An Exploration of Pedagogy and Creative Teaching of the Listening Component of the Irish Post-Primary Senior Music Syllabus

Thesis submitted for the award of Doctor of Education

By

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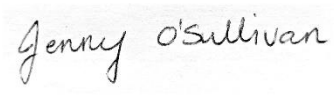
Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Education is entirely my own work, and that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

Signed: 

Jennifer O'Sullivan

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Date: 10th January 2024

This thesis is dedicated to my husband, Denis,

Who through his unwavering love, kindness, encouragement and generosity,

Provided me the opportunity to grow. Thank you so much.

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Abstract

An Exploration of Pedagogy and Creative Teaching of the Listening Component of the Irish Post-Primary Senior Music Syllabus – Jennifer O'Sullivan

This thesis investigates teachers' creative practice in teaching the prescribed repertoire, or "set works" at Leaving Certificate level. To date, little research has been undertaken on this dimension of practice in teaching Music in Post-Primary schools in Ireland. Employing a theoretical framework located in theories of creative learning in general, and creative habits of mind in particular (Lucas, Claxton and Spenser, 2013), teachers' creative practices in relation to the listening component of the Leaving Certificate Music syllabus were explored, focusing specifically on the study of set works, music analysis, music appreciation and listening skills. Using a sequential, mixed-methods design, the study focuses on how teachers approach the study of set works as one segment of the listening component of the Leaving Certificate Music syllabus. Signature pedagogies (Shulman, 2005) were identified as part of investigation into teaching practice. In particular, the study explores teachers' attitudes to teaching music analysis, music appreciation and listening skills through a creativity lens. Three overarching questions guide the research: (a) What are Irish music teachers' perspectives on creativity and creative teaching within Leaving Certificate Music? (b) What distinctive pedagogies are used by Irish Music teachers in teaching musical repertoire? And (c) How do pedagogies practiced reflect teachers' understanding of and interconnection with creativity? Quantitative findings suggest that teachers are positively disposed towards teaching the set works using creative pedagogies but reported that they felt certain elements of the Leaving Certificate Music syllabus were uncreative and teachers were unsure if they taught the syllabus creatively. Qualitative findings reveal that teachers implement a range of signature pedagogies. Furthermore, they adopt a number of creative approaches and practices, theorised here through a habits of mind framework (Lucas et al., 2013). Such findings illuminate the framework from a music education perspective. Most importantly, the study points to the importance of understanding teachers' signature and creative pedagogies and how such knowledge can inform future curriculum reform and music teacher professional learning.

Chapter One: Introduction

Creativity is considered an important component of education systems in the 21st century (National Advisory Committee on Creative and Cultural Education, 1999; Vincent-Lancrin et al., 2019). Likewise, music as part of the arts, is often considered a creative subject (The Arts Council, 2015, p. 4) which may foster creativity in students. However, the prescribed Music syllabus for upper post-primary level, the Leaving Certificate (LC), has remained unchanged for over 25 years, and therefore, opportunities for creative teaching may be limited due to over-familiarity with curriculum content and irrelevance of curricular material today. Creativity or creative activity is mentioned just four times in the LC Music syllabus (Department of Education and Skills, 1996a) in both the introductory section and in reference to melody and harmony composition. Four mentions of creativity or creative activity within a Music syllabus is a two-fold improvement on two mentions, which the preceding Music syllabus (Department of Education, 1976) contained. With 20 years between this change, the increase in mention of creativity in the Music syllabus denotes change from a syllabus perspective on a micro incremental level. Without a clear view of teachers' understandings, change towards more creative practice from an Irish post-primary perspective cannot be assumed for teachers, students, curriculum, assessment or teacher professional development. Furthermore, with pedagogy, a teacher cannot readily go to a book, research specifically what they want to teach and find how to teach it precisely, for their own students. The contribution of pedagogic knowledge from different classroom contexts is invaluable for all teachers who wish to learn from each other, for teaching in their own discipline.

Teachers, due to the nature of their job, tend to be procedural. The curriculum and syllabi for LC are also procedural and formal entities. Society believes that following a staged process within a teaching and learning environment leads to effective teaching and learning. For this research, I am beginning from the premise that teaching is relational and attuned to the

particular students within teachers' classrooms. I document the specific pedagogies used by some LC Music teachers and how these teachers engage with pedagogies in a creative manner. In doing so, I highlight teachers' tacit knowledge of teaching music analysis, listening skills and music appreciation and demonstrate how they teach using creative approaches to LC Music syllabus listening material.

New, updated LC subject curricula are forthcoming from 2024 onwards (Department of Education, 2022) and creativity will be front and centre (National Council of Curriculum and Assessment, 2021). Creative engagement is already happening with new senior cycle subjects such as Computer Science and Physical Education (Hall, 2021, para. 11). This will be a marked change from past experiences and opinions on the LC curricula. Many consider the LC examinations an assessment of student's memorisation techniques. Burns, Devitt, McNamara, O'Hara & Brown (2018) outline that this is indeed the case, with some exception for Music assessment which requires more higher order thinking skill than other LC subjects. Evidence gained from their research on LC exam papers in 23 subjects from 2005 to 2010 showed this distinctively. The subject of Music contained nearly a quarter (24.8%) of examination questions addressing lower order thinking skills and three quarters (75.2%) of questions addressing higher order thinking skills (p. 362). The terminal exam may also hinder creative teaching and learning in teachers' practices as time in classrooms may be constrained by assessment requirements at LC level and consequently time for creative engagement may be restricted.

Teaching and learning are multifaceted and an ever-evolving phenomenon, therefore, education is susceptible to change. As the education sphere continually adapts to develop and cater for students in an ever-changing world, every subject discipline needs to move with change to navigate a way forward for effective teaching and learning to occur (Henry, Lingard, Salvi & Taylor, 1997). In outlining the kinds of pedagogies used by Irish music teachers in their

teaching of set work curricula at LC level; and secondly, in exploring the extent to which these pedagogies are creative or varied, or how familiarity of syllabus material might lend itself to formulaic teaching approaches, this study seeks to provide a deep understanding of possible areas to develop a new curriculum or specification for Music at senior cycle, with this renewed understanding. For those charged with curriculum development and description of pedagogies to be used in teaching LC Music, research undertaken may highlight features of effective and less effective practices in distributing a national Music curriculum in senior cycle education.

Research Problem

The research problem for this study encompasses a dual structure. First, this study examines how music analysis, music appreciation and listening skills, the central components involved in the study of set works, are taught through the vehicle of the LC set works. There is currently no research on the specific teaching techniques used to teach these components from an Irish perspective. The second part involved determining a deeper understanding of creative practice used by Irish music teachers and shed light on what these creative practices looked like within their classrooms. Views gathered on students using and being assessed for creativity engagement across the world have been documented (Vincent-Lancrin et al., 2019). However, there is significantly less evidence of teachers' interaction with creativity within their classrooms, especially from an Irish perspective. Research is predominantly focused on students using or being creative and how they are taught to be creative, not how a teacher engages creatively themselves within their instructive practice. Vincent-Lancrin et al. (2019) specify that "teachers often find it unclear what creativity and critical thinking mean and entail in their daily teaching practice" (p. 14). Therefore, garnering views on what creativity means to teachers is needed for a more complete understanding and development of creative practice in Irish classrooms.

Research Questions

Concentrating on the details of pedagogy and the focus of creative practice, it is certainly difficult to state creative teaching strategies a priori, as any teaching activity could be deemed by another teacher as creative or creative at a certain time with the development of new technology or research. For this research, it was easier to focus on the broader thinking of teachers and interpreting their behaviours and practice as every teacher is different and will behave in different ways. It was easier to capture the range of creative practice used by some teachers than to try to capture every teachers' way of teaching. Three research questions generated to address the research problems included: (a) What are Irish music teachers' perspectives on creativity and creative teaching within Leaving Certificate Music? (RQ1) (b) What distinctive pedagogies are used by Irish Music teachers in teaching musical repertoire? (RQ2) And (c) How do pedagogies practiced reflect teachers' understanding of and interconnection with creativity? (RQ3). RQ1 and RQ2 aid in the development of understanding of findings from RQ3. The ensuing findings demonstrate how a specific group of music teachers taught set works in their classrooms and what creative practice they used to do so. This research shows the importance of these teacher's engagement with creativity in their classrooms.

Examining the Policy Perspective

The current LC syllabus was introduced in 1996 and implemented in schools the following year, with the first examination offered in 1999. Two policies influenced the structure of this new syllabus. The first document, the White Paper *Charting Our Education Future* (Government of Ireland, 1995) was published during review and development of the new 1996 Music curriculum. It was acknowledged in this paper that "the State must therefore seek to create, promote and support the conditions within which education can realise its potential in

society" (1995, p. 6) and one central aim for Irish education was established: "to develop expressive, creative and artistic abilities to the individual's full capacity" (1995, p. 12). The second influential document, the *Education Act of 1998* also acknowledged "promoting the development of the arts and other cultural matters as a particular function for schools" (Government of Ireland, 1998, section 9(f)). The new syllabus paid homage to the ideals set out in *Charting Our Education Future* (Government of Ireland, 1995), yet surprisingly creativity features four times at the beginning of the new Music syllabus, with one mention of the imagination which is specific to curriculum content (DES, 1996a, p. 1). Imagination is mentioned once in relation to composing at LC (DES, 1996a, p. 7). Language in the Music syllabus is also cognisant and representative of the promotion of the arts and the functioning of music within school contexts. This can be seen in the introduction of the syllabus focusing on Irish culture and an explanation on how music functions within Irish society, at the time the syllabus was written. The ideals set out were to be adopted by teachers through their teaching of syllabi and their pedagogic activity in classrooms.

Another highly influential report that contributed to the review of the old LC Music syllabus (1976) and the development and writing of the new LC Music syllabus (1996a) was the Music Education National Debate (MEND report) (Heneghan, 2001). The three phases of consultation for this report took place from 1994 to 1996. The MEND study was conducted in a response to Herron's (1985) *Deaf Ears?* report (Heneghan, 2001, p. 10) which outlined that "the young Irish person has the worst of all European 'musical worlds'" (Herron, 1985, p. 41). The MEND report provides a written commentary on the state of music education in Ireland between 1994 and 1996 and presented what arose from scholarly presentations and debates over a three-year period. One of the biggest problems identified from the MEND report in relation to upper secondary music education was that: "Assessment…is being inappropriately applied as to its aims…[and] should [not] interfere with and detract from the teaching process"

(Heneghan, 2001, p. 431). Assessment is still a considerable part of Music at LC even with this newer syllabus and therefore is something that may need to be addressed with upcoming review of the LC Music syllabus in future years.

Rationale for the Current Study

An understanding of how the LC Music course is taught is important at this time as a revision to the syllabus is envisaged in the coming years (NCCA, 2022). The information gathered will benefit the Music curriculum developers of the NCCA and possibly higher education institutions in responding to change that is both currently and readily being explored. This research gives a more informed view of current teaching practice and highlights the preferred pedagogies used and available to teachers in their everyday practice. This research also sheds light on the creative practice of teachers in teaching Music at LC level which could provide new avenues for training and upskilling teachers or even coalesce creative teaching at the initial teacher education stage with teacher education programmes, which would inform notions of effective teaching practice to build upon in future years.

After recent changes to the Junior Cycle (DES, 2012), containing updated specifications, with the integration of 21st century skills such as the emphasis on creativity, and because of the need for a more established understanding of progression between Junior Cycle specifications and LC curricula, an understanding of what teachers know about or associate with creativity and creative teaching is needed. To enhance progression and to encourage creative engagement, gathering information of creative practice within LC teachers' classrooms is fundamental in informing the next stages in senior cycle Music education. This will help to inform what work is done on developing a new LC Music curriculum when the time arrives. It is envisaged that one of the eight new principles of senior cycle will embody

"challenge, engagement and creativity" (NCCA, 2021), however, no details are specified on this element of senior cycle education or available for public consumption in the interim.

Ireland's Creativity Agenda in Education

It is widely known that the arts are considered a natural entryway for engagement into creative activity across the world. Irelands first steps towards this approach to creativity started with the Arts Act 2003 (Government of Ireland, 2003). The Arts Act 2003 outlined that a Special Committee on the Arts and Education would be established (Section 21). This meant that the Arts Council and the Department of Education and Skills would be in collaboration and responsible for provision of engagement with arts subjects inside school with help from outside arts practitioners. The Points of Alignment (2008) document arose from the establishment of the Special Committee on the Arts and Education and set out the research, consultation, reflection and planning done by them to progress Ireland's educational engagement with the arts (The Arts Council, 2008, p. 4). The document proffered five recommendations and actions associated with fulfilling these recommendations. This was followed by the Arts in Education Charter (2013) which endeavoured to put creativity front and centre in Irish education. This is evidenced in the opening preface: "We believe creativity must be placed at the heart of our future as a society and a country. The arts are our first encounter with that rich world of creativity, and we believe in placing the arts, alongside other subjects, at the core of our education system" (DES, 2013, p. 3-4). Stemming from the Arts in Education Charter (2013), one particular objective from it was enacted in 2015 with the establishment of an arts-in-education portal site. This online portal is a community of practice that offers support and inspiration to both teachers and creative artists (Government of Ireland, 2023a, para. 2).

Shortly after, *Creative Ireland*, "…an all-of-government culture and wellbeing programme that inspires and transforms people, places and communities through creativity" (Government of Ireland, 2023b, para. 1), was initiated in 2016. Establishment of *Creative Ireland* was a very positive step in solidifying the relationship between the arts, culture and the nations creativity. *Creative Ireland* was set up initially as a five-year government agency from 2017 to 2022. It has now been extended for another five years from 2023 to 2027. *Creative Ireland* was in reaction to the reception of *Ireland 2016*, a state centenary programme to remember the Easter Rising of 1916, where creativity was aligned with the cultural activity that is in existence in Ireland already. This was not realised fully by government until Ireland 2016 had completed. Creative Ireland's overarching vision is to provide every individual in Ireland with the opportunity to realise their full creative potential (Creative Ireland, 2016, p. 7), with the acknowledgement that "the best way to nurture the creative imagination is through active engagement with arts and culture" (Creative Ireland, 2016, p. 5). For young people, the Creative Youth strand from *Creative Ireland,* set out activities for children and young people to engage in creative endeavours within the community. Within a school context, a Creative Schools Programme was established in 2018 to help primary and post-primary students engage with creative activity inside school and to develop links between the school and creative practitioners within a school's community, to visit schools and engage students in creative activity (The Arts Council, 2023). This is the current state of creativity within education and governmental agencies in Ireland presently.

Thesis Chapter Outline

The thesis is structured as follows. Chapter Two provides the context for the study and situates the research problems within the literature for this study, pertaining to the specific areas of teaching music analysis, listening and music appreciation and defining creativity, gathering

teachers' perspectives on creativity, creative pedagogy and teachers' general engagement with creativity in music education.

Chapter Three establishes the research methodology and the theoretical and conceptual frameworks utilised to frame the study. The procedures followed and the stages involved in conducting the research are explained and clarified.

Chapter Four (A) and Four (B) communicate the findings of quantitative and qualitative data collection and provide analysis of these data. Chapter Four (A) addresses RQ2, and examines specific pedagogies used by Music teachers in their teaching of music analysis, listening and music appreciation. Chapter Four (B) addresses RQ1 and RQ3 and examines teachers' perspectives on creativity in general and in the LC Music syllabus, and the varying creative teaching practices described by participants in their teaching of prescribed set works.

Chapter Five concludes with discussion on overall findings and connects both sets of data explored. Contributions to the fields of music education and creativity in music education are denoted and some directions for further research are explored.

Conclusion

Throughout the introduction, the importance of creativity within the Irish education system was outlined and a need for creativity within music education was offered. With a Music syllabus that is over 25 years old and with change across the LC both imminent for Music and already being undertaken in other subject areas, Ireland has started to engage with a more creative focus within the education system. The rationale and significance for the study were declared, a need to identify and explain pedagogies used by music teachers to teach music analysis, music appreciation and listening skills, and a need to capture the range of creative practices and perspectives amongst Irish music teachers was clarified. The research problem and accompanying research questions were demarcated to map a terrain for pedagogy and

creative engagement within post-primary education in Ireland. Justification was also provided for the significance of the study for many reasons. It will be useful for curriculum developers who are reviewing and restructuring senior cycle education overall and Music as part of this. A need to understand what effective practice currently is and how teachers perceive and demonstrate creativity in their everyday teaching is important. This understanding may aid curriculum developers in designing a new curriculum that encompasses teachers views of pedagogy and creativity that will contribute to a new Music curriculum or specification at senior cycle. In documenting this pedagogic and creative practice, Music teachers will also be informed of the way in which other teachers engage with specific pedagogies in teaching listening, analysis and appreciation and how they do so in a creative manner. Policy that contributed to the establishment of the current LC Music syllabus was outlined and policy concerning arts education as a gateway to creative activity and engagement in Ireland was presented. Next, the literature review defines the many areas within pedagogy and creativity in education that are addressed within this study.

Chapter Two: Literature Review

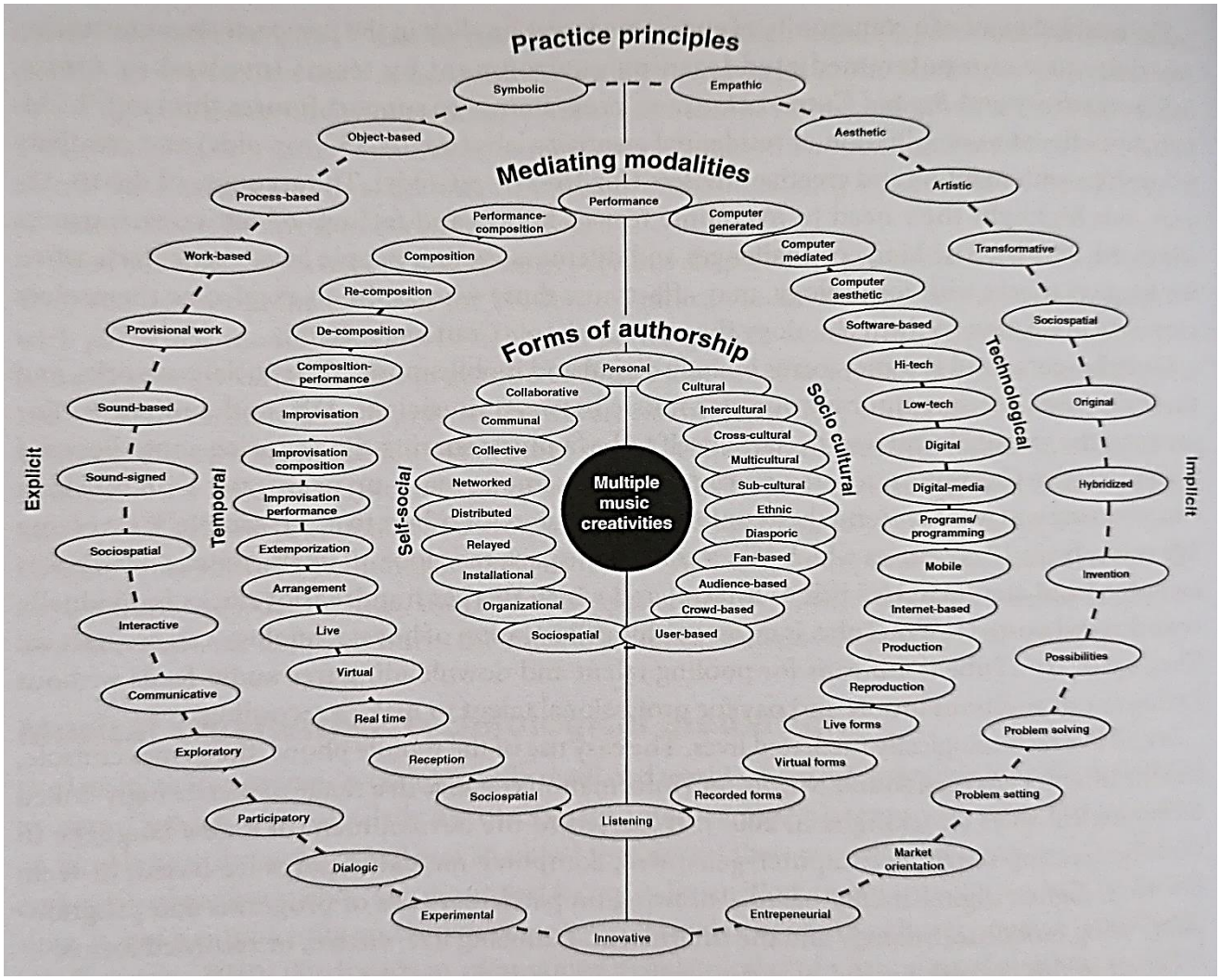
The concepts of creativity and teaching in education are diverse topics, with many sub-topics amassed within. This perception is an awakening to many arguments encompassed within this thesis. The sub-topics within creativity in music education addressed in my work are the understanding of music teachers' perceptions, and their interpretations of creativity in education within their teaching of music analysis, listening and music appreciation in teaching musical repertoire. Even more diverse, are the sub-topics within teaching in general, or more specifically for this research, the sub-topics within music education. The guiding focus for my research is on categorising and mapping the pedagogies used by music teachers in teaching listening repertoire for exam purposes in senior post-primary level education.

At this point, I insist and recognise that the term "creativity" within music education is pluralised (Burnard, 2012; Randles & Burnard (eds.), 2023), even though I stick with the text level "creativity" while recognising that teachers talk about multiple forms of creativity within their elaboration of teaching praxis. Burnard (2012) outlines that:

> "Musical creativities (i) comprise both the relational structures of concepts, with methods for relating these to the empirical world, *and* actors positioned within specific social and historical contexts; (ii) manifest multiple forms of authorship and mediating modalities; and (iii) are social constructions of musical production and consumption as they operate across and between genres" (p. 15-16).

One of the main guiding premises behind the pluralisation of music creativities is that one creative musical act cannot function entirely on its own. There are always connections and collaborations between the creator or creators of musical engagement or activity and multiple sources of reception and/or production of musical material. Burnard makes connections to the diverse nature of musical creativities and their social constructivist contexts, see Figure 1 below.

Figure 1: Burnard's Mapping of Diversification of Musical Creativities in Practice (Burnard, 2012, p. 230)



While acknowledging the pluralisation of music creativities, in detailing the wide range of experiences with creativity, I have problematised what might not otherwise be considered creative under different framing or interpretation. During the literature review and methodology chapters, I will outline the specific frameworks and theories that enabled me to conduct my research in this manner.

In addressing the research questions, topics relevant to this study are presented in two parts: (a) elements of musical repertoire education, and (b) creativity in education. To begin, the concept of a musical work and the structure of the Leaving Certificate Music syllabus are

presented providing contextualisation for understanding the conditions in which teachers in this study operate. Next, an outline of the main creativity concepts relevant to this study are introduced.

Conceptualising Pedagogy and Elements of Musical Repertoire Education

A Musical Work and Set Works

Four prescribed or set musical works are studied for Music at Leaving Certificate (LC). A musical work or musical artifact is a musical object (music) made by a composer, that typically has cultural, historical or aesthetic value or interest. Goehr (1992/2007) suggests that "we treat them [musical works] as artefacts existing in the public realm, accessible in principle to anyone who cares to listen to them" (p. 2). For Music at LC, a subject that exists in the "public realm", four musical works are the focus of study and through LC music teachers, these works are made accessible to students through teaching about them in their music classrooms. There are two groups of set works from differing musical time periods, Set A and Set B, which rotate every three years. Works from Set A include a cantata, *Jesu Der Du Meine Seele*, by J.S. Bach (Baroque), *Romeo and Juliet Fantasy Overture* by Pyotr Tchaikovsky (Romantic), *Bohemian Rhapsody* by Queen (20th Century-pop genre) and *Piano Quartet No. 1* by Gerald Barry (20th Century–classical genre). The works from Set B include *Piano Concerto No. 23* by W.A. Mozart (Classical), *Symphonie Fantastique* by Hector Berlioz (Romantic), three songs from The Beatles album "Sergeant Pepper's Lonely Hearts Club Band" (20th Century-pop genre) and *Seachanges with Danse Macabre* by Raymond Deane (20th Century–classical genre).

Leaving Certificate Music Curriculum

The LC Music curriculum consists of three core sections, referred to in the DES LC Music syllabus as "essential elements", which incorporate the sub-sections, listening,

composing and performing (DES, 1996a, p. 3), each of which is examined to gain 25% per section of the overall marks, allowing for a specialisation in either listening, composing, performing (with the use or non-use of technology), to gain the final 25% of marks for examination. This is represented in Table 1 below. As the listening section of the Music syllabus, in particular the study of the set works element, is the only section of relevance to this study, only this is outlined below.

Table 1: Sections and Percentage of Marks in the LC Music Examination

Essential Element 1 (Listening)	Essential Element 2 (Composing)	Essential Element 3 (Performing)	Remaining Choice Element (Listening, Composing or Performing – with or without Technology)
25%	25%	25%	25%

According to the Music Syllabus (DES, 1996a, p. 10) the content for study and examination within the listening section of the LC Music syllabus are: four set or *prescribed* works, Irish music and aural skills. For set work study, the syllabus (DES, 1996a) states that:

> Prescribed works should be studied in detail. In the case of each work, students must:
>
> - Understand, identify and describe the range of musical features used
> - Study its musical style and place it in its historical context
> - Be able to describe patterns of repetition and change within the music
>
> In studying each prescribed work, Higher level students must also demonstrate an ability
>
> - To make comparative judgements about music
> - To evaluate interpretation and performance in the light of experience already attained. (p. 10)

The syllabus does not specify the depth in each area, only that "works should be studied in detail". However, the *Music: Draft Guidelines for Teachers* (DES, 1996b, p. 23-24) provides a more thorough explication of this core component in stating that:

> The listening section of the syllabus does not attempt to cover every aspect of the history of music. Instead, students will study the necessary knowledge, understanding, skills and attitudes under the following three headings:
>
> - Prescribed works (see syllabus, pp.10 and 24)
> - Irish music (see syllabus, p.11)
> - Aural skills (see syllabus, p.11)

"Necessary knowledge" is again not identified but a "list of features" (DES, 1996b, p. 24) is provided to "help students and teachers to identify appropriate content" for study. These musical features include rudiments, structures, composing and performing techniques, musical periods, genres, voices, instruments and ensembles used. It is envisioned that students will develop the ability to listen to, analyse and appreciate music through the study of the three core listening sections of the LC Music syllabus, that of set works, Irish music and aural skills (DES, 1996a, p. 10; DES, 1996b, p. 23).

To aid understanding of the present research, it is necessary to outline specific terminology pertaining to the research topic in this section. Five key terms: (a) pedagogy, (b) signature pedagogies, (c) listening, (d) music analysis, and (e) music appreciation are outlined for the subject of investigation in this study. The following terms, listening, music analysis and music appreciation, are chosen as they are the assessable aspects of the Music listening curriculum for LC, within set work study (DES, 1996b, pp. 50-51), and they are the aspects that teachers instruct on in their teaching of set works. A fundamental argument of this thesis is that teaching music is a craft that requires special musical knowledge and instruction. To support this argument, signature pedagogies as defined by Shulman (2005b) have been put forward as a framing device, resulting from thorough investigation on pedagogy and analysis of data. Signature pedagogies or the habits of hand, mind and heart (Shulman, 2005b) associated with the study of set works and music education are explained and presented below.

Pedagogy

Turning to an early 20th century definition of pedagogy, according to Stanley Hall (1905) pedagogy is "…the methods of teaching or imparting knowledge or instruction…all those processes by which information is given…and [is]…education or development from within outward" (p. 375). The education from "within outward" could have many interpretations including building on knowledge already within a pupil (prior learning) and instructing them to apply their learning to new material, and/or it could include instructing students on how to impart what knowledge they have (information/skills) as a part of formal or informal assessment.

Advancing a century later, Alexander (2000) describes pedagogy as something that is framed by different cultures and traditions, influenced by certain "ideas and values, habits and customs, institutions and world views" (p. 5). He further elaborates that "pedagogy…is the act of teaching, together with the ideas, values and beliefs by which that act is informed, sustained and justified" (Alexander, 2008, p. 4). The cognizance of pedagogy over time, has increased due to an increased awareness of effective pedagogy through research and study of effective practice (Husbands & Pearce, 2012). Baumfield (2012) identifies with Alexander, agreeing that pedagogy is influenced by ideas, values and beliefs of teachers, even outlining that "the difference between teaching and pedagogy is one of scope as teaching describes the actions taken whilst pedagogy focuses not only on the actions but also the ideas and value of education that need to be considered" (p. 47). In furthering her outline, she states that "…pedagogy is both the art and science of knowing how to conduct intentional and systematic intervention in order to influence the development of the learner" (p. 47). Baumfield's "intentional and systematic intervention" refers to a teachers' own judgement in using particular pedagogies to effectively educate their students. This aligns with part of Shulman's (1986) classification of teaching content knowledge, his theory on pedagogical content knowledge (PCK). Shulman

depicts PCK as "the most useful forms of representation of those ideas [most regularly taught topics in one's subject], the most powerful analogies, illustrations, examples, explanations and demonstration…the ways of representing and formulating the subject to make it comprehensible to others" (p. 9) through one's pedagogical choices. PCK also includes an understanding and awareness of what makes the learning of specific topics easy or difficult for individual students.

My research is conscious of the development of the term pedagogy over time, and recognises the multiple nuances represented in the variety of intricate details referred to by the above authors. My research seeks to extrapolate and expand knowledge of teachers' representations of pedagogies within their individual classrooms. In my study, broadly speaking, pedagogy is the operationalisation of the practices, processes or actions undertaken by teachers in teaching a particular topic. This includes resources used to achieve the outcome of teaching music analysis, music appreciation and listening skills. A resource in teaching is a material that may consist of: (a) a physical object, (b) a cognitive tool, (c) a relational technique and/or (d) an instructive approach, that is designed to help facilitate learning and knowledge acquisition. According to Bušljeta (2013):

> Although speech remains the most important asset in the teacher's work, today's teaching process is difficult to imagine without the use of different modern teaching and learning resources. Their contribution to the teaching process is manifold, and…aids the teacher in the organisation and quality of conducting the said process, whilst aiding the students in the processes of enhancing their intellectual and emotional capacities (p. 55-56).

She adds that "…teaching and learning resources could be defined as the instruments of presentation and transmission of the prescribed educational material" (2013, p. 56). In this study, I consider teaching resources of paramount importance to the application of pedagogy in teaching contemporary students about set works. Therefore, some pedagogies listed later as

customary pedagogies in Appendix M, encompass the use and application of teaching resources as part of pedagogic practice.

Signature Pedagogies

It is difficult to find a specific list of customary pedagogies to teach each topic within music. One cannot simply go to a specific book, look up what they want to teach in respect to their teaching context and find the answer written in black and white. This is because teachers teach in different ways and their students learn in different ways. What works for one teacher or student may not necessarily work for another. This study illuminates how some teachers teach their students specific elements of music education using varying pedagogies to do so.

To discuss how teachers teach Music at post-primary with which pedagogies, music pedagogy for music appreciation, music analysis and listening is examined under signature pedagogies (Shulman, 2005a, 2005b and 2005c). Signature pedagogies as claimed by Shulman, are a set of teaching practices that are specific to a certain discipline and these pedagogies are used by all pedagogues in that particular domain. They are "…modes of teaching and learning that are not unique to individual teachers, programs, or institutions" (2005b, p. 54). He proffers that all music teachers use the same type of pedagogy to teach specific elements of musical knowledge. Shulman discusses signature pedagogies in relation to teaching in a university context and preparing students studying a particular subject discipline, to become a practicing professional in whatever discipline they study. At post-primary level, music teachers are not training their students as professional musicians or musicologists, but they activate knowledge and practice of skills for future study of music and musicology at third level. Therefore, signature pedagogies are explored in this study at post-primary level as music teachers at post-primary level put in place various attitudes, interpretations, assumptions, values and knowledge (Shulman, 2005b, p. 55) associated with the study of musical works, that can be built upon for

tertiary level study. Understanding and teaching of topics do not begin at third level study. Cognisance of music is preceded by study and application of skills fostered and developed at both primary and post-primary level in prior learning contexts.

Signature pedagogies consist of three dimensions. The first dimension, centres around the "concrete, operational acts of teaching and learning" and is called "surface structure" (Shulman, 2005b, p. 54). The surface structure is comprised of various teaching practices demonstrated by teachers in their everyday practice. These practices will be called "customary pedagogies" in this study. "Deep structure", the second dimension, consists of "a set of assumptions about how best to impart a certain body of knowledge and know-how" (2005b, p. 55). This dimension relates to a teachers' own understanding and knowledge of frameworks and principles for teaching and learning of curricular material (Creech, Zhukov & Barrett, 2022, p. 2), which is what Shulman (1986) refers to as PCK, as discussed above under pedagogy. With the third dimension, Shulman states that signature pedagogies must have an "implicit structure" that integrates "a moral dimension comprising a set of beliefs about professional attitudes, values and disposition" (2005b, p. 55). My research interprets the implicit structure dimension as a teacher's recognition of how to behave like a musician and/or a musicologist and how to act ethically within the music discipline, by asking what are the skills and actions necessary to be a musician and/or musicologist? How are students "doing" music analysis, "doing" listening, or "doing" music appreciation? (Jeffrey, 2003; Sipress & Voelker, 2009) and how can I align by acting accordingly within the music discipline? Jeffrey (2003) outlines "doing" historical activity by interacting with and using historical documents in their study of history. Sipress & Voelker (2009) add that to do history, one must actively think historically. In my research, "doing" musical listening and analysis means interacting with musical scores and actively listening and constructing meaning for oneself. This involves thinking musically and applying musical skills and processes to interact with musical material.

Shulman further labels the surface, deep and implicit structures of signature pedagogies as practicing habits of hand (surface structure), habits of mind (deep structure) and habits of heart (implicit structure). A diagram to represent this labelling can be seen in Table 2 below:

Table 2: Labelling of the Structures Within Signature Pedagogies

1. Surface Structure	2. Deep Structure	3. Implicit Structure
Habits of Hand	Habits of Mind	Habits of Heart
Action Involved in Dimension: To Perform	Action Involved in Dimension: To Think	Action Involved in Dimension: To Act with Integrity

For this study, I'm advancing that there are two different layers of pedagogies – small-scale or customary pedagogies that are widespread and commonly used in teaching Music, and broad or large-scale pedagogies that require many customary pedagogies to be employed together to make up the large-scale pedagogies, which I equate with signature pedagogies. Not all pedagogies can be signature pedagogies due to the explicit and specific dimensions set forth by Shulman in his classification of them. Customary pedagogies, I have observed from pedagogies described by Music teachers, do not have all three dimensions to make them signature pedagogies, and therefore cannot be classified as thus, therefore a new name has been assigned to them for description of teaching Music within this research.

Thomson, Hall, Jones & Sefton Green (2012) produced a *Signature Pedagogies Report*, that synthesises signature pedagogies used by creative practitioners in creative engagement with primary and post-primary schools in the UK. This is similar to a practitioner/mentor associated with *Creative Ireland's* Creative Schools initiative, in Ireland, that derived from the UK's influence on creative practice endeavours. A visiting creative practitioner/mentor is an associate from *Creative Ireland* with the Creative Schools programme designed by *Creative Ireland*, assigned to a school to work with staff and students. They link with creative practitioners in a school's geographical area, and facilitate the setting of goals for a school, to

realise and engage with their creative possibilities, over and beyond a two-year period (The Arts Council, 2023). The *Signature Pedagogies Report* outlines that signature pedagogies:

> …are intended to do more than inculcate knowledge, they also set out deliberately to teach 'habits of mind', the ways of *thinking* about geography/architecture, *doing* geography/architecture and *being* a geographer/architect. They induct students into a 'profession' and its traditions, conventions and more' (p. 10).

This view corresponds with Chick, Haynie & Gurung (2009) where they illustrate Shulman's description of signature pedagogies as: "…defining characteristics that, when explicated, reveal the deepest beliefs and practices of professional apprenticeship" and add "…when practitioners or discipline specialists use a signature pedagogy, they sign on to a tradition" (p. xvi). The tradition is passed on through signature pedagogies to:

> …invoke the core characteristics of a discipline to help students think like a biologist, a creative writer, or a sociologist, rather than simply expecting them to passively accept analysis or findings of an expert who already thinks like a biologist, a creative writer, or a sociologist. (p. 4)

Shulman citing Erikson mentions: "As Erikson observed…signature pedagogies prefigure the cultures of professional work and provide an early socialization into the practices and values of a field" (2005b, p. 59). Bloom (1985) however, argues that few vocations start training their students as early as instrumental musicians. With this preparation, students must learn theory and analysis to perform and interpret music on an instrument. According to Mills (2007) the tradition outlines that to prepare students to be successful musicians, they must begin to play a musical instrument at a young age. Signature pedagogies are crucial to procure musical performance, listening and analysis skills for use in a future musical vocation, if desired. As Garner & Shulman (2005) convey: "We would not consider artists, entertainers, athletes, or businesspersons to be professionals in the usual sense; but it is worth noting that any individual or group may choose to behave as a professional" (p. 16). Shulman did not develop his model

of signature pedagogies with freelance artistic practices, such as music listening, creation and performance, in mind (Love & Barrett, 2019, p. 555).

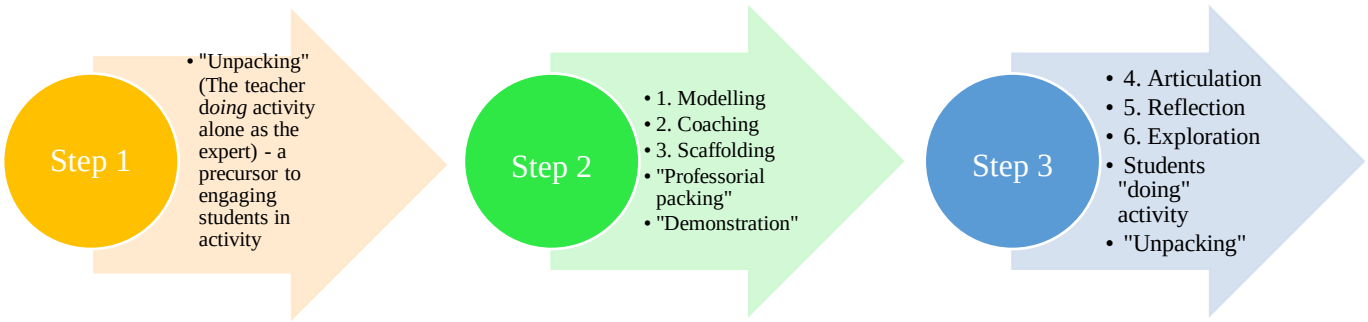
Unpacking, Professorial Packing and Demonstration

Next, some signature pedagogies outlined by other authors in literature surveyed is presented. In describing "unpacking" and "professorial packing" of a literary text, like a musical work, Chick (2009) declares:

> Unpacking a text connotes opening up something, sifting out what's inside and exploring the contents. The process turns a singular entity (a text) into multiple elements…In contrast, professorial packing occurs when a professor presents his or her fully formed interpretations to students – in essence packing the text (and the students) with the professor's own interpretations, rather than teaching the students themselves to unpack the texts. (p. 43)

Professorial packing is similar to modelling or "demonstration" because a teacher shows their students how they partake in doing (Jeffrey, 2003; Sipress & Voelker, 2009) a process or activity before they give students the opportunity to do the same activity. According to Collins, Brown & Holum (1991) the traditional apprenticeship model of doing something is built on four processes: modelling, scaffolding, fading and coaching. In developing their own model for apprenticeship, Collins, Brown & Holum devised a six-stage process of transferring knowledge and practice in doing an activity from the professor (or teacher) to students. This process is outlined in Appendix A and can be seen in Figure 2 below. I present the stages, labelled 1 to 6, with signature pedagogies outlined in quotation marks. For illustration purposes, I have applied these modelling stages to the process of conducting music analysis by mapping each stage of teaching about music analysis to the stages or teaching process of modelling outlined by Collins, Brown & Holum (1991).

Figure 2: Stages from Teacher Knowing to Student Knowing



Modelling/demonstration is the process of showing as well as telling students about the process of an activity while supporting them as they try the activity. McLain (2021) on discussing demonstration as a signature pedagogy outlines it as:

> McLain (2016, 2017) demonstration was described as encompassing aspects of teacher modelling and explaining, often supported by questioning. Furthermore, 'demonstration' typically focuses on practical techniques and procedures, often (although not exclusively) with regard to making and tool use. (p. 4)

Gärdenfors (2017) categories demonstration as "showing how to do" (p. 2) and further outlines that demonstrating

> "…involves intentionally showing somebody else how to perform a task or how to solve a problem. Demonstrating builds on advanced mindreading both for the teacher and for the learner. It presumes that the teacher understands the lack of knowledge in the learner and that the learner experiences that there is something to learn. This kind of teaching also requires that the teacher and the learner jointly attend to the demonstration." (p. 2)

Demonstrating is a customary pedagogy that is widely used but can also be viewed as a signature pedagogy due to its surface structure, which as outlined by authors above, consists of modelling, explaining, questioning, showing practical application of tools; its deep structure of teachers engaging their students and "jointly attend[ing] to the [process of] demonstration" as well as recognising that a skill or process needs to be framed in a particular way; and lastly because of its implicit structure in teachers understanding that knowledge must be passed on to be preserved, that students must learn the knowledge teachers intend on teaching, and by

"mindreading" their students abilities and needs in relation to learning about a new topic, which is in need of demonstration to effectively teach it.

Critique

Critique, as a signature pedagogy, is widely used in educational settings. According to Chick (2009) critique is "…so fundamental that there appears to be no need to talk about it much less study its effectiveness…" (p. 104). By way of a definition, Motley, Chick & Hipchen (2017) proffer: "Even the language used for this pedagogy varies from a precise term for the activity itself (e.g., 'critique,' 'peer review,' 'workshop') to more generic language that focuses on its rhetorical position (e.g., 'feedback,' 'criticism,' 'analysis')" (p. 216). This explanation sees partaking in critique as a rite of passage, developing from an informal or activity-based stance to a more formal, reflective stance. For this study, critique is used for the analysis and criticism of a composer's musical work. The teacher and students review a composer's artifact, to broaden a sense of musical value, appreciation of a studied work and engage in the habits of hand, mind and heart, to function or belong within a musician's/musicologist's profession. Motley, Chick & Hipchen (2017) state that:

> …the performing arts encourage us to refocus the whole conversation to the way critique changes the person and not the artifact, the future and not the thing-at-hand. Once we realise that, we end up rethinking what we're revising via critique: not the object, but the mind. Then, we refocus on what thinking like this does to us, not on what we've (or a composer has) made. In other words, if all we do is fix an essay or picture or lab report, we miss the point of critique, which is to remake habits of mind and heart, which will naturally remade habits of hand. (p. 516)

Regarding music, and this study's context, critique can be seen as the development of critical thinking about composing and musical analysis. Regarding this, Kornetsky (2017) outlines: "critique requires student actors [or analysts/appreciators/listeners in this study] to develop the abilities to make sense of and use the assessment, and to see with new eyes through a sense of objectivity." (p. 248). Hastings (2017), in discourse on music performance, identifies four types of critique. The first is "teacher-coach critique". This critique takes the guise of the teacher as

master and coach in the classroom, giving verbal critique of a student's musical performance. In the context for this study, this type of critique refers to a teacher commenting on a student's analysis of a set work. "Self-critique", as the second type of critique, is a student (or teacher) critiquing their own performance. The third type of critique is "audience critique". This is critique offered by the receptive audience of a musical performance. In this study, it refers to teachers and students as consumers of a musical work, offering analysis and critique on it. The last type of critique is "peer critique" where students critique each other's musical performance.

Research Involving Signature Pedagogies

Many subject disciplines have written on the use of signature pedagogies within their disciplines; however, little research was discovered on signature pedagogies in music education, and none on teaching listening. Two such studies are discussed that are most relevant to my research, Taaffe (2014) and Love & Barrett (2019), with other research presented in different subject areas subsequently. Taaffe (2014) addressed what instrumental pedagogies were used because of assessment in grade exams, and how effective pedagogies were in suiting Irish students, parents and teachers' needs and expectations of instrumental music education. Signature pedagogies uncovered included: individual lessons or settings as the most common type of instruction, technical development consisting predominantly of scales and instrumental playing technique exercises, sight-reading used for new repertoire teaching, the theory of music and aural training (little was provided on these), and the participation in ensemble playing and concerts. Assessment played an extensive role in determining which pedagogies were used in instrumental music lessons and it was noted that teachers would have liked to teach in different ways however, felt pressure and constraint in conforming to traditional expectations from students and parents, in completing music grades in the classical instrumental tradition, while learning an instrument.

Love & Barrett (2019) documented a one-week composer's workshop to identify signature or "typical" pedagogy (p. 554) used to enable the creative endeavour of composing. They went beyond the signature pedagogy of "critique" to explore enabling strategies and the environmental and constraining factors that contribute to student's composition work. Looking at the cognitive (surface structure), practical (deep structure) and moral (implicit structure) elements of praxis, they identified some pedagogies used in workshop sessions. For surface structures of signature pedagogies Love & Barrett (2019) suggested that "ways of thinking were modelled…assumptions were challenged…[and] students had opportunities to try new ways of thinking about their work and the orchestra" (p. 561). These they identified, were part of a performer mentality and being able "listen like a composer" (p. 561). In listening like a composer, an orchestral conductor instructed student composers to listen and absorb the sounds they heard, to perceive timbral colour of orchestral instrument combinations in their composing. This is an example of listening in practice, to instruct lifelong students of composition, on the value of hearing different combinations of instruments, as the composers who composed them once did, to bring these sounds forward to their own composition. This activity is homogeneous to instruction and listening of set works at senior cycle. For deep structure of signature pedagogies used, Love & Barrett reported that composer-teachers "…championed appropriateness as they advocated clear, idiomatic writing [musical notation] to facilitate efficient rehearsal" (p. 560). Lastly, for implicit structures within signature pedagogies used, Love & Barrett described composer-teachers as modelling orchestral etiquette and instructing workshop composers on gaining permission from orchestral management to contact players in advance of rehearsal, in understanding that principal players speak for their orchestral sections, and on ensuring that unconventional notation are explained with a reference key (p. 562). These practices, according to Love & Barrett, conveyed the three

structures evident within all signature pedagogies, those of surface, deep and implicit structures.

Turning to signature pedagogies discussion in other disciplines, Darby (2010) surveyed two post-primary level schools' maths and science teachers, teaching junior level post-primary education in Australia, identifying one signature pedagogy for each discipline. The "pedagogy of support" in teaching maths, centred around teachers' organisation of curriculum content material, when they taught it, to which students, at certain stages in their learning. Maths teachers surveyed in this study appeared to want their students to build on prior learning material before advancing their skills and knowledge to more difficult mathematical concepts. This type of teaching appeared to be specialised to the particular student within a class group. In contrast, the signature pedagogy identified for science teachers was the "pedagogy of engagement". The difficulty in teaching science outlined by science teachers was in getting students engaged and interested in the topics they were teaching, therefore, proffering that by actively engaging students in practical application on concepts was more beneficial than reading about them or working through solutions using information given, as is the case in working with mathematical concepts.

In identifying signature pedagogies involved in the discipline of engineering, Lucas & Hanson (2016) first recognised a lack of students wanting to become qualified engineers in the UK. As a solution, they sought to recognise specific habits of mind attributed to engineers, entitled engineering habits of mind (EHoM), so they could help design and identify signature pedagogies that addressed or contributed to these EHoM. They wanted third level educators to recognise that they needed to teach, using signature pedagogies, to address EHoM by engaging and developing instruction to entice students to pursue, study, and qualify in engineering undergraduate degrees. Lucas & Hanson (2016) then suggest three ways in which engineering educators could design pedagogies that would allow students to think and act like engineers:

- Consider the overall sense of what engineers do and adopt an holistic, or "signature" pedagogy which seems, on balance, likely to "make" engineers;
- Look at the six EHoM individually and see what educators have found to be most helpful in cultivating each of these;
- Approach the challenge from a different perspective by looking at teaching methods which, in other subjects or vocational pathways, seem likely to be transferable. (p. 8).

Following on, they suggest two signature pedagogies for engineering instruction: (a) problem/project-based learning, and (b) learning from engineering professionals (p. 10).

Theorists/Pedagogues on Music Education within this Research

To introduce some of the music education theorists mentioned later in Chapter Four(A), and that do not appear as part of the wider literature review under listening, music analysis or music appreciation, some brief information on them is provided to guide the reader. Zoltan Kodály (1882-1967), was a Hungarian composer, ethnomusicologist and music pedagogue. He was an advocate for use of a "moveable do" system (Do can start on any note of the scale), solmization (attributing a music syllable e.g., Do, Re, Mi etc., to each note of a musical scale) and use of hand signs (originally developed by Curwin, and added to by Kodály, that indicate the position of notes in a scale while singing). The main foundations that underpin Kodály's methods of teaching include: (a) the centrality of teaching through singing to imbue musical training, and (b) teaching music through folk song and folk music in a student's mother tongue to create an emotional and profound connection to the music studied (Dobzsay, 1972; International Kodály Society, 2014; Zemke, 1977). These main foundations can be evidenced by the writings of Kodály (1929, cited in Gault, B., 2016, p. 87):

> …teach music and singing in such a way that it is not a torture but a joy for the pupil; instil a thirst for finer music in him…Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct instruction…

Émile Jacques-Dalcroze (1865-1950), a Swiss composer and music educator, developed a pedagogical approach that sought to integrate both the body and the mind in musical understanding. This approach is known as Eurhythmics and "…includes three interrelated areas of study: rhythmics [having a sense of rhythm in which one is able to feel the rhythm, often combined in rhythmics exercises in which students demonstrate body movements that are inspired by listening to music and reacting with a sense of musical understanding], solfege (ear training), and improvisation" (Juntunen, 2016, p. 143).

Carl Orff (1895-1982) was a German composer and music educator, who developed *Orff Schulwerk*, an approach that was a "new way of teaching music… [that was] artistic rather than purely educational" (Orff, 1978, p.13). At the centre of this pedagogical approach "…is the belief that musical imagination and creativity is present in every person and can be developed through singing, saying, moving, and playing" (Beegle & Bond, 2016, p. 25). In encouraging discovery learning, the Orff approach engages children in activities that involve musical exploration, imitation, improvisation, and creation. In the *Orff Schulwerk* classroom, an environment is created that focuses more on the developmental process or interactions with music, rather than on the learnt product or correct response to music heard (Beegle & Bond, 2016, p. 28).

Shinichi Suzuki (1898-1998), a Japanese violin pedagogue, developed a method of teaching the violin to young students which is called "talent education" or the "mother tongue approach" (Suzuki, 1969/2018). The principles of the Suzuki Method include an emphasis on repeated listening, repetition of material to be learned, a positive environment, the accumulation of knowledge over time, the environment as an influence on a learner's development, beginning from age zero, learning from other children, learning with parents, speaking a shared language, performing a shared musical repertoire, learning to read music and the view that every child can learn the violin (Suzuki, 1969/2018, p. 110).

Bennett Reimer, an American music educator, advocated that music and arts education is aesthetic education. He premised that art teaches feeling and that "the arts offer meaningful cognitive experiences unavailable in any other way" (Reimer, 1970/1989, p. 28). He additionally advocates that good music should be taught as part of music education for an effective aesthetic education, however, he does not specify which musical repertoire is considered "good music".

Listening

The ability to listen is not an instant innate ability. The ability to hear is one entity but the ability to listen effectively is another. Hearing is the ability to collect, and process sounds; listening is attending to the sounds that are presented, by assimilating those sounds and making connections in the brain to understand what is being heard. This listening activity may be followed by the ability to describe what has been heard. This is the most common form of assessment of listening technique in music for examinations (Green, 2001); the ability to describe what has been heard by explaining in a written or oral format. Many authors have structured ways to teach listening technique through various exercises, activities and philosophies, on how to focus the ears and brain to attain, evaluate and note what music presents to a listener, however, with the nature of teaching and different individuals possessing different thought processes and beliefs, each teacher uses their own strategies to instruct students on how to listen, depending on their own beliefs (DES, 1996b, p. 31).

First, learning to listen is widely believed to be a central part of music education (Elliott, 1995; Espeland, 1987; Gamble, 1984; Gordon, 2012; Green, 2008; Hallam, 2010; Paynter, 1982; Reese, 1983; Shehan Campbell, 2005; Swanwick, 1979, 1988, 1994). Various definitions of listening within music education exist. Swanwick (1979) refers to listening as "audition" meaning that listeners are actively engaged with the listening process. He suggests that building

and combining a well-balanced music curriculum will help to create engaged listeners to build skills for reacting to music in the classroom. According to Swanwick (1979) the main foundations of Music education consist of two components, those of "direct involvement" and those that are "quasi musical enterprises" (p. 43). To further advance on this, Swanwick presented an instructional teaching model "the C(L)A(S)P model". Swanwick highlights the CAP parts of the model, which stand for composition, audition, or responsive listening and performance, as the main components of Music education or those of "direct involvement". The other two minor components or "quasi musical enterprises", bracketed off in the model, are that of literature studies, study of literature about music, and skill acquisition; aural, instrumental and notational skills required by learners to read, perform and understand music (Swanwick, 1979, p. 45).

Categories of Listening

Paynter (1982) terms a listener "an informed listener" averring that one cannot listen in a vacuum and must be educated on how to listen first. To guide the way on what to do, one must first be informed, before allowing oneself the opportunity to actively engage with listening material. Brocklehurst (1971) links listening to music appreciation, using the terms interchangeably to mean the same thing. Listening and music appreciation in his scope are one entity which are related to each another, to create in Swanwick's terms "direct involvement" through "quasi musical enterprises". In other words, studying one of the major musical components, listening, through the vehicle or overarching topic of music appreciation with the aid of music analysis, helps to understand the structure and sound of an entire musical piece. This connection will be described later in discussion on music appreciation.

Espeland (1987), a music educator, differentiates between "A-listening" and "S-listening". A-listening or associative listening is related to student's visual or imaginative representations

of what is happening in the music. S-listening or structural listening is related to focusing students listening to certain musical features within music. Espeland describes these terms of listening in association with teaching strategies. Each of the approaches to listening types are to be explicated by different teaching and learning activities to achieve the overall results of either responding to music or immersion in the music by identifying musical elements heard within the music played.

Green (2001), a music philosopher, delineates between three types of listening in music education: “purposive”, “distracted” and “attentive listening”. Purposive listening refers to musical dictation; listening to music to copy down the notes and/or reproduce the sound. This can be done through a performance of the material heard (p. 24). This delineation of listening is similar to Espeland’s A-listening. Activities in his project call for a wider variety of engagement such as drawing and storytelling rather than a notated reproduction of what was heard. He encourages focusing less on the reproduction of exact notes of a piece or section of music and more on other activities that can be done alongside listening such as drawing an image of what one imagines as they listen to music and forming ideas of characters and events in reaction to what has been heard. Next, distracted listening is background or passive listening without active engagement or direct listening for musical elements. Lastly, attentive listening, which is the listening type most associated with musical examination and most teaching within the LC Music curriculum, is answering questions on listening material. There is a clear focus on what to listen for, outlined by questions, and assessed on a student’s written answer. The answering of these types of questions, often seen as a hidden curriculum or described as exam technique, is generally part of the overall curriculum of school-based Music classes. Espeland’s (1987) S-listening is similar to Green’s and Shehan Campbell’s attentive listening (discussed below). They all focus on particular structural elements or features of music to listen out for and describe after listening.

Shehan Campbell (2005), an ethnomusicologist and music educator, describes three types of listening: (a) "Attentive Listening" ("Att-L"), (b) "Engaged Listening" ("N-Gage"), and (c) "Enactive Listening" ("N-Act"). Attentive listening "…is a teacher-directed approach to listening that focuses on musical features" (p. 31). It is similar to Espeland's S-listening and Green's attentive listening described above. With engaged listening, listeners are "…listening actively to participate to some extent in music making (such as singing a melody, patting a rhythm, playing a percussion part, or moving eurhythmically or in an actual dance pattern to recorded or live music)" (p. 31). Lastly, enactive listening is "…listening with the eventual aim of performing a musical work…" (p. 32). N-Gage and N-Act are the first kind of listening descriptions that are different in description to other theorists in this review of listening literature.

Gordon (2012), a music psychologist, refers to the skill of listening with more in-depth terminology, having designed a framework for attending to "audiation". According to Gordon, "audiation is the process of assimilating and comprehending (not simply rehearsing) music momentarily heard performed or heard sometime in the past" (p. 3-4). Like Green and Shehan Campbell's attentive listening, Espeland's S-listening and Swanwick's audition, it is the complete absorption in one's ability to listen to, engage with and comprehend music at the same time. Gordon asserts there are two types of audiation: (a) aural, listening and attending resolutely to music playing or heard, and (b) notational, where "if you give meaning to what you see in music notation before you perform it, before someone else performs it, or as you write it" (p. 7), "one transcends print and audiates what music symbols represent" (p. 8), often referred to by musicologists and educators, as the concept of "inner hearing". This is widely acknowledged as an important dimension of music education and espoused in particular by Kodály music educators (e.g., British Kodály Society, 2023; Dobszay, 1972; and Houlahan & Tacka, 2015). Gordon purports that notational audiation offers more than just being able to hear

musical notes inside one's head but should also allow the brain to make sense of the music seen while reading it. Gordon outlines that audiation adheres to five different dimensions: listening for tonality, tonal patterns (or the changing of tonality or note pitches within music), meter, rhythm patterns and tempo. Essentially, it is listening for the most basic elements of music while music is being played or listened to (aural audiation) or while reading it (notational audiation).

The repeated listening of musical works as a customary teaching strategy appears to abound music pedagogy. Many agree that repeated listening improves student liking of the music in which they study (Espeland, 1984; Getz, 1966; Kerchner, 1996, 2000, 2020, Peterson, 2006); Mehr & Elrod, 1986; Moore, 2014; Shehan Campbell, 2005; Strauss, 1988). Hallam (2010) and Peterson (2006) argue that repeated listening to musical works increases understanding of the works, changes students' perceptions of music and adds to the process of enculturation of music students.

Listening as a Creative Activity

Various writers perceive musical listening as a creative activity (Dunn, 1997; Green 2008; Green, 2009; Kerchner, 2020; Kratus, 2017; Murphy, 2017; Paynter, 1982; Peterson, 2006; Sawyer, 2011, 2019; Webster, 1990). Webster (1990) states "…listening can be considered at the outset of creative thinking as goals or 'intentions' of the creator. At the same time, they [intentions] represent the final product of creation" (p. 23), and skills to do this must be enabled for creative activity to occur through both convergent (logical/analytical) and divergent (abstract/creative) thinking (Guilford, 1956). Dunn (1997) categorised and described creative listening as:

1. an active process involving unique, individual cognitive and affective responses to music.
2. allowing individuals…to become co-creators of the musical experience.

3. involving both objective and subjective, including imaginative, response.

4. can involve extra-musical references…

5. is directly affected by individual feelings…

6. enabling one to create holistic, inner perceptual structures of the music, the creative product…

7. involves 'thinking in sound'.

8. involves reflection-in-action…

9. is an authentic natural process.

10. and a process that can be influenced by education (p. 44-45)

From the above list of features, the complexity of listening as a creative activity can be discerned. Peterson (2006) proposed that "the potential for creativity in listening…has not been fully recognised" (p. 15) and identified that listening is generally thought of as a receptive or passive process. In recognising the potential within creative listening, Peterson suggests "…that the attentive, creative listener is making something new and personal during each listening experience…" and "the process involved in getting to know any piece of music make it part of 'the music of today' and make it the listener's own, as opposed to someone else's music" (2006, p. 20). Peterson (2006) delineates that "a product of music listening can be described as a mental model of the musical work" (p. 16). By creating their own "mental model" of music heard, students create a new product that belongs to them, which makes their creation part of today's world. Peterson refers to "a" product rather than "the" product of listening. By this he means that each listener has different ways of representing what they hear. The product of their minds is their artistic interpretation of the musical work as it speaks to and is perceived by them. It is not a "carbon copy" of the music as everyone's own understanding and their mental documentation of that understanding is different and is shaped by varying factors (Peterson, 2006, p. 16). Kerchner (2020) builds on this explicating that:

> …creative music listening involves the process of exercising musical and mental flexibility as one encounters musical sounds in whatever space they occupy. Creative music listening

> is marked by these external, observable responses and internal cognitive and affective processes and products that remain intangible, even ineffable…these integrated body-mind-spirit-feelingful processes and products are inherently linked to one's memory of prior musical and non-musical experiences and the imagination employed during the creation (production) of personally novel music listening experiences. (p. 110)

Kerchner details that listening to music is a novel experience for everyone just as "mental models" or representations of music heard are novel products for a communal and widely available musical work.

The Consumer Culture of Listening

Michael Webb (2007, 2010) outlines the changing times and portrays different aspects of how we listen to music in our everyday lives and in the classroom, which were not part of the norm of teaching in earlier decades. To situate this in context, McGarry (2006) outlines an "instant gratification" in students' lives, provided by accessible aural-based experiences in the classroom. However, it has reached much further than this, in 2023. Sound is now readily available to students on their own listening devices at home and in their everyday life surroundings and interactions (Eidsaa, 2020). Webb (2007) refers to listening and watching video as a "cross-media listening" experience and outlines that video can help to direct students to certain elements in listening to music, as both the video (visual) and music (aural) can be heard and seen simultaneously, illuminating certain features in the music. Webb (2010) also recognises that "clip culture" or the use of short videos, have become popular in education amongst both teachers and students alike.

Research on Listening and Studied Repertoire

Examining research presented on studied repertoire, West (2019) conducted a study with a lower primary and an adult education music teacher, demonstrating how they interacted with canonised repertoire, through Dalcroze teaching methodologies and improvisation. My study of LC set works is similar to some of the music identified and used by teachers in West's study

e.g., Schubert's *Trout Quintet*, which came from the Western European Art Music canon. Findings of the study outlined some teaching elaborations for engaging with music while listening, through use of Dalcroze techniques. Three overall conclusions about the use of pedagogy in West's study were reached: (a) thoughts about music were represented in actions in Dalcrozian pedagogy, (b) teachers used improvisation in the structure of their teaching allowing for teaching in the moment, and (c) each students interpretation or representation of a musical work was valued and considered valid in their understanding and interaction with musical repertoire. The last finding resonates with creative listening theories discussed above because all teachers in this study, like individuals everywhere, experience and "see" or "feel" music in different ways and have different ways of interpreting and conveying ideas about what they have heard.

Music Analysis

Music analysis involves breaking music into the sum of its parts to understand how it functions. For this thesis, and the description of signature pedagogies, the activity of doing or teaching music analysis (Jeffrey, 2003; Sipress & Voelker, 2009) could be synonymous with the activities of "professorial packing" and "unpacking" (Chick, 2009) outlined under signature pedagogies above. The reasoning for this is because "unpacking" and "professorial packing" involve a teacher interpreting music, in demonstrating how to perform analysis, therefore "unpacking" the text for and with students so they can observe and understand the construction of a musical work. Music analysis in this study refers to analysis carried out on music to help those who study it to understand music from different perspectives. A thorough understanding of musical theory (or rudiments), need to be studied before understanding of what happens within a piece of music can be applied. This is part and process of studying music at post-primary level (DES, 1996a; DES, 1996b). As Bent & Drabkin state "no single method or approach reveals the truth about music above all others" (1987, p. 5). Guidelines for teaching

do not instruct teachers to teach music analysis in any particular way, however, for examination, formal analysis elements are examined at LC level. This can be seen in the description of the listening assessment items in *Music: Guidelines* (DES,1996b, p. 50-51) presented in Table 3 below:

Table 3: Listening Assessment Items for LC Music

Depending on the particular question, responses should show evidence of ability to
• Recognise and prescribe themes from prescribed works • Have a knowledge of musical genres, periods, styles, the historical context and other background information • Understand and describe a variety of musical features • Identify and be able to fill in missing features, signs and abbreviations e.g., notes, rhythms, time signatures, key signatures and interpretative markings etc. • Analyse and describe simple musical structures, musical textures and instrumental timbres etc. (HL) • Analyse chords, identify cadences etc. (HL) • Compare and contrast and judge different interpretations, if appropriate (HL)

In its most basic configuration, formal music analysis according to Cook (1992) is: "…any kind of analysis that involves coding music into symbols and deducing the musical structure from the pattern these symbols make" (p. 116). Looking at the description by the DES of the assessment items above in Table 3, many terms coalesce into the protocols and language discussed within formal analysis e.g., recognition of "themes", "musical features", "musical structures", "textures", "signs and abbreviations", "chords", "cadences", "comparing and contrasting". In this research, examples of pedagogies to outline how teachers teach music analysis as part of studying set works are presented from data obtained.

Swanwick (1979) advocates that music analysis needs to be taught as a vehicle to expand musical learning as well as expand the enjoyment of music education. If understanding of something remains at a distance, then so too will enjoyment of the subject. In deconstructing and evaluating music, the more students understand about the musical works, the more they will be able to enjoy them or at the very least comprehend them. In reaching an understanding

of a musical work, a student's perspective on the music will change (Swanwick, 1994) or their appreciation for what they are listening to may additionally change. In line with Swanwick's C(L)A(S)P model, music analysis features elements of both "direct involvement", a main component of music education, that of audition, A, and "quasi musical enterprises", two minor components of music education, literature studies (L) and skill acquisition (S).

Howell (1996) states that analysis should be the central component of teaching musical works as it can incorporate musical history in a more insightful way. Goehr (1992/2007) advocates for the use of analysis in understanding musical works by stating that "if the concept of a work has special historical and ideological origins, this fact and those origins should be made explicit" (p. 4). She states that analysis is a necessary component and that one should "…dig deep in order to identify the entire range and character of questions that analysis recognize" (p. 5), when studying a musical work for complete understanding. Bessom, Tatarunis & Forcucci (1980) expand on general music analysis by identifying two types of music analysis, visual, what you can see on a score and aural, what you can hear in the music, advocating that aural analysis is more difficult. This is analogous in meaning to Gordon's (1980/2012) aural audiation (listening and analysing resolutely for understanding), discussed above. Aural analysis deals with the development of listening skills to aid understanding and overall appreciation of music studied, and visual analysis is based around formal analysis as shown from assessment descriptions of the curriculum in the DES Music curriculum and formal analysis elements in Bent & Drabkin (1987) and Cook (1992).

Music Appreciation

Dwyer (1967) demarcates that music is a language in which a composer communicates with a listener. He outlines that for the language of music to communicate properly, listeners need to understand the language of music (music theory and listening concepts). He concludes

that the understanding and acceptance of this language is what music appreciation is, and to appreciate music is to understand it. To develop music appreciation, Dwyer suggests that listeners must listen to lots of music and learn how to interpret the language of music to appreciate its beauty, or form of communication with the listener.

In this thesis, music appreciation delineates a component of music education and the activity of engaging in appreciating music. Music appreciation deals with teaching people what to listen for and how to understand what they are hearing in music. It refers to appraisal, understanding and informed listening of a musical work, linked to personal liking of the music; a decision to be made by the listener through reasoned and informed judgement. Therefore, a basic understanding of musical elements is necessary to engage with music appreciation. This presupposes the realisation that teachers engage in listening activity and music analysis to reach an overall sense of value, through crafting their students' knowledge of music through their own craft of teaching. Bresler (2020) outlines:

> Craft, whether in teaching or musical performance, is founded on skill, a trained practice developed to a high degree. Materials [understanding of music theory and listening skills] are central to the making…craft at its best is bringing forth the form, and doing so in a manner that animates it. (p. 5)

In her outline, Bresler draws on understanding that to partake in appreciating music and work within music education, schooling in the basic rudiments of music, style, history, musical features, listening techniques, critical thinking and one's own aesthetic values are required as well as an understanding of both musical theory and musical performance combined. Music appreciation, as a term over time, has been more negative than positive (Hoffer, 1963; Green, 2008). Green (2008, p. 83) states this is because "…music appreciation tends, for historical reasons, to carry connotations of a struggle to impose a superior, complex, autonomous classical musical taste upon the masses".

Hoffer (1963) outlines three aims of music appreciation: to supply basic information about music, learning to like music, and to encourage students to listen with sensitivity and intelligence. Brocklehurst (1971) identifies a need to narrow down what music appreciation entails and declares that it can envisage enjoyment, understanding or discrimination of a piece of music but also has associations with pupil passivity. Mehr & Elrod (1986) suggest that music appreciation is connected to the aesthetic properties of music, including hearing what is going on in the music and understanding it.

Music appreciation integrates many elements, one of which is appraisal. Flynn & Pratt (1995) sought to build a definition with practicing primary teachers for what music appraisal is and what it encapsulates, because it was a new element on the British primary curriculum at the time. The nine areas of appraising music agreed were when children:

> listen to music for a particular purpose; investigate, explore and find out about sound and music; create something in response to music; use background information to understand music; move to show, find out or respond to music; try to achieve an idea in music; choose, select, reject sound and music; use prior experience to understand music; [and] respond verbally in questions, opinions, descriptions and statements about music. (p.137)

Four stages in the appraising process emerged: Listen, recognise, reflect and take action. Music needs to be listened to, to appraise it. Followed by student ability to recognise musical elements, conducting internal reflection on what has been heard, and lastly showing and/or communicating understanding of what was heard and reflected upon, students engaged in the appraising process.

Swanwick's (1994) categorises musical material to be taught and studied into four domains: materials, expression, form and value. Descriptions of these can be seen in Appendix B. Swanwick (1994) claims that value is the product of the process of analysis of the aforementioned components of musical knowledge. Without sufficient exposure to materials, expression and form (Swanwick, 1994), value, appreciation, or musical intuition cannot be

formed or further developed. Therefore, subjection to the "deepest levels of musical experience" (Swanwick, 1994, p. 25), is not likely. The "deepest levels of musical experience" referred to by Swanwick are the higher order thinking skills and in-depth knowledge that are developed by engaging with prior knowledge, supplied by interaction with musical materials, expression and form or the fundamental basics of the theory of music. After theoretical knowledge comes a heightening of musical experience and understanding, meaning an extension in the appreciation of music and its value. By creating fluid movement of knowledge and understanding between materials, expression and form, intuitive knowledge and understanding of music can advance and grow from previous educational experiences. By teaching students to think and behave like musicians and/or musicologists, they begin to value the music in which they study. In having teachers identify and imbue the skills or habits of hand, mind and heart (Shulman, 2005b), needed for students to eventually perform like musical professionals, the value of the music profession is achieved in replication of those who study and practice within the discipline. This is due to the replicable customary and signature pedagogies used by music teachers to inculcate their students, to suffuse learning about and behaving with musical training and expertise.

Hallam (2010) expresses that listening to a variety of music to increase musical knowledge and that music appreciation necessitates listening to music and making comparisons as well as allowing students to justify their liking of music is necessary. Swanwick (1994), before Hallam, argued that there is educational value in allowing students to make judgements about music they hear. Finally, Green (2008) refers to music appreciation as "critical musicality" as she advocates for increasing aural understanding and appreciation of music. Overall, Swanwick (1994) implies that being taught musical value is part of the process of engaging with music appreciation. He clarified that demonstrating an understanding of musical value implies having informed judgement and perception, appraising, having musical intuition,

and using evaluation to achieve the goal of musical understanding, when engaging with musical artifacts. Typically, Swanwick and Tillman (1986) state, understanding and expression of musical "value" or music appreciation is unlikely before the age of fifteen (p. 333).

Lastly, Espeland (1987) developed a methodology for teaching music listening, identifying Swanwick's (1979) C(L)A(S)P model as impetus for the project *Music in Use*. Teachers in Norway were struggling with teaching music appreciation in the primary school curriculum therefore Espeland developed a two-year programme of study with primary school children. With the use of a five-stage model, presentation, activation, processing, evaluation and appreciation, children were instructed to show music appreciation by expressing their understanding of the music in four manners of expression: verbal/vocal expression, visual/pictorial expression, kinaesthetic expression and "new" musical expression, meaning student composition before and after listening to a piece of music. Written commentary suggested that students in the project appeared more perceptive to music presented to them and were actively focused on identifying musical elements.

Literature presented on various elements of musical repertoire education consisted of explanations pertaining to what a musical work is, the structure of the LC Music listening curriculum and syllabus, and pedagogy as it related to this study was delineated. The concept of signature pedagogies was outlined, with signature pedagogies that related to this study such as unpacking, professorial packing, demonstration and critique, presented and delineated. Components of repertoire education, listening, music analysis and music appreciation were explored. Listening was presented in two parts, categories of listening and literature on listening as a creative activity. Research studies concerning elements of musical repertoire education were also explored and presented.

Creativity in Education

Definitions of Creativity

Interest in the concept of creativity within an educational policy context has soared in the past two decades. With creativity often referred to as a desirable 21st century skill in the workplace and beyond, it is no wonder research on how to achieve creativity in education has dramatically increased. In 1999, a document was published in the United Kingdom, that is now known to be a revolutionary document on creativity in education. Entitled *All Our Futures: Creativity, Culture and Education* (1999), the National Advisory Committee on Creative and Cultural Education (NACCCE), was the forerunner for much needed research on creativity in education to follow across the world (Lucas, 2022). With creativity research being such a vast area, a marker needed to be established for contextualization of my study. The *All Our Futures* document looks to the 21st century for improvement and recognition of creativity in education and acts as a good starting point to establish this study's context and demonstrate the growth of research over the previous twenty years. Because this study operated and surveyed participants in the 21st century, this is the main reason the *All Our Futures* document is used. It is a turn of the century document that is the earliest to set definitions and principles associated with creativity in education in Europe (Lucas, 2022). After this document, other researchers built on previous research which enabled the UK and other countries to adopt new, more creative teaching and learning primary and post-primary curricula across all educational levels (Lucas, 2022). Due to the impact of this document and research that followed on from it, this is another reason why I use three definitions set by the NACCCE to contextualise this study. The *Creative Ireland* 5-year Programme (2017-2022), which has now been extended for another five years (2023-2027), provided a definition for creativity: "…a set of innate abilities and learned skills: the capacity of individuals and organisations to transcend accepted ideas and norms and by drawing on imagination to create new ideas that bring additional value to

human activity" (Government of Ireland, 2017, p. 10). It was acknowledged by the Government of Ireland (2017) that the *All Our Futures* (1999) document influenced this Irish definition and that the NACCCE's definition is more succinct in content surrounding creative activity. The three definitions provided from *All Our Futures* are for "creativity", "creative teaching" and "teaching for creativity".

For creativity to happen within an educational context the NACCCE outline that each of the three principles creativity, creative teaching and teaching for creativity need to be present in various mixtures and degrees of importance within classrooms. One cannot happen without influence and support from the other. Creativity is described as: "Imaginative activity fashioned so as to produce outcomes that are both original and of value" (NACCCE, 1999, p. 30). Like many other definitions of creativity, it has two concepts most associated with something being creative, having originality and having value (Runco & Jaeger, 2012; Glăveanu & Beghetto, 2020). Creative teaching is described as "using imaginative approaches to make learning more interesting, exciting and effective" (NACCCE, 1999, p. 102). Creative teaching refers to teachers being creative in the pedagogy and resources they present to learners in a teaching and learning capacity. Lastly, teaching for creativity is described as "forms of teaching that are intended to develop young people's own creative thinking or behaviour" (NACCCE, 1999, p. 103). Young people's own creative abilities are the fulcrum of activity here; teaching for creativity refers to a teacher's ability to design and present activities for students that allow them to use and develop their own creativity within classroom activities.

Creativity as an Experience

To enable more authentic research about teachers' views of creativity, another alternative definition was explored for this research. Glăveanu and Beghetto's (2020) definition for creativity suggests that creativity be an experience or "encounter" rather than something

that ends with an original product. They state that "a creative experience can be defined as novel person-world encounters grounded in meaningful actions and interactions, which are marked by the principles of: open-endedness, nonlinearity, pluri-perspectives and future-orientation" (p. 2). The four principles that mark a creative experience refer to open-endedness as a willingness to explore emerging directions and to move away from specific pre-determined outcomes; nonlinearity as using different ways or processes to arrive at solutions or to create different experiences; pluri-perspectives as being open to multiple interpretations and forms of action, and future-orientation as working towards something to connect either the past and/or the present to the future by changing something (Glăveanu & Beghetto, 2020, pp. 2-4). This alternative definition adds to the NACCCE definition by taking the act of creativity out of the teachers' hands and allowing educators to share in creative activities and thinking with their students.

Creative Teaching

In discussion following, disciplinary perspectives configure what has come across in literature studied about creativity and teaching. Philpott (2007) outlines that teachers must themselves be creative to teach creativity. Without a teacher's enthusiasm to show students how creativity works within the classroom, the less likely students will be to use creativity in their learning engagement. Fryer & Collings (1991) were the first to survey teachers' opinions on creativity in Britain. To achieve this, they used E.P. Torrance's (1965) *Ideal Pupil Checklist* and his *Creative Personality Checklist* (1975) as well as devising their own teacher questionnaire followed by semi-structured interviews. Findings outlined teachers that preferred teaching for pupil-centred learning were highly oriented towards creativity; that creativity is viewed mostly in terms of imagination, originality and self-expression; and that most of participants (75%) believe that creativity is a rare gift but can be developed in learners.

Dobbins (2009) investigated teachers' views, regarding creative teaching practices and their ability to engage them within the current education system. Three areas for investigation were: (a) teachers' views of what creativity is and its value within teaching and learning, (b) to assess teachers' interpretations of their working environment and the extent they feel able to become creative practitioners within the present system and, (c) school ethos and creative teaching impact on school ethos. Findings included the value placed on teacher creativity was high amongst participants, however, a feeling of a lack of support and hinderances to creative activity in the classroom came from curriculum, learning objectives and a lack of resources within classrooms. Dobbins' research speaks directly to mine because she gathered perceptions of creativity from teachers in the UK in her first research question. This is similar to my research as I am gathering teacher perspectives on creativity from an Irish teaching context. Dobbins' second research question is slightly different to mine in that I examined what creative practice teachers demonstrated in their practice instead of assessing practice or interpretations of teaching contexts. I have taken a different approach to garnering teachers' engagement and thoughts on creativity in the LC Music syllabus and in teachers' classrooms.

Mullet, Willerson, Lamb & Kettler (2016) found that teacher beliefs are uninformed by research and teachers feel unprepared to nurture or recognise creativity in their classrooms. Their recommendations for future research in this area indicate that qualitative research should be used to understand teacher's perception of creativity thoroughly and to investigate teachers training, experience and backgrounds in relation to creativity in education.

Selkrig & Keamy (2017) focused on teacher perception, school leadership and how they described and understood creativity, creative learning and arts learning in a specific P-9 primary school. Findings from principals indicated that creative activity in schools is not accidental, it is purposeful and considered by teachers. Specialist art teachers replied that there was mutual responsibility between students and teachers for creativity to occur in the

classroom. Lastly, generalist teachers who teach arts outlined that creativity involves thinking, risk-taking and expression when encouraged to happen in classrooms. Suggestions for further research alluded that teachers' creative learning, not just pupils, should be considered for exploration.

Bereczkia & Kárpáti (2018) mediate that older viewpoints of creativity may be different to current ones. Their study reviewed recent literature of teachers views of creativity (2010-2015). Findings outlined that teachers are generally conducive to creativity but need more help and support with "the characteristics of pedagogical practices conducive to creativity across the curriculum and various education levels" (p. 49). Bereczkia & Kárpáti outline, "…that training and experience in teaching for creativity, personal creativity, and overall professional competency may positively influence teacher's beliefs, and are more likely to lead to creativity-fostering practices" (p. 50). For further research Bereczkia & Kárpáti outline more exploration is needed on post-primary school teacher beliefs about creativity as generally, younger years education gets surveyed more on creativity. They acknowledge more research is needed in specific subject areas across different years in education, and that research needs more mixed-methods study to fully explore teacher beliefs on creativity.

Teaching as an Improvisational Activity

Teaching has been described as an improvisational and creative activity (Burnard & Boyack, 2017; Erickson, 2011; Sawyer, 2004, 2011, 2019). Burnard & Boyack suggest that teaching and performing share homogeneous activities. They manifest that teaching acts as a frame or process for how we put our actions or teaching strategies to work. Like everything else, improvisation needs practice in gaining momentum amongst other practitioners to develop it. Erickson (2011) and Sawyer (2004) see improvisation in teaching as a structured but creative activity; a teacher needs to know when to use it within their teaching and to develop it to allow for opportunistic thinking and creative interaction. Sawyer (2004) terms this "disciplined

improvisation" and insists more experienced teachers use additional improvisation but also more structures in which to do so. This alludes to teacher familiarity with teaching material which allows for more creativity and improvisation to take place. Sawyer says being able to use more creativity and improvisation in class is due to teachers' understanding of their students and their comfort with the curricular material they teach. These teachers become more focused on what they know of their students coupled with what they want their students to know and to make that information as accessible and enjoyable as possible for their teaching cohort. That is what makes experienced teachers stand out from less experienced teachers.

Creative teaching has also been referred to as good teaching (Brinkman, 2010; Gamble, 1984; Lytton, 1971; Saebo, McCammon & O'Farrell, 2007; Sawyer, 2011, 2019; Sharma & Sharma, 2018). This view delineates that teaching needs to involve creativity to be considered "good" or effective teaching while Starko (2018) outlines "good teaching is not dull, rote, or constantly repetitious. Good teaching finds multiple ways to help students think about important content" (p. 23). Sawyer (2011) discusses "the teacher paradox" in which he believes that teachers face an enormous task in tying creativity into everyday curriculum through "improvised practice" or disciplined improvisation, his terms for creative teaching. He believes there is a paradox as "teacher expertise must weave together a large knowledge base of plans, routines, and structures, within improvised practice" (p. 3) which sometimes can be seen as ambiguous. Teachers must try to get a curriculum covered with conflicting concerns about using creative practice in their classrooms. Sawyer (2011) views good teachers as being able to manage creativity by improvising what happens in their classroom to arrive at curricular learning aims and outcomes. He outlines that:

> Every good teacher knows that great teaching is more than simply intuition and empathy – more than instinctive artistry. Great teaching involves a knowledge base of rules, plans, and structures that are developed over years, even decades…Great teaching involves both the possession of a large knowledge base of expertise and a knowledge of improvisational practice – of how and when to use that knowledge. (p. 11)

Beghetto & Kaufman (2011) identify the teaching paradox as "attempting to fit the curriculum-as-lived back into the curriculum-as-planned" (p. 95). They believe that "curriculum-as-planned" refers to the content teachers want to cover within a specified amount of time and "curriculum-as-lived" as allowing teachers to respond within a lesson, to allow teachable moments to occur, with material that arises in the classroom as the planned curriculum is taking place. This resonates with Sawyer's term of improvised practice. Beghetto & Kaufman (2011) state that lesson planning for curriculum-as-lived needs to incorporate "subject-matter-specific constraints and opportunities for students to be creative within those constraints" (p. 99), as teachers must consider what elements of curriculum need to be fixed and what can be fluid. The balance of time for creativity, good teaching and time to get a curriculum covered is explored in the writings of Sawyer, Beghetto & Kaufman.

Amabile (1998) asserts that "creative teaching takes place when expertise, creative thinking skills and motivation overlap" (p. 78). In addition, she states that management can also influence these three factors by being conducive or unfavourable towards creativity. Gamble (1984) reflects that creative teaching involves creative activities for students, which links with teacher planning and the use of teaching strategies to demonstrate and encourage creative thinking amongst students and teachers. The latter refers to, teaching for creativity, as outlined in the NACCCE document. Cayirdag (2017) acknowledges that using creative teaching strategies in the classroom is good practice. He manifests teachers can influence their student's creative abilities as a result of their own creativity, the teaching strategies they use and the classroom climate they create for learning. Following on from this, Burnard (2007) considers that the more training and experience teachers have with creativity the more able they are to undertake creative teaching. However, Lytton and Odena have reservations surrounding this. Lytton (1971) states that if we want to improve the engagement with creativity in the classroom, we need to change the attitudes of teachers, not their teaching methods to allow them to be

forthcoming in using creativity in the classroom. Odena (2012) reflects that teachers need relevant training to gain new skills for creative teaching.

A teacher's background and experiences will influence if they employ creativity in their teaching practice and may also undermine the engagement with creativity in the classroom (Bandura, 1977; Hallam & Rogers, 2010). Equivocally, the engagement with creativity in any classroom depends on factors relating to engagement or lack of engagement with creativity in a teacher's practice. Saebo, McCammon & O'Farrell (2007) declare that teachers cannot be taught how to be creative but can be given strategies to develop creative teaching. Cropley (1982, 1995) and Sternberg (2003), discussed in the next section, have presented strategies to develop creative teaching and learning. Dobbins (2009) after surveying primary school teachers, found that teacher's creativity is restricted by curriculum and learning objectives. Also, teachers believe that teaching with creativity takes more time and effort (Mullen, 2017) and that teachers may feel time and energy are not worth being spent teaching creatively as there is little evidence to show a positive relationship between creative teaching and academic learning (Beghetto, 2019; Gajda, Karwowski & Beghetto, 2016). Teachers that are generally open to creativity in the classroom may even feel pressure to get curriculum covered and that creative teaching may disrupt planned lesson outcomes (Beghetto, 2019; Doyle, 2006; Kennedy, 2005). It appears that creativity in the classroom is a complex topic in need of more research surrounding its factors, influences, attitudes and implementation.

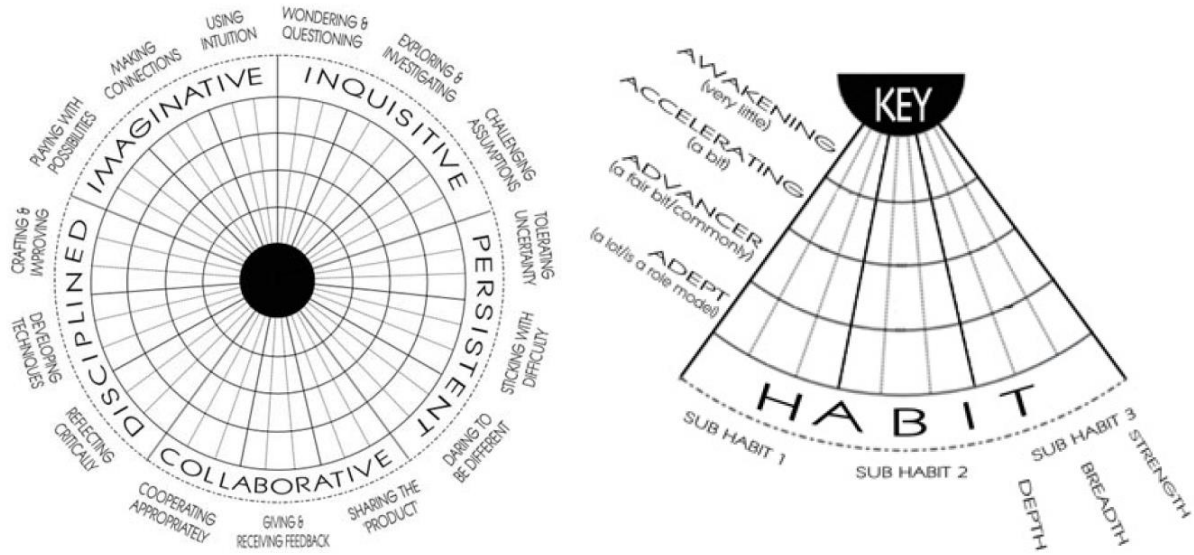
Creative Habits of Mind

A theoretical framework entitled "*Creative Habits of Mind*" (henceforth referred to as *CHoM*) developed by Lucas, Claxton & Spencer (2013), was originally designed to track a learner's progress in developing their creative thinking and learning and to measure their

progress as learning advances. It is meant for use by both teachers in assessing their students, and by students to assess their own creative learning and abilities.

Lucas, Claxton & Spencer's (2013) *CHoM* framework, contain five *CHoM*, called "disciplines", with fifteen sub-habits, three sub-habits under each discipline (see Figure 3 presented below).

Figure 3: Creative Habits of Mind (Lucas, Claxton & Spencer, 2013, p. 18)



According to Lucas and Spencer (2017) "while the five habits are adjectives (e.g., imaginative) describing the person, the fifteen sub-habits are action phrases (like "playing with possibilities") to ensure that the concepts are well grounded" (p. 23). Interpreted for this research, the dispositions are characteristics, or descriptive words, to describe a teacher's frame of mind, and the sub-habits are seen as smaller processes under each characteristic habit of mind. Each sub-habit can be measured under three dimensions: (a) strength, (b) breadth, and (c) depth, with four levels of achievement under each dimension: (a) awakening (very little), (b) accelerating (a bit), (c) advancer (a fair bit/commonly) and (d) adept (a lot/is a role model) (Lucas, Claxton & Spencer, 2013, p. 18). Lucas, Claxton & Spencer (2013) refer to actions of students in their dimension description, to enable teachers and students to help identify what bracket or level they fall into under each dimension. "Strength" refers to the confidence in a

student's actions or abilities in using a particular sub-habit. "Breadth" refers to the scope of the actions or activities undertaken by students within their classroom. Lastly, "depth" refers to how much use of a particular sub-habit was demonstrated by a student in class. These strength, breadth and depth dimensions, though provided, are not part of discourse or discussion in assembling creative profiles for each teacher under the various *CHoM* demonstrated and interpreted in participants teaching in my research. A visual representation of the strength, breadth and depth of each disposition under discussion, with sub-habits is presented, based on my own understanding, interpretation and analysis of conversation data. This visual allows the reader to "see" data as described to help visualise discussion elements more readily. It is not intended as an assessment activity, merely as an aid to explanation of teachers' demonstration of *CHoM*.

The five dispositions for creative learning within the *CHoM* framework by Lucas, Claxton & Spencer (2013) are: being (a) "inquisitive", (b) "persistent", (c) "collaborative", (d) "disciplined" and (e) "imaginative". Being an inquisitive learner is referred to as:

> Powerful and creative learners have a curious attitude to the world. They engage with what's around them in an interested and thoughtful way. They are not afraid to say 'I don't know, but I'd like to find out' and 'That's interesting; what happens if…'. Whatever they are told, they are inclined to want to go further and deeper. (2012b, p. 110).

The three sub-habits of the inquisitive disposition are (a) *wondering and questioning*, (b) *exploring and investigating* and (c) *challenging assumptions*. Spencer and Lucas refer to the second disposition of persistence as "…continuing in a course of action in spite of difficulty. Individuals who are tenacious do not give up because of obstacles." (2017, p. 56). The three sub-habits under being persistent are: (a) *tolerating uncertainty*, (b) *giving and receiving feedback* and (c) *daring to be different*. The third disposition is being collaborative. Creativity is seen by many researchers as something that can be shared and developed both as an individual and as a collaborative effort not as a solo activity: "Creative individuals recognise

the social dimension of the creative process." (2017, p. 25). Three sub-habits for the collaborative disposition are: (a) *sharing the product*, (b) *giving and receiving feedback*, and (c) *cooperating appropriately*. The fourth disposition, being disciplined, involves the sub-habits of (a) *reflecting critically*, (b) *developing techniques* and (c) *crafting and improving*. It is described as "…a counterbalance to the 'dreamy', imaginative side of creativity, there is a need for knowledge and craft in shaping the creative product and in developing expertise." (Lucas, Claxton & Spencer, 2013, p. 13) and "being disciplined is about reflecting critically, developing techniques, crafting and improving." (Lucas & Spencer, 2017, p. 76). Lastly, being imaginative is "at the heart of a wide range of analyses of the creative personality [and] the ability to come up with imaginative solutions and possibilities" (Lucas, Claxton & Spencer, 2013, p. 13). Its sub-habits include: (a) *playing with possibilities*, (b) *making connections*, and (c) *using intuition*. All dispositions and sub-habits are labelled in Appendix C.

Lucas, Claxton & Spencer's (2013) *CHoM* framework is the main guiding theoretical base for discussion of creative habits of mind in this study. However, other views are considered to ground the topic of *CHoM* within the literature and to provide a more comprehensive understanding of creative practice demonstrated by teachers. Sternberg (2003) presents twenty-one strategies to develop creativity (see Appendix D), all of which correspond in some degree to the *CHoM* developed by Lucas, Claxton & Spencer (2013). With descriptions of similar processes, these creative strategies are analogous in scope to the categories of *CHoM* and are used alongside *CHoM* to support description of teachers' creative practice.

Cropley (1982, 1995) presented other avenues for teachers to value and promote creativity in students as well as characteristics of creativity fostering teacher behaviours. These also correspond to both Lucas, Claxton & Spenser's *CHoM* and Sternberg's strategies. Cropley presents these in two different sources, see Appendix E below. Again, as Cropley's strategies and behaviours are analogous to the *CHoM*, descriptions of these are also used to deconstruct

teachers practice, as are Booth's *Habits of Mind of Creative Engagement* (2013). The *Habits of Mind of Creative Engagement* described by Booth are: "… the key processes, actions and attributes activated when we invest ourselves in the flow of creating. These can be focused on and developed as habits of mind" (2013, The habits of mind of creative engagement, para. 1). Booth outlines twenty such creative engagement habits of mind and acknowledges and encourages that there are more out there to be found. A list of the *Habits of Mind of Creative Engagement* are presented in Appendix F.

Booth's (2013) *Habits of Mind of Creative Engagement*, identify with many of Lucas, Claxton & Spencer's (2013) *CHoM* and associated sub-habits, in both the wording of habits, and the actions and processes described as part of these creative habits. Similar wordings and actions involved in both sets of creative habits can also be noted in the work of Cropley (1982, 1995) and Sternberg (2003). To illustrate these connections, the construction of a table in Appendix G shows the comparable *Habits of Mind of Creative Engagement* (Booth, 2013) and the promotion and fostering of creativity behaviours (Cropley, 1982, 1995; Sternberg, 2003) with some links drawn between each of the sub-habits of Lucas, Claxton & Spencer's *CHoM*. To present an example from Appendix G of the interconnectivity between each set of the *CHoM* and creative strategies, I outline and group the *CHoM* discipline, inquisitive, and its sub-habit *wondering and questioning* together with similar wordings from examples by Cropley (1982, 1995), Sternberg (2003) and Booth (2013). The connections involved in this one example are presented in Table 4 below for reference.

Table 4: Connections Between the *CHoM* Discipline "Inquisitive" and Other Authors' Work

Lucas, Claxton & Spencer **(2013) - *Creative Habits of Mind***	**Inquisitive disposition** **(a) wondering and questioning sub-habit** – "…beyond simply being curious about things, the questioning individual poses concrete questions about things. This enables him, and others, to think things through and develop new ideas" (p. 16)

Cropley **(1982) – Teacher Fostering Creative Behaviours** **(1995) - Promotion of Creativity Strategies**	**No. 1:** Encouraging students to learn independently (as referenced in Cropley 1995, p. 102) **No. 3**: Motivating students to master factual knowledge, so that they have a solid base for divergent thinking (as referenced in Cropley, 1995, p. 102) **No. 4:** An ability to recognise, discover, or invent problems (p. 96) **No. 2:** Having curiosity, being adventurous, and having a tolerance for ambiguity (p. 100)
Sternberg **(2003) - Strategies in Developing Creativity**	**No. 2:** Questioning and analysing assumptions (p. 111) **No. 4:** Encourages idea generation (p. 112) **No. 5:** Recognising that knowledge is a double-edged sword and act accordingly (p. 112-113) **No. 17:** Allowing mistakes (p. 120-121) **No. 18:** Taking responsibility for both successes and failures (p. 121) **No. 20:** Imagine things from others' points of view (p. 122) **No. 21:** Maximising person-environment fit (p. 122)
Booth **(2013) - *Habits of Mind of Creative Engagement***	**No. 2:** Sustaining an inner atmosphere of exploration **No. 5:** Formulating good questions and problems **No. 10:** Inquiring skilfully **No. 17:** Going back and forth between parts and wholes

To address the connections between Lucas, Claxton & Spencer's (2013) wording of the sub-habit *wondering and questioning*, I begin with the words "…beyond simply curious about things" (p. 16). This wording links to words and processes described by Cropley (1995), "discover" (p. 96) from strategy no. 4 and "curiosity and adventurous" (p. 100) from strategy no. 2. The active process of discovering must involve curiosity as there would be no motivation to find answers or find information if one was not innately curious. One would need an adventurous motivation to satisfy one's own curiosity. To fulfil curiosity, one also needs to possess and sustain "an inner atmosphere of exploration" as suggested by Booth (2013, The habits of mind of creative engagement, para. 3).

The next section of Lucas, Claxton & Spencer's (2013) wording of sub-habit, *wondering and questioning*, "the questioning individual poses concrete questions about things" resounds with processes and actions from Sternberg (2003) and Booth (2013). Booth's "formulating good questions and problems" (2013, The habits of mind of creative engagement, para. 3) links with posing questions from Lucas, Claxton & Spencer's wording above. "Inquiring skilfully" (Booth, 2013, The habits of mind of creative engagement, para. 11), could entail using questions as part of the process of inquiry. Inquiry can also be viewed as "question[ing] and analys[ing] assumptions" Sternberg, 2003, p. 111) as part of the questioning process outlined by Lucas, Claxton & Spencer (2013) in their description of sub-habit *wondering and questioning*.

The last section of Lucas, Claxton & Spencer's (2013) sub-habit description, "this enables him, and others, to think things through and develop new ideas", resounds with many of Sternberg's (2003) strategies of creative engagement. "Encourage idea generation" (Sternberg, 2003, p. 112) reflects Lucas, Claxton & Spencer's description above as encouragement in generating ideas stems from thinking through ideas and developing them further. In "recognis[ing] that knowledge is a double-edged sword" or that "one cannot be creative without knowledge" (Sternberg, 2003, p. 113), new ideas would not be generated for development. As part of building on new ideas, mistakes may be needed and allowed to happen, to solve problems effectively which involves "going back and forth between parts and wholes" (Booth, 2013, The habits of mind of creative engagement, para. 18) to discover what works or what other creative thinking is needed to move forward. In allowing mistakes, one must "take responsibility for both success and failures" (Sternberg, 2003, p.121) to "develop new ideas" (Lucas, Claxton & Spencer, 2013, p. 16). Teachers may have to "encourage students to learn independently" and "motivate their students to master factual knowledge" to "think through and develop new ideas" (Lucas, Claxton & Spencer, 2013, p. 16). Students or teachers may

have to “imagine things from others’ points of view”, “to help them select and match environments [problems] with their skills” which relates to “maximise person-environment fit” (Sternberg, 2003, p. 122).

Vincent-Lancrin et al. (2019) wrote a report for the *Organisation for Economic Co-operation and Development* (*OECD*) designing two rubrics. The first is for engaging in or supporting creativity and critical thinking in the classroom for teachers, and the second for assessing students “levels of proficiency in creativity and critical thinking” (p. 14). Of greatest relevance to this study, the first rubric for helping teachers and their students to engage in creativity and critical thinking is based on Lucas, Claxton & Spencer’s (2013) five creativity dispositions and their sub-habits from the *CHoM*. Vincent-Lancrin et al’s creativity rubric uses four descriptors, imagining, inquiring, doing and reflecting, to inspire teachers to plan for and engage with creativity in their classrooms. To illustrate the similarity between Lucas, Claxton & Spencer’s (2013) *CHoM* and this first rubric, a table of the creativity section of the rubric is presented in Table 5, taken from Vincent-Lancrin (2019, p. 27) below.

Table 5: *OECD* Rubric on Fostering Creativity (Without Critical Thinking Element)

	Creativity
Inquiring	• Feel, empathise, observe, describe relevant experience, knowledge and information • Make connections to other concepts and ideas, integrate other disciplinary perspectives
Imagining	• Explore, seek and generate ideas • Stretch and play with unusual, risky or radical ideas
Doing	• Produce, perform, envision, prototype a product, a solution or a performance in a personally novel way
Reflecting	• Reflect and assess the novelty of the chosen solution and of its possible consequences • Reflect and assess the relevance of the chosen solution and of its possible consequences

The descriptor “inquiring” from the *OECD* rubric mirrors the *CHoM* “inquisitive” disposition in its labelling and the descriptor “imagining”, again from the *OECD* rubric, mirrors the *CHoM*

disposition “imaginative”. The descriptors of “doing” and “reflecting” align with the *CHoM* disposition “disciplined” and the wording of its sub-habits. “Reflecting” aligns with “(a) reflecting critically” (Lucas, Claxton & Spencer, 2013, p. 17) and “doing” aligns with “(b) developing techniques, [and] (c) crafting and improving” (Lucas, Claxton & Spencer, 2013, p. 17) as these sub-habits involving “doing” certain activities. The *OECD* report also outlines some practices that teachers can use in their teaching to foster creativity and critical thinking skills. These practices can be seen in Appendix H. This rubric on fostering creativity has fewer descriptors. This makes it more expansive in scope and open to a wider interpretation than Lucas, Claxton & Spencer’s *CHoM* framework. The *CHoM* habits and sub-habits provided many focal and entry points to my data and therefore this is the reason I chose to use it for this study.

Studies Using Habits of Mind

One study that examines habits of mind and music performance teaching was conducted by Hogan & Winner (2019). Their study documents eight habits of mind that students were instructed to use in their group ensemble performing. These eight habits of mind were: “engage and persist”, “evaluate”, “express”, “imagine”, “listen”, “notice”, “participate in community” and “set goals and be prepared”. This study documents a student’s use of these skills, not a teachers’ use. This study does refer to teacher modelling or demonstration of these habits, to engage students in the process of using habits of mind in their performing. Surprisingly, two habits of mind that were expected in observation, “appreciate ambiguity” and “use of creativity”, were absent. Hogan & Winner identified that more *authentic assessment* needs consideration, to determine habits of mind in use in performing music by students (2019, p. 218).

Instruments to Assess Creativity

Soh's (2000) research documents the development of an instrument to measure teacher's "creativity fostering behaviour". This arose from the perspective that teacher views on creativity had been neglected and so had creativity fostering behaviours. Soh's scale measures how teachers encourage student creativity. This instrument is built around Cropley's (1982) nine creativity fostering behaviours, which are also used in this study's research, and focuses on nine factors: independence, integration, motivation, judgement, flexibility, evaluation, question, opportunities and frustration. Since the scale is a self-assessment tool, it is suggested that other research be conducted on student views of teacher creativity, observations of teachers, and how teacher and student creativity is enabled in the classroom.

Sharma & Sharma (2018) like Soh, developed another scale for measuring a teacher's "creativity nurturing behaviour". It was suggested that results from use of the scale could identify the creative skill development training, needed by teachers in schools to promote the use of creativity in classrooms. Further research they suggested, should focus on understanding teachers views on creativity and identifying the enablers and inhibitors of creativity for students. Kandemir, Tezci, Shelley & Demirli (2019) designed a study in which they (a) proposed a framework for Turkish mathematics teachers to promote or increase conditions for student creativity, and (b) constructed a measuring scale to assess a teachers' establishment of a creative learning environment for their students. In their framework they proposed six dimensions that contributed to teachers promoting creativity in their students: a teachers' teaching style, innovative teaching strategies, classroom climate, asking probing questions, allowing students to overcome barriers and increasing students' confidence. Addressing the measuring scale to assess a teachers' establishment of a creative learning environment, it was suggested that the scale be used in one of two ways: first, by mathematics teachers to self-report on the degree to which they partake in different creativity fostering behaviours in their

teaching and secondly, it can be used by a researcher to observe and report upon the degree to which teachers conduct creativity fostering activities amongst their students. When used by the researchers, they noted that Turkish mathematics teachers did not score highly on the creativity fostering behaviours rating scale, suggesting that teachers may need support on how to establish creative learning environments within their own classrooms. Lastly, Lucas, Claxton & Spencer's (2013) work on using *CHoM* as an assessment tool, already depicted above under "strength", "breadth" and "depth", is another measurement scale on measuring student's engagement with the five dispositions and fifteen sub-habits of *CHoM*.

Conclusion

In the concluding section of this chapter, I outline the significance of the content within the literature review, in addressing research questions pertinent for this study. Listening, music analysis and appreciation were outlined to provide context for the study and these components of music education were linked to literature surrounding signature pedagogies. Literature was presented in this manner to lay a foundation in determining signature pedagogies used for listening, a creative activity, as well as a sub-action alongside analysis, to arrive at music appreciation (RQ2). Definitions surrounding creativity in education were offered from a UK, US and Irish perspective. Attention was drawn to the infancy of the *Creative Ireland* programme as it is the first of its kind in Ireland. As the literature mentioned from an Irish context on creativity in the introduction and the *Creative Ireland* programme is still at a beginning stage progressing in development, utilising definitions provided by the NACCCE (1999), as they are more established, was best for this study's focus. Definitions from the NACCCE (1999) and Glăveanu & Beghetto (2020) are used to conceptualise Irish music teachers' perspectives on creativity within a section of LC Music education (RQ1). In conjunction with this, Lucas, Claxton & Spencer's (2013) *CHoM* framework for reporting on teachers' interaction with creative practice as part of their teaching of studied repertoire was

explored, as were other theories, findings and measurement scales by Soh (2000), Sharma & Sharma (2018), and Tezci, Shelley & Demirli (2019). As Lucas, Claxton & Spencer's (2013) framework can be adapted and used in an interpretive manner rather than used solely as an exacting method of assessment, it allowed more scope for my research in reporting on teachers' practice in relation to their engagement with creativity in their classrooms (RQ3) than others presented and discussed. I used the *CHoM* framework for this research, as it embraces multiplicities of music creativity rather than a singular or fixed view of them or of creativity. It is the framework employed by the OECD relating to discussion on creativity, and for this reasoning, it provided a valid framework for exploring and interpreting participant perspectives. I also felt it was more beneficial to document what was done in senior cycle Music education classrooms than discomfit teachers on their engagement or lack of engagement with creativity within their teaching. For this research, it was easier to focus on the broader thinking of teachers, supported by theories from Cropley (1982, 1995), Sternberg (2003) and Booth (2013), in interpreting their behaviours or habits of mind, because every teacher is different and behaves in different ways. I believed that it was easier to capture a range of *CHoM* used by some teachers than to try to capture every teacher's way of teaching. By focusing on *CHoM* with signature pedagogies used by teachers, it aids in giving other educators suggestions on what can be used or adopted by teachers to frame or restructure ways of thinking about music teaching.

Chapter Three next, presents the methodology used in this study. Detail relating to the theoretical and conceptual frameworks in operation are proffered and the research design, stages and procedures followed are explained and clarified. Ethical considerations are also presented to ground the study and maintain research integrity.

Chapter Three: Methodology

A comprehensive methodology section is important to outline a systematic approach to solving the research problem outlined. It is necessary for a researcher to document research methods so that it is clear why methods were chosen and to understand the reasons for choosing them as part of the research design. In doing so, the researcher outlines how their research procedures have sought to answer research questions posed in addressing the research problem. In this chapter, I outline the design of the methodological approach adopted for this study. First, I identify the theoretical perspectives drawn upon and the conceptual framework used to structure the research. Second, I discuss my role as researcher and my positionality within this study. The third section outlines the mixed methods research methodology adopted which presents discussion on a mixed methods research design and related procedures. The fourth section details the quantitative and qualitative data analysis undertaken. Lastly, the ethical considerations pertaining to this study are presented.

The purpose of the study was to identify the pedagogies used by teachers when teaching music analysis and listening and to further analyse the extent to which such pedagogies aligned with the literature on creativity. This study used a sequential explanatory mixed methods design (Creswell, 2014), incorporating two separate data collection phases, quantitative and qualitative. Succinctly, this study comprised survey research in a cross-sectional study, involving an online questionnaire in the quantitative phase, followed by a phenomenological approach with online semi-structured interviews for the qualitative phase. To address the research questions, a mixed methods research design was followed to appropriately answer the study's three main research questions:

(a) What are Irish music teachers' perspectives on creativity and creative teaching within Leaving Certificate Music? (RQ1)

(b) What distinctive pedagogies are used by Irish Music teachers in teaching musical repertoire? (RQ2)

(c) How do pedagogies practiced reflect teachers' understanding of and interconnection with creativity? (RQ3)

RQ1 and RQ2 are used to provide a contextual lead into RQ3. In determining teachers' perspectives on creativity and creative teaching and distinguishing what pedagogies are used in teaching musical repertoire, this provided a basis to interpret teachers' perceptions and engagement with creativity in the classroom more readily.

The Theoretical Perspective

The research design for the study was based on the epistemological stances of pragmatism, social constructivism and interpretivism. Pragmatism or a pragmatic worldview concentrates on using all research approaches available to define and explore a research problem. A pragmatist worldview for a researcher, encompasses interpretation and understanding from across multiple research methods. A researcher, cognisant of the research problem, determines the research methods used, that best provide insight into the problem. Questions of teacher pedagogy and creativity are complex, and benefit from multiple means of exploration. For this study's research problem, a mixed-methods research design was conducted. I needed to gather music teacher participants interpretations of their teaching practice within their music classrooms. Mertens (2014) denotes that:

> Pragmatists have, for the most part avoided the use of metaphysical concepts, such as truth and reality that have caused (in their eyes) much endless and often useless discussion and debate…In a pragmatic approach, there is no problem with asserting both that there is a single teaching 'real world' and all individuals have their own interpretations of that world. (p. 37).

As teachers' perspectives on pedagogical choice are so varied, this speaks to the complexity in mapping the multiple simultaneous ontologies within teachers' classroom practices. There are a world of practices and real-life classroom experiences where all these multiplicities and nuances within teaching meet and exist. Without teachers' perspectives of their real world of pedagogy, there would be no understanding of what happens within their classrooms. Quantitative instruments for data collection could only clarify some of teachers' practice, therefore qualitative data in both the online questionnaire and interviews were also needed in support and expansion of quantitative data. In doing this as a researcher, I was privileged in being able to draw data from two research methods that more conveniently suited the research study. This privilege is outlined as a key component of pragmatic research by Johnson & Onwuegbuzie (2004). As Creswell (2014) states: "…pragmatism opens the door to multiple methods, different worldviews, and different assumptions, as well as different forms of data collection and analysis" (p. 11). In being conscious of Creswell's statement, my research study design was informed by multiple methods of data collection.

There were also points of resonance between my research problem and questions and the literature on constructivism and interpretivism. Constructivist approaches to research are sometimes referred to as interpretive/interpretivist approaches. Constructivism indicates "…a focus on how the social world is interpreted by those involved in it" (Robson & McCartan, 2016, p. 24) where "the goal of the research [as socially constructed] is to rely as much as possible on the participant's views of the situation being studied" (Creswell, 2014, p. 8). Research in the social constructivist epistemology focuses on the world as it is lived, felt and experienced by the people who live in that world or social situation (Schwandt, 2000). As Schwandt (2000, p. 197) delineates: "We do not construct our interpretations in isolation but against a backdrop of shared understandings, practices, language, and so forth". This research concentrates on a teachers' lived experience while teaching music analysis, music appreciation

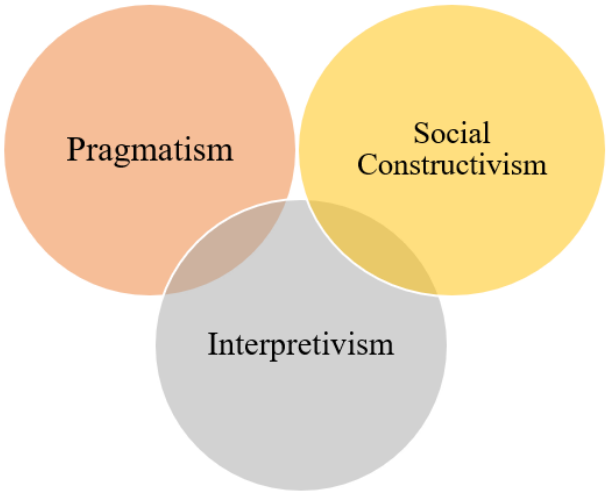
and listening skills at senior cycle level. It also focuses on teachers' own recognition and lived experience of creativity within their classrooms. An interpretivist approach is premised on the interactions between three voices – the researcher (Van de Walt, 2020), the participants (Thanh & Thanh, 2015), and the reader of the final research (Barrett, 2009):

> …the researcher listens to many voices. First to the researcher's own voice as describer, analyst and interpreter. The researcher contrives to understand the world of human experience through her own views, background and experience. Second are those of her research participants (Thanh and Thanh, 2015, p. 24), and third, those of the readers of her final report (article, conference paper, dissertation or thesis): 'Rather than portraying readers as passive passengers carried along in a single direction by the 'objective reality' of a text, the [interpretivist] argues that each reader creates his or her own unique interpretation of a text' (Barrett, 2009, pp.155-156). (Van der Walt, 2020, p. 61)

In using an interpretivist approach, I constructed my understanding of pedagogy used by my research participants as well as their perceptions of creativity within music education (Van der Walt, 2020). Additionally, as part of my interpretation, I theorised teachers' practices, the participant voice (Thanh & Thanh, 2015), using the concepts of signature pedagogies and *CHoM*. I was also aware of the readership for this research to build on the third "voice" as part of this research (Barrett, 2009). All values, beliefs and interpretations are shaped by my own teaching, research experience and philosophical perspectives. Findings and discussion were shaped to this realisation in their interpretation and presentation. In adopting an interpretivist research stance, for qualitative reporting on this research, I decided to draw on seven of my eight interview transcripts in portraying the alignment between signature pedagogies, *CHoM* literature, and qualitative data. The focus for doing this was not influenced by my own feelings or opinions in considering and representing facts, but to instead offer one interpretation of data uncovered. An alternative portrayal of data is possible; however, this is the interpretation I chose to foreground in research discussion. This depiction resulted in certain interpretation formations which are discussed further in Chapter Four (A) and Chapter Four (B) of this study.

As a LC Music teacher, I was acutely aware of my own teaching stances and beliefs in teaching LC Music, as well as my own frames of reference for different pedagogies, the curriculum components and the challenges involved in teaching music at senior cycle level. I was also mindful of my own ideas of creativity in the classroom at LC level. As a researcher, I was cognisant of the potential of biased interpretations of data and throughout the research process, I was both an insider (an emic researcher) and outsider (an etic researcher) to various parts of my own study. I had an emic perspective as a LC Music teacher but an etic perspective to other teachers' classrooms, pedagogies and views on creativity, therefore I was simultaneous within and outside the phenomena under investigation. The practice of reflexivity was adopted throughout the research process. In practice, this meant I wrote down my own views on creativity and creativity in education, and additionally on pedagogies I used to teach music analysis, appreciation and listening within my own senior cycle Music classroom. I engaged in cyclical reflection as I continually reflected on how my practices and thoughts changed on music pedagogy and creativity while reviewing the literature. I acknowledged that without understanding my own views and values related to creative teaching and pedagogies, I would not have been able to critically engage with the data. Pragmatism, social constructivism and interpretivism were used equally alongside my own research interpretations, to understand data collected for this study. The theoretical perspectives adopted in this study are illustrated in Figure 4 below:

Figure 4: Theoretical Perspectives



The Conceptual Perspective

The study design comprises many conceptual ideas that are interwoven and interconnected. The conceptual framework is outlined in Figure 5 below. A conceptual framework as defined by Jabareen (2009) is "…a network, or 'a plane,' of interlinked concepts that together provide a comprehensive understanding of a phenomenon or phenomena" (p. 51). Four prevalent factors of conceptual frameworks as identified by Jabareen (2009) are demonstrated in the conceptual framework for this study. Firstly, "a conceptual framework is not merely a collection of concepts but, rather, a construct in which each concept plays an integral role" (p. 51).

Secondly, this framework "…provides not a causal/analytical setting but, rather, an interpretative approach to social reality" (p. 51). Next, "rather than offering a theoretical explanation…conceptual frameworks provide understanding" (p. 51) and, also "a conceptual framework provides not knowledge of "hard facts" but, rather, "soft interpretation of intentions" (Levering, 2002, p. 38)" (p. 51).

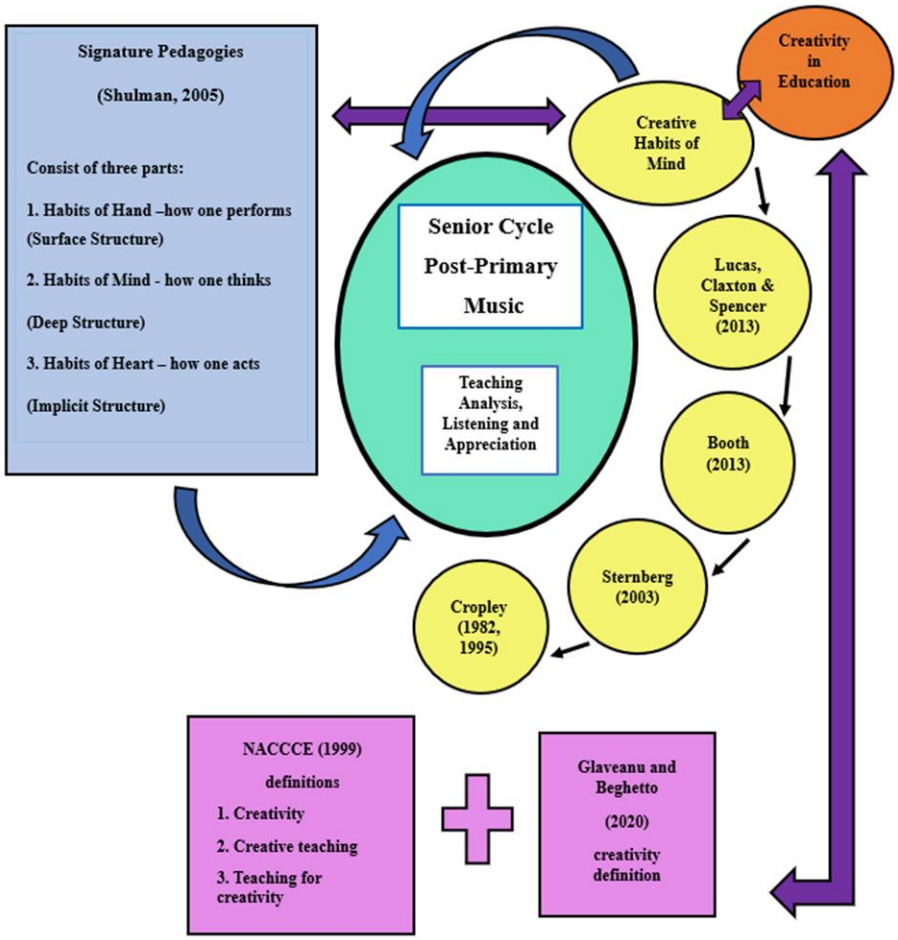
An outline of the main overarching themes for investigation is represented in the conceptual illustration below. There are two major areas for investigation in the study. The first,

is the identification of pedagogies used by LC Music teachers in teaching music analysis, appreciation and listening skills. After analysing data, in line with my reading on pedagogies, I saw the potential of Shulman's signature pedagogies to explore these data. Due to the limitations of thesis word count, not all signature pedagogies identified in data are discussed in detail. Identified signature pedagogies in my data are represented in Appendix M. The signature pedagogies that are framed and examined in detail within the study are critique, professorial packing, unpacking, craft knowledge of music (CKoM), historical context setting, cross-content experience teaching, and listening. The signature pedagogies that are not framed or examined within the study are demonstration and discussion. Secondly, I focused on the exploration of these pedagogies as creative. Because listening is premised as a creative activity, I proposed that the pedagogy surrounding creative activity needed exploration. Achieving a conceptual framing for such a vast topic of creativity and teachers' creative approaches to pedagogy was inherently difficult. There are several definitions and disciplinary perspectives on the topic. I chose to centre the definitions of the NACCCE because the NACCCE was the forerunner for much needed research on creativity in education to follow across the world (Lucas, 2022). With creativity research being such a vast area, a marker needed to be established for contextualization of this study. To enable more authentic research about teachers' views of creativity, I also chose to apply an alternative definition by Glăveanu and Beghetto (2020) to research discussion. Their definition suggests creative activity be an experience or "encounter" rather than a consequence or distinction of creativity. The words "meaningful actions and interactions" within Glăveanu and Beghetto's definition, resonate with NACCCE's definition of creativity which focuses on "outcomes" being the result of certain actions. However, slightly different, Glăveanu and Beghetto's definition focuses on the process or characteristics of creative activity. The NACCCE suggest that a product or outcome is produced because of creative activity. These definitions provided an initiation point into the

discussion on creativity with teachers. Rather than using closed statements, such as expansive definitions on creativity, this provided us (participants and I) more space to engage with different understanding of creativity and the ways in which it manifested in practice. Definitions from the NACCCE (1999) and Glăveanu and Beghetto (2020) provide a context for creativity in education today and help portray teachers' understanding and demonstration of creativity in their praxis. As I reflected on the pedagogies shared by the teachers and the illustrations from classroom activity they offered, I identified that these mapped to *CHoM*. This presented a problem of sorts. These habits were not intended as a conceptual language to understand and write about teacher pedagogies and practices. They were however premised on creativity and its manifestation in education contexts. Settling on concepts to name and theorise creative work or practice inevitably means an interpretation on the part of the researcher. Framings on creative habits of mind and creative behaviours and strategies that were analogous to Lucas, Claxton & Spencer's *CHoM* are also used for discussion from work by Cropley (1982, 1995), Sternberg (2003) and Booth (2013). As is similar with signature pedagogies discussed above, and the *CHoM* identified in exemplars, only some *CHoM* that were identified are discussed for each exemplar chosen. Chapter Four (A) and Chapter Four (B) findings draw on ideas presented in the conceptual framework to "shape how research conclusions are presented by emphasizing the concept realisation of those conclusions within their respective theoretical context" (Leshem & Trafford, 2007, p. 99).

These two areas for investigation link to the topic of post-primary music teaching at senior cycle level and are linked with blue arrows showing the connection. The signature pedagogies employed in teaching music analysis and listening skills to develop an overall sense of music appreciation inform how creative teachers were in teaching LC Music syllabus matter. Smaller black arrows are used to show the variety of *CHoM* and creative teaching strategies outlined by those theorists named.

Figure 5: Conceptual Framework for the Study



Selection of Elements from *CHoM* Framework

As previously mentioned in the literature review, the five dimensions of the *CHoM* framework will be in use as well as the three sub-habits under each disposition, 15 sub-habits in total. To reiterate, the strength, breadth and depth dimensions of the *CHoM* framework, though provided visually, do not form part of discourse and discussion surrounding teachers' engagement with creativity in their classrooms. As I take an interpretive stance as one of my theoretical perspectives, pictorial representation of the strength, breadth and depth dimensions of each disposition and their sub-habits are conveyed to demonstrate my interpretive lens and understanding from data presented to me by the research participants. In visually representing these *CHoM* and their sub-habits, this provided me the opportunity to exhibit examples of

creative practice supplied by teachers, relating to the five dispositions and 15 sub-habits outlined within the *CHoM* framework.

Rationale for a Mixed-Methods Research Design

The complex and multi-layered research problem and questions called for a MMR design. According to Johnson, Onwuegbuzie & Turner (2007) "mixed-methods research is…an approach to knowledge, (theory and practice) that attempts to consider multiple viewpoints, perspectives, positions, and, standpoints (always including the standpoint of qualitative and quantitative research)", and that "mixed research is a synthesis that includes ideas from qualitative and quantitative research" (p. 113). Because of the nature of study, quantitative information would not have been sufficient to give a voice to senior cycle Music teachers on its own. This is not to say that quantitative data did not serve a very important function. In using quantitative data, it aided in determining what pedagogical factors to focus on so that conversation with participants could be further developed. In analysing this quantitative data some patterns were found that warranted probing further. Therefore, with the addition of qualitative data, this allowed teachers a voice to explain their own situations from a social constructivist point of view. Generally, by using both qualitative and quantitative research methods, this allowed for minimization of the limitations of both approaches if used on their own. MMR also allowed for a more complete understanding of both sets of data. According to Bryman (2006) and Robson & McCartan (2016) there are many potential benefits of using an MMR design. These include the use of triangulation, the provision of a more comprehensive view of data, and the ability to answer multiple research questions, allowing researchers to deal with complex research situations which need analysis of both quantitative and qualitative data to fully comprehend data. Importantly, for this research it also affords a staging or sequencing function. One method came to the fore in defining or explaining a topic and a second method supplemented elaboration on data, from another research instrument. In my research,

questionnaires served the function of first providing teacher background and demographic information such as the number of years teaching and the type of school patronage teachers operated under, reporting on pedagogic and creative behaviours, and gathering attitudes and values on music education and creativity. While questionnaire data provided evidence of certain pedagogic trends and practices within the subject of Music at senior cycle, lengthy interviews then expanded my understanding of information documented in online questionnaires. Clarification, explanation and elaboration on pedagogic and creativity topics were sought through semi-structured interviews to develop data reported from online questionnaires. Face-to-face online conversation empowered participants to further illuminate pedagogies listed on questionnaires, enabling me to gather richer description pertaining to how pedagogies and creative practices were exhibited by participants in their classrooms. The sequencing of questionnaire data leading to online interviews helped to inform next steps in my research investigation by enabling me to draw from quantitative data in expounding qualitative data further.

Research Design

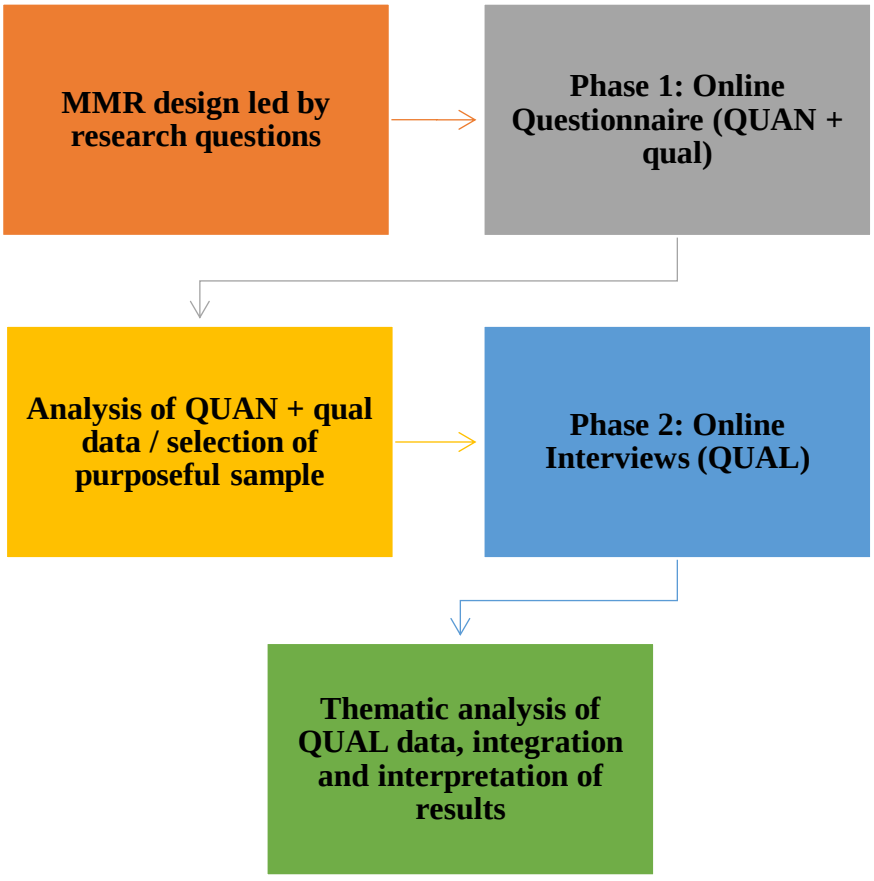
This is an explanatory sequential mixed methods study. According to Creswell (2014), an explanatory sequential mixed methods design:

> …involves a two-phase project in which the researcher collects quantitative data in the first phase, analyses the results, and then uses the results to plan (or build on to) the second, qualitative phase. The quantitative results typically inform the types of participants to be purposefully selected for the qualitative phase and the types of questions that will be asked of the participants. (p. 224)

In this study, the first quantitative phase consisted of cross-sectional survey research, using an online questionnaire with predominantly quantitative questions and a few qualitative questions. This was done using the online survey provider *JotForm* (www.jotform.com). Data from this questionnaire were gathered at a specific point in time (28th September – 30th October 2020),

analysed and then used to select a purposeful sample for research interviews at a later stage. For the second qualitative phase, phenomenological research conducted through online interviews was undertaken at a later stage (4th February – 15th February 2021), to further inform quantitative data. The overall research design is qualitative dominant and quantitative subsidiary (QUAL →quan) (Morse, 1991). The research design stages can be seen in Figure 6 below. I decided to establish the qualitative aspect as dominant since the lengthy interviews addressed questions in a more comprehensive way. To reflect this sequencing, I briefly present the quantitative data in the analysis chapters before engaging with the qualitative data.

Figure 6: Research Design Stages



The remainder of this chapter discusses procedures and processes relating to piloting, sampling, data gathering and data analysis of the research. For additional contextual detail, information about the interview participants is also included in the relevant section.

Piloting: Stage One and Stage Two

Four teachers, one male and three female, took part in pilot interviews from the locale close to my school (Co. Cork and Co. Kerry). This convenient sampling took place after obtaining ethical review clearance from Dublin City University on 13th December 2019. As I personally knew the teachers involved in the pilot, I contacted them via email asking participants to take part in the pilot stage. The pilot interviews were conducted from 15th January 2020 to the 7th February 2020. The purpose of these pilot interviews was: (a) To enlighten and develop the scope of the research study; (b) to help inform themes pertaining to the research topic to home in further on; (c) to pilot the plain language statement and informed consent forms; and (d) to pilot the interview schedule. The feedback and experience gained from conducting pilot interviews included identifying problems and ambiguity in the interview schedule, determining the time needed to conduct interviews, transcribe interviews, interpret data using thematic analysis to generate themes, and ascertain the process of conducting research interviews. Following the pilot interview stage, a pilot online questionnaire was conducted from 17th April to the 24th April 2020, along with a quantitative plain language statement and informed consent form, and a recruitment email. Twelve teachers, a convenient sample of three male and nine female, that were known to me, undertook the pilot questionnaire to test the informed consent form, the plain language statement, the recruitment email, the research instrument and the online survey provider tool. This helped to determine (a) the validity and reliability of the quantitative research instrument and its online provider, (b) the sample size uptake when contacting a select small group of potential participants to participate in research, and (c) the process of manual coding and deciphering of data, both quantitative and qualitative, with presentation using Microsoft Word, Excel and handwritten documentation. Subsequently after pilot phase one and two, the online quantitative instrument

and interview schedules were revised and edited in line with findings from data presented in the pilot phases.

Sampling Quantitative-Stage One

Non-probability, purposive sampling was employed, where I deliberately choose a particular group of potential participants to take part in the study. Ball (1990) outlines that many cases of purposive sampling are used to access "knowledgeable people" or people who have in-depth knowledge about certain topics because of their professional roles, their expertise or experiences, or their access to specific associations. This study identifies with Cohen, Manion & Morrison's (2017) explanation of purposive sampling:

> Though they may not be representative and their comments may not be generalizable, this is not the primary concern in such sampling; rather the concern is to acquire in-depth information from those who are in a position to give it. (p. 157)

The aim of this study was not to generalise what customary and signature pedagogies were used amongst music teachers in their teaching of the set works, nor to assume that every teacher has the same set of opinions about creativity and creative teaching or use the same *CHoM* when teaching senior cycle Music. The aim of the study was to gather information from participants and document their individual practices in relation to creative teaching, teaching for creativity and teaching music analysis, appreciation and listening skills at senior cycle. The online questionnaire was created for this purpose with the following headings to focus research questions: (a) introductory question, (b) Leaving Certificate curriculum, (c) set works, (d) exam, time, management and colleague attitudes, (e) teaching philosophy and pedagogy, (f) creativity and (g) closing questions. Many of the questions in the questionnaire were informed by literature discussed in the previous chapter.

After contacting the Teaching Council of Ireland in July 2020, I was informed that, at that time, there were currently 1,848 Music teachers registered to teach second-level Music in

Ireland. To reach as many teachers as possible and because not all music teachers registered with the Teaching Council of Ireland being part of a subject specific support group, the one Music teaching association for teaching post-primary music in Ireland, the Post Primary Music Teachers Association (PPMTA) was approached. Being a member of this community allowed access to a public email forum, which was available for members to discuss topics of research and music curricula with one another. As a member of this professional community, I used the public email forum to circulate a participant recruitment email on 21st September 2020. As detailed in the PPMTA's membership secretary report (January 2021) there were 436 student teacher, full members and honorary/life members in the year 2020. Thirty-one participants (7.1%) of the PPMTA's Music teacher population took part in this study.

Sampling: Qualitative-Stage Two

Participants who partook in the online questionnaire were invited to express interest in taking part in stage two of the study. 25 out of 31 participants indicated willingness to do so. Of these 25, I selected a total of 11 teachers. I ensured that teachers with differing periods of service were included from newly qualified to long-serving teachers. I also purposefully selected individuals to ensure that various school patronages were represented. Eleven respondents were selected and contacted to take part in the second phase of research. These 11 were picked according to their number of years teaching, school type, gender, other additional information provided and availability for interview. Appendix I presents details of the 11 participants chosen. From this initial selection of 11, it was eventually possible to proceed with eight interviews due to some logistical issues.

Data Gathering: Stage One

An initial participant recruitment email was sent to members of the PPMTA via an online forum on 21st September 2020. As each participant chose to participate and email back

their intent, I acknowledged receipt of their interest and sent on the plain language statement and informed consent. Uptake was initially rather slow, so I allowed the link to remain open until 30th October 2020 as I wanted to have at least thirty participants if I decided to run statistical software on data gathered later, which was subsequently not needed in the final analysis. After each participant filled out the questionnaire, I got a notification from the survey provider, *JotForm*, saying that participants had responded. On receipt of these notifications, I emailed each of the participants to thank them for their responses and to inform them that results of the survey would be shared with them after the award of Doctorate was given. Questionnaires were not anonymous as I needed to contact participants further if they chose to partake in stage two of the research process. As I was ethically conscious and aware of each participants personal data, I stored their responses and personal data on a doubly secured, password protected computer, in which I was the sole user. Their information was also protected on the online survey provider *JotForm*, as I was the single user of my own survey account, which was again, password protected for security of participants data and personal details.

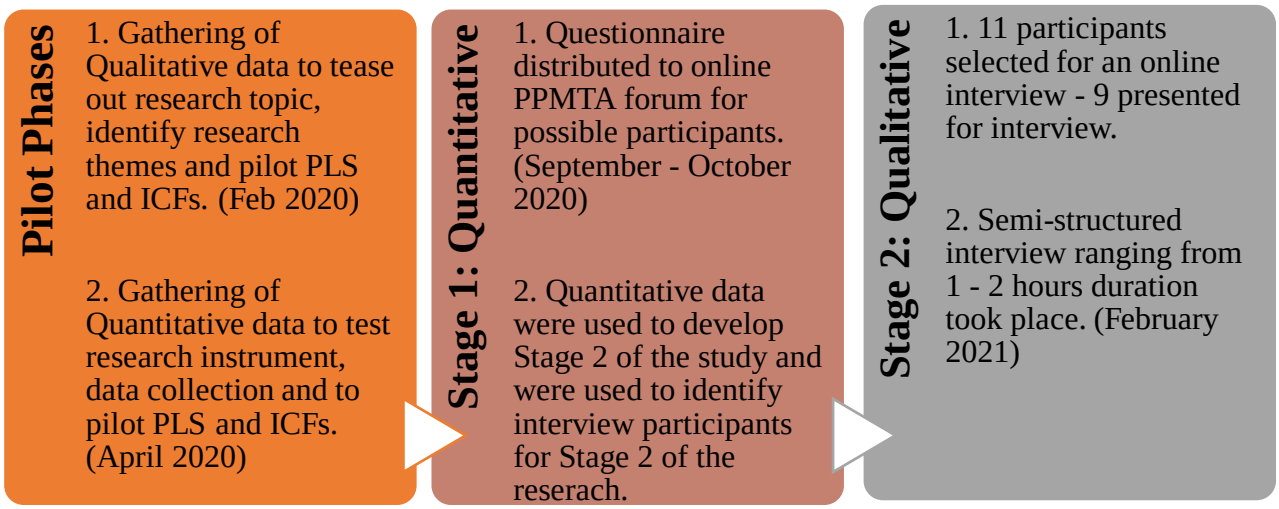
Data Gathering: Stage Two

Participants agreed to further contact for research interviews, to expand on answers provided in their online questionnaire. After data analysis of stage one data was conducted, stage two data collection began on 4th February 2021 and finished on 15th February 2021. This comprised an online semi-structured interview, hosted on Zoom. Before commencement of stage two data collection, selected participants were contacted via email to inform them that they were chosen to take part in stage two and that further contact would be made to arrange dates and times. Included in this initial contact was a plain language statement and an informed consent form for stage two of data collection. In line with my obligations to act ethically in all

facets of my work, I made participants aware of the limitations of Zoom and again sought their permission to record the audio from the interviews.

Interview times ranged from between one hour to just over two hours, depending on the level of detail supplied by each of the participants. This was much longer than originally planned for, in which it was envisioned that interviews would take around 45 minutes. Figure 7 outlines the data acquisition process of each phase of the research project.

Figure 7: Data Acquisition Process



Profile of Interview Participants

Within the seven transcripts chosen for interpretation, various periods of service and types of schools are represented by teachers. Relevant contextual detail is included below:

Brian qualified as a music teacher ten years ago and has been teaching full-time for six years. He works in a co-ed fee paying school and has a permanent teaching position there. His sole teaching subject is Music, and he is a keen classical and modern guitarist both inside and outside of school.

Gwen teaches Music and French in an all-girls school and has been teaching for 29 years. Gwen plays a plethora of traditional Irish instruments and classical piano and had many musical influences from her home background growing up.

With 25 years of teaching experience, Imogen teaches music in a co-ed school and has worked in several schools throughout her career. She grew up in a very musical family and studied classical piano.

Aidan trained in Wales and has been teaching LC Music in a private music conservatory for six years. He also has experience in early years education and third level education. He is a classically trained pianist and has completed a research master's degree in music and educational policy at second level.

Lily has been teaching music for 40 years. She teaches in an all-girls school and has taught in two schools over her teaching career. Lily is passionate about learning, about supporting younger teachers in training or who are recently qualified and enjoys navigating the changes that occur in music and education over the years.

Nicola is a retired Music and French teacher. She had taught in one school, an all-girls school, throughout her teaching career. Additionally, she has experience in teacher education in her work at third-level institutions. Nicola has a master's degree in composition and a PhD in teaching electro-acoustic music.

Eve teaches in an all-girls fee-paying school. She had taught in a number of schools and has taught Music for 16 years. She is passionate about the incorporation of music and movement within music education and examination.

The Influence of the Covid-19 Pandemic

Data collection and analysis for this study were conducted during the Covid-19 pandemic. This in turn, affected various procedures in the study. Data collection needed to be conducted digitally due to Irish government restriction on public interaction. Because physical correspondence was limited and communication was only possible digitally, the dissemination of information for participation in my study was delimited. Due to varying factors such as location, intermittent broadband connectivity, a lack of digital devices in the household and many more factors, consistent access to the internet was restricted. Another potential barrier to engagement in research was that people may have suffered from digital saturation in working, socializing and conducting personal interactions online which may have served as a deterrent in participating in online data collection. Amidst Covid-19 lockdown, people were working and living from home, therefore interruptions were apparent. Online interview times and dates were affected because postponements were made by participants. These factors influenced the gathering of data and conduct of analysis during this study.

Analysis

An account of data analysis undertaken in the study is outlined according to the different stages in conducting research: stage one, quantitative data gathering followed by descriptive data analysis, and stage two, conducting qualitative data gathering followed by thematic analysis (TA) as outlined by Braun & Clarke (2006).

Data Analysis: Stage One

The online survey provider used to conduct this study, *JotForm*, did not provide any analysis functions. Therefore, the quantitative responses collected were downloaded as a Microsoft Excel file. Descriptive research questions were posed including Likert scale responses in addition to some qualitative questions. These data needed scrutinizing, labelling

and sorting into response categories. These response categories were (a) descriptive questions and responses, (b) Likert scales and responses, and (c) qualitative questions and responses. These question categories were analysed separately. Subsequently, data were cleaned and checked for errors. Data cleaning is "…the process of improving the quality of data by correcting inaccurate records from a record set" (Willies, 2017, p. 338). The data cleaning undertaken involved detecting, modifying, reformatting or removing incorrect or incorrectly formatted data, and removing duplicated records of the same data responses. Following this, the characteristics of the data set were sought, identified in this research as conducting descriptive statistics, more specifically, looking at the measures of distribution within my data. Measures of distribution refer to "…the frequency of values over the range of the data set…often called a frequency distribution. Typically, the values for the given variable will be grouped into a predetermined series of classes…and the number of data values that fall into each class will be summarized" (Schmitz, 2012). Classes in my study, refer to the different factors or question responses presented to respondents in the descriptive and Likert scale questions posed. These types of data can be represented diagrammatically, for example, using a histogram, pie-chart and/or table (Cohen, Manion & Morrison, 2011, p. 622). In this study, descriptive statistics were generated to document frequencies (numbers) and relative frequencies (percentages) for categorical data (e.g., gender, number of years teaching, etc.). Tables illustrating the results of this process can be viewed in Appendix J with some data being discussed in the following findings chapters. Qualitative questions on the research questionnaire needed to be analysed differently due to the type of question and the data they represented and reported. Qualitative question responses were scrutinized, sorted and coded using thematic analysis as outlined by Braun and Clarke (2006), similarly discussed in depth next, under qualitative data analysis.

Data Analysis: Stage Two

Braun and Clarke's (2006) six-stage thematic analysis analytical strategy played a significant role in helping me avoid or limit misinterpretation of data. This approach did not only aid in my identification of thematic material, but it also allowed me to further build my knowledge and findings and see the connections between data. This helped me interpret data gathered from participants considering theoretical and conceptual frameworks outlined above, in answering the research questions of this study.

Underpinnings of TA

To begin, Braun & Clarke (2006) define TA as "…a method for identifying, analysing and reporting patterns (themes) within data" (p. 79), and "as thematic analysis does not require the detailed theoretical and technological knowledge of approaches…it can offer a more accessible form of analysis" (p. 81). Therefore, TA can be used to code data within different theoretical frames, depending on the study in question, and "through its theoretical freedom, thematic analysis provides a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data" (p. 78) "…that works both to reflect reality and to unpick or unravel the surface of 'reality'" (p. 81). My intent in using TA was to provide a rich description of my data set. In constructing a rich description, I identified themes, coded them and analysed the content within the themes uncovered, to accurately reflect the content of my entire data set (Braun & Clarke, 2006, p. 83).

Precise Types of Analysis

Themes within my data were identified by engaging in inductive analysis. Braun and Clarke (2006) define this type of analysis as "…a process of coding the data without trying to fit it into a pre-existing coding frame, or the researcher's analytic preconceptions…this form of thematic analysis is data-driven" (p. 84). In realising this, my specific research questions

evolved through coding and identification in line with what my data were presenting around the research topic.

I undertook latent level TA. This analysis "…goes beyond the semantic content of the data, and starts to identify or examine the underlying ideas, assumptions, and conceptualizations–and ideologies-that are theorized as shaping or informing the semantic content of the data" (Braun & Clarke, 2006, p. 84). In conducting a literature review before applying my own interpretation to data, this resounds with Braun and Clarke (2006) because "…the analysis that is produced is not just description, but is already theorized" (p. 84). In adopting a latent TA approach, this concurs with Burr's (1995) outline, as he suggests that latent TA comes from a constructivist epistemology. As my research design draws on social constructivist practices, conducting latent TA aided in gaining broader socio-cultural assumptions about my data and helped to underpin those assumptions with theoretical premise.

Step-by-Step Application of TA

Stage One: Familiarising Yourself with Your Data. Three steps were undertaken in the first stage of Braun and Clarke's six-stage process of thematic analysis (see Appendix J for reference), to aid in familiarizing myself with my data: (a) transcription, (b) immersive reading, and (c) annotating. First, each interview was transcribed. Transcription etiquette consisted of using pseudonyms for participants names and including hesitations, pauses, illustrated using ellipses (…), and filler words (such as "amm", "um", "yeah") in the written text. This involved listening to the audio recordings of each interview and manually typing up the transcriptions of each one. Each transcription was cleaned and checked for errors against the original audio recordings by reading typed transcripts alongside listening to the recordings. Secondly, I engaged in repeated reading of transcripts by searching for meanings within the text and lastly, making notes on data as I read.

Stage Two: Generating Initial Codes. Codes such as listening, analysis, appreciation, creative teaching and many more were assigned to data as part of this process. Codes generated referred to the basic elements for investigation within my data (Braun and Clarke, 2006, p. 88). This was conducted in the beginning analysis on transcripts, by annotating content I considered interesting within the scope of my study. I then summarized the annotations, using minimal words that would later develop into codes for thematic identification. I allocated a specific-coloured highlighter to each initial code generated, by underlining data connected to each code, in indicating potential patterns and similarities emerging within my data. Following on from this, initial codes were assigned to meaningful data within the data set. Meaningful data were data that spoke to the research problem and research questions identified.

Stage Three: Searching for Themes. In searching for themes, I collated potential codes then sorted them into different themes. I executed this by using mind-maps laid out on A3 sheets of paper, in which I identified main themes. I then mapped codes onto themes which best underpinned the overall research questions. This was conducted to "…start thinking about the relationship between codes, between themes, and between different levels of themes (e.g., main overarching themes and sub-themes within them)" (Braun & Clarke, 2006, p. 89). Next, I re-examined both the themes and the codes under each, to discern if codes were more than codes and less than overarching themes. No decision was made at this stage on definitive labelling of these themes and potential sub-themes, however, this process aided in identifying various potential sub-themes within data for review going forward. I made a note of possibilities in using some codes as potential sub-themes as part of this process.

Stage Four: Reviewing Themes. Braun and Clarke (2006) refer to a first level of coding data extracts: "This means you need to read all the collated extracts for each theme, and consider whether they appear to form a coherent pattern" and the second level as coding "…additional data within themes that ha[ve] been missed in earlier coding stages" (p. 91). In

using annotations on thematic material from the previous phase, I ascertained, through reviewing codes and themes, whether themes had enough data to support them or if they could stand alone as themes by themself. To do this, I initially collated all extracts that supported particulars surrounding a theme. I then considered if certain themes needed to be combined with other themes to make stronger data connections and if overarching themes needed to be broken down into sub-themes. Finally, I re-examined data extracts within each theme and added in any data that was not coded initially and decided on the number of themes to be used for my study. As the number of themes used within a study is determined by the researchers' judgement and the research questions posed (Braun and Clarke, 2006), I judicially decided on a specific number of themes and sub-themes to focus discussion on those that best reflected representations of creative teaching practice within data.

Stage Five: Defining and Naming Themes. The lengthy analysis occurs at stage five of the six-stage process on TA. The analysis involves "…identifying the 'essence' of what each theme is about (as well as the themes overall), and determining what aspect of the data each theme captures" and is achieved by "…going back to collated data extracts for each theme, and organizing them into a coherent and internally consistent account, with accompanying narrative" (p. 92). This is also the stage where final names were given to each of the themes within my data.

Stage Six: Producing the Report. The last stage is the culmination of findings produced in Chapter Four and Chapter Five to follow. In producing findings, I conducted final analysis in drawing together the complicated story of my data to convince the reader of the merit and validity in my analysis (Braun & Clarke, 2006, p. 93).

Ethical Considerations

Validity of the Research Study

Relevant validity considerations were to the fore for both the quantitative and qualitative components of this research. Creswell & Plano Clarke establish that by "employing strategies that address potential issues in data collection, data analysis, and the interpretations that might compromise the merging or connecting of the quantitative and qualitative strands of the study and the conclusions from the combination" (2011, p. 239), validity can be maintained in a study. At the data collection stage, to enhance the study's validity, similar questions were used within similar categorical data headings in both the quantitative and qualitative phases of data collection. In addition to this, a sample of participants from the quantitative phase were selected to partake in the qualitative phase to expand on their answers already provided in stage one of data collection.

Regarding validity of the data analysis undertaken, qualitative data that supported broader qualitative findings were grouped together to aid thorough investigation of pedagogical practice outlined by participants. Any qualitative responses from the quantitative phase were merged with qualitative data presented at the interview stage. This allowed for a broader understanding of themes to be established in the overall findings of the study. In both findings chapters below, both quantitative and qualitative data were needed to provide a thorough representation of findings in answering research questions presented.

According to Cohen, Manion & Morrison (2017), construct validity involves an assurance that "…my construction of a particular issue agreed with other constructions or theories of the same underlying issue…" (p. 188). To address this, a thorough literature review was conducted before, during and after research was undertaken. The literature review was carried out to balance and connect both quantitative and qualitative data outlined with existing

research in the areas under investigation for this study. Triangulation methods were also incorporated into my research. Denzin (1978) offered a definition of triangulation as: "the combination of methodologies in the study of the same phenomenon" (p. 291) and expounded four different types of triangulations: (a) data triangulation, (b) investigator triangulation, (c) theory triangulation and (d) methodological triangulation. For this research, data triangulation, theory triangulation and methodological triangulation were addressed. Data triangulation and methodological triangulation were achieved by using numerous data sources to gather data through questionnaires and interviews. Theory triangulation was provided by drawing on multiple definitions of creativity, by drawing upon a range of theoretical insights into pedagogies and creativity, as well as outlining multiple explanations of music analysis, music appreciation and types of listening skills, throughout data analysis. According to Webb, Campbell, Schwartz & Seachrest (1966) triangulation greatly improves the reliability of data when it is carefully planned, organized and structured:

> Once a proposition has been confirmed by two or more independent measurement processes, the uncertainty of its interpretation is greatly reduced. The most persuasive evidence comes through a triangulation of measurement processes. If a proposition can survive the onslaught of a series of imperfect measures, with all their irrelevant error, confidence should be placed in it. (p. 3)

The use of triangulation in this research design allowed multiple participant viewpoints to co-exist, with value, independence and persuasion in arguments, leading to an overall contribution to knowledge in understating the specific types of signature pedagogies and *CHoM* used by music teachers in their music classrooms. Findings illustrate that data gathered from both research phases reflected much of the literature surveyed throughout this study.

According to Cohen, Manion & Morrison (2017) external validity refers to "…the degree to which the results can be generalised to the wider population…" (p. 186). The purpose of this study was not to generalise what teachers do in their classrooms, but to gather an insight

into which signature pedagogies and *CHoM* teachers use in teaching music analysis, listening skills and appreciation. As every teacher has differences in their education background, beliefs and practice, broad generalisation on pedagogy and *CHoM* cannot occur from this study. Teachers teach in different ways and utilise different thought processes. However, as suggested by Shulman, certain signature pedagogies can be labelled or grouped together as typical for use within a particular discipline and teaching of that discipline. Findings specific to the signature pedagogies component of the study might therefore resonate with experiences of wider teacher populations. Again, the qualitative phase for data collection was entirely centred on an individuals practice, not intended to generalise practice but to illuminate what teaching activity occurs in each of these teacher's classrooms while teaching senior cycle Music.

Reliability of the Research Study

Reliability is concerned with the precision and accuracy of findings presented in a study. The research design, methods of data collection and data analysis particulars were specifically outlined throughout Chapter Three to clarify all approaches relevant to each research stage. Consistency of qualitative data presented was established through the initiation of an "audit trail" (Lincoln & Guba, 1985) in supplying a detailed account of all procedures undertaken. My own assumptions, biases, interpretations as a post-primary music teacher were recognised, challenged and justified as part of the research process.

Chapter Summary

This chapter outlined the use of a MMR methodology and the design of the study. A detailed presentation of both the theoretical perspective and the conceptual framework was offered. In the chapter, I introduced the concepts of pragmatism, interpretivism and constructivism and provided a rationale for a MMR methodology. Subsequently, the research design structure was presented and illustrated in diagrammatic form. An outline of the research

design stages preceded a thorough discussion on quantitative and qualitative data analysis. Next, contextual details for seven teachers whose teaching exemplars were chosen for analysis in both finding's chapters, were outlined. Lastly, the chapter engaged with a range of ethical, validity and reliability points that related to the research.

In the following chapters, the research findings are introduced. Chapter Four addresses the second research question in identifying specific signature pedagogies in the teaching of music analysis, appreciation and listening skills.

Chapter Four (A): Findings and Discussion: Signature Pedagogies

In the following chapter, quantitative and qualitative data from post-primary Music teachers is utilised to foreground some of the main pedagogies used when teaching set works at senior cycle. Although not a focus for investigation in this study, it is worth noting that teachers engaged in formative assessment throughout exemplars provided as an overarching pedagogy. Identifying with Swanwick (1988), "to teach is to assess" (p. 149) and with Fautley (2010), who outlines that "teaching and assessing…go hand-in-hand, and teachers will be constantly assessing as they teach" (p. 64), I recognise that assessment is also a dimension of pedagogy but since assessment is not my overall frame in this study, I don't pursue analysis under the theme of assessment in this thesis. Different pedagogies to teach musical works are used by teachers, depending on various factors or "inputs" and "outputs" within their classrooms (Black and Wiliam, 1998, p. 140). Each teacher differs in their practice, and it is difficult to generalise pedagogy because of this. Black and Wiliam (1998) ask what is happening inside the box and refer to this paradox by stating that "…present policies in the U.S. and in many other countries seem to treat the classroom as a black box" (p. 140). Very few know the exact principles and practices that go on within any classroom or "black box", as the outside world does not have access to familiarise themselves, take note and spread the word on individual pedagogies demonstrated. Discussion on the habits of hand, mind and heart (Shulman, 2005b) in being an evolving musician and/or musicologist, is not readily available.

Taaffe (2014) identified some signature pedagogies associated with teaching instrumental music in a one-to-one setting and a group setting (performing pedagogy), and Love & Barrett (2019) explored some signature pedagogies in relation to a composer's workshop (composing pedagogy). In this chapter, I present some signature pedagogies associated with teaching listening elements of the LC Music syllabus through studied repertoire. The signature pedagogies (Shulman, 2005a, 2005b, 2005c) uncovered in Chapter

Four (A) are further explored to highlight teachers' use of *CHoM* outlined by Lucas, Claxton & Spencer (2013) in Chapter Four (B). The study of musical works at LC level pivots mainly around music analysis and listening skills to arrive at a sense of music appreciation or musical value (Swanwick, 1994). Pedagogy involved in teaching these sub-disciplines contribute to the different habits of hand, mind and heart at the core of signature pedagogies (Shulman, 2005b).

Teachers' individual styles of teaching reflect their own unique abilities, classroom situations and contexts. Classrooms are black boxes until a light is shone on unique practice and pedagogy. Creative teaching and learning are taking place in classrooms and evidence of this needs divulging. We need only look more closely at modus operandi within Irish Music classrooms to highlight these creative pedagogic approaches. Through investigation and analysis, I show both customary and signature pedagogies used by teachers to explore how music analysis, listening skills and music appreciation are taught in senior post-primary Irish Music education and how teachers use *CHoM* in their teaching and learning to address creative pedagogy in Chapter Four (B). Many of the signature pedagogies identified within data are presented in examples chosen for discussion throughout this chapter.

I employ labels for describing the teaching of listening and the different types of listening activity from theorists already discussed in the literature review (Dunn, 1997; Espeland, 1987; Gordon, 1980/2012; Green, 2001; Peterson, 2006; Shehan Cambell, 2005). In using these labels, it allowed me to portray what was being taught and how it was being taught in the musical works within the LC Music curriculum, more directly.

First, I present information pertaining to research participants and the particulars of the LC Music curriculum, then proceed to specify many customary and some signature pedagogies used by post-primary teachers in their teaching of music analysis, music appreciation and listening skills at senior cycle level. Following this, signature pedagogies associated with music

analysis are presented and because music analysis and listening are conventionally taught together, analysis on teaching both is presented simultaneously. Next, I present analysis on teaching listening skills. Finally in the concluding section of the chapter, I demonstrate analysis of music appreciation teaching, specifically drawing on the connections needed between music analysis and listening to achieve an overall music appreciation and teachers' understanding of this.

Music analysis will take most discussion throughout this chapter, as it is the more detailed activity within repertoire teaching, that contributes to an overall music appreciation. The research question addressed in this chapter is RQ2: What distinctive pedagogies are used by Irish Music teachers in teaching musical repertoire?

Leaving Certificate Music Curriculum: A Focus on Set Works–Quantitative Results

Regarding the appeal of the set works at LC level, close to two-thirds (61.3%) of participants said yes, they liked the set works on the curriculum, just over a third (35.5%) said they liked only some of the works, and one participant (3.2%) was unsure if they liked the set works. No teacher said that they did not like the set works on the prescribed curriculum. When asked which of the set work groups (Set A or Set B) they preferred to teach, just under two-fifths (38.7%) said Set A, just over one-fifth (22.6%) said Set B and under two-fifths (38.7%) were unsure which of the two sets they preferred to teach. Finally, when asked if they enjoyed teaching the set works, nearly three-quarters (70.9%) of teachers reported yes, close to one-tenth (9.7%) said no, just over one-tenth (12.9%) were indifferent to teaching the set works having no strong preference, and two participants (6.5%) were unsure if they enjoyed teaching the set works.

In terms of having enough time to cover the set works in their classes, respondents were reasonably sure that they had time to teach the set works with just two-thirds of respondents

(67.7%) selecting yes, nearly one-third (29%) selecting no and one participant (3.3%) stating they were unsure if they had enough time to teach the set works. Furthermore, the depth in which the topic of set works was covered in music classes at LC was identified as surface or superficial instruction (fundamental or rudimentary knowledge about the musical work) and in-depth instruction (detailed knowledge about the musical work). Over a half (54.8%) of teachers felt that they just did surface learning with their students whereas just under a third (32.3%) felt they did in-depth learning with their students. Over a tenth of respondents (12.9%) were unsure of the depth in which they taught their students the set works. Results for these data are presented in Table 6 and Appendix K below:

Table 6: Depth of Coverage of Set Works

Time to Cover Set Works	**Enough Time**	**Not Enough Time**	**Unsure**
	67.7%	29%	3.3%
Depth of Instruction on Set Works	**Surface or Superficial Instruction**	**In-depth Instruction**	**Unsure**
	54.8%	32.3%	12.9%

It is important to acknowledge that this self-reporting on the level of depth of a teacher's own practice in teaching the set works was subjective and was determined as a perception of a teacher's understanding of what they associated with surface learning and in-depth learning. This was not outlined for participants but left open to their own interpretation and therefore may not be as reliable as a definitive scale to measure this type of "coverage" of set work material. In a general manner, this study's aim was not to find or develop a scale to measure teachers' perceptions but to outline the attitudes of teachers towards their teaching practice and how they structured teaching and learning within their classrooms. It was noteworthy that over half of participants felt they only did surface learning with their students, that under a third felt they provided deep learning on set works and that just over ten percent of participants felt

unsure of what level of detail they provided on set work instruction. A possible explanation for this could be that the DES (1996a) syllabus does not supply the exact amount of detail or analysis of musical works to do with students but offers only a suggestion of the type of learning and general detail of what should occur in instructing on set works. Teachers may not be sure if they are achieving the correct level of detail to be taught for the syllabus, even though examination papers often guide instruction on set works, through the types of questions they set on set works in the LC examination. This divide in figures also suggests that even though teachers in the main believed that they had enough time to teach the set works, this may in fact not be true when it comes to in-depth coverage of set works. The time indicated may only relate to teachers doing superficial instruction on the set works to provide students with a minimum amount of knowledge needed for examination rather than contributing to an enriched well-rounded music education.

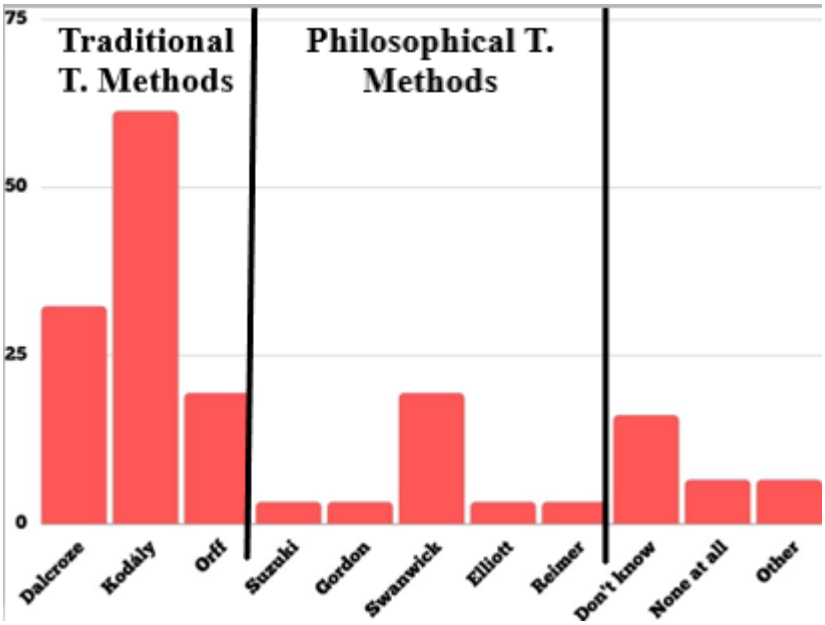
Teaching Strategies in Use–Quantitative Findings

Teaching Philosophy and Pedagogy

As every teacher has different views on pedagogy and how music should be taught, when asked about the different theorists they draw from in their teaching, participant responses were varied, as shown in Figure 8. In Figure 8 pedagogies are described as "traditional teaching methods" which refer to some of the more known and used, earlier, practical pedagogies described by pedagogues and as "philosophical teaching methods" which refers to theorists in the 20th and 21st centuries building on others' theories or practices or developing new avenues for teaching. For this question, teachers could choose all that applied to their teaching and suggest others not on the list. The most popular music teaching pedagogies in use in teachers' practice were those of Zoltan Kódaly with just under two-thirds of participants (61.3%) choosing him, followed by one-third (32.3%) using Jacques Dalcroze. Then, Keith Swanwick's

(particular sequencing of musical development in many of his works including the C(L)A(S)P model (1979) and the study of musical theory contributing to an overall sense of musical value, (1994)) and Carl Orff's theories (Orff Schulwerk - child-centred learning approach that centres on improvisation and movement to music) were used by nearly one-fifth (19.4%) of teachers and teachers not knowing whom and what pedagogies they choose were just under a fifth of respondents (16.1%). Two teachers (6.5%) said they used no theorist's pedagogies or used other theorist's pedagogies other than what was listed and just one person (3.2%) choose each of Shinichi Suzuki, Edwin Gordon, David Elliott and Bennett Reimer's theories as playing a part in their teaching. For other suggestions of music education theorist's ideas used, teachers included John Curwin, Paul Harris and Johann Pestalozzi. It is very difficult to gauge the importance of using theorists' ideas in any teachers' teaching practice, just as it is also difficult to pinpoint or interpret exactly what theorist's pedagogies are used by participants surveyed. Providing a short once-off response on the use of certain theorist's ideas by participants does not identify all theorists in use in various teachers' practice of teaching set works as described by participants. However, it does at least give an insightful view into what theorist ideas and their pedagogies music teachers value in their teaching practice at senior cycle.

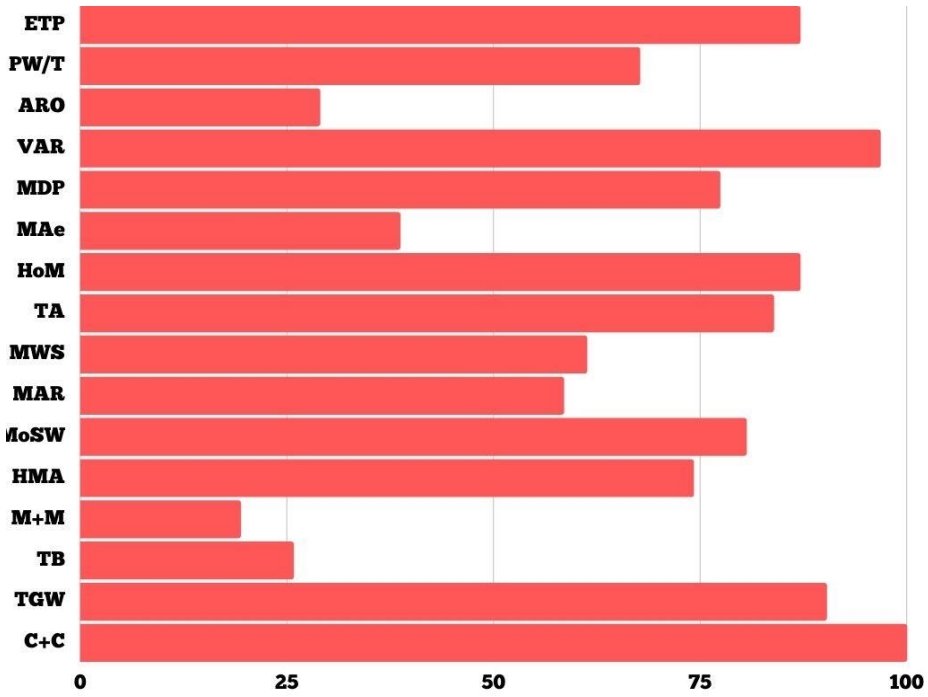
Figure 8: Traditional and Philosophical Teaching Methods Reported



As well as having different teaching philosophies, music teachers also have various ways of teaching the same musical components. As in the previous question, respondents were encouraged to tick all that applied of the listed pedagogies and teaching resources, in their teaching of the set works in the online questionnaire. As illustrated in Figure 9 below, all teachers taught comparing and contrasting (C+C) of musical features within their teaching of the set works. This involves comparing and contrasting differing musical features within different sections of a musical work, e.g., key signature, time signature, instruments, texture in the introduction versus the coda. The most popular pedagogy with teachers (96.8%) in teaching set works was using both visual and aural representations (VAR) while listening. Visual representations include studying the works with the use of a score in print or digital format and aural representations include listening to performances of the works via a live or recorded performance. This was followed by teacher generated worksheets (TGW)(90.3%), teaching about the history of music (HoM)(87.1%), supplying students with textual analysis or notes (TA)(83.9%), listening to other music outside of the set works (MoSW)(80.6%), conducting melodic dictation practice (MDP)(77.4%), labelled as purposive listening by Green (2001, p. 24), conducting harmonic and melodic analysis (HMA)(74.2%), performance of works/themes

by students (PW/T)(67.7%), identified as N-Gage by Shehan Campbell (2005), using music writing software (MWS)(61.3%), music and artistic representation of music (MAR) heard (58%), using music aesthetics (MAe)(38.7%), teaching using aural representations only (ARO - just listening to set works) (29%), students having and using textbooks (TB)(25.8%) and partaking in music and movement (M+M) or N-Gage by Shehan Campbell (2005) was used by a fifth of respondents (19.4%). These pedagogies and resources were chosen for participant choice in online questionnaires, from my own observation of teachers' practice and discussion with teachers as part of my teaching career. Teachers were also given the opportunity to supply more pedagogies used within their classrooms that were not mentioned in the questionnaire, however, no participant chose to add to these list of pedagogies outlined.

Figure 9: Pedagogies Used in Teaching Set Works



Key for Terms in Figure 9	
ETP	Examination technique practice
PW/T	Performance of works/themes by students
ARO	Aural representation only
VAR	Visual and aural representation

MDP	Melodic dictation practice
MAe	Music aesthetics
HoM	History of Music
TA	Textual analysis
MWS	Music writing software
MAR	Music and artistic representation
MoSW	Music outside of set works
HMA	Harmonic and melodic analysis
M+M	Music and movement
TB	Textbooks
TGW	Teacher generated worksheets
C+C	Comparing and contrasting

In relation to instruction type, over half (54.8%) of respondents used teacher-led instruction in their teaching of the set works and just under half (45.2%) used a mixture of teacher and student led instruction. Two thirds of teachers said they did not use group or pair work in their teaching of the set works however, one third said they did use group or pair work as part of their instruction. This highlights that some teachers prefer students to work alone rather than in collaboration with other students in studying set works, indicating that some teachers feel learning is more of a solitary activity to engage with and learn about set work material.

Importance of Using Pedagogy by teachers-Quantitative Findings

In the following quantitative data, questions were answered using a Likert rating scale with numbers 1 (low) to 6 (high) representing unsure, not important, of slight importance, important (necessary for bare understanding), very important, of crucial importance, for rating the importance of using certain pedagogies/resources in teaching. These data lead to the qualitative data and analysis which follow and figures pertaining to this data can be found in Table 7 below as well as in the full quantitative data in Appendix K. Again, pedagogies and resources chosen for participant choice in online questionnaires, came from my own observation of teachers' practice and discussion with teachers as part of my teaching career.

It is interesting to note that resources and practices that teachers consider "of crucial importance" are "repeated listening" to set works with over two-thirds (67.7%) of participants aligning with this view; a teacher's presence in the room was close to two-thirds (64.5%) of participants practice as well as the same number (67.7%) indicating that a teacher's presence was "of crucial importance". Score-reading and marking was considered of crucial importance by just over half of participants (51.6%); and just under half (48.3%) decided that "cross-content experience" was of crucial importance to their teaching of set works. Most participants picked "of slight importance" and "of crucial importance" on most items they used in their teaching of set works material. With seven questionnaire items in these scale questions ("notation software", "slideware presentations", "cross-content experience", "textual analysis", "digital learning", "music aesthetics" and "textbooks/workbooks"), participants responded as "unsure" about their importance in teaching set works.

Table 6: Importance of Using Pedagogies and Resources in Teaching Set Works

Pedagogy/ Resource	Unsure	Not important	Of slight importance	Important	Very important	Of crucial importance
Notation Software	6.5%	41.9%	25.8%	12.9%	3.2%	9.7%
Repeated Listening	0.0%	0.0%	0.0%	9.7%	22.6%	67.7%
Student Performance of Themes	0.0%	19.4%	12.9%	16.1%	25.8%	25.8%
Outside Curriculum Listening	0.0%	16.1%	25.8%	29.0%	19.4%	9.7%
Slideware Presentations	9.7%	25.7%	12.9%	12.9%	19.4%	19.4%
Teacher's Presence in the Room	0.0%	0.0%	3.2%	12.9%	19.4%	64.5%
Cross-Content Experience Teaching	3.3%	0.0%	3.3%	16.1%	29.0%	48.3%
Textual Analysis (Notes)	3.2%	3.2%	6.5%	35.5%	19.4%	32.2%

Score Reading and Marking	0.0%	0.0%	6.5%	25.8%	16.1%	51.6%
History of Music	0.0%	0.0%	19.3%	32.3%	22.6%	25.8%
Digital Learning	3.2%	0.0%	9.7%	6.5%	38.7%	41.9%
Music Aesthetics	16.0%	6.5%	19.4%	19.4%	29.4%	9.7%
Textbooks/Workbooks	19.3%	32.3%	12.9%	22.6%	3.2%	9.7%
Teacher Generated Worksheets	0.0%	3.2%	9.7%	19.4%	35.4%	32.3%
Teacher Planning	0.0%	0.0%	6.5%	3.2%	16.1%	74.2%

Qualitative data discussed in the next section of this chapter corresponds to the identification of customary pedagogies and resources supplied by questionnaire data. These customary pedagogies, when used together are considered as the surface structure or "concrete, operational acts" of a signature pedagogy (Shulman, 2005b, p. 54). Individual customary pedagogies are explained in detail in Appendix L. The customary and overall signature pedagogies, put into brackets to separate both types of pedagogies, mentioned in quantitative data are "digital note-based teaching", "repeated listening", ("performance"), ("outside curriculum listening"), ("cross-content experience teaching"), "score-reading", ("providing historical context"), "Use of textbooks/workbooks", and "teacher generated worksheets". Signature pedagogies identified from quantitative data above, contribute to the overall teaching and study of music analysis, listening and music appreciation and will be discussed in the next section of this chapter. These signature pedagogies include, listening, cross-content experience teaching, historical context setting, and craft knowledge of music (CKoM). More signature pedagogies will further be identified from qualitative data presented later. Explanations of customary and signature pedagogies identified can be referenced in Appendices L and M.

Pedagogy and Practice-Qualitative Findings

Many customary and some signature pedagogies were mentioned in qualitative data in both the teaching of music analysis and listening, however, less pedagogies were mentioned when participants were directly asked what they used for the teaching of music appreciation. It

can be inferred, through dialogue as part of the interview process, that the reason for mentioning less pedagogies in teaching music appreciation was because participants identified with Swanwick's (1994) ideology. They appeared to recognise that by teaching music analysis and listening skills (materials, expression and form), they and their students were already developing an overall sense of music appreciation, or musical value (Swanwick, 1994) in pedagogies employed while teaching music analysis and listening skills. Evidence of practice is seen in interpretation of exemplars provided for analysis in this chapter, indicating that teachers had a vast amount to contribute to their description of teaching music analysis and listening skills.

Teaching Music Analysis

The following discussion outlines the customary pedagogies, the surface structure of signature pedagogies, identified within exemplars presented in teaching music analysis in the senior cycle Music syllabus. Next, a few examples are presented of how analysis is taught using signature pedagogies.

Critique as a Signature Pedagogy

Commencing discourse on music analysis teaching, Gwen described teaching a movement of Mozart's *Piano Concerto no. 23 in A major, K488*. She described teaching analysis using the customary pedagogies of "memorization", "a thematic focus", "chalk and talk", "visual learning", "paper and black/whiteboard-based note provision", "mnemonic devices", "colour coding of sections and themes", "terminology focus", "a musical element and feature focus" and "effective questioning technique":

> …we do the themes within each section…With music analysis…purely chalk and talk. Like, Mozart - Sonata form - learning about symphonies, learning about concertos, learn off the formula for sonata form. How does Mozart fit in with this? or how does the Tchaikovsky fit in with…? you know…actually write up sonata form. So, with the Mozart I'll actually write up Sonata form so they're looking at the word. I'll write up

> exposition. I'll write up subject one. I'll have some little thing that we've done to remember what subject one is, whether it's like a little graphic score or it might be a little rhyme we've learned off. So, it's a little bit like an aerial view. So, as we're going through it then, they can picture, where we are. So, are we in the exposition? are we in the recap? And as we go through it, I'd add on things like I put the keys on maybe in green. I might have the themes in blue. I'll have the exposition, development and recapitulation in black. I love colouring. Pure traditional teacher, I love the board.

The signature pedagogies that emerge from the customary pedagogies above are critique, demonstration as part of professorial packing, and unpacking. The minor use of critique as a signature pedagogy consists of the customary pedagogies, effective questioning technique and discussion. These are the surface structure, or the "concrete operational" tasks involved in teaching music analysis using critique. These customary pedagogies illustrate Gwen's habits of hand (Shulman, 2005b) in her teaching of set works at LC level. Gwen encouraged her students to critique how composers fit the description of the traditional Sonata form model. In doing so, Gwen identified with Klebesadel and Kornetsky's (2009) purpose in engaging with critique in the classroom:

> …the purpose of critique moves beyond simple analysis of individual artworks or performances to the creation of an evaluative process that develops artistic literacy and facility through the discipline's creative and critical thinking skills. By critiquing the work of peers and professionals in the field, students learn what is valued in the discipline, along with the process for creating successful work within whatever framework or methodology is used. (p. 103)

In critiquing or critically analysing a composer's use of Sonata form, students were able to construct knowledge for themselves, with guidance from their teacher. This was instigated in critiquing a score by an established and well-loved composer, Mozart, within Gwen's classroom.

Professorial Packing and Unpacking as Signature Pedagogies

Gwen exhibited unpacking of a set work herself, before presenting information on the set work to her students. She embarked on doing (Jeffrey, 2003; Sipress & Voelker, 2009)

analysis by using some professional habits of mind, hand and heart (Shulman, 2005b). In demonstrating professorial packing, outlining the surface structure of this signature pedagogy, the customary pedagogies used were "a thematic focus", "chalk and talk", "visual learning", "black/whiteboard-based note provision", "colour coding of sections and themes"," terminology focus" and "a musical element and feature focus", some of which are discussed below.

Professorial packing as a signature pedagogy, or teacher packing in a secondary school context, was modelled by Gwen through various customary pedagogies. This indicates Gwen's stalwart surface structure (Shulman, 2005b) in her choice of pedagogies and her planning in teaching curricular material. The black/whiteboard appears to have been central to Gwen's teaching as she used it in nearly every activity in her exemplar. Gwen detailed the use of the black/whiteboard elaborating that she wrote up the words "Sonata form", "exposition" and "subject one" on the board so students could see the words she was discussing. Through this customary pedagogy or resource use, her deep structure was outlined surrounding the precise nature, layout and timing of work presented on the board to her students. This showed Gwen's understanding of her students, music subject matter and how best to present knowledge of Mozart's *Piano Concerto no. 23*, for effective teaching and learning to occur in her classroom, indicating a deep structure to her use of the signature pedagogies of professorial packing and unpacking. An implicit structure (Shulman, 2005b) in using the black/whiteboard as an element of professorial packing was shown by Gwen as she illustrated some of her own teaching preferences. "I love the board" highlights her professional attitude to using this mode of delivery of knowledge and the value she places on using it in her classroom, just like many teachers as part of the music teaching tradition have done before her. In presenting information in this way to her students, Gwen's teaching can be seen as "teaching as telling" or "direct instruction" and Gwen associates herself with being a "traditional" teacher using "purely chalk

and talk". The traditional style of teaching, more commonly known as didactic teaching, is once again demonstrated by Gwen when she outlined that she instructs students to "…learn off the formula for sonata form". It appears to represent her mode of teaching as a mechanical process. There appears to have been little student interaction in the process of learning this material, as described by Gwen. There was no use of student unpacking in this example, which has negative connotations in line with Chick's (2009) point: "…packing the text (and the students) with the professor's own interpretations, rather than teaching the students themselves to unpack texts (p. 43)." This is a snapshot of practice, as described by Gwen, on teaching one specific element, Sonata form, and does not represent this teacher's entire practice. It does not mean that student unpacking does not happen in Gwen's classroom in her teaching of set works. I focus on description of professorial packing for discussion here as Gwen's example supplies a superior use of a teacher sharing information about a particular musical text.

Visual learning or presentation of material as a customary pedagogy within professorial packing, was used by Gwen. In elaboration, she drew graphics on the board to represent Sonata form, through colour coding of key signatures, themes and sections of the Mozart movement and in terminology teaching. These customary pedagogies when coupled together, present the bigger picture or surface structure of visual learning as part of professorial packing in use within Gwen's music classroom. Gwen showed her interpretations or packing of the set works and her analysis of them through colour and pictorial representation. Deep and implicit structures were present as Gwen, in her use and elucidation of visual learning, thought about how best to design a pedagogical approach for illuminating and describing Sonata form through visually representing information for her students. She implicitly believed that her students would best learn through a visual representation of information on the black/whiteboard by putting up "a little graphic score" of Sonata form. Music analysts, musicologists and musicians all write on music scores in different ways to figure out what is happening or what is

to be played in the music and how it is to be played. Therefore, by imparting practical musical skills (deep structure), informed by customary pedagogies (habits of hand) to inform the understanding and love of music (habits of heart), Gwen has demonstrated professorial packing as a signature pedagogy in line with the three dimensions outlined by Shulman (2005b).

Listening as a Signature Pedagogy

Alternatively, a second example for teaching music analysis, Lily described teaching Bach's Cantata no. 78 *Jesu, Der Du Meine Seele BWV 78* and used customary pedagogies or habits of hand such as "a thematic focus", "effective questioning technique", "performance of musical elements", "comparison of themes" and "teacher generated worksheets" to outline the deep (habits of mind) and implicit structures (habits of heart) of the signature pedagogies critique, listening and discussion:

> We would start with the themes and learn whatever themes are in the movement. We would sing them, play them and you know I would give them a worksheet maybe with them on them. And then we become very familiar with the themes, and then we start with just things like themes, where are they in the work? How are they different when we hear them? Sung by a different voice or played by a different instrument? So, where do they slot in? And then what links them together? So, then we put in, you know, maybe the alternate themes, or the link passages or the bridge passages.

Lily stated that her priority in teaching the musical work was a thematic focus with familiarisation of the themes through having students learn them and partake in a performance of them by singing and/or playing them, identified by Shehan Campbell (2005) as N-Gage involvement. This constitutes the signature pedagogy of listening. A thematic focus as a customary pedagogy instigated Lily's teaching of the set work. She started with musical themes in the set work and engaged her students (N-Gage) to perform the themes, "we would sing them, play them…", then proceeded to discuss answers to questions posed in directing students in their learning of what they already knew and had experienced in singing and/or playing of themes. Lily's process of how a thematic focus was utilised as part of listening, is clear and

direct in her description. By starting with a thematic focus, Lily had a set of professional assumptions or habits of mind (deep structure) (Shulman, 2005b) that supported how she felt would foremost benefit her students learning. The discipline-specific values and beliefs about learning to do music analysis was demonstrated by Lily. She used her own beliefs and assumptions, or habits of heart, about how her students learned, from an initial thematic focus before layering her teaching of a set work. She assumed that by learning about, listening to and performing Bach's themes in this Cantata, students would be better able to comprehend the overall structure of the set work aurally and literally, by first focusing on the Cantata's themes and building other knowledge around her student's understanding of these themes. In doing listening (Jeffrey, 2003; Sipress & Voelker, 2009) in the guise of Shehan Campbell's N-Gage, the professional habits of studying musical repertoire were demonstrated by Lily and her students.

Other listening activity or surface structures as part of listening as a signature pedagogy in teaching music analysis, resounds with Espeland's (1987) S-listening, Green's (2001) attentive listening, Shehan Campbell's (2005) "Att-L", and Gordon's (1980/2012) aural audiation. This can be seen in Lily's instruction with the questions "sung by a different voice or played by a different instrument?...where do they slot in?" Listening can also be seen as a creative pedagogy or creative activity in Lily's teaching and resonates with a few of Dunn's (1997) elements of creative listening. Students were "co-creators of the musical experience" (p. 44), and the listening activity presented by Lily allowed students to "think in sound" and "think in action" (p. 45). Students allowed sound to enter their minds so that they could actively possess it, process it and ascertain the correct answers to Lily's questions. Listening was presented as a creative activity in Lily's classroom by engaging in performance (N-Gage, Shehan Campbell, 2005) and by listening attentively.

Critique as a Signature Pedagogy

The next signature pedagogy presented by Lily was critique in analysing a set work. Critique is similarly employed by Lily, as with Gwen, through a questioning stance. Customary pedagogies, displaying the habits of hand (surface structure) (Shulman, 2005b) of critique, were effective questioning technique, comparison, and the use of a physical resource, teacher-generated worksheets. Questioning and overseeing learning was key to this teacher's practice. Lily displayed five question examples to demonstrate a way into the practice of critique and critical thinking surrounding a composer's work. As with Gwen, according to Hastings (2012), this is the practice of audience critique.

Lily's operational use of questioning enlightens the types of questions Lily thought would be beneficial to ask her students to guide their learning in the most efficient manner. The effective questioning technique's deep structure (habits of mind) in facilitating the signature pedagogy of critique, is evident in the type of questions she raised amongst her students. The questions relate to (a) the position of where these particular themes are located within the set work, (b) how the themes are similar or different with each appearance of a particular theme, (c) the orchestration and setting of the themes through a composer's use of the same or different voices and/or instruments, (d) what the themes function(s) is/are within the musical work and (e) the musical material that was composed in joining each of the themes together in the set work. A deep structure on "how best to impart a certain body of knowledge or know-how" (Shulman, 2005b, p. 55) is evident in the use of effective questioning technique due to the inquisitive nature of these questions, that required students to think directly about the material they were learning and in making various connections between each of the themes that occur within this J.S. Bach Cantata. According to Klebesadel and Kornetsky (2009):

> Teachers and, most likely, students commonly accept that the best way to learn is by being critiqued and by critiquing the work of others, coming to a common

> understanding of criteria and judgement technique, skills, interpretation, and intangibles against those criteria. (p. 107)

By questioning students and by getting students to question the work of J.S. Bach, Lily instigated critique through the formal analysis of a musical work and through the comparison of themes, instruments and positions of themes within the work. Lily's practice of questioning affirms an implicit structure in her teaching. Lily's use of questioning in teaching the set works displayed the value she placed on inquisitive and critical thinking amongst her students. Teaching using extensive questioning within set work study, demonstrates Lily's values and beliefs about learning and deciphering what counts as knowledge about set works (Creech, Zhukov & Barrett, 2022, p. 3). This is shown by Lily in skilfully getting her students to think analytically and critically about aural information presented to them, while listening to a set work. In adhering to the three dimensions of a signature pedagogy as described by Shulman (2005b), it can again be deduced that critique is an effective and time worn signature pedagogy in teaching music analysis from evidence presented in Lily's exemplar.

Teaching Listening and Analysis Simultaneously

Both music analysis and listening appear to be closely associated with each other in the teaching of studied repertoire and much discussion from participants at interview illustrated this point. One cannot solely exist without the other from a teaching perspective. This is also indicated by Rogers (2004) who states:

> In reality, there is no such thing as two parts to the study of theory. Ear training turns out to be the same thing as mind training. Listening is analysis and analysis is listening. Music theory has one goal – to understand what we hear. (p. 102)

In discussion which follows, both analysis and listening are treated together to see how both were taught simultaneously to complement one another. Again, all pedagogy titles can be referenced in Appendices L and M.

The CKoM as a Signature Pedagogy

As the craft knowledge of music (CKoM) is a theoretical construct and has been identified by me as a signature pedagogy in teaching music analysis, listening and music appreciation, an explanation is needed to clarify what it entails. CKoM is a labelling developed by me to explain a collection of activities carried out by teachers in accord with the theory of Swanwick (1994). Swanwick's theory was explained in the literature review above. For context within this study, the craft knowledge of music refers to teaching using the realisation that Swanwick's (1994) materials, expression and form need to be taught and understood for students to achieve a sense of value of the music they study and perform. In teaching about material, expression and form, teachers may also draw from Swanwick's (1979) C(L)A(S)P model, similarly already discussed in the literature review. Swanwick's C(L)A(S)P model recognises the connection between using the main components or direct musical engagement of music education, composing (C), audition (A) or listening and performing (P), and working with minor or quasi musical enterprises, literature about music (L) and skill acquisition (S). Literature refers to literature about music knowledge or factual information and can comprise historical information about music, composers, compositional or performance practice. Skill acquisition refers to the aural, instrumental and notational skills required by learners to read, perform and understand music (Swanwick, 1994, p. 45). In this study, application of musical analysis and listening skills to a musical work helps to inform musical knowledge, contributing to an overall music appreciation or musical value.

Lily again this time, described teaching Bach's Cantata no. 78, using a mixture of customary pedagogies: "chronological teaching of works", "musical elements and features focus", "providing a historical context", "comparison of different movements", "performance of musical elements", "cross-content teaching" for the analysis teaching, and "effective questioning technique", "listening before analysis", "active listening" or N-Gage as defined

by Shehan Campbell (2005) and "a focus on descriptive language" for the listening aspect. These customary pedagogies are the surface structure of the signature pedagogies, historical context setting, cross-content experience teaching, the CKoM and listening:

> So, I would always start with the Baroque period. We would do just general listening questions. So, like the type of you know, question six kind of listening. They're listening and we're just commenting first of all, very generally on just the features. We build up a profile and I call this you know, being a musical investigator. So, we just pull it apart. We look at the evidence and we try to prove that something is you know…we find the evidence that more or less proves it, and we look to the other ones that might make us question it a bit more…We look at the few exceptions as well, and we build a profile. And then we look at the work. And from the point of view of the work, I always start with literally the composer's name and the title. And we look at his dates, so we know where he or she belongs to. So, then we have a set of expectations. So, is the composer composing in this style? These are the things we are looking for. We know we are informed already. We look at what the title of the work is telling us, so, if it's a cantata, well, what do we expect from that? And then we literally listen to it, describe each of the movements. Obviously, we start at the end, and we come back to the first movement. And we just build it forward like that, looking at the Baroque evidence. And then they go back, and we look in a more detailed fashion at the form. We see them. We learn them and we play them if we can. We use them as examples of you know, melody writing. We might take four bars out of it and say how could Bach have made that better? or can we improve on Bach? To bring it into other areas I'd look at the harmony and we'd build it along with our own harmony. So, yeah that would be my general approach, and each time we visit it, the focus gets narrower and narrower.

Chronological teaching of the set works for Lily was paramount to how she taught musical works. When asked on the importance of having studied repertoire in the LC Music curriculum Lily said: "… from the understanding of music today, it's almost like having your own ancestry. Knowing where you come from. It's the same thing in music. It informs what we do today, and how we understand our music of today…". By starting with the set work from the earliest time period Lily's habits of hand (surface structure) of the signature pedagogy the CKoM, in her teaching of all of the set works on the LC Music syllabus indicate "…a trained practice developed to a high degree" (Bresler, 2020, p. 5). In indicating a deep structure of how students learn about musical works, Lily acknowledged that understanding the composing

tradition from the roots up was the best possible way for students to comprehend stylistically what comes after this first music time period in history. This corresponds to Shulman's habits of mind of a signature pedagogy because in providing information and theory about a musical work and by providing a historical context, Lily structured her students' learning in a manner that displayed "a set of assumptions about how best to impart a certain body of knowledge and know-how" (Shulman, 2005b, p. 55). Lily felt that by starting from the beginning, it provided the best possible understanding of curricular material to follow, for her students. After initially coming to terms with where something began, Lily's students could see how repertoire and composition had evolved over time. In paying homage to a composition's musical past throughout the centuries, Lily showed her beliefs and disposition in relation to teaching set works, thereby highlighting the implicit structure of a signature pedagogy. As previously mentioned, Chick, Haynie and Gurung (2009) identify this association with the past as "sign[ing] on to a tradition" (p. xvi). In doing analysis and listening (Jeffrey, 2003; Sipress & Voelker, 2009), Lily signed on to the tradition of teaching her students in this specific way and they were inducted into the profession of music by learning about music in this way.

Historical Context Setting as a Signature Pedagogy

Providing a historical context for the Baroque period, looking at Baroque characteristics, stylistic features and dates were key to building the "Baroque evidence" so Lily's students could see how music was structured according to attributes of the time period for study. The customary pedagogies, a musical elements and features focus and a focus on descriptive language were displayed through gathering characteristics of the Baroque period but also through the performance of the themes within the movements (Shehan Campbell, 2005, N-Gage). The mention of comparing ("comparison") the first and seventh movements of the Bach Cantata showed a teacher that compared both movements and specific themes within each of the movements, to provide a broader context for learning for her students. In the

customary pedagogies of "providing a historical context", "a musical elements and features focus", "focus on descriptive language", "comparison", the surface structure (habits of hand) again contribute to the signature pedagogies for a historical context setting. As mentioned, the stylistic and historical understanding of musical artifacts and the teaching of these works in this manner, outline the habits of mind and heart associated with teaching set works with a thorough understanding of the CKoM. Providing a historical context can also be seen with the cross-content experience teaching or linking of other curricular material, that of melody writing and harmony, to broaden student's horizons and perception of the broader implications of music education.

Cross-Content Experience Teaching as a Signature Pedagogy

In examining cross-content experience teaching as a signature pedagogy, according to Shulman's criteria, the "concrete, operational acts of teaching and learning" (2005, p. 54) are enacted through analysis procedures in varying pedagogies outlined in the CKoM and historical context setting discussion. These customary pedagogies proceeded to link four bars from the Bach set work by having engaged students to "…improve on Bach…" through their own melody writing. Lily described the possibility that she may have thought about incorporating and/or labelling Bach's harmonies used in his Cantata, to illuminate students' study of harmony writing simultaneously. In elaboration of the surface structure or customary pedagogies, through a musical elements and features focus, melody writing and harmony labelling and writing, Lily displayed deep and implicit structures of cross-content experience teaching as a signature pedagogy. Through many years of teaching, this type of teaching practice clearly shows her doing analysis (Jeffrey, 2003; Sipress & Voelker, 2009) and listening simultaneously through the lens of cross-content experience teaching as a signature pedagogy. Having taught the Bach set work since 1997, Lily has honed her teaching of this set work, displaying a defined set of assumptions on how best to instruct her students, that accommodated her and them. Lily's

habits of heart and mind were interconnected when it came to cross-content experience teaching.

Listening as a Signature Pedagogy

Listening and analysis were both addressed simultaneously by this teacher, using Espeland's (1987) S-listening, Green's (2001) attentive listening and Shehan Campbell's (2005) Att-L, as they are the same, through listening for specific musical features and characteristics of the Baroque period. Shehan Campbell's N-Act listening was used through performance and/or singing of the main themes. Finally, Gordon's (1980/2012) aural audiation was used in engaging students to analyse and apply meaning while listening to each of the movements.

The CKoM Revisited

With the above glimpse of classroom activity, Lily's general approach to teaching Bach's Cantata no. 78, the signature pedagogies of the CKoM and historical context setting were illustrated. Starting with observation of a time period's dates, a composer's dates and the title of the work, this led to general listening, observation and description of individual movements, starting with movement seven, the *Chorale*, then starting analysis of the movement broadly, before general listening, observation and description began on movement one (*Chorus*), then movement two (*Duet Aria*) and so on. After all the movements had been listened to, more detailed analysis on form took place and certain themes from the movements were used to broaden overall musical learning of melody writing and harmony. Afterwards, it appeared that this teacher revisited movements several times with study getting more detailed with each encounter of the movements. This is evidenced when Lily mentioned that "each time we visit it, the focus gets narrower and narrower".

Teaching Listening

Listening as a Signature Pedagogy

Example One. Discussion on examples that focus on definitive listening strategies are presented next. These surface structure or customary pedagogies contribute to the signature pedagogy of listening. In the first example, Eve focused on "active listening":

> …then probably Mozart and Berlioz as they are way more melodic and we would do definitely now at the moment we would do Berlioz and do a lot of kind of the movement of that and we would…so the instruction to Berlioz second movement there, you know. We are doing the tremolo strings. They were painting the contour of the melody with the double bass. There's three different groups, one does tremolo, one is doing the contour and the third one there is actually playing the harp imitation.

The "concrete operational" act (Shulman, 2005b) of engaging in listening, displayed three types of active listening gestures. "…Doing the tremolo strings" sounds like the teacher and students were representing a bow being played rapidly back and forth, to produce a tremolo effect with the bow arm. "…Painting the contour…" suggested hand gestures to show the pitch rising as the double basses played rising arpeggios in the introduction; and "…playing the harp imitation…" relates to the introduction section of *Symphonie Fantastique's* second movement, in which the harp imitates the rising arpeggios played by the double basses. No indication of what physical movement was done to represent the harp was provided. Students, as part of this listening activity, were listening for when the three sections/parts of the musical works came in so they could perform the movements along with the music heard. Eve gave students something to associate with what they were hearing, to prompt remembering of the different themes and musical elements and features within *Symphonie Fantastique*. Eve and her students were doing listening (Jeffrey, 2003; Sipress & Voelker, 2009), exemplifying Eve's habits of hand for the signature pedagogy of listening. Eve engaged her students in creative listening as she facilitated them to make the music they were listening to their own (Peterson, 2006) by

engaging them in an active way "…that involve[d] unique, individual cognitive and affective responses to music" and in enabling her students to be "…co-creators of the musical experience" (Dunn, 1997, p. 44). Eve also encouraged imaginative responses through hand gestures in response to music and gave her students the experience of "thinking in sound" and "thinking in action" (Dunn, 1997, p. 45) through active movement associated with listening material. Eve's use of pedagogical design provided evidence of her habits of mind (deep structure) in relation to teaching listening. Her understanding of how best to impart knowledge to her students was displayed due to the activeness and flexibility of her teaching design. Eve provided access to a main component of music education, by breaking down musical elements and features, and associating them with movement. The link between music (listening) and movement inducted her students, in a minor way, to the profession of becoming an informed and active listener. In exhibiting the professional attitude and values of listening and the significance in which she associated with this practice, Eve denoted the habits of heart (implicit structure) at the core of listening to music education and musical enjoyment. In relation to listening strategies presented by Eve as part of her customary pedagogical practice, S-listening (Espeland, 1987) and attentive listening (Green, 2001; Shehan Campbell, 2005) were present due to the focus on elements and features of the music as well as N-Gage listening (Shehan Campbell, 2005), due to linking the performance of bodily gestures to what elements or features were heard within the music.

Example Two. Next, Nicola provided an interesting rendition of what it was like to be in class with her while doing "score-reading" (in print) as part of listening activity:

> I would have done out clips myself for each of the themes, so when we would fill in some of the sections I would then go back and say okay now I want you just to follow the theme here and it might only be you know, twenty seconds long but I'll put on the theme and I get them with their finger, I used to say it's your finger or your pencil, go along and follow the blue part there.

She also provided an observation in her own teaching that helped her to shape how she encouraged girls to listen for low sounding pitches:

> I find that girls tend to hear tunes that are up high, and I find I have to really work hard at getting them to hear what's going on in the bass instruments. So, trying to get them to hear if there is a pedal effect going on. I say, just ignore what's going on, on top there. Just focus your ears on you know, even if you have to close your eyes, focus your ears on what's happening an octave lower down there in the double basses.

Nicola focused on themes and pitches for a listening focus and outlined the surface structure in using listening in her classroom. She did this in the first example by directing students' attention to reading the score, following themes along with the aid of a pencil, where the themes may have been highlighted in a blue colour, then in the second example by encouraging students to filter out the higher sounds that were in a listening specimen and only focus on the lower pitches. This was encouraged by instructing students to close their eyes, or eliminate one of the senses, seeing, to enhance the sense of hearing, by concentrating solely on listening. In using this type of instruction, Nicola allowed her students to engage in creative listening through "an active process that involve[d] unique, individual cognitive and affective responses to music" and by "enable[ing] [her students] to create holistic, inner perceptual structures of the music, the creative product…" (Dunn, 1997, p. 45). A student's response to music was what they heard, the product, in their mind as they listened to music she played. Nicola paints the picture of doing professional musicology (Jeffrey, 2003; Sipress & Voelker, 2009) by engaging with the music in different ways to explore what it contains. In using score-reading or a visual aid to help students concentrate on the music that was being played, Nicola highlighted the surface structure of score-reading as part of teaching listening skills, showing that both listening and seeing music can be coupled together for more effective understanding of musical material. She described getting students to keep their place on the score by using a pencil or their finger to follow the music as it was playing. The deep structure in listening as a signature pedagogy

was shown by Nicola when she encouraged her students to close their eyes and focus on the music playing. Nicola could see that some of her students were finding it difficult to concentrate on some musical features and elements and felt that by directing their ear, she could impart the process of focused listening to her students and focus in on "how knowledge becomes known" by students (Creech, Zhukov, & Barrett, 2022). Again, like the deep structure of score-reading, Nicola assumed that students would grasp reading a score more easily through the use of following the music with a pencil or their finger as they listened. Nicola's habits of mind (deep structure) were explicitly shown in relation to teaching about and engaging with listening. The implicit structure of listening as a signature pedagogy comprises Nicola's attitude that it was best to teach listening using both general listening skills and score reading for thorough understanding of listening material. Nicola exhibited the habits of heart at the centre of listening. She enabled students to understand and engage with the music they listened to which in turn enabled students to enjoy the music they studied (Swanwick, 1994). Espeland's (1987) S-listening and Green (2001) and Shehan Campbell's (2005) attentive listening was in use for this listening activity presented by Nicola.

Teaching Music Appreciation

Links Between Music Analysis, Listening and Music Appreciation-CKoM

As literature presented has shown, through the study of music analysis and listening skills one arrives at an overall sense of music appreciation (Dwyer, 1967); Swanwick, 1994). Teachers, teaching at senior cycle music level, are starting the process in developing the CKoM in their students, with their teaching of set works. The surface structure of the CKoM consist of the various pedagogies attributed to teaching analysis and listening skills, as decided by individual teachers, which will be illustrated in the discussion examples which follow.

The CKoM-Example One In association with Dwyer (1967) and his description on listeners needing to understand the language of music, Aidan provided the understanding in this study that links between analysis and listening are paramount to achieving music appreciation:

> But I find in my own experience, and with the students, the longer they are listening to it, the more they like it. It is under their skin, you know. So, when it comes to appreciating music and actually, I suppose there's a couple of elements, that you have to understand the music first. So, I think everything we just mentioned helps, like the historical context and I kind of try and debunk some of their own ways of listening to music and the commercial side of music.

Customary pedagogies aiding development of the CKoM present in Aidan's example are "providing a historical context", and "repeated listening". Aidan identified that the longer students listened to the music they were studying the more their fondness for it grew (Getz, 1966; Mehr & Elrod, 1986; Moore, 2014; Shehan Campbell, 2005; Strauss, 1988). This realisation could only be achieved by students themselves or with help from Aidan, their teacher, through listening to the works over and over at different stages of their education. All three dimensions of Shulman's signature pedagogies are present in Aidan's engagement with the customary pedagogies, repeated listening and providing a historical context. The habits of hand (surface structure) indicated using historical understanding to enlighten student understanding of the works they studied. Aidan also stated that he tried to "…debunk some of their own ways of listening to music and the commercial side of music". I believe he meant either two things here: (a) getting rid of the stereotyping of the music they studied (Western Classical tradition mainly) and not have his students just listen to pop culture music; and/or (b) having used pop songs students knew and incorporated them into understanding of music presented for study. It is unclear as to which explanation he meant here, however, this mention of process in his teaching, firstly, links with the habits of hand in describing certain activities he conducted with his students and secondly, links with the habits of mind (deep structure). In

aligning with either one or both of these meanings, Aidan has made assumptions on how best to present understanding of studied repertoire to his students. In choosing to present information either way, Aidan signs on to the tradition of teaching music in accordance with his beliefs as a music teacher (implicit structure). His aim with the use of repeated listening to music is to have the music "…under their skin…" which indicated his wish for students to take on the tradition of music learning, to absorb the values and understanding within the music profession, in conducting analysis and listening simultaneously, to allow cognizance of the music they studied.

The CKoM-Example Two. Nicola also made the connection that through the study of music analysis and listening skills, students arrived at an overall sense of music appreciation. In discussion with me, she did not recognise she was teaching what Aidan specified as appreciation in her exemplar:

> So, the musical analysis came first and then the music appreciation. I don't know if you can actually teach that so much as point out why pieces are on for the Leaving Cert. Why is this work considered to be a masterpiece? And why are people still listening to it four hundred years, three hundred years, two hundred years after it was written? So, that would be you know what's so good about this?...then the other music analysis I would do would come in a little bit later and that would be having gone through the appreciation, I think I didn't teach it. I think we just went through, and we did some comparisons. And I think just with a little discussion. I think they might see, you know why something was so extraordinary and other pieces, where there was a development and they develop…Mozart's own *Eine Kleine*…where the development is really short and it's just very, very small. And then the development in the piano concerto which brings in new themes. Now, that's unusual so we'll have a discussion about that.

Nicola did in fact teach music appreciation as she went on to describe what was discussed with her students however, she did not feel she was teaching appreciation and did not make the connection that what she was doing with analysis, through the customary pedagogies, providing a historical context and discussion, she did teach music appreciation. In contributing to her students overall CKoM, Nicola used different but also similar pedagogies to Aidan.

Similarly, Nicola partook in providing a historical context for her students, and she referenced discussion with her students on the various parts of the musical work she instructed on. From description of this discussion, it appears that Nicola and her students constructed understanding based on their CKoM of musical theory, cultural and historical norms. This illustrates Nicola and her students doing musical analysis (Jeffrey, 2003; Sipress & Voelker, 2009) after presumably listening to the music. I perceive that by the end of the discussion, Nicola's students had a better understanding of their work due to their teacher's and peers' discursive interaction.

Outside Curriculum Listening (customary pedagogy) Contributing to the CKoM-Example Three. Customary pedagogy incorporated within the signature pedagogy the CKoM as used by Gwen, are "outside curriculum listening" and once again, "providing a historical context":

> I spend a day or two doing really wacky things like playing the John Cage, *4'33''*, you know, so I show them all of the like really out there stuff on YouTube like the *Helicopter Quartet* or the *Pierott Luinaire*. So, we explore a couple of those. Before we start, I explain to them you have to throw all your usual likes and dislikes about music out the window, so you know. Listen to something you're not going to be able to beat your foot to it, you're not going to be able to sing along, you may or may not recognize the instruments, the sounds are going to be weird. And I find that, by introducing them to all those extremes of music concrète and all the rest of it, that when we go back to introducing the Deane and the Barry, they go, 'Ah, shur that's only the piano'.

A 20th century music context was provided in presenting students with avant-garde repertoire by other composers outside of the LC syllabus. In using outside listening curriculum, Gwen presented students with the opportunity to reach outside their own listening comfort zones with outside curriculum repertoire by Cage, Schoenberg and Stockhausen to prepare them for listening and detailed study of a 20th century work by having instructed them on what to expect (surface structure). In doing so, Gwen suggested that students found the 20th century work for study, much less abstract than what they were to study. This presented a comforting thought for her students, which allowed them to appreciate the music they were studying. Her students

experienced learning about the CKoM within a 20th century context and Gwen associated with Dunn's (1997) creative listening element of "involv[ing] extra musical references" (p. 45) in her teaching. In presenting other 20th century musical works Gwen demonstrated a deep structure in using the CKoM in study of set works. Gwen understood her students and was aware of how to impart knowledge to them in the most efficient and effective manner in her classroom. Through providing more understanding of repertoire of the 20th century, students were more prepared to manage, experience and understand set work study of a 20th century work on the LC course. In associating other musical works with a 20th century work for study, Gwen shared her own attitudes and understanding of 20th century music, stating that it is "wacky" and "out there". This captures Gwen's professional attitude in listening to other musical works outside of the LC Music syllabus and she shared her belief that the music may be "weird" but that by engaging with it, students felt less intimidated by the 20th century music they studied for their music curriculum. In presenting contemporary classical music to her students, Gwen inducted them into learning about music of the 20th century and defended the status of 20th century music, by providing her opinion against what her student's ears might not comprehend, stating that contemporary classical music may sound more austere than what they were used to. This demonstrated Gwen doing or sharing her CKoM (Jeffrey, 2003; Sipress & Voelker, 2009) to carry on the tradition in learning about a newer style of classical music.

Conclusion

Through discourse presented in this chapter, quantitative data were exhibited first, gathering a general view of pedagogy and practice exercised by teachers in their music teaching. Second, qualitative data uncovered and confirmed different signature pedagogies used by music teachers to teach music analysis, listening skills and music appreciation in senior cycle Irish Music education. It was acknowledged that many teachers taught the same topics in varying ways. Discussion on music analysis, modelled how teachers thought of and labelled

doing music analysis (Jeffrey, 2003; Sipress & Voelker, 2009). Listening activity in exemplars were further categorised into different types of listening. Some examples of creative listening were presented, and it was acknowledged that each teacher demonstrated different pedagogies in their teaching of listening.

Music appreciation was treated as the sum of its teaching parts; as a combination of doing music analysis (Jeffrey, 2003; Sipress & Voelker, 2009) alongside listening to music. This discussion linked to Dwyer's (1967) and Swanwick's (1994) explanation that listeners need to understand the language of music or understand how to interpret music, to arrive at true music appreciation. In Chapter Four (B) to follow, the signature pedagogies and *CHoM* used by teachers in teaching studied repertoire will be presented and further explored, to address the two remaining research questions on creativity and creative practice, for this study.

Chapter Four (B): Findings and Discussion: Creativity in Education

The following chapter presents post-primary Music teachers' views on creativity within Leaving Certificate Music education from quantitative and qualitative data. Interview data concerning creativity and the *Creative Habits of Mind* (*CHoM*) (Lucas, Claxton & Spencer, 2013) is informed by definitions from the NACCCE (1999), definitions for creativity in education, creative teaching, teaching for creativity, and Glăveanu and Beghetto's (2020) definition of creativity. The creative framework adapted for use in this study is Lucas, Claxton & Spencer's (2013) *CHoM* framework. Additional viewpoints on creative practice from Booth (2013), Sternberg (2003) and Cropley (1982, 1995) are also explored. The main foci for creativity in education to address the research questions, are the dispositions and sub-habits present within Lucas, Claxton & Spencer's *CHoM* framework, as demonstrated by teacher participants in teaching various aspects of music analysis, listening and music appreciation in their teaching of the LC set works.

Exemplars presented demonstrate the use of creative habits of mind (*CHoM*) by music teachers. Not all segments or dispositions in the *CHoM* framework are discussed for each qualitative example presented as outlined in Chapter Three. Only some elements of the framework will be explored for each example to ensure thorough investigation of habits across numerous examples of practice and to present a kaleidoscope of creative practice in Irish Music classrooms. For discussion on elements of the *CHoM* framework as identified in interview data, no claims are made that all elements of the *CHoM* framework inform the research. This research is not concerned with mapping the entirety of the *CHoM* framework to the data. Rather, this interpretive research draws upon select and always partial elements of the framework to probe the question of how creativity manifests in teachers' pedagogies as they teach music analysis, listening and music appreciation. My interpretation is based on reading and interpretation of data presented from music teachers' descriptions of their teaching practice.

The research questions addressed in Chapter Four (B) are: What are Irish Music teachers' perspectives on creativity and creative teaching within Leaving Certificate Music? (RQ1) and how do pedagogies practiced reflect teachers' understanding of and interconnection with creativity? (RQ3). The layout of the chapter is as follows. Quantitative data and discussion are presented from online questionnaires answered by participants on creativity definitions, the space for creativity in both the LC Music curriculum and in a teachers' own practice. Subsequently, qualitative data pertaining to *CHoM* and creativity definitions are explored. A number of examples from teachers' practice are associated with various *CHoMs* to illustrate creative pedagogies as adopted by Irish teachers in their senior cycle music classrooms.

An Understanding of Definition

Creativity is an elusive topic to define due to many different understandings and disciplinary perspectives on the concept. For this reason, teachers were invited to share their understanding of the ambiguous concept within education with reference to framings from the literature and their own definitions. Close to a fifth of those surveyed (19.4%) claimed that creativity in education related to NACCCE1, the NACCCE's definition for creativity. The majority (64.5%) claimed that NACCCE2, the NACCCE's definition for creative teaching, captured their understanding of creativity within education. While nearly a half (48.4%) claimed that NACCCE3, (see Appendix K, Q39 for results), the NACCCE's definition for teaching for creativity, represented their views on creativity in education. A small number of participants (6.5%) were unsure how to define creativity in education. In observing quantitative data, a certain verisimilitude surrounding teachers' understanding of creativity and creativity in education seems to indicate that over half of those surveyed have an apt knowledge of what creativity in education entails. This appears to resound with qualitative data, which presents a mixed understanding and demonstration of creative teaching within participant classrooms, discussed later in this chapter. Only one respondent (3.2%) offered another definition of

creativity, which they stated, came from Theresa Amabile, which was similar in scope to the NACCCE1 definition. Amabile's definition suggested that "creativity is the production of novel and useful ideas in any domain" (1996, p. 1.). Amabile's definition shares a similar understanding as the NACCCE1 definition, that creativity is about the production of something, and that the product must be of value or must be useful. It was interesting that only one person offered an alternative definition to creativity other than those shared from the literature, given that the meaning of creativity is widespread and diverse. Of those surveyed, the key themes point to creativity in education encompassing original or valuable outcomes or products; the use of imagination by teachers to make their students learning and their teaching increasingly effective, exciting and interesting; and a manifestation of varying pedagogies to promote students use of creative thought and conduct. When asked about any additional information a participant wanted to provide, just one participant's response addressed their understanding of creativity in the classroom directly. Participant no. 16 (PT16) remarked that:

> Creativity can be part of a teacher's professional practice rather than their subject spec alone. Our methods of introducing and developing the concepts we teach and modelling a creative attitude towards making and performing music is necessary to cultivate a culture of creativity within our music classrooms.

PT16 identifies that creativity within teaching is not just a collection of actions but an attitude to be cultivated for the engagement with creativity in the classroom. This mirrors Lytton's (1971) observation, presented in the literature review, that a change in attitude of teachers and not their teaching tools needs to occur to enable teachers to engage with creativity in their classroom.

Creativity and the Leaving Certificate Music Curriculum

When asked if they thought the LC Music curriculum was creative, close to half (45.2%) of participants said yes, around a third (32.3%) said no, and just over a fifth (22.6%)

said they were unsure if the curriculum was creative or not. These data are interesting because in a further questionnaire question addressed below, respondents were able to precisely identify which areas of the syllabus they believed were creative. I observed a trend where participants seemed to display a more negative response to the LC syllabus being creative in questionnaires, yet a more positive and nuanced response was exhibited by those interviewed. Only one of eight interviewees were negative towards syllabus content and their use of creativity within their classroom.

On analysis of data outlining teacher's views of the LC Music curriculum, participant perspectives differed on the areas they thought were most and least creative. The areas presented to participants to select from included the set works, Irish traditional music, general listening skills, melody writing, harmony writing, musical performance and the use of technology for engaging with music writing software as well as performing with digital audio workstations and/or music recording and performing technology. Data are represented in Appendix K. It was clear that teachers (64.5%) felt the most creative part of the curriculum was the performing element. Set works and technology both got 0.0% of participant opinion on the creative spectrum. The technology component was seen as the least creative by participants in the main (32.3%), and as this study focuses on set works, set works were considered by some (16.1%) to be the least creative. Against this backdrop whereby the set work part of the syllabus was labelled by close to a fifth of participants as the least creative component, the chapter will later illustrate a paradoxical argument that the teaching of set works can be called creative.

In terms of seeking out ways to be more creative or wanting to be more creative in their classroom, the majority (83.9%) of teachers said they would like to be more creative in their teaching. No teacher said they did not seek ways to be more creative. However, a small amount (3.2%) said they were undecided if they wanted to be more creative or to seek out ways to be

more creative. There appears to be an emergent sense of duty in relation to creativity in music classrooms at senior cycle. One interpretation surrounding the growth in preoccupation with creativity in senior cycle music education might stem from the recent changes to the junior cycle curriculum since 2015. It might be the case that music teachers are engaging with more creative mind frames and creative pedagogy because of the junior cycle reform, with more varied curriculum specification content than previously experienced before. Pedagogies used at junior cycle may indeed be influencing pedagogies at senior cycle education. A reason for this may indicate that pedagogies have transpired due to new engagement with more creative subject content and the creative teaching possibilities this now presents at junior cycle.

When asked if respondents thought that the LC Music syllabus could be taught creatively, four fifths (80.6%) said yes, one fifth (19.4%) said they were unsure, yet no teacher selected that the syllabus could not be taught creatively. Discordantly, nearly a fifth of music teachers were not sure if the syllabus could be taught creatively. One possible explanation here is that the specified LC Music syllabus just mentions the word creativity three times with one mention of the imagination (DES, 1996), which was outlined in the introduction of this research. With newly qualified teachers emerging year on year, due to the longevity of the syllabus, they may be unaware of more creative avenues for teaching this curriculum due to being less familiar with teaching its content. The uncertainty about whether the LC syllabus can be taught creatively highlights that a change in curriculum may be welcome. Additionally, it highlights that continuous professional development services and the NCCA should be doing more to portray the possibilities of teaching a syllabus using creative thinking or creative pedagogy to make curriculum more accessible, exciting and interesting for LC Music students and their teachers. When asked if teachers believed they taught the LC Music curriculum creatively, responses were compelling. Close to half (45.2%) of respondents claimed that they thought they taught the curriculum creatively, nearly one tenth (9.6%) claimed that they did

not teach creatively and nearly half again (45.2%) claimed that they were unsure whether they taught or did not teach in a creative way.

No teacher acknowledged that the curriculum could not be taught creatively. This suggests that some parts of the curriculum may be less susceptible to creative teaching, and teachers may be more reluctant to engage in creative teaching for certain areas of the curriculum. This realisation suggests there is some confusion about the space for creativity in the curriculum and around how creativity within teaching manifests or is demonstrated in practice. The data draws attention to differing patterns of understanding around creativity in education around creative pedagogy. It is clear that teachers' responses do not revolve around shared conceptual framing for ideas of creativity and of creative pedagogy specific to their lived experiences of their teaching practice. This is derived from the analysis on teachers' perception of the LC syllabus data. I develop an argument in the next section of the chapter that many teachers' pedagogies can be termed "creative" with reference to the conceptual framing of Lucas, Claxton & Spencer's (2013) *CHoM*.

CHoM in Teaching Music Analysis, Listening and Appreciation

The next section of this chapter features the main discussion on teacher's use of five dispositions from the *CHoM* framework, in the teaching of music analysis, listening and music appreciation. As with signature pedagogies, I structure this discussion of *CHoM* under the headings of music analysis, music analysis and listening, listening, and music appreciation. The remainder of the chapter is structured as follows: Under music analysis, I focus on the collaborative and imaginative *CHoM*. I then foreground the *CHoM* inquisitive, persistent, disciplined and imaginative for teaching music analysis and listening. Following this, I present the disciplined and imaginative *CHoM* presented in listening instruction. Finally, for music appreciation teaching I present four *CHoM*, inquisitive, disciplined, collaborative and

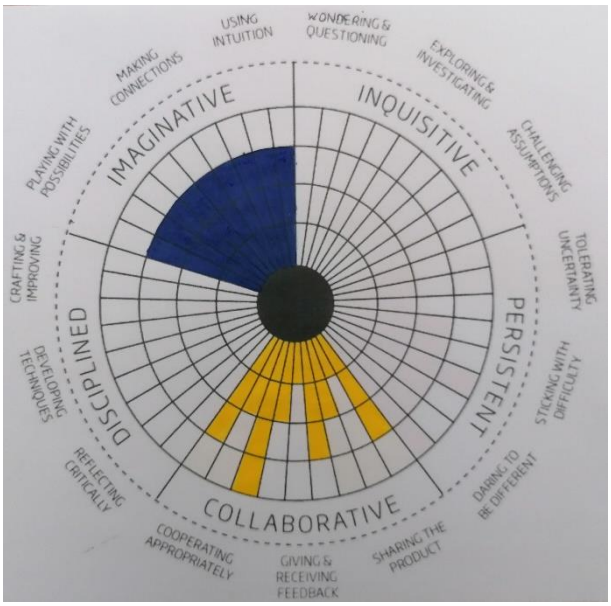
imaginative. Conceptualisation of creativity, creative teaching and teaching for creativity in the literature are discussed alongside a kaleidoscope of participant's praxis. See Appendix C for reference to dispositions and sub-habits presented for analysis.

Music Analysis Taught Using *CHoM*

Collaborative and Imaginative CHoM

As a first example in this study of a teacher's use of *CHoM*, Brian's teaching is explored. Imaginative and collaborative *CHoM*, and the relative sub-habits of *playing with possibilities*, *making connections*, *using intuition*, *sharing the product*, *giving and receiving feedback* and *cooperating appropriately* are drawn upon (see Figure 10 below).

Figure 10: Brian's Use of Collaborative and Imaginative *CHoM*



Brian describes teaching music analysis of the Mozart set work:

> But if there's a theme say in Mozart, for instance, I'll try and look at…what do we think, what are the criteria that make this a very solid and good melody. And then try to pivot a little bit week by week try to set up a day that's melody writing, and we might have done, let's say that's a Thursday, then on the Monday we might have done the themes of Mozart and I'll try to pivot on a Thursday to melody writing through the lens of what we looked at on Monday type of thing…just the idea that we're looking at Mozart through a composer's lens on the Thursday having looked at what the theme was on the Monday that type of thing. I do that across the board on most set works.

Collaborative *CHoM*. Numerous authors believe that creativity is best undertaken with a mixture of both isolated thinking and collaborative thinking in tandem (Grugenhagen, 2017; MacDonald, 2014; Sawyer, 2014; Vyas, Heylen, Nijholt, & van der Veer, 2009). In being collaborative, the third creative disposition from Lucas, Claxton & Spencer's (2013) *CHoM* framework, Brian outlined his approach in the very first sentence of his description of teaching music analysis. Brian's phrase "…we…as a class…" extended an invitation to his students to co-construct knowledge of what a good melody consists of, to aid music analysis of Mozart's melodies present within his Piano Concerto in A Major K.488. The use of the first-person plural pronoun "we" indicates this co-construction approach.

Sharing the Product and Giving and Receiving Feedback Sub-Habits. In *sharing the product*, in this case, opinions relating to what a good melody contains, Brian's class heard each other's opinions and voiced them amongst their class group. Brian shared his opinions on what makes a good melody as well as listened to his student's opinions. *In giving and receiving feedback*, it is implied that the teacher gave feedback on student's ideas as discussion took place, even though this is not specifically stated. It is not known if students gave Brian feedback on his criteria for a good melody as this is also not specifically expressed by Brian at interview. Both students and teacher partook in *sharing the product* and *giving feedback*. This indicates again that Brian viewed his students as co-constructors of their own understanding of what makes a good melody. In socially constructing a good melody criteria for analytical discussion, both Brian and his students embraced being collaborative under these two sub-habits.

The sub-habits of being collaborative in Brian's description, *sharing the product* and *giving and receiving feedback*, identify with elements of the conceptualisations of creativity from the work of Cropley (1982, 1995) and Sternberg (2003). From Cropley's (1982, referenced in Cropley, 1995, p. 102) *Characteristics of Creativity Fostering Behaviour*, Brian took student's suggestions and questions seriously. The product was students' opinions which

could also be framed or understood as suggestions. Brian's willingness to co-construct knowledge as a class group in exploring understanding of what makes a good melody, demonstrated evidence of taking student suggestions and input seriously. In Sternberg's strategies to develop creativity, Brian helped students to build self-efficacy (Sternberg, 2003). According to Sternberg, "if students are encouraged to succeed and to believe in their own ability to succeed, they very likely will find the success that otherwise would elude them" (p. 116). Brian facilitated the idea that student's opinions on the topic of success criteria for a melody were both important and valuable enough to share with others in the class group. By sharing these opinions, in *giving and receiving feedback*, Brian's students may have made connections to their contributions of what a good melody consists of and those of what their peer's thought were a good melody criterion, through collaborative discussion and the signature pedagogy of critique.

Cooperating Appropriately Sub-Habit. In being collaborative, under the sub-habit *cooperating appropriately,* Brian cooperated with his students to allow them to voice their opinions rather than tell them the answer and he allowed them to co-construct criteria for a good melody with him and each other. In Booth's *Habits of Mind of Creative Engagement* (2013), two of Booth's habits stand out for *cooperating appropriately*: "generating multiple ideas and solutions" (The habits of mind of creative engagement, para. 2) and "going back and forth between parts and wholes" (The habits of mind of creative engagement, para. 18) . In facilitating and partaking in group discussion on the elements of a good melody, this may have enabled students to put the smaller elements discussed into an overall picture of what makes a good melody and perhaps why Mozart's melodies are considered so.

There are resonances between the way Brian spoke about collaboration and points on Cropley's listing of teacher fostering creative behaviours and the promotion of creativity strategies. Cropley (1995) outlined strategies for teachers to promote creativity in their

students, or teaching for creativity (NACCCE3), and he also presented the characteristics demonstrated by teachers in fostering their students' creativity (Cropley, 1982, referenced in Cropley, 1995, p. 102). Brian described himself as being more accommodating than assimilating in his interaction with students (1995, Cropley, p. 96). He not only absorbed his student's understanding of the topic, which constitutes Cropley's reference to assimilation, but was willing to listen to and hear his student's opinions on what they believed a good melody consisted of, demonstrating the action of accommodating or making small changes to his own knowledge, as brought about by his students' understanding of the topic. As a creative teacher, he then used their knowledge of melody and allowed them to put their knowledge, or co-construction of knowledge, into practice by providing a signature pedagogy, cross-content experience, for his students to engage with. Brian was open to ambiguity (Cropley, 1995, p. 100; Sternberg 2003, p. 115) by collaboratively building knowledge with his students in listening to various viewpoints on the topic of what makes a good melody. In his teaching of music analysis, he also had a cooperative and socially integrative style of teaching (Cropley, 1982) in co-development with his students of a criterion for a good melody.

Brian speaks to Sternberg's (2003) list of twenty-one strategies to develop creativity, specifically to the strategy of idea generation. Sternberg describes idea generation (2003, p. 112) as a process in which: "adults and children should collaborate to identify and encourage any creative aspects of ideas that are presented". Brian as the adult, worked with children, his students, to identify good melody criterion to aid music analysis and understanding of the Mozart set work as well as encouraging students to take inspiration from what was discussed together as a group, or "using one's own voice" (Booth, 2013, The habits of mind of creative engagement, para. 4). He also shared the criteria with others in the group, to help them apply it to their melody writing a few days later. Brain enabled the "trying on [of] multiple points of view" (Booth, 2013, The habits of mind of creative engagement, para. 19). This happened as

"creative collaboration" or as Booth (2013) describes "working with others" (The habits of mind of creative engagement, para. 20) had taken place as a starting activity for a thematic focus within a set work in the LC Music syllabus.

Imaginative *CHoM*. The next *CHoM* to be examined, taking another example from Brian's teaching, focuses on being imaginative. Brian was imaginative in the construction of his pedagogy in his teaching of the set works. He taught set works in a cross-content experience. As discussed in the previous chapter, a cross-content teaching experience has been proffered as a signature pedagogy for music, which involves teaching multiple syllabus topics within a similar timeframe to build on and use multiple musical elements to inform each syllabus topic. In Brian's teaching, he recalled teaching the set works at the same time as teaching about melody construction and melody writing. He also adhered to the statement made in the DES Music syllabus that teachers use their own unique strategies to teach curricular material (DES, 1996b, p. 3).

Playing With Possibilities Sub-Habit. Brian *played with possibilities* in developing how set work material was delivered to his students. There was evidence of a level of confidence in his own teaching approach which implies that he had manipulated his teaching strategies/foci, tried them out, and improved on his teaching of the syllabus. I interpreted Brian's cross-content experience teaching of set works and melody writing as evidence of confidence in his teaching because through trial and error he appears to have arrived at a solution that he felt was effective in teaching both set works and melody congruently. This is seen when he said: "I do that across the board on most set works". In specifying that most set works are taught by him in this manner, he appears to have found what works for him and his students.

It is interesting that the way in which Brian described his teaching aligns closely with the description Sternberg gave of "redefining problems" in his list of strategies to develop creative thinking. Sternberg thus describes redefinition: "redefining a problem means taking a problem and turning it on its head…redefining a problem essentially means extricating oneself from the box" (2003, p. 110). In Brian's case, the "problem" is the curriculum in which Brian provided a cross-content experience of, in learning about themes presented by Mozart in a set work and then taking knowledge of those themes and creating a new melody using ideas taken from discussion of a good melody criterion. He encouraged students to take material learned and apply their knowledge elsewhere, as Brian himself had done when making connections between the curricular material.

Brian's practices also illustrate the strategy of "maximize[ing] person-environment fit" (2003, p. 122) from Sternberg's strategies to develop creativity. Regarding person-environment fit, Sternberg outlines this pedagogy as: "encourag[ing] children to examine environments to help them select and match environments with their skills" (p. 122). From the context of our discussion, I assumed that Brian chose activities that he felt would suit his students in their study of the Mozart set work, therefore, maximizing his students learning.

Making Connections Sub-Habit. Brian had *made connections* between various elements of the LC Music curriculum and encouraged students to do the same by incorporating melody writing after discussion on themes within the Mozart set work. It was evident that he knew the curriculum content and had developed these teaching approaches for teaching the set works. This again links with Sternberg's list of strategies to encourage creative thinking, that of encouraging idea generation. In doing this, teachers should: "…suggest new approaches, preferably ones that incorporate at least some aspects of the previous ideas that seemed in themselves not to have much value" (Sternberg, 2003, p. 112). Even though students might not like the idea of learning about set work material, by offering his students increased control over

what they created, Brian may have allowed his students to engage more positively with what they learned e.g., through shared dialogue on the reproduction of a good melody.

Using Intuition Sub-Habit. Brian *used intuition* because he weighed up his material to teach and had arrived at a specific mode of delivery. He had thought about his students and how he was comfortable teaching the set works, thus using his intuition to devise a mode of delivery that worked for him and his students. Brian *dared to be different*, a sub-habit from the *CHoM* disposition "persistent", as he had confidence in his ability to teach the set works using the signature pedagogy, cross-content experience teaching. In using his own choice of pedagogy, he trusted his own judgement (Booth, 2013, The habits of mind of creative engagement, para. 5) and made choices based on a variety of criterion concerning his students (Booth, 2013, The habits of mind of creative engagement, para. 10). Brian gave students "knowledge of one or more special fields" (Cropley, 1995, p. 96) and "encourage[d] students to learn independently" (Cropley, 1982, referenced in Cropley, 1995, p. 102). Each topic within the LC Music syllabus is itself one particular disciplinary field. In teaching using a cross-content experience teaching approach, Brian instructed his students on the theory of analysis as applied to the Mozart Piano Concerto and he also helped his students to identify good melody writing criterion which they could attempt to use in a following lesson. By applying prior knowledge and findings from a collaborative discussion in a previous class, he enabled his students to independently make the connection between prior learning and its application to melody writing. Brian *used his intuition* in the design of his teaching to "motivate [his] students to master factual knowledge, so that they ha[d] a solid base for divergent thinking" (Cropley, 1982, referenced in Cropley, 1995, p. 102) in their melody writing after learning about and analysing Mozart's melodies.

Brian's Conceptualisation of Creativity

Brian's practices exemplified some elements of the NACCCE's definitions for creativity and teaching for creativity. Considering the NACCCE's definition for creativity, Brian's students were able to have something that was original, their own composition, and of value, knowing what made a good melody, to inform their composition as well as having understood Mozart's craft as a composer. In teaching for creativity, Brian orchestrated, the composition of a student's own melody using agreed upon criterion of a good melody, therefore fulfilling students thinking in creative ways, for themselves as outlined in the NACCCE's definition. Turning to Glăveanu & Beghetto's (2020) creativity principles, Brian demonstrated some of these principles. He established open-endedness by giving students boundaries like criteria for a good melody but required students to use this criteria for themselves. Nonlinearity was incorporated as Brian did not just let students engage in melody writing as an activity on its own but merged learning of melody writing with repertoire study of the Mozart set work. This can be seen when he discussed focusing on one topic for one day and another topic that is linked to the set work curriculum on the next day: "I'll try to pivot on a Thursday to melody writing through the lens of what we looked at on Monday type of thing…". By linking two activities of the LC Music syllabus and exploring these in tandem, a set work and composition, Brian utilized multiple creative teaching and learning pedagogies to explore curriculum and he encouraged students to think creatively.

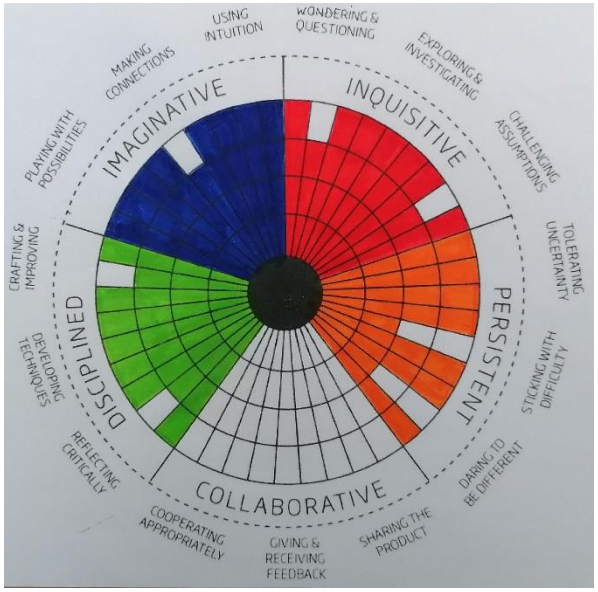
Music Analysis and Listening Taught Using *CHoM*

Inquisitive, Persistent, Disciplined and Imaginative CHoM

A second example of *CHoM* in use, this time in Lily's classroom, where she taught music analysis and listening for Bach's Cantata no. 78, is presented next. This section presents Lily's use of four of the five *CHoM* dispositions in her teaching. These dispositions include

being inquisitive, persistent, disciplined and imaginative. In Figure 11 presented below, it can be observed that Lily is quite active in her use of these four dispositions throughout her description of pedagogies.

Figure 11: Lily's Use of Inquisitive, Persistent, Disciplined and Imaginative *CHoM*



In discussion with Lily, she described:

> Now, general listening…I would do comparisons. This cantata compared to another cantata, or maybe you know, a Bach cantata to another cantata from another time. So, like Carmina Burana. What are the differences? So, just general comparisons and weighing things up against each other. And then going back, as I said in that particular one, starting with the chorale, how he used that to build the first movement. Picking out the tunes. Just listening to the soprano line, playing the soprano line, singing the soprano line. And then you know, I think it's very important that student's kind of see that composers got very good value for their music. That they might only compose eight bars, but they get sixty bars of music out of it, by repetition, by alteration, by variation. And that informs their composition as well.

Being Inquisitive CHoM

Wondering and Questioning Sub-Habit. In being inquisitive and demonstrating the sub-habit of *wondering and questioning*, Lily starts off with a description of how she employed the customary pedagogy "using comparison". She wondered about different cantatas from different time periods and directed curiosity with the question: "What are the differences?" She

proceeded to describe the set-up of this pedagogy in her classroom by outlining what she did with her students: "…just general comparisons and weighing things up against each other". The language of comparison used, evokes the use of the sub-habit, *wondering and questioning*. Lily directed herself and her students to cultivate a sense of wonder by revisiting each part of the material for comparison with something else and delve deeper into the set work under study. It was almost like she was describing her own interaction with Bach's cantata as she figured it out for the very first time and was now passing this same strategy on to her students. She described "…starting with the chorale…" movement, and described the wonder associated with "…how he used that [musical material] to build the first movement". She directed students and herself to question what was similar, the same, or different in the musical material contained within both the first movement and the seventh movements of Bach's cantata. She posed a concrete question for her students, to instil a sense of direction in helping them think through and develop new understanding of the set work for study (Lucas, Claxton & Spencer, 2013, p. 16). This signature pedagogy was identified as critique in earlier discussion in Chapter Four (A).

Lily's teaching example resonates with a number of Booth's (2013) *Habits of Mind of Creative Engagement*. Lily addressed "formulating questions and problems" (The habits of mind of creative engagement, para. 6) where she posed one effective question to steer her student's engagement with the set work for study. She also "inquir[ed] skilfully" (The habits of mind of creative engagement, para. 11) by first recognising a problem, "how do I show students what the characteristics and elements of a cantata are?", and then finding a cantata to compare against Bach's cantata. She wanted students to be able to recognise or describe what was different in each one. This expanded her students general listening skills by asking one simple direct question: "What are the differences?". Lily also went "…back and forth between parts and wholes" (Booth, 2013, The habits of mind of creative engagement, para. 18) in her

comparison work with students by having them listen for differences between different cantatas from different eras and by comparing the first and seventh movements of *Jesu Der Du Meine Seele*. Lily did this for herself first as part of the preparation of teaching so that she would be able to discuss it with her students, it is assumed, and then with her students as part of their study of each of the musical works or movements.

Exploring and Investigating Sub-Habit. The sub-habit of *exploring and investigating*, links accordingly with Lily's set up of a concrete question (effective questioning technique) to direct exploration of curricular material. She recalled "weighing things up against each other" which presented investigative language that started exploration for herself and her students into Bach's cantata. Lily instructed students with various tasks: "Picking out the tunes. Just listening to the soprano line [concentrated listening], playing the soprano line [active listening/performing], singing the soprano line [active listening/performing]". According to Lucas, Claxton & Spencer (2013) "…questioning things alone does not lead to creativity. The creative individual follows up her questions by actively going out, seeking and finding out more" (p. 16). Lily did this first by asking a question, "what are the differences?" After this, she got students to actively engage with the music they were studying by listening to it, singing it and performing it. This allowed Lily to help students and herself explore Bach's music and investigate what they were hearing in the music more readily as they became increasingly familiar with the music under investigation.

Relating to various creative strategies from Cropley (1982, 1995) and Sternberg (2003) and to elements of Booth's (2013) *Habits of Mind of Creative Engagement*, Lily exemplified her use of *exploring and investigating*. Through engaging students in finding answers and identifying differences in different cantatas, Lily engaged Cropley's "possession of a fund of general knowledge" (1995, p. 96) and "motivate[d] [her] students to master factual knowledge…" (1982, referenced in Cropley, 1995, p. 102) as well as Sternberg's strategy to

recognize that knowledge can be used for various purposes. She insisted that "one cannot be creative without knowledge" (2003, p. 112). Lily presented students and herself with the opportunity to develop creative thinking and action through building a fund of general knowledge surrounding the topic of analysis and listening, to teach Bach's cantata. Lastly, Lily identified with Booth's "sustaining [an] inner atmosphere of exploration" (2013, The habits of mind of creative engagement, para. 3) by comparing two different types of cantatas. Even though this is not a formal requirement of the LC Music syllabus, Lily recognised the benefits of doing extra comparison for her students.

Challenging Assumptions Sub-Habit. Lily *challenged assumptions* by choosing other cantatas "…like Carmina Burana", for herself and her students to "…maintain a degree of appropriate scepticism…" about each of the cantatas (Lucas, Claxton & Spencer, 2013, p. 16). Just because a composition is a cantata, does not mean it is going to be the same or have the same structure as another. Through being inquisitive, and through posing questions and wondering about it, Lily encouraged the exploration and investigation of musical assumptions and the melodic, rhythmic and harmonic criteria associated with two different cantatas as part of her set work instruction. In cross-fertilizing ideas (Sternberg, 2003, p. 119) on two different cantatas, Lily explored other layers of non-curricular material to magnify her students and her own learning and instruction in her classroom. By adding this extra layer of musical engagement, she intentionally observed (Booth, 2013, The habits of mind of creative engagement, para. 17) other learning that could benefit her students in their study of music at LC level. Booth (2013) describes this creative habit as applying "…intentional observational strategies to produce relevant, valuable and rewarding information amid the chaotic overload" of knowledge (The habits of mind of creative engagement, para. 17). This is the resolve that Lily demonstrated in her teaching of the Bach set work. She got students to engage with non-syllabus material (extra cantatas for comparison) to enhance understanding of syllabus material

(the Bach set work). Lily resolved that extra exposure to outside syllabus listening material would aid in her teaching of Bach's cantata. She saw this extra engagement as both valuable and rewarding in the context of her pedagogies.

Persistent CHoM

Tolerating Uncertainty and Sticking with Difficulty Sub-Habits. Turning to the disposition, persistent, and its sub-habits of *tolerating uncertainty* and *sticking with difficulty*, Lily *tolerated uncertainty* around Bach's cantata. She demonstrated *tolerance of uncertainty* by modelling uncertainty on her own part through questions like "What are the differences?". She attempted to understand this uncertainty in doing comparisons, firstly in general by comparing one cantata with another and secondly by comparing the first and seventh movements of Bach's Cantata no. 78, then by getting her students to engage in listening and performance of elements of the set work. In doing this, I would argue that Lily did not give up on trying to get her students to understand curricular material, but stuck with the difficulty of unfamiliar curricular material, to her students, and tried to make the experience or encounter with the set work as engaging and active as possible for them through various pedagogies employed.

Daring to be Different Sub-Habit. Lily did not persist with just syllabus material with students in her teaching of Bach's set work. She *dared to be different* and instructed students to engage with outside syllabus listening material (another signature pedagogy) that would enhance her students understanding of the work they studied. She did not just give students factual notes on the set work and read through them. She engaged her students by allowing them and herself to listen to, sing and play the music they were studying. Lily also expanded her student's knowledge of composers by detailing the ingenuity of Bach as a composer. She provided cross-content experience teaching by referring to composition and to how other

composers use a small amount of musical material to compose a larger musical work. This is seen in Lily's description: "…I think it's very important that student's kind of see that composers got very good value for their music. That they might only compose eight bars, but they get sixty bars of music out of it, by repetition, by alteration, by variation. And that informs their composition as well." By bringing in other elements of the music curriculum, Lily demonstrated "a certain level of self-confidence" (Lucas & Spencer, 2017, p. 25) in her understanding of curricular material and in her student's level of ability to comprehend the new connections she made (Lucas, Claxton & Spencer, 2013, p. 17). Lily's practice resounds with Booth's (2013) "persisting" (The habits of mind of creative engagement, para. 12) and Sternberg's suggestion to encourage creativity in "imagin[ing] things from others' points of view" (2003, p. 122). Lily did this by "entering the mind" or interpreting the mind of a composer. She helped students to identify the "repetition", "alteration" and "variation" used by composers. She gave students extra knowledge of these processes to allow them to engage with other's points of view in their own composition and overall understanding.

Disciplined CHoM

Reflecting Critically, Crafting and Improving and Developing Techniques Sub-Habits. In using the *CHoM* disposition, being disciplined, and its sub-habits, *critically reflecting*, *crafting and improving,* and *developing techniques*, Lily demonstrated a multitude of creative practice. It is apparent that Lily *reflected critically* on how she delivered understanding of this set work. With forty years of teaching experience, it showed that she made decisions on how to communicate this curricular material, that had been developed throughout the span of her teaching career. From interpretation and evidence presented in Lily's discussion on teaching this set work, it was ascertained that critical reflection had taken place throughout Lily's teaching career. As she had been teaching this set work, since the beginning of the syllabus in 1997, she has developed and honed her pedagogies and devoted her time to

crafting and improving her delivery of knowledge pertaining to Bach's cantata. In saying "and that informs their composition as well", Lily indicated the development and progression of teaching Bach's cantata in this manner. It appeared that she had reflected critically on the best way to present this set work for students to engage effectively with it. Her description also illustrated her innovation with the use of time when teaching the LC Music syllabus. She used cross-context experience teaching to link both listening and composition within the Bach set work explanation. She also used a mixture of pedagogies in her delivery of understanding to students, to teach both analysis of this set work and used structured pedagogies (questioning, comparing) to teach students what to listen for within the set work. Lily associates with Booth's (2013) "making choices based on a variety of criteria" (The habits of mind of creative engagement, para. 10). Booth describes that "…this capacity enables us to make good, effective, personally true choices based on a wider palette of perspectives" (2013, The habits of mind of creative engagement, para. 10). In identifying with this, Lily demonstrated critical reflection over her career, to arrive at pedagogies she uses today, in teaching music analysis and listening skills suitable for teaching *Jesu Der Du Meine Seele*. Her perspective over the years, comes from *crafting, improving and developing* her pedagogies to teach Bach's set work in this manner.

Imaginative CHoM

Playing With Possibilities Sub-Habit. Engaging with the sub-habits of being imaginative from Lucas, Claxton & Spencer's *CHoM*, Lily *played with possibilities* in her use and variety of pedagogies. She focused on listening, composing and performing, all three areas within the LC Music syllabus, and in some ways, crafted these pedagogies to address each of these three areas to perform a different role in her teaching. For listening, Lily posed a question to address general listening observations and subsequently revisited both movement one and movement seven, to glean a more comprehensive understanding of the differences and

similarities, between the two movements. With composing, Lily illuminated the ingenuity of composer's practice by outlining, to her students, that composers manipulated their composed material in various ways for expansion and development. By mentioning this part of her pedagogy, Lily informed her student's composition skills and contributed to another part of the LC Music curriculum. With performing, Lily allowed students to sing and play musical themes and/or sections of the music being studied. She *played with possibilities* and enabled a more comprehensive learning experience for her students to take place, in their study of Bach's Cantata no. 78.

Making Connections Sub-Habit. Lily *made* various *connections* throughout her example. She identified links, similarities and differences, between different cantatas in her teaching of this Baroque cantata. I would argue that Lily's use of the word "like" in her explanation on comparison, "…like Carmina Burana", implies her significant knowledge of different musical works. The word "like" signals that there are other cantatas on her mind, but that she only needed to mention one to indicate her teaching practice. She got her students to make the connections between different cantatas in different musical eras and to make a connection to the music they listened to and performed. Through engaged involvement with musical material, both Lily and her students demonstrated the sub-habit of *making connections* to the music listened to and performed, through active listening. This enabled her students to see new links between ideas and to *make* new *connections* between what they were studying and the wider context of musical knowledge.

Using Intuition Sub-Habit. Throughout the interview, Lily demonstrated her *use of intuition* in her teaching. She did not focus solely on what students needed to know for an exam but made the decision to expand their knowledge and inform them on the practice of a composers thinking. This was indicated with her explanation: "…I think it's very important students…see that composers got very good value for their music". This led Lily to believe

"…that informs their composition as well". In her discussion of how she *made connections* and *played with* pedagogic *possibilities* over the years, Lily intuitively knew that connections could be made between various aspects of musical knowledge and meaning. Merging with ideas from other theorists, Lily's exemplar showed signs of strategies and creative habits of mind from Cropley and Booth's research. Lily exhibited "tapping and following intrinsic motivation" (Booth, 2013, The habits of mind of creative engagement, para. 21) and "offer[ing] students opportunities to work with a wide variety of materials and under many different conditions" (Cropley, 1982, referenced in Cropley, 1995, p. 102). Lily used her intrinsic motivation by deciding on a course of pedagogies for teaching this set work, that included: Critique (comparison), cross-content experience teaching, discussion, listening (repeated listening, active listening (N-Gage), providing model listening examples, outside syllabus listening material), thematic focus, effective questioning technique and performance. These customary and signature pedagogies can be referenced in Appendices L and M. She coupled her experience of using and modifying various pedagogies in her classroom, and by providing students with many teaching activities to experience set work material for study. This can be seen from the diverse list of pedagogies employed above.

Lily's Conceptualisation of Creativity

The concept of value is an important component in the NACCCE's definition of creativity. Value in Lily's classroom was produced by students performing musical elements and features from the cantata. The creative product was an understanding of the Baroque musical era and Bach's composition, acquired by students, through Lily's pedagogies. The value of Lily's pedagogies meant that students procured knowledge of the set work through creative classroom activity. Turning to the NACCCE's creative teaching definition, creative teaching was demonstrated by Lily in generating and scheduling interesting, exciting and engaging activity in her music classroom. Creative activity was facilitated by the teacher and

students in performing themes. Creative teaching was also explored in highlighting the differences between the first and last movements of the cantata, through classroom discussion and comparison (critique). These pedagogies are creative because Lily's design of curricular content delivery involved active participation that could be viewed as interesting and exciting for students. This is the case because they were engaged in effective teaching and learning through an active means. Teaching for creativity, as outlined by the NACCCE (1999), involves teaching to engage a student's own creative thinking and activity. This was hinted at by Lily teaching about variation, repetition and alteration of melodic material, as demonstrated by composers in their composition. In consequence, linking information supplied by Lily, students could have used these composition techniques in their own melody writing, therefore invoking their own creativity. Teaching for creativity is further demonstrated by Lily from discussion above and resonates with one of Sternberg's (2003) strategies to develop creative thinking, "recognise that knowledge is a double-edged sword and act accordingly" (p. 112). Sternberg explains that "…on the one hand, one cannot be creative without knowledge. Quite simply, one cannot go beyond the existing state of knowledge if one does not know what that state is" (p. 113). In informing her student's composition skills, Lily recognised that students needed to know information about variation, repetition and alteration of melodic material, to progress in their musical understanding and application to their own composition.

From Glăveanu & Beghetto's (2020) alternative definition for creativity, the idea of open-endedness could be aligned with the way in which Lily focused on Carmina Burana which is outside the LC Music syllabus. Lily felt that by teaching about other musical works, it would help students arrive at a better understanding of the set work for study. Nonlinearity or using different ways or processes to arrive at solutions or to create different experiences (Glăveanu & Beghetto, 2020, p. 77) was addressed by Lily. The solution or product was students understanding and the experience was interacting with, listening to and analysing a Bach

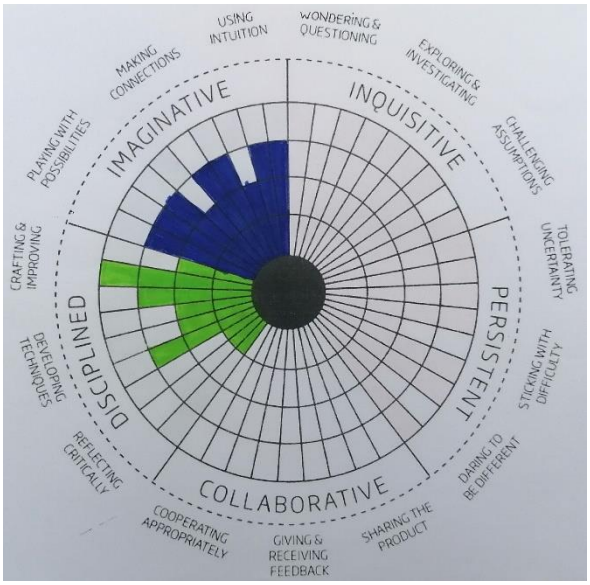
cantata. She also addressed pluri-perspectives or being open to multiple interventions and forms of action (Glăveanu & Beghetto, 2020, p. 78) in the same way as nonlinearity. Lily demonstrated characteristics of Glăveanu & Beghetto's definition, through facilitating physical performance or active listening (N-Gage) (Shehan Campbell, 2005) to themes within the set work. She was open to multiple interventions, or pedagogies, for students to understand and experience Bach's cantata. She incorporated performance of parts of the set work, not just listening to the music. This is evidenced when Lily recalled "playing the soprano line [and] singing the soprano line".

Listening Taught Using *CHoM*

Disciplined and Imaginative CHoM

Considering Brian's teaching once more, the third example to exemplify use of *CHoM*, now examines the dispositions, disciplined and imaginative. Brian's use of the *CHoM* imaginative, has already been considered in his first teaching exemplar. It is illuminating to interpret Brian's use of the imaginative disposition again. In the next exemplar, Brian used the imaginative disposition in a different teaching context, teaching listening, in opposition to teaching analysis in his first exemplar, and in teaching different content, this time, listening to and identifying different musical features and elements. Brian's use of both dispositions is outlined in Figure 12 below.

Figure 12: Brian's Use of Disciplined and Imaginative *CHoM*



Brian describes his teaching of listening in his classroom:

> I'm trying to get them to sing themes. I'm trying to get them to sight-sing. I'm trying to get them to perform some of the rhythmic aspects of pieces. I'm trying to foster, if not a love at least not an adversity, or something that they don't like in the set works. So, I'm trying to grasp at straws sometimes, with what they might engage with, what they might find that sounds nice to them. That's kind of the general approach to everything and then, when we've done that type of work where you're trying to engage them in the listening in a very proactive way, I then will start to talk in terms of form. Actually, form is a huge one I tackle next because, particularly in classical and romantic pieces I think it's very useful to give a framework to students, [split] into what each section means. Like in a song, for instance, if you have a chorus and verse, they're very familiar with that setup and that form structure and it helps them to compartmentalise the piece.

Disciplined CHoM

Reflecting Critically Sub-Habit. Under the disposition disciplined in Lucas, Claxton & Spencer's (2013) *CHoM* framework, the sub-habit *reflecting critically*, is denoted: "…once ideas have been generated, evaluation is important" (p. 17). From a pedagogical perspective, Lucas, Claxton & Spencer's point suggests, once pedagogies have been employed in the classroom, evaluation is necessary to ascertain if they have been effective. In responding to activity, again in this example, Brian used similar words from his previous example, "I'm trying", indicating that he knew his teaching and his students understanding was a continual

work in progress. He did not say, “this is what I teach”, but reflected that he was constantly trying to impart knowledge and understanding to his students through pedagogies for set works. He reflected deeply with an honest statement halfway through the interview: “…I’m trying to grasp at straws sometimes, with what they might engage with, what they might find that sounds nice to them”. Before this, Brian outlined his purpose in the study of set works. He stated: “I’m trying to foster, if not a love at least not an adversity, or something that they don’t like in the set works”.

Brian’s honest statement directly resounds with one of Sternberg’s (2003) creativity fostering behaviours, helping children to find what they love to do (2003, p. 116). By *reflecting critically* on avoidance of adversity and a positive disposition toward studying set works, Brian “tries” to get students to like the studied repertoire for examination at senior cycle, using pedagogies that he felt might fit this purpose. In Brian’s case, it appears engaging in performance of some elements of the works to create enjoyment in his classroom, was his approach. Brian additionally reflected on the use of a certain structure, discussing the musical element “form” within his teaching of set works. He demonstrated this when he mentioned “…I think it’s very useful to give a framework to students, [split] into what each section means…that form structure…helps them to compartmentalise the piece”. By critically having reflected on awareness of the way his students learned, he knew that framing the meaning and use of form was something he must adhere to in his teaching of set works in the future. With the term “trying”, Brian implies a wish that students engage in a meaningful way with set works and material he presented to them. There was a real sense of longing by Brian that his students absorb the music and understand it. I associated Lucas, Claxton & Spencer’s critical reflection with Brian’s self-evaluation of his own work. There was a real sense of willingness to evaluate his own work to achieve student’s appreciation of the music they were studying (Cropley, 1995, p. 96).

Developing Techniques and Crafting and Improving Sub-Habits. Brian exhibited the *developing techniques* and *crafting and improving* sub-habits, which share similar pedagogic activity in Brian's exemplar. An example of Brian *developing techniques* and *crafting and improving* his pedagogies is shown in his thinking on "…what they might engage with, what they might find that sounds nice to them". In the interview, Brian posed questions for himself as if he were trying to find more ways to make student learning better and more effective. In describing how he got students to engage with many performance elements, it comes across that if one strategy did not work, he would have tried another to keep students engaged. "Trying" is mentioned six times, which indicates to me that Brian's actions and pedagogies in his classroom were changing to suit the situation perhaps or the cohort of students he had in front of him. It appeared that he was *crafting and improving* his pedagogies to teach the curricular material depending on whether his efforts were succeeding or failing in fostering a liking of set works amongst his students. Brian had a certain way of presenting and working through set works with his students. This indicates that he had crafted his knowledge of his students and the curriculum he taught them, to improve their experience or liking of these musical works.

Imaginative CHoM

Playing with Possibilities Sub-Habit. Regarding the disposition imaginative and the sub-habit *playing with possibilities*, Brian was "trying…trying…trying" different musical experiences with his students – singing, sight-singing, performing rhythm and listening - to foster an acceptance or understanding and liking for this studied repertoire. In trying different activities, he maximised the possibility of all students engaging with musical repertoire. By trying, developing or manipulating musical experiences in his classroom, Brian attempted to improve (Lucas, Claxton & Spencer, 2013, p. 17) his instruction on listening to music and identifying elements and features within musical material.

Making Connections Sub-Habit. In his teaching, Brian recognised that understanding of a set work pivots on a student's understanding of musical form. He felt that students could attach meaning and knowledge of a set work more effectively when they attached those learned meanings and knowledge, to specific parts of the structure of the work. This functions much like a pillar or column diagram representation of information. For example, when dividing a piece of music into sections (e.g., introduction, chorus) or labelling part of the form (e.g., section A, B, A1), this can allow students to compartmentalise each section of a piece and then learn, process, store and recall information about each section, one section at a time. A pillar diagram can aid students to organise information presented to them in a systematic way. To illustrate this, see an example of some basic set work information represented diagrammatically on a pillar diagram in Appendix N. In making connections, Brian perceived that a connection existed between the feature form, and a student's overall understanding of a set work. As Lucas, Claxton & Spencer describe, "…this process of synthesising brings together a new amalgam of disparate things" (2013, p. 13). In providing both a "proactive" and "compartmentalised" learning experience for his students, he allowed himself and his students to gain confidence in singing, playing and listening to or analysing music (disparate things) to configure a new understanding or gain a new connection to the music they studied for the LC. A second connection in Brian's teaching is that of performing music while studying this music for analysis and listening skills. He chose a proactive approach that was not passive but interactive in nature for him and his students in his classroom. Another connection made by Brian's was his recognition of what his students might like listening to within set works and trying to gauge his pedagogy choice on what they may have found engaging.

Using Intuition Sub-Habit. In using the feature, form, as a pivot point for his students understanding of set works, with a special reference to Classical and Romantic set works, this presents Brian's intuition in practice. Intuitively, Brian knew that presenting students with a

structure which they could identify and over which they could gain familiarity, would help to ground their thinking and understanding in relation to study of musical works. He intuitively realised that students may learn better if they interact with the music they study.

Brian's Conceptualisation of Creativity Revisited

In Brian's second exemplar, there are significantly less examples of creative practice than his first exemplar, that are in accord with definitions from the NACCCE (1999) and Glăveanu & Beghetto (2020). One possible explanation for this may centre on the crux of Brian performing in a different teaching context and teaching different content. In this exemplar, Brian was teaching about form and structure of a musical work after listening to material, which may be seen as needing a more formulaic, direct teaching approach than the discursive and collaborative interaction between students and teacher while analysing and discussing the melodic features of a musical artifact in Brian's first exemplar. Another possible explanation for featuring less creative practice in this teaching example in comparison to Brian's first example may stem from a realisation that creative teaching cannot happen all the time because planning for creativity and partaking in creative teaching within the classroom takes time and copious effort, which is sometimes not as abundant in senior cycle music education. This is due to teaching for a terminal exam and having a specified syllabus to teach. This assumption is recognised in Brian's example, as a possibility for less creative activity being present in his classroom, however, he did demonstrate some creative practice. Brian engaged his students in listening as a proactive not a static activity by singing melodies at sight and by facilitating his students in making connections between information presented and how they compartmentalised this information. In recognition of the reduced engagement with creative practice, I look at some alignments between Brian's praxis and the NACCCE's (1999) definitions for creativity and teaching for creativity as well as some creativity conditions outlined by Glăveanu & Beghetto (2020): open-endedness, nonlinearity and pluri-perspectives.

The NACCCE foregrounded originality in its definition. Originality is an expansive concept, that could mean "ground-breaking" (big "C" creativity) or a small change within an individual's practice (small "c" creativity) (Csikszentmihalyi, 1998, p. 80). In Brian's teaching example, I see aspects of originality relating to small adjustments within his pedagogies. I interpret Brian's continuous "trying" as exhibiting originality. He tried to get students to like the music they listened to or studied and tried to foster students liking and understanding of and engagement with musical works. With reference to changing pedagogies as discussed above, Brian tried to appropriate pedagogies to suit the teaching situation or group of students he taught.

There is alignment between Brian's practices and the focus on developing a student's own creative thinking or behaviour in the NACCCE's definition on teaching for creativity. Brian hints at teaching that is intended to develop his student's own creative thinking. Kratus (2017) outlines a "difficulty in teaching listening is that listening is a covert behaviour in that activity takes place inside a person's head and is not observable to others" (p. 47). Brian found a way to make this covert behaviour an overt behaviour by giving students the opportunity to perform the music they heard. In doing so, students were able to demonstrate something they heard and their understanding of what was heard, into a tangible entity. Brian identifies with this in his statement "…you're trying to engage them in the listening in a very proactive way…". Proactive engagement here refers to Shehan Campbell's (2005) N-Gage which is "…listening actively to participate to some extent in music making (such as singing a melody, patting a rhythm, playing a percussion part, or moving eurhythmically or in an actual dance pattern to recorded or live music)" (p. 31). In acknowledging that listening is a creative activity and allowing students to partake in active music making, Brian demonstrated a capacity for teaching for creativity.

Turning to Glăveanu & Beghetto's creativity definition, Brian's acknowledgement that he "grasps at straws" is compatible with open-endedness in his teaching. He appeared open in trying to get students engaged in various ways that "might" appeal to them or enthuse their encounter with set work material. This language draws on his willingness to explore various ways in keeping his students engaged. I interpret Brian's use of the words, "some", "might" and "trying", to illustrate his openness to explore new ideas to present curricular material to his students. The main aim in his teaching appears to encompass students liking the material they study. This is seen in his quote: "I'm trying to foster, if not a love, at least not an adversity, or something they don't like in set works".

Brian demonstrated nonlinearity in his pedagogies by engaging students in singing and playing material. It is a tentative reference to being nonlinear, but it is there. He did not rely on reading about the works solely to gain understanding of them. In demonstrating pluri-perspectives, Brian seemed open to his students experience of the music they studied. He navigated the incorporation of multiple student opinions of music, to interject teaching activities that he felt would be effective in allowing students to not loathe the music they studied. Instead, he continually tried to find solutions to overcome a dislike of musical material for study. To reiterate, Brain's demonstration of creative practice is less than his first exemplar. In providing analysis and discussion on this second exemplar, it allowed me to provide an interesting comparison between different types of teaching situations and the demonstration of creativity within the classroom.

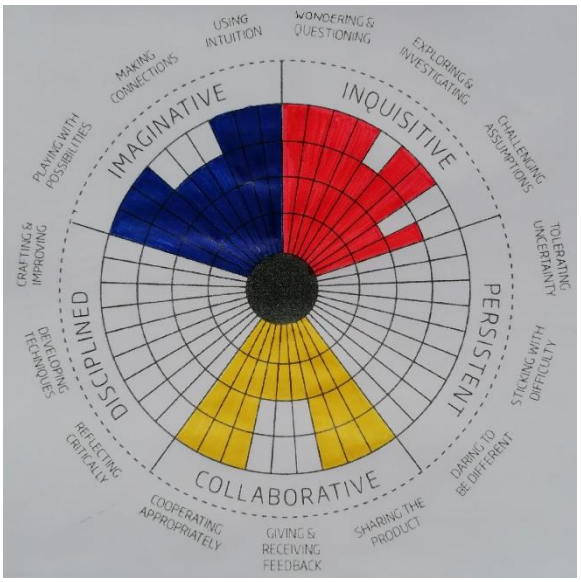
Music Appreciation Taught Using *CHoM*

Inquisitive, Collaborative and Imaginative CHoM

As the first example for discussion surrounding the teaching of music appreciation using *CHoM*, a focus on Aidan using the creative dispositions of being inquisitive,

collaborative and imaginative are explored. A visual representation of Aidan's use of these three dispositions and the sub-habits associated with them, are illustrated in Figure 13 below:

Figure 13: Aidan's Use of Inquisitive, Collaborative and Imaginative *CHoM*



Aidan described multiple approaches to listening and composing to contribute to an overall sense of musical value or music appreciation in his music classroom:

> I think music is a social thing, and I think we're social people…So, for example, things like dictation, I would get them to do in pairs and get them to interact with each other. I get them to start a melodic composition and then…they have to finish off someone else's. So, there's this constant, collaborative field…I would try and write my own music for the classes as much as possible as well or do arrangements of themes. Well, I do feel as a teacher that my imagination needs to be fired up first and for me that's about being creative compositionally. So, I like to write stuff for them to do, but in a context that's social. I like to get them around the piano when we sing three- or four-part stuff that's connected with some aspect of the course, because my time is limited...I would sometimes take their melodic compositions…take an interesting motif…to the piano and do an improvisation on that…let's take the Beatles song, I might go to the piano, and change the chords on it. So that it sounds weird, and you know disguise things. I suppose I do plan carefully but I try and use my imagination on the spot as well, just to kind of…create interesting moments of learning where possible…I kind of have a couple of questions that I ask myself after each class like did they feel like they were part of a musical group? Were they bored? Did they get a chance to have their own voice in the class and contribute something? Because I think that's the other risk as well, is that you do so much, that they end up passive you know. Whereas if you try to put it back on to them - what do you want to do to make this class better, more interesting? I like music, do you? I'm happy doing this like if you're not happy, what's wrong?…I try not to tell them everything and I try and pose interesting questions rather

> than be clever to have the interesting answers. That might sound a bit cliché, but I think I enjoy finding things out myself and I like them to have that same experience.

Inquisitive CHoM

Wondering and Questioning Sub-Habit. Foremost, looking towards Aidan being inquisitive and his utilization of the sub-habit *wondering and questioning*, Aidan's work exemplifies these practices. Initially he mentions three self-directed questions, where he wonders about his students, and questions himself and his practice by interpreting the classroom experience of his students. He asked "…did they feel like they were part of a musical group?" This seemed like an important aspect of his approach: he wanted students to feel like they had a musical experience in every one of his classes. Aidan mentioned this numerous times throughout his interview, one such example being:

> The biggest challenge is to create a musical experience, for them to feel like they've performed music, or they've made music. Like at the end of the day, we all get into music because of the electrical feeling of playing an instrument or singing or actually making music, you know.

Another question he asked himself was: "did they get a chance to have their own voice in the class and contribute something?" This kind of questioning relates to a characteristic from Cropley's (1982) creativity fostering behaviours, that of taking student's suggestions and questions seriously (referenced in Cropley, 1995, p. 102). Aidan substantiated his student's participation, contributions and answers to questions within his teaching. In cultivating a questioning stance about himself and his pedagogies, and in allowing his students to contribute to his planning and teaching, I interpret that Aidan took his students opinions seriously as he cared about their experiences within his classroom. Aidan endeavoured to acknowledge student voice in his classroom. In his questioning of whether student voice was heard, Aidan also echoes one of Sternberg's (2003) strategies to develop creativity, questioning and analysing assumptions (p. 111). The final question Aidan asked of himself as part of being a reflective

practitioner was "were they bored?" He appears to be a conscientious teacher that wondered about his students and their enjoyment of his class. In asking these questions of himself, this allowed him to question and analyse his student's assumptions about his pedagogies. I also see parallels between these ideas of questioning and Booth's (2013) *Habits of Mind of Creative Engagement*, those of formulating good questions (The habits of mind of creative engagement, para. 6) and self-assessing (The habits of mind of creative engagement, para. 13). Aidan generated good questions to ask himself and his students to enhance his own teaching. Through the process of self-assessment, Aidan tailored his pedagogies to fit his students needs and his own creative engagement while teaching.

Wondering and Questioning and Exploring and Investigating Sub-Habits. Secondly, in his use of the sub-habit *wondering and questioning* Aidan presented three student directed questions which identify with a customary pedagogy from Chapter Four (A), that of effective questioning technique. He asked of his students: "…what do you want to do to make this class better, more interesting?" and "I'm happy doing this [classroom activity/pedagogy] like if you're not happy [with classroom activity/pedagogy], what's wrong [actually asking, what do you not like, so that I can make it better]?". Aidan used these questions as an evaluative method of his own teaching, asking his students for critique. He imagined things from other's points of view (Sternberg, 2003, p. 122), inquired skilfully (Booth, 2013, The habits of mind of creative engagement, para. 11) and tried on multiple points of view (Booth, 2013, The habits of mind of creative engagement, para. 19) to do so. This questioning resonates with Lucas, Claxton & Spencer's description of the sub-habit *wondering and questioning* by going "…beyond simply curious about things, the questioning individual poses concrete questions about things. This enables him and others to think through and develop new ideas" (2013, p. 16). Aidan admits his curiosity and wonder, stating that "…I enjoy finding things out myself and I like them to have that same experience" which echoes Booth's (2013) "tapping and

following intrinsic motivation" (The habits of mind of creative engagement, para. 21). He uses intrinsic motivation in questioning himself and his students about pedagogies, to make it better, and by sharing similar "new" experiences, through composing for his class, which will be discussed below.

Similar in scope, using the same *wondering and questioning* example explained above, with the sub-habit of *exploring and investigating*, Aidan explored his perception of pedagogies used in his classroom by posing questions to himself. He sought further clarification and investigated by asking questions of his students, on their perception of his teaching.

Challenging Assumptions Sub-Habit. In *challenging* the *assumptions* and knowledge of his students, he proposed that students may become passive if not provoked or challenged in their thinking and identified that "I try not to tell them everything". He imparted his own passion of *wondering and questioning* to his students in his pedagogical use of questioning and reflection. In doing so, this allowed his students to not take knowledge at face value but to challenge the information they needed to know and understand, to develop answers and address gaps in their knowledge. Aidan did not elaborate on how he did this but made subtle reference to this practice in his teaching. In demonstrating this, he encouraged flexible thinking amongst his students (Cropley, 1982, referenced in Cropley, 1995, p. 102).

Collaborative CHoM

Sharing the Product Sub-Habit. In his opening statement "…I think music is a social thing", although not focusing on set works this time, Aidan demonstrated his thoughts on teaching as a collaborative endeavour that led to a shared product (*sharing the product*). He openly outlines:

> So, for example, things like dictation, I would get them to do in pairs and get them to interact with each other. I get them to start a melodic composition and then…they have to finish off someone else's. So, there's this constant…collaborative field…

Aidan "…recognise[d] the social dimension of the creative process" (Lucas & Spencer, 2017, p. 26) in his above statement. He described allowing students to start off an original composition by themselves, then taking over another student's composition as part of a sociable creative process and product. In moving from his students being creative, Aidan then modelled his own creativity from work created by his students and shared that with them also: "I would sometimes take their melodic compositions, for example, take an interesting motif, take that to the piano and do an improvisation on that". It is interesting that Aidan found his students compositions inspiring and motivating and allowed himself to take them and model his own creative outputs on their work.

Giving and Receiving Feedback Sub-Habit. In previous discussion on *being inquisitive*, Aidan *gives and receives feedback* in an unorthodox way. In using his own self-directed questions and the questions he posed to his students, Aidan received feedback from his students and from his own perspective on his teaching. He gave feedback in composing by using his students' work as impetus to model his own composition. I assume this meant that he used fragments of their melodies as they were provided or improved them as he played them on the piano. Relating to two of Cropley's creativity fostering behaviours, Aidan had "…a cooperative, socially integrative style of teaching" and took "student's suggestions and questions seriously" (1982, referenced in Cropley, 1995, p. 102). He questioned and analysed his student's assumptions of his teaching and encouraged creative collaboration (Sternberg, 2003, p. 121).

Cooperating Appropriately Sub-Habit. In demonstrating the sub-habit *cooperating appropriately*, Aidan enabled himself and his students time and space to compose and learn, separately, and together, through the teaching and learning process. He considered the abilities of his students, the topic he was teaching and the learning stage which they had reached (Lucas & Spencer, 2017, p. 25). This showed he was able to *cooperate appropriately* with his students

to tailor his and their teaching and learning experience of the LC Music curriculum. Aidan described three collaborative activities for his students in his teaching exemplar, (a) dictation, (b) composing and (c) singing. With dictation "…I would get them to do it in pairs and get them to interact with each other"; with composing he allowed students to start a composition then pass it on to have another student finish it; then with singing he liked "…to get then around the piano when we sing three- or four-part stuff". In collaborating with his students and using the sub-habit of *cooperating appropriately*, Aidan shared his composition with his students for them to learn from and to have his students engaged in various ways of learning, using differing pedagogies.

Imaginative CHoM

Playing with Possibilities Sub-Habit. Aidan's exemplar abounds with imaginative pedagogies. Under the first sub-habit, *playing with possibilities*, Aidan uses the language from Lucas & Spencer's (2017) description of the sub-habit. He said he tried to "…create interesting moments of learning where possible". Aidan's language of "where possible" links directly with the sub-habit title *playing with possibilities* and "coming up with novel ideas involv[ing] putting thoughts together in unusual and interesting ways" (Lucas & Spencer, 2017, p. 85). He demonstrates this throughout his example but primarily with his statement: "…let's take the Beatles song, I might go to the piano, and change the chords on it, so that it sounds weird, and you know disguise things". The use of "might" suggests that he does not do this activity every time he teaches one of the Beatles songs, however, it does indicate a willingness and an available opportunity to do such an activity. He also *played with possibilities* when he mentioned: "I would sometimes take their melodic compositions, for example, take an interesting motif, take that to the piano and do an improvisation on that". He again speaks of taking his student's work and modelling his own creative engagement on this by juxtaposing

musical experiences (composing and listening) to present study material in unusual and interesting ways for student engagement.

This can be aligned with Cropley's idea of "offer[ing] student's opportunities to work with a wide variety of materials and under many different conditions" (1982, referenced in Cropley, 1995, p. 102). It also aligns with "generating multiple ideas and solutions" from Booth's H*abits of Mind of Creative Engagement* (2013, The habits of mind of creative engagement, para. 2). Aidan mentioned writing music for his class twice in his exemplar, and in the last example above, speaks of using improvisation in his teaching. He stated: "I would try and write my own music for the classes as much as possible as well or do arrangements of themes". For himself as a creative individual, Aidan did not need to do any of these activities to teach students about the set works. However, he made this pedagogical choice, and he appeared to greatly value such activities as part of his teaching.

Making Connections Sub-Habit. The previous example links with another sub-habit of being imaginative, that of *making connections*. He outlined: "Well, I do feel as a teacher that my imagination needs to be fired up first and that for me, that's about being creative compositionally". Aidan understands his own creative process and makes the connection that for him to engage with creativity he must first be in a creative mind frame to do so. He outlined a connection between composing for his class and his engagement with being imaginative in his teaching. Composition was the stimulus for his imagination in his pedagogies. Aidan also made a tentative connection between using his time wisely with the curricular material he chose to present to his students: "I like to get them around the piano when we sing three- or four-part stuff that's connected with some aspect of the course, because my time is limited".

Using Intuition Sub-Habit. This connection additionally associates with the last sub-habit for being imaginative, *using intuition*. Aidan used his intuition in determining that he had

a limited time frame to complete course work, framed by a terminal examination and wanted his students to have musical experiences throughout their learning. From trying things out or *playing with possibilities*, Aidan made new connections and arrived at thoughts and ideas that would not necessarily materialise given analytical thinking alone (Lucas, Claxton & Spencer, 2013, p. 17). From practice and experience in his teaching, Aidan intuitively knew his own working methods and knew the time constraints of a comprehensive syllabus and wanted to allow his students time to have different musical experiences. Aidan acknowledged that he tried to "pose interesting questions rather than be clever to have the interesting answers". He did not want to be the centre of attention in his teaching but wanted students to think for themselves as he followed this with "…I enjoy finding things out myself and I like them to have that same experience". It is evident that Aidan drew upon many creative elements in his teaching through *playing with possibilities*, *making connections* and *using* his *intuition*.

Aidan's Conceptualisation of Creativity

Considering the NACCCE's (1999) creativity and creative teaching definitions and Glăveanu & Beghetto's (2020) creativity conditions, opendedness and pluri-perspective, Aidan displayed an abundance of creative activity within his teaching description. As is relevant to discussion on the NACCCE1 definition, Aidan exhibited the most creative activity as a teacher thus far from data presented. He engaged more as a creative practitioner than teachers previously discussed in this chapter because he allowed himself to be creative or valuable, as part of others' learning in a distinctive and recognisable way. Aidan was creative as he engaged in imaginative activity both in his personal composition and in his teaching that produced valuable social and collaborative interaction between both him and his students and between students themselves. A few examples of such practice encompassed dictation, singing and composing (Aidan's classroom improvisation on student's melodies and three- and four-part singing material, arranged by Aidan, for student performance); and, meaningful musical

experiences, through a variety of interconnected listening, composing and performing activities. In relation to NACCCE2, creative teaching, through using a cross-content experience for teaching and learning, Aidan fashioned "…imaginative approaches to make learning more interesting, exciting and effective" (NACCCE, 1999, p. 102). He engaged himself and his students in a variety of musical disciplines (performing (singing and playing piano), composing (melody writing, improvisation, music arranging) and listening (chord recognition and identification, and Shehan-Campbell's (2005) N-Gage/N-Act)), to teach students the musical value of studying set works alongside composing and performing as interactive entities in their senior cycle study. Aidan also resonated with Kratus' (2017) underpinning that listening is a creative activity but a covert behaviour. To make listening an overt behaviour, Aidan engaged his students in dictation as part of a pair work activity so students could discuss and write down or notate what they were hearing as part of creative listening activity.

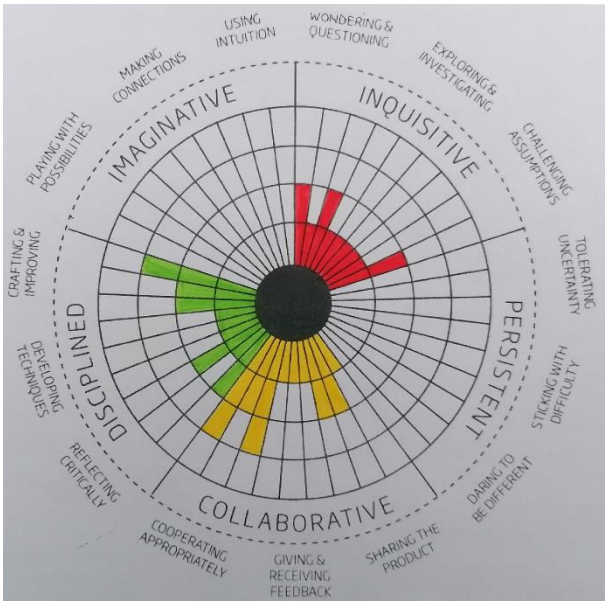
Turning to Glăveanu & Beghetto's definition of creativity, Aidan exhibited many creative experiences both as a teacher and as a facilitator by promoting and enabling his students' engagement with some creative experiences. Meaningful actions (pedagogies and composition exemplars) were undertaken by Aidan to provide meaningful interactions (composition/improvisation, engaged listening and active learning) for and with his students. Looking at two of Glăveanu & Beghetto's creativity conditions, Aidan firstly applied open-endedness to his teaching as well as pluri-perspectives. He was not only open to the possibilities that arose in his classroom as part of everyday classroom interaction but engineered emerging directions, firstly in his treatment of feedback and improvisation on student's melody work and secondly by employing harmonization changes to a Beatles song. He was also willing to incorporate student voice to evaluate his teaching so he could learn from it and continue to enhance his teaching. In employing pluri-perspectives, Aidan's words "might" and "sometimes" indicate an openness to thinking in the moment and commanding an activity as

he saw fit in his teaching, described under the disposition imaginative and the sub-habits *playing with possibilities* and *using intuition*.

Inquisitive, Disciplined and Collaborative CHoM

One final example on music appreciation teaching is presented. Gwen used *CHoM* subtly in description in her teaching of music appreciation from Chapter Four. This is the only example provided which moves from practical elements such as listening and analysis to focus on music appreciation. The addition of this focus shows the value of the *CHoM* framework in that it can be considered alongside all facets of the Music syllabus. Provided in Figure 14 is the visual representation of Gwen's use of *CHoM* in her classroom example.

Figure 24: Gwen's Use of Inquisitive, Disciplined and Collaborative *CHoM*



Some of Gwen's transcript, as discussed in Chapter Four, can be seen again below:

> The music appreciation, that's back to the TV again or back to the radio. We might be doing sequence in music…sequences in the Mozart, and I can't remember what Billy Eilish song…came on, but I always link the musical feature of classical music to something they've heard on TV. So, we say sequence in the Billy Eilish…I'll have heard it over the weekend, and I'll come in on Monday morning and go 'Oh my God, did you hear Billy Eilish? I was talking about sequences last week, here she was and it's in it' and I play the YouTube thing…so, that's how I do the music appreciation thing. I link

> the works with what's going on in their lives. So that it's not just a sequence, in the little yellow book, where we're learning the Mozart.

Inquisitive CHoM

Wondering and Questioning Sub-Habit. Regarding *wondering and questioning*, associated with inquisitiveness, Gwen's presentation of the question "Oh my God, did you hear the Billy Eilish?" instantly creates a sense of wonder, especially with the tone of voice employed by Gwen during our interview. I could imagine being a teenage girl in Gwen's classroom, immediately wanting to know whatever information about Billy Eilish my teacher was going to share. In discussion on teaching about the use of a sequence within a musical work, Gwen outlined using a sequence she heard in a Billy Eilish song and made a connection between the same concept, a sequence, in a classical work for study in her classroom. Gwen presented us with a classroom scenario. She built up a sense of wonder for her students by first having posed a question: "Oh my God, did you hear the Billy Eilish?" Then, followed it with a reference to what she was teaching a week before, "sequences", and mentioned that there was a sequence in a Billy Eilish song. At this juncture, I could imagine a high level of tension amongst Gwen's students. First, they may have identified with Billy Eilish as a contemporary artist and someone they may have been familiar with. Second, they may have been surprised that their teacher knew and listened to Billy Eilish. Next, they may have wanted to know what song Gwen heard with a sequence in it. And lastly, they may have been trying to remember what a sequence was from the previous week's class(es). This may have summoned a level of questioning mixed with a sense of wondering in students' daily classroom activity. Gwen then described playing the Billy Eilish song for her students She did not mention if any ensuing discussion surrounding the use of a sequence was employed, however, it is assumed that a discussion did take place, to create the connection between familiar listening material (a Billy Eilish song) and the less familiar music, of Mozart (*Piano Concerto no. 23*, 1st movement).

Exploring and Investigating Sub-Habit. In demonstrating the sub-habit of *exploring and investigating*, Gwen and her students explored a sequence in Mozart's *Piano Concerto no. 23* through investigation of a different sequence present in a pop song. By linking the compositional use of a sequence in two different musical works, Gwen explored and investigated other musical material, to convey a musical feature present in two different styles of music, classical music and pop music. Secondly, Gwen, encouraged students to go out, seek and find more examples of musical features (Lucas, Claxton & Spencer, 2013, p. 16): "…you need to use the terminology in school to analyse what you're hearing outside of school so you're practicing that terminology".

Challenging Assumptions Sub-Habit. Demonstrating how she *challenged assumptions*, Gwen played the Billy Eilish song for her students, and they heard the sequence for themselves and could trust in their teacher's knowledge and explanation of the song being presented to them. Gwen recognised this for her students as Lucas & Spencer outline "it's important to maintain a degree of appropriate scepticism, not taking things at face value without critical examination" (2017, p. 24). Gwen challenged her own assumptions in believing that her students may not believe her association of a sequence in a Billy Eilish song with a sequence in a Mozart set work. In associating a sequence from a piano concerto with a contemporary artists song, Gwen provided her students with evidence of a sequence in music that was more familiar to them. In providing this association, Gwen engaged with Sternberg's "question and analyse assumptions" strategy (2003, p. 111) to develop creative thinking in herself. By challenging her own assumption of her students' beliefs, she became more creative in finding a way to allow students to make a plausible connection between a song they knew, a piano concerto they were studying, and new information on a compositional feature they had been provided with.

Collaborative CHoM

Sharing the Product Sub-Habit. In being collaborative, Gwen shared her product or in her case, her realisation of a sequence in a pop song that could be applied to the study of Mozart's piano concerto. The product in this case, the Billy Eilish song, was not created by Gwen, however, the acknowledgement was made by her which she chose to share with her students. It has been considered by some authors that a novel thought generated by an individual person is only recognised as such by that person (Johnson-Laird, 1988; Torrance, 1962; Webster, 1990). A novelty in listening occurred to Gwen as she experienced excitement in making a "new" discovery, to her, while she was listening to Billy Eilish (Taylor, 1988). This is evidenced in the manner she chose to share her newfound discovery with her class. Students may not have made this connection by themselves and with Gwen sharing the connection she made, she impacted or contributed to her students overall understanding of a sequence in a pop song, that they could have linked to study of the piano concerto. This resonates with Cropley's creative strategy, the "ability to communicate their results to other people" (Cropley, 1995, p. 96). Gwen also shared brief discussion with her students on the Billy Eilish song. Her recollection tells of student reaction thereby acknowledging that she listened to and engaged students in their opinions on her question. Gwen also shared connections she makes between curricular material and the lives of her students: "I link the works with what's going on in their lives". This opened collaborative discussion, where this teacher actively tried to relate to her students and collaborate with them on a personal level by linking interests and activities in their lives, to the material for study in her classroom.

Cooperating Appropriately Sub-Habit. Gwen *cooperates appropriately* with her students, and this was demonstrated in the relationship she appeared to have with her students. She linked set works with what was happening in her student's lives to keep them interested in learning about set works. Billy Eilish as a pop singer, may have seemed more interesting to

her students than Mozart. By linking a musical work from the Classical era to a contemporary artist's work, which also contained a sequence, highlighted the understanding Gwen had of her students. She appeared to have tailored the delivery of curriculum material in an appropriate way for greater student engagement with syllabus material.

Disciplined CHoM

Reflecting Critically Sub-Habit. Next for exploration is Gwen's use of the disposition being disciplined and its associative sub-habits. By *reflecting critically*, knowing what her students listen to, and seeing how Gwen could link what she wanted them to know about classical music, and try to create meaning for students through different experiences, this showed her discipline in transmission of knowledge about Mozart's piano concerto. Gwen appears to have reflected on the best use of pedagogies and teaching resources, that might have embodied the most engagement by her students in their understanding of curricular material and that was the reason she used YouTube or audio-visual presentation of information to her students.

Developing Techniques and Crafting and Improving Sub-Habits. Gwen devoted time to the creative endeavour of teaching (Lucas, Claxton & Spencer, 2013, p. 17) in thinking about how best to link set work material (through effective questioning technique and audio-visual presentation) to present a new realisation to her students. This revealed her demonstration of *developing* her pedagogies for her own context. With *crafting and improving*, the description of telling students to listen to music outside school for identifying techniques may not seem revolutionary as a pedagogy, but it does have value in instructing students to listen effectively. Understanding her students, appears to be one of Gwen's special crafts in teaching. She appeared to make musical features and understanding of them meaningful for her students in their study of set works, through making connections between students' lives

and the curriculum being taught within her classroom. This is illustrated when she described: "I link the works with what's going on in their lives. So that it's not just a sequence, in the little yellow book, where we're learning the Mozart". By improving knowledge of her student cohort, Gwen was disciplined in her use of pedagogy in teaching Mozart's piano concerto in her music classroom.

Gwen's Conceptualisation of Creativity

Gwen's affinity with creative practice in her everyday senior cycle Music classroom was less pronounced than other teachers presented for discussion. In reference to the NACCCE2 definition, creative teaching, Gwen does not demonstrate a strong association with creative teaching, however, she used creative teaching approaches in a subtle way to make learning more interesting, exciting and effective for her students (NACCCE, 1999, p. 102). As a skilled and experienced teacher, Gwen's relationship and interaction with her students allowed her to have valuable conversation with them to make learning interesting and exciting for them. This is the interpretation perceived as she described her students' realisation of a sequence being present in both the Billy Eilish song and the Mozart movement by saying: "Oh my God, yeah". This type of reaction may illustrate that students might have found her pedagogies exciting and effective in their engagement with curricular material. Gwen's exemplar exhibited an understated use of creative teaching. On an opposing side, it could be inferred that some students could have noticed a particular musical element or feature in music and heard a similar instance in a set work themselves, depending on some student's abilities. Therefore, creative teaching in this instance is not as pronounced or as obvious as in other examples. In her online questionnaire, Gwen ticked that she does not teach creatively within her classroom. It is compelling to note the correspondence between her choice on this questionnaire question and analysis presented on her teaching above. Although she subtly uses

creativity within her teaching, Gwen's qualitative data illustrates that one need not conspicuously teach creatively, to be an effective teacher.

According to Glăveanu & Beghetto's creativity definition, nonlinearity, a creativity principle, is demonstrated by Gwen in her exemplar. Gwen created a different learning experience to engage her students in learning about what a sequence was. This encompassed listening to outside syllabus material to identify a sequence within the music, then use this realisation, to apply understanding and recognition to a classical music set work on the senior cycle Music syllabus.

Conclusion

This chapter has explored teachers' pedagogies through a kaleidoscope of praxis, and how this has resonated with conceptualisations of creativity in the literature, most notably with Lucas, Claxton & Spencer's (2013) *CHoM*. It is evident that Irish Music teachers engage in creative education through their teaching practice. Creativity is an elusive topic, and no singular framework can capture nuanced ideas such as teaching in a creative way or displaying dispositions towards creativity. From interview data with several teachers, teacher practices and mindsets can be called creative in senior cycle Music education, within the musical components of music listening, analysis and appreciation.

The main findings and discussion centred around the varied understanding of creativity and creativity within education. Various insights on creativity in education encompassing valuable or original products or outcomes, teachers use of imagination to make teaching and learning more exciting, interesting and effective and an indication towards using varying customary and signature pedagogies to help promote students' creative thinking and activity, were uncovered. Interview data provided for a richer depiction of creative practices than the questionnaires. There appeared to be a divide between perceptions on set works being the least

creative part of the syllabus in quantitative findings and the creative practices in teaching the set work syllabus, discussed at interview. Irish policy on creativity and current curriculum design and reform has a broader preoccupation with creativity in education. This is evidenced in data presented by Irish music teachers at interview. It was proposed that a conscious decision by teachers to navigate and incorporate more creative activity within their classrooms, might branch from newer possibilities in teaching the new junior cycle Music specification; possibilities which are more recently available to teachers.

Predominantly, teachers were creative throughout much of practice described. Brian advanced as being highly creative, especially in his demonstration under Lucas, Claxton & Spencer's (2013) disposition, collaborative from the *CHoM* framework. In later discussion, Brian appeared to engage less in imaginative activity possibly due to navigating different subject matter within a different teaching context. Lily showed strong association in most areas of the *CHoM* framework, while discussion on Aidan revealed his own creative process and abilities to engage himself and his students in creative classroom activity. Finally, a juxtaposition between teachers exhibiting high levels of *CHoM* and more subtle exploration of *CHoM* was presented with discussion surrounding Gwen's practice. Alternative and supplementary explanations of teachers' data were provided with literature from Cropley (1982, 1995), Sternberg (2003) and Booth (2013), to aid the presentation of authoritative data concerning Irish music teachers and their exploration of creative pedagogical practice. Each of the NACCCE (1999) definitions of creativity, creative teaching and teaching for creativity with Glăveanu & Beghetto's (2020) creativity definition were mapped, indicating varying levels of creative praxis and conceptualisations of creativity in each teachers' senior cycle Music classroom.

Ending this thesis, a conclusion is presented in Chapter Five to put forward the main points from the findings and discussion chapters. The conclusion chapter responds to the

research questions presented at the beginning of this study and will discuss areas for further research.

Chapter Five: Conclusion

Over recent years, a problem has emerged for Irish music teachers. They are at the centre of a dated yet in many aspects, a still relevant, Music syllabus while intensified appeals for creativity resound in education. The subject of Music at senior cycle is implicated by this. The realisation and actualisation of teachers' perceptions and attitudes to creativity, a definitive time frame and an impending terminal exam after two or three years of study are understandably factors for consideration, in creative teaching and learning of Music syllabus material.

Throughout the chapter I revisit the research problems and research questions addressed throughout the thesis to establish the effectiveness of answering questions posed and to determine my contribution to knowledge on the topics of music education and creativity in education, from an Irish perspective. I reflect on research undertaken and suggest some recommendations for further investigation.

Research Problems and Research Questions Revisited

The problems that initiated this research were as follows. First, there is considerable understanding and recognition around what music analysis, listening and music appreciation are. However, there is far less research on how to readily teach those components of music education within a LC teaching context, for every teachers' specific classroom contexts. This is due to the distinct nature of teaching and learning. Every teacher and every student are different and therefore must teach and be taught in different ways, as is expected of the Irish education system (DES, 1996a). The ability to cater for this situation must take into consideration the years of experience, understanding and implicit understandings of teachers to arrive at this realisation (Bereczkia & Kárpáti, 2018; Sawyer, 2004; Selkrig & Keamy, 2017).

Secondly, the LC Music syllabus is now over a quarter of a century old, and this could mean that teachers are over familiar with curricular content, are very knowledgeable about it or don't recognise opportunities for teaching the syllabus in a creative manner. Lastly, there was a dearth of research surrounding perception on creativity in education amongst Irish Music teachers, and more specifically knowledge about creative practice in teaching Music at senior cycle in Ireland. Creativity is a desirable skill within education and industry. In recent years Ireland has become more preoccupied with creativity both as cultural capital and in our education system. This can be seen with both the launch of *Creative Ireland* and new phases of curricular design implemented at post-primary level from 2015 onwards.

There is a popular assumption that music is a creative subject because it is part of the arts and so should be the place for creative teaching to occur. Creative practices have been documented in Ireland however, little is known about the level of creative practice in a post-primary setting, and on a more minute level, the music classroom at senior cycle. Distinctive pedagogies used in teaching music analysis, listening and music appreciation in set work study needed investigation to understand precisely how studied repertoire syllabus material is taught creatively in Irish music classrooms.

To address the above problems, three research questions were posed: (a) What are Irish music teachers' perspectives on creativity and creative teaching within Leaving Certificate Music? (RQ1) (b) What distinctive pedagogies are used by Irish Music teachers in teaching musical repertoire? (RQ2) And (c) How do pedagogies practiced reflect teachers' understanding of and interconnection with creativity? (RQ3). The aim of the research was to bridge the gap in knowledge and understanding relating firstly to pedagogic practice in teaching music analysis, listening and music appreciation in the LC Music syllabus and secondly to discern and highlight teachers' perceptions of creativity and their use of creative pedagogies in senior cycle Music classrooms. The overall aim here was to inform knowledge of praxis as

demonstrated by teachers in the Irish education system and to divulge teachers' knowledge of the opportunities for creativity in the Music syllabus. These aims were addressed using a sequential explanatory mixed-methods research design which, in turn was informed by pragmatic, interpretivist and social constructivist viewpoints.

The Research Process

The mixed-methods research design chosen suited the study, as already outlined in Chapter Three, this study needed both quantitative and qualitative data to help frame and extend understanding of certain teaching practices in use. Quantitative data or questionnaire research was needed before more in-depth consultation with teachers could be undertaken in the guise of semi-structured research interviews. The qualitative part of the study was central to the main findings and the study would not have been as feasible without both quantitative and qualitative data, which helped in shaping fundamental realisations as part of this research.

Findings in some quantitative data were as expected however, the detail and honesty presented by each interview candidate in this study surpassed my expectations. Without this honesty and precise detail, foundational perceptions and understandings would not have been available for analysis and presentation.

Findings on Pedagogy

Quantitative Findings

Findings that emerged from quantitative data on pedagogies in teaching music analysis, listening and music appreciation showed that the vast majority of teachers both liked the LC Music curriculum and enjoyed teaching the set works. Two-thirds of teachers felt that they had enough time to teach the set works yet only one third of teachers said that they taught these works in a detailed capacity. Popular customary pedagogies in use, selected by over ninety percent of respondents in teaching music analysis, listening and appreciation, centred around

visual and aural representation of set works, followed by over 80 percent of respondents choosing to use teacher generated worksheets, textual analysis (notes) and other listening material outside of set works for comparison purposes. Over 70 percent of participants used dictation practice (purposive listening, Green, 2001), analysis of harmony and melody elements and over 60 percent performed themes from the set works. Music writing software use now appears to be the norm in teaching about set works with over 60 percent of teachers choosing to use it in their classroom teaching. As technology growth and use has increased dramatically in society over the past decade, this is to be expected in a teaching context also. Cross-curricular activities don't seem as instructive as other modes of teaching with just over half of teachers choosing to use it in their teaching. It is surprising that teaching using music aesthetics had low number representation (38%), as allowing students to connect to curricular content and developing feelings towards the music in which they study, was outlined in the literature review as advisable practice to ensure the development of music appreciation skills (Bresler, 2020; Dunn, 1997; Kerchner, 2020; Mehr & Elrod, 1986; Reese, 1983; Reimer, 1970). There was also a surprising lack of group work and pair work used in teaching about the set works. It appears that set work study and instruction is more desirable as an individualistic activity in the main, as represented by surveyed teachers.

Qualitative Findings

A focus on research items about customary pedagogies in teaching music analysis and listening in developing a student's music appreciation (e.g., the significance of using teacher generated worksheets) only yielded limited information on what happens in classrooms. It was not until a signature pedagogy (Shulman, 2005a, 2005b and 2005c) focus was employed, that far more knowledge pertaining to the broader understanding of teaching certain topics was reached and the decision-making process in choosing pedagogies to induct students into the music discipline was realised and understood.

Findings that transpired from qualitative data were broad. Identification of signature pedagogies (Shulman, 2005a, 2005b and 2005c) in teaching music appreciation and sub-elements music analysis and listening, were constructed using the categorisation and nature of activity in customary pedagogies used. Conveying the overall integrity or value of the music discipline, customary pedagogies uncovered, served as building blocks, impacting on understanding and pedagogies presented to students by their teachers. The signature pedagogies explored in examples presented by Gwen, Lily, Eve, Nicola and Aidan were listening, critique, CKoM, cross-content experience teaching, historical context setting, professorial packing and unpacking. These signature pedagogies portrayed the teaching of the discipline of music and the deep traditions associated with analysis, listening and appreciation.

The similarity between studying a literature text and studying a musical text (set work) was not fully realised before undertaking this study. Investigating how to teach listening, and linking it with the activity of music analysis, critical enquiry and discovery, conveyed and solidified the importance in reading a musical work as well as listening for understanding within it. Instinctively as a musicologist I would associate listening and reading a musical score together for my own understanding, but in teaching understanding of a musical work, teachers must help students to construct their own understanding. This is where the activity I identified before study on this topic was simply conducting analysis of a musical text, but I now have more specialised pedagogical terminology to describe doing musical analysis (Jeffrey, 2003; Sipress & Voelker, 2009). I did not fully realise the connection between literature on signature pedagogies such as critique, professorial packing and unpacking as labelled by Chick (2009) and others, and teaching musical works, before conducting this study.

In detailing signature pedagogies, the habits of hand (customary pedagogies used), habits of mind (thoughts that went into choosing pedagogies in instruction design) and habits of heart (ingrained beliefs on how to act with integrity) (Shulman, 2005b), discussion on

signature pedagogies helped to identify the most important aspects in teaching about musical works, to carry on the tradition of practicing like a musicologist or musician. This can be done by doing analysis (Jeffrey, 2003; Sipress & Voelker, 2009) and partaking in listening activity to arrive at an overarching understanding of certain musical compositions.

Findings on Creativity in Music Education

Quantitative Findings

Quantitative creativity discoveries uncovered a significant amount of evidence from an Irish perspective on teaching with creativity. It helped garner teacher's experience with and of creativity within their thinking to gather evidence of praxis in classrooms. It was illuminating that more participants did not choose to supply their own definitions of creativity and creativity in education but instead choose from those given. One teacher supplied their own definition of creativity and another participant supplied extra information on their understanding of creativity within teaching. This was surprising or unexpected in my research. I assumed there would be many participants wanting to delineate their understanding of creativity within education with this broad open-ended question as there is a myriad of knowledge and understanding on creativity out there; however, response was in stark contrast to my expectations.

It was very clear from participants which elements of the LC syllabus they felt were most and least creative. Results here were not surprising to me, as my own views mirror many options chosen by participants. It was reassuring that most teachers (83%) actively sought more ways to be creative in their classroom. This indicates an inclination towards positive engagement by senior cycle Music teachers surveyed, with creative practice in their classrooms. Irish music teachers appear to go against some earlier opinions that schools are uncreative places (TED, 2007). Less reassuring than opinions on teachers wanting to be

creative, was results on teachers own rating of their abilities in teaching the LC curriculum creatively. Most teachers felt the course could be taught creatively (80.6%), however, just under half (45.2%) responded that they were unsure if they did teach it creatively. This indicates that the level of understanding surrounding creative teaching has not coalesced within the music teaching community. Thinking on this topic is still fluid and undecided, and teachers undoubtedly need more help and guidance on understanding what creative teaching is, what it entails and how to build their own self-efficacy around creativity in the classroom, based on this discrepancy.

Qualitative Findings

Qualitative findings and discussion above indicated participants thinking and explanation on their views of creativity in education. Based on the quantitative data I expected to find less creative praxis by teachers in their teaching of a curriculum that is 27 years old. This is not what was uncovered in the main amongst teachers' descriptions of their teaching. They showed many examples of what can be termed creative praxis when the Creative Habits of Mind (*CHoM*) framework (Lucas, Claxton & Spencer, 2013) is aligned with their work. This was indicated in data and discussion presented on four teachers' engagement with *CHoM* in their teaching. Regarding Lily, Gwen, Brian and Aidan's engagement with creativity, I more readily identified where their praxis mapped to the *CHoM* framework for some teachers more than others. Examples indicated that certain tasks are more conducive to engaging with *CHoM* due to the nature of musical activity, teaching and learning involved.

Booth (2013) invited people to add to his twenty *Habits of Mind of Creative Engagement* as did Lucas and Spencer (2017) in encouraging differing use of their *CHoM* framework within different settings. These loose invitations to expand and elaborate on creativity framings as one sees necessary to suit specific contexts, truly demonstrate what an

expansive disciplinary field creativity is and highlights the difficulties in both quantitative and qualitative assessment of creativity within a teaching context as well as in other disciplinary fields. Sometimes there may be more gained in experience, enjoyment and immersion in creativity from an education point of view, than actively seeking to take apart the transferability of creative skills or elements and structures of creativity. Documenting these experiences is an avenue for further research. My research identified that a specific model or framework for use in documenting creativity not assessing creativity is needed. I conclude that documenting what happens when engaging with creativity, is more useful than assessing and judging how much creative engagement is demonstrated by both teachers and students. The intense drive to assess creative teaching with narrow criteria might have the effect of stifling the creativity which education systems all over the world try to promote. Further research is needed in this area to further expand perspectives and perceptions on creativity in education and in acknowledging how to map and partake in creative engagement more effectively within classrooms.

Limitations of the Study

There are some limitations to this research. First, there is the issue of generalisation. With a small sample size and the specific nature of teaching and learning, with every school setting, cohort of students and teacher ability, experience and understanding of teaching being different, findings are not generalizable across the entire Irish Music teaching population. Findings are specific to the music teachers surveyed and interviewed. Due to the narrow focus on three areas within LC Music teaching, signature pedagogies found may not be transferrable to other sub-disciplines in music at primary or tertiary level education such as music psychology or music technology. They are representative of seven teachers and how they described using these pedagogies within their classrooms. Another distinct limitation in this research is that in getting a second-hand account of practice, even from teachers about their

teaching, demonstrated that it was not possible to comprehensively ascertain facets within the *CHoM* sub-habits or the pedagogies described at interview.

The choice to highlight select definitions of creativity, creative teaching and teaching for creativity as initiation points for discussion, and my foregrounding of the *CHoM* framework could be seen as limiting. Due to the nature of creativity within education, some reference points were helpful. Other definitions could have been used but I felt that the ones chosen were capacious and flexible enough to invite discussion and ideas to speak back to the key words of those definitions chosen. No specific descriptive or measuring scale exists to covey the precise use of creativity by teachers in their classroom. This could be seen as a negative factor in some respects. However, in adopting an interpretive and social constructivist stance and by linking with other descriptive references on creative behaviours from Booth (2013), Sternberg (2003) and Cropley (1982, 1995), this opened participant discussions and the potential for analysis further. In employing signature pedagogies, *CHoM* and other creativity theorists' ideas, I ultimately framed analysis and discussion as one interpretation of data gathered.

Contributions to the Field and Directions for Future Research

Throughout this research project, many gaps in knowledge have been identified in relation to music pedagogy and creativity in education. Signature pedagogies are categorised as a third level practice of pedagogic professional engagement, to induct students in thinking and behaving within a discipline, to perform in this discipline after third level study (Shulman, 2005a, 2005b and 2005c). My work aims to bring this signature pedagogies framework to a post-primary context. There are other subjects that have documented signature pedagogies in their disciplines however, Taaffe's (2014) thesis is one of very few that looks at signature pedagogies in the music discipline, outside of a tertiary context. Taaffe (2014) has investigated the use of signature pedagogies within instrumental music tuition across a range of ages in a

studio context. Taaffe's research examined how skills associated with performing music was taught. In my research, highlighting teaching context at senior post-primary level, investigating praxis on teaching musical repertoire or set works, I documented the signature pedagogies used by LC Music teachers in teaching a listening element of the LC Music syllabus. No research has been conducted on what signature pedagogies are used in teaching musical repertoire at post-primary level in Ireland. I investigated the detail addressed by music teachers in their teaching of set works through signature pedagogies and *CHoM*. This depth of syllabus and pedagogy detail is not solely specified in LC Music syllabus (DES, 1996a). Only a brief list of "necessary knowledge" is supplied in the guidelines for Music teaching (DES, 1996b). Therefore, some teacher's interpretations and perceptions of what this detail in the syllabus refers to and the necessary knowledge in the curriculum, is presented.

The contribution to knowledge surrounding creativity in education addressed in this thesis begins with gathering Irish music teachers' viewpoints of creativity in education and creative teaching. Within the broad literature surveyed for this research, a significant shortcoming is that very little accesses teacher opinions on their perceptions on creativity within education in general (Fryer & Collings, 1992; Bereczkia and Kárpáti, 2018), and more specifically in music education and very little research documenting teachers' engagement with creativity in the classroom, because research mainly focuses on a students' engagement and interaction with creative activity in the classroom. My research addresses both these shortcomings by contributing to knowledge on teachers' perceptions of creativity in education and outlines specific creative practice in teaching music analysis, listening and music appreciation, through use of the *CHoM* framework and other writings on creative practice.

The second contribution to knowledge above was executed by adapting the use of Lucas, Claxton & Spencer's (2013) *Creative Habits of Mind* framework, to encompass the documentation of the specific habits and sub-habits used by teachers, within their senior cycle

music classrooms. My research uses an assessment framework, the *CHoM*, designed by Lucas, Claxton & Spencer (2013) as an interpretive tool in surveying creative practice, mainly for assessment of students, to outline creative practice demonstrated by practitioners in their everyday teaching of listening. No literature surveyed on *CHoM* have used this assessment tool as an interpretive framework.

Findings from quantitative data illustrated that even though teachers believed the LC Music set work curriculum to be uncreative in the main, they overcame this barrier and in qualitative data, discussed the varying ways in which they used *CHoM* to demonstrate creative teaching within their classrooms. Before now, *CHoM* use have never been documented from an Irish teacher's perspective, in teaching music analysis and listening to arrive at an overall sense of music appreciation. Links between various theorists' ideas on creativity and habits of mind such as Lucas, Claxton & Spencer (2013), Booth (2013), Sternberg (2003) and Cropley (1982, 1995), were drawn. In contributing to literature on the use of *CHoM* from an Irish music teacher perspective, it appears to be the first time this has been documented within a research document.

My research shows the impossibility of adopting singular definitions about creativity to capture the richness of teachers' creative practices. In creativity and creativity in education definitions, all teachers demonstrated creative teaching in some way identifying with each of the four definitions used in the study. However, a flaw in using definitions provided by both the NACCCE (1999) and Glăveanu and Beghetto's (2020) four creativity principles, was observed. To illustrate the point, Brian's second teaching example and *CHoM* discussion demonstrated Brian's engagement with the imaginative disposition in relation to Lucas, Claxton & Spencer's (2013) *CHoM* outline. The NACCCE's second definition for creative teaching, NACCCE2, was not mentioned in discussion on Brian. This suggests that the broader *CHoM* disposition, imaginative, and its sub-habits create space for broader interpretation of

practice and also creates space of a range of activities to be seen as creative practice. This does not appear to be the case in this study, for the NACCCE2 definition which uses the words "imaginative approaches" for "interesting, exciting and effective" (NACCCE, p, 102) teaching and learning. As words in the NACCCE2 definition are more subjective to both an interpreter's perspective and understanding of creativity and the practice described for interpretation, this flags an immediate deficiency or failing in using one method of evaluating or determining creativity in teaching practice. With the NACCCE definition of creative teaching and Brian being deficient in criteria for this definition yet being shown as creative in the *CHoM* dispositions and sub-habits, shows a flaw in using just one system to determine an individual's creativity or use of creative tendencies, habits and actions. More research may be needed to discern if either this definition on its own, *CHoM* on their own, discussion on both used in conjunction with each other or another framework or strategy is more effective in determining individuals creative teaching in action. In highlighting this observation, my research plays a part in steering discussion towards an area needing further research. This might also suggest that many more textual definitions may need to be considered to document creative practice or more definitions/frameworks need to be developed with different criteria or categorisations for teaching within different subject disciplines.

Lastly, in filling the gap in knowledge and addressing Bereczkia and Kárpáti (2018), this thesis provides more research on post-primary school teacher beliefs on creativity; it provides more research on subject-specific areas (music) across different years in education (post-primary education); and research was conducted using a MMR design to garner views on teacher perspectives on creativity. These were some of the areas that Bereczkia and Kárpáti (2018) implied, needed more research. In contributing new knowledge to the existing knowledge already present, my three main research questions were addressed from multiple angles to generally gauge music teachers' perspectives on creativity and creative practice, and

outlined how these views contributed to pedagogical choice and how creative practice was displayed in their teaching. Because creativity is viewed as a desirable skill within education and industry, the subject of Music is presumed to be a creative subject and the Music syllabus that is being taught in Irish post-primary schools is currently over a quarter of a century old, teachers' praxis in view of this was inspiring. Teachers have identified scope to use creative teaching and *CHoM* within an older Music syllabus. This research documents teachers' creative praxis in teaching music analysis, listening and music appreciation. Pedagogy in teaching these elements were comprehensive because of using differing pedagogies, that constitute the surface structure or common teaching practices of signature pedagogies. In uncovering these common teaching practices and signature pedagogies, much of what teachers did resonate with concepts and frameworks outlined in the literature, which is reassuring for the development and sustainability of creativity in Irish Music education.

Final Thoughts

In accumulating perspectives and practices on the engagement with creativity and *CHoM* within senior cycle Music education, and in assembling modus operandi in relation to teaching music analysis and listening skills in constructing students' music appreciation, many conclusions have been reached. The overarching observation on both signature pedagogies and *CHoM* is that what teachers do is more than what one framework allows to be seen. This is evidenced by an abundance of creative practice and precise pedagogic detail described by teachers. The predominant observation on creativity within Irish education is that an agenda should entail documentation and elaboration on what is happening in specific contexts than to focus on how much creative practice is engaged in, in response to creative definitions or frameworks in existence.

In conducting this research, I have observed that even though teachers operate within an old syllabus they still see space and appeal for creativity within it. As a member of the post-primary music teaching community, I feel inspired by the practice that was described. I also have a privileged position within this research, being part of this community and being able to interpret what was said about it from both an inside and outside perspective. From an outside perspective, one principal observation I distinguished was that teachers focused mostly on their students' creativity in discussions, not their own. Teachers were absorbed in documenting the creativity amongst their students rather than focusing on their own creative endeavours. Teachers appeared to be dedicated to and focused on their students and their students' capacity for learning about music. Their ability to cater for, instruct on and aid induction of their students in the roots of the music tradition in a creative manner, was remarkable. Recalling the introduction of this thesis, teaching and learning are multifaceted and an ever-evolving phenomenon, therefore, education is susceptible to change. With this acknowledgement it is anticipated that creative practice, the attitudes and habits of hand, mind and heart associated with signature pedagogies described by teachers, continue to evolve and inspire music teachers and students in future years

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Appendix A

Six-step Process of Apprenticeship Model (Collins, Brown & Holum, 1991, p. 13-14)

1. Modeling	involves an expert's performing a task so that the students can observe and build a conceptual model of the processes that are required to accomplish it.
2. Coaching	consists of observing students while they carry out a task and offering hints, scaffolding, feedback, modeling, reminders, and new tasks aimed at bringing their performance closer to expert performance.
3. Scaffolding	refers to the supports the teacher provides to help the students carry out the task
4. Articulation	involves any methods of getting students to articulate their knowledge, reasoning, or problem-solving processes.
5. Reflection	involves enabling students to compare their own problem-solving processes with those of an expert, another student, and ultimately, an internal cognitive model of expertise.
6. Exploration	involves pushing students into a mode of problem solving on their own.

Appendix B

Swanwick: Four Domains in Teaching Musical Material (1992)

1. Materials	"Sound materials" – elements that make up a piece of music e.g., theory of music.
2. Expression	Expressive character of a performance of a piece of music including the interrelating of musical materials: mood/atmosphere created, dynamics, tempi, pitch, register, melodic intervals, accentuation, phrase shapes and texture.
3. Form	The structure of a piece of music and the internal relationships between different parts of the music.
4. Value	The development of an overall musical appreciation through understanding and the engagement and experience with knowledge materials, expression and form.

Appendix C

Creative Habits of Mind Framework (Lucas, Claxton & Spencer, 2013)

Dispositions				
Inquisitive	**Persistent**	**Collaborative**	**Disciplined**	**Imaginative**
Sub-habits				
(a) Wondering and questioning	(a) Tolerating uncertainty	(a) Sharing the product	(a) Reflecting critically	(a) Playing with possibilities
(b) Exploring and investigating	(b) Sticking with difficulty	(b) Giving and receiving feedback	(b) Developing techniques	(b) Making connections
(c) Challenging assumptions	(c) Daring to be different	(c) Cooperating appropriately	(c) Crafting and improving	(c) Using intuition

Appendix D

Strategies to Develop Creativity (Sternberg, 2003)

1.	Redefine problems
2.	Questions and analyze assumptions
3.	Do not assume creative ideas sell themselves: Sell them
4.	Encourage idea generation
5.	Recognize that knowledge is a double-edged sword and act accordingly
6.	Encourage children to identify and surmount obstacles
7.	Encourage sensible risk-taking
8.	Encourage tolerance of ambiguity
9.	Help children build self-efficacy
10.	Help children find what they love to do
11.	Teach children the importance of delaying gratification
12.	Role-model creativity
13.	Cross-fertilize ideas
14.	Allow time for creative thinking
15.	Instruct and assess for creativity
16.	Reward creativity
17.	Allow mistakes
18.	Take responsibility for both successes and failures
19.	Encourage creative collaboration
20.	Imagine things from others' points of view
21.	Maximize person-environment fit

Appendix E

Promotion of Creativity Strategies (1982) and Teacher Fostering Creative Behaviours (1995) – A.J. Cropley

Characteristics of Creativity Fostering Teacher Behaviour (1982)	Strategies for Teacher to Promote Creativity in their Students (1995)
1. Encourage students to learn independently	**p. 95-6**
2. Have a cooperative, socially integrative style of teaching	1. Possession of a fund of general knowledge
3. Motivate their students to master factual knowledge, so that they have a solid base for divergent thinking	2. Knowledge of one or more special fields
4. Delay judging students' ideas until they have been thoroughly worked out and clearly formulated	3. An active imagination
5. Encourage flexible thinking in students	4. Ability to recognise, discover, or invent problems
6. Promote self-evaluation in students	5. Skill at seeing connections, overlaps, similarities, and logical implications (convergent thinking)
7. Take students' suggestions and questions seriously	6. Skill at making remote associations, bisociating, accepting primary process material, forming new gestalts, etc. (divergent thinking)
8. Offer student opportunities to work with a wide variety of materials and under many different conditions	7. Ability to think up many ways to solve problems
9. Help students to learn to cope with frustration and failure, so that they have the courage to try the new and unusual	8. A preference for accommodating rather than assimilating
	9. Ability and willingness to evaluate their own work
	10. Ability to communicate their results to other people
	p. 100-101
	1. Task commitment, persistence and determination
	2. Curiosity, adventurousness, and tolerance for ambiguity
	3. Independence and nonconformity
	4. Self-confidence and willingness to risk being wrong
	5. Drive to experiment and willingness to try difficult tasks

Appendix F

Habits of Mind of Creative Engagement (Booth, 2013)

1.	Generating multiple ideas and solutions
2.	Sustaining an inner atmosphere of exploration
3.	Using one's own voice
4.	Trusting one's own judgements
5.	Formulating good questions and problems
6.	Improvising
7.	Finding humour
8.	Crafting
9.	Making choices based on a variety of criteria
10.	Inquiring skilfully
11.	Persisting
12.	Self-assessing
13.	Reflecting metacognitively
14.	Thinking analogically
15.	Willingly suspending disbelief
16.	Observing intentionally
17.	Going back and forth between parts and wholes
18.	Trying on multiple points of view
19.	Working with others
20.	Tapping and following intrinsic motivation

Appendix G

Connections between Lucas, Claxton & Spencer (2013), Sternberg (2003), Cropley (1995) and Booth (2013)

Lucas, Claxton & Spencer (2013) *Creative Habits of Mind*	Sternberg (2003) Strategies to Develop Creativity	Cropley (1995) Promotion of Creativity Strategies Cropley (1982) Teacher Fostering Creative Behaviours	Booth (2013) *Habits of Mind of Creative Engagement*
1. Inquisitive			
(a) wondering and questioning	No. 2, 4, 5, 17, 18, 20, 21	No. 4 (p. 96) No. 2 (p. 100) No. 1, 3 (1982, 1995 p. 102)	No. 2, 5, 10, 17
(b) exploring and investigating	No. 5, 13, 17, 18, 20, 21	No. 1, 2, 4, 8 (p. 95-96) No. 2 (p. 100) No 1 (1982, 1995 p. 102)	No. 2, 10, 16, 17
(c) challenging assumptions	No. 2, 3, 13, 17, 18, 20, 21	No. 8 (p. 96) No. 2, 3 (p. 100-101) No. 3 (1982, 1995 p. 102)	No. 2, 17
2. Persistent			No. 11
(a) tolerating creativity	No. 5, 6, 8, 11, 13, 17, 18, 20, 21	No. 1, 2, 4, 5 (p. 100-101) No. 9 (1982, 1995 p. 102)	No. 2, 13, 14
(b) sticking with difficulty	No. 1, 3, 6, 8 11, 17, 18, 20, 21	No. 1, 2, 4, 5 (p. 100-101) No. 9 (1982)	No. 2, 13, 14
(c) daring to be different	No. 7, 8, 13, 17, 18, 21, 21	No. 1, 3, 4 (p. 100-101) No. 9 (1982, 1995 p. 102)	No. 6
3. Collaborative			
(a) sharing the product	No. 13, 16, 19	No. 10 (p. 96) No. 2, 8 (1982, 1995 p. 102)	No. 9, 18, 19
(b) giving and receiving feedback	No. 16, 17, 19, 20, 21	No. 10 (p. 96) No. 7, 8 (1982, 1995 p. 102)	No. 18, 19
(c) cooperating appropriately	No. 13, 17, 19, 20, 21	No. 8, 10 (p. 96) No. 2, 7, 8 (1982, 1995 p. 102)	No. 9, 18, 19
4. Disciplined			
(a) reflecting critically	No. 2, 5, 6, 17, 18, 20, 21	No. 5, 6, 9 (p. 96) No. 4, 6 (1982, 1995 p. 102)	No 12, 13, 14, 15, 17
(b) developing techniques	No. 4, 6, 14, 20,21	No. 7, 9 (p. 96) No. 4 (1982, 1995 p. 102)	No. 8, 12, 13, 14, 15, 17
(c) crafting and improving	No. 6, 18, 20, 21	No. 7, 9 (p. 96) No. 4 (1982, 1995 p. 102)	No. 8, 12, 13, 14, 15, 17

5. Imaginative		No. 3 (p. 96)	
(a) playing with possibilities	No. 4, 11, 18, 20, 21	No. 4, 7 (p. 96) No. 5 (p. 101) No. 5, 8 (1982, 1995 p. 102)	No. 1, 6, 9, 17, 18
(b) making connections	No. 5, 18, 20, 21	No. 4, 5, 6, 7, 8 (p. 96)	No. 1, 6, 9, 17, 18
(c) using intuition	No. 3, 5, 18,21, 21	No. 4, 7 (p. 96) No. 5 (p. 101) No. 5, 8 (1982, 1995 p. 102)	No. 1, 6, 17, 18

Appendix H

Design Criteria for Activities that Foster Creativity or Critical Thinking Skills

(Vincent-Lancrin et al., 2019, p. 31)

A pedagogical activity aligned with the OECD rubric on creativity and critical thinking should:	**Comments**
1. Create students' need/interest to learns and ideas, integrate other disciplinary perspectives	• Usually implies starting with a big question or an unusual activity. • May imply coming back to these questions several times during the activity.
2. Be challenging	• Often, the lack of student engagement comes from learning goals or activities that lack challenge. The tasks should be challenging enough, though not too difficult given the students' level.
3. Develop clear technical knowledge in one domain or more	• The activity should include the acquisition and practice of both content and procedural knowledge (technical knowledge).
4. Include the development of a product	• A product (a paper, a presentation, a performance, a model, etc.) makes the learning visible and tangible. • Teachers and students should also be attentive to and possibly document the learning process.
5. Have students co-design part of the product/solution or problem	• Products should thus in principle not all look alike.
6. Deal with problems that can be looked at from different perspectives	• Problems should have several possible solutions. • Several techniques may be used to solve them.
7. Leave room for the unexpected	• Teacher and students do not have to know all the answers. • The most commonly adopted techniques/solutions may have to be taught and learnt, but there should be room for exploring or discussing unexpected answers.
8. Include space and time for students to reflect and give/receive feedback	

Appendix I

Sample Chosen for Qualitative Data Collection

Participant	Years of teaching experience	School type	Gender	Available for interview	Notes
1. Brian	4-10 years (6 years)	Fee Paying	Male	Yes	
2. Gwen	25+ years (29 years)	Voluntary secondary school	Female	Yes	
3. Imogen	21-25 years (25 years)	ETB	Female	Yes	
4. Aidan	4-10 years (6 years)	Other (Music Conservatory)	Male	Yes	
5. Lily	25+ years (40 years)	Voluntary secondary school	Female	Yes	
6. Rose	11-15 years	ETB	Female	Yes	
7. Nicola	Retired	Voluntary secondary school	Female	Yes	
8. Eve	16-20 years	Fee paying	Female	Yes	
9. Aria	16-20 years (16 years)	ETB	Female	Yes	Internet connection difficulties
10. Chris	11-15 years	Voluntary secondary school	Male	Yes	Did not reply to invite email
11. Dermot	21-25 years	Voluntary secondary school	Male	Yes	Did not reply to invite email

Appendix J

Six-phase Process of Thematic Analysis (Braun and Clarke, 2006)

6 Phases of Thematic Analysis (Braun and Clarke, 2006)	Procedure
Phase 1: Familiarization with gathered data	Transcription of qualitative data followed by repeated reading of the data by the researcher helps familiarization with data. Initial thoughts on patterns within the data are sought and recorded.
Phase 2: Generation of initial codes	Initial thoughts and patterns in the data are coded by the researcher along with any compelling impressions about the data.
Phase 3: Searching for themes	Relevant coded data are assembled into prospective themes. Relationships between initial codes, themes and varying theme structures are examined.
Phase 4: Reviewing themes	Themes are reviewed and refined through recoding of data. This enables the researcher to develop an overall plan or map of themes within the data.
Phase 5: Defining and naming themes	Themes are further refined, and sub-themes may be generated to present for analysis in data write-up. Clear definitions and outlines of each theme are presented.
Phase 6: Writing the report	Final analysis of these and sub-themes are written up incorporating data extracts in the report. This makes the themes within the report 'easily identifiable as an example of the issue' (p.23) or best practice examples surrounding research questions posed and literature explored.

Appendix K

Questionnaire Results

Q1. Gender

	Frequency	Percent
Male	7	22.6%
Female	24	77.4%
Total	31	100.0%

Q2. Type of school taught in

	Frequency	Percent
ETB/Voluntary Secondary School	23	74.1%
Comprehensive/Community School	2	6.5%
Private/Fee Paying School	4	12.9%
Other	2	6.5%
Total	31	100.0%

Q3. Employment Status

	Frequency	Percent
Permanent Employment	26	83.9%
Non-permanent Employment	5	16.1%
	31	100.0%

Q4. Number of years teaching

	Frequency	Percent
1-3 years	3	9.7%
4-10 years	4	12.9%
11-15 years	7	22.6%
16-20 years	6	19.3%
21-25 years	3	9.7%
25+ years	6	19.3%
Retired	2	6.5%
Total	31	100.0%

Q5. Number of teachers in Music department in school

	Frequency	Percent
N/A	1	3.2%
1	13	41.9%
2	11	35.4%
3	6	19.5%
Total	31	100.0%

Q6. Liking of the Leaving Certificate Music curriculum

	Frequency	Percent
Yes	25	80.6%
No	2	6.5%
Unsure	4	12.9%
Total	31	100.0%

Q7. Easiest part of the Leaving Certificate Music course to teach

	Frequency	Percent
Set Works	2	6.5%
Irish Traditional Music	2	6.5%
Aural Skills	2	6.5%
Melody Writing	3	9.6%
Harmony	6	19.4%
Performance	9	29.0%
Technology	5	16.0%
Unsure	2	6.5%
Total	31	100.0%

Q8. Hardest part of the Leaving Certificate Music course to teach

	Frequency	Percent
Set Works	7	22.5%
Irish Traditional Music	1	3.3%
Aural Skills	3	9.7%
Melody Writing	9	29%
Harmony	2	6.5%
Performance	0	0.0%
Technology	2	6.5%
Unsure	7	22.5%
Total	31	100.0%

Q9. Liking of the Set Works

	Frequency	Percent
Yes	19	61.3%
No	0	0.0%
Only Some	11	35.5%
Unsure	1	3.2%
Total	31	100.0%

Q10. Preference of Set Work Group for teaching

	Frequency	Percent
Set A	12	38.7%
Set B	7	22.6%
Unsure	12	38.7%
Total	31	100.0%

Q11. Enjoyment in teaching the set works

	Frequency	Percent
Yes	22	70.9%
No	3	9.7%
Indifferent	4	12.9%
Unsure	2	6.5%
Total	31	100.0%

Q12. Colleague and management support of new teaching strategies

	Frequency	Percent
Negative towards supporting	0	0.0%
Unsupportive	0	0.0%
Somewhat supportive	5	16.1%
Supportive	10	32.3%
Very supportive	15	48.4%
Unsure	0	0.0%
N/A	1	3.2%
Total	31	100.0%

Q13. Management influence on teaching

	Frequency	Percent
No influence	22	71.0%
Some influence	6	19.4%
A lot of influence	1	3.2%
Unsure	1	3.2%
N/A	1	3.2%
Total	31	100.0%

Q14. Enough time to teach the set works

	Frequency	Percent
Yes	21	67.7%
No	9	29.0%
Unsure	1	3.3%
Total	31	100.0%

Q15. Depth of coverage of the set works

	Frequency	Percent
Surface	17	54.8%
In-depth	10	32.3%
Unsure	4	12.9%
Total	31	100.0%

Q16. Exams as an influence on teaching

	Frequency	Percent
No influence	0	0.0%
A little influence	3	9.6%
Moderate influence	6	19.4%
A lot of influence	15	48.4%
A prime influence	7	22.6%
Unsure	0	0.0%
Total	31	0.0%

Q17. Teaching of three elements in music education (music appreciation, music analysis and listening

	Frequency	Percent
Yes	31	100.0%
No	0	0.0%
Unsure	0	0.0%
Total	31	100.0%

Q18. How elements are taught

	Frequency	Percent
Together	29	93.5%
Separately	2	6.5%
Total	31	100.0%

Q19. How the elements are introduced to students

	Frequency	Percent
Speak and label	11	35.5%
Without label	20	64.5%
Total	31	100.0%

Q20. Teaching philosophies used (tick all that apply)

	Frequency	Percent
Dalcroze	10	32.3%
Kodály	19	61.3%
Orff	6	19.4%
Suzuki	1	3.2%
Gordon	1	3.2%
Brainin	0	0.0%
Swanwick	6	19.4%
Elliott	1	3.2%
Reimer	1	3.2%
Don’t know	5	16.1%
None at all	2	6.5%
Other	2	6.5%
Total	31	100.0%

Q21. Classroom pedagogies used (tick all that apply)

	Frequency	Percent
Examination technique practice	27	87.1%
Performance of works/themes	21	67.7%
Aural representations only	9	29.0%
Visual and aural representations	30	96.8%
Melodic dictation practice	24	77.4%
Music aesthetics	12	38.7%
History of music	27	87.1%
Textual analysis	26	83.9%
Music writing software	19	61.3%
Music and artistic representation	18	58.0%
Music outside of set works	25	80.6%
Harmonic and melodic analysis	23	74.2%
Music and movement	6	19.4%
Textbooks by students	8	25.8%
Teacher generated worksheets	28	90.3%

Comparing and contrasting	31	100.0%
Total	31	100.0%

Q22. Type of classroom instruction in teaching the set works

	Frequency	Percent
Teacher-led	17	54.8%
Student-led	0	0.0%
Teacher and student-led	14	45.2%
Unsure	0	0.0%
Total	31	100.0%

Q23. Use of groupwork/pair work in teaching the set works

	Frequency	Percent
Yes	21	67.7%
No	10	32.3%
Total	31	100.0%

Q24. Importance of using notation software in teaching for understanding of the set works

	Frequency	Percent
Unsure	2	6.5%
Not important	13	41.9%
Of slight importance	8	25.8%
Important	4	12.9%
Very important	1	3.2%
Of crucial importance	3	9.7%
Total	31	100.0%

Q25. Importance of using repeated listening of set work in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	0	0.0%
Of slight importance	0	0.0%
Important	3	9.7%
Very important	7	22.6%
Of crucial importance	21	67.7%
Total	31	100.0%

Q26. Importance of student performance of the main themes of the set works in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	6	19.4%
Of slight importance	4	12.9%
Important	5	16.1%
Very important	8	25.8%
Of crucial importance	8	25.8%
Total	31	100.0%

Q27. Importance of listening to other musical works in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	5	16.1%
Of slight importance	8	25.8%
Important	9	29.0%
Very important	6	19.4%
Of crucial importance	3	9.7%
Total	31	100.0%

Q28. Importance of using slideware presentations in teaching for understanding of the set works

	Frequency	Percent
Unsure	3	9.7%
Not important	8	25.7%
Of slight importance	4	12.9%
Important	4	12.9%
Very important	6	19.4%
Of crucial importance	6	19.4%
Total	31	100.0%

Q29. Importance of a teacher's presence in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	0	0.0%
Of slight importance	1	3.2%
Important	4	12.9%
Very important	6	19.4%
Of crucial importance	20	64.5%
Total	31	100.0%

Q30. Importance linking other Leaving Certificate curriculum elements in teaching for understanding of the set works

	Frequency	Percent
Unsure	1	3.3%
Not important	0	0.0%
Of slight importance	1	3.3%
Important	5	16.1%
Very important	9	29.0%
Of crucial importance	15	48.3%
Total	31	100.0%

Q31. Importance of using textual analysis (notes) in teaching for understanding of the set works

	Frequency	Percent
Unsure	1	3.2%
Not important	1	3.2%
Of slight importance	2	6.5%
Important	11	35.5%
Very important	6	19.4%
Of crucial importance	10	32.2%
Total	31	100.0%

Q32. Importance of using score reading and note marking in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	0	0.0%
Of slight importance	2	6.5%
Important	8	25.8%
Very important	5	16.1%
Of crucial importance	16	51.6%
Total	31	100.0%

Q33. Importance of using the history of music in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	0	0.0%
Of slight importance	6	19.3%
Important	10	32.3%
Very important	7	22.6%
Of crucial importance	8	25.8%
Total	31	100.0%

Q34. Importance of using digital learning in teaching for understanding of the set works

	Frequency	Percent
Unsure	1	3.2%
Not important	0	0.0%
Of slight importance	3	9.7%
Important	2	6.5%
Very important	12	38.7%
Of crucial importance	13	41.9%
Total	31	100.0%

Q35. Importance of using music aesthetics in teaching for understanding of the set works

	Frequency	Percent
Unsure	5	16.0%
Not important	2	6.5%
Of slight importance	6	19.4%
Important	6	19.4%
Very important	9	29.0%
Of crucial importance	3	9.7%
Total	31	100.0%

Q36. Importance of using textbooks/workbooks in teaching for understanding of the set works

	Frequency	Percent
Unsure	6	19.3%
Not important	10	32.3%
Of slight importance	4	12.9%
Important	7	22.6%
Very important	1	3.2%
Of crucial importance	3	9.7%
Total	31	100.0%

Q37. Importance of using teacher generated worksheets in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	1	3.2%
Of slight importance	3	9.7%
Important	6	19.4%
Very important	11	35.4%
Of crucial importance	10	32.3%
Total	31	100.0%

Q38. Importance of planning in teaching for understanding of the set works

	Frequency	Percent
Unsure	0	0.0%
Not important	0	0.0%
Of slight importance	2	6.5%
Important	1	3.2%
Very important	5	16.1%
Of crucial importance	23	74.2%
Total	31	100.0%

Q39. Definition of creativity that best suits teacher's understanding of creativity in education. Tick all that apply.

	Frequency	Percent
NACCCE1 – "Imaginative activity fashioned so as to produce outcomes that are both original and of value"	6	19.4%
NACCCE2 – "Using imaginative approaches to make learning more interesting, exciting and effective"	20	64.5%
NACCCE3 – "Forms of teaching that are intended to develop young people's own creative thing or behaviour"	15	48.4%
Unsure	3	9.7%
Own definition	1	3.2%
Total	31	100.0%

Q40. Thoughts on if the Leaving Certificate Music curriculum is creative.

	Frequency	Percent
Yes	14	45.2%
No	10	32.2%
Unsure	7	22.6%
Total	31	100.0%

Q41. Part that is the most creative of the Leaving Certificate Music curriculum.

	Frequency	Percent
All of it	3	9.7%
None of it	0	0.0%
Set Works	0	0.0%
Irish Traditional Music	1	3.2%
Aural Skills	2	6.5%
Melody Writing	3	9.7%
Harmony	1	3.2%
Performance	20	64.5%
Technology	0	0.0%
Unsure	1	3.2%
Total	31	100.0%

Q42. Part that is the least creative of the Leaving Certificate Music curriculum.

	Frequency	Percent
All of it	0	0.0%
None of it	1	3.2%
Set Works	5	16.1%
Irish Traditional Music	2	6.5%
Aural Skills	0	0.0%
Melody Writing	5	16.1%
Harmony	5	16.1%
Performance	0	0.0%
Technology	10	32.3%
Unsure	3	9.7%
Total	31	100.0%

Q43. Do teacher's want to be more creative, and do they seek out ways to teach more creatively?

	Frequency	Percent
Yes	26	83.9%
No	0	0.0%
Undecided	1	3.2%
Other	4	12.9%
Total	31	100.0%

Q44. Do teachers think that Leaving Certificate Music can be taught creatively?

	Frequency	Percent
Yes	25	80.6%
No	0	0.0%
Unsure	6	19.4%
Total	31	100.0%

Q45. Do teachers think they teach Leaving Certificate Music creatively?

	Frequency	Percent
Yes	14	45.2%
No	3	9.6%
Unsure	14	45.2%
Total	31	100.0%

Q46. Self-rating of being creative in own classroom

	Frequency	Percent
Unsure	1	3.2%
Not creative - 1	0	0.0%
2	1	3.2%
3	3	9.7%
4	5	16.1%
5	3	9.7%
6	5	16.1%
7	6	19.4%
8	5	16.1%
9	2	6.5%
10	0	0.0%
Total	31	100%

Q.47. Additional information provided

	Frequency	Percent
Yes	19	61.3%
No	12	38.7%
Total	31	100.0%

Q48. Available and willing to be contacted for interview about teaching practice. Q49 and Q50 provided contact information.

	Frequency	Percent
Yes	25	80.6%
No	6	19.4%
Total	31	100.0%

Appendix L

Customary Pedagogies in Teaching Music Analysis, Music Listening and Music Appreciation

*Mentioned in findings and discussion chapters

Customary pedagogies for music analysis	Description of actions/processes and resources involved
1. Musical element and feature focus*	Instruct using the presentation of the musical elements and musical features within a musical work.
2. Thematic focus*	Instruct by identifying the main musical themes in a musical work; focusing on the musical elements and features that a work/theme is comprised of.
3. Comparison*	Instruct using comparison of the different musical themes, different sections (form) and different movements of the works.
4. Providing a historical context*	Instruct by providing information about the composer and the time in which the works were written.
5. Audio-visual presentation	Instruct by playing a video with audio for students to watch and listen to set works, themes, or sections while looking at the music with musical notation scrolling alongside the music in the background or with instruments playing the music (on YouTube).
6. Colour coding*	Instruct students to colour code musical themes and different musical elements and musical features within a musical work.
7. Highlighting	Performing highlighting or instructing students to highlight themes and/or sections of the works, using different colours to split sections of the musical works into different colours, highlighting each theme in a different colour.

8. Score reading*	Instructing students to look at the musical notation while listening and not listening to the musical works in print and digital format.
9. Groupwork/pair work	Instructing students to work in groups or pairs to conduct activities to learn about the musical works.
10. Use of a textbook/workbook	Instruction to read or study textbook as part of the learning process in teaching set works. Instruction by filling in or getting students to fill in information learned on the set works, listening to and filling out information about musical themes before/during/after study of the set works.
11. Teacher/student generated worksheets*	Instruct by filling in information or getting students to fill in information learned on the set works, listening to and filling out information about musical themes before/during/after study of the set works.
12. Repeated listening*	Instruct by repetitively playing musical works/themes/sections of the works over and over to internalise the sound of the works/themes/sections. This is also used to hear the different musical elements and musical features outlined.
13. Digital note-based teaching	Presentation of notes/information on the musical works via slideware presentation and/or music notation software.
14. Discussion*	Enabling student and teacher discussion on topics surrounding musical work study.
15. Effective questioning technique*	The teacher engineers, designs and asks different questions to students at certain points throughout the teaching process to allow students to engage with material being presented.
16. Terminology focus*	Instruct by providing description and elaboration of musical terminology.

17. "Chalk and talk"*	Instruction by the teacher talking about the musical works and their various elements while writing information on the board.
18. Paper and blackboard-based note provision*	The provision of notes (information) to students through books, worksheets and writing on the black/whiteboard.
19. Assessment	Using assessment as part of teaching – exam or exam style written questions, quizzes or workbook questions presented to students.
20. Performance*	Instruction and participation through performance of musical themes, elements and features of the musical works, through singing and/or on classroom based or student's own instruments.
21. Chronological teaching of set works*	The presentation of each set of musical works (Set A or Set B) from the earliest historical eras in each set are presented first followed by the next historical work and so forward.
22. Conducting	Instruction and participation in musical conducting of time signatures within the set works.
23. Cross-content teaching*	Instruction through linking the activities of composition, listening and performing with other elements of the Leaving Certificate Music curriculum e.g., harmony, technology, aural skills, melody writing.
24. Visual learning*	The presentation of curriculum material visually within the classroom (diagrams, posters, pictures, drawings etc.).
25. Memorization*	Instruct students to learn off musical terminology as part of the study of set works.
26. The use of mnemonic devices*	The teacher and student design words to accompany themes within the set works to aid recognition and/or memorization of different melodies.

Customary pedagogies for listening skills	Description of actions/processes and resources involved
1. Musical element and feature focus*	Instruct using the presentation of and identification and listening to the musical elements and musical features within a musical work.
2. A focus on descriptive language*	Instructing students how to describe, using the correct terminology, what is being heard.
3. A focus on listening before analysis*	Instructing students that listening is an essential component for focus before terminology and analysis are applied. Setting up activities so that listening happens before analysis begins.
4. Providing a historical context*	Instruct by providing information about the composer and the time in which the works were written.
5. Active listening or music and movement*	1. The use of physical movement to respond to what is heard (N-Gage – Shehan Campbell, 2005) or 2. Musical performance of themes to internalise or prompt recognition of the themes when listening again (N-Gage – Shehan Campbell, 2005
6. Audio-visual presentation	Instruct by playing a video with audio for students to watch and listen to set works, themes, or sections while looking at the music with musical notation scrolling alongside the music in the background or with instruments playing the music (on YouTube).
7. Repeated listening*	Instruct by repetitively playing musical works/themes/sections of the works over and over to internalise the sound of the works/themes/sections. This is also used to hear the different musical elements and musical features outlined.

8. Preparation of students for unfamiliar listening*	The teacher talks students through the unfamiliar elements of musical eras and musical works to prepare student's ears for listening to unfamiliar material. Reminds students to be open to the possibilities of hearing new and austere material.
9. Concentrated (or attentive) listening (Green, 2001; Shehan Campbell, 2005)*	The teacher instructs students to focus or listen for certain musical elements. Is often paired with effective questioning technique to focus the students on certain things to listen for and describe.
10. Effective questioning technique*	The teacher engineers, designs and asks different questions to students before, during or after listening commences to help students engage with what to listen for. (Question types – leading, direct)
11. The use of mnemonic devices*	The teacher and students design words to accompany themes within the set works to aid recognition and/or memorization of different melodies.
12. Model listening examples*	The teacher picks and plays model listening examples to demonstrate musical features outside of the set works for students to listen to in a different context.
13. Outside curriculum listening*	Other musical works are presented to students, by the teacher, for listening to alongside the set works on the Leaving Certificate Music curriculum.
14. Score reading and listening*	Directing students to look at and follow the musical score while listening to the music.
15. Assessment	Assessment as part of teaching – exam or exam style written questions, quizzes or workbook questions presented to students.
16. Dictation (Purposive listening, Green, 2001)	Instruct by presenting a short clip of music to listen to and directing students to write down all or

	some of the notes of that are heard (usually filling in the missing notes of the main themes within the set works).
17. Artistic representation of musical works (A-listening, Espeland, 1987)	Instructing students to draw what comes to mind while listening to a piece of music for the first time.

Customary pedagogies in teaching musical appreciation	**Description of actions/processes and resources involved**
1. Providing a historical context*	Instruct by providing information about the composer and the time in which the works were written.
2. Repeated listening*	Instruct by repeatedly playing musical works, sections or themes over and over again to enable students to achieve an overall appreciation or sense of understanding of the music presented to and studied by them.
3. Outside curriculum listening *	Other musical works are presented to students, by the teacher, for listening to alongside the set works on the Leaving Certificate Music curriculum.
4. Chronological teaching of set works*	The presentation of each set of musical works (Set A or Set B) from the earliest historical eras in each set are presented first followed by the next historical work and so forward
5. Cross-content teaching*	Instruction through linking the activities of composition, listening and performing with other elements of the Leaving Certificate Music curriculum e.g., harmony, technology, aural skills, melody writing.

Appendix M

Explanations of Signature Pedagogies Identified in this Study

*Mentioned in findings and discussion chapters

Signature Pedagogy	Explanation
Listening*	Any type of listening activity. Can be grouped into: (a) types of listening activity: Espeland (1987) – A-listening, S-listening; Green (2001) – purposive, distracted, attentive listening; Sheahan-Campbell (2005) – Att-L, N-Gage, N-Act; Gordon (2012) – aural audiation, notational audiation (b) creative listening: Dunn (1997); Peterson (2006); Kerchner (2020)
Critique*	Constructive, supportive and informal examination and assessment of a musical artifact. Can be referred to as "peer review" or "workshop" that incorporates "feedback", "criticism" and/or "analysis" (Motely, Chick & Hipchen, 2017)
Craft Knowledge of Music* (CKoM)	Based on Swanwick (1994). The musical components of "materials", "expression" and "form" to study musical works increases musical value. This leads to the conclusion, for this study, that the application and use of musical analysis and listening skills to a musical work helps to inform music appreciation or musical value.
Cross-Content Experience Teaching*	Incorporating the activities of music composition and performing as part of instruction on set works in the LC Music listening syllabus.

Demonstration	Teachers showing students how to conduct analysis, by detailing how to construct and identify elements and features of music, by describing what they have heard, and how they listen for certain elements and features of music.
Discussion	Conversation and interactive dialogue between students and teacher on curricular topics such as the set works, melody, harmony etc. that are on the syllabus.
Historical Context Setting*	Providing contextual historical information on the set works, the composers that composed them and the period in history they were composed
Professorial Packing*	Professorial packing occurs when a professor [teacher] presents his or her fully formed interpretations to students (Chick, 2009, p. 43)
Unpacking*	Unpacking a text [musical work] connotes opening up something, sifting out what's inside and exploring the contents (Chick, 2009, p. 43). A teachers shows or demonstrates to students how to do this.

Appendix N

Pillar Diagram

Sourced from: infodiagram.com/diagrams/pillar-diagram-colum-graphic-ppt?cp=camp14#slide_5