Narratives of Women Music Teachers in Northern Ireland: Beyond Identity

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Abstract

This study examined the narratives of three women music teachers' professional practice, drawing on the research question:

Through examining processes of subjectification:

(a) **How do mid-career women music teachers construct narratives of their professional and musical practice?**
(b) **What are the implications for women music teachers' professional and musical sustenance?**

Participants Hayley, Becky and Lynne[1], all with 12 years teaching experience, told stories of diverse musical participation within and beyond their schools and within a range of social groups and institutional settings. Taking a post-structural feminist theoretical perspective, these narratives were viewed as 'technologies of the female self' (Foucault, 1988; Tamboukou, 2008, 2010). The research question was shaped and answered through the concept of subjectifcation and considered how these women constructed a portrait of 'self-in-practice.' This questioned how they fashioned their personal pedagogical approach, how they created and projected a music departmental identity within the school, and how they conceptualised their musical and teaching selves.

Data collection took place over a seven-month engagement with three participants and involved: a narrative/biographical interview; the compilation of a 'memory box' in which participants gathered artefacts related to the theme, 'My music, my teaching'; and a follow-up conversational interview. In the final interview participants presented their artefacts and told stories related to their gendered experiences in music and teaching.

Narratives showed the 'woman music teacher' is a site of struggle, where material roles within different discursive fields such as the home, the community as well as the school, pulled at other subjectivities. Through an analysis of processes of gendered subjectification, these women music teachers presented a complex narrative of their professional lives, within discursive fields of competing and complementary institutional discourses. While individually

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[1] Participant-selected pseudonym

teachers conceptualised their musical and teaching subjectivities in personal, biographically-shaped ways, collectively they used similar discursive strategies to create a music subject department identity. They all told stories of their practice sustained by moments of 'musical space' and enabling others. Extra-curricular music provided valued moments of musical and aesthetic gratification and professional autonomy, functioning as a way to project the standing of the music subject department in the school and the local community, but this also added to an already burdensome workload.

The education system in Northern Ireland is undergoing a prolonged yet stilted process of reform, and with the increase in the collaborative sharing of curriculum with other schools, it is likely that in the future secondary music teachers will be teaching in very different circumstances. This may be particularly challenging for established music teachers who have worked to create musical worlds in their subject departments drawing on personal and affective biographical resources. It is suggested that identity work with teachers' narrative understandings of their self-in-practice, as a form of professional development, may allow space for teachers to imagine and negotiate alternative personal/professional identities, values and beliefs within new managerial and collaborative structures.

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The research would not have materialised were it not for the generosity of my participants. They gave so freely of their time and stories when talking to me was an added pressure in an over-full schedule. It was an honour to share their lives.

I wish to extend a special word of thanks to my EdD cohort at Exeter: to Karen, Julie, Mo and Soph. I had hoped to gain a parchment at Exeter, but my experience was the richer for gaining these dear friends. We started the course under the leadership of Dr. Cheryl Hunt and Dr. Christine Bennetts, and their wisdom and inspiration has played no small part in fostering our friendships and academic growth.

To my dear parents, Barry and Fidelma. Both teachers, they fostered in me a love and respect for teaching, an understanding of the challenges and rewards of professional practice, and gave me the gift and privilege of music.

I have been supported throughout by my family: kept 'grounded' by my children, Sophie, Joseph and little Eddie, and my husband, Joe, who has been with me through the 'thick and thin' of my academic maturation from our undergraduate days together. Joe has shared every step of this with me; offering candid advice and critique, challenging me in philosophical debate, and, in the latter stages, 'keeping the castle' while I took up camp in the study.

Dedicated to my Mum, Fidelma (1944-2015)

Is ar scáth a chéile a mhaireann na daoine

It is in the shelter of each other that the people live

Related Papers and Conference Presentations

Burgess, F. (2011). 'Identities in polyphony: narratives of women teaching music in Northern Ireland', *The 8th international research in music education conference (RIME)*. University of Exeter, 12th-15thApril.

Burgess, F. (2011). 'Identities in polyphony: narratives of women teaching music in Northern Ireland', *Inaugural voices in Irish music education conference.* St. Patrick's College, Dublin, 6thJune.

Burgess, F. (2013). 'Memory boxes and narratives as tools in music teacher reflection', *The reflective music teacher: the 21stEAS/ ISME European regional conference.* Lemmensinstitut, Leuven, Belgium 13th-16th February.

Burgess, F. (2013).'Sustaining a musical self: narratives of women music teachers in schools', *The 9th international research in music education conference (RIME)*. University of Exeter, 9th-13thApril.

Burgess, F. (2014).'Reflections of a Northern Ireland music teacher', in Buchborn, T. and De Baets, T. (eds.) *European perspectives on music education 3: the reflective music teacher*. Innsbruck, Helbling, pp.151-168

Contents

Chapter 1: Introduction

Chapter 2: The Northern Ireland Context

Chapter 3: Literature review

Chapter 4: Theoretical Framework

Chapter 5: Methodology

Chapter 1: Introduction

1.1 Overview

The purpose of this chapter is to provide an introduction and overview of the study. It focuses on the journey of the research and the motivations and subjectivities of the researcher. This is followed by a summary of the research aims and an outline of the core research question. In conclusion, there is an overview of the remaining chapters.

1.2 Women music teachers in Northern Ireland

This study focused on the narratives of three women music teachers (in secondary schools) as they approached mid-career. Over a decade ago, Drummond presented a depressing picture of school music-teaching in Northern Ireland (1997, 1999, 2001). However, unlike England, Northern Ireland has not experienced a shortage of music teachers (Welch *et al.,* 2010). Emigration rates are traditionally high among graduates in NI; in 1996/1997, the year which my participants were graduating from undergraduate degrees, 36% went to a position of work elsewhere in the UK (Field and Schuller, 2000, p.109). In Northern Ireland a potential career in teaching is valued for its stability, a 'job for life,' and because it enables graduates to remain in the Province. While securing a school music teaching post enabled the teachers in my study to remain in their locale, I considered if and how these women were sustained and motivated in the classroom given the outward 'stability' of their professional roles within a perceived 'secure' career. The remainder of the chapter is my attempt to tell a story of how I have come to the study and the motivations which led me to the research design and theoretical orientation.

From the outset this topic presented me with a challenge. By researching women music teachers, I would be revisiting my own former professional role as I had taught music and lead a music of department for 8 years prior to moving to teacher education. Fundamentally, from the inception of the study, I faced the task of 'making the familiar strange' (Shlovsky, 1917/1965).

1.3 Personal motivations and research perspective

1.3.1 The journey to the study: identity

In 2006 I left a head of department post in a Belfast school for a position teaching music and music education on a primary (elementary) Bachelor of Education (BEd) programme in a teacher education college. In my own narrative of 'getting out,' I was motivated by the desire to push myself further, and I could not envisage any further opportunities for professional (and personal) development within the school. Working continuously to promote music as a 'serious' and 'academic' subject within a Grammar school, and to develop robust and challenging extra-curricular activity, was beginning to take its toll mentally and physically, and I sought pastures new in Initial Teacher Education. I commenced studying for an EdD in 2007 and embarked on a period of critical reflection. As a recent 'escapee', I became interested in music teachers who remained in the classroom, and their potential stories of sustenance and perhaps frustration in practice.

Through the course of this research project, from 2009-2015, while I adjusted to the demands of Higher Education and ITE, the BEd programme on which I taught was restructured and the amount of higher level music began to disappear from the degree. I no longer had 'music' attached to my job title and I no longer operated within a subject department. I began to experience a period of dissonance in the sense of who I was and what I could now bring to my institution. An early entry in my learning journal notes:

> *..a musician who teaches…this dialectical tension between the musician and the teacher has shaped my professional life and I am now asking questions about the relationship between the creative self and the professional teacher.*
>
> (EdD research diary 2009, p.88)

It was a painful and disorientating time, a messy context for the course of study on which I had embarked. The situation made me question how a teacher's sense of herself and her music may be shaped and, indeed thrown into disarray, with changes in context, and the shifting emphasis on the status of subject, or, in my case, when the subject disappears entirely.

As I was completing the study, my colleagues and I worked to reinstate some elements of musical specialism within the degree and with the help of an enthusiastic cohort of students, we led musical events in the college.

Nevertheless, for me and some of my colleagues who left school-teaching to pursue teaching our subject at HE level, it has been a painful adjustment. It is perhaps why I was, in part, attracted to post-structuralism and the insights from identity politics which have explored the emotional and affective aspects of asking questions about who one is in a professional context (MacLure, 1993; Zembylas, 2003).

1.3.2 The journey to the study: A critical incident

The impetus for researching with women music teachers came about primarily from a chance incident. At home working on an assignment, I heard the orchestral compositions of two of my former undergraduate classmates in a lunchtime concert on Radio 3 - both male. I began to question 'what about the girls?' There were girls in the class equally good, if not better, composers. 'Where are they now?' I asked. I began to consider these musical women as absent or silent voices in the public realm of music performance and composition; women, friends who were my role models, and competitors, during my undergraduate musical studies. Some of my female colleagues had, like me, become music teachers.

I did, and still do, frame my school-teaching career prior to becoming a teacher-educator as personally rewarding. But I did recall the necessity of my having a musical life beyond the classroom. Like most music teachers, I had a need for purely musical goals within school, finding aesthetic and creative fulfilment in extra-curricular concerts and musicals. Beyond the school gate, I also enjoyed brief periods of 'double-life' existence where dressed in my black, I would leave at 5pm and travel to a gig. So, from a questioning the *absence* of women in the public realm of musical performance, I began to think of the presence of women music teachers in the music classroom, and within their school music departments and in the wider sense of life-long musical participation beyond the school.

Both these mini-narratives are indicative of how I attempted to make sense of a complicated and temporally protracted journey. I have presented a rather neat version of a messy and complex process, where germinal ideas and motivations shifted continuously, shaped by a range of encounters with significant others. At one level I have positioned myself purposefully and singularly in the story; a

more 'deconstructive' reading shows the push and pull of multiple subject positions - I am speaking as a teacher, an academic, an escapee, a musician, a student, a woman and not all of these are easy bed-fellows.

I urge the reader to consider the notion that while the story I have told is, on the surface, coherent and 'mono', its narrator is inherently polyphonic. As Deleuze and Guattari (1988, p.3) put it, 'since each of us were several, there was already quite a crowd.' I have spoken here from my own multiple subjectivity as a musician, a teacher, a wife, a mother...The ellipsis is important - the 'illimitable etcetera' (Butler, 1999, p.183) of roles and social relationships of which I am a part.

1.4 Research aims

It is precisely this conundrum which lies at the analytical heart of the study. I aimed to examine how participants used language to position themselves within the complexity of multiple and intersecting gendered discourses; how they 'did things with words' (Austin, 1962). Within a single narrative, identity was not fixed, neither was it singular. Through 'active practices of self-formation' (Tamboukou, 2008, p.107), participants inhabited different discourses within their stories and drew on multiple subjectivities to construct a momentarily coherent version (an identity narrative) of their 'selves'. Through a post-structural lens, I considered a polyphonic view of the narratives of women music teachers in practice as performances of identity within multiple discursive fields (Weedon, 1997).

A further aim of the study was to obtain teachers' stories of the full remit of their work and their musical participation moving beyond the compartmentalisation of personal/professional, musician/teacher binaries (Espeland, 2010) in order to examine the *relationship* between teachers' musical practices and their music teaching. Stemming from a number of currents in teacher research which have eroded the distinction between the personal and the professional[1] I was not only interested in what musical activities music teachers *do,* but how they framed the personal and affective nature of musical activities within and beyond school. In exploring this I drew on the notion of Boyce-Tillman's (2009) configuration of the

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[1]Notably from the biographical work on teachers' lives (e.g. Kelchtermans, 1996, 2003; Sikes and Goodson, 2001), and the work on the emotional investments of teaching (Nias, 1989; Britzman 1991; Zembylas 2003, 2007).

spiritual nature of music-making 'musical liminality' - similar to Stålhammar's (2004) concept of 'musical space' as a site for identity work. This perspective views the woman music teacher in practice as a heterogeneous phenomenon shaped by the interplay of internal (often subconscious) affective processes and the external discourses which provide the tools to shape their subjectivities. For me this was best illuminated by Deleuze and Guattari's assemblage theory (1988; DeLanda, 2006) which views identity processes as a continuous interplay of expressive (imaginative, dialogic and futuristic) and material (task-defined, grounded) roles.

1.5 Summary of the research

This small scale study focused on the narratives of women teaching in post-primary settings within a specific education system collected after in-depth interviews in the period June 2010 - January 2011. The three participants graduated from one-year PGCE programmes in 1997 (2) and 1998 (1) and thus had over 10 years teaching experience. All were in positions of responsibility (two were music department heads and one acting) and I approached them on this basis, as they had designated responsibility for curriculum development, and the extra-curricular work of their departments. They had all secured their current posts at very early stages of their teaching careers (within 0-3 years).

The profiles of the participants reflected the level of fragmentation and localisation within the system. Participants in this study received their formal musical and professional training in Northern Ireland. Moreover, two worked within a radius of 30 miles of their places of birth with one teaching in the school in which she was a pupil. Of the three participants in this study, two taught in selective schools, from 14-18 and from 11-18, and one in a unique example of a non-selective school with a differentiated 'Grammar' stream. All three were 'controlled schools' in that they were governed by and funded through an Education and Library Board (the Northern Ireland equivalent of an LEA); although the schools were within 30 miles of each other each was controlled by a different ELB. While there was clearly a stability of role, I queried if this signified contentment, fulfilment and sustenance.

In examining the processes of gendered subjectification, the study addressed the following bi-partite research question:

(a) How do mid-career women music teachers construct narratives of their professional and musical practice;

(b) What are the implications for women music teachers' professional and musical sustenance?

I was keen to explore the relationships between teaching and music making, aesthetic musical practices both within and outside school. Firstly, I wished to hear stories of how music teachers had come to the classroom drawing on Huberman's (1993) seminal work which had identified and traced the importance of 'easy' and 'painful' professional beginnings. As participants were all subject leaders I also wished to investigate the way they constructed a 'music-department identity' in relation to their schools and localities. Paechter (2000) and Green (1993; 1997) indicated that music was a marginal subject within the school and the UK secondary curriculum and I wished to investigate how, given this precarious position, participants' narratives negotiated a music-department identity in different schools.

While the theoretical orientation of the study was influenced by post-structural feminist theory, and gender was the primary analytic category for the study, participants were not purposively selected as having feminist or critical inclinations. The aim was to engage participants in a process of identity work through narrative and encourage them to construct stories of coming to the classroom, their musical and educational histories and their work practices within and beyond the classroom. Rather than view these recounted experiences as 'windows to their world,' reflecting the 'truths' of their professional practice, I considered their stories as artefacts of the discursive field. Thus the narratives were not presented as 'teachers' perspectives' (Drummond, 1997) but were subjected to a discursive analysis which focused on how language, and stories, created relationships of power.

Each narrative was substantively different but similar strategies were used by each participant to develop a technology of self: mastering and submitting to the ideological discourses of the schools to which they belonged while using musical practices to render music and themselves visible in school. Through this I hope to have contributed new ways of exploring the processes and

complexity of music teacher identity and to address the 'neglected' voices of women teachers, mid-career (Acker, 1995; Mockler, 2011).

1.6 Outline of subsequent chapters

Developing some of the aspects introduced here, Chapter 2 gives detailed insight to context of the study Northern Ireland to provide a social and historical framework for the narratives of each participant. Chapter 3 presents a formal review of the empirical literature on gender and teacher identity, in particular within the field of music education, and Chapter 4 outlines the theoretical framework employed in this study. Chapter 5 is a discussion of the research design, while chapters 6-8 present, as three intrinsic case-studies, the narratives of Becky, Lynne and Hayley. In chapter 9 I draw the narratives together in a post-structural analysis of gender and music teaching, addressing the research question, I evaluate the study's significance, and I conclude with a reflection on the impact of the study on my own professional practice.

Chapter 2: The Northern Ireland Context

2.1 Overview

The purpose of this chapter is to provide a broad context for the study which is nested within a specific educational system and socio-cultural setting. This chapter provides an overview of school music teaching in Northern Ireland (NI) as well as a discussion of the pertinent research from this location, taking into consideration the local social and political milieu and NI's relationship with national (UK) policy developments.

2.2 Northern Ireland: socio-political context

Northern Ireland is a society which has emerged from almost three decades of ethnic conflict. The Good Friday Agreement and the accompanying referendum of 1998 began a process which, after a number of stalled attempts, eventually led to the constitution of the Northern Ireland assembly with the St. Andrews Agreement in 2006. Northern Ireland's political governance frameworks are in their infancy and while a coalition government is in place with representation from both communities at every level, it remains a deeply divided society (Nolan, 2014). Children from infancy, show awareness of their ethnic origins and are cognisant of cultural markers of their own and the 'other' (Connolly *et al.* 2006; Connolly *et al.* 2009). While this study does not foreground ethnicity and religion as analytical categories, the religious-political divide along Catholic-Nationalist and Protestant-Unionist lines, permeates all aspects of social organisation and it has significance in describing the context of this study. Yet despite the grand narrative of two mutually exclusive communities and a segregated education system, there have always existed localised narratives and initiatives of integration and contact at community and school level (Gallagher, 2010).

2.3 Northern Ireland Schools: religious and social divisions

A crucial feature of the Northern Ireland system has been its continued retention of academic selection at age 11, and at 14 in a localised exception (Jarvis, 1990). This was statutory until 2006, but its abolition prompted significant outcry and political mobilisation from selective (Grammar) schools. Academic testing and selection has since been operated by individual schools or grammar

collectives such as the 'Association for Quality Education.' Non-selective post-primary schools are termed *secondary* schools and 11-16 education in Northern Ireland is referred to as *post-primary* hence the significant semantic distinction from the UK.

The education system in Northern Ireland was managed geographically by five local education authorities, the Education and Library Boards (ELBs). However, this has been in a process of merger, and the five boards have now merged into a new singular body - the Education Authority (EA). Currently in Northern Ireland there are four types of post-primary school governance. Firstly controlled secondary and Grammar schools (with a majority Protestant school population) are managed by ELBs/EA through Boards of Governors which include representatives from the Protestant churches. Secondly, Catholic secondary schools (maintained schools) are controlled by the Council for Catholic Maintained Schools (CCMS), receive public funding and have representation from the Catholic churches on Board of Governors. Thirdly, voluntary Grammar schools are self-governed schools which are publicly funded, managed independently of the ELBs but with close pastoral links with churches and religious orders. A fourth type - integrated schools - have been a relatively new feature of the educational system since the first post-primary school opened in 1981, stressing equality across the religious divide, promoting diversity and establishing (at secondary level) a strong commitment to non-selection.

Mitchell (2006) has argued that religion remains one of the central dimensions of social difference in Northern Ireland; certainly, it is structurally embedded in the education system. The nature of the churches' involvement in schools has been a feature of Northern Ireland school governance since Partition (1921) and the current education system remains structured predominantly along religious lines.' In 2005, for example, only 10% of the school population attended 'mixed' integrated schools (Gallagher, 2005). While arguably the 'best-fit' for the current policy climate post-conflict, they do remain a minority, and acceptance by the Catholic Church and some key political parties has been slow to develop (see 2.4).

Gallagher and Smith's (2000) report into the nature of academic selection raised issues which have continued to dominate the Nolan report (2014) and the report of Advancing Shared Education (Connolly *et al.* 2013). Children from socially-disadvantaged backgrounds will invariably not pass or even sit the examinations. Those parents who can afford it will pay significantly for private coaching for their children. The standard indicator for social disadvantage, the free schools meals indicator, shows that 16.6% of pupils in Grammar schools receive free school meals compared to 83.4% in the non-Grammar schools (DENI, 2013). Ironically, the 'success' of the Northern Ireland education system, makes headlines every year based on the performance, against the UK as a whole, in GCSE and A level examinations. However the 'long tail' of non-achievement has been noted by Field and Schuller (2000) and remains an issue in Nolan (2014). The report from Connolly *et al.* (2013) would suggest that the presence of a strong Grammar school system in Northern Ireland accounts for the differential in achievement at 16. Northern Ireland has a worrying number of young people who leave school with no qualifications. Echoing the dominant UK narratives of boys' underachievement, (Epstein *et al.,* 1998) the analysis of all the available data indicates that the learner most likely to fail in NI is 'typically the working-class, Protestant male' (Purvis, 2011; Nolan, 2014).

Selective Grammar schools are not immune to the changes and challenges of increasing diversity and inclusivity. With the advent of the Special Educational Needs and Disabilities Order (SENDO)(2005) Grammar schools were statutorily obliged to enrol any learner with a statement of educational needs if the school was deemed to be most appropriate. Since then there have been increasing numbers of students in Grammar schools with complex educational needs who have bypassed academic selection procedures. In a dwindling demographic with naturally falling pupil numbers at present Grammar schools are also competing for student enrolments; while academic testing enables Grammar schools to secure the top students, there still remains competition to attract pupils. Frequently a Grammar school will, in order to fulfil student places, accept students who fall short of the top grades further exacerbating the gap between high achievement and non-achievement.

The education system is a highly complex construction of differing schools types and governance, coupled with the legacy of fragmentation from the

separate ELBs in Northern Ireland. This level of fragmentation has provided unsettled foundations for cohesive policy-making and implementation, and, with such an unstable policy context, for the direction of educational research (Gardner and Gallagher, 2007).

2.4 Policy developments: 'A Shared Future'

It is these narratives of an expensive segregated, fragmented system, demographic downturn, and the emergence from conflict, which drive current education policy. However, the stalled attempts of devolved government[1] and the power-sharing makeup of the Northern Ireland assembly (where education issues are debated along party-political lines), have hampered policy development within education. Currently the education brief rests with the Republican Sinn Fein party. 'A Shared Future' (OFMDFM, 2005) has been a master policy strategy from early 2006 and proposals for 'A Shared Education' have been under consultation since 2012-2013. Part of this strategy is a commitment for pupils to engage in shared education programmes across NI resulting in separate school populations sharing school resources, curricula and spaces from 2015. The Department of Education (2010) has identified five policy pillars: improving outcomes within literacy and numeracy particularly at KS3; raising standards, improving access and equity; developing an education workforce; improving the learning environment, and transforming management and governance. In the light of these policy drivers the aim is for a more cost-effective, coherent and dialogic education system committed to raising standards and targeting the persistent issue of non-achievement with early school leavers.

2.5 Music education in NI: culture and curriculum

The religious orientation of NI schools, and the symbolic nature of different musical activities, have some impact on musical participation, music teaching and, moreover, on shaping teachers' narratives of professional practice. Teachers have to negotiate their teaching identities in a deeply-divided society where traditional culture, including music, is used as a marker of religious affiliation and ethnic identity (Cooper, 2009):

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[1] For example in 2004 the devolved assembly broke down amid allegations of party links to paramilitary activity.

> For many within the Catholic and nationalist community, the tunes and performance style of Orange flute bands and the beating of Lambeg drums have long been regarded as means of intimidation... a proportion of people within the Protestant community distance themselves from Irish traditional music (2009, p.1)

While musical instruments, tunes and styles can be markers of a clearly defined ethnic identity this divisive exterior of musical activity in Northern Ireland masks a deeper historical complexity. Cooper has further examined how the musical traditions of the two communities and the wider Diaspora are historically intertwined. It is important to note that the location and socio-political nature of the communities which schools serve has a distinct bearing on the types of musical activity workable in schools. For example, for one of my participants who teaches in a particularly divided and volatile town, broaching Irish traditional music was out of the question. Yet in other areas Protestant schools have thriving traditional musical groups particularly in the Northern Counties where Ulster-Scotland migration flows have nurtured a symbiotic relationship between Irish and Scottish musical traditions (Cooper, 2009).

2.5.1 The role of the Music Service

Each Education and Library Board has a music service which has provided curriculum support and supplies subsidised instrumental tuition (peripatetically in schools, or through music centres). The Music Service from each ELB run orchestras and band ensembles which draw from the range of schools which they support. Pupils engage in weekly rehearsals, perform in concerts and have opportunities for performance trips abroad. The nature of these has been important in developing links across the religious divide and pupils have an opportunity to socialise and make music with students from a wide range of schools (Burgess, 2009; 2011; Morgan, 2000). Musical groups within these are diverse across the area boards and span choirs, harp and traditional groups, symphony orchestras and brass and reed bands. Two of the participants in this study draw significantly on the experiences afforded them by the music services. However, the development of integration across socio-economic strata

is undocumented and it remains that the majority of pupils receiving ELB support and tuition stem predominantly from Grammar schools.[1]

2.5.2 The Northern Ireland curriculum

The Northern Ireland curriculum was based in part on similar developments in England and Wales and was first implemented in 1992. Within this, music was and remains a statutory subject until the age of 14, the end of Key Stage Three. Stressing a philosophy that 'all children are potentially musical' (DENI, 1990) the NI curriculum sought to outline a range of activities based on diverse listening, performing opportunities and a new emphasis on composing. The Northern Ireland curriculum was substantially revised for first implementation in 2007 (NICCEA, 2007). Within the subject area, musical skills and understanding are framed within the wider aims of curriculum, in terms of developing the young person as an individual, as a contributor to the society, the economy and to the global dimension. Intrinsic musical development is not externally assessed but evidence of development in the cross-curricular skills of literacy, numeracy and ICT across all subject areas, is formally assessed by portfolio.

The Northern Ireland Curriculum (DENI, 1991, 1996), through its musical programmes of study, has traditionally sought to foster understanding of the traditions of music-making in Northern Ireland through their specified musical content and also through the identification of the cross-curricular themes of 'cultural heritage' and 'education for mutual understanding'. This continued into KS4 where GCSE and Advanced Level specifications in music have sought to place emphasis on the musical traditions of both Ireland and Scotland (NICCEA, 2008, 2012).

At age 14, music becomes an optional subject and most schools follow courses accredited and monitored by the Northern Ireland Council for Curriculum and Assessment (NICCEA). At 14-18 there have been significant changes to the delivery of the curriculum after the Education Reform order of 2006 and the proposal of the 'Entitlement Framework' (DENI, 2010). This is a proposal for schools to teach a wider range of academic and vocational courses targeting 24

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[1] Although in relation to the broader social milieu Field (2005) makes the comment that greater integration across the religious divide is evident within more affluent communities and that the middle classes in NI are more likely to share civic spaces and social networks.

courses on offer at KS4 (ages 14-16) and 27, post-16. This has impacted on music teachers in two ways. Firstly, as well as courses following traditional GCSE and A level routes in music (founded mostly on Western Classical music), music departments have been urged to offer related courses in music technology and performing arts. Secondly in some cases, music teachers are required to teach other subjects notably 'Learning for Life and Work' a statutory component of the revised curriculum comprising personal development, citizenship and employability. In response to meeting the requirements of the Entitlement Framework schools are increasingly working collaboratively to pool resources, to share the teaching of more marginal (lower demand) subjects and to provide a range of subjects across different schools. This results in a mobile and fluid school population post-16, particularly for the teaching of music which has had a tendency to attract small numbers of students (Green, 1997; Paechter, 2000)

2.6 School music teachers and teaching: research and policy

Up to date, wide-ranging and systematic data relating to musical and educational practices in Northern Ireland are difficult to come by. In terms of formal and non-formal education, statistics and reports tend to remain largely unpublished, remaining in-house with the commissioning organisations (Morgan, 2000). There has also been a sustained period of silence in terms of published NI-based research and scholarship in music education (Jarvis, 1990; Drummond, 1997, 1999, 2001). There is, however, representation on the Music Education Council (MEC) and published annual reports have attempted to give an overview of recent musical activity in the six counties (Burgess, 2009, 2011).

Jarvis's position paper (1990), gave an overview of the challenges of the then-new Northern Ireland Curriculum, in particular, to the implications for teacher education. The new curriculum included the statutory inclusion of composition, which had previously received little or no attention. Jarvis's projection was that 'students and practising teachers would have 'to implement a vision of secondary music...very different to their own recent experience' (1990, p.272). Despite the similarities in content with the National Curriculum of England and Wales, Jarvis alluded to the potential 'isolation from developments and debate' taking place on the mainland.

While the Northern Ireland curriculum has embedded and evolved over the intervening decades, some of Jarvis's claims were portentous. There remains considerable isolation from initiatives in the UK, and opportunities for broadening expertise have not extended into boundary-pushing professional development. For example initiatives such as Musical Futures have been slow to develop in Northern Ireland and commitment has been limited and localised (www.musicalfutures.org). While music teachers have sought to build communities within their music departments, articulating a strong personal vision for music education, and managing vibrant extra-curricular programmes usually with a choir and an orchestra and smaller ensembles (see also Drummond 1997, 2001), there is little evidence to suggest that they have moved beyond established networks, continuing to draw on social ties from their own formal music education.

The intervening decade or so since Drummond's study has seen two significant developments in the professional lives of music teachers. Firstly, with economic boom capital investment in education was increased and a significant number of schools were rebuilt or refurbished. Most music departments in Northern Ireland are pleasant places with ample space and good resources for a range of musical activity. Secondly, with the development of widespread resources and funding for ICT, and sustained professional development opportunities through ELBs and government-backed creative learning centres, most schools have incorporated music technology extensively throughout KS4 and post-16 in terms of sequencing and digital recording. The past two decades have been good times for music education in schools in practical terms.

2.7 Summary

In sum, I would argue that, given this context, it is very much a 'congenial moment' (Pinnegar and Daynes, 2007) for the stories of the secondary music teacher as the professional worlds they have constructed are potentially subject to reconstitution. The most pressing contextual factors for music teachers in Northern Ireland are:

(i) The reconfiguration of the ELBs into a single entity

There is great potential for the EA to act as cohesive entity for policy-making, to offer a single music strategy and potentially greater equality of provision across the Province, improving access to resources and in-service training in schools. The potential of this cohesion in terms of strategy and communication may provide a conduit to wider developments and initiatives in music education beyond the confines of Northern Ireland addressing some of Jarvis's concerns. It is however important to note that the five established music services have traditionally supported the majority of practising music teachers in their initial musical education and their subsequent professional development, offering contacts, professional support, friendships, and resources; there is possibility that, due to funding constraints, future provision for music will be much less than at present.

(ii)   Policy developments stemming from 'A Shared Education' and the 'Entitlement Framework':

The work of these policies to improve standards and the employment prospects of the KS4 non-achiever will see schools of all types pooling resources to offer a wider range of GCSE and post-16 courses to pupils across a number of schools. Music teachers in selective schools will, whatever the outcome of the selection debate, have to adapt to an increasingly diverse pupil population. This may mean they will have to diversify and offer a greater range of music or arts-related courses at this level, but it will also be the case that they will have less control and contact with pupils to shape tightly-bound musical communities.

Ultimately, for the music teacher in schools, this may represent a period of significant upheaval, where they may have to move beyond their school communities and forge new networks. As leaders of a traditionally marginal subject departments (Paechter, 2000) the music teacher now has access to a potentially bigger, but more unpredictable pupil 'market.' In the coming decade or so as inter-school collaboration and shared resourcing increases, music teachers may have to argue a case for their musical vision beyond their music department as they negotiate changes to their role amid these new power relations.

3. Literature Review

3.1 Overview

In the previous chapter I outlined the policy and social context of this Northern Ireland-based study. Having discussed the educational context for music teaching in secondary (post-primary) schools, this chapter seeks to review the literature surrounding the research phenomenon of 'women music teachers in practice.' This chapter focuses on the concept of 'teacher identity' and how it has been used in the literature to explain teachers' self-understandings of their work. The first part broadly explores the nature of teacher research in general, (sections 3.2 - 3.9), then focuses on women teachers' and identity. The second part focuses on similar issues with music teachers in the field of music education (sections 3.10 - 3.17). The chapter concludes with a discussion of the significance of this study in the light of issues and gaps raised.

3.2 The context for teacher identity research

As discussed in the previous chapter, in Northern Ireland secondary and primary schools, teachers have been subjected to reforms with the implementation of successive Northern Ireland curricula, and the post-devolution policy of 'A Shared Education' (2005). Moreover, in post-primary schools the Entitlement Framework (DENI, 2010) and the Special Educational Needs and Disability Order (SENDO, 2005), have brought significant structural changes to teachers' work, demanding teachers' increased adaptability in delivering a diverse ranges of courses, and in coping with the complexities of increasingly diverse classrooms.

Research into teacher identity (Beauchamp and Thomas, 2009; Cohen, 2008) has emerged amid significant change and reform in education on a global basis. Teacher identity research has shown a concern with the voices of the individual teacher nested within larger professional, cultural and discursive contexts characterised by rapid change. As policy narratives of social decline in the UK and the US have been aligned with educational underachievement, teachers have been positioned through the media and policy as the main social actors in this state of affairs (Hargreaves, 1994; Day *et al.*, 2007).

As Stronach *et al.* (2002) attest, teachers have been a central focus of policy and media attention in the UK in the latter half of the twentieth century. In the last three decades, teachers have witnessed major curriculum and policy reform with the inception of the National Curriculum in 1988, and the increased alignment of educational reform as a social strategy through the governments of the 1990s. 'Identity' has been used as a device or analytical tool to examine the nature of teachers' work and lives in the face of successive reforms, and to explore teachers' experiences at the micro level amid larger social and discursive movements (Hextall *et al.,* 2007; Gewirtz, 2002; Troman, 2008; MacLure, 1993).

Within the broad master narrative of Neo-Liberalism, educationalists have questioned the operations of Neo-Liberal practices in education, which have produced both the rise of teachers' accountability and the 'roll-back' of state intervention in the education system (Gewirtz, 2002; Whitty *et al.,* 1998). This has involved, for example, devolving financial responsibility to schools, while creating market forces where schools act competitively (e.g. through examination performance) to attract student enrolment.

While schools have turned inward under such public scrutiny and market competition, technologies of professionalism shape and monitor teaching competencies exemplified in the work (from 2002) of the General Teaching Councils (existent in Scotland and Northern Ireland, but abolished in England in 2012). Teachers have been exposed to a range of surveillance technologies with the increased role and power of regulatory authorities such as Ofsted in England, and the Education and Training Inspectorate in Northern Ireland (ETINI), and in the increased visibility and accountability of teachers in schools through league-tabling, and the public dissemination of inspection reports. This use of 'monitoring systems' and 'the production of information', has been identified as the products of 'performativity' (Ball, 2003, p.216). Stemming from Lyotard (1984), Ball's conception of performativity 'is a technology, a culture and a mode of regulation that employs judgments, comparisons and displays as a means of incentive, control, attrition and change – based on rewards and sanctions' (Ball, 2003, p.216). The implication for teachers is that performances, either individually or as an organisation, serve as measures of productivity or output, or displays of quality at the moment of promotion or inspection. In short,

performances render teachers' work highly visible, measurable and accountable.

While research on and with teachers has emerged and increased in the latter half of the 20th century (Hextall *et al.,* 2007; Kelchtermans, 2014), the focus on teacher identity, which accounts for the personal and private aspects of teachers' lives and work, has increased in the latter decades, arguably in response to the climate outlined above. Ball (2003) has shown fear and concern for teachers, teaching and learning in such climates - certainly in some cases the emotional impact of surveillance and inspection on teachers has been significant (Jeffrey and Woods, 1998; Troman, 2008). Below I shall explore this further but it shall become apparent that the literature on teachers and identity also posits a counter-discourse: that teachers who continue to work in contexts of rapid change and in a climate of sustained performativity, can be resourceful, agentic and hold on to key ideals which sustain them in their professional practice.

3.3 Defining teacher identity

'Teacher identity' research, as a bound category or field, is difficult to pin down. It is rather an 'umbrella term' concerned with a range of issues, explored through a range of research approaches, and shaped by a range of theoretical perspectives (Beauchamp and Thomas, 2009). Throughout the literature is a range of definitions of teacher identity drawing from different disciplinary stances (Beijaard *et al.* 2004; Beauchamp and Thomas, 2009), and there are, problematically, a range of similar concepts used interchangeably (particularly self and identity). While Beijaard *et al.* (2004) have problematised the lack of agreed definition of teacher identity, more recent commentary suggests that it is this malleability which makes identity such an attractive and appropriate tool when applied to the complexity of professional practice (Olsen, 2008; Mockler, 2011).

A further complicating aspect of defining teacher identity is the fact it has a dual purpose (Olsen, 2008). It is a '*research frame'* which 'treats teachers as whole persons across social contexts'; and it is also a '*pedagogical tool'*, which teachers and researchers use to 'make visible situated framings of teachers in practice' (Olsen, 2008, p.5). It will become evident that many of the studies

throughout this review use forms of self-work where teachers were invited to tell stories, talk, or engage in art-based practices to explore identity (Leitch, 2010; Nias, 1989, Dillabough, 1999; Clandinin and Connelly, 2000).

A useful starting point is Castells's definition of identity as a 'source of meaning for the actors themselves' (Castells, 1997, cited in Day *et al.,* p.102). How individuals make sense of themselves and the world around them, according to Bruner (1990), is through story-telling and engaging in self-narratives. There is a strong relationship between teacher identity and narrative in a definitional sense, which in turn has methodological implications: teacher identity is predominantly explored through story, and/or interview (see chapters 4 and 5).The life-long practice of self-story then lead Day *et al.* (2007) to define teacher identity as 'how teachers define themselves and others, ... a construct over the duration of a career' (Day *et al.,* 2007, p.102). Mockler (2011, p.518) suggests that this is a highly fluctuating process and defines teacher professional identity as 'something which is formed and re-formed constantly over the course of a career.' Furthermore, Mockler, asserts that it consists within an interplay of the personal, the professional and the political dimensions of teachers' lives (2011, p.518). These three lenses: the personal, professional and political feature implicitly in much of the literature reviewed here and I shall examine their interrelationship in the summary.

While Mockler (2011) and Day *et al.* (2007) embrace complex and mobile definitions, there are some commentators who have conceptualised identity as much more stable entity, as an inner 'core'. Nias (1989), for example, indicates the presence of a 'substantial self': a stable notion of self which teachers cling to through the vagaries of practice. Likewise, Ball and Goodson (1985) in asserting that 'the ways in which teachers achieve, maintain, and develop their identity, their sense of self, in and through a career, are of vital significance in understanding the actions and commitments of teachers in their work' (1985, p.18), intimate that identity is somewhat fixed and is something which can be coherently and continuously developed in the career-long sense. While theoretically the notion of this sort of stable identity is somewhat passé (I explore this in much greater depth in chapter 4), (Day *et al.,* 2006), in my view there is currency in these statements. Both Nias (1989) and Ball and Goodson (1985) have alluded to something which is akin to 'moral purpose' (Fullan,

1993); teachers do have embedded personal and moral reasons for their practice, and will argue for it along these lines. In the next section I shall look at studies which have explored this aspect, frequently referred to as teacher agency.

3.4 Teacher identity, context and agency

Identity studies have sought to illuminate the complex interplay of teachers' understandings of practice (particularly given the climate outlined above) and the broader social and educational changes of context in which these are negotiated. How teachers are prompted to act within these contexts is what Kelchtermans (1996; 2005) describes as 'vulnerability', a 'structural condition' in which teachers find themselves, when their moral integrity is being questioned. It is at this juncture that the concept of teacher agency may be evoked in accounting for teachers' negotiations of such conditions of vulnerability. Teacher agency may be defined as 'intentional acting aiming at self-protection, self-expansion and mastery of social reality' (Pulkkinen and Aaltonen, 2003 cited in Day *et al.,* 2007, p.106).

Agency is of central interest of MacLure's (1993) interview study of 69 teachers in England. In her study she explored identity as a form of argument. For MacLure the teachers interviewed 'were unruly and varied in their sense of their selves.' The variation of responses from teachers was complex as they argued for their identity and was highly dependent upon their individual biographies. Almost half the teachers interviewed claimed to disown or distance themselves from the collective identity of teacher, showing how they had lives beyond the classroom or had led interesting 'subversive' existences before becoming a teacher. Most of teachers adopted the *role* of teacher readily but actively distanced themselves from common constructions of a perceived collective professional identity which they implied was dull. MacLure was reticent to draw conclusions from the study such was the level of variation in response but she acknowledged that teachers appeared to be experiencing diminishing agency and control, and did not perceive a clear path to promotion, even when their duties and responsibilities increased.

Stronach *et al.* (2002) also found with their 24 primary teachers, that identity in context was complex and fluid. They regarded teacher identity as 'occasional identifications in response to shifting contexts' (Stronach *et al.,* 2002 p.117),

and they defined their participants' constructions as a 'situated aggregation of mini-narratives' (2002, p.127). They found their teachers negotiated themselves within 'economies of performance' (the manifestations of an audit culture and accountability measures) and 'ecologies of practice' (their personal experience of the classroom, commitments to certain teaching ideologies and a crafting of their teaching approach). For Stronach *et al.* engagement in identity work was a potential site for agency; and rather than reflecting teachers whose agency was restricted, some of their data showed that through imposed change (in this case the National Numeracy Strategy) teachers claimed to have made positive changes to their practice.

Of particular significance in this area is the large (n=300) VITAE study (Variations on Teachers' Lives and their Effects) (Day *et al.*, 2007) which sought to explore the relationship between teachers' identity and their perceived effectiveness in the classroom. The study attempted to trace effectiveness over the teaching life-span and concluded that 'teachers found meaning in their work through a strong sense of personal and professional agency and moral purpose; and that these contribute to their commitment and resilience which are key factors in their perceived and measured effectiveness' (Day *et al.*, 2007, p.106).

A further illustration of the structure/agency relation is through studies which examine how the 'teacher' is constructed in 'official discourse' (e.g. through curricula, through teacher competencies, or through policy documents at various levels of the educational structure), in tandem with the voices of the teachers themselves (Dilllabough, 1999; Stronach *et al.*, 2002; Søreide 2007). A study by Søreide (2007) involved the deconstruction of official documents or 'public narratives' of Swedish teachers (curriculum, policy, Teachers union documentation) along with interviews with 24 primary teachers. Her conclusions show a complexity of teachers caught between discourses of the teacher as pupil-centred, caring and inclusive (a positive identification often espoused by teachers in the interviews) and the teacher as efficient and effective (espoused in official documentation). Søreide goes to show how teachers positioned themselves in over thirty different ways drawing on positions drawn from both discourses.

As such the concept of teacher agency and the structural conditions which shape/constrain it is a complex, variable and personal aspect of teachers' lives and work. However, these studies show that using identity as an analytical tool (Mockler, 2011) has enabled teachers to explore sources of meaning in their practice and explore their personal selves within wider discourses and structures. Teacher identity then is highly context-dependent and it remains difficult to draw conclusions about a 'teacher identity' (implying a bound group), such is the complexity of the multiple contexts teacher inhabit.

3.5 Teachers' careers and identity: mid-career teachers

The notion of career as a 'ladder' has been interrogated by sociologists such Acker (1995) as being something of a myth. With new modes of working and changes to the structural conditions of teachers' contracts (MacLure, 1993), the notion of teaching as a job for life is diminishing. Certainly there are studies focusing on those teachers for whom teaching is a second career, or who are teaching as a bridging role to another profession (West, 2008). Acker (1995) and Evetts (1988, 1992) have noted that the notion of career as a continuous upward and onward movement (e.g. Sikes, 1985) is particularly incompatible for women. With the impact of maternity leave and motherhood on continuation of practice, the metaphorical 'ladder' has always been 'missing a rung' for women. However, some studies, such as Evetts (1988), have shown that some women, after breaks in practice, still go on to achieve roles in school management.

Nevertheless, the concept of career is still functional when teachers' identity is of concern at different stages in the life course. Meijers (1998) notes that individuals have a 'career identity' that is, how they define themselves in relation to their work and career. Bennett and Bridgstock (2015) and Mills (2006) suggest that individuals experience career subjectively, and in this way identity affects 'career-related behaviour' acting as a 'cognitive compass' for individuals, influencing their actions and strategies in making career-related choices (Bennett and Bridgstock, 2015).

There is a dearth of longitudinal material on teachers and how the story of a teacher's identity develops over the life-span (Mockler, 2011). However, there is evidence from 'mapping' studies which take snapshots of teachers' professional and personal lives across the span of the life-course (Sikes, 1995; Huberman, 1993, Day *et al.*, 2007). Teachers' lives in relation to their careers appear to

follow a broad pattern of dissonance, exploration, stagnation and resignation of commitment.

As this study is concerned with mid-career teachers, the findings from *Day et al.* (2007) and Huberman (1993) give some illustration of the characteristics of the mid-career phase for individuals. Huberman (1993) noted how beginnings in teaching were either 'painful' or 'easy' and this had a direct impact on teachers' career path. His mid-career teachers with 8-15 years experience were comfortable with the pedagogical aspects of their role but other demands impacted, particularly finding a balance with family life, prevalent in his interviews with women teachers. Further, there appeared to be a corollary between painful beginnings and increasing disinvestment with aspects such as teaching workload.

In adopting a similar approach with teachers in England the VITAE study, (Day, 2006; Day *et al.,* 2007) suggested that mid-career was a watershed in teachers' lives with growing family issues prompting reflection of the direction of career and where it has brought them until now. They also found three factors which contributed to teachers' declining commitment: effusive workload, challenging pupil behaviour, and poor leadership. Those teachers who felt sustained commitment to teaching cited strong leadership, good relationships with colleagues and the personal support of family and friends.

While these studies show a broad trajectory of teachers' working lives there is significant variation in individuals' responses and the VITAE findings clearly illustrate that teachers' sense of effectiveness is highly dependent on a complex interaction between biography, sense of identity, and personal and professional relationships.

3.6 Teachers and the emotions

The emotional dimensions of teachers' lives have gradually come to the concern of researchers since the seminal work of Jennifer Nias (1989). In her study of primary teachers, she intimated that teaching required a massive investment of self. Moreover teachers were caught between the personal and affective demands of a child-centred, caring pedagogy and the demands for performing to the increasing expectations of leaders and parents. She noted that teachers derived a significant amount of personal satisfaction from the

activities they did in school. However, their 'readiness to allocate scarce personal resources' to their teaching and 'caring' (citing Lortie, 1975), led her to conclude that 'teachers' inevitable inability to fully satisfy their own consciences and their wider audiences le[ft] them feeling simultaneously under pressure, guilty, and inadequate' (1989, p.193). This study marks the beginning of an increasing acknowledgement of the personal and the emotional in any consideration of professional identity. While Nias alluded to the two as separate entities she noted that the former has a distinct bearing, on the latter.

Britzman's (1991) work with beginning teachers made a significant contribution to debates about the emotions in teacher research as her seminal study examined the personal investments and interpersonal relationships of two teachers as they learned how to teach. This study highlighted the political nature and competing interests of all involved in the initial education of a teacher. For Britzman identity was 'contingent in that it is always positioned in relation to history, desires and circumstances' (1991, p.25). Britzman made a strong case for articulating *subjectivity* rather than *identity* as the means by which 'we can make sense of these competing conditions of the power relations in teachers working and personal lives.' She views subjectivity as the 'contradictory criteria individuals hold...constitutive of direct and indirect experiences and mediated by the discourses that lend conceptual order to our perceptions, points of view, and desire' (1991, p.25).

Also using a post-structural lens, Zembylas's study of a science teacher's identity and subsequent theoretical commentary (2003, 2007) argue that affectivity and emotions in teaching are potentially productive and powerful in themselves. He posited that in recognising feelings in education, and submitting oneself to flows of affectivity, teachers can produce a 'pedagogy of desire.' As Youdell (2010) intimates, teachers frequently 'feel strongly' about something and through these flows of affectivity teachers may come to discover empowering tools to know their teaching, themselves, and to create 'emotional affinities' with others.

All these studies argue for the personal nature of the professional prompting the acknowledgment of the personal and political aspects of teachers' lives. Professional practice is highly emotive as it brings into play teachers' values, motivations and desires. Both Britzman and Zembylas highlight the

intersubjective and politically contingent nature of teacher identity, and despite the illusion of a 'teacher identity,' it cannot assume to describe 'one monolithic culture' (Britzman, 1991, p.57).

3.7 Secondary teachers' identity

Studies of secondary teachers have argued that teachers' public and occupational identities are bound up with the subjects they teach (Beijaard, 1995; Paechter, 2000; Acker, 1995). With teachers in secondary schools, the teaching of a particular subject, and membership of a subject department, has an impact on any evaluation of their identity. Beijaard (1995) found with his 28 Belgian teachers that subject identity was a profound marker of his teachers' definition of their professional identity. Furthermore, Beijaard noted a positive sense of teacher identity when their subject was taken seriously by colleagues, when teachers maintained successful relationships (particularly within those of their subject area), and when they felt they could contribute to the wider life of the school.

As a number of commentators have pointed out, school subjects do not transmit static bodies of knowledge and but are dynamic, 'shifting amalgamations of sub-groups and traditions' (Goodson, 1983, p.3). For Ball and Lacey the subject department is also 'an arena of competing paradigms...defining and defending boundaries externally' (1980, p. 151).

Paechter (2000) has shown how subjects' statuses can have a significant effect on teachers' identities, and the significant work teachers do to construct subject identities particularly within marginal subjects. Furthermore, Paechter contended that the subjects on the margins of the secondary curriculum seem to be associated with extremes of femininity or with the physical aspects of a hegemonic masculinity (Connell, 2002). Walkerdine (1988; Walkerdine *et al.* 2001) and Measor (1983) have suggested that a fault line runs through the curriculum - a sexual division of knowledge along the mind/body division (Paechter, 2000; Green 1997). The high status subjects of maths and science appear to enable constructions of female and male teachers as rational, masculine and objective. Marginal subjects appear to be embodied, and skills-dependent citing PE, CDT and music. Drawing on Green's study (1997)

Paechter argues that music teachers do sufficient work to construct music and music departments as both academic as well practical. Arguably this may contribute to music teachers' isolation, in creating a subject identity which is both marginal and elitist.

Bennet's (1985) much earlier study of art teachers' experiences of teaching and career, provided a nuanced picture of teaching a marginal subject. Bennet acknowledged that there were few art teachers in positions of leadership as the subject's status impeded promotion for teachers. However, this was not significant for these teachers. Much of their own satisfaction was met outside of their school teaching roles. Their career was not cast in terms of promotion, or seeking increased personal status in the school. Many were involved in personal artistic work and had a concurrent career in art, craft and design, deriving pleasure and enjoyment, and sense of choice and control through arts practices which was not related to school or teaching.

These studies have shown that the secondary teacher negotiates their identity through the political, personal and professional constructions of the subject.

3.8 Women teachers' identity

Smulyan (2006) indicated that women teachers' identities cannot be separated from the historical, social and cultural contexts in which they are formed and negotiated. Some studies explore the *conscious* questioning of teachers gendered identities, and the work teachers do to disrupt gender norms, and patriarchy through teaching practices such as Roper-Huilman's (1997) feminist teachers. In other studies research participants are frequently *unawa*re or unconvinced of their gendered identities, and researchers work to deconstruct the gendered assumptions and positioning of their teacher-selves (Biklen, 1995). Biklen's study explored how women teachers defined themselves and found that they implicitly contributed to the gendered norms in the construction of teaching. They did not fight the 'status quo' in schools, and were not activist or resistant. Rather, their job enabled them to do the work they wished, and they sought to create strong relationships with colleagues to facilitate this. However, their sense of agency was called into question when they needed to assert themselves with the more 'powerful' individuals such as mothers and male head-teachers.

37

For women who do hold positions of power and leadership in the school system, and they are in the minority, there has been much work which explores the nature of women in leadership and the styles of leadership they seek to adopt (Hall, 1996). Head-teachers in these studies are positioned not only as women teachers but also as holders of power over other women. Reay and Ball (2000) showed that women head-teachers were astute in drawing on female stereotypes of care and dialogue to justify their style of leadership. In examining a range of empirical data from head-teachers and their colleagues, it was evident that these women drew on a range of feminine and masculine traits as they reconciled the necessary masculine notions of Neo-liberal efficiency, with the feminine notions of 'care' as they negotiated the relationships with their staff, pupils and parents.

There is wide acknowledgement in the literature on women teachers of the influence of notions of care (Noddings, 1992; Acker, 1995; Walkerdine, 1992; Dillabough, 1999; Cammack and Phillips, 2002). As a number of studies above indicated, women teachers are frequently presented as being caught between the responsibilities of care, and the responsibility to perform. As Walkerdine indicates, 'women are in an impossible position...caught...trapped inside a concept of nurturance which held them responsible for the freeing of each little individual, and therefore, for the management of an idealist dream, an impossible fiction' (1992, p.16). Furthermore, as Dillabough (1999) argues, teachers are also positioned within the wider discourses of Neo-Liberalism which posits an idealised identity of teachers as technical rationalists, exacerbating the tension between teachers as carer and teaching as performance (see also Søreide, 2007).

It is also evident that women teachers' identities are strongly shaped by other subjectivities such as race, ethnicity, social class and sexuality and there are variable accounts of how teachers are empowered or constrained by these identifications. For the few studies on gay and Lesbian teachers, their negotiation of their sexuality and the prejudices surrounding their relationships with children acted as barrier to fully embracing a teacher-pupil relationship (Squirrel, 1989; Sparkes, 1994; Khayatt, 1992). Black women teachers (Casey, 1993) have shown the difficulties and prejudices when securing work particularly in the US, and their experiences of racism. However, they frequently

positioned themselves as activist and political. Acker (1995) cautions against a collective reading of oppressed groups, and failure to ignore the equally situated nature of black women's experience. However, such work indicates that in examining teacher identity (particularly with perceived 'oppressed' or 'marginal' groups), broad social categories or wider subjectivities bear a significant influence on teachers' experience of their work.

3.9 Summary

In sum 'teacher identity,' despite its singular connotation, is multifaceted; despite its promise of continuity, fluctuates in context; despite its promise of the individual, the relationship between the individual and others, socially and politically, is crucial; and despite its concern with the professional, the personal aspects of teachers' lives cannot be ignored. In the remainder of the chapter I shall focus on music teachers and the notion of identity.

3.10 Musical identities

The remainder of this review focuses on the nature of music teacher identity as explored in the field of music education. Firstly, it is important to consider that music teachers both before, and alongside, their teaching career have musical identities. MacDonald *et al.* (2000) have made the distinction between identities in music (IIM) - how individuals view themselves within and in relation to musical activity, and music in identities (MII) - how music forms other aspects of the individual's 'self-image' such as gender or ethnicity (Purves, 2002; Hargreaves and Marshall, 2000, p.264). Identities in music (IIM) might refer to the types of musical activity in which a person engages, the musical groups to which they belong, and, in a more formal sense, how they define their sense of being a musician. MII refers to the collectivising and political work that music does, in defining the identities of social groups. As the two nominations are potentially confusing I prefer to conceptualise the first with reference to Small's concept of 'musicking'; that is identity in music takes place in all activities related to musical activity, from performance to listening, from formal settings to the informal (Small, 1998). In aligning the concept of MII with my own theoretical perspective I prefer to consider this in terms of the relationship between wider subjectivities, gender, social class and ethnicity. As I shall argue

below that the literature on music teachers shows a persistent concern with the 'identities in music' or 'musicking' of music teachers; however, the influence wider lives of music teachers (MII) are frequently underexplored.

3.11 Music teacher identity: beginning teachers

Students of pre-service teachers have been the most common area of focus for music teacher identity studies. These studies have explored rupture or dissonance in identity as music education students move into the teaching profession, changing 'role' from musician to teacher. Three areas have emerged within this body of work: firstly, the impact and conflict of musician and teacher identities; secondly, the impact of biography and musical learning on teaching practices and identity; and thirdly, the use of identity as a 'pedagogical tool' in exploring these transitions with student teachers (Olsen, 2008, p.5).

3.11.1 The musician/teacher dualism

In the field of music education initial explorations of identity largely focused on undergraduates, students or beginning teachers. In particular, a recurring theme was the nature of how musicians became teachers, and how they identified with musician and teacher roles during their training and in the first few years of their practice. The initial literature remarked on the tensions produced by this dualism. Subsequently, the dialectical relationship between the musician (specifically *a performer*) and the teacher was at the centre of music teacher identity studies. On one hand this was constructed as a 'conflict' or a 'war' (Roberts 1991, 2004) and on the other as a symbiosis - 'two sides of the same coin' (Stephens, 1995; Bernard 2004, 2005).

This tension was evident in the structural fabric of music teacher education institutions. Roberts's (1991, 2004) seminal study took place in a Canadian university where there were separate courses for music teachers and for performers. In this he indicated that music education students identified more with a performer identity, as the performer identity carried greater status in the context of the university music department. Similar findings were replicated in Sweden, where Bladh and Bouij (Bouij, 1998; 2004) found that teachers had specific orientations to either performance or teaching, and within the context of

the university music school the performer identity was the most valued and carried the most status.

Shadowing these studies was the thorny discourse of the music teacher as 'failed musician.' Certainly in the contexts of these studies the difference in status between the two identifications was clearly visible, and the effects heightened in the confines of the university music school. These studies prompted sustained examination of the roles of musician and teacher, and how these impacted teachers' understanding of practice (Regelski, 2007).

However, when music education students moved into practice contexts, i.e. in schools, there appeared to be a shift in identity. When Bouij (2004) traced teachers into practice such status distinctions became much less pronounced. Within school, there was little cause for teachers to invoke a strong projection of their musician identity, as it had lesser value in school contexts (Roberts, 2004). Moreover, Bouij's (2004) study indicated that over half of the new teachers regularly performed, and maintained a performer identity beyond school. These studies show the political and fluid nature of such identifications and how malleable they are as individuals change context; participants identified with the more valued position according to the social context.

More recent studies with pre-service teachers have shown a commitment to exploring the nature of the relationship of teaching and performing through *reconciling* the musician/performer and the teacher (Triantafyllaki, 2010). Kokotsaki's (2011) study of a small cohort of PGCE students in the UK indicated that they were committed to their own musical practices as this made them teach better. Her findings suggested that music teachers' musical involvement outside school could possibly help address a number of professional issues: to avoid burnout, to maintain their musical enthusiasm, and to strengthen their performer authenticity so that their pupils could view their teachers as 'real' musicians.

Conversely, Mills' prolific study of ex-Conservatoire graduates has shown that teaching became, even for the most proficient performer, an important, if not enjoyable, aspect of a 'portfolio' career (Mills, 2004, 2006). Even for performers

with international careers, their teaching commitments brought benefits to their performing.

Triantafyllaki (2010) further illuminated the importance of teaching identities for high functioning performers in a study of 28 instrumental music teachers working in a Greek university music department and a conservatoire. As with Bouij (2004) her findings showed that participants drew pragmatically and fluidly on the more valued identity according to their workplace context, indicating the 'permeable boundaries' between instrumental teachers' established institutional roles and their musical interests.

In sum the teacher/ musician debate is highly dependent on context, and is a political endeavour, involving identities, status and values. Nevertheless, a constant for teachers and performers alike was the symbiotic relationship between musical practice and teaching and the potential benefits it brings to both areas of their work.

3.11.2 The influence of musical learning

Woodford's (2002) review of the 'socialisation' of music teachers showed significant evidence that music teachers' 'secondary socialisation,' i.e. their adolescent learning, has a profound effect on their career choice and teaching style. While musicians are supported by family in their early years, it is the instrumental or vocal tutor, and to a lesser extent their school/class music teacher (Purves, 2002), who appears to be the music students' primary influence on career choice. It also follows then that music students are particularly susceptible to 'teach as they were taught' prompting concerns for conservatism in teaching (Baker, 2005; Welch *et al.,* 2010). As this relationship is founded on the development of 'musicians,' not necessarily teachers, the literature indicates a disjuncture between student-teachers' experiences of the one-to-one music lesson (where deep relationships are established with one key figure or mentor, with a singular instrumental purpose) and their expectations of classroom teaching. Teachers may experience a sense of praxisshock (Mark, 1998) where they encounter a range of student interests and differing levels of motivation in the classroom (Ballantyne, 2005).

However, there is also evidence to show how students have also experienced secondary socialisation into teaching. An early study by L'Roy and Froehbel (1985) in the United States indicated that some of their music education students had already adopted teaching roles while at school. Students who helped out with band and choral work had accrued minor teaching roles, and these experiences led them to consider school teaching as a career.

A range of research indicates how important these influences are to practising teachers (Baker, 2005; Stakelum, 2008; Wright, 2008; Drummond 1997, 1999, 2001; Cox, 1999; Georgii-Hemming, 2006, 2007). The influence of a teacher's musical learning impacts pedagogy, their enactment of statutory curricula, and their direction of extra-curricular activities which in turn impacts their students' learning.

Two studies of teachers in practice illustrate how these early influences play out in practice. Stakelum (2008) and Wright (2008) both used the Bourdieuian concept of *habitus* i.e. 'a set of generative principles which shapes practice' (Stakelum, 2008, pp.99) to explore teachers' enactment of curricula. For the five Irish primary teachers in Stakelum's study each used their formative experiences (positive and negative) to shape their enactment of the official music curriculum. As Stakelum concluded, such was the variation of the individual histories here that no teacher transmitted the official curriculum in the same way, producing very different experiences for their students and creating highly specific 'musical worlds.' Wright's (2008) case study of one Welsh secondary school music department revealed that despite the 'successful' practices of the music department there was a distinct mis-match between the music teacher's vision of the practical, ensemble-based KS3 pedagogy which she enacted and the pupils' experiences. While the teacher claimed she was 'kicking the habitus' of her own musical learning and developing a pedagogy different to her own, 50% of her students still remained disengaged from musical learning - the power for curriculum choice very much rested with the teacher.

All these studies indicate that the influence of formative musical learning on teachers, from the beginning and on into their established practice, cannot be

underestimated and can have significant impact on the experiences of music for their students, both positively and negatively.

3.11.3 Identity work with student teachers

In taking into consideration the issues and dilemmas of becoming a music teacher, studies in music teacher education have documented how identity can be used as a lens to explore students' assumptions and feelings about music teaching through self-work (Dolloff, 1999; Brand and Dolloff, 2002; Bernard, 2009; Leitch, 2010). Dolloff (1999) and Brand and Dolloff (2002), for example encouraged students through drawing and metaphor to explore their notions of their ideal teacher, and projections of themselves as teachers. Bernard (2009) used writing as a reflective tool for her music education students to reflect on their experiences with music teaching, music learning and music making, to bring to their studies and future. The writing of one student, Elliott, helped the music educator (in this case Bernard herself) to tailor the type of support and guidance he might need in terms of his musical 'habitus.'

With a different temporal focus, Freer and Bennett (2012) have used self-work through drawing to encourage students in the US and Australia to focus on their career development. They encouraged their students to think forward and to consider how their current identities as musicians and potential teachers will impact their future, possible selves and career. Bennett's (2012) work has further examined the importance of identity specifically in terms of career-planning with music students making links between teaching, identity, learning and employability. The 'TILE' approach is the result of research with music students providing an online network and a repository of resources prompting global dissemination of pedagogical tools. These practical tools are reflective activities to encourage music students and teacher educators to think about their careers in terms of their current and past identities and their future selves.

The work with student teachers in these studies has enabled teacher educators and their students to explore the dynamic aspects of identity, particularly in an ameliorative sense. Such approaches claim to help students avoid the shock of practice, manage changes in their identities, and cope with the realisation that they will not solely earn a living as performers. Such work also may help them

reflect on how they negotiate their biographies and musical preferences with the school context.

3.12 Music Teacher identity in practice: the influences of context

Emerging studies of teachers in practice have shown that when examining teacher identity in practice contexts, a broadening of lens is required. As noted above, the debates about 'musician/teacher' identity become overshadowed by the quandaries of day to day practice, and the negotiation of the micro-political nature of school (Bouij, 2004; Natale-Abramo, 2009, 2011; Ballantyne, 2005). This also implies the need for different theoretical tools which help to explore teachers in the micro-political environment of the school, an aspect which I shall explore in chapter 4.

For example, the 76 beginning teachers in Ballantyne's (2005) mixed-methods study in Australia expressed a passion for the teaching of the subject and a strong identification with subject content. However, her subsample of interviewees in their first four years of professional practice experienced 'praxis shock' (after Mark, 1998) as they encountered the day-to-day issues of classroom practice. Based on their perceptions of their own musical abilities, teachers identified themselves as a musician who happens to be teaching, a music teacher, or a teacher who teaches music. Ballantyne suggested that teacher education programmes focus pre-emptively on these identity orientations in preparation for the classroom and in mapping professional development needs of each student. While these labels may provide a starting point to examine beginning teachers' formulation of their career, it remains to be followed through in other studies. Whether these orientations persist as teachers embark on and establish themselves in practice is yet to be explored.

One such study would appear to indicate that identity orientations do shift significantly in the first years of practice. Using autobiographical case-study De Vries (2000) interrogated his musical and pedagogical assumptions in teaching through his story of becoming an elementary teacher and his difficulties encountered in early years of professional practice. In a follow-up paper (2010) De Vries reflected on his earlier work and noted that he had experienced a pronounced identity shift in that 'after six-years of teaching, I no longer identified myself as a musician. I was a practising musician only in the sense of the

music-making I did in school' (2010, p.38). De Vries noted an erosion of 'musical' identity as he embedded in context.

In contrast, a study which is rather unique in the literature is a form of practitioner-research by Jennie Francis (2012). This is a reflective study which does not make explicit identity claims. Rather, Francis gently reflects on how her teaching of composition was altered by professional encounters with a songwriter. Through engaging with composing affectively, doing what she felt she wanted to in her own song-writing, she was able to translate these experiences to her pupils. This produced a profound shift in her identity as well as her approach to practice: she in turn encouraged her pupils away from the tightly packaged, problem-solving frameworks of composition in the A level syllabus to a creative process which was more affective and 'mystery' driven.

Natale-Abramo (2009) has shown that the daily quandaries of everyday practice mattered more to her established band teachers than a concern with their performer identity. Using a post-structural lens Natale-Abramo's work (2011) has also shown a focus on music teacher identity should not shut off the impact of music teachers' wider subjectivities. In her study of three band teachers' constructions of their musical identities, the gender and sexuality of one participant was a key aspect of his subjectivity, which he had hidden from his colleagues, and this had a greater impact on his everyday teaching than concerns with performer status and practice.

Again teachers in context tell variable tales of musical identity, and this can appear to blossom (Francis, 2012) or fade, (de Vries, 2010) according to the individual. What is clear from Natale-Abramo's study (2011) and intimated by Dolloff (2007) in her position paper is that aspects of music teachers' wider subjectivity (i.e. gender, sexuality, ethnicity and colour) may have significant impact on the self-narrative and tales of self-in practice of teachers.

3.13 Identity and the music teacher's career

It is challenging to trace broad trends in music teachers' careers particularly when the field is a mosaic of international research reflecting differing music teachers, in very different contexts and modes of employment. The position of music in schools and its position in curricula varies significantly across the

globe. Two studies within the UK are particularly enlightening in terms of the careers of school music teachers in this locale. Significantly, both consider the place of extra-curricular music as being particularly influential in terms of teachers' 'objective' career, (their sense of promotional journey) and in terms of their 'subjective' career, how they construct the future of their job role in the context of their identities (Mills, 2006)

Of particular contextual relevance, Drummond's study of music teachers in 136 post-primary (secondary) schools in Northern Ireland (1997, 2001) drew depressing conclusions about the nature of the music teacher's role and the restricted capacity for teachers' professional development. As the Northern Ireland Curriculum (revised in 1996) embedded, Drummond's large-scale doctoral thesis attempted to provide an in-depth view of school music teaching in the post-primary school focusing on a full span of teachers, from post-graduate students to heads of department (Drummond, 1997).

From questionnaire data collected with student teachers, the study concluded that teachers entered the profession with a lack of vision for career development, and with little or no expectation of promotion to head-teacher. With practising teachers, particularly in vocational Grammar schools, he suggested that 'many teachers appeared to doubt the value of their work in the classroom and to prefer their extra-curricular activities with the musically motivated' (2001, p.5). Drummond viewed time taken in extra-curricular activities, and the immediate satisfaction this appeared to bring, shut off time devoted to other roles across the school, roles which might secure a foothold in senior management.

Cox's study yielded more optimistic and nuanced findings about the interrelationship of extra-curricular music and promotion (1999). Cox's (1999) ten experienced Heads of Department in English secondary schools also acknowledged the 'double-bind' of extra-curricular work as both musically fulfilling and professionally restraining. He did see 'a tension between the personal investment that music teachers contribute to schools...and the lack of recognition...in a career structure in which they are disadvantaged' (1999, p.43). However, in interviews his teachers expressed that the teaching of the subject both in the classroom and in an extra-curricular capacity was more important

than promotion to Head Teacher. This raises the question as to how music teachers view or construct job fulfilment and professional development. Drummond framed his view of music teachers' aspirations narrowly in terms of a syntactical ascent through the hierarchy of the school. Cox (citing Swanwick 1997) hinted that rather than lamenting the tensions of extra-curricular and curricular music, there is a need for a radical consideration of roles with potential for music teachers to act as community musicians beyond the constraints of the timetable and indeed the school.

Of concern here are the implications for professional development or sustenance throughout the career span. One of Cox's teachers described being a music teacher as being "dead-endish" while another reported they enjoyed finding the 'new' within the subject looking out for small things "so you never feel you've arrived." It appears that the 'subjective' experience of career impacts on teachers' sense of sustenance and fulfilment in particularistic ways. While it is certainly the case that music teachers can find satisfaction intrinsically within the subject, or in a parallel musical career in performance or in composition, there will be those who may seek leadership opportunities and aspire to senior management. These music teachers who have such ambitions, and moreover who have succeeded, are undocumented in the literature.

3.14 The gendered identities of music teachers

There is a wide branch of music education research devoted to gender issues (O'Neill, 2002; Lamb *et al.,* 2002, Dibben, 2000). However, as Lamb *et al.* (2002) point out, there is much less of an emphasis on women or men in music teaching, which sets out to explore gender as a primary analytical category. Nevertheless, some key gender insights can be found in major studies. For example, for Mills (2006) there is evidence that for women performers, teaching can be a necessary fall-back in order to make a living and cope with the demands of potential childcare.

When approached from the psychology discipline, gender research in music education has addressed questions concerning inequalities and stereotypes such as instrument distribution, and gender stereotyping in listening preferences, and performance assessment (e.g. O'Neill, 2002; Legg, 2010; Davidson and Edgar, 2003; Abeles and Porter, 1978). Within this disciplinary

perspective, in exploring musicians' experiences of their gendered selves, Kemp (1996) has argued that musicians identify less with being male and female and more with the concept of musician. As such a gender-neutral or 'androgynous' discourse of being a musician has been noted.

Studies operating with a sociological frame have shown how gender identities are formed and shaped within competing social and cultural relations; and as such they are never gender-neutral. For example Green's study of gender and music education (1993; 1997) sought to explore the gendered nature of the musical canon, and sought to expose the forms of femininity sanctioned and repudiated historically in musical practices. The impact of such embedded gendered discourses on music teaching in England was influential on school music teachers and they sustained remarkably gendered and essentialised conceptions of male and female music pupils. For example, in composition boys were creative risk-takers, whereas girls were hard-working but needing affirmation. Likewise there was significant gendering in the take-up of musical instruments in schools, reflecting earlier studies by Abeles and Porter (1978), and also in terms of different styles of music which were inhabited and favoured by girls and boys.

Two studies by Roulston and Misawa (2011) and Roulston and Mills (2000) focused on the gendered nature of music teaching and, quite unusually in the literature, taook gender as the primary focus for analysis. Roulston and Mills (2000) showed how male music teachers explored and negotiated their gender in elementary schools. As they negotiated a doubly-feminised role and attempted to be 'role models' for their male pupils the teachers used strategies which reinforced gender stereotypes (see Martino, 2008). One teacher connected with his pupils by challenging the pre-existing school culture, adopting a particular oppositional subversive identity, coming into conflict with parents by encouraging heavy metal. The other teacher in choral instruction encouraged boys with a distinct 'jock-like' brand of masculinity, working to construct the choir as a particularly masculine 'anti-prissy' pursuit. He also encouraged competition with the girls' choir to motivate the boys.

Rouslton and Misawa's (2011) five elementary teachers struggled to articulate a sense of their gendered identities in teaching. Findings demonstrated that

teachers conceptualised the relevance of gender in music teaching in varied ways. The role of the male teacher in the elementary school was described in significantly different ways to that of the role of female teacher and teachers commonly referenced teaching strategies that reinforced gender stereotypes.

Also with a critical focus on gender is Armstrong's (2011) single school case-study. This focused specifically on how gender and power surrounding music technology played out in a UK school music department. Through observations of teachers' and pupils' interactions she concluded that male teachers and pupils frequently engaged in technological talk that marginalized and excluded female teachers and pupils. Male music teachers participated in overt and sustained technological discourse and positioned their female colleague as being less technologically skilled (this absence of skills was not evident to the researcher). She argued that this lay in an inherent construction of technology as a masculine discourse.

These types of study housed within the sociological field show the complexity of gender and identity for music teachers. However, there is a distinct lack of this kind of work with different types of teacher in different schools and in non-formal contexts. It is at this juncture where I shall situate my study and the following section seeks to identify its significance in the light of the literature reviewed.

3.15 Summary: Significance of this study

In addressing the literature on teacher identity and music teacher identity the following gaps have been identified:

- While there has been much debate around the musician/teacher dualism this has been at the expense of wider subjectivities; issues surrounding social class, sexuality, as well as gender have apparently been of lesser initial concern to researchers. However, as studies have shown (Natale-Abramo, 2011; Dolloff, 2007), facets of teachers' wider subjectivity can have a significant bearing on their understandings of self in professional practice.

- Mid-career is a largely forgotten phase for teacher identity research. This study seeks to illustrate the spaces for sustenance and development within music teachers' music lives.

- The personal activities of music teachers feature strongly of the music teacher identity literature. Rather than ask 'either/or' questions about the supremacy of musicking or teaching, this study begins from a position of complexity, and seeks to explore the relations between the two, and how these interact with wider subjectivities.

- There are few studies on women music teachers in terms of their 'conscious' experiences of gendered teaching and musical activity in schools. This study seeks to explore this following, and complementing, the work of Armstrong (2011), Roulston and Mills (2000), Roulston and Misawa (2011).

Much of the significance of this study rests not only with addressing these substantive issues, but also in the theoretical approach chosen. In order to explore the nature of women music teachers in practice-contexts new lenses are required to account for the complexity of practice, and the multifaceted nature of identity. Therefore the next chapter will examine the theoretical tools which frame this study. Thus, at the end of chapter 4 the research questions will be discussed having taken into consideration the proposed theoretical framework.

Chapter 4: Theoretical Framework

4.1 Overview

The purpose of this chapter is to examine and outline the theoretical perspective which shapes my conception of identity employed in this study. I shall outline some of the ways identity has been configured and applied, from a stable construct of self, to notions which challenge the concept of a fixed identity, with a focus on post-structuralism. I shall examine the contribution of feminist scholars, who, in their appropriation of post-structuralism, have shaped theories of gender identity. Following a discussion of the theoretical issues surrounding music teacher identity I examine further how assemblage theory and rhizomatics (DeLanda, 2006; Deleuze and Guattari, 1988) may be used to capture the complexity of the woman music teacher in narrative.

4.2 Concepts of identity

As I explored in chapter 3 there is a growing body of educational research which has investigated the nature of teacher identity. Despite the prevalence of identity as a concept in a wide range of research it is an amorphous and ubiquitous concept explored across and between knowledge disciplines and research paradigms (Warin *et al.,* 2006) and it remains remarkably resistant to definition (Beauchamp and Thomas, 2009). In early theoretical formations of identity there have been tendencies to focus on the self, moreover, on the nature of self as coherent and stable. These largely stem from notions of personal identity housed in philosophy (for example in Descartes' thought) and applied particularly within psychology where identity has been linked to concepts such as character, development, personality and selfhood (Zembylas, 2003; Day *et al.*, 2006) - concepts which embody the notion of the individual as stable and teleological.

Despite the various strands of thought which have eroded the notion of a stable personal identity, some of which I shall explore in more depth below, the illusion of a core, fixed identity is still dominant in language and culture. As St. Pierre (2000) indicates this notion is central to the evocation of the rational individual which has persisted post-Enlightenment. In her analysis of Humanist liberalism, St. Pierre posits that this has been shaped by the epistemological debates surrounding knowledge, the self and the emergence of rationality or scientific

thought attributed to Descartes, Comte and Hegel. Humanism presupposes a coherent and stable notion of identity, providing an individual with the means to appropriate knowledge objectively, scientifically, and above all, intentionally, in order to obtain a full understanding of the world. Personal identity in this evocation is developed through an abiding, 'natural' self-knowing individual embodied in Descartes' most quoted idea: 'I think therefore I am' (Descartes, 1993/1637, p.19). As St. Pierre reflects, the humanist self clearly has an inherent agency (2000, p.500). Such views have led to a version of identity which Lawler (2008, p.5) refers to as 'black box' identity: the separation of a core inner identity, which promises a unified and coherent sense of self, from the world beyond.

While a comforting and familiar notion, such a view of identity has raised key issues which various strands of thought have tackled throughout and beyond the 20th century and the ensuing discussion shows how certain lenses have destabilised such notions rendering identity fluid, relational and unstable.

4.2.1 A social and political lens

Sociological lenses have queried the 'personal' nature of identity and explored the influence of the social, the world beyond, in shaping one's sense of who they are. Throughout the 20th century the theoretical interaction of the self and the social has been of major concern and social constructionist views of identity have dominated sociology and the social sciences in general. A social-constructionist view of identity focuses on the social; on how the individual is largely constructed in and out of interactions with society (Burr, 2015; Mead, 1934). While this view of identity may suggest a more fluid notion of identity as constructed in the spaces between our 'selves' and our necessitous interactions with others, the notion of the self throughout some accounts has retained vestiges of stability (e.g. Cooley, 1902). Elias (1994) has raised the issue that such accounts still retain a notion of a self that is somewhat locked away, a unique 'kernel' (Lawler, 2008) harbouring the true and fixed self. Elias, like St. Pierre (2000), sees this need for a hidden, fixed self as an *effect* of post-Enlightenment 'civilising' processes. Elias emphasises that individuals are 'orientated toward and dependent on other people' (1994, p.213-4). Identity has powerful collectivising tendencies: individuals identify with multiple social

groups, in terms of their socio-economic, gender, and ethnic status amongst others, or in terms of particular interests or affinities. Consequently, an individual's identity or subjectivity is constructed *across* and *within* the membership of amorphous and often large-scale social categories, with large-scale issues, heightening the complexity and messiness of identification (Fraser, 1999).

In considering a social lens this study takes a view of teachers' identities as embedded and continuously shaped within a complexity of social and political relations.

4.2.2 Conscious identity

It is easy to invoke such categories readily within the realm of the theoretical and the abstract, but how identity categories manifest in the lives of the individual - in social acts, language and communication - is a question of great complexity. Moreover, the influence of psychoanalysis notably from Freud and Lacan on this phenomenon has led sociologists to consider the extent to which identification is a conscious process, and whether the promise of a personal sense of coherence can be fully realised. This intersection of identity as a social, cultural and *psychic* phenomenon is concerned with how both conscious and unconscious processes make the social (Lawler, 2008).

Walkerdine *et al.* (2001, p.15) explored how women construct themselves (and are constructed) within classed, gendered and raced categories in education. They have used the term 'psychosocial' to explore classed identity as both a 'phantasmatic' category and one which has the power to explain social, cultural and material differences. In this view, the process of claiming an identity and being recognised as such by others is a powerful enterprise, of which the individual is not always aware.

Further, one of the most remarkable aspects of this work is that it has explored how the emotions and affectivities become an important component of identity; claiming an identity does emotional work, it creates feeling. As such, the result is an individual or subject who, unlike the Cartesian evocation, does not really know his/herself, and is subject to 'whims and fancies and desire' (Frosh, 1997, p.71), reconfiguring the nature and existence of rationality in identification. As

MacInnes (2004, p.542) acknowledges, identity work may provide the individual with 'a *personal* sense of coherence over time (agency rooted in a finite corporeal mortality).' However, the promise of knowing oneself is subject to continuous deferral and disruption from the emotions and the subconscious.

These developments are important in my consideration of identity offering insights into how desires and emotions shape identification, further strengthening the case for a conception of identity which is fluid.

4.2.3 Gender, identity and the influence of feminism

A further influence on fluid conceptions of identity has stemmed from various feminist movements (Tong, 2013; Weedon, 1997) which have thrown into sharp relief the interdependency of identity theory and the realm of the political in the latter half of the 20th century. The debates between these movements have contributed significantly to concepts of identity politics firstly through highlighting the relations of power inherent in any identification, and secondly through interrogating the terms upon which a gendered identity is constructed.

With regard to the first point, the feminist zeitgeist in the latter half of the 20th century, (commonly termed the 'second wave'), politically and theoretically challenged patriarchy and gendered inequality through the mobilization of a singular social category - 'woman' - providing a commonality behind which women have rallied politically. In some cases this drew on notions of shared women's experience, or as some claimed a distinctive, essential 'women's ways of knowing' (Gilligan, 1982; Belenky *et al.,* 1996). However this homogeneity has been contested particularly by women of colour when it appeared to stem from the privileged viewpoint of the academy - a white Western view of women's experience (see hooks, 1994; Collins, 1990). 'Woman' is a 'natural' term on the surface, but under and within this category there are many women identifying in a myriad of ways with other potentially oppressive categories - women for whom race, class, ethnicity and sexuality have provided the basis for as much inequality and exclusion as gender (Butler, 1999). This highlights the complexity of politics in any identity claim, and acknowledges that while identity creates powerful collectivising effects it falls short of speaking for, or providing emancipatory potential for, the individual.

A second major issue within feminist identity debates stems from those who have embraced post-structural ideas to query the political application of identity

at a deep ontological level interrogating the constructed consistency between biological 'sex' and 'gender'. Judith Butler, drawing on a wide range of philosophical thought (Salih, 2002) has mounted an interrogation of gendered identity, questioning the linguistic and social practices which uphold male and female identities. I shall explore this in some depth below but very broadly this position interrogates one of the most obvious, or 'normative', facets of social and personal identity - the biological distinction between male and female - a norm which underpins much of social life, particularly the institutions which depend on it, such as education. Butler's concept of 'performativity' implies that gender identifications are never stable but have to be repeated, going as far as to claim that 'there is no gender identity behind the expression of gender; that identity is performatively constituted by the very '"expressions" that are said to be its result' (1999, p.33).For Butler, rather than casting the individual as an agentic, purposeful 'doer behind a deed,' she is constituted by the acts of identification themselves (1999, p.33). So for Butler identity consists within the terms of its construction; to be recognised as male, female or other involves social and political negotiation within discursive acts.

4.2.4 Summary

The above discussion has shown how some strands of thought have gradually destabilised the notion of 'identity'. As Stuart Hall (1996, p.5) points out, the foundational and homogenous promise of identity as 'sameness' masks its constructed nature. Yet, despite the arguments put forward for its unstable and multifaceted nature, identity as a theoretical term, as reification, has remained remarkably resilient (Youdell, 2006).

Rather than *define* 'identity' conceptually or indeed abandon the word entirely, I prefer to use it as an umbrella term for complex and multifaceted questions (and a resultant theoretical and empirical literature) about a person's understanding and projection of their sense of self within highly mobile social and political relations. It is at this point that I prefer to focus on *identification*: the processes of self-work within these relations. Rather than evoke the notion of identity I am drawn to the notion of *subjectivity*: 'the conscious and unconscious thoughts and emotions of the individual, her sense of herself and her ways of understanding her relation to the world' (Weedon, 1997, p.32) – acknowledging

the influence of psychoanalysis, the emotions, the problem of the subconscious and the concept of self that is embedded in social and political relations. Subjectivity helps me to conceptualise identity in all its fluid complexity. It stems from post-structuralist feminist theory and this framework shapes the viewpoint of identity which I have taken up in this study. In the next section I shall outline its key tenets.

4.3 Post-structuralism

4.3.1 A post-structuralist view of identity

Post-structuralism has been highly significant in debates about gender identity, through its appropriation by feminists, and has been termed post-structural feminist theory or feminism/poststructuralism (Weedon, 1997; Davies and Gannon, 2005). While the feminist movements of the second wave have questioned the patriarchal position of the grand narratives of liberal humanism and the work that its facets have done in setting up categories of difference, subordination and patriarchy for women (Ramanzanoğlu and Holland, 2002; St Pierre, 2000; Smith, 1990), post-structuralism interrogates and deconstructs the discursive processes upon which gendered identity is constructed. Post-structural feminism interrogates identifications, deconstructing the ways in which identifications work to set up structures of power, and, at worst, patriarchy and exclusion. Central to post-structural feminist theory is a focus on the *subject* acknowledging the interdependency and 'constructedness' of the individual in social practice, in language and in discourse. This is a crucial distinction from the post-Enlightenment evocation. Post-structuralist feminism moves from a concern with 'the individual actor,' to the subject as s/he is constituted in language and discourse and explores how a gendered identity is negotiated within this framework; a process of *gendered subjectification* (Davies and Gannon, 2005). Gendered subjectification has been shaped through readings and ideas growing from structuralist notions about language, from psychoanalysis, from Marxism and from Foucaultian formulations of discourse.

4.3.2 Language

A post-structural view of identity considers the identity of the individual to be constituted in language and discourse. Post-structuralism takes from structuralism a systemic view of human activity which foregrounds language as

the key organising principle of social life. It follows on from the critique of natural given meaning by Saussure. Saussure proposed that language is an abstract chain or system of signs, with each sign consisting of the written word (signifier) and meaning (signified). He posited that the sign does not automatically express or reflect a 'thing' - meaning occurs in the space in between, and there is no 'natural' given meaning (Weedon, 1997). The focus on language is prevalent within Derrida's post-structuralism and he develops this through his concept of *différance*. Translated as both difference and deferral, différance indicates that any 'fixing' of meaning is a temporary and retrospective effect: the space between sign and signifier is always open to reconstitution. Derrida's method of analysis, deconstruction, encourages the reader to go beyond the word and to think of language as situated within mobile social and historical relationships of power (Derrida, 1967/1997; Weedon, 1997; Dyndahl, 2008). Derrida considered that the language of Western thought is constructed through the presentation of ideas as binary pairs e.g. mind/body, man/woman. These pairs tend to privilege one (*presence*) over the other *(supplement).* Present in every sign (word) is always the absence of the 'other' (Burman and MacLure, 2005). The method of deconstruction provides a sustained interrogation of these deeply embedded binaries or 'cherished oppositions' (2005, p.285). Hall points out that a sense of self is constructed through ongoing processes of identification with the other (1996, p.5); moreover, binaries conversely can work as much to provide *dis*identification as identification. In claiming a particular identity, to state who/what one *is*, is also to infer who/what one *is not.* Butler (after Kristeva, 1982) calls this the *abject:* a 'structuralist notion of a boundary constituting taboo for the purposes of constructing a discrete subject through exclusion....this appears as an expulsion of alien elements, but the alien is effectively established through this expulsion' (Butler, 1999, p.169). For Butler processes of abjection are definitive processes of expulsion, sharpening the boundaries between the self and the other.

Post-structural feminist theory acknowledges the patriarchal and exclusionary effects of these dualisms in humanist thought - how woman has been positioned as the *supplement* to man (Grosz, 1994). Deconstruction can be 'employed to examine any commonplace situation, any ordinary event or process, in order to open up what seems natural' (St. Pierre 2000, p.479). As

such, deconstruction can expose the provisional nature of naming, to examine the spaces between signifier and signified that 'différance' implies and to encourage the reader to look for the expelled or silent 'Other' in any claim to identity.

4.3.3 Discourse, power and the self

A significant influence on post-structural feminist theory has stemmed from the impact of Foucault's articulation of the linked concepts of discourse, power and the self. It is the context of discourse upon which Butler's formulation of the discursively-constituted self is based. Discourses are powerful bodies of knowledge, deployed through discursive practices (speech, gestures) that are taken as truth. Discourses do not function to reflect the true nature of the world but function as a structuring principle of everyday life (Weedon, 1997, p.41). Foucault's discursive analysis is concerned with the processes, procedures and apparatuses where truth and knowledge are produced as the effects of power (Tamboukou, 2008, p.104). Foucault's genealogical analysis sought to identify key discourses, such as sexuality, and examine their point of emergence and their effects. Any analysis of the workings of power through discourse necessitates the close examination of the emergence of discourses and the historical, social and cultural contexts in which these regimes of truth operate (Gee, 2000; 2011). Discourse illustrates how language and social practices gather together according to socially constructed rules and regularities (norms) that allow some statements to be made and not others and to allow certain subjects or identities to be accepted while others disavowed (St. Pierre, 2000, p.485).

The individual or 'subject' is constituted within a number of discourses, or *discursive fields*. Institutions, such as the political system, education, and the church, are located and structured by specific sometimes competing and contradictory discourses, by particular discursive fields (Weedon, 1997, p.34). The individual stands 'at the intersection' of multiple discourses; these fields are particularly resourceful as they provide the individual with a variety of roles, subjectivities or *subject positions* (Davies and Gannon, 2005, p.320). For Gee (2000-1, p.99), identity is to be a '"kind of person," in a given context' and this deceptively simple definition implies the possibilities offered by the proliferation of subject positions within many different discursive contexts. A helpful question

then may be to consider who precisely is speaking in a particular situation. Individuals often do this explicitly in everyday parlance e.g. "Well, speaking as a musician, I say that..." but a post-structural reading looks for claims made implicitly and subconsciously and examines how they operate within multiple discursive fields. In taking-up any subject position Foucault viewed the individual as subject to processes of power:

> ...subject to someone else by control and dependence, and tied to his own identity by a conscious self-knowledge. Both meanings suggest a form of power which subjugate and make subject to (Foucault, 1990, p.212)

Thus subject positions are assumed within a two way-process of *subjection*. As such Foucault does not conceive of power one-dimensionally, a narrative of potential emancipation between the oppressor and the oppressed. The implication here is that identity is at once a negotiation between that which is internalised and which is bestowed; the active taking up or rejecting of positions within discourses. Rather, for Foucault, power is presented here as 'diffuse, heterogeneous and productive' (McNay, 1992, p.38):

> Power is not something that is acquired, seized or shared, something that one holds on to or allows to slip away; power is exercised from innumerable points in the interplay of non-egalitarian and mobile relations (Foucault, 1990, p.93-94)

Foucault's concept of power here is something which is inescapable, on which the subject depends. It means recognising one's place in the discursive field and taking up a subject position with the discursive tools available. The individual, however, is not fixed at any one of these positions. Not only does the individual shift locations or positions, but such is the volatility and interplay of discursive fields the potential constitution of subject position may shift over space, time and context (Davies and Gannon, 2005).

It was established previously that the key aspect of 'identity' is the quest for coherence. Foucault acknowledges this desire for coherence, for a 'sense-making of the self', in his concept of 'technologies of self.' Foucault posits there

are four interconnected sense-making processes or technologies operating within large discourses, knowledge systems, through which individuals come to make sense of themselves: technologies of production (permitting interaction and manipulation of things), technologies of sign systems (permitting us to use signs and meaning systems), technologies of power (determining the conduct of individuals, an objectivising of the subject) and technologies of self which:

> Permit individuals to effect by their own means or with the help of others, a certain number of operations on their bodies and souls, thoughts, conduct, and a way of being so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection or immortality (Foucault, 1988, p.18)

While technologies of self are 'active practices of self-formation,' (Tamboukou, 2008) in contact with technologies of power for example they are susceptible to domination. Such a view permits the subject a sense of will, but within a discursive field where agency is contingent on the discursive options available to the individual. As Davies (2005, p.318) explains this is an instance where '...poststructuralist theory shows how it is that power works not just to force us into particular ways of being but to make those ways of being desirable such that we actively take them up as our own.'

Identity then is not stable or fixed, but always in progress and is exercised within the limitations and possibilities of discursive fields. Foucault recognises that subjects, while constituted in and within discursive fields characterised by relations of power, can take up and construct new subjectivities as they inhabit the discursive practices of different institutions, and interact and align with different social groups. This process of subjection promises a 'radically-conditioned' agency (Davies, 2006, p.426).

4.3.4 Butler's gendered subject

Foucault's work is highly influential in the work of Judith Butler who uses, amongst others, Foucaultian concepts of power, discourse and the subject to challenge the notion of identity at an ontological level, mounting an interrogation of one of the most 'natural' and universal identity categories; gender and biological sex. While Butler focuses her theoretical premises on the sexed and

gendered nature of the individual, this also has implications for the concept of identity itself (Lawler, 2008; Nayak and Kehily, 2006).

Inherently, Butler challenges the 'naturalness' of biological sex through drawing on Althusser's (1971) concept of *interpellation* or naming. For Butler, sexed subjects are brought into being not merely with a pre-existing biological profile but through a linguistic process of hailing; fundamentally the moment of gender assignation is at birth when "It's a girl!" is pronounced. Identification then is a point of recognition, of naming and responding to the call into ideology - as Salih (2002, p.70) points out, 'in order for hailing to be effective, you have to recognise yourself as the subject who is hailed by metaphorically turning'. To be interpellated 'woman', is a moment where biological sex meets the ideological and cultural and she enters into a process of identity negotiation.

Butler's subjects are compelled by a need for intelligibility and recognition. For Butler, the concepts of 'male and female are unstable and precarious discursive productions' (Nayak and Kehily, 2006, p.460); she asserts that the individual does not choose to *express* one's 'natural' identity through social and linguistic acts but these acts, which have to repeated, constitute and, by implication, pre-exist the individual. In Butler's notion of gender-performativity identity is "a term in process, a becoming, a constructing that cannot be said to originate or end ...it is open to intervention and resignification" (Butler, 1999, p.43). This moves away from the notion of gendered identity as an 'ideal moment' of coherence and an alignment of sex and gender, to a fluctuating process of identifications:

> ...being a man and this being a woman are internally unstable affairs. They are always beset by ambivalence precisely because there is a cost in every identification, the loss of some other set of identifications, the forcible approximation of a norm one never chooses, a norm that chooses us but which we occupy, reverse, resignify to the extent that the norm fails to determine us completely (1993, p.126-127).

The constitution of the subject in discourse through subjection seems somewhat bleak. The notion has been rendered problematic by feminists as a 'killing-off' of a female subject and a shaking of the foundations of political identity which feminism had used to address exclusion and patriarchy (Butler, 1995). However

as the above quotation indicates there are possibilities for agency; gender is '*a norm that chooses us but which we occupy, reverse, resignify to the extent that the norm fails to determine us completely.*' In short gender identifications have to be negotiated continuously. Butler's subjects are constituted but not determined; the relation of the subject in discourse that 'can be turned against itself, reworked and resisted' (Butler, 1995, p.46).

Butler has taken much of this from Foucault's concept of power and in her reading acknowledges power's productive forces where '...power forms the subject as well as providing the very condition of its existence and the trajectory of its desire' (Butler, 1997, p.2). Gender identities have to be negotiated within language, social interaction, and the relations of power in which they inhere. We continuously 'do gender' within discourses, and these discourses have a regulatory function which permit some identities to be sanctioned and some to repudiated. Butler expands on Foucault's notion of subjection as a simultaneous process of mastery and submission:

> The more a practice is mastered, the more fully subjection is achieved. Submission and mastery take place simultaneously and it is this paradoxical simultaneity that constitutes the ambivalence of subjection. Where one might expect submission to consist in a yielding to an externally opposed dominant order, and to be marked by a loss of control and mastery, it is paradoxically marked by mastery itself (Butler, 1995, p.45-46).

Butler's 'ambivalence' of subjection appears at first glance a somewhat bleak position from which to explore identity, where there is no promise of an identity outcome. However, as Sawicki (1991, p.27) indicates 'freedom does not ...lie in discovery or being able to determine who we are, but in rebelling against those ways in which we are already defined, categorized and classified.' In the above Butler's subject and her agency is 'radically conditioned' (Davies, 2006) by the regulatory functions of discourse to a point, but as Butler's work on subversive identities has shown the space and gaps between word and meaning may open up the possibilities of creating new identifications. In this way the notion of 'ambivalence' is not, as Gonick expands, 'attitudinal disinterest', 'hopelessness' or 'ineffectivity' (2003, p.162; p.15) but a descriptor of fluidity. For Gonick,

63

ambivalence may provide a 'liminal space' for identity transformation, for becoming other. It is at this juncture where the recent developments within post-structuralism stemming from Deleuze and Guattari's *rhizomatics* (1988) may provide tools for examining the fluidity and potentiality of agency amid the processes of subjectification.

4.4 Assemblage and Rhizomatics

Deleuze and Guattari's ideas have been attractive to those theorising identity, particularly in taking into account questions of agency and the political (Deleuze and Guattari, 1998; Youdell, 2010). Deleuzian concepts have gone beyond the moment of subjectification and deconstruction and have proposed an ontology of 'becoming':

Becoming is a rhizome, not a classificatory or genealogical tree. Becoming is certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing a filiation or producing through filiation. Becoming is a verb with a consistency all its own; it does not reduce to, or lead back to, 'appearing,' 'being,' 'equalling,' or' producing' (Deleuze and Guattari, 1988, p.239).In contrast to a tree-like or hierarchical model with roots and branches, 'becomings' are reflected through the metaphor of the rhizome. The rhizome is a rootless tuber and grows unpredictably, not from roots, but from its centre; and, in the absence of hierarchically arranged components, it is shaped by internal forces and flows.

As a metaphor for identity, 'becoming' indicates the dynamic nature of identity, and the rhizome its unpredictable potential. As Tamboukou reflects, identity can be viewed from this perspective as 'a machinic rather than a linear model of transformations and changes' (Tamboukou, 2010, p.685). Deleuze and Guattari's rhizome grows not from roots but from internal forces and flows - its story is one of 'lines': molar lines which are rigid, enduring and provide a 'plane of organization'; a molecular line which is a segmented a line of 'thresholds, flow and flux', (Youdell, 2010, p.47); and lines of flight, which are lines of transformation or becoming. Reworking Youdell's explanation of this abstract idea in terms of music teaching, rigid molar lines might help us to understand the endurance and fixity of notions or discourses of musical talent, and the

practices of selection and ex/inclusion which may result; molecular lines might show the teachers in school negotiating such ideas, with a music curriculum which stresses equality of musical experience, and stylistic diversity; lines of flight, might consider what would happen if the notion of talent were abandoned altogether (see Youdell, 2010, p.47).

The metaphor of the rhizome is extended into Deleuze and Guattari's formulation of *assemblage* and further into DeLanda's (2006) application of these ideas to complex social systems. Assemblage is a theory of complex systems with heterogeneous components, and can be applied to any size of system, for example from micro-organisms, to teachers in classrooms, to nation states. Crucially, the assemblage is characterised by 'relations of exteriority'; the assemblage is a whole whose synthesis is 'not reducible to its parts' (DeLanda, 2006, p.4) rather its 'properties emerge from *the interactions* between its parts' (DeLanda, 2006, p.5). This indicates that while a component may change, the workings of the assemblage may not.

As Youdell explains, assemblage offers 'the recognition that the economic, political, institutional, social, linguistic, semiotic, representational, discursive, subjective and affective are all potentially implicated in the assemblage' (Youdell 2010, p.46). In the field of teacher identity then such an approach does not conceptualise the individual teacher as 'nested' within a hierarchy of larger social and educational structures, but would consider the teacher as an assemblage herself, consisting of all the relations that the above produce.

The assemblage is characterised by two axes. One axis operates a two-way process of (de)stabilisation: deterritorializing and territorializing processes. Territorializing processes seek to define or ground the identity of the assemblage, sharpening its boundaries and increasing its internal homogeneity. Processes which are deterritorializing are destabilizing and may cause a sudden rupture, or new thinking within the assemblage. This has evident implications for identity as these processes of deterritorialization offer the possibility of becomings, or lines of flight.

The second axis is a spectrum of 'roles' or subject positions contained within the assemblage. At one end are material roles: shaped by function within an institution - these again these have a degree of fixity. At the other end of

spectrum are expressive roles, which encompass bodily expressions, feelings, identity and interactions. Britzman (1991) seems to employ similar thinking when she considers the nature of the teacher's role:

> The repressive model of teacher identity expects teachers to shed their subjectivity to assume an objective persona. Here the teachers' identity and the teacher's role are synonymous. The lived tension is that they are not. Role concerns functions, whereas identity presupposes investments. While functions can be bestowed, identity cannot. Identity always requires one's consent, gained through social negotiation. Such a process suggests its dialogic qualities: identity is contingent in that it is always positioned in relation to history, desires and circumstances (1991, p.25).

Britzman illustrates the 'expressive' role, or identity, of the 'teacher' and the promise of its porous status, subject to negotiation and redefinition. Notably for Britzman identity is concerned with desires, with feeling and this area has been particularly attractive to writers such as Zembylas (2003; 2007) who has examined from a post-structural perspective, the politics of feelings in education. Feelings, particularly affectivities are an important part of Deleuze and Guattari's rhizomatic thinking. Unlike emotions, affectivities are pre-emotions, bodily sensations which become emotion only when they enter the symbolic order, or in Butler's terms when they are, retrospectively, 'named.' Deleuze and Guattari focus on the potential for affectivities in that they pre-exist naming, discourse or subjectification, and they state that 'affects are becomings' (1998, p.283).

This insight may be particularly useful in conceptualising musical experience or being in the 'musical moment' where a musician is in the act of 'musicking' (Small, 1998, p.1) by listening, performing or composing, in a liminal space. Boyce-Tillman (2009) has theorised such profound flow of affectivity in musical experience in a spiritual sense, providing moments of transformation:

> …a limen that is crossed from ordinary knowing especially in the space/time dimension; a sense of encounter; a paradoxical knowing so that diversity can exist within it easily; a sense of empowerment, bliss, realization; a sense of the beyond, infinity; a

66

feeling of an opening-up in the experiencer as boundaries start to
dissolve; a sense of transformation, change; an evanescent and
fleeting quality that cannot be controlled and which may result in
a sense of givenness; a feeling of unity with other beings, people,
and the cosmos (2009, p.189).

The power of musical experience is something which is largely ignored in most
theoretical frames traditionally employed in explorations of musical teacher
identity. Rhizomatics, and the holism of assemblage theory, supports the
challenge to look for affectivities, or liminal moments in musical activity and
teaching as exemplified in the work of Tamboukou (2008; 2010). Tamboukou
has explored the self-writing of women artists looking to find 'lines of flight' as
they wrote of themselves within the institutions of education and art. For
Tamboukou the assemblage provides a framework 'where power relations and
forces of desire are constantly at play in creating conditions of possibility for
women to resist, imagine themselves becoming other and for new possibilities
in their lives to be actualised' (Tamboukou, 2010, p.679).

In summary this theoretical framework has shown the importance of
subjectification and its conditioned possibilities for agency. While deconstruction
provides the tools necessary for exploring the deeply held assumptions of the
gendered music teacher, Tamboukou's stance within post-structuralism
suggests a potentiality, through subjectification, for potential transformation.
Self-work provides an important and imaginative space to become other. In this
evocation of identity is not foreclosed by the 'I am' but the by the 'I can become.'

4.5 Theoretical significance in the field of music education

Theoretically, music teacher identity has been explored predominantly from a
social constructionist perspective, concerned with how music teachers identify
with the categories of the 'musician' and the 'teacher'. The literature (1991-
2007) on teacher identity showed concern with the interplay between two
identity categories: the teacher and musician (e.g. Bernard, 2004; 2005). The
prevalence of a concern with the musician/teacher dichotomy has been
approached with categorical fixity where the 'musician-teacher' has been

presented as a conflicting or complementary dualism. While there is an acknowledgment that these categories are 'socially constructed' (Woodford, 2002) and by implication have the potential for transformation, there has been little evidence to show if and how they fluctuate over the career span (Mockler, 2011). There have been calls to examine music teacher identity incorporating less bounded frameworks and to examine how membership of broader social categories such as gender, ethnicity and sexuality influence teachers' sense of self and their capacity for professional development in teaching and in music (Dolloff, 2007; Stephens, 2007; Natale-Abramo, 2009; 2011).

In the heated exchange about the direction of music teacher research in 2007 (Regelski, 2007, *inter alia*) in the journal 'Action Criticism Theory' three areas for further exploration emerged: firstly, how other roles may affect the musician-teacher dualism (Dolloff, 2007; Stephens, 2007); secondly, how these roles may be affected by professional context; and, thirdly, there was a demand for more explicit definition of music teacher identity through the theoretical tools chosen.

Studies which have drawn on critical theory, however, have attended to the ways in which wider socio-cultural and micro-political contexts of the school shape teachers' identifications (Stakelum, 2008; Wright, 2008; Bouij, 2004). These studies have illuminated the potential power relations within formal musical contexts in primary and post-primary schools (Wright, 2008), and have shown how deep-seated discourses of music teaching take root in music teachers' biographies and emerge in practice (Stakelum, 2008). Bouij (2004) has intimated that teachers seem to become 'less strong' as they adapt to their context implying a loss of some sense of self. In my view, this type of music teacher research has opened up these spaces for further exploration; spaces which may be explored fully with the tools from post-structuralism, in particular in acknowledging the central role of power in any claiming of a personal, musical and professional identity in school contexts.

While a social constructionist perspective of music teacher identity has influenced music teacher identity research, much of which has focused on the transition from musician to teacher, my point of departure is that these theoretical tools have yet to capture the politics, complexity and artistry of women's music teaching in practice.

4.5.1 Deconstructing a gendered musical subject

Much gender research in music education has addressed questions concerned with inequalities and stereotypes such as instrument distribution, gender stereotyping in listening preferences and performance assessment (e.g. O'Neill, 2002; Legg, 2010; Davidson and Edgar, 2003; Abeles and Porter, 1978). These types of studies operate under the premise that 'male' and 'female' are distinct and internally stable as are, consequently, their cultural manifestations of masculinity and femininity. However, in the few instances where questions arise about how gender is understood, felt, constructed and negotiated different conceptual tools are required. This has been illustrated in Roulston and Misawa's exploration of gendered identity in elementary teaching (2011), where a more fluid framework is used. Invoking Connell (2002) they rejected a conception of gender defined by dichotomy, in favour of a relational focus on how cultural patterns express bodily difference.

The use of post-structuralism, has been slow to take hold in empirical music education research (see Natale-Abramo, 2009; 2011), and indeed has been treated with some scepticism (see Woodford, 2005). Nevertheless, within the small body of feminist music education research, there are persuasive arguments for the application of post-structural feminist theory in music education. In particular there have been strong arguments for the use of deconstruction methods when dealing with issues related to in/exclusive musical practices (Dyndahl, 2008; Gould, 2008a, 2008b; Lamb *et al.*, 2002)

For example, the influence of deconstruction is evident when Gould (2008b) interrogated how dualisms might interact to create epistemological systems of patriarchy. Citing Plumwood's (1993) idea of 'linking postulates' Gould considers how the dualisms of the musician/teacher further map onto man/woman, mind/body, rationality/emotion. Such hierarchies of seemingly 'genderless' musical and teaching roles are also dramatically illustrated by Lamb, exposing deeply-ingrained gender stereotypes in music:

> Musical genius as personified in the composer or virtuoso
> is masculine, although his muse is feminine. The music
> teacher of children is feminine while the master teacher of
> great musicians masculine. The piano teacher, choral

conductor, school music teacher may be feminine but the symphonic maestro is most assuredly masculine. The adequate teacher, the amateur musician is feminine but the great master, the professional is masculine (Lamb 1997, p.93).

Such dualisms were at the forefront of Green's analysis of gender in music education (1993; 1997). Using a genealogical approach Green examined how discourses of musical femininity have been constructed over time; and how normative conceptions of femininity in musical practices, both historically and in contemporary English schools, have been affirmed and interrupted. She explored the operations of patriarchy in music; for example, in women composers' underrepresentation in the musical canon, in the femininity-affirming forms of musical activity in which it was permissible for women to take part (e.g. singing, domestic chamber music), and in their underrepresentation in certain musical styles. For Green any musical activity was imbued with 'delineated' meanings and musical activities were never gender-neutral. In her analysis of music in English schools such embedded discourses still had significant currency bringing into question the gender neutrality of the music curriculum. Nevertheless, she showed how the musical practices of women performers and composers, and school pupils have disrupted such gender norms within musical practice; in Butler's terms, some of Green's women have proven the ability to inhabit the musical 'other.'

Post-structuralism and in particular rhizomatics have the potential to show how women conceptualise their roles as, amongst others, musician and teacher. In Deleuzian terms, subjectification considers both the purely 'material' nature of these roles which are formulated and stabilized within institutional discourses, (the *I am* and *I do*); and the 'expressive' where roles are reconfigured affectively through the promise of ambivalence, to offer potential to 'become other.'

4.6. Research Questions

The theoretical tools explored and proposed in this chapter have offered a specific lens through which to interrogate gendered identity, and lead me to consider identity in a truly expansive and fluid sense. In foregrounding language and discourse, post-structuralism offers modes of analysis to explore how

gendered subjectification operates, and enables me to interrogate how the focal subject positions of woman, teacher and musician are constructed and bound within the stories told about their 'selves-in-practice.' The first part of the research question operates a lens of deconstruction and seeks to explore the following:

(a) How do mid-career women music teachers construct narratives of their professional and musical practice?

Through the principle of subjectification this question is concerned with how a music teacher becomes a professional, gendered and artistic subject through the technologies of self which they create, and the subject positions they inhabit across discursive fields in school and beyond. The theoretical aim of this study is to examine how identity categories (e.g. gender, sexuality, race, ethnicity and social class) and subject positions (not only teacher, musician but woman, mother, daughter etc.) are constituted in the language of women's narratives. In this perspective by inviting music teachers to tell stories, it is acknowledged they are also doing political self-work, engaging in technologies of self (MacLure, 1993; Tamboukou, 2010; Leitch, 2010). I question how relations of power operate within the narratives, how narrators use language to create the semblance of a coherent subject, an illusion of identity. Resisting any attempts to define the *essence* of women music teachers' gendered identity, this approach focuses on the *process* of such identifications. Deconstruction enables my analysis to identify and dismantle dualisms and how they function in the narrative.

The second part of the research question is a focus on agency:

(b) What are the implications for women music teachers' professional and musical sustenance?

This considers what women music teachers claim to need musically and professionally, in order to be sustained and fulfilled in the professional practice of school music teaching. In Deleuzian terms I seek to identify agentic and empowering aspects of practice, those which offer a sense of futurity (lines of flight), and those which constrain or stymie personal, professional expression – (molar lines), potentially shutting off the possibility of becomings and stablizing the identity the music teacher assemblage.

Next, in chapter 5, I examine how these questions have shaped the research methodology. I further expand on the epistemologcal ramifications of the

theoretical tools proposed here, and also consider the impact of narrative approaches on identity and subjectification.

Chapter 5: Methodology

5.1 Overview

The purpose of this chapter is to account for the methodological approach adopted in this study. In chapter 3 I discussed narrative as a phenomenon which is theoretically intertwined with concepts and processes of identity. I have also outlined this perspective as a process of becoming, and considered identity as constructed and performed in narrative through processes of 'gendered subjectification' (Davies, 2006). This chapter considers the ethical and epistemological premises of this post-structural perspective on the overall design of the research, provides justification for the methods chosen, and gives detailed account of the analytic processes and procedures.

5.2 Research approach and rationale

The aim of the study was to explore music teachers' subjectivity through narrative and self-work, in order to examine the interplay of musicking (Small, 1998) and teaching in shaping women teachers' narratives of professional practice.

I was keen to explore how women music teachers constructed a narrative about music primarily within their school contexts, and within the departments which they led. Furthermore, I also wished to explore the relationship between music teachers 'personal' music-making and their music teaching within and beyond the school as they approached mid-career.

In chapters 3 and 4 I indicated how music identity studies focused on the musician- teacher dichotomy at the expense of 'all the things we are' (Dolloff, 2007). With this in mind, I focused this study on women music teachers, how their wider subjectivities (particularly gender), and multiple roles, impacted on their professional lives. I was interested in how teachers used their narratives as active processes of self-conscious identification - as a 'technology of the female self' (Tamboukou, 2008; Foucault, 1988) - as they worked to cohere a narrative of self in music teaching.

5.2.1   Narrative inquiry

As recent accounts of narrative research attest (Andrews *et al.,* 2013; Clandinin, 2007; Riessmann, 2008; Stanley, 1992) 'narrative inquiry,' 'doing narrative research,' 'auto/biography' and 'narrative analysis' signify the wide spectrum of research approaches involving stories, biographies and autobiographies. According to Riessman (2008), forms of narrative study across the disciplines range from focusing on linguistic approaches and the function of narratives in terms of larger discourses (Labov and Waletsky, 1967; Sfard and Prusak, 2005), to broader thematic approaches focusing on life events (Andrews *et al.*, 2013).

For Pinnegar and Daynes (2007, p.4) narrative is both the method and the approach to research. Narrative *methods* entail collecting and constructing forms of data with the purpose of enabling participants to create stories - vivid, 'thick' descriptions of their experiences, views and feelings (Geertz, 1973/2000). In teacher education the use of narrative, mirroring the narrative turn in the social sciences in general (Chamberlayne *et al.*, 2000), has developed over the last few decades through two parallel currents (Kelchtermans, 2014): a sociological and anthropological focus on the teacher as a phenomenon of inquiry in the US (Hextall *et al.,* 2007); and a focus on teachers' lives and biographies in the UK and Europe particularly through the work of researchers like Goodson and Sikes (Merrill and West, 2009; Goodson and Sikes, 2001).

5.2.2 Narratives as identity processes

Bruner (1990) and Polkinghorne (1995) have posed that narrative is primarily the way human beings make sense of themselves and the events which make up the life-course. Stories by their nature have a 'thematically unified, goal-directed process' yet these narrative 'acts of meaning' only momentarily promise a sense of who we are (Polkinghorne, 1995 p.5). While there is a strong sense of coherence in any narrative it is also imbued with 'narrative fluidity and contradiction, with conscious as well as unconscious meanings and with power relations within which narratives become possible' (Squire, 2008, p.3).

Norquay (2006) argues that story-telling embodies both processes of remembering and forgetting and it is the emotions that create the impact to remember or forget events. Much work with teachers through narrative and ethnography highlights the significance of the emotional investments made by

teachers (Britzman, 1991; Kelchtermans, 2005; Nias, 1989; Zembylas, 2003). As an idiographic form of research, narrative allows researcher and participant to explore the potential for these investments in teaching and the events that impact on the emotions consciously and subconsciously. This configuration of narrative remembering, as a partial, incomplete and political projection of self, has a profound effect on the nature of the questions a researcher can ask of a narrative investigation. As a result there are two implications for my research design: the text is the primary object of analysis, a reality in itself, not a reflection of a reality; secondly, the research question (part (a)) asks *how* narrative processes work within the text to construct a sense of self, to tell a particular story at a particular time. Such 'contingent foundations' raise a number of key epistemological questions which I will discuss below (Butler, 1995).

5.2.3 Narratives as recounted experience

Placing narrative as the research phenomenon itself raises questions regarding the nature of knowledge produced by this type of research and the extent to which it can be represented as truth. At the crux of this epistemological conundrum is the relationship between recounted experience and the reality it purports to represent.

The extent to which narratives can be considered 'windows to a world' and the extent to which experiential 'knowledge' recounted in narratives can be a reflection of truth and reality are key epistemological questions (Scott, 1991; Sfard and Prusak, 2005). Debates about experience have been a core issue within feminist epistemological and ethical debates. Scott (1991) reminds us to be sceptical of experience. For Scott (1991, p.797) experience is something that 'is at once an interpretation and something that needs to be interpreted. It is always political.' The point here is that narrative does not flow untainted from prior experience but that in its retelling experience becomes politically charged and malleable '...not the origin of our explanation but that which we want to explain.' The implication is that experience recounted in narrative is an agent for change. Lather (1991, p.118) takes a similar stance claiming that 'identity does not flow unproblematically from experience', but it is socially produced in

language, at conscious and subconscious levels and is a site for struggle and for political change.

Scott and Lather encourage readers and analysts to focus predominantly on linguistic processes within narrative. Stories by implication have a purpose, and are, to an extent, self-directed by the participant. While narrative offers a platform for agency and the active construction of the self, the binds of language result in a struggle for discursive positioning. Within this epistemological stance, narrative acknowledges multiple subject positions within the text, posing the questions: 'who am I speaking as?', and 'what larger, more public conversations or discourses does this utterance fit?' (Gee, 2011).

Lather (1991, p.118) points out that 'we are seen to live in webs of multiple representations of class, race, gender, language and social relations.' While the categories of woman, teacher and musician are reflected in my focus of this study, post-structuralism enables me to treat these as constructed terms, intersecting through discourse in unpredictable and complex ways - as multiple selves. Identity is bound up with power relations and how we make ourselves recognisable to others. A post-structural approach to narrative invites participants/story-tellers to take up the tools of language and discourse to articulate who we are and, by implication, who we are not (Davies, 2006). This is a particularly deconstructive stance as Derrida argues 'present in every term is always the absence of the other' (Derrida, 1967/1997). As such processes of 'abjection' (Butler, 1999), are particularly important in my look at narratives, as participants cohere both a personal and a social identity, creating affinity with groups and persons, and distancing themselves from others.

However, language is only one mode of self-expression and communication and particularly for musicians, the affectivity of non-verbal communication is an inherent part of musical experience. While language remains a core analytic focus in narrative, I wished to find explanatory theories which accounted for non-linguistic, musical experience. This was a feature of Tamboukou's (2010) work in exploring the interplay of gender, visual art and education in the lives of women artists. In this she used Deleuze and Guattari's work (1988) (further interpreted by DeLanda (2006) to identify moments of artistic space within women's narratives, given the constraints of women's working lives. A similar

notion of a non-discursive musical space has been explored by Boyce-Tillman (2009). She considers the notion of 'liminal space' where one can be removed from the everyday into another dimension through a musical or artistic experience. She conceives of this as a spiritual and affective phenomenon. The liminal space for Boyce-Tillman is the place where 'we can imagine new worlds for ourselves and for others' (Boyce-Tillman, 2009, p.94). Musical activity can be constructed in different ways within a narrative: as public performances of biographical significance, as personal spaces for repose or reflection, and as moments of intellectual and aesthetic enrichment. This is pertinent in women artists' narratives, and, as Tamboukou indicates, such artistic spaces create 'conditions of possibility...to resist, imagine themselves becoming other and for new possibilities in their lives to be actualised' (2010, p. 685). Within this study the recount of musical experience is of particular interest: how it functions within the narrative, the extent to which affective musical experience achieves 'liminality', and how it functions to transform the actualities of women teachers' lives are important questions for analysis.

In sum, this view of experience goes beyond a recount of the past with all its emotional connotations, to include something future-orientated - a 'becoming' ontology. The narrative itself becomes a work of temporal flow and flux: of both forces of desire, and the stabilising processes of the roles we inhabit and the lived practices they incur.

5.2.4 The 'subject' in context

Following Clandinin and Connelly (2000), the notion of milieu is particularly important in narrative. Goodson, who has devoted a lifetime of work to the lives of teachers, makes a strong case for the connection of small life stories to large-scale histories (Goodson, 2003). There are also similar arguments made for the case-study tradition (Merriam, 1988). Studies of teachers using biography and autobiographical approaches have sought to make connections between teachers' tales of classroom pedagogical practices and curricular enactment, and a wider historical and cultural milieu (Huberman, 1993; Georgii-Hemming, 2007, 2008; Stakelum, 2008), providing rich description of teachers in practice.

In the perspective I adopted in this study, drawing on Foucault, milieu is not a stable 'out-there' entity but a complex of competing discursive fields. Discursive fields are social practices and language systems, which function to organise institutions (Weedon 1997, p.4): the school, the family and the church are thus structured and shaped by their own self-generating and often competing discursive fields. All these fields provide accounts, language tools, of how the subject should think, see, act and speak. Within this multiplicity of discursive fields, the subject seeks to align her subjectivity across often competing and multiple discourses. Stories that participants tell are both enabled and constrained by the discursive resources available in order to present an intelligible, recognisable self (Chase, 2005, p.657). This process of subjectification, as Butler indicates, is an ambivalent enterprise of both mastery and submission (Butler, 1995; Davies, 2006). However, whilethe story is merely a reflection of power relations, inequalities and restricted agency, feminist researchers have argued that such approaches must also provide spaces for agency, change and opportunity (Ramazanoğlu and Holland, 2002; Lather, 1991).

A recent movement within poststructuralism drawing on the work of Deleuze and Guattari (1988) emphasises that it is the *process* of telling that can be potentially expressive and transformative. While the power relations of the discursive field remain a feature they are also at play with forces of desire. This implies that 'active practices of self-formation' in narrative can provide critical, imaginative space to envisage and explore potential identities - and 'become other' (Tamboukou, 2010, p.679).

Following Deleuze and Guattari (1988) then the processes at play involve identification with expressive (imagined) roles and material (actual) roles, through processes of territorialisation and deterritorialisation. Territorialisation processes stabilise the identity of a narrative, while deterritorialisation processes cause an 'a-signfying rupture' or a 'line of flight', which can destabilise a component of the assemblage and offer possibilities for transformation. For example, becoming a mother, taking up a new instrument, discovering a new musical genre or collective, when passed-over for promotion, or when illness affects the plot - these are all a-signifying ruptures. How these ruptures function to create a sense of agency or limitation for the story-teller is a

key question in assessing how such processes emerge within each unique narrative.

While acknowledging that narratives have a symbiotic and complex relationship with the life-world, the implication of these perspectives is to avoid a notion of milieu as something 'out there' which impacts on narrative. Rather, the perspective I adopt is that narratives embody a complexity, or in Deleuzian terms, an *assemblage*, 'of personal stories, institutional arrangements, specific discourses, and histories and complex social and cultural networks' (Tamboukou, 2010, p.686; Loots *et al.*, 2013).

5.2.5 Ethics: The role of the researcher

Methodologically, narrative inquiry is not a unified approach. Squire *et al.* (2008) acknowledge that two very distinctive currents run through narrative research: the humanist person-centred and the post-structural/deconstructive. This may take the form of opposing epistemic stances between humanist and post-structural writers but may also be read as a symbolic tension that lies at the heart of post-structural feminist narrative work. For example, writers identifying with the 'humanist' side of narrative inquiry such as Clandinin and Rosiek (2007) express concern about the compatibility of a person-centred research approach which seeks to raise the voice of the research subject, and the analytical deconstruction of the subject promoted by post-structuralism. Post-structuralist feminist theory's influence on narrative inquiry embodies this tension (Plummer, 2005). The development of narrative in social research is strongly intertwined with feminist politics and theory towards the end of the twentieth century (Allan, 2012; Chase, 2005). Attention to person-centred research has often had strong emancipatory claims and part of this stance is a strong commitment to raising consciousness through the voices of silenced and marginalised (Francis, 2001). This has implications for the involvement of the participant within the research process, and how the researcher balances 'the need to let women's voices be heard yet relate such a process to theories of women's oppression of which the women concerned may be conceptually unaware' (Merrill and West, 2009, p.130).

Narrative research influenced by feminism embodies a tension which is both ethical and epistemological in that the researcher purports to do research born

out of an ethic of care to participants, and an ethic of responsibility to the scholarly community (Mauthner *et al.*, 2002). This is exacerbated with a post-structural feminist theoretical approach where the aim (a priori) is for an analysis using deconstruction - ultimately a particularly authoritative researcher stance. As Josselson (2011) points out, the question of who owns the story is paramount; of particular importance is the question of 'voice' and what happens to the story over the course of engagement from interview encounter, to transcript and ultimately research text (Clandinin and Connelly, 2000).

In the remaining chapter I revisit the tension between the duplicitous role of the researcher, and the ethical and practical issue of representing participants' voices through the various stages of the study.

5.2.6 Preliminary ethical safeguards

Ethical safeguards prior to the study involved obtaining permission from the University of Exeter ethics committee. The document outlining the nature of the study (Appendix 5), drew on the guidelines from BERA (2004). Within this document aspects of the proposed research design were discussed and examples of potential problems addressed. One of my key concerns at this stage was to do with potential researcher bias and my connection through a parent with many music teachers in Northern Ireland. At this stage I was concerned with addressing questions of anonymity and confidentiality, and alerted myself to the potential that casual discussion about the project could uncover the identity of participants.

Secondly, consent was obtained for participants and the pilot through the use of university-devised consent forms for each participant (Appendix 6). Rather than just obtain a signature, the process of informing consent took a number of stages prior to the signing of the form, through discussions on the telephone after invitation, and, in person before the first interview. These discussions involved my giving reassurance regarding measures to protect anonymity and to the safe-storage (on password protected documents) of data. Moreover, this also involved alerting participants to the personal nature of narrative and also giving them the right to withdraw, or at least to pause and stop recording if the case arose. While I have discussed preliminary ethical protocols at a broadly

deontological level here, I will expand on more complex ethical tensions (see section 5.5.2) as the study progressed.

5.3 Participants: sampling and selection

I adopted a purposive sampling strategy (Cohen *et al.,* 2007) with the intention of finding a small cohort of participants (max 6). Drummond (1997; 1999; 2001) had indicted a distinction between teachers' perceptions of teaching exam and non-exam music and I wanted to ensure participants could draw from experiences and stories with both exam students (14-18) who had opted to do music, non-exam students who continued to contribute to extra-curricular activities (Drummond's 'musically motivated'), as well as students at KS3 (11-14) for whom music was a compulsory subject. Furthermore, I was looking for heads of department who would have some leadership responsibility and autonomy in designing curricular content and directing extra-curricular groups. As gender was a focus I wanted to examine music teachers' experiences of working in co-educational schools to examine how their understandings of themselves as women played out in the narratives of teaching both sexes. Of course, gender can and has been explored in single-sex institutions (e.g. Allan, 2010) but in this case I was influenced by Green's work (1997) which explored the gendering of the music curriculum. In her study she examined teachers' gendered assumptions about musical behaviour in schools such as boys being more creative than girls, and the alignment of musical styles and instruments with specifically boys or girls; for example, boys and rock music, or girls singing or playing the flute. I wanted to explore how my participants negotiated these stereotypes in their narratives.

Using lists of schools from the Department for Education (www.deni.gov.uk) and school websites to identify teachers' names, I approached teachers in writing then followed up with a telephone call. I mailed schools initially within a 30 mile radius of my home and work then gradually widened the catchment area until I had secured participation. Rather than do a one-off comprehensive mail-shot, I wished to maintain a degree of discretion about the project, due to the personal nature of narrative inquiry. Northern Ireland is 'a village' and I wished to avoid teachers discussing the nature of project and their potential involvement ultimately infringing their anonymity.

Finding and persuading participants was a slow process. Six waves of four letters of invitation (Appendix 1) were sent out before I had secured three participants. Most invitees did not come to the phone to discuss the project after repeated calls. Those who responded and declined (n=2) notably cited the demands of their personal lives and 'juggling' the demands of motherhood and caring for elderly parents. The starting scope of this multiple case study was a maximum number of six participants. The final number chosen was (n=3). This was influenced by two factors stemming from the pilot: firstly, the significant amount of data that one participant could generate and, secondly, in order to obtain the depth I required, the need for prolonged engagement from each of the participants. The scope of the study was an idiographic focus on a small number of participants with a prolonged temporal engagement to generate a narrative which would stand up to post-structural feminist analysis.

The final sample (n=3) were all people who knew me and this presented both challenges and opportunities. We had been acquaintances at university although not in the same academic year. They were willing participants who were probably more confident to talk about their practice with someone they knew, and with someone whose motives were trusted. They would have remembered each other (perhaps were still in contact) although this was never apparent during the fieldwork, and in order to maintain anonymity and confidentiality, details of the other participants were not discussed. I did have some background knowledge about the participants' musical histories and interests. Becky, Lynne and Hayley chose their own pseudonyms.

5.3.1 Becky

Becky taught in a western county in a large selective Grammar school. She had been there for eight years as Head of Department, after four years in temporary positions in nearby schools. She had led the department initially single-handedly although the previous year a second part-time music teacher had been appointed to assist her. Becky was the mother of two young children, and had married a teacher in the school. She was also a Head of Year, in charge of the pastoral needs of a Year 12 group. A pianist, Becky told of her musical experiences as a soloist and particular as part of a piano duo and an accompanist.

5.3.2 Lynne

Lynne was the first to respond. She taught in a Grammar school in a large provincial town in the southern part of NI. Lynne had been teaching for 12 years, 10 in her current post and had always been a position of Head of Department. She was also married and the mother of two young children. As the bulk of her timetable included examination classes we were able to use the time during public examinations for the interviews. Her musical tales involved brass band and orchestral playing. Lynne had managed her department single-handedly up until for 9 years until a second teacher was brought in to assist and to develop post-16 courses in music technology.

5.3.3 Hayley

Hayley taught in a co-educational comprehensive school, with a Grammar stream or 'set' since qualification in 1997. Her school was located in a town in mid-Ulster. Hayley had been acting Head of Department for a year as her colleague was on leave. I interviewed Hayley in her music store (which also functioned as departmental common room) in late June. Hayley's follow-up interview took place in her home while she was on sick leave. Hayley drew upon her musical experiences as a band player (military and brass bands) as she played a wide range of wind and brass instruments, and drew significantly on her musical experiences as a leader with Army Cadet Force music.

5.4 Research design: data collection overview

The table below shows the unfolding of the three stage data collection.

	1 Biographical interview	2 The compilation of 'memory boxes'	3. Conversational interview
Lynne *Selective Grammar school*	8/6/2010		22/9/2010
Becky *Selective Grammar school*	14/6/2010	**Interim phase** Return of int.1 transcripts	29/9/2010
Hayley *Non*-selective*, streamed comprehensive*	22/6/2010		7/1/2011

Table 1: Overview of data collection

Constructed as a multiple case study (Stake, 2005; Yin, 2009) the analytical focus of the study was the narratives of three women teachers, all with 12 years teaching experience, from co-educational post-primary (secondary schools) in Northern Ireland. Narratives were co-constructed with participants using biographical interview, self-work using memory boxes, and conversation. A widely used design in education (Merriam, 1998), case-study offered a tradition and a method of conducting and structuring the scope of the inquiry (Stake, 2005). A case-study 'investigates a contemporary phenomenon in depth and within its real-life context especially when the boundaries between phenomenon and context are not clearly evident' (Yin, 2009, p.18). Given such a definition, it is not surprising that case-based structuring is a central feature of narrative studies which strive for in-depth accounts of story-tellers in context (Riessman, 2008). Multiple and comparative case-study approaches were used in

structuring the narrative and invoking analysis. A multiple approach is evident in chapters 6, 7 and 8 as the narratives are presented and analysed intrinsically, with a more comparative analytical approach evident in chapter 9 as the narrative strategies are identified, compared and contrasted and linked to a wider discursive context.

5.4.1 Pilot study

Prior to actual data collection the proposed three phase research design was piloted with an obliging ex-colleague from November 2009-January 2010. The purpose of this was for me, a novice researcher, to practise and evaluate my interviewing skills, and to produce an artefact which might provide some stimulus for inductive analysis and to shape my developing review of the literature.

The pilot did succeed in producing rich narrative data. My ex-colleague, now a head of department, proved to be a natural story teller, and provided a length flow of narrative, with plenty of rich description. She claimed to have enjoyed the experience, and so did I but crucially it raised key issues. Firstly, the gathering of artefacts was not quite as I had envisaged. I intended that my critical friend would carefully select the contents and have an interesting story prepared before we commenced interview 2. Rather she dashed around the music room gathering the pieces rather hurriedly at the end of the interview. Secondly, my critical friend also kept referring to the artefacts as 'evidence' and I was puzzled as to how this notion had embedded. I had not used the word 'evidence' in any discussion of the project as I had felt it might have had positivist implications. Most of the artefacts reflected her leadership of a successful music department: a music teacher of the year nomination, print-outs of examination results, and a thank-you card from the appreciative Head Teacher. I realised the exercise had been viewed in a similar manner to the annual appraisal mechanism, where evidence-gathering was a mandatory aspect of Performance Review and Staff Development procedures (PRSD). While the nature of these artefacts provided an interesting point of departure about music teaching within performance-driven school contexts, (and how teachers are constrained within performance-driven discourses of performativity and accountability as indicated in chapter 3), I wanted more from the exercise than just 'proving one's worth'. If future participants were to engage in a period

of personal reflection and identity work I would need to provide some guidance to help them engage with a range of material, encapsulating their lives within and beyond school. The result was to formulate an insert in the memory box explaining the purpose and nature of this phase (Appendix 3).

5.4.2 Interview 1: Coming to the Classroom

Stage one involved a biographical interview in the school setting. I sought a narrative of coming to classroom, for participants to explain how they came to be where they were. The interview was recorded using a digital audio device and I took notes in the form of mind maps-and spider diagrams to orientate the interview as I listened.

The interview guide (Appendix 2) was particularly loose in design with suggested themes as prompts. The aim was to develop much participant-led story with fewer interruptions from the researcher. Nevertheless, as we travelled through the narrative together (Kvale and Brinkmann, 2007), prompting, orientating and clarifying interjections were used, particularly as certain narrative segments closed and others developed.

I began with a 'generative' question (Flick, 1998):

1. 'How did you come to teach music?'

The purpose of this was to access the biographical landscape and prompt a life-story. From the literature on teacher socialisation it was clear that teachers do not land fully formed, and there are a range of influences as teachers are socialised into the profession, and I wanted to gain some idea of the process for each participant (Britzman, 1991; Woodford, 2002). Further, Huberman (1993) noted how the notion of 'painful or easy beginnings', were influential in mapping the trajectory of teachers' careers and following this I sought to examine the nature of these beginnings and how they may have influenced teachers' current practice, their self-efficacy and sustenance within the profession.

The prompt questions varied with the flow of each interview; although, for each participant four common questions were posed in total.

The subsequent questions were:

2. Tell me about your teaching in this school.

3. Tell about people who have influenced you in your life.

While my participants spoke at length in some aspects of narrative, the transcription resembled a structure of narrative episodes orientated by researcher questioning. However the sequence varied according to the distinct unfolding of the individual narratives. Here, I was interested in the current context and how it had been shaped, the drivers of practice, and elements which frustrate and fulfil. I also wanted to find out about key influences and how they may have shaped their identities as women musicians and teachers.

The final question was intended to address the research question - that of gender and identity - more explicitly:

4. 'What does it mean for you to be a woman in music and a woman in teaching?'

Here I was trying to prompt some thoughts about how all the roles connected. I learned from the pilot that this was a very difficult identity question about how a person saw themselves as a woman in a number of institutions. In a theoretical sense, the difficulty for participants was firstly in formulating, then articulating as coherently as possible, a gendered identity across different discursive fields. Initial responses to this question were more stilted and transcripts showed frequent pausing as participants struggled to articulate this. I was happy with the open-ended, incomplete nature of these responses, for the question functioned well as a 'bridge' or 'cliff-hanger' into the next phase of the research. Upon finishing the interview the digital recording was switched off and I explained the second phase of the research: the compilation of a memory box. The purpose of this was to encourage participants to engage with on-going self-work and to probe further ideas about gender and identity as music teachers.

5.4.3 Memory boxes

Self-work has been documented in music education and education. For example Leitch used mask-making as a professional development tool to engage mid-career teachers in reflection (Leitch, 2010); and in music education the use of identity work has involved methods using drawing and metaphor with

beginning and practising teachers (Brand and Dolloff, 2002; Dolloff, 1999; Freer and Bennett, 2012); autoethnodrama (Saldaña, 2008) and autobiography (Bernard, 2009; De Vries, 2000, 2010). Depending on different teachers' career locations, from student to practising teachers, all these studies provided opportunities within the research design for participants' personal reflection on professional identity through imaginative practices.

In this study I decided to use a memory box, inspired by Thomson and Holland's use of scrapbooks in exploring issues of identity with adolescents (2005), and by Susan Bell's exploration of her own family's narratives through found objects and heirlooms (Bell, 2013). The memory box enabled active and private identity work on the part of my participants away from the pressure and time constraints of the research interview and also enabled a sustained engagement with narratives throughout the period of contact. Themes from the first interview were probed further across a phase of self-work so that by the time of the second interview, narratives would have evolved and participants prepared to shape the direction of the second conversational interview. Transcriptions were returned over these months and this also provided an opportunity for focused reflection on the first interview.

Thomson and Holland (2005) found when they were using memory books that their participants showed a wide range of engagement with the process, and only 50% of their sample engaged with the memory book task. In this study, encouragingly all participants produced a memory box but there were varied responses.

Even though I gave some guidance for the memory box, each participant interpreted the exercise differently. Lynne produced a rich array of over 12 artefacts such as musical scores, lots of photos and thank you cards. Becky had carefully selected five artefacts; two family photographs, a quotation from scripture, a prefect's badge and a CD but due to pressure of time we did not get a chance to listen to it together (see Appendix 3). Hayley had some 20 artefacts in total in her box. This self-work element did generate a degree of uncertainty in the research process which was not unwelcome. It was valuable in providing some space for participants to shape their narratives. As Hayley completed her memory box while on sick leave, she had more time to gather the significant

range of artefacts and to develop her story, but it also may have taken on more therapeutic connotations.

In terms of analysis, the narrative took precedence and the images and artefacts themselves were not analysed discreetly. My aim for the artefacts was to elicit narrative and to enable participants to reflect using different forms of text other than conversation; it was not to *replace* narrative with another form of representation. They were used to build narratives and prompt discussion, not to develop intrinsic visual analysis. A key analytic focus then was to examine how the artefacts functioned within the overall narrative. However, I have presented some photographs, at Hayley's request, and I will discuss these in chapter 8.

During the analysis phase the artefacts that I had been permitted to take were touchstones. Personal items from the participants which had significance generated affectivity for me which the transcriptions did not. As a different type of data they provided another layer of texture, enriching my emerging interpretation.

5.4.4 Interview 2: Incorporating the artefacts

This interview (Appendix 4) comprised an artefacts-elicitation interview beginning with the discussion/presentation of the memory box contents, followed by a conversation exploring further themes and ideas from across the research encounter.

The artefacts elicitation is akin to the notion of photo-elicitation, a technique used widely in anthropology and sociology (Pink, 2001; Meo, 2010; Harper, 2002). Derived from Collier's classic study of changing communities in Canada he found that 'pictures elicited longer and more comprehensive interviews, but at the same time helped subjects overcome the fatigue and repetition of conventional interviews' (Collier, 1968, p.858). However, rather than this being a mere 'mining' technique enabling the researcher to get 'better' data, my approach was also influenced by the potential of 'photovoice'. The development of this phenomenon rests with feminist concerns with voice -an attempt to redress of the power imbalance of researcher and participant. The purpose of this has been to develop the 'critical consciousness' of participants where their

own voices and images have been employed to influence healthcare and educational policy (Wang and Burris, 1997; Harkness and Stallworth, 2013; McLaughlin and Swartz, 2011; Meo, 2010). Photovoice is an approach adopted by researchers where participants are encouraged to explore a topic visually through photography in advance of the pressure of interview. While participants in my study did not engage in *taking* photos, they actively gathered objects thinking and constructing narratives based on their choices.

After I prompted Lynne to get started, the interview took a form of a conversation. Hayley came to the interview with a very clear sense of purpose, and provided an ordered presentation of her artefacts; while I did attempt to engage her in some discussion of each artefact, she was always keen to 'cut back to the story.' This was clearly a 'technology of self', a story already honed, and she was keen to recall and recount all of this. Lynne and Becky were prepared with their artefacts and were ready to present these but needed prompting and encouragement to explore these further, and thus their artefacts elicitation was more a conversation.

When this finished, each ensuing interview resembled a conversation, the purpose of which was to probe the core research question, and also to share my emerging analysis about the types of story they were telling. This was facilitated by the rapport that had developed over the course of the process and it was an easy conversation. In places this interview resembled a 'reflective dyadic interview' with the interviewer 'sharing personal experience with the topic...or reflect[ing] on the communicative process' (Ellis and Berger, 2002, p.162). While this is a potentially problematic issue, I guarded against sharing opinions or value judgements and focused on sharing anecdotes, comparing experiences. As Oakley (1992) has indicated, this reciprocity boosted and reflected the increasing intimacy of the research relationship. To use Kvale's analogy, I was much more a 'traveller' in the second interview, wandering with the participants, than in the first interview where I was much more of a 'miner' trying to unearth stories (Kvale and Brinkmann, 2009).

I engaged in trading stories of my own experience in the classroom with my participants as prompts to further narrative to present my past and present roles as fellow teacher as well as researcher. I also saw this as an opportunity to shift

the emphasis towards my potential analysis, pushing questions related to gender and teaching and intimating 'my interests' in certain aspects of the narratives. Coming to the end of the interview I was beginning the shift to analysis and I wished for my participants to be involved.

5.4.5 Interview diaries

To ensure that the interviews were supported by as much contextual information this involved writing up field notes immediately following the interviews. For each interview I had spent at least half a day in the school, and in that I time I attempted to write details of the interview in an attempt to increase the propensity for thick description such as the surrounding physical features of the interview rooms, the music department as a whole and details of the people I met. As such the use of this was an opportunity to support my understanding of the school context surrounding the narratives. I used interview diaries initially to make descriptive notes in the setting and then upon leaving I wrote this up more reflectively considering my feelings about the interview and logging any puzzling occurrences. In particular I was looking for examples of 'technologies of self' within the music department, which might further resonate with, or indeed contradict, elements in the narratives.

5.4.6 Transcription

From the pilot study transcription was a problem as my typing was slow and, moreover, quite inaccurate on subsequent readings. This prompted my decision to have the transcripts typed professionally, but with my own detailed revision, and annotation. While getting to know the data was imperative, I preferred to do this through repeated listening to the recordings, when the transcripts were being prepared, getting to know the participants' voices, and taking account of how things were said, any silences, and noting any musical references. In the car during long trips on school visits the voices were with me.

To avoid the infringement of anonymity and confidentiality here, I also carefully overdubbed the audio when names were mentioned before I sent the audio away. I chose a transcription firm from the far side of England, as far as I could get within the UK, and sought prior recommendations from colleagues in the legal profession, who had used their services for sensitive material.

While it may be argued that personal transcription is an important stage in getting to know the data, the pilot had raised questions over my pace and accuracy. When the transcripts were being prepared I was in the process of listening to the recordings repeatedly, making notes and scribbling loose thoughts in my research diary. When the assembled transcription arrived, it felt like it was something 'fresh'. This helped to create sense of distance between my interactive stance with participants in the interview, and the deconstructive or interrogatory stance needed for analysis. A similar approach to distancing has been documented by Birch (1998, p.179) who found that 'changing the interview into a textual representation created the jump ... needed to enter the world of analysis.'

After I had checked the transcripts for accuracy they were sent to the participants through email and hard copy, and changes or amendments were requested.

5.4.7 Analytical procedure

Individual narratives were analysed intrinsically (using deconstruction and discourse analysis approaches) then comparatively. This approach to analysis and representation enabled me to widen the lens to examine the commonalities, differences and contradictions across the narratives and to link the cases to a broader socio-cultural milieu. This carried through to the re-presentation of narratives in subsequent chapters; the three narratives are presented individually (chapters 6, 7 and 8) followed by a discussion (chapter 9) which draws shared themes and ideas from across the narratives.

One of the key challenges in narrative inquiry is to maintain the plot of the narrative itself and to avoid over-fragmentation, in order to examine how the narrative is structured. The analytical procedure moved both deductively and inductively. The deductive aspect of the research question was evident in the analytical stance I assumed at the outset; throughout, I was looking for processes of gendered subjectification and I was reading the narrative as a complexity of discursive fields. The inductive approach was embedded in the 'how' formulation of the research question; how participants went about this in their narratives was an emergent process of understanding. Riesmann (2008) likens the task of the narrative analyst to that of the musical analyst and this

resonated with me: '...to hear how a composition is structured…musicians break the score down, see what each instrument or musical phrase adds that is its function in the overall composition. We slow down a narrative account so to speak-step back from it to notice how a narrator uses form and language to achieve particular effects' (Riessman 2008, p.81).

As with musical analysis, my first stage of analysis was aural. While the transcripts were being prepared I would listen repeatedly to the recordings of each interview familiarising myself with sound world and attending to how things were said (Gee, 2011). I familiarised myself with pauses, the overall form of the narrative, any recurring metaphors, laughter, and examined the characterisation of the actors in the story.

The transcript was my musical score. While I was keen not to over code and over fragment the narrative, I annotated the text repeatedly with subsequent listening over a two year period; using different colours to annotate each time, I went back adding new lenses. The sequence of this process is indicated below:

1. Post-transcription preparation, errors and omissions from the transcribers: This involved attending to intonation and pauses not only what was said but how it was said, inserting details related to paralanguage (Gee, 2011).

2. Repeated annotation of each narrative (blue, black, pink, green, over a year):
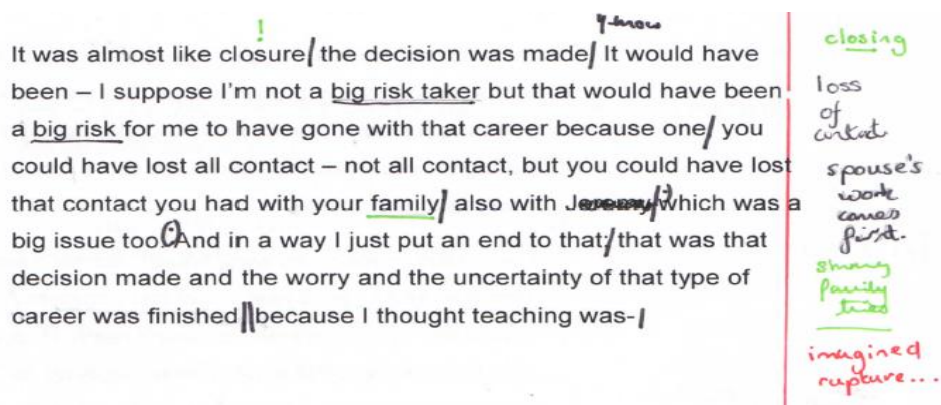

Figure 1: example of annotation

Each full reading was annotated with a different coloured pen until recurring analysis began to generate similar annotation (Figure 1). This process operated at different structural levels: annotating content (i.e. what was there); from a

93

structural perspective, segmenting the text into narrative episodes by identifying the beginning and endings of key narrative moments; then, looking at specific narrative techniques particularly imagery and metaphor.

How participants constructed a sense self in the narratives, how they took up subject positions such as teacher and musician, and how they created a sense of self and other, were important questions in the final stage of this annotation process. Influenced by Cohen's analysis of identity talk with teachers (2008), I looked at specific narrative processes of how they constructed and positioned themselves within social groups. I looked for their use of 'pronoun placement' when they used of 'I', 'we', and 'they'. I considered who were they speaking as (their subject position) e.g. mother, wife, musician, teacher, woman. I also looked at 'oppositional portraits'; stark binaries of who one is and who one is not (Cohen, 2008; Søreide, 2007). For example, Lynne talked a great deal about her involvement with her children's musical education. She talked about how holidays were important so that she could devote herself fully to them; in term time she put it that she 'was not a good mummy', creating an oppositional portrait of her professional self against a normative conception of the ideal mother who stays at home to provide important educational opportunities. Across the narratives I examined how participants constructed their subjectivities against normative conceptions of what women should be, should know and should do within different discursive fields.

3. Compilation of narrative chart (See Appendix 7): Here each narrative episode was mapped and my annotation condensed. This was a tool to manage or reduce data for visibility purposes (Miles and Huberman, 1994) helping me to see more clearly how plots unfolded. In locating the narrative structure, I was looking for points when the narrative started and concluded, for recurring themes and ultimately for ideas which told me what this overall story was about.

4. Polyphonic annotation: I returned to annotation once again and brought in voices from literature and theory; then, voices of others participants where concurrence or contradiction occurred.

This process lasted over three years before I was satisfied that repeated annotation generated the same outcomes. Finally, this was 'tested' through the use of a blank transcript which I annotated one last time.

Throughout this emerging analysis I used techniques of face validity (Lather, 1991), 'recycling' my ideas back to the participants, and sharing my emerging findings at conferences and I discussed methodological and interpretative issues with scholars in the field of narrative.

5.4.8 The emotions in research

Walkerdine *et al.* (2001) drew from psychoanalysis in their consideration of the emotions in their research. Where, as researchers, they felt strong reactions, hunches and anger during analysis they used this to reflect on their own subjectivity in the research, before considering the impact on their analysis. This was important to me as I was examining aspects of my own shifting professional identity throughout the research process as I have indicated in chapter one. I was also reaching a phenomenon that was my former self, and I was emotionally bound up with adapting to my new role in Higher education. As such I developed a technique of 'red pen coding' where I felt I had a strong reaction to the text. For example, Hayley produced as one of her artefacts a pupils' composition of which she was particularly proud. She copied the CD and I took it away with the rest of the artefacts. When I listened to it at home I was disappointed with the piece. This shocked me a little and I wished to avoid making other value judgements about the narrative, or questioning the participant's credibility. This told me about my subjectivity - who was I speaking as in this instance? In this case I was reading Hayley's narrative as an A level assessor. I had to question my musical preferences and the discursive fields in which I was constituted as a teacher, pupil and musician (and once composition assessor!) and the potential biases I carried as a musician. My response to this was to focus consciously on the research question - the *processes* within narrative - and to not question the 'what' in terms of credibility or truth.

5.5 Validity

> ...if illuminating and resonant theory grounded in trustworthy data is
> desired, we must formulate self-corrective techniques that check the
> credibility of data and minimise the distorting effect of personal bias
> upon the logic of evidence (Lather, 1991, p.66)

Having discussed ethical procedures in section 5.2, I shall now focus on an examination of the inseparable relationship between my ethical commitments and the question of validity or quality in this study.

The post-structural, feminist and narrative influences in this study, all, for intrinsic reasons, contest the notion of universal and scientific criteria for quality in research. There are well-worn debates where interpretative and critical research perspectives have taken charge with criteria of quality founded in the experimental sciences such as validity, rigor, generalisibility and replicability (Denzin and Lincoln, 2005; Merriam, 1995; Morse *et al.,* 2002).

In the traditions of case-study, feminist and narrative research from which I draw there is consensus that, given the ethical obligations and the complexity of working with people, valid and ethical designs neither can be secured 'a priori' nor verified thereafter. Rather, ongoing attention to the complex epistemological, theoretical and ethical issues throughout the study is crucial (Morse *et al.,* 2002). In music education, Stauffer and Barrett (2009) propose five means through which resonant narrative inquiry may be judged (but also warn that like any term, criteria are never finite and are always contestable): respect and responsibility, resilience, rigor, and reliability. I shall return to some of these in the course of the discussion. The strong political premise of feminist research also demands attention to the ethical relationship of the researcher and her participants and to the potentially imbalanced power relations throughout the research process. As Josselson indicates, this is a dual role where the researcher is 'in an intimate relationship with the participant (normally initiated by the researcher) and in a professionally responsible role in the scholarly community' (2007, p.538).

5.5.1 Consistency

Primarily this study is situated within an epistemological framework which asserts multiple and partial truths and I have outlined the epistemological tensions and characteristics of this framework in earlier section. Cronbach argues that rigor is evident when the research is *consistent* within a network of prevailing beliefs (Cronbach, 1975). Viewing each narrative as a 'technology of self' I have sought to examine the construction of the narrative by asking the questions consistent within the theoretical paradigm: for example 'what does

this narrative do?' and 'how does it build identity?' To paraphrase Denzin (2000, p.xii-xiii) and Scott (1991), this view assumed that narratives were not a reflection *of* reality but a politically-charged reflection *on* reality.

Given the slipperiness of these ontological foundations, 'historical correspondence' (Riessman, 2008) in narrative analysis needs to be consistent with other evidence. While triangulation as a sign of rigor in research is acknowledged by a number of writers from the influential traditions on this study (e.g. Lather, 1991; Merriam, 1995; Merriam, 1988), Richardson and St. Pierre (2005) prefer the metaphor of crystallisation reflecting the multidimensional and complex nature of the situated perspectives in research.

In this study crystallisation is present through the use multiple sites of inquiry, and through multiple methods of data collection, over a prolonged period. This prolongation has sought to develop a robust research relationship (Josselson, 2007) with each participant, and to encourage self-work in the absence of the researcher, allowing participants the space for unfettered engagement with their narratives of self.

The multiple case-study design respects the differences and similarities of each narrative and thus the analysis has produced 'counter-patterns' as well 'convergence' (Lather, 1991). While the narratives have yielded thick description in themselves I have also included multiple lenses through theory and others' research and this is evident throughout the latter chapters of this study.

5.5.2 An ethically-informed design: respect and responsibility

As stated, Stauffer and Barrett (2009) propose that quality research is both respectful and responsible. While the tension of care and responsibility, which I discussed in the earlier part of this chapter, persists, I did take also practical steps to ensure care and responsibility to participants as well as to the scholarly community.

One initial step was to inform consent by stressing to participants that I was asking them to give me stories, and that I would be submitting them to a 'strong' analysis, with which they may not fully agree. Framing the data and the research relationship as a 'transaction' at the outset helped me deal upfront with

the question of 'whose story is this?' (Josselson, 2011). A second strategy to informing consent (and a lesson learned from the pilot) was to advise participants in the letter of invitation of the potentially painful nature of narrative and biographical research. Despite narrative and indeed all interpersonal research being grounded in an ethic of beneficence, there is always the potential for narrative to be painful (Merrill and West, 2009). I learned from the pilot how even the most mundane spoken memory can trigger painful emotions and part of informed consent was to brief participants about this potentiality.

A further aspect of respectful research, and in line with Lather's (1991) notion of face-validity, was the 'recycling' of interim and research texts to participants (Clandinin and Connelly, 2000). As well as member-checking the content and accuracy of the transcripts, participants each received their individual narratives, and then they all received the discussion chapter. Nobody raised any objections about content although Lynne found it time-consuming to read. While opportunities for dialogue and negotiation were provided by the researcher, I cannot stand over the level of engagement each participant had with this process.

An ethic of beneficence (BERA, 2011) also encompasses the notion that a study will do some good or exhibit 'catalytic validity,' (Lather 1991, p.68). The claims I make for this study are as yet tentative and provisional. All participants fully engaged with the research process and provided thick description for analytical work. Hayley put so much work into her memory box narrative when she was on sick leave, I wonder, but cannot confirm, if this was a therapeutic process and an opportunity to reconnect with her professional self during illness. Lynne commented in our final formal correspondence (e-mail 7.2.13), that the time out for reflection and taking stock was good, but the practical implications for her professional practice were limited. For Hayley, in the intervening summer (2010) between the two interviews, she had decided to return to her piano playing again and embark on her diploma, something purely for herself, perhaps prompted by the research process, but again I cannot confirm.

Care was taken when retiring from the field. Alerted by Rist and Lather's notions of 'blitzkrieg' and 'rape' research, a further responsibility was to ensure that I

was not taking what I needed from participants then disappearing (Rist, 1990; Lather, 1991). From the final interview in January 2011, I have kept in touch with participants (through e-mail) throughout the three years of data analysis. This happened inevitably during the process of recycling chapters and transcripts but I also have continued to send an e-mail at the start of each academic year keeping participants informed of any events or professional development opportunities in my workplace and locality, and wishing them well for yet another year. When the final transcript was returned, I gave participants a card and a small gift to thank them for their time and for their stories. It was, after all, an enjoyable experience for me.

It is too early to assess whether these stories carry a currency (external validity) beyond the study in terms of furthering scholarship, developing practice and research policy. As the criterion of generalisability is inappropriate in idiographic research, I have tried to use multiple lenses to avoid the 'uncritical gathering of stories' (Trahar, 2009, p.2) and I have used relatively fresh theoretical lenses to explain the nature of professional practice and identity for women music teachers. In attempting to avoid charges of relativism, these stories have been subject to wider commentary, locating them individually and collectively within a wider discursive milieu, which incorporates institutional, local and national policy frameworks (see chapters 6-8).

There remains the issue of researcher bias, particularly when the researcher is the main instrument in the research (Merriam, 1995). Eliminating bias in an intersubjective, social inquiry is impossible; rather, I have adopted Harding's notion of 'strong objectivity' or 'strong reflexivity', which 'requires that the subject of knowledge be placed on the same critical causal plane as the objects of knowledge' (Harding, 1993, p.69). I used researcher diaries which tracked my involvement and evolving analysis in the early stages of scholarship and data collection. As I left the field and proceeded with my analysis, I was careful to attend to my own emotions (such as indignation, or denial) and I wrote through any musical and professional value-judgements I made, as opposed to the analytical judgements I desired. Throughout this process I engaged in dialogue with my supervisors, sharing emerging interpretation. Furthermore, it is hoped that from the outset of this research text my voice is distinguishable, yet

intertwined with the participants. I shall return to the issue of voice in section 5.6.

Finally, responsibility to both participants and the scholarly community is reflected in a commitment to dissemination, and to opening up further dialogue regarding women in music education. Part of developing my analysis was to share emerging findings with a scholarly community; this meant that on five occasions the research in progress was shared through conference presentations (see page 6 for list of presentations and publications stemming from this study). This was checked with each participant. Hayley had enthusiastically invited me to use her images as I wished at the end of the second interview (and these were useful for presentations), but I did seek permission (through e-mail) each time I used these (highlighting the 'oxymoronic' nature of informed consent (Josselson, 2007). Becky was also approached by email (1.4.13) prior to my submitting a proposal for a book chapter based on her narrative.

It continues to remain important to me that this research does not sit on the shelf or become a doorstop. That is not to delude myself, readers or participants that this is not an important aspect of my career development, but echoing the initial aims of the study, and the critical impetus for pursuing the project, I still retain a personal commitment to ensuring the stories and voices of the participants are heard publicly.

5.6 Representation

The individual narratives of Hayley, Lynne and Becky are presented in chapters 6, 7, and 8. Two concerns were central to this process: firstly, I was concerned to present each person's narrative intrinsically to maintain the uniqueness of each participant's story. Secondly, I was keen not to over-fragment the narrative to enable participants' voices and the sequence of the plot to come through. Chase (2005) uses the metaphor of multiple voices to explain the challenge of the researcher's shifting position throughout the research process in potentially having to adopt supportive, interactive, and authoritative voices. My authoritative stance is ever-present in the interpretation as the narratives have been elicited, edited and subjected to an analysis framed by my selection of theoretical tools. However I have also tried to distinguish my voice(s) and the

voices of the participants in the separate narratives (Andrews *et al.*, 2008, p.41). This was achieved through presenting substantial portions of participants' narratives clearly distinguished from my accompanying commentary. I also wished to use this to create some space for the reader to engage with their own interpretations for themselves (Riessman, 2008).

My 'interactive' voice stressed the inter-subjectivity of the process and is detectable both in latter interpretative chapters and elsewhere. For example, in chapter 1 I presented my story of the study and the assumptions I brought to the process. Within this current chapter, I have attempted to 'make the researcher vulnerable in the text' (Chase, 2005, p.666). Here, I have discussed how this has been achieved by attending to my emotions in analysis and interpretation, and by indicating how I worked within the tensions of reading narrative with post-structural feminist lens.

The authoritative voice emerges throughout chapters 6-8 where the stories are drawn together analytically, attending to the ethical responsibility of 'making visible and audible taken-for-granted practices, processes, and structural and cultural features of our everyday social worlds' (Chase, 2005, p.664). In an analysis which deals with the gendered practices and power relations of teachers in schools, chapter 9 takes the form of a collective narrative (Riessman, 2008) seeking to widen the lens and examine how these narratives nest within broader discursive fields. Addressing the fundamental research question, chapter 9 discusses the shared and unique strategies music teachers use to construct a narrative of self in teaching, and to reflect on this at this juncture in their personal and professional lives as they approach mid-career in Northern Ireland schools.

5.7 Summary

In this chapter I have sought to provide justification for the research design. I have argued for an approach which, despite the scepticism of some narrative inquirers (Clandinin and Rosiek, 2007), combines the processes of deconstruction within post-structural feminist analysis, with a research design which shows a concern for power, voice, and agency in the engagement of participants. The following chapters now present and comment on the stories of Becky, Lynne and Hayley.

Chapter 6: Becky

''Why do I stand in front of a rowdy junior class? I will have
taught these children something they have never heard before,
or I will have introduced them to a different way of thinking.''

6.1 Overview

Becky projected herself as a musical missionary. Her story was one of a
homecoming and was shaped by her moving to Belfast, "the Big Smoke",
having the "pinnacle" of her musical experiences and learning, then returning to
her rural roots. This was used as a structuring device in her biography when
Becky frequently contrasted the rural and urban, shaping the recount of key
events in her narrative, as well as her current professional practice.

6.2 Coming to the classroom

Becky cast her story of learning and teaching in music as a gradual process of
self-discovery, without a pre-designed plan to develop a career in music or
teaching; she "just stumbled across... these decisions." It was also a story filled
with enabling and encouraging others, who had given a "quiet word of
encouragement here and there" building her beliefs in her musical and
professional abilities.

Her narrative of coming to the classroom began at the age of eight when her
parents brought her to piano lessons. Attending a small rural primary school she
regretted the lack of opportunity to study an orchestral instrument and this
theme is born out in the opening of her narrative:

> "I wouldn't say I come from a very musical family. You know my
> mum can play hymn tunes really and that's the level of…
>
> Frances: On piano?
>
> Becky: Yes, of music they're really, very supportive, you know,
> would have taken me to concerts, say if the orchestra was in E----
> town or something we would have gone to it or maybe would have
> taken me to Belfast to see a musical you know, so very supportive,

very encouraging. I went to quite a rural primary school and at that point in time they didn't have access to ELB tuition so I never had the opportunity to learn another instrument...sometimes I think I missed out "

While attending her local comprehensive school, she became involved in leading and directing her church choir aged 15. At this time she was greatly encouraged by her school music teacher -"he really just took me under his wing" encouraging her to take the subject for GCE (General Certificate of Education) Advanced level.

Becky attributed her decision to become a music teacher as a reflection of her desire to work with people. While at school she had also considered becoming a social worker as she considered herself a "people person". However in doing an arts degree she implied that a career in teaching was almost determined: "*Obviously* when I went to do my degree I was either going to be a music teacher or a French teacher."

She decided to do joint music and French at university but after a few months realised French was not for her and changed her degree to major in music. She was inspired by her new piano teacher, the atmosphere of the music department, and new like-minded musical friend. Becky became particularly involved in piano accompaniment and duets, an aspect of ensemble musicianship of which she previously had little experience.

Her piano playing "pinnacle" came at the end of her degree in her final year when she and a friend performed the Poulenc Double Piano Concerto.

"The thought of being able to sit at a grand piano and knowing that your other half was twelve foot away and you had fantastic music and an orchestra sitting behind you and that was your moment of glory...Just the experience of dissecting music, of putting it together again, of interpretation, of the completely nerve wracking feeling in the green room before hand when you went out to do this performance. And just the unbelievable high after you know that there was six months work of sort of eating, sleeping and breathing this one

piece of music that lasted for 20 minutes and there it was you
know, and you did it. So that I would say was my best
university memory and that whole performance aspect was
great, you know, and just gave you a love for music and a
love for watching other performers as well and trying to learn
from them too"

This was a crucial moment in Becky's story and she recounted this vividly and animatedly. The threads of plot came together at this point- a culmination of her early socialisation as a musician (Woodford, 2002). Despite having never had the chance to play an orchestral instrument, she was playing with an orchestra. She worked closely with a partner and she had been given the opportunity to play a challenging concerto in a high-profile venue. The possibility of pursuing her piano performance to Masters Level and beyond became a serious option in her final year, and she was offered a place on a Masters Performance programme on condition the duo achieved a certain mark in their final year performance. However, the required mark eluded the duo and the Masters was not an option:

"And I suppose at that point I realised that that was my piano
playing pinnacle... you know I had reached at that point as far as
I could go. You know it is quite a cruel world and maybe my
musical training hadn't started early enough in a deep enough
way in order for me to be a performer, you know it had just sort
of ambled along and I'd gone through all the grades and all of
that. But really it hadn't been strict enough early enough to
make it as a performer, so then I became a teacher and I've
never once regretted it, doing that at all."

This was a turning point - the affective narration of her musical pinnacle contrasted with the disappointing outcome. Underlying this narrative was the realisation that she would not be a performer. I asked Becky if she found it a painful experience - rather she felt "relief" at not having to pursue a risky career in music performance. At this point in her story Becky had been offered places on both primary and secondary PGCE (Postgraduate Certificate in Education) programmes.

Upon qualifying as a secondary music teacher, Becky's first year of teaching involved a few temporary appointments around the northern counties and in Belfast. When a three-year temporary post became available in her home town, returning was a particularly tough decision. As an only-child she worried about the potential expectations and demands that could be placed on her at home. Her appointment was also in a Catholic Grammar school, a very different school from where she had been educated. The job would also involve her working to provide music for Catholic worship and liturgy, something, as a member of Protestant community, of which she had little experience. She got on well with her Principal, another enabling and encouraging influence, and the leadership experience helped give her the confidence and experience to obtain a permanent Head of Department post in her current school.

Throughout, the theme of the limitations of a rural upbringing in terms of music education, touched upon all parts of her narrative. The move to the city brought personal development and the opportunity to learn and build relationships with fellow musicians. The return home was not easy but the gratification of her musical experiences in her new school sustained her and provided further opportunities for musical personal and professional development. Becky's biographical strategy here turned the closure of performer identity, into a starting point, a retrospective 'line of flight' (Deleuze and Guattari, 1988) for her teaching. In retelling this important musical memory she uses it to frame a potential for action in music teaching and later in her own projected professional development.

6.3 Constructing a musical world: The music department identity

Becky took over the post of Head of Department from someone who had been in post for 22 years. While they had left a legacy of good resources, she felt that music wasn't thriving, "it wasn't the selling point of the school." Gradually making small changes which were immediately noticed by her colleagues she described the department eight years later as "healthy...very lively and a good atmosphere about it" stressing the emphasis on practical performance, hands-on involvement and everyone working together.

She taught the full range of classes from 11- 18 and had "great numbers" at GCSE and A level. With music as an optional subject post-14 the voluntary

uptake of the subject was seen as a yardstick of her success (Paechter, 2000). Her extra-curricular activities involved choir, orchestra, brass band and string group aided by her peripatetic staff. There was a busy programme of events throughout the school year with two school concerts and lots of public performances in town, with carnivals and busking. There were also world music ensembles: a samba band and African drums. In her stories of the diversity of her department she positioned herself as a musical missionary charged with expanding the musical world of her pupils stylistically and physically:

> "Trying just to encourage the pupils to have so many different experiences and not to be pigeonholed into one type of music. We put them on a bus and take them away on trips, orchestra trips to Belfast and things like that as well. So at times it's trying to get rid of the country idea and exposing them to more styles of music.

> Many of our pupils would play in brass bands or pipe bands or accordion or flute bands, so it's giving them everything else but that...you know you could have a child in your A-level class who would be a side drummer in a pipe band but it could be a grade 8 pianist and it's trying to give them other experiences than just the family traditions of whatever band they've been in for years you know."

Building relationships within the student body, and creating a musical family was part of constructing her music department identity. Through extra-curricular contact she facilitated ensemble work outside the timetable and colonised the physical space of the school. This was also reflected in her memory box. Her first item was a prefect's badge, a representative symbol of her department:

> "This is the badge that I give to my music Prefects in school. So on the badge is our school crest, the three lions, and instead of where our motto goes, we have 'music'. I want my students to realise the importance of the talents that they have, - that they are setting themselves apart to be musicians.

> So I give this to the pupils who represent us in the County Youth Orchestra. I also give it to my choir Prefects, junior and senior

choir, and to my orchestra Prefects, my Librarian, and my Section Leaders. So in any year there are 10, possibly 12 pupils within the school, walking about as a music Prefect. They're something a little bit different, and it's an acknowledgement of the work that they do, and the commitment that they show to me and to the department, and then to the school. And obviously this does represent where I work, and the joy that I get from working here."

The badge ensured the visibility of the music pupils around the school, colonising other (non-musical) spaces. Being clearly marked as a 'musician' was a reward for hard work and commitment. Tamboukou (2008; 2010) has noted the use of space technologies in analysing the narratives of women teachers' writings. Becky used the technology of space to expand the reach of subject. As Becky's musicians 'walked' around the school through other departments, they symbolically rendered the subject visible beyond the physical space of the department. Becky relied on plenty of off-timetable interaction with her pupils to sustain extra-curricular music programmes and rewarded their commitment and loyalty.

The activities of her students also transcended the physical boundaries of the school, and Becky used the local press to project their work into the community. Working beyond and between the physical and temporal boundaries within the school, she developed the music community, with everybody working together. It was much about building relationships.

Creating a subject identity had its challenges particularly in the climate of change and accountability (Gewirtz, 2002). She worked hard to convey to parents that the cost musical tuition was "viable" both in terms of value for money and as a career choice. Working in a Grammar school where the emphasis was predominantly on academic subjects with a career tilt towards the professions, particularly law and engineering, she was "thrilled to get one musician a year" to go on to study music at university, "but it's proving, just proving that music is a worthwhile career and music is a worthwhile subject." She stressed the need for advocacy as she competed for pupil numbers (from Year 10, aged 14) with higher status 'Science, Technology, Engineering, Maths'

107

(STEM) subjects within school. The DE initiative of the Entitlement Framework (DENI, 2010) to increase curriculum diversity was also a threat; this was a statutory requirement for schools to provide a broader range of academic and vocational subjects at ages 14-19. For Becky music as an academic subject was in a precarious position in terms of its position as a marginal academic subject, losing numbers to higher status subjects. Moreover, with the increase of more courses within the arts such as music technology and moving image the 'market' for music pupils was becoming increasingly competitive. While these were not on offer in Becky's school, these were available in other schools and with the proposal for more collaborative and shared learning in the local area this could have further impact on Becky's numbers.

> "It's all down to making your subject count, and at times it is a bit of a fight. When there are performing arts courses, media courses, and technology courses around us, I sometimes wonder how long pure music will survive. "

It is interesting here that even within the arts and creative technologies Becky laments the loss of something she refers to as 'pure' music. As Goodson (1983) indicated, the organisation of secondary schools according to subject departments has profound effects on developing a distinct and tightly-bound subject identity. Becky had constructed a musical world based on widening horizons and striving for musical excellence within a predominantly Western Classical musical paradigm (Welch *et al.,* 2010). When the boundaries around the subject appeared to be blurring, it was not surprising that this caused dissonance. Subject 'pollution' has been noted by Whitty *et al.*, (1994) particularly when high status subjects may feel threatened by influences from other parts of the curriculum. While music is arguably a marginal (low status) subject, it still retains an *academic* identity. In this way Becky viewed her Classical and academic construction of 'music as a subject' as susceptible to 'pollution' from more practical or applied new subjects.

6.4 Becky's teaching self

When I prompted Becky to tell me about classroom music and her teaching, she drew from her teaching of junior classes, who followed the Northern Ireland Curriculum (NICCEA, 2007). Paradoxically, while she hoped that "no-one feels

under pressure" Becky positioned her teaching-self very strongly in the narrative "forcing" her pupils to shed their prejudices. Despite the fact that many of the pupils opted not to do music after the age of 14 she viewed and planned her teaching as a journey of seven years. This is placed within the 'music for all' discourse of the Northern Ireland curriculum (NICCEA, 2007), that 'all children are potentially musical':

> "I suppose really when pupils come into the classroom and into the music department I want them to get rid of their prejudices and I want to force them in a way to experience new things. So you might put on the CD player to them, the weirdest bit of music that they have ever heard, but it gives you such a sense of achievement when you look at their faces and their reactions and think, "They've never heard that before, they've never had a listen to that before and they've never had a think about what's good or bad about that"

As the junior pupils matured into Year 10 (aged 14) she talked about learning from them, particularly as the Northern Ireland curriculum stipulated a focus on the music industry in order to develop pupils' economic awareness in music. She enjoyed the pupils coming to her with their ideas and compositions. This spontaneity is something that Becky found refreshing in her teaching; unlike "text-book-driven" subjects, music is living thing:

> "…depending on the makeup of students in your room, it could be off on a tangent. They might say something different that another class hasn't had. And it's being ready to respond to that, and not be so text book driven that when you see that a child is interested in a particular aspect of... at the minute we're teaching them about minimalism in year nine, and that really speaks to some of them, and they're very interested by that.

> And I think the pupils respect you more for that, because they see it as a live subject. If they see that I love it and that I take it seriously, well then they realise the value of it as well."

It is this potential for spontaneity and the affective and interactive nature of music as a living subject which she used to frame and justify her career. As Head of Year, and Head of the academic department Becky had achieved a full range of responsibility at middle management level. When I asked if she would consider senior leadership as a 'next step' she cast this as a lonely and clinical role, devoid of interaction:

> "I don't think I would. I think I <u>could</u> do it and I think I do have the qualities, both pastorally and just sort of people skills to be able to do it. I don't think I'd want it, I see it as a very lonely job and a very sort of clinical job. I love the interaction that I have with pupils and that's why I went into teaching in the first place was to work with others…And really I want to make a difference in a child's life and I don't want to be in an office doing paperwork or dealing at that level of - I just want to be on the ground, I just want interaction and just to get that sort of buzz from teaching. I would see our management as being more scientific based, but that's the background they come from - science subjects. I have a different way of thinking, and it isn't clear-cut facts, figures and statistics."

She aligned curricular leadership with the realm of the science subjects and positioned herself in opposition through music - a musical way of knowing is different to that of the school hierarchy. She constituted the boundaries of her subject through exclusion, through what music is not providing a particular musical identity through differentiation, through abjection (Butler, 1999). Maths and science are high prestige subjects and by association are more likely to enable a school leadership career (Paechter, 2000). In Becky's narrative, music teaching was positioned to provide her with something other than promotion. Evocative of Bennet's art teachers (1985), rather than being cloistered in the office she preferred to be "on the ground" where all the action and "buzz" takes place.

6.5 Becky's music-making

Becky's personal music making was framed within the context of the school and she had little time for music- "my music making largely takes place through my pupils". She found spaces and justified times for music when it could be aligned

with her school work (see also DeVries, 2010). Often there were a number of extra-curricular events which involved participation in the local community outside of school hours. Her preference to attend a classical concert (a rare occurrence), aligning her responsibilities to her teaching pupils and her personal musical pleasure.

> "Other aspects musically...live concerts. Even if it means we bring an 'A' Level class with me. We're going next week to hear Barry Douglas perform 'Rachmaninoff Piano Concerto 2'. I want to go, so I'm selling it to them, as this is a once in a lifetime chance! "Are you coming?" "Yes." They're coming! So Friday night in Belfast with 10 'A' Level musicians taking over!

> That sort of sets me on fire too, because you're back in the midst of the hub of orchestral life, and seeing top class performers perform, rather than maybe just country music making. Once you get to your top class stuff again, there's a sense of standard and a sense of achievement. So I'm looking forward to that."

During Becky's second interview, which took place in September when she was fresh from the summer holidays, she intimated that she was going to get back to her piano playing again and do a piano diploma:

> "It's time to be a musician again, rather than a teaching musician, and I think that's what I'm going to have to do next. I'd really like to set aside the time to get back to scales, to get back to hard work, not relying on my sight reading skills, but just to really take things apart again the way we used to, and put it back together. So, for June next year that's where I want to be, that piano diploma again."

She was keen to return to the painstaking preparation, "taking things apart," of her pinnacle experience. The event was held as a potential avenue for self-development, providing personal challenge and honing her musical skills. The pinnacle provided a potential 'line of flight' in her teaching and a sense of futurity providing the possibility for developing her music.

6.6 A woman in music and a woman in teaching

In answering this last question Becky drew on a discourse of equal opportunities in music and in teaching. In her description of her school context where there was a predominantly female teaching staff, there was no indication of gender discrimination – opportunities for promotion had arisen and she had been successful.

> "I think sometimes men maybe have a more black and white approach to things, and I'd like to think that I've taken their black and white approach and made it slightly more sensitive. I've taken their knowledge and their technical ability and made it slightly more accessible.
>
> For instance, if I have pupils in my class at the minute that aren't bright stars, I'm able to set aside my musical hat and get down on their level and say, "Okay, you're struggling, how can I help you"? Perhaps some of my influences in the past were always geared to the top level of performer, or "Get this right because this is how you do it." Maybe I'm not always explaining it properly. I'd like to think I've taken a mixture, maybe, or watered down their clinical approach."

She compared herself to male heads of department in other schools and did not see any difference. All of her musical and teaching mentors were male. Drawing on concepts of "as good as" male, being a woman in music and teaching was a transaction for Becky; she has taken male skills, knowledge and ideas and made them more accessible, more communicative. She positioned herself strategically between two normative conceptions of masculinity and femininity: female care (the personal touch) and male reason (ability and knowledge), in an ambivalent position of both and neither male or female (Gonick, 2003; Walkerdine, 1988; Walkerdine, *et al.,* 2001). It is noteworthy that in her memory box Becky included a CD of the Labèque sisters who were highly influential when she was a student, spawning her interest in piano duets. For her they were musical role models, feminine beauties who personify all the technical ability of concert pianists.

"The performers on this are my musical idols- Katia and Marielle Labèque. When I was at university, I became really interested in piano duets and two piano performances, and I think I own every CD of theirs. In this recording they're playing 'Gershwin Rhapsody in Blue, and Piano Concerto'. I have everything that they've ever done, and it's mainly all 20th Century stuff. I enjoy listening to it to relax. I enjoy attempting to play it, and whenever I did a lot of duet stuff, I enjoyed the interaction with somebody else. So the Labèques are very close to my heart."

When considering her pupils she stressed her quest for equal participation (which she may not always achieve) aiming to increase the small numbers of boys in choir. She contrasted a stereotype of "hard-working girls" and "brash, confident boys," which she tries to manage although this is not expressed in relation to particular musical activities (Green, 1997). In terms of career it was her boys who went on to do music at university despite their small numbers, and the girls who had gone into teaching.

When she talked about her own children and her involvement in their musical learning her younger daughter was cast as the more musical child while her son struggled: "But is that because he's a boy and they do things at a slightly different rate, or something else pushes his buttons, and he's maybe more mathematical and scientific?"

Becky presented the position of music within the school largely in oppositional terms and there is a strong alignment of male/scientific and female/musical (Walkerdine, 1988; Paule, 2015). This is carried through in her positioning of her children's music. This reflects the murkiness of competing discursive fields: while trying to negotiate one's subjectivity as a musician or teacher or woman, the process of signification is always subject to the destabilising effects of the other categories and the wider discourses that sustain them. Despite drawing on discourses of gender equality, facets of her subjectivity such as 'mother' are shaped by deeply embedded discursive processes. As she drew on the images of caring female teacher and clever male musician both subjectivities had to be maintained in this ambivalent space of musician-teacher.

6.7 Sustenance

Becky's musical activities were opportunities for personal musical spaces. Her personal music making, however, was also held in check by the demands of her other material roles. The spaces for musical pleasure occurred when she was able to bring one or more of these roles together in her church music or when she attended a concert with her pupils. Her Poulenc pinnacle provided a line of flight in her narrative for shaping her professional practice in the present and in the future, as she considered possible 'future self' (Freer and Bennett, 2012) as a pianist pursuing her Diploma goals. As a mid-career professional the sustenance for professional longevity appeared to lie within her music:

> "And how can I ever say that I know everything there is to know about music? As a musician, which is essentially what we are, we've got to keep developing our skills ourselves, so you're never static, and that's lovely. I would hate to be in a job where I felt I knew it all, or I felt I'd reached my peak. There's always something new to learn in music, and a new experience. It's good."

6.8 Summary

Like the majority of music teacher trainees in the TIME study (Welch *et al.*, 2010) Becky's musical identity was firmly embedded in the Western Classical tradition to the extent that she was the guardian of "pure" music. Nevertheless, she did encourage stylistic diversity within her junior teaching and her extra-curricular ensembles. Throughout her narrative there was a clear sense of 'moral purpose' (Fullan, 1993), and music teaching was much more than delivering the curriculum. The singularity of purpose is reflected in her story of striving to broaden the horizons of her rural pupils. Becky was comfortable within, and in control of, her teaching role. Despite not going on to be a performer, her entry to music teaching was in Huberman's (1993) words 'easy' and fulfilled her early desires to 'work with people'.

While Becky had achieved promotion and standing through both pastoral and academic tracks in school, working within the constraints of the school milieu did mean conflict at times with the Principal, "the numbers man". Moreover, the

threat of change within the local milieu may threaten the musical world she has created, and the stability of her material role as a teacher. There was a latent 'vulnerability' in Becky's position (Kelchtermans, 2005, 2014) as the systemic changes to curricular delivery for pupils' age 14-19 had potentially dramatic implications. Despite this, Becky's narrative of self-in-practice was agentic, and from both subject positions of musician and teacher, there was the potential for personal transformation as a better pianist, a clearly defined 'future self.' This future-self was shaped through continual reflection on the musical space of her Poulenc pinnacle which provided her with professional and personal resources (Freer and Bennett, 2012).

7. Lynne

7.1 Overview

For Lynne, an accomplished tuba-player and pianist with an MA in performance, becoming a professional musician was a strong possibility. Coming to the classroom involved a choice, and it was a decision which she had considered deeply. The narrative which unfolded was about overcoming loss, but there was also a sense of latent futurity which reflected a personal musical life provisionally on-hold, while she devoted time to her family particularly the musical education of her children, and continued to run a busy music department. A reserved yet articulate narrator, Lynne, nevertheless, communicated warmth of feeling around her musical loves in both challenging and rewarding professional and personal circumstances. She produced a memory box full of artefacts going beyond the recommended amount, including photos of past music making, current music teaching and her current 'personal' music-making taking place beyond school.

7.2 Coming to the classroom

Lynne's story of coming to the classroom started with her formal school experiences from primary school to university. She was surrounded during her formative years by a support network at home, in school, and at church which helped to develop her musicianship - a range of musical experiences and significant others spring from all these institutions.

Lynne's narrative began with her subject choices at school, a time on which she looks back fondly, and the significant moment of the purchase of her piano, funded from a legacy from her aunt. Her formative musical experiences and support of the family on her mother's side were considered significant. Her family's participation in Anglican church services afforded her a number of musical opportunities such as free organ tuition. She also recalled her granny teaching her the alto part of all the hymns by heart. From the outset she loved music:

> "I really took to it. I had been given a tuba having done a test at
> that point and my parents weren't very impressed that I brought

home this huge instrument, which was smaller than the one I have now because it was a single E flat.

And then my parents – an aunt of theirs had died actually and had left them a field between my mum and her brother and they sold the field and mum knew I had always wanted to play the piano so they bought a piano. I started that just after I'd got the tuba, around about the time I got the tuba. And I took to that like a duck to water.

I'd had a few recorder lessons just with the school and so on and really very quickly knew I just enjoyed music. Practising no problem, I just loved practising, it was never an issue. And then that just went through I suppose the rest of my education, reached GCSE - choice was never an issue, it was always going to be music. Came to A level choices I just chose the three subjects I enjoyed because music was definitely the one I wanted to pursue; did music, maths and R.E. Did well in all of those..."

Lynne started tuba at the age of nine years at primary school because she was "tall for her age", and supposedly to make up a brass quintet, which had been her primary teacher's and brass tutor's "dream." She had very positive experiences of music in primary school, singing in the choir which would have competed in the local music festival under the guidance of a very enthusiastic teacher. At junior high school, as her piano and tuba skills continued to develop, she was often given additional responsibility for piano accompaniment for school shows and assemblies. Through the tuba she participated in local bands and in school, with the educational library board (ELB) music service, and with local brass and military bands. Coming to senior high school at age 14 (the school in which she was now Head of Department), was a significant moment where she musically 'came home', joining a range of ensembles and, for the first time being stimulated and challenged in the music classroom:

"I came here; it was a great experience of music. The music teacher was Mr. Phillips and just suddenly someone was teaching me about listening and I really enjoyed that. And

analysing scores; and I mean I really do enjoy analysing music
and I suppose he must have been good at teaching that for that
to have come through.

 I sang in the madrigal group, sang in the choir, played in the
orchestra, played in the brass group, you name it – if it was
going I was involved in it. So to me this was lovely, there was
just so much going on that I could be involved in."

While Lynne had no fixed career plans on leaving school, music was not
something she was prepared to give up. She performed exceptionally at
Advanced level and was participating in a range of prestigious and selective
musical ensembles such as the Ulster Youth Orchestra; and the Irish Youth
Wind Ensemble. This motivation continued into her university career:

"I really enjoyed it. I guess that's more to do with me than
anything because I know other people who maybe didn't enjoy it
so much. I do tend to just get involved in whatever's going and I
work hard so I got quite a lot out of what I did, whether it was
technique and style, analysis. I mean I really did enjoy them.
Some of the lecturers maybe weren't as good as others but you
went home and you did your own research and so on. "

Composition was her first hurdle; she struggled to find her 'voice' which
reconciled a love for tonal music (particularly late Romantic orchestral music),
with the music department's favour for post-tonal and alternative harmonic
approaches. She worked hard to find a synthesis.

"I didn't enjoy composition but then it clicked into place and I
went on to do it in third year but in the first year of composition I
just couldn't understand why we were dealing with things that –
the harmony just didn't sound right. ...At school... I did harmony.
Bach chorales, string quartets quite rigorously, which I felt stood
me in good stead of knowing tonality. But anything beyond that
was actually just completely new to me when I went to university
and I found that a wee bit of a struggle coming to terms with."

118

It is implied in Lynne's narrative that hard work brought about her educational successes and she played down just how well she had done. Before our first interview I was aware of some of Lynne's impressive musical credentials but I had to prompt her to tell me precisely what they were: straight As at Advanced level, a first in BMus, and an MA before by the age of 22. What was much more readily expressed in Lynne's narrative were 'values' themes: hard work, striving for intellectual and musical challenge, and giving her full participation and commitment. A quest for challenging musical experiences persisted in this part of her musical education. She finished her undergraduate course confident in her musical abilities, faced with the realistic option of pursuing a career as a professional orchestral musician:

> "At that stage I was sort of deliberating whether or not to continue on with the tuba to a more professional level for I really enjoyed that, discussed that with my tutor at university and I mean he pointed out the pros and the cons and certainly he thought I could go on.

> He said "You'll not get a job in the UK initially; you will have to go to Spain or somewhere else." And I thought "I'm not sure if I want this." And then I thought lifestyle choices would have to be made there and I thought "If I go to Spain or somewhere else..."

> I was in a relationship with Tim- he became my husband-and we'd dated since we were at school together, so that was a factor in it too and I thought "Well if I do get married, eventually I would want to come back here." So either I would get a job in an orchestra, if I was lucky enough, it would be unlikely to be the Ulster orchestra, so it would mean moving to somewhere else.

> So I mean all of these things were going on in my mind and I also thought if I had children how would this fit in at all with being on tour for instance; doing evenings, having to sleep during the day maybe if you were up late. I don't know, just it always – and I thought "No, do you know that actually would be a lifestyle choice I don't want. So I'd always been interested in teaching too..."

Lynne framed this monumental decision in a most matter-of-fact manner. Moreover, she attributed the outcome of the choice rather deterministically to her character she was "not a big risk-taker." The loosening of family ties and the potential precarious nature of a long-distance relationship with her fiancé (who by implication would remain in the locality) were greater sacrifices than a professional orchestral career.

After her PGCE year, as she began her career teaching in a nearby senior high school, the devastating effects of a car accident left her unable to walk for a few months. Picking up the tuba was physically impossible for a while and while this was recounted calmly and non-emotionally, the use of 'death' metaphors is significant as is the emphasis of reported speech:

> "When I started teaching I was one month in and I had a really
> bad car accident, broke a couple of bones low in my back so I
> couldn't really lift anything for a long time. It took me quite a while
> even walking so I sort of thought "Well that's the end of the tuba."
> It was "Put it in the coffin, its case in the corner there."

With the possibility of her ever playing the tuba again in doubt, Lynne's narrative questions and challenges the musical life she had led up to that point, from her choice of instrument to the failure of her body to cope with the physical demands of playing.

> "No-one really explained that this was going to grow and I think I
> was given it because I was tall. I would have been the tallest in
> my class at that stage and they just thought – they thought this
> girl can manage it. It was put in a gig bag so it wasn't even a
> hard case so there were a lot of things there that made that
> seem a lighter instrument than it was going to become. I do
> think it's a foolish instrument to give a girl and that's very sexist.
> (Laughter)
>
> But certainly physically boys – I mean there's no doubt about it;
> physically boys are stronger than girls. There's not much
> difference between height in boys and girls but strength wise we

are made differently so to me they should have given me a

trumpet or something else and I was playing it..."

Lynne's personal physical limitations in playing the tuba are cast in terms of the female body's inability to deal with it. The failure of bodily control (Koza, 2009), her physical weakness is attributed to her sex: she rationalises the loss as a "stupid instrument" to give a girl, and the wrong decision to have started the instrument in the first place. As part of her rehabilitation after her accident she helped out with a competitive brass band. Although she had begun to play the tuba occasionally this was unsatisfactory, a painful reminder of how good she had been.

"It's killing, it's killing...I mean tuba as you know was the love

that I really wanted to go on with so I suppose I miss that most.

And you go downhill so quickly; I sound rubbish. (Laughter) The

breathing goes, the technique goes, the tuning goes, it just – I

notice it. You would go and help out and you'd think "Oh, I'm just

not centring any of these notes as well as I used to." And I just

feel completely rubbish. Plus I can hardly carry it. And trying to

get up and down the steps with – I get back pain all the time, it

just is a bit depressing really."

A second outlet during a lengthy period of recuperation was piano playing and, to give her some focus, she did a diploma.

"I then decided I'd just do my piano diploma. I suppose it's a

bit of interest for me to practise up on a few things, so... if I

had time I would just sit and play the piano, that's very

enjoyable. Not so much the tuba now because it's better as

an accompaniment, it's not so interesting on its own, so piano

is more satisfying in that way."

Her piano playing is cast as a special music space for her, and none of her physical limitations seem to affect this. The demanding level of piano accompaniment for her examination students continued to provide Lynne with sustained practical and musical challenge. It was also something which harmonised with her domestic life- not requiring her to run out to evening

rehearsals and leave her children. The private nature of playing at a more advanced level was particularly satisfying for Lynne.

In sum, Lynne recounted a 'painful' start to her music teaching career (Huberman, 1993). While Lynne justified the decision to become teacher as the "lifestyle choice" she wanted, the physical and emotional impact of the car accident, rendering the option of becoming an orchestral musician impossible was profound, tingeing her narrative with a sense of loss. As the plot unfolded and she established herself professionally within the familiar surroundings of her former school music department, she had clear goals and there were frequent moments of musical pleasure as Lynne's memory box story and the accompanying narrative reflected.

7.3 Lynne's music department

Two years after the accident Lynne took up post as Head of Music in her former school. The school was a very established Provincial Grammar school selecting students at age 14. A sizable number of students would go to Oxbridge; and academic and sporting excellence and hard work were central to the ethos of the school. At the time of interview, 2010, this was a school which that had had a rapid turnover of head teachers in a short period of time. This was something which impacted on Lynne's running of the department as she negotiated the different ideals of each new incumbent of the Head-Teacher post. Up until two years previously she had been running the music department single-handedly, supported by some peripatetic instrumental staff, until she was joined by a teacher who was to start up music technology. Lynne's role however still involved a heavy teaching workload of examination-only classes (GCSE and Advanced level) as well as a full programme of extra-curricular ensembles:

> "The ethos of my department would be everybody's welcome I
> would feel or hope. I really try my best to encourage as many as
> I can to come along. The choir is just for girls. I try to make it
> relaxed, I try to keep it informal and I try to keep it fun. And I try
> to do a repertoire that's mostly something they'll enjoy doing and
> I try to keep it up to date.

And then for those who want to go a wee bit deeper I have the chamber choir, so that will be auditioned and we have great fun with that, but it's more serious and we sing more serious pieces. And with boys in this– it's a challenge to get the boys in but once they're there they absolutely love it. And then that usually encourages another one or two to come. Quite often though with the boys some of them don't read music, they just love music. So in the past I'd have taped their part so that they can go away and listen to it.

Orchestra: anybody having tuition comes along to that. Anybody not having tuition I encourage to come along...And I'll simplify parts for those who aren't high grades; I'll do you a third violin part which uses five notes for the wee grade twos or threes that we still have at this stage, whereas the sixes, sevens and eights will be the ones having the first parts.

So I'd like to think I was welcoming and encouraging as many as possible."

While the girls' involvement was a 'given' in the four-part mixed chamber choir, she had to work to facilitate some of the boys who did not read music going to some trouble to help them learn their part. Orchestra was her favourite activity and there was a busy programme of events scheduled every first term. Lynne had developed a strategy to keep the pupils coming back with a mix of popular pieces and more challenging work. Within her memory box she had included scores of 'Pirates of the Caribbean' and Mahler's 'First Symphony' reflecting this, balancing the contemporary and her own love of late Romantic music. While her love of Western Classical music was continually and affectively recounted throughout her narrative, engaging with other styles was an important aspect of encouraging the students to attend. Contrary to Welch *et al.'s* (2010) findings Lynne was quite happily engaging mid-career in a range of popular styles. But furthermore such stylistic diversity did political work. For Lynne this did not involve 'selling out' to popular styles (see Wright, 2008) but to negotiate a common ground while maintaining a sense of her musical preferences, her sense of musical self (Kokotsaki, 2011).

Having "inherited" the department from her former teacher, Mr. Phillips[1], who had given her such a positive experience of music at school, she embraced his enthusiasm and welcoming ethos but Lynne was also keen to find specific areas where she could make her mark musically and bring in her expertise to different areas. Reflecting her musical and biographical experiences this involved boosting the orchestra by raising standards through regularly rehearsing and performing. She also had the chance to develop composition, something which she felt she was unprepared for at university.

As this was senior high school (catering for young people aged 14-18) Lynne was also responsible for two classes of GCSE pupils per year group as well as an A Level class. While she had little influence in shaping the content of the examination specification, she ensured that her students had a strong understanding of musical theory when they arrived from junior high school. Following on from her early mentor who had taught analysis and harmony so rigorously and challengingly in Lynne's recount, intellectual challenge was also a key feature of her approach to pedagogy and in her memory box was a score of Bartók's 'Concerto for Orchestra'.

> "I guess I've chosen this because I love analysing music and that's probably a maths background with me that I always enjoyed. I studied maths A-level. I did even look into studying music and maths at Queen's and I guess the mathematical side of working out chords and so on, I really enjoy. I just spent three weeks with my upper sixth doing chords, and seventh chords and ninth chords and sixth chords and so on. They all groaned at the start. Yet within that group, three of them are mathematicians and they've now said to me "We really enjoy this.""

She also produced from her memory box a photo and a thank you card from a class of Leavers. A number of them had gone on to do music at university:

> "It was a big year group of thirteen although they are not all in
> the picture because you can never really manage to get them all

[1] pseudonym

there. I think that was the day of the practical exam. Most of them were there and that was just a wee thank you card then that I'd kept. I guess why I put them in is because I really enjoyed teaching them. They were motivated, they really enjoyed music and, yeah, I just enjoyed interacting with them and some of them, quite a few of them went on to study music then. This girl went on to the Royal Scottish Academy of Music and Drama to study oboe and this girl went on to study music in Durham I think it was, and there's one missing who's away at Oxford studying music. And then this one went on to study music somewhere else, she went up to Derry to study music. This guy was very interested in sort of radio production and so on. Enjoyed singing in a pop band sort of style, playing his guitar. He'll continue to do that sort of gig work. And the rest of them – lovely singer, good flautist. I guess as well they would have been core in the orchestra too."

This was a particularly warm recount of a special class. She constructed a relationship with the young people through a sense of shared enterprise, resonating with Lynne's value themes of motivation, participation and hard work which had shaped her earlier story. In a number of ways this episode reflected Lynne's sense of self-efficacy through her pupils' successes (Hallam, 2001). It functioned to show viability as an academic subject in attracting a class of 13 - a number which would be considered very large for a purportedly marginal subject at Advanced level. The pupils also showed musical diversity in their tastes, styles and skills which Lynne's narrative had already reflected. Moreover, they went on to pursue music in diverse ways at Higher Education potentially choosing it as career. This was no mean feat in a Grammar school where the 'hard' professions of medicine, law and engineering were predominantly valorised as career destinations. However, Lynne was ambivalent about actively promoting music as a potential career to her pupils perhaps reflecting some of the turmoil surrounding her own story of coming to the classroom, and hinting of the limitations should they seek employment in Northern Ireland.

> "In terms of encouraging them I'm always in two minds about this
> because I'm not sure there are the jobs out there for them. I
> certainly wouldn't discourage them. If they are interested in music
> I'm not going to discourage them because that's their love and they
> will get a job eventually and they will be satisfied eventually. But in
> terms – I wouldn't push anybody into it because I feel that there
> are not enough jobs out there."

There were also challenges to Lynne's professional practice in her story. She communicated a profound sense of isolation, even though she was joined part-time by another teacher in music technology. For example, as the only teacher for the GCSE and A level music specifications any changes had significant impact causing her to engage in analysis and resource-preparation over the holidays to the extent that she "could have looked at another career." Given Lynne's workload during the teaching year, any intrusion into the sanctity of holiday-time was too much. However, Lynne did not expand on what form that other career might take.

Lynne found it particularly problematic when her pupils did not show self-motivation she expected:

> "Occasionally you get ones who aren't motivated and that's
> hard, as you do expect them to come here having chosen the
> subject and to be motivated and enjoy it. There are the
> challenging ones, and just again my Year Elevens, who most of
> them are very competent, and then I have two – one ADHD boy
> and the other one, probably one of the weakest candidates I've
> had, but yet he's sticking at music and he doesn't know what a
> semi-tone is and he doesn't know what a scale is and I just feel
> maybe he shouldn't be in the classroom doing the subject. And
> I've spoken to him and he really wants to stay so I let him and
> we'll see. He may or may not pass, I don't know, but hopefully
> he'll learn something."

The presence of pupils with Special Educational Needs (SENs) had become an increasingly common feature of her classes. After the SENDO (2005) legislation more pupils with Special Educational Needs were admitted to selective post-

primary schools, increasing the diversity and complexity of the classroom, and potentially challenging the training and skills of teachers in schools which had not been traditionally accustomed to enrolling pupils with complex SENs before 2005.

An area of major concern at the first interview was the lack of computer resources for her examination classes, essential for the completion of their coursework. The few items she had managed to gather for the music technology course were due to be re-allocated to the art department by the then new Principal:

> "Senior management said "Well if there's no music technology next year we'll move those resources down to art." ...At which point I just thought "I really want a career break. I can't cope with this." I had just that week put in a proposal that we got more computers in here.

> So I feel I've had a bit of a rough ride too in that I don't think the head – the new head who's only in post a couple of months – realises what's involved in music. I just feel he has no idea. So I've tried to explain that to him, I'll have to go back again now maybe next week and chat it over. But I actually now think he doesn't really understand what the subject's about when he's going to take from the poorest department and give to the next person. Instead why not take those computers from science or from somewhere else, why are you taking them from me?"

There was little sense of agency in this recount, and Lynne's ability to justify and claim resources is certainly challenged within the school to the point that Lynne was on the cusp of leaving, or at least needed a break. While throughout the narrative there were definite oppositional portraits of the high- (science) and low-status subject; the struggling that was needed for the 'poor' music department in this episode is vivid and painful with Lynne's technological resources going to art (a subject of arguably equal marginal status). This was an important professional and practical issue, stressed by the use of reported speech. It was also a struggle for voice. The actions had been authorised by a

male Principal and there was no meeting of minds here, the Principal has misunderstood the complexity of the music subject.

In above instances of reported speech the two speakers were not in conversation, and Lynne's attempts to explain her situation to her Principal were ineffective. It was through other music teachers in other schools and support from her ELB that she managed to source some temporary solutions to her resource issue, borrowing laptops and tablets where possible. Armstrong (2011) has noted music technology in classroom is embedded within gendered discourses. In this respect this episode (which has involved the practical loss of resources) on a deeper level reflects the marginal and inferior status of music and the continual advocacy required from music teachers. Lynne's use of music technology in the music classroom provides music with a clear role within the dominant STEM agenda. On this level, just as with her maths-music alignment, Lynne's music technology enabled her subject to maintain a degree of status. With the taking of technological resources, that degree of status and the ability to position music within the STEM discourse will potentially and rather forcibly be removed. Moreover, the pain of this has been exacerbated with the resources being given to art, a subject with similar status struggles (Bennet, 1995).

7.4 Lynne's music-making

There was a pronounced demarcation in Lynne's narrative between her former pre-accident, musical self and the music she was doing currently. In her memory box many photos documented a young Lynne playing in high-prestige ensembles from quintets to orchestras and bands. As development of her involvement in church music in her youth, her only photo of her current music making outside of school was her praise group. Through this she had been able to develop and exercise her skills. Lynne was pictured in the centre of the photograph, seated at a keyboard, surrounded by the group which included her family.

> "This is the wee praise group in church that I lead and it's just really a dedicated group of singers. They'll not necessarily be wonderful singers, you know, but to me that's not what this type of music is about. I will always be there and I will be organising

128

it and it's challenging to find new pieces and it's a very different style of music.

I mean you're doing just worship songs really; it's not 'hymny' or anything like that. And just I suppose in this picture is the family involvement – that's my husband there and there are the two children. They've always been involved, come to practices and so on although now my husband has had to take on more of the looking after the children role. I think there probably will come a point when I'm too old to do it, you know, because I think it is more a young person's thing."

Lynne had been doing the service every week and it appeared to be a resounding success. Originally, it had begun as bit of an experiment, when Lynne had been approached by her Rector, and had become very popular. All facets of Lynne's subjectivity appeared to work in harmony here - mother, wife and musician coalesce. It contrasted with the complexity of her professional role in the field of shifting discourses in school. This was a neutral space for her musical skills, where she had a clearly defined familial role but one which was open to expressivity (Deleuze and Guattari, 1988: DeLanda, 2006). Here this role had equally spiritual and musical function, and Lynne was not battling for recognition from the margins of the curriculum. The institution of the church was shaped by very different discursive fields, such as the importance of family worship and using one's 'god-given' talents. This provided Lynne with musical 'challenge' but unlike the other musical arenas in school and in her own 'career' playing, the need for excellence or 'wonderful singing' was not as important. The drivers to succeed were not present within this different discursive field.

Another aspect of her current music making was teaching her own children, (her daughter and younger son), the piano. In this she painted two contrasting portraits of her children as learners, her "shy, biddable" daughter and her "mischievous" son. For Lynne this mother-teacher role was obligatory, and despite stories of some quite comical rows with her son, he nevertheless did his practice every morning. While this enabled her to spend time with her children and be actively involved in their music education this did not always bring

harmony. The following episode of her daughter's piano performance was a moment for contemplation:

> "She has played in the festival as well, she played her piano.
> The first year she'd been learning piano – she's been learning
> for two years – she played in the festival. I guess that was
> because I made her, I'm not sure that that was right of me to do
> that. On the day she said "I'm not playing" and I said "You are
> playing." And she said "No I'm not mummy" and I took her by
> the hand and brought her up to the stage with all the other little
> girls and boys and she did it.
>
> And she was really pleased she had done it but I suppose that's
> more because I know she just needs to do that first step. And
> she was glad she had done it but I did wonder had I done the
> right thing? I don't know."

Again this is an interesting example of competing discursive fields, and Lynne is caught between maternal discourses of care and protection with preparing her daughter for the necessary terror of public musical performance. The contradictory phrases reflect this struggle: to overcome the latter Lynne "knows" this had to be done but in terms of conforming to the former she did *not* know if she had done the right thing.

A final aspect of Lynne's current music-making was the private moments where if she had the time she reported that "I would just and play piano all day." The practice needed for the challenging piano accompaniments for her Advanced pupils provided some justification for this where she would "have to practise her socks her off." There was also the rare pleasure of attending professional concerts, but only when there was support at home:

> "Going to a concert...now I just consider it such an awesome
> privilege to go and hear an orchestra perform and actually have
> that opportunity to go and do it. If someone's looking after my
> children and I'm - even if I just went on my own - you know that I
> just, absorb it all. Bring it on, it's lovely."

Tamboukou (2010) has indicated importance of women teachers' artistic practices which have lightened the "burden" of teaching for women throughout the last century. Within Lynne's narrative these arise as stolen moments of aesthetic fulfilment and spaces for private musical pleasure.

7.5 A woman in music and a woman in teaching

Lynne was a girl who played an atypical instrument within a predominantly male sphere of music making, the brass band world. She cast a comical portrait of her arrival at rehearsal:

> "The three other boys I sat with did look at me when I first came along and thought "Oh goodness!"
>
> (Laughter)
>
> "The sweet thing coming..!" They would have been 5th form and I would have been maybe 1st or 2nd form, so there would have been an age difference there. Yet at that stage I would have been quite good on the tuba and would have been on a similar level to them, and very quickly they got to know me.
>
> I'm not an extrovert in any way, I would have been quite quiet, so I guess because I wasn't pushy and they just seemed to come to respect you for who you were, what you were playing, and your playing ability. I certainly didn't feel like a girl anyway – well, apart from the fact that maybe they carried your tuba for you. The conductor would never have made any distinction, or the band."

Kemp (1996) has noted that musicians appeared to consider themselves androgynous; he has asserted that the musician's self-concept is more concerned with being a 'musician,' and being male or female does not seem to matter. There is some resonance here in Lynne's narrative, as she stressed the 'neutrality' of her skills and indeed the musical 'capital' that she brought to ensembles regardless of her gender. Drawing on Green's (1997) analysis, Lynne voiced the 'inherent' meanings of music in defining her musician-self, over the 'delineated' (socio-cultural) meanings which are implicit in musical

activity. Despite voicing a notion of musical 'genderlessness' Lynne used normative conceptions of gender as justification for her courses of action, such as her 'female' physical weakness and the importance of potential motherhood in her early career planning. On a socio-cultural level this was a gendered narrative; while delivering a musical performance was not intrinsically a gendered occurrence - getting there certainly was a struggle. To be and to act 'musician' was a porous rather than a neutral subject position, a position shaped and pulled by other subjectivities.

There were also underlying gendered assumptions about boys and girls learning in music. Underpinning Lynne's narrative was a much deeper and more implicit dualism: a continuing conflict between the rational and emotional. Furthermore, this ran along highly gendered lines; with explicit linkage between the dualisms of male rationality and female emotionality (Gould, 2006; Paule, 2015). All Lynne's musical mentors (in the classroom, in tuba and in piano) were male, and her enablers, female. There was strong family support from her female relations in music, in terms of informal pedagogy (Grandma's hymn teaching) and financial resources (exemplified by the purchase of the piano). She claimed she liked the male way of doing things in music: a brief spell with a female piano teacher had been difficult, and her female junior high school teacher had left on stress leave. She had worked with a male teacher who had covered the maternity leave of her colleague and the relationship was successful.

Lynne taught in a very traditional 'rugby' school which, more than likely, elevated the status of certain types of masculinity (Connell, 2002; Martino, 2008). In extra-curricular music male participation counted and Lynne went the extra mile to make sure they were present, even if they did not have some of the musical skills needed. Their presence increased the 'visibility' and '*vocality*' of the music department. For some classes she was keen to stress the mathematical or theoretical side of music to get the boys on board, and she indicated how she had used this strategy to build their trust in her abilities.

Lynne continuously stressed a non-emotional self in the classroom. She was quite "level headed" and class discipline was "not an issue." In working to construct the position of rational female, there was evidence of both mastery

and submission processes, submitting herself with/in a narrative of male rationality and using this to formulate a clear sense of her approach to practice (Butler, 1997). However, this did not always work professionally, and even when it came to a practical matter such as her computer resources, there was clearly an emotional cost. Much of Lynne's sense of her musical and teaching self drew on the discourse of hard work and the rewards that it should bring; when this failed to deliver, Lynne questioned her practice.

"Frances: Are you fulfilled as a music teacher?

Lynne: Yes I am… though the only time I'm not is when you have to – you come up against opposition. That drives me mad because I feel I work really hard so to come against opposition just – I think I should not have any opposition because I'm doing my utmost. So any of that I just can't tolerate because I think I can't do any more. Otherwise I'm fulfilled. (Laughter)"

7.6 Summary: Lynne's narrative of self-in-practice

Lynne's first interview left me feeling disconcerted. I knew before I interviewed Lynne that she could be considered the most 'successful' of the participants. Professionally she was the highest paid for purely musical responsibilities in school. She had had a history marked by educational success. The pupils within her music department were going on to ever prestigious careers in HE and some were continuing to do music. Yet, here was a narrative of a teacher who was openly struggling with the demands of competing subjectivities.

Lynne's narrative was particularly reflective of the tightly bound networks within Northern Ireland.   As Field and Schuller (2000; Field, 2008) have indicated these social ties and networks within Northern Ireland (particularly for the middle class) offered Lynne a balance of security and measured opportunity which was very difficult to leave behind. Amidst this conservative milieu, it is not surprising that Lynne chose teaching, in turn enabling her future family, over an unpredictable career. Her narrative showed how she had worked to find niches

for musical activity. However, these spaces were tightly regulated by other subjectivities within her domestic and professional spheres.

I asked Lynne if she had considered other pathways and promotion to senior management, and despite the tensions and struggles in her narrative she rejected it. Contrary to Drummond's findings (1997, 2001) this was not merely a case of having insufficient time to pursue this. Lynne had made significant emotional investments in shaping the music department; it was her identification with her musical self that prevailed, providing sustenance and a sense of professional development from within (Bennet, 1995):

> "I wouldn't want to go on for a VP because I'd really, really miss
> the music bit and I'm not sure I could sit back contentedly
> watching somebody else do it unless they were really, really
> good at it.
>
> I couldn't watch it not be good."

Chapter 8: Hayley

"...music ends up practically being your life. Because everywhere you go, and everything you do, tends to have music involved, whether you're listening to it, performing it, or, in some cases, having to sit down and write it."

8.1 Overview

Hayley taught pupils aged 11-18, and a full range of abilities, in one of the few non-selective schools in Northern Ireland. Notably, this school had clearly delineated ability streams. When interviewed she had been in the school for 12 years, having secured the post immediately after qualification, and she had been acting head for two years while her Head of Department was on leave. While her teaching job had remained stable, Hayley concurrently developed her personal musical and teaching skills through her involvement with Army Cadet Force Music and she linked these experiences closely to her changing approaches to classroom music, setting store on 'structured yet varied' teaching.

The theme of 'broadening horizons' ran throughout Hayley's story. She structured her narrative through a series of obstacles overcome, akin to a *bildungsroman* (Stanley, 1992). Hayley positioned herself fluidly in the narrative as she traversed different contexts both within music teaching and music-making. While her music teaching took place both in school and in Army Cadets, she was also happy to teach a range of subjects beyond music and had channelled her professional development towards an MA in education and a diploma in Religious Education.

The research engagement with Hayley contrasted significantly with the other participants. The first interview took place in the music department store located between two well-equipped music classrooms during some free periods in June, just before break-up for the summer holidays. This was a spacious and comfortable room and we conducted the interview in two armchairs. Our lengthy and unhurried interview progressed with few interruptions. We finished with a tour of the facilities where I was shown a studio, practice rooms and rehearsal rooms - an impressive space. Arranging a second interview with Hayley proved

difficult as she was on illness leave related to a chronic medical condition. Nevertheless, she did not wish to leave the project and she suggested I conduct the interview in her home, some nine months later. Hayley was the last participant to complete the process.

The second interview took place in her living room and despite the fact she was in pain, Hayley narrated a carefully-wrought, self-directed narrative drawing on a wide range of artefacts from her memory box. She had gone beyond the recommended six items and used a range of photographs showing a range of musical activities within and beyond her school. Most of the artefacts reflected recent musical activity. Hayley was keen to start the interview and presented a coherent and thematic narrative linked to each artefact, drawing on the themes of the previous interview. During the presentation, when she spoke at length about each item, she took the lead, and did not pursue any prompt questions or interruptions on my part, dismissing these diversions as she was keen to "cut back to the story." Hayley was the only participant who gave me *carte blanche* to use her artefacts in whatever way I wished even going to the trouble of making copies of everything in advance. I viewed Hayley's artefacts (as with the other participants) predominantly as story prompts and did not undertake a discreet analysis away from their narrative context. However, I have included three photographs in recognition of Hayley's willingness to make her artefacts public, in recognition of their richness and diversity in illuminating the accompanying narrative.

8.2 Coming to the Classroom

Hayley's story of coming to classroom began with a tale of resistance to the family tradition of school teaching. Hayley's parents were both teachers in secondary schools and she had four sisters. Her mother was also a church organist and encouraged her in music. Hayley began to play the piano, then the clarinet and at 17 began to teach privately. Her first struggle was overcoming the difficulties with the playing the piano:

> "I had one of the horrendous piano teachers ... And so at the age
> of 12 I called a rather large halt to that. I have since discovered
> one of the reasons that I struggle with the piano. I discovered
> when I was 19 almost 20 that I have a rare medical condition that

my heart is on the right hand side and my internal organs are reversed which makes my co-ordination considerably slower. My reaction times are quite slow. And while yes I can play the piano I would never describe myself as a pianist..."

Hayley overcame this finding musical enjoyment in the clarinet, and then returning to piano of her own volition and without the pressures of grade exams at the age of 17. Upon diagnosis of her medical condition the therapeutic uptake of the drums (timpani and kit) further helped overcome the difficulty and becomes a gateway to instrumental diversity:

> "Then the drums improved my co-ordination...I looked on it as training at the start, as well as enjoyment. I think if I'd been forced to keep the piano up I probably wouldn't have ended up where I am today. So at the moment I'm actually playing more brass than anything else. And I would have my brass to probably a grade 7 standard or equivalent. I'll have my woodwind to grade 8."

Hayley was initially dissuaded from school teaching by her school-teacher parents, but was influenced by work experience with a peripatetic instrumental teacher in the local authority (Education and Library Board) music service, and she prepared for becoming an instrumental tutor. Clearly honing her teaching skills and developing her experience, Hayley recounted the most significant influence was an ELB board tutor with whom she work-shadowed as a school sixth-former.

> "It was probably one of the most worthwhile weeks I've ever spent. Because as you watch an experienced tutor teach beginners you pick up skills yourself. And even in my classroom teaching, or working with a band or just here in school it's very useful to be able to say "No this is how I need that played" and to be able to lift the instrument and demonstrate. And again both in my school teaching and also with my work with bands and orchestras and things outside. That's something that I'm very thankful for."

This was an important influence occurring during her school years and it is remarkable that such a strategy toward becoming a music teacher was in place. 'Secondary socialisation' has been duly noted by commentators in music education (Woodford, 2002) for example in Baker's work with instrumental tutors (Baker, 2005) the importance of significant other during this phase has a profound influence on future musicians. But in Hayley's recount this was not only a *musical* influence, but a *teaching* influence showing very early commitment to a specific type of music teaching career.

Hayley did not recount any experiences related to her schooldays in terms of music-making in school. Hayley's formative musical memories stem from the ELB music service bands and orchestras which she attended every Saturday morning during the school term. In this environment Hayley met musicians and fellow pupils she would not normally have encountered, from across the religious divide.

> "If I hadn't had that experience with the orchestras where I was working with all sorts of people from all sorts of background it would have been very easy for me to get caught up in the whole 'band-practice-out-in-the-12th' type music. My parents weren't keen for me to be involved in that. And at the time it caused friction because obviously being a musician, wanting to learn, that was something which attracted me because that's very public music."

The symbolic musical manifestation of a Protestant-Unionist identity is to march in mainly flute and accordion bands, and the high point of the 'marching season' is the 12th of July holiday celebrations where bands (led by the Orange Order) celebrate the Battle of the Boyne (1790) and the subsequent triumphs of Ulster's union with Great Britain. But Hayley's parents were not keen, raising questions of respectability and whispering discourses of class and gender; parading and membership of flute bands could be viewed as a working class expression of political and cultural identity and is also male-dominated. Not the sort of thing for a respectable girl to be involved in.

> "Looking back I'm very glad that I didn't... But having the contacts that I had through the Saturday morning orchestras I'm

equally at home playing bodhrán in the céildhi band as I would be out playing the flute with my corps of drums. It's a case of music being used to cross bridges and in a lot of cases to build bridges."

Hayley's recount here is interesting as her narrative embraces the music of the 'other' and she cites some instances of her ability to play both *musics* and to inhabit both communities playing both Irish traditional music and unionist band music (Cooper, 2009; Gallagher, 2005). Hayley was just as mobile in the next phase of her biography. Having enrolled in a Bachelor of Music degree in a local university she became equally interested in ethnomusicology travelling to Alaska to complete her field work for a dissertation examining Native American music as a form of society preservation. She presented an image of the 'other' type of person who frequented the social anthropology department; an oppositional portrait between the 'conservative' music student and the 'alternative' (Cohen, 2008). Hayley's narrative moved between these identifications. Hayley 'the musician' fully embraced the subject of ethnomusicology as a complementary alternative, traversing the two departments: "I say horizons broadened, you know, when you see the sort of green hair and safety pins type people that tend to inhabit social anthropology departments."

After graduating with a B.Mus. degree, still holding on to her career aspiration of becoming a peripatetic instrumental tutor, Hayley worked for two years in a number of temporary appointments as an instrumental tutor of brass and woodwind with the music services. To continue she needed a post-graduate certificate in music (PGCE) and this proved a challenge. There was only one post-primary PGCE course in music in NI, and competition was stiff; selection for the course was based on interview, audition and a keyboard test. Two attempts left her on the waiting list. With a busy musical life and professional contacts within Northern Ireland Hayley did not attempt to apply for a place elsewhere in the UK. The challenge again was overcome, and she eventually secured the PGCE place, qualification and consequent employment. But, surprisingly for Hayley, this was as a *school* music teacher, a position she thought might be a 'stop-gap' until her dream peripatetic post became available:

"I was firmly resolved right up until the point where I walked in with a key in the morning, unlocked a room and thought "This is mine and I'm here to 4 o'clock." I very much discovered that I enjoyed the classroom aspect of things where previously I had thought that that would be very limiting and it was better to be out chasing around 17 different schools in a week like a mad thing. So after qualification there were 17 of us on my PGCE. Seven of us got jobs and only two of us were permanent. And I was one of the very fortunate ones that ended up with a permanent post here..."

Hayley's move to classroom teaching was couched in imagery; the classroom itself was her own professional space of which she was control. The metaphor of unlocking the door and the symbol of the key represented new beginnings and also a sense of stability emphasised in direct speech: "This is mine..." This is both domesticating and liberating at once. Running around from one school to another has ceased.

Despite the positive sense of closure in this episode, when I prompted her to discuss significant others, mentors and role models Hayley described her repeated attempts over the last 12 years to obtain post in the school in which she did her teaching practice during her PGCE year:

"When I did my teaching practice that year ... I had a very strong head of department who has been a colleague, friend and mentor. And for a long time every time a job came up in that school I applied for it. I was heartbroken when I didn't get it. And then I came to realise that for me to have a department like that it didn't necessarily mean me working in that department. And I could create something similar where I am, which is basically what we've done here. I would still be in contact with Kate[1] and I would still get regular updates from past pupils from that school. Which again is how you know you've made a difference somewhere. And that is amazing."

[1] pseudonym

There is pain expressed in this narrative; she was "heartbroken" and potentially there was an underlying sense of betrayal and disappointment of not measuring up to the requirements of her mentor, Kate. It was also illustrative of a multiplicity of power relations (Foucault, 1990); while rejected formally in the job application (disempowered), Hayley maintained contact with the pupils, and received affirmation from them that she had made a difference. Her arrival in her current teaching post functioned to stabilize or in Deleuzian (Deleuze and Guattari, 1988) terms to 'territorialise' her teaching self; this was achieved in her narrative through the image of her own lockable space. There was also the imaginative and expressive possibility of creating a new role within a new context. The episode provided the leverage to create something new, and engage in co-building another department. This is further illustrative of how 'active practices of self-formation' in narrative have opened up new spaces, and created a sense of agency for Hayley (Tamboukou, 2008). In this narration her construction of teaching as a 'role' is at its most fluid; being at once *material* (i.e. as contractual employment) and *expressive* (offering a sense of futurity, through creative and imaginative practices) (DeLanda, 2006).

Huberman (1993) notes the importance of painful or easy beginnings in teachers' careers; for Hayley it was both. She had a clear goal to teach from school age. While she communicated her enjoyment of practical music there was no tough decision to be made between performance and teaching - her narrative attached equal importance to becoming a musician *and* a teacher, contrary to the role-conflict that is frequently presented in the music teacher identity literature (Schieb, 2007; Bernard, 2004, 2005; Roberts, 1991; Bouij, 1998, 2004). It appears that Hayley's identification with a teacher role occurred during her time at secondary school. This resonates with Froehbel and L'Roy's (1985) teachers in the US, who adopted an 'apprentice teacher' role within band and choral contexts at high school, helping and facilitating their music teachers. Consequently, they developed a profoundly committed stance to music *teaching* rather than performing which shaped their careers from the outset. The plot of Hayley's story to classroom was strewn with obstacles and disappointments despite her unwavering determination and commitment to teaching, unsurprisingly her eventual arrival was marked by positivity and a sense of agency.

8.3 Hayley's music teaching

The 'all-ability' status of Hayley's school saw her teaching a very wide range of abilities up to and including GCE Advanced level. Catering to a high number of potential early school leavers, the school offered arrangements with the local technical colleges for alternative courses of study, as well as offering academic subjects up to GCSE and A-Level. As a new head of department Hayley had only recently taken over the running of the department and as such her narrative involved the relationship with her former colleague as they worked together to shape the department and share the load of curricular and extra-curricular work. However prior to promotion she had undertaken a wider range of subject teaching in school and her narrative expressed she was challenged and committed to her other subjects particularly teaching RE.

In terms of stylistic musical influences, and reflecting studies of teaching, biography and curricular enactment (e.g. Georgii-Hemming 2007, 2008; Stakelum, 2008), Hayley's description of classroom teaching shows clear links to her biography having taken the lead in devising Key Stage Three units of work in world music particularly in samba and African drumming.

Beyond school Hayley had become heavily involved in Army Cadet Force music. She claimed that this had influenced and changed her teaching style within the school classroom. Hayley narrated a detailed account of her musical practices with different ensembles, particularly her corps of drums which she recruited from school. However, in working within and between the discourses of school and army music curricula, Hayley experienced a tension between structure and flexibility:

> "The military teaching system ... used to be the most hateful system called EDIP, education, demonstration, imitation, practice. And every lesson you could have almost recited it off a script. And that's not the way I've been trained to teach therefore I find that very difficult... within Cadets, I've been one of the pioneers that has changed that because the emphasis on the individual that you

have in classroom teaching is now thankfully carrying through into that military system."

Hayley painted a very general picture of how she taught in the classroom linking her teaching as caught between the discourses of flexibility and structure. This relationship was not straightforward initially. And there were tensions between the need for structure and discipline, and flexibility both in terms of musical styles and in her pedagogical approach. She positioned herself quite explicitly between two discursive fields: one shaped by the military system of teaching within Army Cadet Force music and the other by the 'music for all' discourse of the Northern Ireland curriculum (NICCEA, 2007). The dichotomy of structure versus flexibility was also an implicit device used to describe her colleague's teaching style which appeared to complement Hayley's:

> "Although we have a similar background musically our teaching styles would have been very different... I tend to very much sort of throw something about and possibly push the pupils slightly beyond their comfort zone. And where I provided the materials, for instance I'll use the world music as an example again,- my head of department would have been very into the Japanese aspect which is very structured, where I would have been more into the Brazilian samba and steel drums. And so we taught that unit with different emphases but still covering what we needed to cover. So it worked well.

> And in terms of group work and things I tend to be fairly straight down the line. And pupils always know where they are...You'll see groups of kids that come into my classroom going "Right, what are we doing today?" They have an enthusiasm because they know that my lessons will follow the same sort of general theme, you know, I would tend to put a structure on the lesson like "Sit down, books out." But the actual content of the lesson is very varied."

Within this she is careful to show that she is in control spatially and temporally, clearly structuring her lesson, taking no nonsense in group work, and making her expectations clear. But outside of her classroom she cast the music department as a different space, particularly with extra-curricular activities

where pupils could interact differently with each other, and with the teachers, an aspect she saw as a privilege.

> "We have a relaxed relationship, certainly after Key Stage 3, with our pupils. And because they're constantly up here to practise and to do things like that, you know, we observe them in the wider variety of settings and I would tend to say we know the pupils better than teachers in other departments. And I think that's the social nature of our subject means that you have that. And that relationship is a privilege and the pupils see it as such as well. And I think that's why they tend to open up more to the likes of us than to their other teachers."

While Hayley expressed the privileged and unique status of her subject, within her memory box one particular artefact threatened to obscure this sense of subject identity: a "curriculum mapping" document. Through this the school leadership attempted to map and track key themes and concepts across each subject through this particular device. For Hayley this was a particular "bone of contention:"

> "It's a means of management ...in a way that is uniform and can be used to tick boxes. ...This, I think, is a one-size-fits-all, and I don't feel that that works for every subject; particularly not music.

> Frances: Why *particularly*?

> H: Again, because it takes no account of individual teaching styles; it takes no account of the target group that you're teaching; it asks for major focuses and minor focuses and key elements of things which seem to be horribly contrived for music to fit into those boxes. And while yes, I know that music can be used to teach a lot of things, I feel that, as a music teacher, I should be able to spend a lot more time teaching things that are of intrinsic musical value, rather than having to tick boxes for 'environment and society', and all that sort of thing."

An important aspect of her teaching style was Hayley's stories of her success with male pupils: "I feel that the area where my teaching has most effect is on

144

the disaffected males, and also with the special needs kids." Indeed in the array of photos in her memory box most of her pupils were male. During the course of the first interview we had a few interruptions from a child who was on behaviour report. He carried a report card which listed his behaviour and application in each class, to be signed by Hayley who was his mentor. He had had another 'good day' and as a reward she was burning a CD from her IPod, as there was a particular piece that he wanted. It was an interesting vignette particularly as the literature frequently stressed the disjuncture between teachers' and pupils' musical identities and habits (Wright, 2008; Welch *et al.*, 2010) but here Hayley used a shared musical interest to connect with (and implicitly to control) her pupil's behaviour. On a similar theme, within her memory box she had a number of photos of her samba band in concert:

> "A past Principal was very keen on music, and realised that we had a large number of disaffected boys, and set us the challenge of finding something musical that they would be prepared to buy into, and get involved in. And having studied ethnomusicology at Queen's, I said, "Well, what about a samba band?" So he made the money available with part of the NOF, the New Opportunities Fund, budget, and we purchased samba band instruments. And since then, the samba band has jokingly been referred to in the staffroom as 'the Misfit Club'. After that particular concert, our present Principal passed a comment, that if I'd gone out into the playground and gathered up all the misfits that would be it. The pupil on the extreme left of the picture has Asperger's Syndrome, and the small boy, here, has 20% hearing in one ear. He's actually now studying GCSE Music, and plays both piano and drum-kit. Samba band is really a chance for these guys to be able to come and express themselves, in something that they take ownership of, and feel is theirs."

While stressing the importance of working with children with special needs, she also recounted how she worked with the musically gifted. From the memory box Hayley drew out a CD recording of a concert in which a past pupil had been asked to perform. This concert showcased some of the highest-scoring and remarkable performances from pupils across Northern Ireland who had

completed the GCSE music. The CD featured the pupil's composition which he had entitled 'Black, No Sugar'

> "...because that's how both my head of department and myself took our coffee. And he recorded his compositions here; his father, who at that stage was the Deputy Chair of our board of governors, was a Presbyterian minister, and he rang me up and said, "Can I bring him over the Christmas holidays and let him do his recording?", and the fact that this was sort of instigated by a parent, a prominent figure in the board of governors, and was a way of being able to accommodate this exceptional pupil, I did agree to it. That meant that my husband and myself ended up playing bass and drums, and we actually played with him in the concert. And that particular composition began just as a piano riff that we were messing around with, and it actually ended up being the one that he submitted as his folio.

> So, you can lay down all sorts of policies and regulations, but occasionally you will come across something that just totally rips them to pieces. And I think that's one of the nice things about being a music teacher."

This is a very complex episode. The CD showed 'it all worked out in the end' but in those last two sentences Hayley gently intimated the dissonance between personal musical affectivities in teaching and the institutional frameworks in which they are set. It is a problematic blurring of institutional and personal conceptions of a teacher; legitimated by the authority of the parent-governor (a man of the church) and the profile of the pupil (whom Hayley views as having exceptional talent). As a former Head of Department I found this unsettling and following a commitment to attending to emotions in research (see chapter 4) I used my field notes to reflect on this from my own experience.

> *These kind of requests were not uncommon, when pupils and moreover their parents would wish to take a GCSE in music off-the-timetable, I was often approached by parents to offer music as a non-timetabled extra. Usually I was indignant: "if music is not important enough for them to take it as one of 10 GCSE*

subjects in school then they cannot take it all" "Why should I double my workload for the undeserving exceptional...?" Has Hayley let the side down? How did the school view this? What did her colleagues think about this - were her school commitments infringing the sanctity of her home, over the Christmas period? (Field notes Hayley, p.3)

Hayley was caught in a very complex web of power relations here (Foucault, 1990). In one sense she was subjected to authoritative power, placed in a difficult position by the parent-governor. But Hayley used this episode as an important 'technology of self' (Foucault, 1988) in which she offset her niche (working with disaffected pupils and pupils with special needs) with her ability to work creatively with the high-achiever, to produce excellent outcomes. It was also a moment where her private or domestic life, and the significant others within, became part of her professional project, with her husband participating directly in her work. There is a multitude of vying subject positions from different discursive fields, moulded by different regulatory forces of the institutions which shape them (Weedon, 1997). Hayley is positioned ambivalently in this narrative: she is a musician, teacher, wife and churchgoer in relation to the other characters within the plot pulled by the 'expectations and pressures' of the discourses these actors inhabited (Gonick, 2003, p.14). For Flax (1990, p.50) 'ambivalence refers to affective states in which intrinsically contradictory or mutually exclusive desires or ideas are each invested with intense emotional energy'. The unsettling nature of the narrative for both me and Hayley indicates how the desires of schools' (performativity, excellence); the church (obedience, hard work and the productive use of one's talents); the family, (the involvement of husband particularly during a perceived 'family' time of year) and her musical desires for "messing about" and improvisation produce an inherently conflicting situation.

Further, this episode is nested within the discourses produced by a segregated education system, where teachers' subjectivities are generally constructed within clearly delineated school types in Northern Ireland: the secondary/non-selective and the Grammar/selective. Hayley positions herself to show that she can do both. It is this contradiction or ambivalence which creates a sense of the nomadic in Hayley's narrative showing "a strength to resist collapsing complex

and contradictory material into an orderly whole" (Flax, 1990, p.50). This ambivalence is also prevalent as Hayley considered her gendered self as a woman in music and teaching.

8.4 A woman in music and in teaching

The only woman in the band

"That's me at my own wedding. ...my boss in the woodwind department was the front-man for B___ Jazz Orchestra, and I was the only woman in the band, so they gave me their biggest, clumsiest saxophone, and the guys agreed to come and do the first half of my wedding party, on the one proviso that I would play a set with them. So that's actually me playing 'Hot Toddy' with them (Laughter) complete with wedding dress, etc. So - I think that one, for me, just illustrates how, if you're a musician, it impacts on everything you do, because no matter where you go, or what you do, you know, people will always ask about it, and if they know you play, and they have instruments there, they'll push you towards them - that sort of thing. So, yes, not even a day off on my wedding."

When I prompted Hayley to consider herself as a woman in music and in teaching, she drew on her jazz band and military band experience in shaping this. She referred to herself in both interviews as "the only woman in the band" and being "one of the lads". Her first artefact in the memory box was carefully

chosen and the narrative and the accompanying photograph playfully illustrated the nomadic traversing between representations of femininities, interrupted and affirmed (Green, 1997). Aspects of this wedding vignette are conventional: she is dressed in white and it is a heterosexual marriage. But Hayley reworks the typical norms of the day. She plays the biggest and heaviest instrument, the baritone saxophone, in the band, rising to the challenge from her male band colleagues. The photo shows an atypically active pose on a day when conventional photographs of the bride show passivity, always as supplement to the groom. Butler indicates "while these meanings are part of a hegemonic misogynist culture they are... denaturalised and mobilized through their parodic recontextualisation" (Butler, 1999.p.175). Following Butler (1997) Hayley is both submitting to and mastering the gendered norms of both masculinity and femininity, and the effect is a parody of both.

In another sense, it is important to consider that this narrative was produced while Hayley was ill and it was also part of a plot-line of overcoming physical limitations. The ability for Hayley to project a story of physical capability functions to actively resist the subject-position of invalid.

"Good to be able to help"

Not all Hayley's artefacts and constructions of herself as a woman in music and teaching were quite so transgressive. In the above photo she remembered herself as a "nervous grubby child" and now encouraged her pupil-clarinettist to relax before a concert. While Hayley's consideration of a woman in music and teaching is clearly playful at the start as the woman of the band, within the institutions of the church and school her construction of her gendered self is much more regulated; affirming more normative expressions of femininity (Green, 1997). Her photographs of her church choir showed me that "in a choir you have to able to blend".

In summing up her musical activities Hayley claimed that "I don't think I've ever openly been discriminated against because I'm a woman."

> "But where a lot of my friends at the minute are sort of settling down with families and young children, I have sort of medical issues which are part of the reason that I don't have children.
>
> But the other thing is, I seem to be so busy and so active, most of my social life and my work life revolves around music, that to be quite honest, I'm happy the way I am, but a lot of people find that quite hard to accept, and you get the, "Well, when are you going to start a family?" conversation. Particularly from other women, and particularly from other women in the teaching profession. Which is something that, although I haven't ruled out, I'm very happy as I am right now, and I think some people just don't seem to get that."

Hayley is at her most vulnerable in the vignette. Arguably, the 'attractiveness' of the teaching profession for female musicians is its ability to enable and support family life (Mills, 2005). It is a profession which is noted for its favourable conditions for rearing children (Warin *et al.,* 2006; Acker, 1995). Due to ill-health, Hayley may not be able to have children, (or indeed may *choose* not to), and this distinguished her from her female colleagues in school. Hayley's musical activities provided alternative spaces where she was free to work beyond the pull of these cultural expectations.

8.5 A nomadic narrative

Hayley's narrative is one of continuous movement, of travelling to different places and social spaces through and for musical activity. This nomadic positioning, which runs through her narrative, is a master subject position. As Gould's reading of Braidotti's (1994) construct attests: "the nomad is...the subject that transgresses boundaries, and subverts conventions...resisting the need for stasis, identity for the nomad is both dynamic and transgressive" (Gould, 2004, p.68). Hayley is also able to inhabit subversive spaces. Hayley actively and continuously inhabited traditionally 'male' spaces as her photographs of her Corps of Drums indicated:

"The Corps of Drums"

Moreover, throughout Hayley's narrative there was a clear process of constructing a portrait of the 'other', the abject, and then 'doing' it: inhabiting the space of the 'other' (the anthropologist; the Irish traditional musician; the Army band member) musically, culturally, and socially. Hayley's narrative was ultimately 'performative,' beset by contradictions and yet agentic and powerful (Butler, 1999). Army Cadet Force music had provided Hayley with significant opportunities for professional development, for engagement and training in conducting, in composition and performing as well as teaching. It had also enabled her to engage with the ceremonial, public music which had attracted her as a young musician.

Hayley's professional sustenance was bolstered by her after-hours music which had a symbiotic relationship with her school work, and with the pupils. However, coming from a long-term position as 'second' music teacher Hayley's narrative did not focus on developing and sustaining a powerful 'music-department' identity. Pragmatic choices had had to be made and Hayley positioned herself flexibly and multiply within the discourses of her school, finding niches in areas where others perhaps feared to tread, and fashioning a teaching subjectivity which was characterised more by fluidity than by identity. She has been happy to work with children with special educational needs, with the "gifted," the "tough-nuts" and the "misfits," and to teach other subjects.

9. Discussion

9.1 Overview

This chapter draws together the themes from the narratives presented in the previous chapters. The ensuing discussion addresses the research question framed as two interrelated parts:

(a) How do mid-career women music teachers construct narratives of their professional and musical practice?

(b) What are the implications for women music teachers' professional and musical sustenance?

In section 9.2 I shall address part (a) which looks back on the ways the women in this study narrated portraits of self-in-practice. I shall reflect on the processes of gendered subjectification by considering the discursive fields which formed the context of the narratives, the various subject positions these fields offered, and how they operated within teachers' narratives of self-in-practice.

Sections 9.3 and 9.4 focus on part (b) of the research question. In section 9.3 I use the notion of assemblage (Deleuze and Guattari, 1988; DeLanda, 2006) to discuss how music teachers construct their professional role materially and expressively, and particularly consider the potential lines-of-flight for professional development as suggested by the narratives. Given that this study centres on teachers mid-career, section 9.4 looks forward to issues surrounding music teachers' professional development and sustenance and the implications for school music teachers in the future. In section 9.5 I consider the wider implications of the study and discuss its significance in terms of its contribution to knowledge, practice and policy. In the light of this, section 9.6. focuses on recommendations for further research.

9.2 Self-narratives and multiple subjectivities

This discussion seeks to examine the narrative and discursive processes the teachers have used to narrate a story of themselves as a gendered subject, processes of 'gendered subjectification' (Butler, 1995; Davies, 2006). In the previous chapters I have presented the narratives of Becky, Lynne and Hayley, as technologies of self (Foucault, 1988). The teachers' use of recurring subject

positions, and the nature of each narrative's plot has produced 'master subject positions' or characterisations of self in the narratives which I have called the musical missionary (Becky), the custodian (Lynne) and the nomad (Hayley) . On a surface level, this creates an intrinsic coherence within the narrative and the illusion of a singular 'identity' for each narrator. However, on a deeper level I considered the narratives as assemblages of different discursive fields. These discursive fields stemmed from the different social institutions inhabited by participants such as the family, the education system (schools, universities), the church, and the Armed Forces. This is a key feature of subjectification where two simultaneous processes occur: mastery and submission (Butler, 1997). Narrators were compelled to use the subjectivities as shaped and legitimatised by different discursive fields (submission) while concurrently using those tools to fashion a coherent narrative of a recognisable subject (mastery). In the following discussion I shall probe how these subjectivities are accomplished through self and 'othering' practices: how Lynne, Hayley and Becky have created a sense of self through processes of identification with significant others; and through processes of abjection or exclusion, in the creation of 'oppositional portraits' (Cohen, 2008).

9.2.1 Teachers as musicians

There has been much debate in the literature about the notion of the musician identity for teachers and the extent to which teachers retain a performer identity in practice. In some studies, teachers in practice actively pursued musical activities and goals (Bernard, 2004; Kokotsaki, 2013; Bouij, 2004) while in others their personal musicking noticeably diminished (De Vries, 2000, 2010). In this study, some 12 years into practice, these music teachers all told stories of self-as-musician. Nevertheless, in all the narratives there was a clear demarcation between the musician prior to the classroom and the musician of now.

For example, Becky's narrative of her former musical self at her musical 'pinnacle' was a metaphor for the ideals she valued in teaching practice. The cruel events of Lynne's accident suggested that Lynne would never be the tuba player she once was but had transferred her energies to piano and was deriving much personal pleasure in practising and accompanying her pupils. For Hayley,

whose path to the classroom was strewn with obstacles, her musical subjectivity lay in diversity, trying her hand at new things, starting ensembles and involving hard-to-reach pupils. These women have presented a sustained commitment in narrative to maintaining a musical self, albeit with a degree of compromise.

While frequently the literature speaks of musicians and teachers as reified or fixed categories, a post-structural reading assumes that the construction of any subject position, such as 'musician,' is not fixed and is not without some degree of contradiction (Jackson, 2001). How each teacher identified with being a musician shifted in different contexts, and in terms of the musical activity in which they engaged. In school all three narrators constructed, through their own musical practices, a picture of a musician who was hard-working, motivated, self-disciplined, and who strove for excellence. It was not surprising that it was these qualities they valued and sought to engender in their pupils. In contrast, in constructing the church musician, all three narrators seemed to set their school musical ideals and values aside within a very different discursive milieu; in these recounts participation and encouragement were elevated, and the pursuit of excellence rendered unimportant.

Musical learning

The teachers' musical histories, such as the discipline of the band-world which affected Lynne and Hayley, and Becky's rigorous piano training, appeared to continue to shape their personal musical activities and their subsequent musical activities in school (Georgii-Hemming, 2008; Stakelum, 2008). It is noteworthy that in all the interviews the word 'talent' was not uttered, either in relation to themselves or their pupils as musicians. There were "exceptional" and "gifted" students certainly, (all male!) but the word talent was notable by its absence particularly in relation to their own musicianship. This was perhaps a reflection of the gendering of their musical education (Green, 1993, 1997; Armstrong, 2011). As Green attests, the teachers in her study positioned the hard-work of the successful girl in music in opposition to the flair and intellect of the creative male genius (1993, 1997; see also Lamb, 1997). While these are essentialist conceptions of creativity and talent, it is interesting to note that here these women constructed musical success as a fluid, development process. The hard work of instrumental practicing is still important and pleasurable (Lynne), and

goals which were once abandoned can still be addressed (Becky). This is a particularly agentic stance, perhaps a survival strategy when pitted against the 'natural' talent of the male, and an example of the highly conditioned exercise of discursive agency, where they have positioned the female musician as a 'work-in-progress'.

Nevertheless, the narratives also reflected a tendency in both music and in their teaching to draw recurrently on a discourse of 'hard work' to justify their successes and their effectiveness. Never was any female musician cast as gifted or brilliant in the narratives. Even the most successful, Lynne, attributed her own successes to love of music and sheer hard work. "I am good" was only acknowledged by Becky and that was in reference to her leadership, not her musicianship.

A woman in music

When pressed to tell a story about being a woman in music and in teaching, all three were quick to tell how acutely they experienced their gender in the school context, but they found it harder to articulate being a woman in music. For the band musicians, Lynne and Hayley, they visibly disrupted the notion of a stereotypical musical femininity in their instruments and in the type of ensemble in which they played (Green, 1997). Lynne went so far as to call it the 'genderlessness' of music showing that if someone worked hard and became good enough, musical opportunities came their way. Like Kemp's musicians (1996), they held an assumption that music-making, as a non-discursive, internally experienced phenomenon (Stålhammar, 2003), was somehow gender-neutral, and the musician an androgynous figure. However, there was evidence in the narratives that they were conscious of playing atypical instruments. For Lynne she had to be as good as if not better than her fellow males on the tuba in overcoming this male-dominated and rather incongruous position. For Hayley, who struggled with aspects of more conventional musical learning (the much-hated piano), playing a baritone sax was an affront to her musical past, her chronic illness and her gender.

Musical experience

Each narrative contained moments of strong affectivity when discussing musical experience. In his work with 15-17 year olds, Stålhammar (2003) indicated that musical experience was profoundly linked to their developing sense of self. In their stories of musical experience Stålhammar noted three particular types of musical experiences or spaces: individual space (private), internal space (where music is experienced as part of an affinity group) and imaginary spaces (where music does symbolic identity work). All these were represented across these narratives. Lynne's desire to play the piano all day and Becky's desire to immerse herself in intense piano practice, represented 'individual' spaces' for Becky and Lynne. These were particularly rare and precious occurrences, and involved negotiation to be away from the children, as did attending live concerts. For Hayley who did not have the same domestic commitments, her most recent profound musical experience was a concert with the cadets: a conflation of an internal and an imaginary space;

> "We had…the finale of the concert had been the *1812 Overture*, complete with cannon-fire and a local historic re-enactment group firing muskets over the top of the audience, and it had been combined with a ticker-tape drop at the end, which I think was very emotional for all concerned, and to see these guys express their appreciation of it at the end was something I don't think I'll ever forget."

It was these liminal moments which were still sought by the narrators (Boyce-Tillman, 2009). They 'became other' in their telling of the stories at these points and flows of affectivity channelled the narratives (Tamboukou, 2010). This crossing into liminal spaces through music was something they valued more than ever, and it was the case that it did not need to be public performance. They represented moments to be musical, to engage affectively and imaginatively with a range of 'musicking' (Small, 1998).

9.2.2 The school music teacher

In taking up the school music teacher subjectivity, each narrative had fluctuating levels of agency, with Lynne's narrative being most challenged by school constraints with resources.

Curriculum

In terms of teachers' enactment of curriculum in the narratives, there was a clear link between their own musical interests and their curricular choices within the GCSE and A level syllabus, and their design of topics at KS3. They were keen to fuse their musical preferences which had shaped their musician subjectivity with the musical life of their departments (Georgii-Hemming, 2008: Stakelum, 2008). Despite recent accounts of UK music teachers (Welch. *et al.,* 2010) having expressed a concern for potential stylistic conservatism in music teaching, continuing a plot-line from 1990 (Jarvis, 1990), these three teachers, all predominantly Western-classically trained, voiced a commitment to a range of styles and ensembles. This was particularly prevalent in Becky's narrative which involved broadening the horizons of her rural pupils. Hayley and Lynne were also keen to use music technology, explore world music and popular music, and had clear reasons for doing this.

These teachers' life-long stylistic interests and performance preferences continued to fuel their subjectivity in school, but rather than engendering a conservative approach to pedagogy, there was also a clear connection with a wide range of musical styles and ensembles. Here, teachers continued to be true to their own 'authenticity' as performers (Kokotsaki, 2013), yet negotiated the musical worlds of their students, and the discourse of the Northern Ireland curriculum (NICCEA, 2007) which stressed stylistic diversity.

Status of music as a school subject

Music seemed valued 'in principle' by the parents, pupils and management of their schools. But the seasoned Heads of Department, Lynne and Becky, were all too aware of music's marginal status and its precarious place post-KS3 when the subject becomes non-statutory (Paechter, 2000). This resulted in a strategic positioning of the department which required significant identity work. Becky worked hard to create a distinct identity about the music department, which

operated as a microcosm of the school, and she did this through 'visibility' practices, or 'technologies of space' (Tamboukou, 2008, 2010): getting plenty of coverage in the local media of pupils activities; playing at community festivals; and through the Prefect badge which distinctively marked her music prefects as 'something different'.

In arguing for status in their subject both Becky and Lynne positioned themselves in relation to the dominant STEM discourse but they both did this differently. Becky formed a construction of music department as "different" and complementary to the higher status STEM subjects. Moreover, she did this by placing herself in contrast to her STEM-orientated Principal – the "numbers man," and alluded to music's depth and complexity of music which was not just "black and white." This was clearly a process of abjection (Butler, 1999) where she created an oppositional portrait of music versus STEM.

In contrast, Lynne, who had a background in maths, actively inhabited the STEM discourse; drawing on the similarities of mathematics and music, stressing the rigour of musical analysis and intimating how the boys in her classes particularly enjoyed this. However this identification seemed to misfire; this construction of academic rigor, and appeal to male rationality, was challenged by the withdrawal of music technology resources. In a way the physical manifestations of STEM within her music teaching had been removed and consequently Lynne had to fight for their reinstatement with her new Principal.

Agency

The construction of subject identity for Lynne was somewhat more complex as she returned to her former school, taking up post from a most-respected teacher. For Lynne, as a custodian of a fine musical tradition, one from which she clearly benefitted, this appeared to be a great responsibility. Frequently she talked of 'serving' her pupils. As such her construction of her music department was about preserving something already in existence, albeit making small changes particularly through the development of the orchestra. However, the context around this was changing: the values, ethos, and management of the school and the wider impact of a changing school population, where pupils have

increasingly diverse needs (SENDO, 2005) and varying levels of the motivation she prizes. Finding her sense of agency in this proved a challenge.

Lynne was by no means stylistically conservative in her teaching and she was keen to support and promote a diverse range of musical ensembles in her extra-curricular programme. However, Lynne presented the subject canonically; many aspects of musicianship had to be covered, even if they were not on the exam syllabus. As the custodian of high standards, her pupils needed to be taught theory, and harmony and aural discrimination rigorously in order to have good grounding for the examination.

While the workload of all three teachers was considerable, Lynne intimated that within the last year it had caused her to reconsider her career. Lynne understatedly commented that "we are a good school" and it is likely that a climate of performativity and expectation was prevalent (Ball, 2003). The succession of head teachers which the school had had in a short of number of years may also have suggested this was a school staff weary of having to adjust to the ideals of each new incumbent.

Both Becky and Hayley, whose narratives were more agentic overall, constructed music as a 'living' thing, where there was "always something new to discover" (Becky). Hayley contrasted music with the fixity of the maths curriculum where there were "unlikely to be any new maths discoveries." This construction of music created a sense of dynamism; they took significant pleasure from the nature of their subject as a continually evolving art form.

Hayley, who had only just been appointed to the role of subject leader, provided an interesting contrast in her construction of music teacher. In her case, she had not had the security of a head of department role and had been expected to teach other subjects particularly R.E. She had undertaken her MA in Lifelong Learning and repeatedly drew on wider discourses of life-long learning to justify her practice. For example, she talked about her continued need to "upskill", and she stressed the need for her music teaching to provide her pupils with transferable skills, such as the ability to listen. Hayley also presented herself in complementary fashion to her former HoD; working around the spaces she did not, finding her niche with 'disaffected males,' preferring an improvisatory or adaptable approach in her teaching to the structured methods of her colleague.

Extra-curricular music

Extra-curricular music has been indicated by Drummond (1997, 1998, 2001) as a stumbling block to 'promotion.' Certainly the school day, and even their own personal time, was exceptionally busy with these activities for all three teachers. Sparkes's study (1990) with PE teachers found their hefty extra-curricular workload meant time away from colleagues, and a restricted capacity to be aware of staffroom politics leaving teachers potentially isolated and sheltered from educational debate. Here the music teachers were in a similar position, with break and lunchtimes often spent in the music department. The potential for isolation was a clear threat, but significantly in these narratives, extra-curricular music also provided the music teachers and the subject department to function more powerfully within the school, across the limits of 'control' such as timetable, and the school's physical boundaries. It also gave the teachers access to a greater numbers of pupils, in contrast to the small class sizes they had post-16. In Becky's recount, her department ensembles were active and highly visible in the wider local community (Cox, 1999). None of the narrators lamented extra-curricular activity as burdensome or as something they would like to jettison. Perhaps the non-exam musical goals pursued by music teachers may also be a pressure release from the pull of exam-based performance agendas in school, which clearly affected both Becky and Lynne in their Grammar school settings.

9.2.3 Music teachers as mothers

The music department was a place of prized intimacy. Lynne, Hayley and Becky claimed to know their pupils better, and worked with them as equals in extra-curricular work: "everyone in it together," as Becky put it. The pupils' musical education was temporally and physically boundless, involving teachers and pupils playing in a range of ensembles or events or attending concerts outside of school and after hours. In this aspect all the teachers constructed an image of a safe and caring environment.

As Reay and Ball (2000, p.152) have indicated the subject position of 'mother' is very powerful in discourse. Here the teachers adopted aspects of mothering in their construction of department, stressing care, knowledge, and dialogic relations with their pupils; and the narratives all reported important

conversations with them. The pupils' longer-term career mattered and in all cases the teachers talked about the destinations of various pupils; with particular satisfaction when musical interests extended after they had left school. For example, for Hayley's pupils, particularly in tandem with the discourses of Army Cadets, being a cadet musician offered a subjectivity which provided her "disaffected males" and "misfits" with resources to behave, to remain in school and to pursue qualifications. She actively worked against the dominant discourses of the non-achieving Protestant male (Purvis, 2011) through the counter-discourses of the Army and the various subject positions it offered her pupils.

For Becky and Lynne, who were mothers in the actual sense, their relationships with their children in music were particularly complex, and particularly gendered. Both had a daughter and a son. In both cases they favoured their girls as the more musical. Both drew on stereotypical femininities and masculinities in their construction of their own children in music: boys were troublesome (Lynne), or boffins (Becky), and the girls "biddable" and compliant. As I shall discuss in the next section this may be a recreation of their own relationship with their own mothers, a particularly 'significant other' in all the narratives.

9.2.4 Significant others

The influences of the teachers' own mothers in their stories of becoming a musician were significant and fathers were absent from the story. As all teachers came from rural backgrounds, their fathers were either part- or full-time farmers and traditionally in this milieu all educational responsibilities would have fallen to the mother (Field, 2008). Nevertheless, it does contrast with Hall's (1996) women head-teachers, who in management, had been profoundly influenced by their fathers.

As studies of high achieving middle-class girls indicate musical prowess was a significant aspect of the profiles of the students (Walkerdine *et al.*, 2001). As a marker of social class music is an appropriate pursuit for girls, and carries with it significant social capital (Field, 2008). The female musician is academically lauded in grammar schools, as she embodies the hard work and endeavour expected of the high-achieving girl. In supporting their daughters in music, the mothers helped their girls to be academically successful, as well as ensuring

they were actively involved in church music and family worship. They helped them to develop musical skills and social capital in music. The musical mentors and teachers in the educational histories of each teacher were all male. In terms of music, males were everywhere, despite all three narrators expressing that they were not aware of any gendered musical experiences, or of feeling gender discrimination. Musically Lynne's story did not feature women in terms of her music learning and in terms of running the department. She liked the male detached way of doing things. Nevertheless, in terms of wider professional relations she had worked well with, and had been well-supported by, the female ELB music advisor and a former female Principal.

The 'special' pupil was also male: Hayley went the extra mile for her exceptional composer of 'Black, No Sugar'; and Lynne devoted a recount of her long discussion with the scholar who couldn't decide between a university career in music or RE. For Becky her advanced pupils were neatly sifted into two: boys tended to do music and girls went go on to teaching, and she did not intimate that she would like to disrupt that. Female pupils featured briefly in Lynne's recount, but she cast them in an enabling and helpful role as they offered to help out with orchestra, and to take charge of items for a concert.

Like Jones and Myhill's underachieving girl, the musical girl in these narratives is also 'a shadowy vague figure, almost invisible' (2004, p.506). Consequently, the individual female pupil appeared only once in all the narratives, and there she was cast merely as a 'helper' in extra-curricular music (Francis and Skelton, 2005)

The successful male pupils who featured strongly in the narratives were generally boys who had gone the distance to A Level, and shown commitment to music by choosing the subject. For there is plenty of evidence here to suggest that boys at A level are less troublesome, more focused. The figure of the underachieving male still dominates too, and I will discuss this below in a consideration of abject others.

9.2.5 'Abject' Others

For Butler (1999, p.169) the notion of the abject in identification is the notion of creating 'a boundary-constituting taboo for the purpose of exclusion'. One such

abject other, vividly constructed by both Lynne and Becky at different points in each narrative, is the hypothetical, imagined character of the 'wee woman down the road.' She teaches piano, or plays the organ at church, and gives of her services cheaply, and is not very musically accomplished. She teaches, not in school, but from the confines of her home. Yet she is dangerous - she can contaminate the work of good teachers. Both Lynne and Becky voiced concerns about the musical influences their pupils were exposed to in their private music lessons, representing a threat to the control of the quality of the education they championed in their departments. Following Connell, this suggests a construction of a type of 'hegemonic' form of musical and professional femininity (2002). The 'wee woman' was an oppositional portrait to themselves. Their own institutional status was preferable to this, even when, within the institution, the status afforded to music as a subject was lesser.

The underachieving male has been a dominant narrative in educational and in policy discourse in the UK and beyond (Epstein *et al.*, 1998; Martino, 2008). For Lynne he was an abject figure, recalling a pupil who lacked motivation, who mumbled throughout her lessons, and did not know basic musical facts. Lynne, who claimed never to have had a problem with behaviour management with her usually-motivated students, was challenged by him.

However, he was not always problematic or abject in the narratives. As shown above, Hayley's construction of her professional practice was founded on her work with the disaffected male.

The experienced heads of departments, Lynne and Becky, provided interesting discussion of their difference to their male Principals. They posed an oppositional portrait of the dispassionate numbers man, cloistered in his office (Becky), showing a lack of understanding of the complexity of music as a subject (Lynne). This did not occur in Hayley's narrative with her Principal, who was female, but this was also probably due to her recent appointment to subject leadership. Lynne and Becky drew on a concept of male rationality which was dispassionate and simplistic, and female emotionality which was empathic and embraced complexity (Walkerdine, 1988).

In sum, Hayley and Lynne's opposing construction of the disaffected learner, and Hayley's different relationship with her Principal are also reflective of the

discourses in the non-selective, all-ability school and the Grammar school, and how they legitimate different forms of pupil and teacher subjectivity. In selective schools the disaffected learner is an incongruous figure, isolated from the common project of striving for academic success. In the non-selective school he is the 'bread and butter' of practice, and Hayley's attempts to connect with and transform this subjectivity through music, are recognised and lauded by her Principal.

9.3 The assemblage of the woman music teacher narrative

To conclude this section, which has explored the first part of the research question, and demonstrated the highly mobile relations between the teachers' gendered subjectivities, I shall once more invoke the notion of ambivalence. As discussed in chapter 4, ambivalence is a feature produced in the act of subjectification:

> The more a practice is mastered, the more fully subjection is achieved. Submission and mastery take place simultaneously and it is this paradoxical simultaneity that constitutes the ambivalence of subjection. Where one might expect submission to consist in a yielding to an externally opposed dominant order, and to be marked by a loss of control and mastery, it is paradoxically marked by mastery itself (Butler, 1995, pp.45-46).

For Gonick (2003), this ambivalence is to be read positively as a descriptor of fluidity. As illustrated in the narratives above, this fluidity is reflected in the highly amorphous and mobile nature of the multiple subjectivities presented, and in the way power operated in the assemblage of discursive fields to define and constrain subjectivities but also, paradoxically, to provide spaces for these subjectivities to be reworked (Foucault, 1990).

As such, teachers' narratives represented 'agency in action' (Tamboukou, 2010; MacLure, 1995) through processes of de-territorialisation. There were moments of 'becoming other', where they fashioned future-orientated goals, and spaces when they engaged with musical experience. There were clear flows of positive affectivity here: when experiencing pleasurable, and emotive, musical moments

or the 'joy' and 'buzz' of practice, concurrently engaging imaginatively with past or future-selves (Freer and Bennett, 2012).

The narratives showed that despite these mobile relations within the constructions there were still degrees of fixity. Embedded discourses or 'molar lines' (Deleuze and Guattari, 1988) persisted which supported the teachers' gendered conception of music and teaching and upheld gendered notions of talent versus hard work. The female musician, and the female music pupil, were absent from the narratives. Despite the fact that some of these teachers engaged in femininity-disrupting musical activity (Green, 1997), by playing in male ensembles and playing atypical instruments, the absence of other musical women encountered in their music and teaching activities, would suggest that the female musician is still an anomaly.

While there were moments of resistance and space, 'lines of flight' from the exhausting work of doing woman in music, in negotiating their multiple material roles as teachers, mothers, wives there were flows of negative affectivity. Exhaustion and role conflict produced "despair" for Lynne and, anxiety for the future ran through parts of Becky's narrative. And despite being a positive and self-affirming narrator, Hayley continuously contended with the disappointments of her musical past. Both Hayley and Lynne experienced pain and loss through illness and injury in terms of control of their bodies, the vessels of their musicianship.

In all the narratives, the teachers placed significant emotional investments of self in their professional practice. Zembylas sees the exploration of emotional work as a necessary part of 'identity work as professional practice', one that exposes 'the roles of school culture, norms and ideologies, and opens possibilities for interrogating these roles and re-formulating the visions about what teachers can become' (2003, p.230). Certainly in these flows of affectivity teachers were at their most vulnerable or their most agentic.
In the following section I shall begin to consider the implications of this in practice and consider how these narratives might provide a resource for these teachers, and others, in practice.

9.4 Implications for teachers' professional practice

9.4.1 Teachers' sustenance mid-career

In line with the teachers with 8-15 years experience in the VITAE study (Day *et al.*, 2007), these teachers, were experiencing changes of role and identity both professionally (Hayley) and personally, but they were also managing work-life tensions, a feature of more experienced teachers in the VITAE study. Such is the level of commitment to music and teaching throughout their life-course, the relatively short time they have been teaching appeared longer. Taking their musical training as an inherent part and start of their career, and with all experiencing early promotion to subject leadership, the question of how these teachers were to be sustained in practice now 'the career ladder has ended' (Evetts,1992) is particularly pertinent. While teachers were by no means staid with practice and were continuing to derive fulfilment, even "joy", from practice, the challenges of a changing context were evident, with some teachers having experienced rapid changes in leadership, and having to respond to an increasingly diverse pupil population. Further change was imminent with proposed changes to the educational system (see chapter 2).

As I outlined in chapter 2, the Northern Ireland perception of teaching as a job for life in, still remains. There was little indication in these narratives that the teachers here had any immediate intention to move on; even Lynne's consideration of leaving seemed to have passed on second interview. This in turn begs an examination of what sustains and what challenges teachers in the narratives now and in the future, when they have already made huge personal investments in their teaching (Britzman, 1991). They appeared to derive much pleasure in music, and teaching the subject; as a 'living' art form their subject remained intellectually challenging, and ever-changing. They enjoyed music-making both with their students, and in some cases found personal challenge, and a reason to practise. They required more spaces for personal music making, and the demands of home life particularly for Lynne and Becky rendered the potential for personal music-making quite limited. This leads me to consider that the musician aspect of the music teacher's subjectivity is still buoyant but is highly contingent on their personal circumstances and commitments.

9.4.2 Continuing Professional Development in Northern Ireland

As with Jarvis's position paper (1990), there still remained a degree of isolation for these music teachers in schools, and they drew on past musical friendships and networks for help and advice in teaching music in the absence of meaningful professional development. There appears to have been little opportunity for robust professional development opportunities and CPD courses surrounding their subject area since qualification. Hayley, for example, had made new musical educational contacts in the Army Cadets, but she had significant negotiation to do to apply this kind of training (which she valued highly) to school music.

On a number of occasions, Britzman (1991; 2006) has encouraged scepticism of the teleological promise of the concepts of teacher socialisation and professional development; exploding the myth that professional quandaries recede as teachers become experienced. The literature on teacher identity has shown how teachers in rapidly changing contexts, are vulnerable throughout their careers (Kelchtermans, 1996, 2005). They are likely to require sufficient tools to redress these issues, aligning their professional ideals or moral purposes with shifting contexts. In this case, Lynne, Hayley and Becky are vulnerable in different ways and show various coping strategies with change; their sense of agency and degree of autonomy were restricted by changes in management style and changes in the educational system. Nevertheless, the potential changes which have been posited through the Shared Education (OFMDFM, 2005) and the Entitlement Framework (DENI, 2010) policies are likely to impact these teachers significantly over the next few years in terms of new professional relationships, teaching arrangements and courses offered. Moreover, the 'boundedness' of the music subject appears to be blurring in a local and national and international context particularly as discourses from STEM, and cross-curricularity continue to drive educational policy at secondary level. We have seen in this study how teachers have sought to align their construction of their professional subjectivity with these currents. As such in a broader international context, it would be important to examine how music teachers negotiate these discourses in practice, and their practical impact on pedagogy.

9.4.3 The gendering of music teaching

The gendered nature of music teaching has been further interrogated here. However, opportunities are needed for music teachers to *explore* the gendering of their musical identities and explore the possibilities to work to disrupt this. While there are instances of flouting gender norms, as working women and band musicians, deconstruction has shown that gendered assumptions underpin the narratives, and in claiming a stance of musical 'genderlessness', the female musician as a recognisable other has been effectively bypassed. This carries significant implications for anyone teaching girls in music particularly in co-educational settings. Furthermore it remains an issue which should receive attention in initial teacher education as part of an interrogation of student's identity as they commence their career (Legg, 2010; Bennett and Bridgstock, 2015). Such concerns also influence the recommendations for research in music education which shall be addressed in section 9.6.

9.5 Wider significance

As I intimated in chapter 2, this study has taken place at a rather congenial moment for stories (Pinnegar and Daynes, 2007). Having discussed the impact of the study on the immediate lives of the participants, I shall now consider the significance of the study and how it may impact wider audiences in this moment.

9.5.1 Contribution to knowledge

In terms of a contribution to knowledge, and in particular to the concerns of the field of music education, this study has placed a critical lens on teachers in schools, and examined questions of identity, career and agency. It has added to an emerging picture of how music teachers negotiate their agency given the subject's precarious and marginal position in the post-primary school curriculum. While some literature has identified a 'deficit' or 'lack' discourse surrounding music in schools, (Drummond, 1997, 1998, 2001) I have, probed how teachers still manage to find a sense of self and agency, and ultimately continue to do the job of teaching music in secondary (post-primary) schools (Taylor and Hallam, 2011; Cox, 1999). While this study adds to the body of work which examines the relationship between teachers and their enactments of

pedagogy and curriculum, it has gone further to scrutinise the micro-politics of music teaching and learning, attending to issues of power, and how teachers work to construct their sense of self-in-practice within multiple and conflicting discourses.

The study has been somewhat unique in bringing theoretical tools from post-structuralism, and in particular post-structural feminist theory, to the phenomenon of the school music teacher. Post-structuralism has provided well-honed arguments for the unstable and political nature of identity, favouring a focus on identity-work and subjectivity. Post-structural perspectives have been, with a few exceptions (e.g. Natale-Abramo, 2009, 2011), generally under-utilised in empirical music education research and, in some cases, its theoretical tenets treated with significant scepticism in the field of music education (Woodford, 2005). This study has shown how post-structuralism, and its development through post-structural feminist theory, may be used to illuminate the multiple selves of the music teacher in practice. Moreover, it has helped here to show how the music teacher in practice shapes, and is shaped by, the values and discourses of their teaching context. This highlights that the way music is taught in schools is dependent on a teacher's history, context, and construction of 'musicking' within multiple discursive fields (Small, 1998). The self or subjectivity of the teacher is paramount then in how curriculum is interpreted and enacted, and how musical and learning relationships develop with students. Subjectivity offers a specific yet expansive definition of the music teacher's self-in-practice as embedded in networks of power. I have also shown how it emphasises the multiple and fluid nature of identifications, and the 'illimitable etcetera' of any categorisation such as the musician and the teacher (Butler, 1999). From this study, which has argued for moving towards a model 'beyond identity,' researchers might now have new theoretical tools with which to consider music teachers in practice following the recommendations of Bouij (2004) and Regelski (2007).

A significant feature of this study has been to show how the methods of narrative interview and the use of memory boxes encouraged participants to engage in identity work. While there are numerous examples of self-work in teacher research and in music education research (see chapter 5.2), here I have subjected these self-constructions to analysis through deconstruction,

rendering them 'dangerous texts' (Foucault, 1983). Potentially, this combination of participation and co-construction, followed by deconstruction may encourage researchers not merely to seek what music teachers say and do, but to interrogate the structural and discursive context of why that has come about. This may also have particular value in teachers' continuing professional development, as exemplified by Leitch (2010), and Zembylas (2003, p.230) who claimed that identity work provides opportunities for teachers to interrogate 'their roles within school cultures, norms and ideologies.' In line with Mockler's (2011) conception of teacher identity work as a 'practical and political tool', through engaging in identity work, teachers (particularly from mid-career) might reflect critically through practical work (such as arts-based practices), and guided dialogue with other education professionals and researchers to interrogate and potentially re-evaluate their teaching practices and their subjective notion of career. The ultimate goal would be for these accounts and strategies to be made visible through published research.

Within the field of music education this study has been particularly significant in contributing to a collective narrative of music teacher education, adding to a substantial body of work on beginning teachers, but moreover focusing on teachers as they approach mid-career, adding to work of Bennett (2012) and encouraging a focus on the 'lost-middle' of career research (Mockler, 2011). It has presented a conscious attempt to look critically at the musician-teacher's constructions of career. In the biographical and narrative focus of the interview data, it has gone some way to show how music teachers emerge throughout life-course. While professionally engaged for 10-12 years, all the participants had, in fact, been teaching privately or in some capacity for at least six years before appointment. As the experience of teaching music seems to occur early in music teachers' lives, music teachers may experience the trajectory of their career differently. This could mean the necessity for earlier career breaks for music teachers, or the need for different modes of working and challenge as they remain in post. Furthermore, there were those who adopted 'portfolio' aspects to their career, such as Hayley, who had parallel sets of goals and ambitions in school and in the Army Cadets. The study encourages questions related to the life-wide and life-long subjective experience of career. The important issue for researchers, would be to further examine the conditions

needed to sustain and enthuse music teachers' continued practice and to further communicate such findings to teacher educators and school leaders.

The narrative of the music teacher has unfolded here within the structural securities of a tightly bound subject-department, but as these boundaries seem to be blurring (across all spheres of education), this study has flagged the importance of examining not only how music teachers negotiate questions of status, but how they negotiate change. This may be a more pertinent question for music teacher research going forward in an era characterised by the cross-curricular, the interdisciplinary, by the blurring of subject boundaries in schools, and the dominance of the STEM agenda in UK and NI policy.

9.5.2 A contribution to current policy and practice debates in the NI and the UK

The grand narrative of education in Northern Ireland is the issue of academic selection. This study has touched on how academic selection conditions the stories of teachers; how they construct themselves and their schools, and position learners, conditioned by the notion of success and failure that academic selection incurs. As the narratives attest here, teaching in either a selective or non-selective post-primary school conditions the discursive milieu of the school context, shapes teachers' encounters with students, and provides a set of assumptions as to what music as a school subject can bring to their specific pupils.

The lived experience of academic selection is ripe for further research within a Northern Ireland context as a central part of the inclusion debate. Moreover, within the UK the promotion of 'Grammar Schools' is poised to feature heavily in the education policies of the new Conservative government. Northern Ireland should present a strong case-study in policy debates at a national level. I have shown here, while not a discrete or elevated category of analysis, how a teacher's subjectivity can be shaped by a highly visible and, arguably, premature sorting of academic potential.

The dormant policy and legislative context in Northern Ireland affects all aspects of life, and the arts and education are no exceptions. There is a lack of dialogue, advocacy and coherence in terms of the direction for music-making

within the school system. Beyond the formal system, NI appears to have missed out on the types of music education initiative seen, for example, in the Republic of Ireland with 'Music Generation' or in the UK with policy drivers and pedagogical initiatives such as the 'Music Manifesto' and the 'Sing-Up' campaign.

Within formal music education, the former ELB Music service was a clear feature of Hayley and Lynne's narratives in this study, and they highlighted its importance in professional networking, and in the profound nature of friendships and connections made through the ELB musical ensembles in their formative years. Becky's narrative highlighted her keenly felt injustice of the lottery of musical opportunity and the isolation from artistic life in other parts of the Province particularly Belfast. These perspectives illustrate the challenges and opportunities in potentially establishing a clear remit for the music service within the new EA structure, in the light of its position as a key player in supporting and enhancing music in schools in Northern Ireland. Researchers and music practitioners in Northern Ireland need to begin to articulate what music does and why, initially through systematic research and evaluation of current services. Alongside this, they need to develop policy frameworks and research-informed networks operating to enhance and connect the lives of music teachers in Northern Ireland, and to ensure some parity of musical opportunity for learners in both rural and urban areas across the Province.

In sum, this study claims to offer a 'rekindling' of music education debate in Northern Ireland. It has illuminated the need for dialogue, advocacy and policy to overcome teacher isolation both within NI, and from the UK mainland, which has sadly appeared to persist over almost three decades (Jarvis, 1990).

9.6 Recommendations for further research

As Natale-Abramo (2009), Mockler (2011) and others (see Regelski, 2007) have suggested we shall know very little about teacher identity throughout teachers' lives until we have traced individual teachers longitudinally. Further, Acker (1989, 1995) and Mockler (2011) have questioned the myth of the 'career ladder', and the notion that promotion equates with career development. In this study the women teachers held no interest in future leadership roles, deriving

sustenance and fulfilment from the subject area and their musical lives beyond the classroom and the school.

In this study, I have 'caught' these teachers mid-career but studies which could trace music teachers from their professional training into career-long practice would be particularly illuminating. Those studies which have explored 'student to teacher' transitions e.g. Ballantyne (2005) and Bouij (2004) have gone some way to address this. Personally, I hope to return to Lynne, Hayley and Becky at 10 yearly intervals and explore their stories of self-in-practice. In the absence of longitudinal work, further snap-shots of school music teachers at different points in their teaching lives would help to build the picture, particularly teachers who are approaching retirement, or leaving classroom music teaching, even school-age pupils who have begun to teach and are considering careers in the classroom. Moreover, as I have done, approaches which attempt to map the landscape of participants' educational and professional biographies can help understand the life-long and life-wide nature of the construction of practice and career.

From a NI perspective there is a dearth of research in music education. While Northern Ireland is a very small political and geographical entity, music education is taking place in schools and universities at all levels; yet music education research has been dormant since 2001. At present the published picture of music in Northern Ireland is rather *ad hoc* (Morgan, 2000) and systematic quantitative research data would be particularly useful. As a starting point, systematic gathering of data of music teachers in the jurisdiction, and their qualifications, would be helpful in teacher research. The activities and the demography of the EA music services could be more publicly documented, particularly for those interested in inclusion. Indeed with such a database, researchers can begin to trace, access and involve teachers in terms of mapping professional developmental needs of teachers in practice, increasing their visibility, and in turn providing opportunities for other types of research, and addressing the isolation and invisibility felt by the teachers in this study.

This study focuses solely on women, but indeed the same question and the same broad approach can be replicated with men, considering how male music teachers in secondary schools construct and perform gender and how this

impacts on the way they lead music departments (Roulston and Mills, 2000). There is potential for an exploration of these constructions with both men and women, as multiple and comparative cases, and this may represent a possible avenue for further research on the part of the author.

The complexity of micro-political relations of gender in music classrooms, bringing voices of music students as the future teachers of music is probably best illustrated by ethnographic research to inform how teachers' practice operates in relation to the voices of students. The work of Armstrong (2011), Stakelum (2008) and Wright (2008) in music education may be influential in this respect. And Youdell's work (Youdell, 2006, 2010) has shown how post-structural perspectives can work with ethnographic methods to examine the tacit practices or 'habituses' that are at work in music departments begging the question how are certain pupils included and excluded from musical activity, either consciously or unconsciously, and for what purposes? This study has shown how such practices manifest in teachers' narratives, but further methodological expansion of this phenomenon in the contextual sense, bringing in the voices of music pupils, would be useful.

While I have worked here with teachers, the interactions between pupils and teachers and how these produce different subjectivities also could be the subject of similar analysis. An examination of how musical and non-musical subjectivities are produced, resisted and reworked at differing stages in a person's educational history can be enlightening for teachers, curriculum designers and policy makers. Certainly here in the UK more studies which raise multiple voices (from teachers in training, from school pupils considering a musical career, and from music teachers coming to the end of their formal careers), may create a robust picture of the present and future of school music.

9.7 The author's professional practice and the EdD journey

In chapter 1 I told stories about the drivers which led me to pursue this study in a particular way. Completing this study has been a highly protracted endeavour, reflecting the challenges of a topic entwined with my own of quandaries of practice and my own professional identity. As previously mentioned, the research phenomenon is akin to my own former professional practice. During the completion of this study, my new 'dream job' (teaching music and music

education in higher education) was dramatically reconstituted and unforeseeably there was a rapid demise of music-specialism, my field of interest pedagogically and academically. Like Lynne and Becky I had taught and lead in school with very little interference even as a beginning-teacher, and suddenly, mid-career, I faced continuous scrutiny during a time of job insecurity - a very new challenge. My role was subject to quite invasive line management as my manager foraged for 'scraps' of teaching for me in generic areas, most in which I had little interest or knowledge. My sense of self, or subjectivity, (Weedon 1997) was challenged to its core during this time: my personal music-making stopped, and my mental health suffered. After a period of interruptions and painstakingly slow writing up, the completion of the study has shown me the 'teaching identity' on which we fashion, hone and rely on is a precarious and illusionary thing. Rather like a hologram. Something that feels 'there', something we talk about, something we build stories around but something which is ultimately amorphous and vulnerable (Kelchtermans, 1996, 2005). Like many other teachers, I now do more teaching beyond my area of expertise, but I have also found ways to reconnect with my music teacher subjectivity by working with music teachers.

While I felt I had lost the institutional and social mechanisms which provided me with the tools to take up the subject positions musician and music teacher, in working with the narratives of Hayley, Lynne and Becky, I have gradually come to think about my role very differently. This study has shown me that musical identity for music teachers is a profound, deeply-seated aspect of our subjectivity. We are 'interpellated' into the subject position of musician early in our lives, we invest time to practise, and we render ourselves vulnerable in public performance at an early age. Achieving recognition as a musician in the Butlerian sense is highly performative, it requires iterability or repetition, continuous crafting and display, through our multi-membership of musical groups. The limen we cross in musical experience is the prize (Boyce-Tillman, 2009). I have learned that this is not something that needs to be jettisoned in the name of professional practice or institutional targets.

Consequently, and in response to the claims of isolation over-whelming workload in the narratives, I have embarked on developing a range of professional development courses for music teachers in both Primary and Post-

primary schools. They will all involve music-making, and reflecting, bringing in some aspects of their musical selves in an active, practical sense, and they all will provide facilitated and non-facilitated spaces for teachers to get together to share their practice. As this brings additional income to the college I have been well-supported by management in this to date.

Through the networking opportunities afforded by the conferences I have attended throughout this EdD, I am working with colleagues in the South of Ireland to source funding to research school-music education North and South of the border, with a view to establishing a forum of educators in Initial Teacher Education. These preliminary discussions should address some of the issues outlined in section 10.2.

On a broader level, in terms of the undergraduates I work with in the Primary programme I have learned that my experience as a post-primary teacher is distinctive, and I have come to recognise through the literature in teacher identity that we are driven by different discourses. My students do not have a subject identity now and are driven much more by wider imperatives such as discourses of inclusion, and particularly interests in special needs. This understanding helps in a non-specific way to 'fuse the horizons' in our educational encounters.

I teach mostly female undergraduates to enter a feminised profession; few will consider headship. The narratives have enabled me to see the discourses and the stressors that drive many women and fewer men to become teachers in the Northern Ireland education system. Students arrive on our courses from affluent backgrounds already interpellated as good students, hard workers, and educational successes. The study has made me more aware of their assumptions about primary teaching, and of the gender-affirming educational histories which they are likely to have had. It has led me to recognise the discursive fields and the subject positions they offer, and the ways my own students have been shaped by a particular discursive milieu. This has given me the confidence to be more Socratic in my teaching: to play 'devil's advocate', and to ask and pursue perhaps unpalatable and difficult questions with my students in relation to our classed, gendered and cultural subjectivities; in short, to 'trouble,' or to 'see beyond' identity in teaching.

9.8 Post-script

This thesis has sought to address a number of unresolved or neglected issues in music teacher research in the field of music education. In particular, I have sought to highlight the complexity of the phenomenon of music teacher identity, using relatively new and under-utilised theoretical tools in the field. The metaphor of the rhizome after Deleuze and Guattari has helped me account for the porous and dynamic quality of the subjectivities of musician and teacher. Moreover, I have attended to how these subjectivities are affected by wider the subjectivities primarily gender, and to a lesser extent class and ethnicity, following the recommendations of Dolloff (2007) and Natale-Abramo (2009; 2011).

I have used theoretical tools which highlight the issues of power in the music classroom and how different subjectivities are claimed and rejected through different fields. By attending to these subtle power shifts and inequalities, we may begin to have a clearer picture about how inclusion happens in action, how musical stereotypes prevail along gendered lines (O'Neill, 2002), and what teachers do and can do to disrupt or trouble this state of affairs.

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Appendix 1

Letter to Participants

<div align="right">

Stranmillis University College

Central Building

Stranmillis Road

Belfast

BT9 5DY

</div>

Tuesday 1st June 2010

Dear......,

I am lecturer in primary music education at Stranmillis University College, Belfast and am currently doing doctoral work at the University of Exeter. The reason for my writing to you is to tell you about my research project and to see if you would be interested in becoming a co-participant. I know how busy music teachers are at the best of times and this *would* require a little of your precious time (**maximum** 6 hours over a six-month period).

The title of my study is:

Narratives of women teaching music in Northern Ireland: identities in polyphony

My small-scale study is broadly about identity (particularly gender). I wish to look at how women story their teaching (pedagogy) through biographical interview and through the co-participant's collection/creation of artefacts. I have piloted the process with another teacher and she reports to have found it enjoyable and beneficial.

I enclose overleaf a more detailed description of the sequence of data collection. Interviews can be done anywhere of your choosing. Some co-participants prefer for me to come to school; others prefer a more neutral space.

You may like to think this over so, with your permission, I will telephone you at school in a week's time. If you would like to contact me for more information my details are below. Thank you for your time.

Regards,

Frances Burgess MA BMus PGCE

Senior Lecturer in Music Education

f.burgess@stran.ac.uk

fab206@exeter.ac.uk

Tel 02890384395 9am -4pm or 02890853195 or 07748377120 (evenings)

About the project

The proposed research is part of an EdD thesis which focuses on narratives of women teaching music in Northern Ireland. My supervisors are Mrs. Sarah Hennessy and Dr. Alexandra Allan at the University of Exeter.

The research follows a three part process which will unfold over June-October 2010. It comprises three stages:

1 The biographical interview (taped and transcribed. This should take about 90 minutes)

2 Gathering/creation of pieces of textual narrative in response to the theme 'My music, my teaching' (a photograph, a sound recording, a piece of text score, programme, policy document) in the co-participant's own time

3 A discussion of the artefacts chosen in recorded conversation (taped and transcribed 90 minutes)

The aim of the study is to examine how teachers story their multiple identities (woman, teacher, musician) and how this connects to their pedagogical choices (how and what they teach, the values they bring to the classroom). I am interested in women's stories and giving a 'space' for women's voices to be heard.

Appendix 2

Interview Schedule: Interview 1

Guidance notes for today's interview

The first phase will be an informal discussion of the ethical issues (consent, confidentiality and respect) and signing of the consent form.

The second phase will be recorded:

I will start with a general question 'How did you come to teach music?'

And throughout the interview hope to touch on the following;

- Your formal musical training

- Your teacher training

- Your work context today and in the past

- The musical experiences that have meant/ mean most to you

- Key figures (mentors, teachers, family) in your development as a musician and as a teacher

- The influence of place, community and culture in your development as a musician and a teacher

- What it means to be a woman in music and a woman in teaching

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Appendix 3

Memory box guidance (Fig 1) and Becky's memory box and artefacts (Fig 2)

My music, my (music) teaching

The purpose of the second stage in the research is to encourage you to reflect on your music and teaching following on from today's discussion.

In this box you may like to place items which help you remember important events or experiences you have had in teaching and/or 'musiking,' which will prompt discussion in our next interview.

You may like to place here:

- Audio recordings
- Scores
- Compositions/arrangements
- Photographs: of you, family, colleagues, fellow musicians, concerts
- Documents: letters, school documents (scheme of work)
- Paintings, art work

Try not to think of this box as evidence, such as you would provide for PRSD activities, where the object would be to show good practice in teaching. The aim of this is to enable you to engage with your stories privately, over a prolonged period of time.

The artefacts will be discussed in the next interview. They will remain your property and will not be reproduced in the research text if you expressly wish.
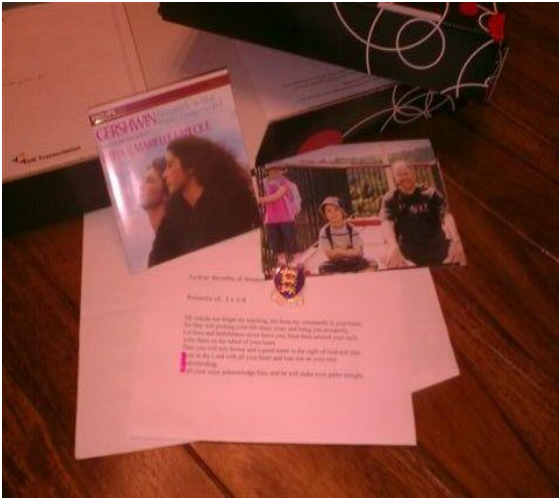
Fig1

Fig 2

Identities in Polyphony: Narratives of women teaching music in Northern Ireland

Interview Schedule 2

Prior to recording, I will discuss your wishes regarding the extent to which the artefacts may be exposed in the research texts.

1. Part one will focus on the artefacts you have collected. I will ask you to tell the story(ies) behind their selection.

2. The second question requires you reflect on your life story. Across your life-course in music and education what has been a consistent driver or motivator?

3. Further discussion of points arising from this and the previous interview. This will take the form of a conversation.

Appendix 5

Certificate of Research Approval

UNIVERSITY OF EXETER

Graduate School of Education

Certificate of ethical research approval

STUDENT RESEARCH/FIELDWORK/CASEWORK AND DISSERTATION/THESIS
You will need to complete this certificate when you undertake a piece of higher-level research (e.g. Masters, PhD, EdD level).

To activate this certificate you need to first sign it yourself, then have it signed by your supervisor and by the Chair of the School's Ethics Committee.

For further information on ethical educational research access the guidelines on the BERA web site: http://www.bera.ac.uk/publications/guides.php and view the School's statement in your handbooks.

Your name: Frances Burgess

Your student no: 570034466

Degree/Programme of Study: Professional Doctorate in Education (EdD) (Generic Route)

Project Supervisor(s): Sarah Hennessy, Alexandra Allan

Your email address: fab206@exeter.ac.uk and f.burgess@stran.ac.uk

Tel: 07748377120 or 02890853195

Title of your project:

Auto/biographical narratives of women teaching music in Northern Ireland: identities in polyphony

Brief description of your research project:

This project focuses on the narratives of women music teachers in post-primary schools in Northern Ireland; myself in a former role. The impetus for the project is to capture voices of women teachers, as we trace their involvement with music through their learner biography and through narratives (documentary, visual and told) of their perspective and practice of classroom pedagogy.

This research project involves a sequence of biographical interview, the gathering of visual and documentary text by the participant, and a dialogic analytical interview. It is envisaged that this sequence should unfold over an eight -month period approx with each participant.

Give details of the participants in this research (giving ages of any children and/or young people involved):
The study involves in-depth inter-subjective inquiry. This is a small-scale study and willing co-participants (a maximum of 6) will be co-opted through purposive sampling. Teachers from a range of post-primary settings

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Chair of the School's Ethics Committee
last updated: September 2007

with varying entry requirements (secondary/grammar/integrated) and religious ethos will be approached. It is envisaged that teachers should have a minimum of ten years teaching experiences from which to draw i.e. teachers qualifying before 1999.

Give details regarding the ethical issues of informed consent, anonymity and confidentiality (with special reference to any children or those with special needs) a blank consent form can be downloaded from the SELL student access on-line documents:

Following the guidelines set out by BERA (2004) issues regarding respect, confidentiality and informed consent will be carefully considered as detailed below.

Respect: The personal narratives of individuals are the focus of the study. The successful procedure of the project is dependent upon the goodwill of the co-participants and the gaining of trust. I will endeavor to respect age, sex, race, religion, political beliefs and lifestyle or any other significant difference between such persons and myself.

Confidentiality:
I acknowledge co-participants' right to privacy and duly accord rights to confidentiality and anonymity. Conversely, co-participants' right to be identified, particularly with regard to publication or public dissemination, is acknowledged insofar as this does not infringe the rights of associated parties.

Records of the data collected (including transcripts and audio recordings) will be stored in a secure and safe place. Electronic information will only be accessed by the researcher with a username and password. This information will be stored on a secure system with recognized virus protection. Electronic and paper information will be locked in a secure building. Information will also be coded to ensure anonymity. This will remain anonymous in the write up of the research. Collected written information will be destroyed by shredding and securely disposed when it is no longer required. Any audio recording will also be disposed of digitally.

Informed Consent:
Consent will be obtained from co-participants (teachers) and, in the case of visual data involving pupils, consent from schools and parents. This will be obtained in writing using the University of Exeter's pro-forma. Co-participants will be fully briefed as to how and where the research findings shall be disseminated. Co-participants will be reminded that they have the right to withdraw from the research at any given time and that data related to them will be destroyed.

Give details of the methods to be used for data collection and analysis and how you would ensure they do not cause any harm, detriment or unreasonable stress:

Data Collection
This form of narrative inquiry uses qualitative methods of data collection comprising:
- Biographical interview (manually transcribed, and checked by participant)
- Compilation of visual (photo-based) narrative by participant sent to researcher for analysis
- Second interview as a form of dialogic analysis
- My own research materials such as reflective diaries, field notes etc used in examining the iterative process of auto/biographical writing

Data analysis

The research text will comprise individual auto/biographies analysed in terms of the 'gestalt.' An analytical pro-forma (Merill and West 2009) will be used to trace emergent themes, processes and ethnographic details throughout the sequence. Individual transcripts and visual artefacts will be coded concurrently.

The integrity and individual nature of each story will be maintained. However, comparisons and linkages across the biographies will be noted and examined in a broad analysis of the gestalt biographies and in the context of theoretical discussion.

Give details of any other ethical issues which may arise from this project (e.g. secure storage of videos/recorded interviews/photos/completed questionnaires or special arrangements made for participants with special needs etc.):

During the data collection, data analysis and write up, data (audio recordings, interview transcripts, analytical proformas, individual textual artefacts from co-participants, reflective diaries) will be securely stored in a locked cabinet in a secure building. As previously mentioned, electronic information will only be accessed by the researcher with their username and password. Electronic information will also be stored on a secure system, within a locked building with recognized virus protection. It will be destroyed when it is no longer required.

Give details of any exceptional factors, which may raise ethical issues (e.g. potential political or ideological conflicts which may pose danger or harm to participants):

It is the nature of biographical research that such an intense reflective project may unearth painful experiences for co-participants, and possibly lead to conflicts of loyalty with employers and indeed family and friends.

I have to declare familial relationships with potential significant figures in the learner biographies of each participant. As music tutor on PGCE post-primary music course since 1990 my father is likely to have been a key figure in co-participants' ITE.

Both these issues will be discussed at length with potential co-participants prior to commencing the fieldwork.

*This form should now be printed out, signed by you below and sent to your supervisor to sign. Your supervisor will forward this document to the School's **Research Support Office** for the Chair of the School's Ethics Committee to countersign. A unique approval reference will be added and this certificate will be returned to you to be included at the back of your dissertation/thesis.*

I hereby certify that I will abide by the details given above and that I undertake in my thesis to respect the dignity and privacy of those participating in this research.

I confirm that if my research should change radically, I will complete a further form.

Signed:....Frances A. Burgess..............................date: 15/10/09

N.B. You should not start the fieldwork part of the project until you have the signature of your supervisor

This project has been approved for the period: *October 09* until: *Sep 2011*

By (above mentioned supervisor's signature): ....Hennesy.....date: 15.10.09.

Chair of the School's Ethics Committee
last updated: September 2007

N.B. To Supervisor: *Please ensure that ethical issues are addressed annually in your report and if any changes in the research occurs a further form is completed.*

SELL unique approval reference:.................P.|.-9.|.1-.|.9

Signed:.......~alah.........date:....26./10./.2009

Chair of the School's Ethics Committee

Appendix 6

Participant Consent Forms

UNIVERSITY OF EXETER

GRADUATE SCHOOL OF EDUCATION

CONSENT FORM

I have been fully informed about the aims and purposes of the project.

I understand that:

there is no compulsion for me to participate in this research project and, if I do choose to participate, I may at any stage withdraw my participation

I have the right to refuse permission for the publication of any information about me

any information which I give will be used solely for the purposes of this research project, which may include publications

If applicable, the information, which I give, may be shared between any of the other researcher(s) participating in this project in an anonymised form

all information I give will be treated as confidential

the researcher(s) will make every effort to preserve my anonymity

....   8/6/2010.

(Signature of participant)   (Date)

....

(Printed name of participant)

One copy of this form will be kept by the participant; a second copy will be kept by the researcher(s)

Contact phone number of researcher(s):....0774.83.77.120................

If you have any concerns about the project that you would like to discuss, please contact:

..FRANCES BURGESS....fab208@exeter.ac.uk......f.burgess@swan.ac.uk.......

OR

....

Data Protection Act: The University of Exeter is a data collector and is registered with the Office of the Data Protection Commissioner as required to do under the Data Protection Act 1998. The information you provide will be used for research purposes and will be processed in accordance with the University's registration and current data protection legislation. Data will be confidential to the researcher(s) and will not be disclosed to any unauthorised third parties without further agreement by the participant. Reports based on the data will be in anonymised form.

UNIVERSITY OF EXETER

GRADUATE SCHOOL OF EDUCATION

CONSENT FORM

I have been fully informed about the aims and purposes of the project.

I understand that:

there is no compulsion for me to participate in this research project and, if I do choose to participate, I may at any stage withdraw my participation

I have the right to refuse permission for the publication of any information about me

any information which I give will be used solely for the purposes of this research project, which may include publications

If applicable, the information, which I give, may be shared between any of the other researcher(s) participating in this project in an anonymised form

all information I give will be treated as confidential

the researcher(s) will make every effort to preserve my anonymity

(signature)

(Signature of participant)

22/06/10
....
(Date)

(printed name redacted)

(Printed name of participant)

One copy of this form will be kept by the participant; a second copy will be kept by the researcher(s)

Contact phone number of researcher(s):...07748377120...............

If you have any concerns about the project that you would like to discuss, please contact:

....
OR

....

UNIVERSITY OF EXETER

GRADUATE SCHOOL OF EDUCATION

CONSENT FORM

I have been fully informed about the aims and purposes of the project.

I understand that:

there is no compulsion for me to participate in this research project and, if I do choose to participate, I may at any stage withdraw my participation

I have the right to refuse permission for the publication of any information about me

any information which I give will be used solely for the purposes of this research project, which may include publications

If applicable, the information, which I give, may be shared between any of the other researcher(s) participating in this project in an anonymised form

all information I give will be treated as confidential

the researcher(s) will make every effort to preserve my anonymity

....14.|.6.|.10................
(Signature of participant)   (Date)

....
(Printed name of participant)

One copy of this form will be kept by the participant; a second copy will be kept by the researcher(s)

Contact phone number of researcher(s):....07748377.120.....................

If you have any concerns about the project that you would like to discuss, please contact:

..FRANCES. BURGESS; f.burgess@btinternet.com.a.c.uk; fab20b@exeter.ac.uk.............................
OR

....

Appendix 7

Charts of narrative episodes

ANALYSIS Becky

> <u>Plot Lines</u>
>
> **A story about bringing it back home. The music teacher as missionary. Journeying to the pinnacle then returning home. Artefacts are few and carefully chosen. Sense of self through the eyes of others; recognition and acceptance by others is a recurring theme**

Episode 1Context

Scene is set-rural; peripatetic scope indicated; numbers of pupils; range of experiences; against 'pigeonholing' stressing diversity; strongly worded here; worth quoting; band tradition not enough; beyond family traditions

2 Generative question how did you come to teach music

Piano at 8, never told she was excellent; played for school choir at primary. Significant other is school music teacher, belief expressed note use of direct speech….his 'going on' pupil. Positive university experiences. Stumbled across the decisions…significant others crucially determine the trajectory,

(family)

Supportive…missed out at school on orchestral instrument…church music at 15 three times as week…giving of opportunities and trust….piano tutor, made her think…taking technique apart, self-doubt…dénouement best musical memory

3 Two piano concerto Poulenc at grand piano… moment of glory…learning from others…piano playing pinnacle

4 friends 'taking your life in your hand' risks involved in being part of an ensemble…I came from the sticks…big smoke. Attractive milieu of the music department… changing her degree. Keen sense of space 'where I wanted to be'

5 Moment of teaching...working with people MA option ruled out, PGCE as backup 'not good enough to be a performer'…relief… late starter…ambling along…never once regretted it

6 career

Four schools, 8 in current position over 12 years….rural-city distinction lack of manners and appreciation…moved back home when job came up…Catholic Grammar schools and return to home

6a ML

Trust and working closely with the Principal…faith…new musical experiences through Catholic liturgy…job interviews generally unsuccessful self-belief from time in ML…advantages of sub teaching to try things and get on with it…new experiences of church music

6b Back home…slower pace of life in the west

7 Current teaching context

Well-resourced on entry but not thriving…not the 'selling point of the school'…small changes noticed…think of new things for the pupils to be involved in, very practical everyone working together

Teamwork… learning across the schools ….devolving responsibilities…prefects…publicity and community involvement. 'giving the pupils the chances that I didn't have'

Justification of parental expenditure…use of the media etc

8 Stressors

viable career choice,, going on ultimate test of self-efficacy…number crunching validation of teachers' identity….double bind paradox of the thriving extra-curricular life of the school enough to sustain interested pupils…do not opt for GCSE…viability question…drawing extrinsic arguments…substandard private teaching …note the gender positioning the 'wee woman' image the little lady who sits down the road the charges 4 or 5 an hour….enabling pupils to think about what they are doing….caught between discourses of care and excellence

9 autonomy and influence pedagogy and curriculum

Get rid of prejudices,, force them to experience new things….pushing boundaries…my goal that no one feels under pressure, flip of roles, technological understanding contradiction

10 being a woman in music and a woman in teaching

Multi tasks…purely based on level of skill. No difference with male counterparts of other schools based on pupil achievements. Able to juggle Head of Year and Head of music and hope that it al doesn't come crashing down at one particular point…does not want promotion…lonely and clinical…intensification. I just want to be on the ground, I just want interaction. Mother hood…few personal music making opportunities, church provides a necessary outlet, ' my own music making really takes place through my pupils'…supportive husband who taught in her department enables support for extra-curricular events

Interview 2 Artefacts

Photographs of family on holiday

Enabler, who had got me to where I am… family parents and husband…leveller of motherhood…a respite from stresses of working life

Bible passage proverbs 3 v5-6 wisdom spiritual resource…calm

Cd Labeque sisters Gershwin biographical significance and two women

Music badge for Prefects… musical status….'they are setting themselves apart to be musician' visibility of the musician walking about schools…symbolic territory… These are mine

2 Values

'Why do I stand at the front of a rowdy junior class? I have taught these children something they have never heard before, or I have introduced them to a different way of thinking' missionary…reinvention in children's questions…no routine…as motivation. Particularly in junior teaching flexibility… not text-book driven…developing skills…always something new to learn…As a musician which is essentially what we are we've got to keep developing our skills ourselves

3 Sustaining interest

Piano diploma syllabus.. time to be a musician again rather than a teaching musician…to get back to hard work….live concerts with A level class (negotiating musical time) back to Belfast 'rather than just country music making'

4. Musician in church participation…enjoyment of the experience…less focus…blending

5. Mentors…gender

Encouragement constructive in school and church…coming from a close community and a comprehensive school. Role model mum…'men have a more black and white approach to things' and I have taken this and made it more sensitive (rationality)

5a. Musical participation in the school, hardworking girls and brash and confident boys

5b. Management scientific based…I have a different way of thinking and it isn't clear cut facts figures and statistics…managing senior managers…accommodation

5c advocacy…fight with expanding curriculum.

6 music as a mother…son constructed as less musical and more scientific…music not to be studied or a chore excellence and enjoyment tensions persist..

Interview Field Notes

Interview One

12.30-4pm 22/6/10

Arrived after a long journey. Coffee given…very near end of term so participant busy writing reports, etc. Interview took place in store after great coffee, some introductions to her peripatetic staff and new second teacher part time. Catching up period where we talked from where we had left off, somewhere in 1997 when we had briefly worked together as NQTs. RG shared a critical incident, complaints from her sixth form about their performance exams and being called into the principal's office to provide data as to her formative assessment procedures and the inflated pupils' expectations. In her narratives he is presented as a 'numbers man…'

A sound track of performance tests taking place with the Year 9s next door provides a countermelody to the interview. At the end of the day, near 4pm we

finish off and she shows me around the department of which she is very proud. Indeed I am envious of resources and high ceiling in her teaching room, and I am approving of great visuals, newsy noticeboards with plenty of info beyond school (concerts, tours in Belfast etc) her mum is there with her two kids for her to take them home. This is a nice place to be: cosy, orderly and colourful.

Interview 23/9/10 1.30-3.45pm

The interview was important here not just as a set of data but in terms of the research story itself. In my second visit, during the busy first weeks in September, as I met Rachel in the hallway, I was formally introduced to the Principal, as the Lecturer from Stranmillis, and the reasons for my visit...I had not really bargained for this. Of course he asked what I was researching. Given some of the stories my participant had shared regarding her relationship with this man I was momentarily at a loss. From the previous interview she had summed this guy up as 'numbers man' and I knew my project was not going to measure up...I eventually mumbled something about informal music and professional development; but it gave me a jolt. This was as much a critical incident for my own framing of the study and how I assume some people will just not 'get it'. Why?...

As interview was taking place over three periods and RG was teaching in the middle. I was asked to talk to her A level students in the store about the opportunities for music (not teaching !!!) in Belfast. At first I found this frustrating and baffling, wanting to get to the interview. I met some students who were siblings of my own students. Awkward… Small world in Northern Ireland…

Later....

As I begin to analyze the interview data, both episodes are becoming part of the narrative.

Maybe I represented the end of journeys, I came from the city, from the next step. A fellow missionary come out 'to the west' to help her on work, to meet the flock and guide them on their way. Maybe RG was making a clear point that she had been chosen to show her participation in my research, letting the boss know she was giving of her free time, perhaps that she had a valued voice that somebody wanted to listen to her opinions beyond the school. 'Technology of self' but used to project that beyond the interview itself…

ANALYSIS Hayley

<u>Plot Lines</u>

A series of episodes reflecting triumph over adversity

A bildungsroman; psychological growth

'Building bridges'

Plays of crossover between subjectivities clearly in the photographs shown.

Episode 1 Context

HB roles and responsibilities

Episode 2

Narrative opening initial resistance to family tradition...

Peripatetic experience; waiting for course acceptance; securing job one of few.

Unlocking imagery: classroom as space and time. This is mine and I'm here to 4 o'clock

Episode 3

Mother influential

HB teaching role during school

Narrative opening piano problematic difficulties health difficulties, returned to piano at 15, positive development of piano and drumming to train coordination

Instrumental diversity as a career strategy

Episode 4

Tutor male from ELB influential/transformative during work experience, carried into classroom. Teaching while at school...diversity broad range of band instrumental

Episode 5

Grammar school attended note no real development of school music theme...

ELB orchestras, cultural diversity other cultural markers

University ethno and music drumming carried into teaching 'non-academic boys' othering

212

Ethnographic trip abroad

Knowledge of world music

Lifelong learning and music as a living subject

Responding to technology upskilling a necessary, professional obligation note the casual 'you'

Episode 6

Sharing of pedagogy

Diversity and other subjects

Collegiality and creative space, individuality

Structure v. Improvisation

Episode 7 teaching style

Military experience, push children beyond comfort zone structure=hoD flexibility discipline structure no softly-softly

Logistic structure, differentiation of content

Hints at past elitism

Tough nut classes

Episode 8 teaching ethos

Military influence, jazz band...'only woman in the band

TA playing everything

Events travelling

Cadet force music director of music

Band masters' course, corps of drums success with boys

Link to classroom 'well this is just how it is done' confidence and comfort

Pioneers to change the EDIP system

Episode 9 vague question

Taking and interest in the individual firm boundaries

Episode 10 cultural and place

Town and education

A polarised community band music

ELB orchestras brining a range of backgrounds together

Parental resistance to orange music

Making friends through music; stresses musical social capital

Expanding horizon, broadening in Ballymena and then Belfast, contrasts one provincial town with another rural/provincial expansion

Episode 11

Link to informal contacts and support across the community of practice "to be able to lift the phone and' say what is a strathspey anyway?"

Mismatch in terms of CPD provision, chance to renew contacts, obligation to keep up contacts

Episode 12 Key figures and mentors

ELB music service, ex-military musicians male

PGCE tutor ETHICAL ISSUE not pursued. male

HOD in first placement friend and mentor but pain of not getting employed in her school

Heartbroken not getting a job

Creating the same elsewhere

Colleagues in school, still mentoring

Cross-college working, whole-school initiatives, talking to other teachers, pedagogical sharing...unique

Episode 13Life long learning

Dulling of skills

Upskilling

Utilitarian benefits of music, learning to listen

Learning from the children, another musician in there

Episode 14 Church music

Church goer, choir member

Tradition progress tension modernisation of words, incorrect harmonies not 'musically valuable'

Episode 15 women in music

Depending on instrument

Typical expectation of femininity in music

Acceptance as 'one of the lads'

Breaking through and being seen for your musicianship 'genderlessness' space

'Mucking in and getting on with it'

Episode 16 woman in teaching...

Attractions of the job, life not just a job, producing conflicts of interest, cultural expectation of domestic responsibilities and care conflict with teacher professionalism

Approachability

Relaxed relationships within the music department

We(female teachers) know the pupils better...as a music teacher or a female?

social nature of music departments' "they open more up more to the likes of us"

Interview 2

A photo-story clearly directed by the participant with responsive questions. Key themes recurring

Girl in wedding dress the only woman in the band

Masters graduation...professional/personal development non-academic...something more..perceived as elitist./limitations of subject...access to children reach and influence quantification...Mum

School music: justification choir do sing in parts, band military influences and conducting style

Scheme of work negative...one size fits all part..strips the interaction..intrinsic musical value... *discursive dissonance here HB previously justified the utilitarian aspect of music*

CD pupil's composition Black No sugar...subversive tales of teaching beyond the school; indulging the excellent pupil...in school with the tough nuts, outside with excellence...musical activities may lead to charges of unprofessional conduct

Community Music...community visibility. Music teachers are known in their towns...playing together...more performance, more community found in military music with Army Cadets

Military Music

USA Irish traditional setting could have been in a school off the Falls and in the middle of loyalist east Belfast... ambassador for music...building music, music as the cement that holds them together

Role models: males...military...most effective with disaffected males and kids with special need 'you've got to be strong, and you've got to be able to take a joke, and have fun poked and take all in good heart.'

Music and teaching 'two sides of the same coin and they both need to be there to make me the musician I am'

Cultural expectations of normative of child rearing/parental responsibility...particularly from other women in the teaching profession...my lads my boys

Summary

HB technology of self: shows a range of musical activities. Pictures show playful, crossing over between dominant conceptions of masculinity and femininity. Girl in wedding dress with the saxophone...large phallic instrument contrasting with the bride. Playfulness in crossing over between cultural and ethnic music, symbolism...showing the ambiguity of identity. Influential role models, mother and teachers at school. Strong extra-school influence from the ELB orchestras. Ability to find alternative spaces for doing identity and playing selves...beyond school.

Survival strategies:

HB and school. Affinity with boys... gender is 'done' to secure their interest. Carving out autonomous musical spaces, additional qualifications...these are cast in broad terms reflecting the status of her role in a particular school milieu, ideologically valuing diversity and to a lesser extent excellence through performance measures

Problematically fluid boundaries between school and home: participation of school pupils in extra-curricular ensembles and cadets

Request from BOG member for extras...pushing the boundaries between personal and school spaces. Quandary but a happy outcome, the pursuit of musical creative space… exceptional pupil…but cast in a difficult situation...conflicting subjections of church and school and music.

Musical knowledge; reflecting interests in school... How secure is this? Diversification in different ways Health and safety and RE upskilling take place...having taken LLL MA discourses of adult education clear...more expansive perhaps.

Mixed ability teaching...need for subject excellence not as strong as in other schools...more special needs.

Professional development expansive...non musical; distinction between personal music making goals and school formal professional development perhaps driven by interests of school (SDP early school leavers)... informal confluence is there however, musical spaces as flow spaces between school and home

Emerging hypothesis:

Musical space here, everywhere. Closed door, domesticity can mean autonomy, much more utilitarian presentation of curricular music, territorialising/stabilising the narrative yet offering through interaction, lines of flight in terms of creating new musical and teaching identities. How does this reflect the assemblage... a molar line throughout the narrative of crossing over, building bridges... genre is of a bildungsroman and a journey, obstacles. Denouement is holistic and positive...

However not without discursive conflicts... flexibility and control. Excellence and musical self-efficacy...chosen beyond school and professional compromises...looking towards extra-school discourses to argue for musical pedagogy.

Interview details: Key information from interview field notes:

First meeting: June 15/10

Arrived around 11.15 awaiting outside school office

and interview commenced about 11.30. In store (Off limits to pupils)with coffee (good) and buns of course.

Some interruptions from sub cover and students re pastoral obligations signing off behavioural reports etc. Interesting incident where she rewards a week's good behaviour with a track from her iPod.

Two armchairs and relaxed. No chance to view classrooms...appear quite large.

After interview

Shown around rest of music department lost of spaces, practice rooms and studio. Pride, new stands etc. Rather like the home tour.

Busy department...Hod is off ill at the m*inute. Detect stress???*

Interview Two 7/1/10

Interviewee's home. HB has been ill for a few months; it is clear she is in pain. There is snow on the ground and it is bitterly cold. We sit in her living room with coffee.

Artefacts are all ready...and in the box. She has gone to some trouble to collate these, printing off digital photos making copies of CDs etc. So I can take them with me...

Start interview at 10.30...no interruptions. ..artefacts going well beyond what I had asked for, and much readiness to provide a narrative. No prompting needed and at times I felt my interjections are a distraction. Clear narrative emerging...

Query...has she read her transcription, clear revisiting of themes???

I am impressed by the range of artefacts...

Revisiting these at home:

 Played the CD she talked about, with the pupil's composition and I am disappointed...not the kind of piece I would have envisaged. Can I stop being judgemental musically, or this a bracket too far??? Poor piece of praise music as opposed to a funky jazz number I expected...what does this say about me? Would it have been better for a non-musician to read into this stuff...Key factor regarding my own subjectivity...aesthetic, quality, snobbery? Part of my own narrative... discursive environment of excellence... the elephant in the room, how good a musician are you? I can't help making these judgements. But I don't query how good a teacher they are...!