it's based on, from performance to concerts and things like that.

Interviewer: There's also competitions?

Interviewee: It's definitely around competition, which arguably restrains any sort of creativity, I think.

Interviewer: Yes, because it's all about, I guess, playing that piece to the best you possibly can [crosstalk]

Interviewee: That's right. That's probably reflective on how I look at music, to be honest with you. It's just all about refinement.

Interviewer: In our country, there's a similar, with the brass band culture.

Interviewee: Sure, yes.

Interviewer: It's very similar structurally, although I don't understand the military band, it very much resonates with that background. Of course, we've got a couple of people in our group who've come through that brass band background, so it's probably that they're just quite similar.

Interviewee: Yes, very structured and not so creative.

Interviewer: Yes. Last question then, how about when you've done-- You've said you love jazz and you've done a little bit of that. Do you see yourself as a classical musician going into jazz or when you go into Jazz, are you a jazz musician?

Interviewee: Well, my playing says that's I'm a classical musician going into jazz, because my soloing is pretty mediocre at best, sometimes. I do work at it, it does get there, but it's definitely not something that comes easy to me. That's probably due to my background, I guess, musically.

Interviewer: Interesting. Even though, possibly in jazz, you're given the opportunity to be more creative because of the nature of the music. It sounds what you're saying to me is that there may be still be some barriers because of the classical background.

Interviewee: Yes, you're just not used to it.

Interviewer: I know exactly what you mean. My son is also a trumpeter, classical, and he plays in a jazz group. Everything that you're saying, I'm seeing with him. It's really interesting to just watch that from afar, but yes, I get you completely.

Interviewee: Yes, absolutely.

Interviewer: Last question then. If you were going to rate yourself in terms of 1 being not very musically creative and

10 being very musically creative based on what we've said, where would you put yourself on that spectrum?

Interviewee: Probably somewhere in the middle, maybe around the six because I don't do a lot of creative musical things, but when I did have to do it in situations, I found I was pretty good at it, but again, it's just not something I spend a lot of time on.

Interviewer: Then, outside of music, when you think about yourself in different aspects of your life, do you think you're quite creative in other areas? One of your colleagues, she's saying that she's got five children, and so she was saying that she's got to be very creative in how she manages that, solves problems, looks for opportunities, and that sort of thing. Outside of music, how'd you think you are in terms of being creative?

Interviewee: I would say I'm not very creative. I think I like structure; I like things to be black and white, I want to know dates, when things are due, et cetera, so no, I don't really consider myself overly creative. I'm more of a tick the boxes, make sure everything is correct.

Interviewer: Like a bit of structure. I can definitely empathize with that. That's brilliant.

[00:06:05] [END OF AUDIO]

Berwyn interview 2 (February 2018)

Interviewer: So much for allowing me to interview you again.

Interviewee: You are welcome.

Interviewer: - to speak to me. As before, you know what I'm doing and why I'm doing it. The data is going to end up in my EdD dissertation and I pledge to keep everything confidential, I won't mention your name, and if there's anything you don't want to answer, no problem at all.

Interviewee: Yes.

Interviewer: Great. Okay. If we can just look at these two graphs. This was the one that you did of you as a musician and this was the one that you did of you as a teacher, and I would say it looks like you're rating yourself as a creative teacher just slightly more than you are as a musician. I don't know, maybe, if we can pick out persistent, I guess. You've rated yourself slightly higher, so you're saying that in terms of having to develop being persistent about things, you maybe have developed that slightly more as a teacher?

Interviewee: As a teacher, yes.

Interviewer: You've actually crossed out **daring** to be different, but any reasons why? I don't know what you said here

for persistence, and a persistent teacher tried to-- I try to conform than to be different.

Interviewee: Yes. Well, yes, I think, as a teacher, it's just so important, maybe more important as a student-teacher, I don't know, to be persistent because it's a big endeavour and it can be really frustrating. You have to know and people will remind you that it is all about taking the time. Give it years and it will get better, so persistence, I feel that is important as a musician. It's especially important, I think, as a teacher.

Interviewer: I suppose the timescale of having to do it. As a musician, you have done that over a number of years, so as here it's kind of that timescale that you [crosstalk]

Interviewee: Yes, most of us probably learned music at a younger age, so you don't really think so much, you just pick an instrument and do it. Whereas you're much more self-conscious when you're older in your 20s trying to do something like this.

Interviewer: I'm interested in your comment here, you said, I try to conform than be different as a teacher. **Interviewee:** Sure.

Interviewer: That kind of came through in the music interview as well, in the fact that as a classical musician we conform because we have to play this on the page. Is there a connection that we have to hear?

Interviewee: Yes, there definitely is. I'm not surprised that that came out like that because I would much rather have them say, "Okay, here's what you're teaching tomorrow. This is what they need to do. Here it is. Have it really structured throughout the whole lesson" because that's who I am. That's how I learned. That's how I study. I like that clear--

Interviewer: You said that in an interview last time. You said you like structure, you like routines, regimes, you like to know what you're doing and when you can do it.

Interviewee: Absolutely, yes. Otherwise, I find I'll get flustered or stressed, or anxiety or something if I don't know what the outcome is going to be. I think that's why I'm like that way. It's to avoid stress as much as possible.

Interviewer: Actually, as a musician, as a teacher, you like that kind of conforming to a structure.

Interviewee: I like to feel in control. I think it is what it is.

Interviewer: That is a good way you are describing it, isn't it?

Interviewee: Yes.

Interviewer: Good. Okay. I'm just thinking what else-- You said slightly more collaborative as a teacher, which I guess is **quite strange** because as musicians, we collaborate all the time, but is there a different way of collaborating when you are a teacher?

Interviewee: I think the reason I put that higher probably was because I did so much team-teaching and working with styles that I don't know if I-- I might do the same with them, but not necessarily, so just having to collaborate with somebody else to teach maybe one lesson or something. You do need to have that ability to collaborate with other people. That's probably why I put that a bit higher.

Interviewer: Absolutely. Yes, I'm just trying to - I'm sorry that I should have read this.

Interviewee: No. No.

Interviewer: I'm afraid to give students feedback on their work, give ideas. Yes, because I suppose that--

Interviewee: Collaborate with the students.

Interviewer: Yes.

Interviewee: Okay.

Interviewer: There's two types of collaboration.

Interviewee: Sure.

Interviewer: You're collaborating with your colleagues, as you mentioned, your class teacher, but then there's also that collaboration with children in there.

Interviewee: Yes, which I guess in that case is, of course, essential, isn't it?

Interviewer: Yes.

Interviewee: And avoid your bandmates because certainly, you can't avoid your students. **Interviewer:** Exactly. Yes, yes, that's right.

Interviewee: I'm not surprised that is higher than the other one.

Interviewer: Okay. Brilliant. That's great. Maybe we'll come back and talk a little bit about some of that. Actually, what come out with that is there are similar traits to you as a musician, as a teacher, maybe slightly more or slightly less than certain areas, but generally, it's the same sort of picture, isn't it?

Can I ask you then, in terms of being in this department in your last placement, given the fact that you like to have structure and you like to conform, was there any opportunities for you to be creative? Did you feel that you did take a few risks at certain points and that sort of thing?

Interviewee: Yes, they were really open at my last placement to have me try anything I wanted to and especially with the students. They wanted students to be as creative as possible. That meant I needed to be creative, too, as a teacher, because we gave them the opportunity to go off on their own, but with that, you have to be careful. You have to make sure you're giving the students enough ideas or structure to keep them focused, or else they can't seem to

funnel their ideas in their creativity into anything really useful, I think. Yes, there was a lot of opportunities, certainly, for me and the students to be creative.

Interviewer: How did you feel about that, given the fact that you were--

Interviewee: I think that did put me out of my comfort zone a lot, but in a good way. It's important to get uncomfortable with situations. Certainly, especially in the Canadian music system, where it's a concert band run rehearsal, every lesson, which is very structured, to put myself in this situation is unusual but good and healthy, certainly, too.

Interviewer: Yes. Absolutely. Actually, in terms of you developing your own creativity, I was talking with your Canadian colleagues just now, and we talked about this idea of tolerating uncertainty, and that's kind of what you're doing, I guess. When you kind of-- Okay, within a structure, you're giving pupils structure and giving them the parameters, but actually you're saying over to you. You're a bit uncertain about how that's going to go, but as a teacher, you just got to tolerate that and you just got to--

Interviewee: Yes, it's true, and to talk about instructive versus facilitative, talk about learning. I'm definitely, I'm more on the instructive type spectrum, but no, you do need to let them go but you have to be creative in how you let them do that because if you just say, "Go off and do your thing," it's not going to work out. If you give them many ideas, if you're creative with your ideas you're going to give them, it can work out really, really well and you can be really impressed with how creative young people can be.

Interviewer: Yes, absolutely. Absolutely. I know your department, I'm aware that they are very open to ideas, and, as you say, they definitely want people to be creative.

Interviewee: Yes, yes. They really do.

Interviewer: Actually, they were probably locked into various factors in terms of you experimenting with creativity. You said that your mentors, the class teachers, were very open and free with you and actually what they were asking you to teach was also- gave you that opportunity to be creative.

Interviewee: Yes. At the same time, they were also really helpful in that if I needed resources or anything, then I can borrow from them for a lesson. They were really good with that and really open to communication, so I could say, "Okay, so next lesson I want to do this, how's this going to work", et cetera, et cetera, and really figure it out. You can prepare something really worthwhile.

Interviewer: Brilliant, were there any barriers at all, do you think? When you think about being creative in the classroom in that school, were there any barriers to that?

Interviewee: For me as a teacher?

Interviewer: Yes.

Interviewee: I don't know if there were. The only thing is, I don't know if it always played to my strengths as a musician because you're really just working on keyboards. Not that we limited them from, you know, if they wanted to bring in their violin or something they were always welcome to do that. I guess not being a piano major, it does limit what I can do, maybe a little bit musically, but my response to that was to work on my piano skills because it's really important. That's just what I've done really since the beginning of the program is just work on my piano skill, so it's actually, again, helped me musically and no, so I don't feel like it's--

Interviewer: Just kind of enhanced you as a musician.

Interviewee: Yes. Then probably enhanced me as a creative artists too.

Interviewer: Yes. Yes. Interesting. You mentioned earlier on, how did you feel that relationship was, in terms of, you know, you mentioned that they were very open to you trying ideas. Too open? Would you liked a bit more structure or was it just about right in terms of them letting you have some freedom?

Interviewee: No, I think they were really good and since we got along so well I could say, "Hey, look, I don't know what I'm doing, help me" [laughs] and they'd say, "Okay, let's help." No, I felt really lucky that I was there in that by chance we really just have to get along so well.

Interviewer: They're great people, aren't they

Interviewee: They really are. They really are, so yes, it was a great experience for sure.

Interviewer: How about the QTS standards because obviously, you could have worked to this criteria. Did that ever come onto your radar in terms of thinking about creativity?

Interviewee: No, to be honest, you almost take it week by week or day by day and just try and make sure your mentors are happy with the way you're teaching and I guess that will probably take care of everything in return a little bit.

Interviewer: The QTS standards, am I right in saying then the QTS standards, in your opinion, were neither an enabler or inhibitor of creativity, they were just there?

Interviewee: Not particularly. Every once in a while we would talk about certain standards here and there, but that wasn't really 'till probably three quarters through the placement. Most the time it was all about just trying to plan good lessons and deliver good lessons and everything else will take care of itself after that. It is the way I approach that. I don't know if that's true but that's how I approach it.

Interviewer: Absolutely, that's right. Just thinking about you as a creative musician and a creative teacher, because obviously you sort of said back in September, October, when we had that conversation about you as a musician, and you talked about-- It was a long time ago, isn't it now? Although probably as you say, time flies. Yes, it's gone quick hasn't it?

Interviewee: It really does.

Interviewer: You talked about two aspects of you musically. You talked about the bagpiping and a competitive world of playing the bagpipes in Canada and then also about being a classical musician. You said that the both of those, they didn't overly offer lots of opportunities being creative because of this type of music you're playing, and having to play on the page, the sort of a competitive nature and that sort of thing but then as a jazz musician you were able to make it a bit freer.

I mean, you've touched on it there already but if you think about you as a musician, and you as a teacher, has maybe your-- Have you developed as a musician because of the teaching that you've done? Have you developed more as a creative musician because of the teaching you've done? If you had to now think of yourself as a musician, has that opinion of yourself changed? Or is it still very much two separate things?

Interviewee: I think, as a musician, I probably haven't changed too much but as a teacher, I've definitely grown to become more creative and think in ways that I probably wouldn't otherwise choose to think. That's probably because I'm not doing so much music really outside of the classroom so maybe I have become more creative as a musician, I don't know yet, but--

Interviewer: When you go back to it, you might find that--

Interviewee: Yes, but certainly, as a teacher, I've grown to really become more creative and think differently than

ways I would normally. As a musician, though, so far I'd say I'm still about the same.

Interviewer: Okay, last question. I think back in September, October, I asked you to rate yourself. One was, I don't think I'm a creative musician at all and 10 is, I think I'm a very creative musician. You kind of pitched yourself somewhere in the middle because you said, "I don't think it's that I'm uncreative but I think it's the music that I do doesn't kind of give me those opportunities." I think you kind of pitched yourself in a five or six, or something like that.

If I was asking you the same question about you as a creative teacher, one being I don't think I am a creative at all in the classroom as a teacher, 10, I think I'm very creative. Where would you put yourself on that scale?

Interviewee: It's so difficult to answer, isn't it? I would say I couldn't go any higher than a seven, probably be closer to six and a half because like I say, I would still like to have all those plans given to me, almost as they write "This is what we need you to do go and plan this, off you go" type thing rather than, "Okay, well here's the broad subject. You could do this, you could do that." That would make me uncomfortable, I'd rather have that clear. However, it doesn't always work that way, it didn't always work that way in my last placement, so I have had to push myself a little bit in that way.

Interviewer: Exactly, yes you have had these experiences where you have to be pushed out of your comfort zone. **Interviewee:** Absolutely, so my creativity as a teacher is going this way. It's not going this way, it's definitely going this

way, anyways.

Interviewer: It'd be really interested to put you back in that jazz situation to see now because what you're saying is you're able to tolerate that uncertainty a bit more. [crosstalk] put out of your comfort zone, I am coping with it. To put you back in that situation. I wonder if you will approach it in a slightly different mindset [crosstalk].

Interviewee: That's a really good point and I don't know.

Interviewer: If you think about it, you're improvising as a teacher all the time. You've got your framework, which is your plan, in the same way, you've got your charts, as a jazz musician and then within that, then you kind of-- In a way, you have to think on your feet, you have to improvise. You're doing all those things as a teacher that you would do as a jazz musician. It might be really interested at some point, just going back into that environment to see if it feels a bit more comfy.

Interviewee: Yes, that's a good point and I think one thing I learned to do as a teacher is, although I prepare really hard for my lessons, at the end of the day, even if you're nervous before the way into a lesson, you always have to say, you know it's too late now. I think that's a really important thing to do as a musician if you're getting stage fright before you go on. Well, if you've already practiced, you've done everything you could, just have to go up and do it.

Interviewer: Just go with it. Yes, that's right.

Interviewee: I think I've definitely learned that more over the course of this year than at any other point my life.

Interviewer: Maybe, I don't know, when you do return to playing a lot, you might find that maybe your attitudes had changed a little bit. Your behaviours might change a little bit because of the teaching, it would be interesting to find out.

Interviewee: That's a very good point and I'll be interested to find out. **Interviewer:** Well, well, drop me a line and let me know. Thank you ever so much. [00:16:40] [END OF AUDIO]

Berwyn interview 3 (June 2018)

File name: Berwyn.m4a

Interviewer: Thank you for letting me interview you one more time. **Berwyn:** You're welcome.

Interviewer: You know what I'm doing and why I'm doing it, so all of this will end up in my EdD Thesis and be sure I will keep your identity confidential and if you don't want to answer anything that's absolutely fine, no problem at all.

We were just having a look at this graph and we were saying that the blue is you as a musician when he first arrived, when you just had a musician identity and now you've got a teacher identity. Do you know, how across all areas that's expanded and the purple pretty much, well, I suppose the final teacher identity is bigger, and then the final musician identity is bigger. It shows that what you said to me at the start of the year was, you like your routines, you like the regimes, you like your structure, you like having a clear idea of what you're doing, but actually that's all expanded. What's your overall thoughts?

Berwyn: Yes, the reason it's expanded, really, is out of necessity because you do need to be creative when you're teaching. Just being a music teacher, you have to learn a lot of new skills, especially for somebody like me, who's not a pianist. I had to do a lot of work, which I enjoyed, working on my own piano skills. That made me feel very creative, for example, if you're going to demonstrate some blues patterns or something or how to improvise it's, you have to become creative, or dealing with the four chords, just having to improvise over top of them for the students and things like that.

That made me feel very creative and it made me feel like a better teacher too, being able to model using those skills and new skills too on a piano too, which is really nice.

Interviewer: Fantastic. I don't know whether there's anyone in particular that we can pick out. I suppose when you look at your teacher two identity, which is second placement, persistence is probably and collaborative, well, they're all quite far up. Persistence is quite an interesting one because persistent is about this idea of, obviously, you've got to be persistent as a teacher, but it's about this idea of sticking with difficulty. Also, we talked last time in our interview about this idea of tolerating uncertainty.

When we spoke last time, as a musician, you are the classical musician and we know what's going to happen, don't we? Notes are on the page. We play them and we do our concert and unless a disaster happens, we know what is going to happen. In the classroom situation, you write your plan, don't you? Then you go out, but you don't really know. In terms of that sort of tolerating uncertainty, do you feel that's the graph is indicating that? Do you feel that you've developed in that ability to tolerate uncertainty a bit more?

Berwyn: Yes, well, to begin, you just have to have so much confidence in that what you're doing is going to help them move forward. You do have to be persistent, even if things aren't going the way exactly it looks on the lesson plan. You just have to be confident in yourself and your skills that you can move these students forward. That's what I was trying to suggest, what I have learned with that.

Interviewer: That's fine. That clarifies that really well. Thank you. Shall we just talk a little bit about the second-- Oh no, before we do that, can we just talk about you as a musician just because-- So actually what the graph is indicating, purple is you as a musician now. I asked you, what you think about your musical identity now, that seems to have increased, it's only increased by one, but because we talked about this in our last interview, about you as a musician, and whether you feel that being able to develop those skills in the classroom has helped you musically.

Berwyn: Yes, well, I've learned whole new skills.

Interviewer: Of course with the piano?

Berwyn: Yes, the piano and even just using my voice, being an instrumentalist, not being able to almost hide away with your instruments, you have to use your voice and that was something I had to overcome a little bit. Between that

and piano skills, again, going back to the creativity and imagination, that's what I was trying to say there. It's been great.

Interviewer: Thinking about your second placement then, would you say that it was well contrasted to the first placement, or were there similarities in the fact that you're teaching kids music, but were they quite different, would you say?

Berwyn: I wouldn't say it was overly contrasting, which I liked, to be honest, because it was all keyboard based, basically, with the exception of some percussion units here or there whatever. The one difference, the biggest difference was placement two was an hour versus the first one was 50 minutes. Although that doesn't sound like a big difference, boy that took me a couple of weeks, for sure, to get used to. That was a big difference.

My starters, my teacher during my second placement liked longer starters, a lot more conversation versus my first one, where it was a quick two-minute starter, boom, boom, now let's get going. In terms of time management and how you were going to plan out your lessons, there was definitely some differences, but they both always told me to, don't dwell too much on one part of the lesson. Don't give them 20 minutes on one thing, which is something I am inclined to do naturally because that's what I would do with myself as a musician.

I'll sit there playing a few bars for half an hour if I need you to get it perfect. You can't do that, it's not going to work with young people. That did take me a while to learn, but, yes, so there were some contrasting parts, but all in all wasn't a drastic change, which was nice. It helped me build my confidence instead of feeling like I'm starting all over again. It was nice.

Interviewer: In the first placement you talked about the mentors particularly, and the culture in the department allowing that sort of freedom. You liked the structure, but they are almost encouraging you to be a little bit freer. [crosstalk] How was this after placement?

Berwyn: Yes, to elaborate a little bit, it is maybe a bit more contrasting than I just suggested because it was definitely the first placement was quite open and giving them a lot of time and having them work in groups, whereas we have a bit more of a sense of bands, music that we played together. Not always, but sometimes, which in my first placement we didn't do any of that at all, really.

Interviewer: Classroom performance, whole class performance?

Berwyn: Yes, more so than I did at my first placement. Yes, that is another, a contrasting aspect, which I enjoy. **Interviewer:** I was going to say, how did you feel about that?

Berwyn: Which I did enjoy, although, in my head, I always thought the whole classroom performance thing would-- Although it was, perhaps, more structured, it doesn't go as smoothly as I thought it would in my head. I could just see myself being the conductor, saying this now, now this. Doesn't all work that way. I can now see why people are maybe a bit more facilitative than I thought I would like to be. It was interesting in that aspect.

Interviewer: Yes, that's right. I suppose as a classroom musician, the idea of classroom orchestra, for want of a better word, you go in with maybe a preconception of what that's going to be like.

Berwyn: Yes, I'd assume, now try that and then you assume they're going to have it right. You don't think that it's going to take three lessons for them to learn that one little part, right, so, yes, that was a bit eye-opening.

[laughter]

Interviewer: How did you feel, the scheme of work within the second placement school, did it lend itself to creativity and exploration or was it a little bit more structured?

Berwyn: For the students?

Interviewer: Yes.

Berwyn: No, there, there was really-- I'm trying to think. I don't believe there was much time for them to compose, except now as I'm leaving, they're working on rap music and creating their own things. They did a Welsh songwriting, so they did, but the majority of the time I was there, very little composing. Appraising. I did lots of appraising with them, but it was all pretty much-

Interviewer: Performing based.

Berwyn: -performing based. Play what you're given and if that's too easy then we'll get move you onto something

else. Compared to the first, it was less freedom.

Interviewer: How did you feel about that then, given your propensity, thinking about the first placement, quite free, second placement, a little bit more structured?

Berwyn: I didn't like it as much, to be honest with you, which is a bit of a surprise, but after allowing students all that time to be creative and seeing how creative young people can be. It's amazing. I wanted them to have that opportunity to be a bit more creative and when we just didn't do that, or at least with the schemes of work when I was there, and I didn't like that so much.

Interviewer: Would you have been allowed to deviate from that at all or--?

Berwyn: Probably I would have. It just depends. Sometimes you couldn't do it really naturally at all. For example, we're working on a film music, we're doing the James Bond theme, so there was really no opportunity for them to, say improvise, or create their own music on that so much. I suppose there's always a way.

Interviewer: No, that's fine. That's fine. Relationship with your mentor, because you talked in the first placement about this really close relationship with your mentor and the other classroom teacher that although you were a bit scared of this whole idea of creativity and exploration, actually, they were a great support. How was that relationship with your mentor in the second school?

Berwyn: Really good. She was amazing. She's extremely busy. We weren't right beside each other all day, every day like it was in placement one, we were just always together. With this placement, I almost just felt like a third music teacher, to be honest with you, which was nice. Don't get me wrong, she gave me lots of feedback, and I was always able to approach her whenever I needed to. That was great. I think there's a second part to your question, I forget now.

Interviewer: No, no, no, no, that was fine. Do you feel that in terms of your personality liking structure and whatever, do you feel that she was closer to you in terms of her personality, compared to, maybe, the first two teachers that--?

Berwyn: Yes, I would say so. Definitely. She self-professed OCD.

[laughter]

She definitely likes things, she likes organization and structure and all the rest. **Interviewer:** So that routines, regimes and everything that you liked, she liked too?

Berwyn: Yes, that was great. That worked out really well. Although, that being said, going back to that film music, she said if you want to try something different, don't be afraid to. For example, I did some storyboards with them, some listening, so they created their own storyboards, listening to music. Music sounds like this. So what's happening in your story thing? She allowed me to do that, and I tried that out.

There was a bit of-- Although it wasn't they were coming up with their own music, they were coming up with their own music in a flipped way, type thing. There was still creativity going on there, and she allowed me to do that.

Interviewer: Did you ask, or did she say, why don't you?

Berwyn: She said don't be afraid to try something out if you like, it doesn't matter, and I said, okay, great, and that's what I came up with.

Interviewer: That's great. Just a couple of things then just to finish off. We talked, at the end of the first placement, about the QTS standards because obviously, we have these group of standards that you need to demonstrate, and the end of the first place when you said, well, actually they didn't even come under my radar. Second placement, to what extent would they, just again, thinking about you now in terms of trying things out and being creative and experimental and whatever. To what extent did they inhibit, enable, or just didn't feature?

Berwyn: It was a bit indifferent. When I was searching for my evidence, I found I didn't have to struggle too hard to find any of the evidence, with the exception of some, of course, there was obscure ones, but I felt as though it didn't really play a huge impact into my lesson planning.

Interviewer: We've talked about you as a musician, and how that's influenced you musically, especially around developing new skills, piano skills, vocal skills, that sort of thing. My final question. I know the plan is to go back to Canada, but you are aware of the big changes that are happening in Wales in terms of education, and what that's going to require of teachers who are going to be teaching in Wales in three, four years time.

They're going to have to be very creative because the curriculum changes so seismic that they're going to have to be brave. They're going to have to take risks. They're going to have to think creatively. They're going to have to solve problems and be persistent, be resilient and all those things that we've been talking about. I know the plan isn't to stay in Wales to teach, but if you were and you were faced with that new curriculum, and all that involves, how prepared, what's your feeling about that? Thinking about you going into that environment, does that excite you? Does that scare you? Does that like, no way on earth or is that--?

Berwyn: It would make me nervous. It does make me nervous, to be honest with you, because you may need to bring to the table a bunch of skill sets that I don't know that I have. Thinking of cross-curricular things and all the rest. That's really going to make people think about whether or not they want to become music teachers, to be honest with you, because if somebody told me, you may need to be teaching some performing arts and drama and things like that, I might be saying, oh no, thank you. This isn't for me. I'm not too sure. Excited, perhaps, but not in a good way for me.

Interviewer: Excited, but a bit scared in a bit--

Berwyn: Sure. I love music, and I love teaching so much. I think I would give it a go, but again, I am for myself, I'm apprehensive. Although, I'm currently looking into jobs in Scotland, and I don't know much about the curriculum there, to be honest with you.

Interviewer: Well, Donaldson, the curriculum for excellence in Scotland. The curriculum that they're working to, is also a Donaldson philosophy. Actually, in the UK traditionally England and Wales have always followed a similar path and Scotland and Ireland, but actually what's happened now is that Wales and Scotland are going very much in the same direction because of people like Donaldson. I don't know too much about the curriculum for excellence, but it would have the same sorts of philosophies, I would guess.

Berwyn: Sure, yes. I would imagine. Can't get away from it. [laughter]

Interviewer: As far away from, maybe the Canadian band system, and if you think of where you've come in, terms of your own music education, what you're doing now, and what you might be doing if you were teaching Scotland, it's such a journey, isn't it?

Berwyn: It is. It's just important to enjoy it. It's a never-ending game of learning.

Interviewer: Not be too scared, and be prepared to pat yourself on the back as well and say-

Berwyn: Well, yes, absolutely.

Interviewer: -look what I've achieved.

Berwyn: We're all quite scared to start this program and look where we are now. You just have to stick it out and lo and behold you will do it if you stick in it.

Interviewer: Which is a creative capacity about sticking with difficulties- **Berwyn:** There you go.

Interviewer: -and now you've done it [laughs].

Berwyn: Absolutely.

Interviewer: Thank you, ever so much.

Berwyn: You're welcome.

Interviewer: It's really, really interesting, Oh, sorry, got-- [00:17:28] [END OF AUDIO]

Appendix K: Example interim text (Berwyn)

Berwyn's story

Berwyn is an international student who undertook all of his musical training and education in Canada. He started his musical life as a bagpiper, which has a history in military music, then went on to learn the trumpet. He describes himself as a classically trained performer, but does have some experience in the jazz field. He had some opportunities to explore creativity through arranging and composition classes at university, but as a classical performer, opportunities were limited, preferring *'just the old-school technique part performance. For me, it was really more of an interest thing. I think I did have the opportunity, probably, to express myself creatively and I chose not to'*.

He reflected on the instruments he played and how they may have impacted on that, particularly his early training as bagpiper:

***Berwyn:** Bagpiping. It's very competitive. That's really what it's based on. It's definitely around competition, which arguably restrains any sort of creativity, I think.*

***Interviewer:** Because it's all about, I guess, playing that piece to the best you possibly can?*

***Berwyn:** That's right. That's probably reflective on how I look at music, to be honest with you. It's just all about*

refinement.

Berwyn had some experience as a jazz trumpeter and we spoke about whether he had been able to develop a dual musical identity in classical and jazz fields.

***Interviewer:** Do you see yourself as a classical musician going into jazz or when you go into Jazz, are you a jazz musician?*

***Berwyn:** Well, my playing says that's I'm a classical musician going into jazz, because my soloing is pretty mediocre at best, sometimes. I do work at it, it does get there, but it's definitely not something that comes easy to me. That's probably due to my background, I guess, musically.*

Interviewer: *Interesting. Even though, possibly in jazz, you're given the opportunity to be more creative because of the nature of the music. It sounds what you're saying to me is that there may be still be some barriers because of the classical background.*

Berwyn: *Yes, you're just not used to it.*

When he was asked to rate his creativity as a musician, he went in the middle with a 5 or 6, justifying by saying:

I don't do a lot of creative musical things, but when I did have to do it in situations, I found I was pretty good at it, but again, it's just not something I spend a lot of time on.

His first radar graph as a creative musician very much reflected this:

As a character outside of music, he felt that he lacked creativity generally.

I would say I'm not very creative. I think I like structure; I like things to be black and white, I want to know dates, when things are due, et cetera, so no, I don't really consider myself overly creative. I'm more of a tick the boxes, make sure everything is correct.

Berwyn and I spoke again after he had finished his first school placement in a high achieving 11-18 faith school in a city location. Both music teachers are known for promoting a music curriculum that embraces creative learning and contains a lot of groupwork and composition. We first looked at his graph that showed the relationship between his identity as a creative musician, completed some four months earlier, and as a creative pedagogue:

The creative teacher graph was slightly more expanded, indicating that he was able to develop/demonstrate creative capacities more in the classroom domain, but overall the pattern was quite similar. Persistence is one area where Berwyn felt able to be slightly more creative.

I think, as a teacher, it's just so important, maybe more important as a student-teacher, I don't know, to be persistent because it's a big endeavour and it can be really frustrating. You have to know and people will remind you that it is all about taking the time. Give it years and it will get better, so persistence, I feel that is important as a musician. It's especially important, I think, as a teacher.

Berwyn had made an interesting comment on his graph about being inquisitive: *I try to conform than be different as a teacher* and I asked whether it connected at all to his classical musician identity, where he alluded to conforming to the composer's intentions and his preference for structure and routine.

Yes, there definitely is. I'm not surprised that that came out like that because I would much rather have them say, "Okay, here's what you're teaching tomorrow. This is what they need to do. Here it is. Have it really structured throughout the whole lesson" because that's who I am. That's how I learned. That's how I study. I like that clear-- Otherwise, I find I'll get flustered or stressed, or anxiety or something if I don't know what the outcome is going to be. I think that's why I'm like that way. It's to avoid stress as much as possible. I like to feel in control. I think it is what it is.

Berwyn enjoyed his first placement very much, so I asked him that, given that he liked structure, regimes and conformity, whether there any opportunities for him to be creative and take a some risks, especially as the department was quite receptive to teaching for creativity.

Yes, they were really open at my last placement to have me try anything I wanted to and especially with the students. They wanted students to be as creative as possible. That meant I needed to be creative, too, as a teacher, because we gave them the opportunity to go off on their own, but with that, you have to be careful. You have to make sure you're giving the students enough ideas or structure to keep them focused, or else they can't seem to funnel their ideas in their creativity into anything really useful, I think. Yes, there was a lot of opportunities, certainly, for me and the students to be creative. I think that did put me out of my comfort zone a lot, but in a good way. It's important to get uncomfortable with situations. Certainly, especially in the Canadian music system, where it's a concert band run rehearsal, every lesson, which is very structured, to put myself in this situation is unusual but good and healthy, certainly, too.

We discussed the relationship between structure and freedom from a pupil perspective:

Interviewer: *We talked about this idea of tolerating uncertainty, and that's kind of what you're doing, I guess. When you kind of-- Okay, within a structure, you're giving pupils structure and giving them the parameters, but actually you're saying "over to you". You're a bit uncertain about how that's going to go, but as a teacher, you've just got to tolerate that and you've just got to--*

Berwyn: *Yes, it's true, and to talk about instructive versus facilitative [all student teachers had had a workshop of these recently], talk about learning. I'm- definitely, I'm more on the instructive type spectrum, but no, you do need to let them go but you have to be creative in how you let them do that because if you just say, "Go off and do your thing," it's not going to work out. If you give them many ideas, if you're creative with your ideas you're going to give them, it can work out really, really well and you can be really impressed with how creative young people can be.*

Berwyn commented how committed to pupil creativity the teachers in the department were, and in a similar way to his description above of developing the culture, so the class teachers were doing the same for him.

Interviewer: *you said that your mentors, the class teachers, were very open and free with you and actually what they were asking you to teach was also- gave you that opportunity to be creative.*

Berwyn: *Yes. At the same time, they were also really helpful in that if I needed resources or anything, then I can borrow from them for a lesson. They were really good with that and really open to communication, so I could say, "Okay, so next lesson I want to do this, how's this going to work", et cetera, et cetera, and really figure it out. You can prepare something really worthwhile.*

So, even though Berwyn innately favoured structure and regimes in both his music and pedagogic identity, the relationship built with the mentor and other class teacher was strong, and when he lacked confidence or felt he was floundering, he felt able to turn to them for support, without judgement.

I think they were really good and since we got along so well I could say, "Hey, look, I don't know what I'm doing, help me" [laughs] and they'd say, "Okay, let's help." No, I felt really lucky that I was there...it was a great experience for sure.

Despite his positivity around becoming more confident to 'go with the flow' with pupils' creative ideas, it is interesting that he still rated himself slightly lower as an imaginative teacher than as an imaginative musician (see radar graph above). He hints at this in his later comments:

I would still like to have all those plans given to me, almost like they write "This is what we need you to do go and plan this, off you go" type thing rather than, "Okay, well here's the broad subject. You could

do this, you could do that." That would make me uncomfortable, I'd rather have that clear. However, it doesn't always work that way, it didn't always work that way in my last placement, so I have had to push myself a little bit in that way.

Berwyn felt that there were a few barriers to creativity, mainly the narrowness of musical resources available, stating that pupils had only keyboards to work on, but he reflected on how that impacted on his creative development in a positive way, as it meant that he had to improve his keyboard skills as a result.

I guess not being a piano major, it does limit what I can do, maybe a little bit musically, but my response to that was to work on my piano skills because it's really important. That's just what I've done really since the beginning of the program is just work on my piano skill, so it's actually, again, helped me musically [and] probably enhanced me as a creative artist too.

He also did not feel that working to meet the QTS Standards was a particular enabler or inhibitor of creative development: *Most the time it was all about just trying to plan good lessons and deliver good lessons and everything else will take care of itself after that. It is the way I approach that. I don't know if that's true but that's how I approach it.*

Finally, we reflected on his musical identity and whether it had changed or developed or become more creative as a result of his teaching experience.

I think, as a musician, I probably haven't changed too much but as a teacher, I've definitely grown to become more creative and think in ways that I probably wouldn't otherwise choose to think. That's probably because I'm not doing so much music really outside of the classroom so maybe I have become more creative as a musician, I don't know yet.

But as we explored this a little more, we talked about the presence of improvisation in teaching and the similarities to a jazz performer.

Berwyn: *That's a good point and I think one thing I learned to do as a teacher is, although I prepare really hard for my lessons, at the end of the day, even if you're nervous before a lesson, you always have to say, you know it's too late now. I think that's a really important thing to do as a musician also. Well, if you've already practiced, you've done everything you could, just have to go up and do it. I think I've definitely learned that more over the course of this year than at any other point my life.*

Interviewer: *Maybe, I don't know, when you do return to playing a lot, you might find that maybe your attitudes had changed a little bit. Your behaviours might change a little bit because of the teaching, it would be interesting to find out.*

Berwyn: *That's a very good point and I'll be interested to find out.*

The next time I talked to Berwyn was at the end of his PGCE study, when he had completed his second placement in a

city 11-16 school. We discussed the similarities and differences in his teacher identity.

On why it had expanded, Berwyn put it simply: *the reason it's expanded, really, is out of necessity because you do need to be creative when you're teaching.*

Again, Berwyn was drawn to the creative characteristic of persistence and we talked again about tolerating uncertainty in this new school context, given that his musical background perhaps does not

expose him to the same level of uncertainty, and he intimidated the bravery needed to go into an uncertain situation, so his confidence in these situations has improved.

Interviewer: *When we spoke last time, as a musician, you are the classical musician and we know what's going to happen, don't we? Notes are on the page. We play them and we do our concert and unless a disaster happens, we know what is going to happen. In the classroom situation, you write your plan, don't you? Then you go out, but you don't really know. In terms of that sort of tolerating uncertainty, do you feel that the graph is indicating that? Do you feel that you've developed in that ability to tolerate uncertainty a bit more?*

Berwyn: *Yes, well, to begin, you just have to have so much confidence in that what you're doing is going to help them move forward. You do have to be persistent, even if things aren't going the way exactly it looks on the lesson plan. You just have to be confident in yourself and your skills that you can move these students forward. That's what I was trying to suggest, what I have learned with that.*

In terms of daring to be different, another trait of persistence according to the Creative Dispositions model, Berwyn reflected on his own musical identity, and how having to learn and use the piano and his own singing voice as a pedagogue in his practice has taken him out of his comfort zone. He also drew in sticking with difficulty:

You have to learn a lot of new skills, especially for somebody like me, who's not a pianist. I had to do a lot of work, which I enjoyed, working on my own piano skills and even just using my voice. Being an instrumentalist [trumpeter], not being able to almost hide away with your instruments, that was something I had to overcome a little bit. That made me feel very creative, for example, if you're going to demonstrate some blues patterns or something or how to improvise it's, you have to become creative, or dealing with the four chords, just having to improvise over top of them for the students and things like that. That made me feel very creative and it made me feel like a better teacher too, being able to model using those skills and new skills too on a piano too, which is really nice.

When asked to compare his two placement schools, he cited some similarities, particularly the reliance on keyboards, but *all in all it wasn't a drastic change, which was nice. It helped me build my confidence instead of feeling like I'm starting all over again. It was nice.* Both mentors gave similar advice about pushing lesson pace and *don't dwell too much on one part of the lesson.* Although Berwyn could understand the benefit of this on pupils' learning, it did challenge his own embedded musical habits as a classical performer.

Don't give them 20 minutes on one thing, which is something I am inclined to do naturally because that's what I would do with myself as a musician. I'll sit there playing a few bars for half an hour if I need you to get it perfect. You can't do that, it's not going to work with young people. That did take me a while to learn.

Lesson times were different and initially this was a challenge for Berwyn. As he explained more, whilst the actual time difference was a factor, a more significant factor was his mentor's expectations in terms of lesson content.

My teacher during my second placement liked longer starters, a lot more conversation versus my first one, where it was a quick two-minute starter, boom, boom, now let's get going. In terms of time management and how you were going to plan out your lessons, there was definitely some differences.

With some probing, the differences in the placements became more profound, particularly when asked to reflect on the pedagogic philosophies of the two departments.

Interviewer: *In the first placement you talked about the mentors particularly, and the culture in the department allowing that sort of freedom. You liked the structure, but they are almost encouraging you to be a little bit freer. How was it in this placement?*

Berwyn: *Yes, to elaborate a little bit, it is maybe a bit more contrasting than I just suggested because it was definitely the first placement was quite open and giving them a lot of time and having them work in groups, whereas we have a bit more of a sense of bands, music that we played together. Not always, but sometimes, which in my first placement we didn't do any of that at all, really.*

Interviewer: *Classroom performance, whole class performance?*

Berwyn: *Yes, more so than I did at my first placement. Yes, that is another, a contrasting aspect, which I enjoy.*

Although Berwyn was familiar with the underlying philosophy of whole-class performance, 'classroom orchestra', as it has its roots in the classical musician's habitus, including the structure and hierarchy the approach affords, he struggled to reconcile the differences in the success-levels when using the approach with a classroom of musically untrained pupils.

Berwyn: *Although it was, perhaps, more structured, it doesn't go as smoothly as I thought it would in my head. I could just see myself being the conductor, saying this now, now this. Doesn't all work that way. I can now see why people are maybe a bit more facilitative than I thought I would like to be. It was interesting in that aspect.*

Interviewer: *Yes, that's right. I suppose as a classical musician, the idea of classroom orchestra, for want of a better word, you go in with maybe a preconception of what that's going to be like.*

Berwyn: *Yes, I'd assume, now try that and then you assume they're going to have it right. You don't think that it's going to take three lessons for them to learn that one little part, right, so, yes, that was a bit eye-opening.*

Berwyn viewed the schemes of Work in the second placement, compared to the first, were less open to exploring learning through creativity, and in doing so, highlighted composition, which innately encourages independent/autonomous learning, leaving space and opportunity for creativity.

I don't believe there was much time for them to compose...the majority of the time I was there, very little composing. Appraising. I did lots of appraising with them, but it was all pretty much performing based. Play what you're given and if that's too easy then we'll get move you onto something else. Compared to the first, it was less freedom.

I asked Berwyn his preference, and I was surprised by the answer, given his love of structure and direction.

I didn't like it as much, to be honest with you, which is a bit of a surprise, but after allowing students all that time to be creative and seeing how creative young people can be. It's amazing. I wanted them to have that opportunity to be a bit more creative and when we just didn't do that, or at least with the schemes of work when I was there, and I didn't like that so much.

When asked whether he would have been allowed to deviate from that, he also suggested that the SoW did not really afford opportunities, as they were quite established.

Probably I would have. It just depends. Sometimes you couldn't do it really naturally at all. For example, we're working on a film music, we're doing the James Bond theme, so there was really no opportunity for them to, say improvise, or create their own music on that so much. I suppose there's always a way.

Berwyn's relationship with his mentor in this placement was strong. He describes her as: '*she was amazing. She's extremely busy*'. She treated him slightly differently to his first mentor in that she left him alone more, which one would expect in the latter part of the training year.

We weren't right beside each other all day, every day like it was in placement one, we were just always together. With this placement, I almost just felt like a third music teacher, to be honest with you, which was nice.

But he was still given regular feedback and felt supported: *I was always able to approach her whenever I needed to.*

As a teacher and personality, she was much closer to Berwyn in that she also favoured structure and organisation, which may have accounted for the lack of creativity and freedom in her SoW, but she did give Ben licence to move away from replicating her if he wanted to.

Although, that being said, going back to that film music, she said if you want to try something different, don't be afraid to. For example, I did some storyboards with them, some listening, so they created their own storyboards, listening to music. Music sounds like this. So what's happening in your story thing? She allowed me to do that, and I tried that out.

The QTS Standards didn't play a part in him striving for creativity again, as in SE1.

Although Berwyn does not intend to teach in Wales in the future, I asked his feelings about teaching the new curriculum.

It would make me nervous. It does make me nervous, to be honest with you, because you may need to bring to the table a bunch of skill sets that I don't know that I have. Thinking of cross-curricular things and all the rest. That's really going to make people think about whether or not they want to become music teachers, to be honest with you, because if somebody told me, you may need to be teaching some performing arts and drama and things like that, I might be saying, oh no, thank you. This isn't for me. I'm not too sure. Excited, perhaps, but not in a good way for me. I love music, and I love teaching so much. I think I would give it a go, but again, I am for myself, I'm apprehensive. It's just important to enjoy it. It's a never-ending game of learning.

His experiences as a teacher seem to have positively affected his creative musical identity.

Appendix L: Example annotated interim text generating meanings (Berwyn)

Berwyn: needing control and structure initially, cautious exploration, relinquishing control, fighting old habits (and in doing so, demonstrating bravery to step into the unknown in some contexts), developing an ability to be flexible and receptive

Carys: embracing new ideas, pedagogic resilience, pedagogic transformation, mentor/student role-reversal, shared control

Dewi: identity transformation (fun to serious, playful to professional, art of the blag to planning), crisis of confidence, self-efficacy, re-conceptualising creativity in light of teaching

Idris: from the predictable to the unpredictable, formal to nonformal, criteria-led to pupil-led, loosening of control

Steffan: happy with risk, suppression, conforming, handing over control (both mentor to him and him to pupils) and being controlled

Tanwen: crisis of confidence, low self-esteem, fearing failure, structure, safety in control

Emerging key themes:

1. Behaviours that demonstrate convergent thinking
2. Behaviours that demonstrate divergent thinking
3. Preferring control and structure
4. Wiling to take risks
5. Ability to be flexible
6. Self-esteem
7. Resilience
8. Performativity
9. Hierarchy
10. Feeling trusted or respected (by mentor and/or pupils)

	1. Dealing with performativity, accountability, high-stakes, competition	2. Attitude to and comfort with risk taking, experimentation and failure, mindset, relationship with control	3. Hierarchy, power, autonomy (or lack of), control	4. Self-esteem, self-worth, self-confidence, resilience, belief in ones own self-efficacy	5. Safety, safe space, trust, respect, self-efficacy
Berwyn	Competitive band background, Pursuit of excellence in technique etc	cautious exploration, relinquishing control, fighting old habits (and in doing so, demonstrating bravery to step into the unknown in some contexts), developing an ability to be flexible and receptive	Classical performer. Absence of hierarchy	Strong self-efficacy	Enjoyed trust and respect
Carys	Eisteddfod background, classical performer	Embracing new ideas, happy to relinquish control	Classical performer, Mentor/student role-reversal, shared control	pedagogic resilience leading to pedagogic transformation	Had trust
Dewi	Within an accountability culture in SE2	fun to serious, playful to professional, art of the blag to planning. Went from not fearing failure to fearing it	No immediate hierarchy but within the school culture maybe	crisis of creative confidence, questioned self-efficacy	Immediate trust and safety but questions his own respectability as a professional
Ioan	Nor really but may be a factor in his move away fro classical	Reconceptualising and adapting his own creative art form in the classroom,	Not really, even going back to his old school	Resilience Passion for topic Belief in own self-efficacy. If any musical self-esteem issues exist (classical), they didn't come through	revisiting, re-inhabiting,
Idris	Brass band background, classical performer – gave up performing	From the predictable to the unpredictable, formal to nonformal,	Classical performer Felt a hierarchy on SE1	Resilience, strong sense of self-worth as a teacher (maybe less so as a	Unpredictable SE2 but safe and trusting relationship with mentor. Pretty

	because of performativity in classical music	criteria-led to pupil-led, loosening of control		musician, but found his niche), strong sense of self-efficacy	tough and resilient
leuab	Classical background but more A Capella, so competitive. He's the conductor and arranger so feels very accountable	Happy to take risks but also desired good outcomes.	Assumes the higher position in his musical hierarchy. Struggled for power, autonomy, control in SE2	No issues with any of these. Very confident	Safer place in SE1 and 2. SE2 relationship with mentor as more strained
Steffan	Not in musical background although he seems to have creative control. Definitely felt it in SE2	happy with risk, doesn't fear failure, happy to share control with pupils/like-minded mentor, likes to be autonomous. Felt very suppressed in SE2	Hierarchy in his band – he's the boss. Lack of hierarchy in SE1, felt very equal, not so in SE2, clear hierarchy present	No issues. Resilient.	Feels safe with uncertainty, doesn't feel safe with clear expectations. Trust and respect was lacking in SE2.
Tanwen	She feels it as a singer-songwriter.	Very uncomfortable with risk and fears failure. To compensate, likes clear structure and boundaries. Likes replicating	She feels a hierarchy in each field but self-imposed to a greater degree	low confidence, low self-esteem, fearing failure, self-efficacy is low, resilient but needy	Feels most safe when she has structure and can copy. Fears not being respected.

Narrative typologies

Carys/Berwyn/Idris – narratives of pedagogic transformation

Ioan/Ieuan – narratives of pedagogic retention (possibly elements of Cai too)

Steffan/Dewi/Tanwen/Anwen – narratives of pedagogic regression (possibly elements of Cai too)

Appendix M: Deductive coding of the interim texts using Nvivo

Code	Number	Description
Musical convergence	1a	Conforming to the behaviours and conventions of particular musical styles and traditions.
Pedagogic convergence	1b	Conforming to the behaviours and conventions of particular teaching and learning styles and traditions.
Musical compliance	2a	Obediently following the rules and conventions of particular musical styles without question.
Pedagogic compliance	2b	Obediently following the rules and conventions of particular teaching and learning styles without question.
Preferring control and structure as a musician	3a	A way of behaving as a musician; wanting to be in control of all aspects of the performance and enjoying working within a clear and pre-conceived structure to the performance.
Preferring control and structure as a teacher	3b	A way of behaving as a teacher; wanting to be in control of all aspects of the lesson and enjoying working within a clear and pre-conceived structure to the lesson.
Musical collaboration	4a	Working with others in a non-hierarchical and reciprocal way. Often an innate distributed leadership structure is in place with whoever has the knowledge, expertise or experience of a particular phenomenon under review in the moment, takes the lead, but this is transient and changes frequently.
Pedagogic collaboration	4b	Working with others in a non-hierarchical and reciprocal way. Often an innate distributed leadership structure is in place with whoever has the knowledge, expertise or experience of a particular phenomenon under review in the moment, takes the lead, but this is transient and changes frequently.
Musical autonomy	5a	Being able to make musical decisions and action them independently, without complying to others. Musician agency.
Pedagogic autonomy	5b	Being able to make pedagogic decisions and action them independently, without complying to others. Teacher agency, pupils agency.
Ability to be flexible as a musician	6a	Being able and willing to adapt in any given musical situation, and to change direction and explore possibilities if required.
Ability to be flexible as a teacher	6b	Being able and willing to adapt in any given teaching or learning situation, and to change direction and explore possibilities if required.
Musical improvisation	7a	A behaviour that sees the musical performer diverging away from the written page, freely creating in the moment. Showing bravery in moving into the unknown.
Pedagogic improvisation	7b	A behaviour that sees the teacher or pupil diverging away from the written page, freely creating in the moment. Showing bravery in moving into the unknown.
Willingness to relinquish control as a musician	8a	Being able and prepared to had over musical decision-making to other performers in the musical group

Willingness to relinquish control as a teacher	8b	Being able and prepared to hand over pedagogic decision-making to others involved in the learning episode, including student teachers and pupils.
Musical self-esteem and self-efficacy	9a	The way that the student teachers feel about themselves, rate themselves, as musicians and their ability to succeed. This will include the perceived level of trust and respect they get from their peers, conductors, composers, the audience, and any worries, self-doubts or perceived inadequacies they have about themselves in their musical field.
Pedagogic self-esteem and self-efficacy	9b	The way that the student teachers feel about themselves, rate themselves, as teachers and their ability to succeed. This will include the perceived level of trust and respect they get from their mentors and pupils, and any worries, self-doubts or perceived inadequacies they have about themselves in their pedagogic field.
Musical resilience	10a	Being able to demonstrate the mental and physical toughness in the face of new or unfamiliar performing environments.
Pedagogic resilience	10b	Being able to demonstrate the mental and physical toughness in the face of new or unfamiliar pedagogic environments.
Performativity in music	11a	Anything that refers to an accountability culture or a high-stakes, pressurised environment in their musical fields and the effect this culture has on their behaviours or attitudes to musical performance.
Performativity in teaching	11b	Anything that refers to an accountability culture or a high-stakes, pressurised environment in their pedagogic fields and the effect this culture has on the stakeholders' (student teachers, mentors, etc.) behaviours or attitudes to teaching and learning
Hierarchy in music	12a	The extent to which the students perceive rank, relative status and authority in their musical fields.
Hierarchy in teaching	12b	The extent to which the students (or their mentors) perceive rank, relative status and authority in their pedagogic fields.

Appendix N: author's narrative

I have always musically associated myself a classical performer. I came from a musical family and was sent to piano lessons from a young age. Then, after trying out the cello, violin and trumpet, I settled on the flute, which I took to really quickly and raced through my grades. Throughout my education up to and including university, all I ever really knew was formal learning. Playing in orchestras and bands, singing in choirs all my young life, I was always directed by a conductor or teacher. Looking back, I think I innately assumed they were the 'experts' and I, the student, so was happy to be directed by them and never questioned it. Another thing I gained from this experience was the understanding that, if I was to advance as a classical musician, I was going to have to practice hard, develop good technique and tone, play what was on the page accurately and musically, so didn't really ever consider branching away from that and doing 'my own thing'. Having said that, I found the musical world I lived in very stimulating, purposeful and really enjoyable. Indeed, it was this world that probably gave me the most purpose in my life. It became much more than just a hobby, it became the constant feature in my educational studies and professional aspirations and the main focus of my leisure/social life.

I remember once, when I was in school, being told to go on a jazz improvisation day when I was about 13 years old. Schools in the area were asked to send their 'better' musicians. I remember finding the experience terrifying! We sat in a circle without music, were taught things by ear (that bit was fine as I have always had a good ear) and then improvise. The worst thing was, because I was a 'good' musician with a 'good' ear, I knew that what I was producing was mediocre at best, and I just remember the feeling of being very uncomfortable, embarrassed, even, and was glad to get out and back to what I know, which was 'give me the music and let me play this as well as I can'. My classical profile went from strength to strength; I was regularly invited to play solos and concertos as I grew older, I became one of 'the chosen ones' in my university and I gained (what I though was important at that time in my life) substantial accolades like being principal flute of the national youth orchestra of Wales. I think, because I was from this world, these things were really important to me because they were really important to others who were like me, so this fed my opinion of what was important and of value in music-making.

That all changed when I began to train to be a secondary music teacher. For the first time, I found a way to exist and thrive outside of the musical world I'd always known, and this one gave me an opportunity (indeed, it encouraged me) to experiment, explore and be brave in trying out things that were new to me. There were various factors that influenced me. First, I trained at a time of great change in education across the country (a bit like now). The new GCSE had come in a year or so previously and I was studying the year the national curriculum was introduced, so there was an energy that surrounded the profession at the time, both positive and negative. Second, I studied in an institution that was leading the way with the new educational reforms in music, with my professor and other lecturers being the pioneers of the new philosophies around

music learning and teaching. Third, I taught in schools that, for different reasons, presented me with opportunities to develop as an individual.

My first school gave me a chance to be autonomous. The Head of Music was forced to retire at short notice, so when I arrived was on my own. Whilst really scary, it was also extremely exciting, and for the first time ever I was given an opportunity to be my own boss, try out ideas I had without having to work to a strict script or to someone else's rules, and this was very unlike how I behaved as a classical performer. I began to uncover a side of me I didn't know, which was one that revelled in creating

lessons and schemes of work (I had never been, or wanted to be, a composer in my musical life), leading the learning of others (I had always been lead), responding and changing in the moment if I felt it was the right thing to do (rather than sticking to the written page as I did in my musician identity), and despite the fact I was behaving very differently in my teacher persona to my classical performer persona, I loved it! When the school appointed a new head of music at Easter, I felt stifled as I didn't want to conform to his SoW and ways of teaching, even though that is exactly what I was still doing in my classical musician role when playing in orchestras.

In my next school, I moved back to Wales and worked in a big department where the other two teachers were quite old (I thought at the time anyway!) and were struggling to realise the philosophies of the new national curriculum. Again, I took the bull by the horns, introduced the ideas I had been exposed to as a student teacher and had been experimenting with in my first school, and although I was the junior member of the department with next to no experience compared to the others, I was able to pioneer a new way of teaching and learning in that school.

I then gained a Head of Music job in a school where the previous HoD was very 'old-school' and there was nothing really going on. Again, I relished the opportunity and really enjoyed transforming a department that was rooted in my philosophies. I was lucky I had a second in department who wanted to come with me. Despite being quite a bit older than me, she trusted me and was happy to venture into new ways of teaching (for her). She would often say 'you taught me how to teach in the modern way!'

Perhaps surprisingly, the place of work where I have felt most restricted is in my current job as a teacher-educator. We have to follow so many criteria from Welsh Government and the schools' inspectorate, and also we seem to be going towards a more 'uniform model' in terms of the content of the programmes, and I often feel frustrated that I have lost my autonomy and my creative agency. This seems to get worse the 'higher up' I go in the organisation (I'm now programme director of PGCE Secondary). I just feel very responsible and accountable, much more than I did as a classroom teacher.

Even though, through most of my career, I have really enjoyed and valued the freedom and spontaneity being a teacher has given me, I have always maintained my classical performer identity, and the things I value there haven't changed. I still want to honour, as best I can, the composer's intentions, I want to play accurately and musically, I do what the conductor tells me to do (usually) without question. Give me a flute in an orchestra, and I behave in exactly the way you'd expect a classical flautist to behave, but give me a flute in a classroom situation, then I'm happy to do things like improvise to model to pupils or make mistakes and use them as a learning opportunity. As a piano player, I'm definitely happier in the classroom when I can

play by ear or from lead sheets - give me the sheet music and I start to panic! So I think my two musical identities are, and have always remained, separate. After all these years, I'm still scared of entering the non-formal music environment as a musician (I tried my hand at folk playing and I enjoyed it but found it hard to keep up) but totally relish being part of the non-formal pedagogic environment. I'm excited about the new Welsh curriculum and I would love to be back in the classroom to experiment with the developing pedagogies again, as I did when I started teaching, especially with the focus now back on teacher agency to experiment and pioneer. I hope opportunities will come my way, to allow me to contribute in a meaningful way.

Appendix O: Professional Studies workshop

1 Teaching through and for creativity

Objectives

- Reflect on the role of creativity in education
- Identify types of creative capacities and behaviours
- Consider how we can foster these in our teaching and in pupils' learning

2 Why is creativity worth considering?

3 Successful Futures – Why Creative Learning?

- Embedded in the **core purposes** of the new curriculum:
 - enterprising, **creative** contributors who:
 - connect and apply their knowledge and skills to **create ideas and products**
 - think creatively** to reframe and solve problems...
 (Donaldson, 2015, p.29)

4 Successful Futures – Why Creative Teaching?

- Embedded in the **pedagogical principles** of the new curriculum:
 - The intention behind the embedding of the Cross-curriculum Responsibilities and wider skills in each Area of Learning and Experience "...is to **release the creativity and energy of teachers** to provide **rich learning** for children and young people."
 (Donaldson, 2015, p.64)

5 Why Creative Learning?

- ✓ **Part of a national strategy:** Our aim must be to create a nation where the creative talents of all our people are used to build a true enterprise (Blair, 1998)
- ✓ **Part of a national strategy:** In a twenty-first century, schooling will increasingly become the basis of a creative society, of a creative economy and a creative culture. Creativity, or being open to the acquisition of new knowledge and innovative skills, will shape our world like no other force imaginable (Smith, 2013)

6 Do schools kill creativity?

Why do you think people might think that?

What do you think? Agree/disagree? Why?

<https://www.youtube.com/watch?v=NFubneH4DII>

7 What is creativity?

8 Watch the Apollo 13 clip and consider these questions:

1. What can be a **catalyst** for creativity?
2. What **skills, capacities and behaviours** are they demonstrating?

9 How do we recognise creativity?

Diagram illustrating the Creative Disposition (Lurie, Clark & Spencer, 2013) with categories: IMAGINATIVE, INQUISITIVE, CURIOUS, COLLABORATIVE, and others.

10 How can we use these capacities to teach through and for creativity?

11 Complete some graphs!

- Reflect on the extent to which you are demonstrating these creative capacities and behaviours in your teaching.
- Give some examples
- Now, think about the extent to which you allow your pupils to develop/demonstrate these behaviours in your lessons
- Give some examples

12 Based on your reflections...

- Set a target for yourself as a creative teacher ...
- What creative behaviour will you try to develop in your practice?
 - And for your pupils.....
 - What creative behaviour will you try to develop in them?
 - How?

13 Final words from Ken...

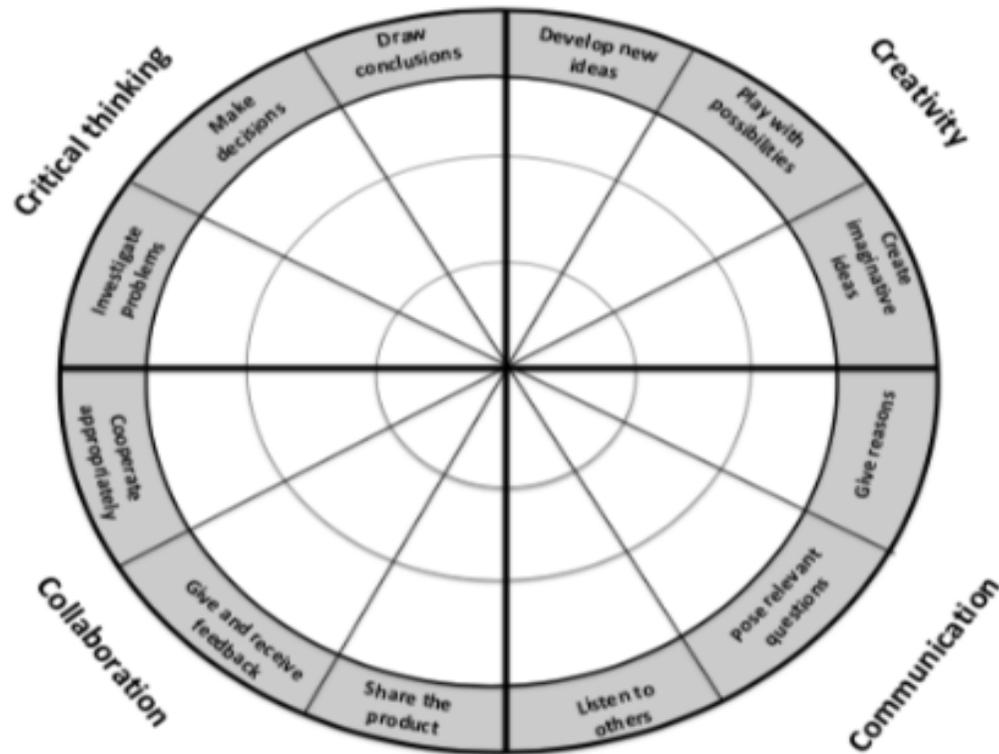
What is your hope for the future of creativity?

<https://www.youtube.com/watch?v=wKc8wbc0Y>

Appendix P: School-led training day material

Observing critical and creative thinking and behaviours in action

The circle below will help you to monitor and document the extent to which pupils demonstrate critical and creative thinking skills and behaviours in the observed lesson, within the 4 Cs model of CRITICAL THINKING, CREATIVITY, COMMUNICATION, COLLABORATION. Read the definition of each segment on the back of this sheet so you know what to look for. Assess each segment separately, e.g. develop new ideas, give reasons. If you see only limited evidence of pupils demonstrating each skill/behaviour, shade in the inner circle only; if you see more sustained evidence of pupils competently demonstrating each skill/behaviour, shade in the middle circle as well; if you see strong evidence of pupils adeptly demonstrating each skill/behaviour, shade in the outer area as well.



What factors **enabled** pupils to demonstrate critical and/or creative thinking skills? Consider factors such as the content of the lesson, the teaching and learning strategies used, resources, classroom set-up and learning environment.

What factors **inhibited** pupils from demonstrating critical and/or creative thinking skills? Consider factors such as the content of the lesson, the teaching and learning strategies used, resources, classroom set-up and learning environment.

Definitions of the key skills that underpin the 4 Cs

Critical thinking – reflective, analytical, investigative

- Investigate problems – look for relationships and begin to gather information
- Make decisions – re-examine choices, disregarding data/ information irrelevant to the problem
- Draw conclusions – use valid sources to support their decision

Creative thinking

- Developing new ideas – examine problem closely before making suggestions
- Playing with possibilities – make suggestions based on understanding/ facts. Imaginative solutions – provide ideas orally or in a pictorial or written format.

Collaboration

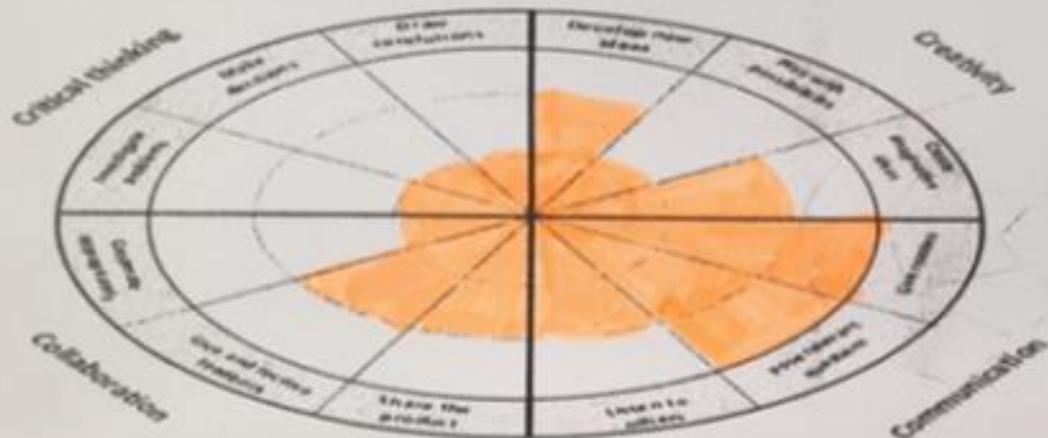
- Co-operating appropriately – playing an active role in some way.
- Giving and receiving feedback –making a contribution by communicating ideas and their understanding either pictorially, written or orally.
- Sharing the product – share ideas/ roles to find solutions, shared through a variety of methods, e.g. illustrations, written facts.

Communication

- Listening to others – listen carefully and when appropriate offer feedback.
- Posing relevant questions – focused not random questions based on the problem.
- Giving reasons – Have the ability to validate or disregard information based on facts.

Observing critical and creative thinking and behaviours in action

The circle below will help you to monitor and document the extent to which pupils demonstrate critical and creative thinking skills and behaviours in the observed lesson, within the 4 Cs model of CRITICAL THINKING, CREATIVITY, COMMUNICATION, COLLABORATION. Read the definition of each segment (below) so you know what to look for. Assess each segment separately, e.g. develop new ideas, give reasons. If you see only limited evidence of pupils demonstrating each skill/behaviour, shade in the inner circle only; if you see more sustained evidence of pupils competently demonstrating each skill/behaviour, shade in the middle circle as well; if you see strong evidence of pupils adeptly demonstrating each skill/behaviour, shade in the outer area as well.



What factors enabled pupils to demonstrate critical and/or creative thinking skills? Consider factors such as the content of the lesson, the teaching and learning strategies used, resources, classroom set-up and learning environment.

- Working in pairs to create a partner balance routine.
- Given resource cards for ideas.
- peer assessment on others routines
- could be creative but needed to include SC

Definitions of the key skills that underpin the 4 Cs

- Critical thinking** – reflective, analytical, investigative Investigate problems – look for relationships and begin to gather information, Make decisions – re-examine choices, disregarding data/ information irrelevant to the problem, Draw conclusions – use valid sources to support their decision
- Creative thinking:** Developing new ideas – examine problem closely before making suggestions
Playing with possibilities – make suggestions based on understanding/ facts. Imaginative solutions – provide ideas orally or in a pictorial or written format.
- Collaboration** Co-operating appropriately – playing an active role in some way.
Giving and receiving feedback –making a contribution by communicating ideas and their understanding either pictorially, written or orally. Sharing the product – share ideas/ roles to find solutions, shared through a variety of methods, e.g. illustrations, written facts.
- Communication** Listening to others – listen carefully and when appropriate offer feedback.
Posing relevant questions – focused not random questions based on the problem.
Giving reasons – Have the ability to validate or disregard information based on facts.

What factors inhibited pupils from demonstrating critical and/or creative thinking skills? Consider factors such as the content of the lesson, the teaching and learning strategies used, resources, classroom set-up and learning environment.

- behaviour of some learners, took time to deal with.
- time constraints, short lesson, less time to be creative.

Developing deep Thinkers: School-led training day 7 pre-reading notes page

To what extent, and how, can critical thinking skills be stimulated in the classroom?
 What evidence can you find in the articles that supports or challenges your view?

- Time needs to be allowed for pupils to try critical thinking activities.
- Provide opportunity for pupils to question, research and examine data.
- Provide time for pupils to be reflective and evaluate.
- Critical thinking is a process that can be taught, not just a skill.

Does working collaboratively support problem solving, creative and or critical thinking? If so, how? If not, why not? What evidence is there in the articles to support or challenge your view?

- Pupils can combine and share their ideas, though some pupils may struggle with collaborative work.
- Teachers need to provide opportunity for individual work also.
- Time needs to be spent teaching the skills.
- Facilitate debate where possible.

To what extent do you agree with the factors identified in the articles that enhance creativity?

- Relationship between pupils and teachers is key.
- Not all pupils learn from the same environment (e.g. creativity), so allow pupils to take responsibility for their own learning.
- Space within the classroom can.

What evidence is there in the articles to suggest that communication skills are important to stimulate critical or creative thinking? What is your opinion?

- Critical is a process not an outcome and so it can be taught in the classroom, including peer-work.
- Good communication skills help for pupils to share ideas and solve problems.
- Teachers with critical thinking skills need to be in the classroom encouraging pupils to develop the skills.

Your personal thoughts or questions on the points that the articles raise