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TITLE: Inclusive pedagogies in music education: a comparative study of music teachers' perspectives from four countries

ABSTRACT

Amongst the many challenges for classroom music practitioners is developing inclusive pedagogies which celebrate difference, promote inclusive learning experiences and overcome learner disaffection in reaching the young people most at risk of exclusion, topics which are globally receiving considerable public exposure and attention. The findings reported in this article form part of a wider comparative research project investigating the pedagogies of music teachers working in challenging contexts. This article highlights one strand of the study involving teacher perspectives from accounts of pedagogy documented through interviews and observations. The complex ways in which teachers achieve inclusion in their music classrooms is best understood in connection with the interplay of policies, structures, culture and values specific to schools, from what is country specific or culture bound, and how the particular school serves young people on the margins of society in trying to create an environment where students can succeed musically. Accounts offered by four teachers range from particular teacher and school strategies to management practices which promote pupil-pupil relations in and outside the classroom, to the way the school connects with its musical community. We conclude with what we can learn, as practitioners and researchers, from comparative accounts of pedagogy.

KEYWORDS: comparative research, inclusion, music teaching and learning, pedagogy, values and teaching strategies

INTRODUCTION

One of the impacts of globalisation is that many countries are faced with similar societal changes, most of which manifest as challenges to the classroom in terms of pedagogy, values, teaching strategies. Issues of achievement, social equality, learner disaffection, teacher stance and teaching strategies, now receive considerable public exposure and attention. In this paper, we prefigure just two elements, which provide the specific focus for informed international educational comparison, as the overarching pedagogical challenges of 'engagement' (i.e. learning disaffection and disruptive behaviour) and 'achievement'.

It is commonly agreed that schools do not meet the needs of all children and that societal challenges make unreasonable expectations of schools to equalise achievements given that education cannot compensate for society (See for example: MacBeath, et al, 2007; Garner, 1993, Bernstein, 1970). There is, however, explicit acknowledgement that music plays a crucial role in preventing social exclusion— since

it has the capacity for functioning as aim and means when creating an effective learning environment in multicultural schools (See for example: (Bamford, 2006; Bauer, 2005; Beck, 1993; Bittman, Berk, Felten, Westengard, & al, 2001; Dillon, 2006; Fiske, 2000; Hallam, 2001). Music teachers working with disaffected learners, in areas where there is risk of social exclusion, are confronted with difficulties: most of them have not been professionally trained for the present situation and lack materials, methods and support for reflection. But they are also confronted with possibilities: creative teachers, understanding the potential of music as a unifying force, can use their diverse context to develop teaching methods with relevance for all learning contexts. We learn from the literature that the crucial element here is that when teachers discuss the means of improving difficult behaviour, they place themselves centrally in the picture, attributing responsibility for improvement to themselves (Watkins et al, 2007).

The societal changes caused by the globalisation offer challenges to music teachers in the classroom, but they also offer a chance to critically examine pedagogy, values and teaching strategies. Some of the questions that the music teachers might raise are:

- Do we effectively prepare future music teachers for what they are going to meet?
- What can we learn from teachers who have learnt to cope well with the challenges of music teaching?
- Whose values are most important? Can we overcome the notion of 'us' and 'them'? Do we want to learn about 'the other' or from 'the other'? Do we promote individual rights or group rights? If we open the door to "the other" – are we ready to change our own lives?
- How do we encourage motivation – if like in the Swedish case 47% of the students in the classroom are not likely to qualify for further studies the motivation for school is very low, even if the subject is music. What is meaningful?
- What are the roles of the parents?
- How are the students learning within – and outside – school?
- What is the teachers' relationship to policy if the governing documents are not applicable or relevant to practice?

This article – which arises from a larger study which began with collaborative discussions at the International Society for Music Education (ISME) Conference in Tenerife, 2004 and included Bo Wah Leung (Hong Kong) and Frits Evelein (The Netherlands) in a first stage – sets out to describe and compare the practices of

teachers working in challenging contexts. In so doing, the project focused on the following research questions, coupling as the aims of this paper, which are:

- i. To describe what constitutes pedagogies of inclusion as identified by four different teachers;
- ii. To compare what teachers say and do as they encounter ways of conceiving and coping with challenging classrooms in different countries;
- and iii. to identify and reflect on the challenges and benefits of comparative research for music education

DEFINING ‘INCLUSION’ AND THE POLICY CONTEXT COMPARED ACROSS COUNTRIES

We began the present study with politically very different starting points. In England, the inclusion agenda drives policy and practice. In Sweden, inclusion is construed in terms of the policy of compulsory schooling (‘A school for all’). In Australia, the challenging questions frame the issue of advocacy. In contrast, Spain builds policy around school drop out and truancy issues. In practice, what ‘inclusion’ looks like in schools internationally speaking, goes beyond the simple fact of being allowed to participate (i.e. not being excluded).

One theoretical starting point is offered by Fraser’s (1997) notion of ‘recognition’ where remedies to injustices that are of a cultural or symbolic nature are rooted in social patterns of representation, interpretation and communication. The examples of these injustices include:

- Cultural domination (being subjected to patterns of interpretation and communication that are associated with another culture and are alien and/or hostile to one’s own);
- Non-recognition (being rendered invisible by means of the authoritative representational, communicative and interpretative practices of one’s culture);
- Disrespect (being routinely maligned or disparaged in stereotypic public cultural representation and/or everyday life interactions).

(Fraser, 1997:14)

As music educators, we know very well the disruptive effects of the ‘disengaged’ student for whom school music doesn’t fit with what counts as ‘theirs’ and ‘your’ music.

At the classroom level, then, the role of inclusive pedagogies in music education, in terms of the opportunity the teacher offers the individual to participate, to be recognised, to engage and to be respected, concerns the degree to which the teacher can engender an inclusive approach to music learning.

MUSIC AS A MEANS OF PROMOTING INCLUSION

Inclusion and social justice perspectives are relevant to all aspects of music education. Pedagogy, curriculum, interaction and the experience of music in schools is embedded in questions of whose music counts, what educational and musical ways of knowing are legitimated, which musical roles and relationships take precedence and are valued. Whilst the arts have not, until recently, been closely associated with inclusiveness (see Creative Partnerships website, 2007), music has more of an association with exclusiveness and elitism, has been more traditional (see Richardson, 2007). Yet, the guiding principles most music educators would advocate see:

- Music as a powerful channel of communication for everyone
- Music as a social process
- Music as a way of developing a range of skills e.g. cognitive, physical and emotional
- Music for promoting well-being and self-esteem

The challenging questions of how inclusive our music pedagogies are and what it means to teach music effectively in challenging contexts where young people are most at risk of exclusion, remain issues of great concern to music educators across the world.

WHY COMPARATIVE RESEARCH?

Several assumptions underpin this decision to conduct a comparative study. Firstly, we share the view that we can’t possibly understand our own classrooms until we’ve looked in others. Secondly, that comparative studies have the potential to uncover the

hidden assumptions that underpin what we do (and do well) in our classrooms. Thirdly, it offers alternatives to the ways in which we have always done things.

We are being told that ‘comparing how different countries face common challenges can provide the evidence to make the most effective policies to resolve these issues in the UK’ (ESRC, 2007, p. 13). With the increasing demand for international comparisons, we felt encouraged, as a comparative research team of music researchers, to conduct international research.

THE LOCAL CONTEXTS: A GLIMPSE OF NATIONAL, SCHOOL AND TEACHER ISSUES FROM THE FOUR CASES

Case studies were carried out in each of the participant countries, in secondary schools placed in regional locations that presented social problems such as poor socio-economic background, social deprivation, or high numbers of students from ethnic minority groups. The Swedish, Spanish, Australian and English selected schools presented different characteristics:

In Sweden

In Sweden the implementation of “grundskolan” (compulsory school), 1962, marks the beginning of “a school for all”, meant to be a meeting place for all children in society. This was a central political goal, which has had broad support in society and constitutes a unique system in the international perspective. However, the great satisfaction of having created a common school for all children, has been followed by critical questions: Was it a possibility to all? How did it work as a place for learning and development for children and youngsters with different background characteristics? What is the importance of class, gender and ethnicity in this context?

A critical review on Swedish research on the modern school for everyone, covering the last three decades shows that most research seldom questions the concepts class, gender and ethnicity. Often school, teaching, subjects, activities, leadership, teacher and student are treated as neutral concepts. Moreover, different research discourses from different periods decides the focus, content and choice of method. The report argues that this neutral position is a threat to qualitative understanding of a school for all, and asks for research on content and didactics and what conceptions of assignment

and students that influence or control the teachers work. Three problematic fields are discussed:

1. We have a school created for other conditions than the current.
2. The teacher is too invisible as a bearer of culture and values.
3. Individuals (not systems) are the focus of research.

The report also states that it is the researchers that decide what is regarded as relevant questions. A widening of the group of researchers could constitute a force for development, and lead to new questions being asked and invisible fields made perceptible (Tallberg Broman et al, 2002).

In the current national governing document for school music in Sweden, the emphasis is on making music together as a basis for experience and learning, and music as a force for individual development. The Swedish music teacher featured in this study works at a school where 25 languages and 35 countries are represented. In his classroom the Muslim girls play popular music in the bands, just as everyone else. Focus is on cooperation and collaborative teaching.

In Spain

Secondary music in Spain is a compulsory subject shaped by a concept based curriculum and a historical approach. In the studied school, a group of students that failed all other subjects was highly motivated by a different subject narrative, which consisted in the preparation of concerts where each class acted as an orchestra, in an approach that the teacher called 'music for all' and that fitted with the local wind band culture.

In an effort to promote social inclusion according to the economic development that was favoured by the return of democracy in 1978 and the incorporation of Spain to the European Union in 1986, the 1990 reform raised the age of compulsory education from 14 to 16 years old. Seventeen years later, however, a 30 percent of the students drop out (Ministerio de Educación y Ciencia, 2006) and many of those that nominally get their certificate of compulsory secondary education do not undertake any further professional training. These figures show that despite official intentions, schooling is

still not doing enough to help a great part of Spanish young people to find a place in society. Although economic prosperity hides the situation, an increase in conflicts in secondary schools is calling the attention of the public: absenteeism (Rué, 2003), bullying (Defensor del Pueblo, 2000, 2006), and failure (Marchesi, 2003). Secondary teachers, insufficiently trained in programs designed 40 years ago, find it difficult to cope with nowadays challenges.

Within this context, a case study was conducted to understand how a music teacher managed to motivate a group of disaffected learners that failed all other subjects and displayed violent behaviours, most of whom would drop out at the end of that school year or the following. Secondary music in Spain is a compulsory subject shaped by a concept based curriculum and a musicological approach, and schools do not provide instrumental tuition. In the observed school, a different subject narrative was highly appreciated both by the students and by the community: the preparation of concerts with chromatic bar tone instruments, with each class acting as an orchestra.

In Australia

In Australia, 'social inclusion' is not directly addressed in state and national policy documents but is advanced by policy documents as a point of advocacy. Secondary music whilst diversely interpreted in each state music is based upon an national curriculum statement that suggests: creating, making and presenting music in past and present contexts form the basis of programmes. The 2006 national review of music education notes 'a difficulty in identifying schools catering specifically for cultural diversity in their music programmes.' there is however a significant movement in community health- called the Health Promoting Schools program (Lemerle & Stewart, 2004) which involves the creation of community hubs and promotes personal and community resilience as an approach to increasing social inclusion, health and well being. Several research sites using this social intervention have involved music making as a means for the development of community and social change (Dillon, 2005; Dillon & Stewart, 2006). The case study school represents a context where the music teacher is engaging with cultural diversity through a creative contemporary music program that forges a relationship with the wider community and has a documented effect on social inclusion. Contemporary music is defined in this context as being a syncretic music drawn from a blend of the students sub cultural musical

values. This means that the musical styles used in classrooms come from a variety of cultural interpretations of popular music. It should be noted here that popular music is the medium of creative interaction and does provide common ground for students (Dillon, 2007a, 2007b). This style of music is also a part of how the South Sea Islander and Indigenous communities value and define their identity. Music is seen as a critical factor in the formation of identity and of personal expression in these communities. The approach here is about giving students a means of their own expression in sound rather than ‘colonising’ them through a construction of what music is based upon a European framework. This extends even to popular music where what the teacher values as popular music may differ significantly from that of the students or even as occurs in Indigenous communities where the Elders valuing of Country music and the youths use of Hip-Hop may be in tension (Dillon, 2007a).

The case study school context itself is complex. Alongside low socio economic factors that are common to most, are tribal relationships between South sea Islander groups such as Samoan, Tongan and Maori groups from New Zealand there are also Indigenous Aboriginal groups both local to the area and from other parts of the state and Vietnamese immigrants. Forming a relationship with communities here comes by way of invitation from church leaders and elders in the community and the music teacher here has been extended these invitations through his relationships with students. School disengagement and low attendance is commonplace. Students are generally defined as being ‘at risk’ - youth who are at a substantially higher risk for negative outcomes such as substance abuse, teenage pregnancy, crime, violence, and academic underachievement due to family, community, social, political, physical and economic conditions.

Three years ago a program called Bringing New Styles was implemented in collaboration with the city council, local and national music retail organisations who supplied instruments and an innovative community music provider called CreActives. Whilst evaluation of this program was unable to statistically support positive outcomes qualitative progress was observed (Dillon, 2007a). This programme was documented by a number of means (Baker, 2004; Dillon, 2004; Dillon et al., 2004; McNelliey, 2006; Spirovski, 2005) and has shown enough promise to have funding continue and further support by the community and the partners. The current music

teacher came to the school in year two of the program in only his second year of teaching. He has suggested his turning point came when he ‘stopped trying to achieve the state curriculum outcomes and focused on making music with the students that they valued’ (personal communication: Noah 13/12/06). It was this that led to his more inclusive relationship with the community and the basis of inclusive outcomes. What is significant about this case is firstly how music was used in the process of forging relationships with students and communities and secondly how the teachers shift in focus from an outcomes based music pedagogical approach to a meaningful engagement model affected a change in social relations and a perception of a positive affect.

In England

In England, ‘social inclusion’ has become well established as a terminology accompanying an array of strategies and initiatives designed to improve the life chances of disadvantaged groups, a characteristic of the selected comprehensive secondary school. The cause of disaffection and disengagement in learning by young people has been the object of much research (Kinder & Harland, 2004; Harland et al, 2000; Kinder & Wilkin, 1998).

The meaning of ‘social inclusion’ can be summarised as including notions of children with Special Education Needs (SEN) in mainstream schools, to children with SEN accessing mainstream curriculum with social and emotional integration. It can refer to all children achieving and participating despite challenges stemming from poverty, class, race, religion, linguistic and cultural heritage or gender. It can also refer to all children, parents and the community equally achieving and participating in lifelong learning in many forms in and out of school and college (Topping and Maloney, 2005).

The context for discussion and much change has been the government initiative ‘Every Child Matters’ agenda (<http://www.everychildmatters.gov.uk/>) which seeks to explore the well-being of children and young people from birth to age 10. The Government’s aim is for every child, whatever their background or their circumstances, to have the support they need to: be healthy, stay safe, enjoy and achieve, make a positive contribution and achieve economic well-being. This means

that the organisations involved with providing services to children – from hospitals and schools, to police and voluntary groups – have teamed up in new ways, sharing information and working together, to protect children and young people from harm and help them achieve what they want in life.

The music teacher, a learning mentor who is a highly skilled, charismatic and experienced musician, featured in this case provides clear opportunities for pupil participation in the decision –making process and provided a positive attitude about the learning abilities of all his pupils. He develops an inclusive approach to teaching music. He is known for engaging and capturing the imagination and commitment of a group of young people who have very fragmented and difficult personal circumstances. He is responsible for transforming the experiences of school of many pupils who are seen as disruptive and disaffected learners who would usually be stigmatised, usually excluded, as having special needs by others. He offered musical and emotional support to all and developed good working relationships (i.e. partnerships) between his pupils, their parents (whose vulnerability was, for many parents, often pronounced) and the interagencies working within and outside the school. He seems to make it work. He seems to be able to motivate the most ‘difficult’ students differently in relation to music. He appears to meet the needs of the learner. Disaffected and bored learners in other classrooms are engaged in his. How does he persuade them to participate fully? Is it through musical and creative activities which confers on them an alternative status or that the tasks initiate a certain kind of social and musical engagement? These are impressive claims. The picture is a complex one. How can we explain it?

Contextual commonalities

Common to each context were teachers having to cope with disenfranchised learners. In a Swedish context the question was raised, "how to handle a group of children with 25 different mother tongues?" "How to move from majority culture to minority, from thinking ‘us and them?’" In Australia, a new question is being raised about music as a means of creating common ground between cultures and also seeking to decolonise European culture and ‘how teacher might move between multi-cultural, inter-cultural and urban indigenous experiences and values’ in the classroom and ideologically (Dillon, 2007a, 2007b). This is a difficult task when we consider the musical

adaptability of South Sea Islanders. Indigenous students for example can be intimidated by this ease and success and do not participate. So, there are intricacies and complexities at every turn in this context.

METHODOLOGY AND METHODS

This was a small-scale study which involved *inter-perspectival collaboration* between four university based researchers. The methodology was qualitative and the design principle was multiple-case study. Whilst case reporting recognises the complexity and embeddedness of social contexts, the kind of *generalisation* offered is from *case-bound features* of the instance to a multiplicity of classes (e.g. social inclusion by one teacher in one school may tell us about social inclusion by other teachers in other schools). Theoretically informed by an interpretivist research paradigm, this style of educational case study, acknowledges the culturally embedded nature of teaching and learning.

Data collection involved classroom observation and indepth individual teacher and learner interviews (the latter participants' perspectives are not a focus of this paper). The field notes included detailed depictions of the class activities, conversations, non-verbal and musical events and classroom climate features. Each individual teacher was interviewed up to four times, using a flexible interview protocol. During the interviews, the participants were asked exploratory questions regarding their beliefs about teaching and learning music, their perceptions of the kind of classroom environment (or context) created by teachers as part of a learner inclusive approach and the teachers' strategies used to translate learning experiences into engagement and achievement for young people for whom relevance is most effectively demonstrated.

Interviews were also conducted using video-stimulated reviews (VSR) of class music lessons. Dialogic video viewing, a powerful tool for educational research and reflection on teaching and learning, involves the review of videotaped lessons by the participants (Walker, 2002; Tripp, 1993). Points in the lesson are identified as significant or key moments or episodes with respect to the focus of a particular study (see Burnard, 2004, for research example of pupil-teacher VDR). Categories of description are derived from the occurrences and phases in the lessons which flag up

issues of inclusiveness. Each teachers' classroom under study, from which this research draws its data, involved varying periods ranging from a 3-month period (in the UK) to a 12-month period (in Sweden).

In this study, an adapted grounded theory approach to analysis was adopted in order to identify the major elements of the pedagogy that seemed to shape the teachers' practice under study and to describe how these elements, as central and pervasive factors, appeared to be related to the students' engagement in classroom activities. As per Glaser's (1978, 1992) constant comparative approach in combination with Charmaz's (1995) recommendation for coding 'significant events' which include positive events and relived negative events led to emergent categories, the analysis procedure involved developing highly contextualised descriptors to systematically illustrate the content of the data. Through repeated scrutiny of the initial list of codes, and by merging descriptors, a set of categories emerged from the interviewees' claims which were triangulated with what was observed in the classroom environment.

This study provides detailed empirical documentation (i.e. accounts), at the classroom level, of teacher pedagogies of inclusion in four particular settings where 'effective teaching' is identified as the dynamic that shapes, gives meaning and explains the 'fit' between pedagogy and the positive learning experiences of those being taught (Alexander, 2000). Here, the comparative education context provides a way forward to inform and theorise across these studies of teachers' pedagogies of inclusion. Broadfoot et al (1999) confirms this with her seminal comparative studies of teachers, teaching and assessment in England and France which have real-world applications and significance.

Therefore, the aims of the study were:

- i. To compare how ‘social inclusion’ in music education in different countries is identified and characterised;
- ii. To compare specific themes concerned with what teachers say and do as they encounter same, similar and different ways of conceiving and coping with social inclusion in music education in different cultures.

LESSONS FROM FOUR INCLUSIVE PEDAGOGIES

The main themes reported next concern the kinds of pupil understanding and learning each of these teachers appear to promote or encourage and the challenges they have overcome and deal with daily in their classrooms. By presenting the three core values and meanings which embody each teachers practice, and their voiced accounts, we hope to share some aspects of the dynamics manifested in the classroom practices of music teachers working in challenging contexts.

(i) Insights from a teacher in Sweden

The Swedish teacher has a **strong commitment to teach music**, but it is not the music per se that has first priority: “...*it is more a tool to learn all the other. Because I believe that a person that is able to manage the social interplay of our world will survive, no matter if he or she lacks a mark in one or two school subjects*”. However, he wants them to learn how to play together, “*that is where the joy of music is*”. Most of the time in the classroom is spent making music, music theory is taught through the instruments. Music history is connected to popular music: “...*if they can see how much of the new music that is produced only to sell...and the youth culture is more or less built on music, and it is important to know your background to feel secure in your own identity.*” The national guiding documents are important to the teacher.

The Swedish teacher wants his students to learn **the value of risk taking**, that is, ‘*I want them to learn that it is OK to do wrong, that is how you develop, they should learn social interaction, to know how to communicate with different kinds of persons, personal responsibility. To learn that everybody CAN, everyone is not capable to perform with the same standards – but to give up, no, that is not aloud in my classes.*’ It is almost like a mantra repeated in all actions and planning of the lessons: engage,

you have to act together, you are responsible for your own teaching. The teacher leaves a lot of space to the students to learn from each other. He also collaborates and builds teams with other teachers at the school. *“My colleagues are linked together in most questions and actions.”* He stresses that the working climate at the school is very important: *“If I ever should hesitate to take a new job at another “problematic” school, it would not be because of the students, but because the staff seems disrupted.”*

(ii) Insights from a teacher in Spain

Against a common trend in Spanish music education, the teacher believed that making music only in the classroom was not enough. He organized concerts where each class acted as an orchestra in an approach he called *“music for all”*. To this aim, he sequenced effectively the development of rhythmic and melodic reading skills – as a way to foster an autonomous musical learning – and arranged classical, pop and film music to be performed with chromatic bar tone instruments. The pupils chose the repertoire among the arrangements proposed by the teacher, and also the voice they would play, rotating roles (melody, accompaniment, etc.).

The teacher believed that the students were capable of **making quality music** with just two 50’ weekly sessions, and that complex arrangements were better to cope with the diversity of musical abilities and interests among adolescents. The approach was successful and the subject narrative was incorporated by the school culture. It was praised by the students, by other teachers and by the school administrators: the associate-headteacher said that *“...some children that would drop out but are obliged to stay until they are sixteen, and only get enthusiastic with certain things. Music is one of them. Watching themselves in the concert, doing it well, being applauded... is a great way of motivation for them.”* Interestingly, even disaffected learners that were failing all subjects praised the subject narrative and worked hard to rehearse for the concerts, in an effort to be included in the school culture. *“When you enter this classroom, you enter the Berlin Philharmoniker”*, said the teacher.

The learning situations were musically authentic: the Head of Studies considered that the pupils were *“...the musicians and he is conducting...”* and *“...they are all doing the same so that the result be good...”* In this way, instead of the conflictive and

sometimes violent attitudes a group of disaffected learners was displaying in all other subjects, in music they were highly motivated and attained self-regulation.

(iii) Insights from a teacher in Australia

This teacher employs an inclusive approach where he observes how music is expressive to the students and what it means to his students, especially in the light of their non achievement in academic environments. He provides an experience that builds on their natural aesthetic response to make music. He is **passionately committed to providing musical experiences** that will transform students and provide positive frameworks for making music. Consideration of cultural difference: [At his School there]”*is a reticence for anything that smacks of ‘effort’, thoughtfulness and hard work in terms of schooling not necessarily in music and in many other subject areas. So it’s a challenging environment to strike that balance. A lot of my music students are Polynesian and part of Polynesian culture is an aural tradition of music where nothing is written down they just know it.*” **An embodied pedagogy.** “*So I show them and let them watch my hand or the voicings on the piano rather than write it down for them. That would make more sense to them. Its visual and aural.*”

Observing intrinsic motivated activity: “*I open up the music classroom at lunchtime and I let them jam. And they just play. They play what their cousins have taught them, they play what they play at church or what they are listening to. And that’s where I can see where the gun musicians are and see that kind of thing. Because there they don’t have to do it. They are there because they want to there are no boundaries around it no assessment,*” **Discovery learning:** “*I try to be a facilitator they have an opportunity in my classroom to make discoveries and the things I have planned and the activities I have planned for them aid journey of discovery for them and I expect them to be able to pick up on that themselves. I try to encourage self-direction and that kind of innate sense of discovery that kids have. Putting things in their way that they’ll want to pick up*”. **Group work.** “*I like to encourage small group work where the more competent musicians can make sure it’s a mixed group where less competent musicians can copy the more competent musicians Again some don’t have the listening skills but I really like to encourage small groups where its less confrontational, more comfortable in a small group than playing out in front of the class.*”

(iv) Insights from a teacher in England

*'Inclusive learners require inclusive teachers of music'. This teacher does not feel alone nor feels it is a single struggle to meet the needs of his pupils. For this teacher, teaching is not recognised as being a lonely or alternative (poor) profession. He has a passionate ideological **commitment to music, to teaching music and musical learning**. I believe that young people possess their own unique theories, interpretations and questions, and that they are co-protagonists in their knowledge-building processes. This means that the most important verb in my practice is not to talk, to explain, to transmit, but to listen.*

This teacher employs a **listening pedagogy**. *'When you are listening to kids who have given up, who don't find school relevant let alone meaningful, who are more often removed from lessons by teachers for one reason or another, much of the quality of what you are hearing is your effect on them. Your attention, your listening, is that important. Developing a sense of community and belong among individuals; modelling respect, I am a teacher who these pupils look up to and respect because they know I actually listen to what they've got to say. Not all teachers do this that well. . . . I am not a teacher who yells at pupils. I don't separate between kids and I think I share the same beliefs as them. . . I work at being culturally sensitive to the ways they engage with music in and out of school.. . . I don't make up excuses for them. They are able to learn, to do things and learn as a community.* This teacher takes every opportunity to educate his pupils about the experiences of being part of several communities, race, gender and religion. This is a classroom where *'musical prejudices are not allowed'*. He does this through what he calls *'musical socialisation'* and is supposed to be a smaller example of the wider world.

So, what kinds of inclusive pedagogies do these teachers appear to promote and encourage? What can teachers tell us about socially inclusive practices in music education? What is the significance of this for the meaning of music education philosophy in an increasingly globalized world? What can we learn from cross cultural understanding among music educators while also noting important national, regional, or cultural differences in the ways they approach and make sense of music education practice.

COMMONALITIES IN PEDAGOGIES OF INCLUSION

What commonalities did we find in the relations between the different cultural and institutional contexts and these “pedagogies of inclusion”? Students were motivated in Music but not in other subjects in the UK, Australia and Spain, but they were also motivated in other subjects in Sweden because the collaborative student-centred approach was shared by teachers. Here and in the UK the teacher was complying with the official curriculum, whereas in Australia and Spain they were teaching *against* the curriculum. Regarding musical repertoires, both in Sweden and the UK the teachers incorporated the students’ preferred musical styles; the Spanish teacher allowed his students choose among a proposed selection of styles, and the Australian teacher acknowledged the musical skills developed informally through exposure to their cultures. The common issues seemed not to be, however, compliance with an official curriculum or musical repertoire, but rather that:

- the four teachers were *hearing* their students, both listening what they said or trying to interpret their body language;
- the four teachers had built a *subject narrative* that was eventually accepted by the students;
- the four teachers designed meaningful learning experiences that generated intrinsic motivation through musical team work, and learning agency; and
- the four teachers displayed clarity and consistency of classroom management, which at the same time facilitated students’ self regulation of behaviour.

CONCLUSIONS

The contexts and cultural frameworks presented here are diverse and complex. The commonality is that these teachers are communicating and engaging students in learning through music experience. So what is it that we can conclude about how teachers successfully address learner/cultural inclusivity in musical learning?

Through a comparative analysis of data it is evident that the values and strategies held and employed by the teachers shape subject narrative. There is a patent awareness by each of these teachers of the embodied aspects of music and how to use draw upon these qualities of music experience to engage students in shared learning environment

where music is meaningful and expressive. Whilst in each location the subject narratives were different, the students, the school and the community accepted all. Each teacher recognized the power of music to connect them with students and the wider community, which were often culturally diverse. The teachers recognized both the inherent capacity for music activity to engage when it is relevant and reverent to the community and the capacity for music experience to serve as a common ground between cultures and community values. This kind of common ground is not an assumed and colonial one, which is often the case with music experience, but one that is ethically engaged with the community in a genuine relationship. It places the communities diverse values within a syncretic framework of music making rather than a colonial one.

The teacher's relationship with students was different and extreme ranging from the kind of discipline of the Spanish teacher/conductor to the more relaxed relationship of the Australian and Swedish teachers. What was common was the clarity and consistence in a musical management of the classroom. Again teachers recognized the inherent properties of ensemble music making to organize and focus experience. The teachers also recognized the importance of social meaning to students as a learning process.

What is most apparent in this comparison is the teachers' ability to design learning experiences that recognize intrinsic motivation and agency. These qualities of teaching practice in each case facilitated an extremely productive, meaningful and focused music experience and forged a relationship between student and teachers of respect and humanity. We must also remember here that these students are from backgrounds where this kind of engagement, behavior and experience of success are uncommon. It is this recognition of humanity and the inherent qualities of these kinds of musical activity, which are our most important findings. The teachers in this study demonstrated the ability to forge a consonant interpretation of student's verbal, physical and emotional expression and simultaneously incorporated this into their teaching practice and experience design. What we see here is practice examples of philosopher Martin Buber's concept of inclusion relationship, which he describes as taking a student into a selection of your life as a musician/ music teacher, first recognizing the others humanity (Buber, 1969).

When we interpret Buber's description of inclusion which he reserved as the particular relationship between teacher and student as opposed to an 'I Thou' relationship which is equal and reciprocal we can see how these teachers have done just this they have presented themselves as human through their musical practice and recognized the humanity of the 'other' by taking them into the selection of their musical life as a teacher. This relationship is clearly demonstrated by these teachers and the successful nature of student's engagement in these contexts is evident in the student's music production and their behavior and respect for the teacher.

What these teachers were trying to achieve in their classrooms was to initiate students into a musical discourse. One where the focus is upon meaningful music making. In most cases the National and state curricula had been ignored or backgrounded and replaced by a focus on inclusive social and cultural health and well being objectives. Yet in doing so the teachers exceeded expectations of institutional guidelines so there was no loss of quality of music learning with this shift of focus. In each case the music making reflected the music that the communities valued. This served to connect the school with the community and the community with the school. Most importantly it reinforced the students place within those communities and affirmed their sense of belonging. When we consider that these cases represent students where social exclusion is common then the value of this approach presents an opportunity for transferable effect.

Inclusion in each classroom differed with the musical style/genre and community of practice. In Spain the wind band tradition presented an opportunity to organise and express popular music using Orff instruments in a symphonic social organization. In the UK composition encouraged expression by students and collaborative activity projected social and cultural meaning. In Sweden and Australia similarly the organization frameworks of Rock bands composing and doing cover versions combined with the presentational outcomes of performance created pedagogy of collaborative creative learning and personal expression. At the core of these pedagogies of inclusion is the recognition that when we engage in music making collaboratively then the stylistic procedures for making that music provide 'real world' approaches to making expressive music. The style shapes the pedagogy. The teacher recognises this and recognises the student's intrinsic engagement with this

activity and this music. Primarily what we have learned from this is the importance of a music teachers ability to recognise the potential for intrinsic engagement presented by musical activity and more importantly match this activity to what the students and their community value as music.

There were a number of challenges faced by researchers in this project not the least being the separation of contexts in time zones and physical locations. Whilst we began with an analytical framework based around agreed terms in English that would form the basis of our analysis (e.g. pedagogy, classroom discourse, interaction), what occurred was quite different interpretations of those terms once applied to data. In this kind of international research we need to be aware that language carries with it inherent assumptions and that even between the English interpretations these assumptions were different. When the ideas are translated the concepts also present a range of interpretations. Whilst this appears to make our task of comparison more difficult and perhaps less congruent it served as a reminder that we do take words like 'pedagogy' for granted. Dictionary definitions vary. One definition describes the word as 'the science of teaching' yet the kind of interpretation presented by these studies might more accurately be described as the art of teaching.

What is a positive outcome from this discussion is that whilst interpretations and definitions will grow and change within a single context and across contexts these ideas will carry different assumptions and meanings, this provides us with an opportunity to re assess what these words mean and how they might be interpreted in practice. In this research it has provided negative case analysis and a reminder that we need to simply be looking at the teacher student relationship in the context of music making and examine the behaviour within that context refereeing to the communities' values systems.

This research also provides multiple lenses upon that phenomenon from extremely diverse contexts yet the commonality of teachers making music with a community of learners in an inclusive way was discernable. The principle commonality and most cogent insight being the ability for those teachers to recognise the intrinsic qualities of music making experience that engage students and that their relationship with

students needs to first recognising theirs humanity and call upon embodied understanding of their own musical experience to enter into this relationship.

FINAL REFLECTIONS

We recognize that to move towards the creation of a critical framework for pedagogies of inclusion this research advances the following commonalities.

- Identifies researchers, teachers, learners and all those involved in and out of school as a community of learners.
- Identifies common features of particular forms of pedagogy, learning discourse and classroom interaction.
- Identifies comparative research as a means of making the culturally strange familiar.

This has been and continues to be a vibrant and exciting project for us as researchers. It challenges our own research practice and questions underlying assumptions about that practice. As researchers who are also engaged with the training of music teachers, we are also conscious of the importance of these insights as we consider what the lessons are that need to be learned by the next generation of music teachers. We also need to ponder the question of whether teachers who can utilise pedagogies of inclusion are born or educated into these ways of teaching? In facing the multiplicity of ways in which learners' musical experiences are shaped - not just by our own music classroom environments and the decisions we make as teachers, but also by the school values, local communities, national policies and political control - the need for developing inclusive pedagogies which are most relevant, and most effective in promoting musical learning, is an imperative. Against the background and interplay of our own classroom (and cultural) contexts at the level of system, school and classrooms, policy, politics and practice, we need to acknowledge what we *can* learn from pedagogies compared across cultures in order to illuminate and understand our existing practices. 'It is teachers who, in the end, will change the world of the classroom by understanding it'. Jean Rudduck (1937-2007)

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