

**Stories from the music room: A narrative inquiry of
secondary music teachers through the lens of social
justice**

**by
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Abstract

Scholars in the field of music education argue that music has the potential to prepare students to engage in a society that cultivates personal freedom and democratic participation (Bowman, 2007; Elliott, 2012; Jorgensen, 2007). Gould (2009) reminds us that music educators, and music education, are not untouched by societal concerns. She states that "music educators at all levels cannot ignore the world in which we all live and work and its concerns if, for no other reason, the world has come to us" (p. xi). At the same time, music education remains committed to maintaining the dominance of Western art music. This paradigm limits the engagement of students whose experiences differ from the dominant culture and whose knowledge, understanding and interpretation of art may differ (Gadsen, 2008). However, post-secondary institutions have been slow to include elements of social justice education within music education training (Hess, 2014; Tuinstra, 2019).

Teaching through a social justice lens requires a reconsideration of how pre-service teachers, with decades of training within the classical conservatory model of music, are prepared to teach music in a social context that is inclusive and accessible to students who come from increasingly diverse cultural backgrounds. The purpose of this narrative inquiry was to explore the experiences of secondary music educators who teach through the lens of social justice. Of specific focus was how secondary music educators perceive their approach to social justice education in relation to their lived experience.

The study was framed by a theoretical framework based in critical social justice and narrative inquiry. Six full-time music educators from secondary schools in Greater Vancouver and the surrounding area participated in the study. All the participants self-identified as a music educator who intentionally embeds social justice education within their teaching practice. Data was collected from interview transcripts, images, artifacts, and field notes. Stories from my own experiences as a music educator were included as data and are woven throughout the study. The NVivo qualitative computer program assisted the narrative and thematic analysis process. Three themes were constructed from patterns in the data: a) *Music Education as Storytelling* describes how participants built interpersonal connections through story; b) *Liminal Spaces* explore the positionality of participants in relation to Western art music, expectations, and peers; and c) *Three-Dimensional Knowledge* describes how participants used an approach that was inclusive of the mind, the body, and the spirit in their classrooms. Taken together, the three themes suggest participants place the values of care and connection at the center of their teaching practice.

The results of this study lead to several implications for post-secondary music education including the need to provide pre-service music educators with a broad foundation that includes elements of critical pedagogy, culturally relevant education, and Indigenous worldviews.

Keywords: social justice; music education; Indigenous education; critical pedagogy;
narrative inquiry

Dedication

An Indigenous world view begins with the idea that relationships are not nouns, they are verbs. Relationship as verb infers the intentional quality of connection that is experienced and remembered. (Meyer, 2013, p. 98)

Even though it is my name on the cover of this dissertation, it was only made possible due to the love, support, and efforts of many other people. I dedicate my dissertation to them.

To my husband Michael, and children Emily, Clare, and Aidan who have loved and supported me during this long and challenging process. Together you took care of me during the most difficult stages and were there to celebrate every achievement along the way.

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I would like to begin by acknowledging that this research was undertaken on the traditional and unceded territories of the Halkomelem speaking people. Most of the dissertation was written in my home on the traditional lands of the Tsawwassen Nation. The interviews took place on the lands of the Musqueam, Squamish, Tseil-Waututh, Kwitkwetlem, Qayqayt, and Lekwungen peoples.

This study started in 2018. By the beginning of the 2019/2020 academic year, the end of my doctoral journey was in sight. I started to imagine myself sitting amongst my fellow graduates, eagerly anticipating the moment when I was handed my doctorate degree. Then, everything changed. On January 28th, 2020, the news reported the first confirmed case of COVID-19 in British Columbia. Six weeks later, we went into lockdown. The pandemic led to dramatic changes in my personal life, and I found it difficult to focus on completing my dissertation. I am deeply grateful to Dr. Susan O'Neill for providing me with the space I needed to heal while always encouraging me to keep going. Her guidance and insight provided me with everything I required to succeed. I simply could not have done it without her.

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List of Acronyms

| | |
|-------|--|
| ABER | Arts Based Education Research |
| BCMEA | British Columbia Music Educators Association |
| CRE | Culturally relevant education |
| TA | Thematic Analysis |
| TRC | Truth and Reconciliation Commission |
| WAM | Western Art Music |

Chapter 1. Introduction

1.1. Stop Moments

What is the purpose of music education? When I was a young music student and beginning music teacher, I believed the purpose of music education was to build student capacity to participate in music from the Western art tradition, what was then known as classical music. I wanted my students to become confident engaging with classical music. To me this meant being able to read standard notation and to perform musical works as they were written with confidence and skill. This was the music I grew up listening to, it was the music that I had spent most of my life learning to understand and perform. I never thought to question the worldview, assumptions, and biases held within the music as an expression of culture nor how relevant it was to the personal lives of my students. In my experience, Western art music, colloquially referred to as classical music, has always been the foundation of music education. 'Other' musics, including popular music and cultural musics, were musics that took place outside of school and were not included in school-based music education programs. I was not alone in my perspective. I still remember one of my peers saying to me, "We don't need to teach kids pop music. They hear enough of it outside of school."

Despite a commitment to share my love of Western art music with my students, it did not take long for me to realize that many of my elementary and middle school students did not feel the same way. I struggled to keep students engaged in mandatory general music classes. The students who participated in the optional ensembles I led, like choir and band, were not representative of the overall racial and socio-economic makeup of the school as a whole. Students from marginalized and/or racialized communities were less likely to participate. I found myself becoming increasingly concerned about who was participating and who wasn't. Those students who were not in my ensembles became as important to me as those who were.

I started to become more mindful of any stop moments that took place while I was teaching, moments where I became aware of the many assumptions that I carried with me about children and families that were 'other' to me. Fels (2010) describes stop moments as moments of mindful attention. Based on Greene's (1995) call for educators

to remain "wide-awake" to these moments, and Applebaum's (1995) description of stop moments as "moments of awakesness" and "moments of opportunities", Fels asks the question, "In our moments of awakening, what response becomes possible?" (p. 2). I collected my stop moments by sharing them as stories. They become lessons for me, examples of how easy it is to perpetuate a worldview that contributes to the marginalization of others when it is not examined critically. By revisiting my stories and retelling them to others, I started to change my practice by incorporating the music that was important to my students. I also started to relax the rules I had established for participating in optional ensembles. Looking back now, I recognize that my efforts were tentative steps towards embracing the tenants of social justice within my practice. However, at the time I felt out of step with my peers and experts in the field because my focus was increasingly on the experience of my students while we were together instead of preparing them for our next performance.

As an educator, a parent, and arts education leader, I use stories to build connections between what is already known by some to new ideas held by others. I have revisited and retold the stories I carry with me throughout my professional career. With each telling, I learn something new about myself. However, there are some stories that I carry with me that remain incomplete, stories without an ending. When I revisit them, I am aware that I am still working on them, editing them in an attempt to figure out what they are trying to tell me. I have continued to reflect on these stories and use their teachings in my work. My entry into research was fueled by those early stop moments, the stories that describe them, and the ongoing feeling of dissonance I experienced between the narrative of music education and my lived experience.

1.2. Interwoven Stories

According to Clandinin and Connelly (2000) "experience happens narratively. Narrative inquiry is a form of narrative experience" (p. 19). My intention for this study is to "illuminate the voices of music teachers walking in a way of difference". I am also seeking to illuminate my own voice through *métissage*, an approach to research that creates space for the braiding of autobiographical texts. Hasebe-Ludt et al., (2009a) describes *métissage* as a site for writing in the space between our differences. It's a blend of place and space, traditions, and new knowledge. As a form of inquiry, *métissage* "requires researchers to craft pieces of autobiographical text in which they

research and teach themselves" (p. 9). Thus, I begin by sharing my responses to the same prompts and questions I asked of the participants in this study. Writing these autobiographical texts provided me with "open apertures" for deeper understanding of the social contexts in which they are embedded (Hasebe-Ludt et al., 2009b, p. 37). I have braided these stories within Chapter One because my lived experience is deeply connected to my reasons for undertaking this work and has informed every step of the process.

My question is performed into being

I made myself comfortable on the hard, wooden chair in the half full school theatre. It was the first band concert of the year and my daughter was performing with the senior band for the first time. There to provide parental support, I couldn't help but watch and reflect on her music teacher as they buzzed around preparing their students. The first band to perform were beginners with limited experience playing their instruments. Before beginning a well-known pop song, their music teacher explained that they had chosen the piece themselves, figured out the song by ear, and then collaborated on an arrangement for themselves. They all knew the music by heart, and despite their performance stress, they sounded great. When they finished playing, they faced the audience with huge smiles while their music teacher stood to the side looking similarly pleased. The second band featured students from Grade 9 to 12, including one student with autism who played in the percussion section. Their teacher explained the band was organized as a jazz ensemble even though the instrumentation resembled a concert band. They then shared the stories behind the music. Throughout the short set of big band standards, their teacher stood off to the side allowing the students to communicate musically what was next. They were musically attentive to each other and clearly felt comfortable taking risks. Despite a few musical bumps and rough spots, the group beamed with pride at the end of each piece. Sitting in the audience, I felt that I had witnessed an approach to teaching music that was inclusive, that valued artistic risk taking and was undertaken in collaboration with the students. When the concert was finished, I was filled with curiosity about my daughter's music teacher. Was my interpretation of the performances accurate? If so, how did they perceive their approach in relation to the status quo? What teachings from their lived experience could apply to music education as a field? I found my daughter in the sea of teenagers in the foyer celebrating all of the hard work that had led to the evening's performance. While she was celebrating an ending, I found myself at the beginning of this study.

1.3. Statement of Problem

During the concert I began to wonder about the possibility of change within the field of music education. For many teachers, a quality music education is defined by the

epistemology and related pedagogy found in Western art music. Was this concert an example of a different approach? One that prioritized student voice and making music in community over an accurate performance of the notes on the page? Going one step further, could it be an example of music education as social practice in which the primary purpose is to consider the social, political, and cultural context of everyone involved?

There is a widely held belief that the field of music education remains committed to maintaining the dominance of Western art music. In doing so, music education remains in a "mono-cultural mold" where 'other' musics are only experienced through the frameworks of Western epistemology (Tuinstra, 2019, p. 287). Furthermore, the dominant narrative within music education continues to prioritize instructional methods that focus on musical excellence, an idea that is enacted through being well prepared for performances or competitions (Heuser, 2011). This paradigm limits the engagement of students whose experiences differ from the dominant culture and whose knowledge, understanding and interpretation of art may differ (Gadsen, 2008). The predominance of Western art music and related 'classical conservatoire' pedagogies tend to privilege students who possess the necessary cultural capital to access, and make sense of, this music (Bradley, 2015; Small, 1998). According to Small (1998), members of this community not only hold this cultural competency, but also have a belief in their right to belong to the community. Considering music education through this lens highlights the potential outsider status of those students from marginalized communities who wish to participate in school music.

Scholars theorizing in the area of social justice and music education argue that music has the potential to prepare students to engage in a society that cultivates personal freedom and democratic participation (Bowman, 2007; Elliott, 2012; Jorgensen, 2007). Gould (2009) states that music education "exists in and of the social and natural worlds, making it inevitably implicated in – and susceptible to – the socio-political forces of inequality, inequity and injustice" (p. xi): There is a small minority of music teachers who recognize the value of grounding their practice within social justice in aid of equality of all students (Reimer, 2007a). However, post-secondary institutions have been slow to include elements of social justice education within music education training (Hess, 2014; Tuinstra, 2019). This study was inspired by the tension I felt between how I was prepared to teach music and the reality of the musical lives of my students. Therefore, my initial research purpose was concerned with systemic change in post-secondary

music education. More specifically, how might the lived experience of those teachers who have consciously enacted social justice practices within their teaching inform change in the field at large? What needs to change and how do we change it?

Teaching through this lens requires a reconsideration of how pre-service teachers, with decades of training within the classical conservatory model of music, are prepared to teach music in a social context that is inclusive and accessible to students who come from increasingly diverse cultural backgrounds. This approach to music education is referred to as the 'conservatory model' because of its historical ties to the music conservatories of Europe. The purpose of the conservatory model has been described as "re/producing norms of music education and dynamics of social exclusion within the arts" (Sotomayor & Kim, 2009). To teach music in contemporary society in a way that is respectful of difference is to value multiple music epistemologies and their related worldviews. Social justice and critical pedagogy, with its focus on social context, reflexive practice and culturally informed curricula, has the potential to provide pre-service music educators with an approach to disrupt the current model (Lind & McKoy, 2016). Music programs grounded in pedagogies other than those aligned with Western art music create space for students to engage with music that is relevant to their cultural values and forms of self-expression (Roberts & Campbell, 2016).

My Early Musical Life

There is not a time in my life that I remember as 'before' being musical. My earliest memories include singing and playing with music. When I started school, I was always in the choir and as soon as I was old enough, the band. I don't remember a time before I could read music or play an instrument. My formal training started at the age of 9 when I started playing violin in the school orchestra and clarinet in the school band. All the choices I made at school were dependent upon my ability to be in the music program. When I reached high school, I was a socially uncomfortable teenager and I wasn't a strong student, but I excelled in all aspects of music. Being an accomplished musician was fundamental to my identity and sense of self.

After secondary school, I entered a post-secondary music program to study the clarinet. It was one of the happiest periods of my life. For the first time, I felt seen, heard, and welcome. I dreamed of a career as a professional musician, playing in an orchestra somewhere in North America or Europe. I loved to perform and did more recitals than most performance majors. I also loved being immersed in the traditions and cultural knowledge of Western art music. I came from a middle-class family with roots in the Canadian prairies. I was proud of the cultural capital I was able to build through exposure to Western art music. While

some of my peers also possessed amazing abilities in popular music or world music, I was content with becoming a 'classical musician'. I was comfortable on stage as a solo performer and enjoyed working with other musicians in small ensembles. However, where I came alive musically and felt truly at home was in the middle of a large ensemble. It didn't matter if it was a choir, an orchestra, or a concert band. The act of making music alongside other people that I knew and cared about was what I loved to do. I have never lost that feeling I had on the very first day of band rehearsal when I was nine years old. I loved the rehearsal rules, the seating charts, and the unique language that was spoken between everyone in the group. I loved the inside jokes, the ongoing jostling for seniority within my section and the post-performance parties that followed every major concert. I felt like I belonged within this group, and it reflected and reinforced my sense of identity.

If it had not been for my high school band teacher, I would not have learned the necessary language, behaviours and skills to enter the rarified world of classical music. It was a world I loved but I at times I felt like I would never truly belong because I also loved popular music, a genre that was disparaged by my teachers and peers on a regular basis. After completing my music degree, I enrolled in an elementary teacher education program and a year and a half later, I was a qualified elementary school teacher with my first full time teaching position. It is within this context that I started to consider elements of social justice within my teaching practice.

The importance of reimagining music education as a site of social justice goes beyond the classroom; its relevance within the professional performing arts cannot be understated. After 15 years of teaching music, I changed careers and moved into the field of professional performing arts. I am now a leader in community engaged arts within the Western art music tradition and I am heavily involved in the North American conversation about representation, inclusivity, and accessibility within post-secondary performing arts programs. I have trained young opera singers in the practice of teaching artistry and maintained a large artist-in-residence program based in Metro Vancouver schools. I also have experience as a producer of new operas written specifically for young audiences that are timely and relevant to their lives. As a producer, I am passionate about creating work that represents the diversity of our communities. I want young audiences to see themselves within the performances they attend. However, I struggled to cast and hire professional artists that represent the diverse demographics found in Canada because there are simply not enough artists who are not White, cis-gendered, and able-bodied. Non-profit professional performing arts organizations are also being tasked by federal, provincial, and local arts funding agencies to actively address systemic issues that continue to marginalize artists from traditionally oppressed

communities. Within the Western art music sector, this expectation of change has been openly resisted by audiences, administrators, and boards. The articulated concern is that any change to the status quo will negatively impact the overall musical excellence of the art. This commitment to excellence as defined by Western art music has become a reason for perpetuating music education in its current form. My experience in the professional performing arts realm is a constant reminder that the same system that prepares young musicians to become professional orchestral musicians, singers, or soloists is the same system that educates future music teachers, a system that continues to privilege a worldview that perpetuates patriarchy and colonization at the expense of marginalized communities.

1.4. Purpose

The purpose of this narrative inquiry is to represent the experience of music teachers who teach music through the lens of social justice. By engaging with their personal stories, I hope to better understand how the values of social justice can be integrated into secondary music programs and these values influence their teaching.

Teaching Music

My first job was in an inner-city elementary school in Vancouver. I was teaching music to intermediate level students 40% of the time, the other 60% I had a class of my own. Most of my students were Asian – some were new immigrants to Canada, others whose families had been in Vancouver for decades. The minority were White children with Western European backgrounds. Yet all my teaching materials, my toolkit of songs, came from three cultural backgrounds – The United Kingdom, France, and the music of Canadian settlers from those countries. The disconnect I felt was immense. Why was I teaching this music to these kids? Repertoire guided my practice and it felt wrong. This was exacerbated by my first experience teaching choir. I had “learned” from a tradition build on hierarchy – which included the strict following of rules and if needed, yelling. I was absolutely horrified when at the Grade seven graduation dinner, my place card was a caricature of me yelling at the choir. I promptly enrolled in a master's program because though I was a relatively accomplished musician, I had absolutely no idea how to teach children.

With more training and experience, I developed an approach that encouraged students to share the music they enjoyed as part of what we were doing in the classroom. I put on large performances of music that was either selected by the students themselves or music they inspired me to program. I resisted the prerecorded musicals that were popular at the time, instead choosing to work student accompanists for

the choir. I still struggled with repertoire but was far more rigorous in seeking out pieces that worked for “us”.

1.5. Narrative Inquiry

Narrative inquiry tells 'a' story as understood by the teller, not 'the' definitive story of a phenomenon (Bowman, 2009). The phenomenon of interest in this study is the experience of teaching music through the lens of social justice. I am interested in the stories held by those teachers who consciously choose to adapt their teaching practice based on the fundamental values of equality and accessibility as defined within the concept of social justice. Narrative inquiry is ideally suited for research in this area of the field because it positions narratives as a social phenomenon that bring meaning to lived experiences. We make sense of our world through the stories we tell others and they become a way of sharing our experiences with others (Flick, 2009; Gibbs, 2012). Clandinin and Rosiek (2007) state that our stories, as they are lived and told to others, “fill our world with meaning” and are one of the ways we bring together others to build community” (p. 35). Narrative inquiry is interested in how people story their lives (Esin et al., 2013a).

Narrative inquiry as a methodology is a collaboration between the researcher and the participants (Clandinin & Connelly, 2000). The lifeworld of the researcher is included as they come together with the participants to co-author the research in relation to each other. These relationships are complex and are situated in three dimensions: temporality, sociality, and place (Clandinin & Connelly, 2000). These dimensions serve as the conceptual framework for narrative inquiry because it is through these dimensions researchers in narrative inquiry are "able to study the complexity of the relational composition of people's lived experiences" (Clandinin & Huber, 2010, p. 3). Thus, the meaning that is constructed by the researcher and participants is reliant upon time, location, and social context. Kim (2016) suggests the process of analyzing and interpreting narrative data happens simultaneously as researchers seek to understand the meaning participants give to their lived experiences through the stories they share. She describes narrative analysis and interpretation as a 'meaning finding act' and reminds us that it is not a straightforward act. Kim refers to Polkinghorne when she cautions researchers to consider the characteristics of narrative meaning during analysis

and interpretation including the elements of story structure (Polkinghorne, 1988, as cited in Kim, 2016).

In considering narrative inquiry as a methodology for this study, I was inspired by Barrett and Stauffer's (2009b) claim that narrative inquiry has the possibility to "question and trouble some of the 'master narratives' " of our practice as well as its potential to "embrace" the realm of aesthetics through prose, poetry, and music in research (p. 14). Furthermore, Barrett and Stauffer suggest narrative inquiry creates space for "multiple stories, multiple voices, and multiple meanings of music and musicking" (p. 19). In looking at music education through the lens of social justice, I am intentionally 'troubling' the dominative narrative of music education as understood by both the participants and me. My intention is to present my own story and the stories of the participants as 'a' story of the phenomenon of teaching music through the lens of social justice within the dominant narrative (Clandinin, 2009). Within the field of music education, this study addresses the 'middle ground' between the concrete (instructional methods) and the abstract (music's nature and value), a space that Bowman (2009) describes as "plurality, diversity, and particularity", which is not historically well-served by music education researchers (p. 213).

1.6. Indigenous Knowledge and Perspectives within Music Education

A line in the sand

I started to sense another way in which I was disconnected from my students. The school community included a large percentage of children from the Musqueam First Nation. The school itself was on the traditional lands of the Musqueam people but outside the reserve where most of the children lived. I knew that many of the parents and grandparents were residential school survivors but had little knowledge of what that meant, never mind the devastating impact residential schools had had on the entire community. To me, the students 'seemed' disconnected from the school; I started to collect their stories in an attempt to address the feeling that I was failing them.

Samantha lived on the reserve and really wanted to be in the choir. The bus that brought the students to school did not get her there on time for rehearsal. I asked Samantha she had any other way to get to school in time. She would avoid the question and promise to be on time the following week. I didn't understand – if she wanted to be in choir so badly, why could she not find a way to show up on time?

Bruce spent his days at school doing as little as possible. He was physically present but there was almost no participation in learning activities. When the bell rang for recess, he went flying outside followed by his buddies. They would play soccer or tag right up until the last possible minute of the break. Then he would return to his desk, covered in sweat, and sit quietly until the next break. There was a period during the winter when he would arrive at school smelling strongly of cedar smoke because he had been participating in the winter ceremonies that took place in the longhouse on the reserve. I heard from other children that Bruce played a major role in the ceremonies, and he was well respected for his ability to sing and drum. I decided I would be the teacher that would change things for Bruce. Clearly, he was capable of learning, he was obviously choosing not to. I drew up a learning contract, invited his parents to a meeting, and prepared myself to draw a line in the sand. His parents did not respond to my invitation so Bruce and I talked through the contract together and both signed it. The line in the sand became a fence and then a wall. Nothing changed. I didn't understand. I had applied all the tools in my toolbox, and nothing was working. I thought I had a good rapport with him – he often told me I was his favourite teacher.

I returned to my room during a lesson being led by my student teacher. Bruce and two other Musqueam children were sitting together outside of the large group and clearly not engaged in the lesson. When the lesson ended, they were not brought back into the conversation with the rest of the class. When I spoke with the student teacher, he stated that he didn't know how to engage them because they were so much less capable than the rest of the class. In the moment, I used what had happened as a teachable moment for the student teacher in relation to differentiated learning in music. I was shocked at his dismissive approach but could empathize with the feelings behind it as I had often felt the same way. The image of Bruce sitting isolated in the music room kept bumping up against the scent memory of cedar smoke.

In 2016, the province of British Columbia established a new curriculum that integrated Indigenous knowledge and perspectives across all grades and subject areas. The intention behind this aspect of the curriculum is to:

"Promote a growing understanding of Indigenous peoples in B.C. that will contribute to the development of educated citizens who reflect on and support reconciliation. This approach to Indigenous education encourages enlightened discussion among teachers and students in all areas of learning and grade levels, and this approach values and prioritizes Indigenous knowledge and perspectives that can only be found in B.C." (Province of British Columbia, 2015, p. 1)

The stated expectation for students within secondary music education programs is to develop competency in exploring "First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge through music" through "traditional and

contemporary content" (Province of British Columbia, 2015, p. 24). When considering the current reality of music education and its continued reliance on Western art music traditions, the magnitude of what is being asked of music educators cannot be underestimated. The lived experience of this new reality is woven throughout the data in this study. Therefore, in Chapter Two, I have included an overview of the literature and research discussing Indigenous knowledge, Indigenous pedagogy, and Indigenous music within North America. I also embedded the perceptions of the study participants in relation to the work they have undertaken to meet the provincial curriculum guidelines throughout the findings in Chapter Five and the related discussion in Chapter Six.

1.7. Research Questions

Moving from theory to practice requires inquiry into the experiences of those music teachers who are actively engaged in teaching music through the lens of social justice. For the purposes of this study, teaching through the lens of social justice was defined as an approach to teaching that includes critical theory and pedagogical practices grounded in the idea that music educators have a social responsibility to increase representation, improve student agency, and work towards the common good of society (Elliott & Silverman, 2014; Jorgensen, 2015; McCarthy, 2015). This definition is described in detail in Chapter Two.

To address these overarching ideas, I decided to focus my research on the lived experiences of music educators who have self-identified as actively engaging in social justice practices and values in their music programs using narrative inquiry. According to Kim, (2016), narrative inquiry has the capacity to render life experiences, both personal and social, in relevant and meaningful ways. Using this approach, I hope to contribute to future theory and practice in the field of post-secondary music education.

The questions that inform the study include:

1. How do secondary music teachers perceive the concept of social justice in relation to their own history as a musician and their role as a music educator?
2. How do secondary music teachers perceive the relationship between their personal beliefs and values about social justice to their work in the classroom?

3. How do the beliefs and values of secondary music teachers that they articulated in response to questions 1 and 2 impact the enactment of their pedagogy, repertoire choices, and performance practices in the music classroom?
4. How do secondary music teachers perceive the impact of their experiences in both post-secondary music classrooms and during their teacher education program on their values and beliefs in relation to social justice and music education?

Teaching Music Education

During my master's program I began teaching an introductory course to pre-service elementary teachers at the university. Most of the students had little experience with formal music education and came into the class quite wary of teaching music to their future students. I decided to meet them where they were and structure the class with a lot of music making experiences that were accessible to them no matter their experience or comfort level. We drew form maps of their favourite songs, created simple arrangements of popular hits using classroom instruments, we sang and played a variety of folk song games. Throughout all the lessons I emphasized the importance of sharing their love and understanding of music with their students. I wanted them to feel comfortable bringing music into their classrooms in a way that had meaning for them. I facilitated this class for almost 10 years. Despite the sheer joy I could see on their faces when we were making music together, I was consistently surprised at the level of fear articulated by the students in their final reflections. A large segment of every cohort stated in their final reflections that despite feeling more confident in their musical abilities and knowledge, they did not feel comfortable teaching music in their classrooms because they were not music teachers. Essentially, despite my attempts to build their confidence to teach music to their students by making the experience as accessible (and enjoyable!) as possible, they still believed school-based music could only be taught by someone with substantial experience and skill in Western art music.

Based on my personal experience, the journey from elementary school music participation to secondary school music educator has not substantially changed in the 25 years since I became a music teacher. My own daughter is currently preparing to audition for the same music schools I attended when I was her age. Unsurprisingly, the audition material is almost exactly the same music I prepared for my own audition in 1987. In fact, the initial questions that informed this study were sparked while observing her experiences in both elementary and secondary school music programs. I started to wonder if music education was to consider change, where in the learning journey would a point of disruption take place? The literature examining social justice within music education at both the elementary and secondary levels, which is discussed in Chapter

Two, suggest that it is within post-secondary music teacher education that the potential for disruption exists. Most of the available research is focused in two distinct but connected areas of the field – academia and post-secondary music education. Research from practicing teachers is growing but remains limited; however, I believe that it is practicing teachers who are best situated to inform the changes necessary to enact change and better prepare pre-service music educators.

1.8. Overview of Research Design

This qualitative study focuses on the experiences of six secondary music teachers who live and teach in a large urban area in Western Canada. The research method I chose to use in this study, narrative inquiry, is based in a conceptual framework identified by Clandinin and Connelly (2006) as including “temporality, sociality, and place – which specify dimension of an inquiry space” (p. 479). Narrative inquiry is well-suited as a way of reflecting upon experience (Clandinin & Connelly, 2000; Clandinin et al., 2007), which is a key aim in this study: to explore how music teachers’ lived experience influence their teaching practices in music. A fuller description of the research method is provided in Chapter Three.

The research took place during three interconnected phases. Phase one consisted of two semi-structured interviews with each individual participant one to two months apart. The interviews were guided by pre-determined prompts based on the research questions. During the second phase of the study, transcripts of the interviews were analyzed using both thematic analysis and narrative inquiry/analysis (Braun & Clarke, 2018b; Kim, 2016). Other data collection methods included field notes, memos, pictures, and email communications. The final stage of the study included a third meeting with all the participants at which the preliminary findings were discussed through the lens of constructionist narrative analysis. Esin et al. (2013b). describes constructionist narrative analysis as an approach that considers stories as a social phenomenon that are considered within the broader social context. It is concerned with “stories as social events and/or social functions” (p. 205). Responses and feedback from the participants were then incorporated into the final analysis and the related academic discussion. Throughout all three phases, I prioritized a reflexive approach that involved ongoing interpretation of the data within a spiral of inquiry as I questioned my responses

to the data, identified personal assumptions, and sought to find meaning in the narratives shared with me (Polkinghorne, 1995, as cited in Kim 1989, p. 192).

Participants for this study were recruited through multiple channels including listservs, email, and word-of-mouth. The participants were then selected on a first come, first served basis after completing a pre-questionnaire. The pre-questionnaire asked them if they considered social justice in relation to their teaching practice. Thus, the study assumes that the participants prioritize social justice values in their approach to teaching and actively embed those values within their practice. It also assumes that participants entered the study with the intention of being open and honest when describing their lived experience. The findings of the study are limited by the nature of the narrative inquiry as a "sense of a search" and not a method of finding a solution to a problem. (Bach, 2007, p. 284) The intent of the study is not to produce findings that are generally applicable to the field; rather, as suggested by Clandinin and Connelly (2006) it is to investigate the stories of the participants' experiences with the hope of contributing previously unheard voices to the grand narrative of education.

1.9. Definition of Terms

Engaging with meaning through language

One of the highlights of each school year was our annual visit to Orpheum Theatre in downtown Vancouver to attend a performance of the Vancouver Symphony Orchestra. My students were awed by the grandeur of the concert hall with its iconic ceiling mural, velvet seats, and gilded décor. paintings on the ceilings. In advance, I always ensured my students knew what to expect during the concert. I reviewed the 'rules' – sit silently unless invited to join in, only clap at the end of a piece and not in every silence, and don't move until the conductor lowers their arms and 'releases' the audience from the music. To ensure my students were learning these skills through experience, I also expected them to behave in a similar manner during performances that took place in the school gym.

After teaching in public schools for over ten years, I decided to move to the non-profit sector and work in community engaged arts. My first position was at the Sarah McLachlan School of Music, a program with a completely different approach to music. My peers were professional musicians in genres outside of Western art music. The school was built on a child centered philosophy with a teaching approach more aligned with popular music. However, I maintained a conservatory approach to my work with the children and youth choirs. After successfully developing choirs that were now performing with bands like the

Barenaked Ladies and recording a record with Sarah McLachlan, the head of the school suggested that the focus on the choir shift from performance to simply experiential. I had no response – what was the point if there was no sharing of the music? Working toward performance is where character and musicianship is built. Isn't it?

This story illustrates the importance I placed on the traditions and practices of classical, or Western art music. To me, the phrase 'classical music' is imbued with meaning that goes much deeper than defining a genre of music, it encompasses the physical, social, and emotional experience of engaging with the art form. Polkinghorne (2005) states that the "primary purpose of qualitative research is to describe and clarify experience as it is lived and constituted in awareness" (p. 138). He suggests that it is through language that researchers have primary access to people's experiences. He also points out the production of data, as well as the processes of analysis and interpretation, in narrative inquiry requires an awareness of the significance of the specific language being used by participants.

During the early stages of this study, I was continuously reminded of how passionate many of my peers and colleagues are about the important role Western art music plays within music education. However, in discussions about social justice in music education, the terminology of 'Western art music' or 'classical music' can be problematic because of the broader meaning that is attributed to them by music educators, a meaning that includes instructional methods, repertoire, and performance practices. There is also a more emotional meaning that connects to the experience of playing classical music, either alone or within an ensemble, an activity that most music educators have been participating in since childhood. (Polkinghorne, 2005) points out that the "richness of experience" is described using language that includes metaphors and figurative expressions (p. 139). He suggests that these expressions expand the meaning of the literal language to better capture the meaning of the experience. Polkinghorne's description might explain why many of the conversations I had with my peers in music education about my research. I became aware of a real concern that Western art music itself, and all the associated meaningful experiences, would be minimized or perhaps lost entirely within secondary music education if there was an intentional shift away from its associated pedagogy. Consequently, cultural music, popular music, as well as any music that is conceived as 'other' is seemingly perceived as a threat to Western art music (WAM) thus creating a dichotomy in which WAM is in opposition to 'other musics'. The most striking aspect of the conversation was the

positioning of WAM as a noun, a tangible 'thing' that exists, that is only accessible through music education (Small, 1988). This is in contrast to the idea that WAM is a verb, a particular cultural tradition of engaging in music making that is imbued with cultural meaning that is contextual and meaningful to the participants (Booth, 2009; Elliott & Silverman, 2014).

Within teacher education, the phrase 'Western art music' includes not only the music but its related pedagogy and epistemology. It is the 'taken-for-granted' position of Western teaching methods such as Kodaly and Orff (Karlsen & Westerlund, 2010; Love, 2015). Through the course of this study, I became increasingly hesitant to use the phrase 'Western art music' because many of my colleagues rushed to defend the music and instructional methods, leaving me with the feeling that I was disrupting something that was sacred. I also struggled with the terminology of 'world music' or 'multi-cultural music'. First, the phrases suggest the position of 'other' in relation to WAM and second, the increasing cultural diversity experienced by most teenagers has led to broad exposure to the popular music of other cultures as well as the resulting fusion of genres and cultural styles. Positioning music as a verb, as an embodied action, allows the conversation to move away from the music as noun and creates space for diverse cultural understandings of what it means to be musical. In this way, it is not the music itself that is being challenged, it is how we learn, and teach others to engage actively in music making. Karlsen and Westerlund (2010) point out that "music learning around the globe varies in a plethora of ways" and reminds us that students have access to diverse musical worlds that contribute to their musical identities (p. 373). To address the issues outlined above and to focus on 'music as verb', I use the following definitions to identify the music used in the classroom by the participants in this study.

Western art music (WAM)

Western art music (WAM) is music that is most often performed in spaces conducive to concerts, such as concert halls and theatres. The music is closely aligned with the pedagogy and epistemology associated with WAM. Notation is used to express how to replicate the music as it was originally composed, thus notational literacy is highly valued. It is most often performed in spaces specifically designed for listening to WAM. Audiences are stationary, most likely seated, and follow an unarticulated set of behaviours. For example, audiences are expected to remain silent between movements

and only clap once the entire work has come to an end. Furthermore, the accuracy of the performance is one of the most important indicators of excellence. The associated pedagogy, reliance on notation, and performance practices are applied to all musics performed by WAM ensembles.

Cultural Music

Cultural music is taught through pedagogies that are informed by, and respond to, the cultural context and history of a particular society. It is participatory in nature and invites communal experiences. It engages students in 'giving voice' to their experiences while learning how to express themselves within cultural norms. Learning is experiential, aural/oral in nature, and creativity is valued over replication.

Of course, WAM is also cultural music. However, for the purpose of this study I felt it important to delineate between WAM and cultural music because this is the nomenclature used by the participants when talking about the music they use in their classrooms. Small (1998) suggests that the privileging of WAM over other musics is maintained by the treatment of WAM as musical objects. He states, "What is valued is not the action of art, not the act of creating, and even less that of perceiving and responding, but the created art object itself" (p. 4). It is the privileging of WAM and the related perception of "music as object" that I seek to highlight with these definitions.

1.10. Structure

In this opening chapter, I used *métissage* to interweave the story of my journey towards this research into the background, rationale, and purpose of the study. In Chapter 2, I offer a literature review that situates this study in the larger context of social justice and music education. I begin with a definition of social justice, and its role within education, featuring the critical theorists and philosophers behind the epistemology that frames my approach. Next, I discuss the literature in the field addressing social justice and music education. Examined through the lens of social justice, the literature may be considered as a "call to action" addressed to the entirety of the field to enact change (Allsup & Shieh, 2012). I continue with an analysis of the research that has been undertaken within post-secondary music teacher education. The research in this area is limited; however, it suggests the current dominance of Western art music perpetuates the hegemony and may lead to previously unrecognized barriers to participation

experienced by marginalized students. I continue with an overview of 'alternate' pedagogies that potentially align with a social justice approach to learning music. This was the initial end of Chapter 2. However, in response to the experience of interacting with the participants, I expanded the literature review to include a discussion about Indigenous worldviews and perceptions in relation to music and music education. Chapter 3 presents the narrative inquiry methodology and describes the conditions of the study in detail including the selection of participants, interview conditions, validity, and my reflective practice. Chapter 4 introduces the participants through the stories of their early musical selves, their journey into music education, and moments from their lived experiences that inform their beliefs and values. In Chapter 5 I discuss my findings, the themes that I constructed based on the data. Each theme is supported by a related theoretical framework and illustrated with personal quotes and stories shared by the participants. Chapter 6 summarizes the study, my conclusions, and implications for future inquiry.

1.11. Conclusion

When music entered my life, it not only opened up a new way to tell stories, it also brought me into a community that valued human stories. Music and storytelling became the threads that connected me to the bigger world and opened my eyes to the systemic conditions that perpetuate the hegemony. Participation in music education as an act of social justice provides students and teachers with a unique way to engage with the arts as an expression of what it means to be human. Within the field, there is a perceived gap between scholars and academics who have issued a call to action for music educators to reconsider their work through the lens of social justice and the reality of music teacher education as a site focused on instructional methods alone. Potential directions towards change may be found by exploring the phenomenon of teaching music education through social justice. Narrative inquiry is uniquely suited for this work because it positions the narratives of teachers who have shifted their practice as a social phenomenon that brings meaning to their lived experience. For Canadian music educators, the recent shift in public discourse and government requirements to embed Indigenous epistemology and decolonization practices across the curriculum adds further urgency to the calls for change in how future music educators are prepared for the reality of teaching the next generation of children. The intent of this study is to raise

the voices of those teachers who have embraced a different approach to music education and contribute to discourse in the field about how we might move forward.

Chapter 2. Literature Review

Scholars theorizing in the area of social justice and music education argue that music has the potential to prepare students to engage in a society that cultivates personal freedom and democratic participation (Bowman, 2007; Elliott, 1995; Jorgensen, 2007). Despite this acknowledgement, the music education profession has been slow to consider change and there is a considerable disconnect between the scholarly discourse and music teacher education. The purpose of this study is to examine the lived experience of music teachers in the field who self-identify as teaching through the lens of social justice. Thus, this literature review explores the concept of social justice in relation to music education and critically reviews the related literature from the field.

I have structured the literature review in three distinct, yet interrelated, sections. My intent is to provide an outline of the theories and concepts that underpin this study together with an overview of the related research from the field. In the first section, I provide a definition of the concept of social justice as well as the relationship between social justice and critical pedagogy. I then employ this lens as a framework to consider the social, racial, and equity issues at play within music education that have been identified by scholars. The second section of the literature review considers the theoretical and conceptual frameworks that provide context for both previous research in the field and this study. The discussion is focused on three modalities that are an integral part of the conversation: a) culturally relevant education, b) informal learning/popular music, and c) Indigenous ways of knowing. In the final section, I move from theory to practice by addressing the research that has taken place in the field including post-secondary institutions as well as elementary and secondary schools.

2.1. Social Justice and Critical Pedagogy in Education

Critical pedagogy gives educators a language with which to talk about challenges in education and pedagogy, especially when those challenges are linked to oppression and injustice. (Adkins, 2014, p. 213)

Social justice is political and social theory that describes the relationship between an individual and society. It is a concept that is imbued with the egalitarian belief that all people are equal and as such, have the right to equal participation in all aspects of society. However, when these ideas are scrutinized critically, the gap between ideal and

reality become apparent. Social justice compels us to be curious and inquisitive about the implications of these ideals on the lives of individuals and their related social groups. Critical theory, as described by Sensoy and DiAngelo (2017), "analyses social conditions within their historical, cultural, and ideological contexts" (p. 23). It is a theoretical framework that acknowledges the social inequality that exists between social groups and the political systems that perpetuate it. Sensoy and DiAngelo encourage us to critically examine the assumptions these definitions are based on. As an example, they ask if social justice means respecting the human rights of others, what are those human rights? Who decides what equitable access looks like? What if equitable access for one person limits access to another? They suggest the definition of social justice benefits from the inclusion of critical theory and must recognize that "inequality as deeply embedded in the fabric of society" (p. xix).

Teaching for social justice is predicated on the belief that the role of education is to prepare students to engage within society to the betterment of all within it (Freire, 1972; Kincheloe, 2008). John Dewey (1916) believed that the purpose of education is to prepare students to participate fully in a democratic society. It is an endeavour that takes place within, and perpetuates, the social norms that are valued within society. Sensoy and DiAngelo (2017) remind us that it is the dominant, or most valued, social groups within our democracy that have access to the resources and opportunities needed to succeed within society. Critical pedagogy is concerned with the relationship between knowledge, power, and politics that exists in education. It recognizes that knowledge is contextual and transmits political, social, and economic messages that benefit the status quo. Furthermore, critical pedagogy considers the impact of outside forces, including neo-liberalism, on schools (Adkins, 2014; Breunig, 2016; Kincheloe, 2008). According to Kincheloe (2008), teachers who engage in critical pedagogy "understand that every dimension of schooling and every form of educational practice are politically contested spaces" (p. 2). It is an approach that acknowledges the potential harm schools have on marginalized students and seeks to enact change. Critical teacher educators engage in the work of questioning and challenging knowledge alongside their students, acting as role models that "embolden their students to act in ways that make a difference" (Kincheloe, 2008, p. 4).

The foundations of critical pedagogy are based on the work human rights and social justice educator Paulo Freire (Adkins, 2014; Tolman, 2019). Freire's (1970)

seminal work, *Pedagogy of the Oppressed*, was a direct result of the poverty and dire living conditions of marginalized communities in his native Brazil. In the book, he challenged educators to consider how schools were contributing to the ongoing oppression of marginalized people. He suggests that this inequality results in a power differential between social groups that is perpetuated by the dominant class through systemic oppression and argues that education must also include a critical examination of the social norms that perpetuate the continued marginalization of oppressed peoples. For example, Freire is critical of the hierarchical nature of teacher-student interactions. He describes the relationship between teachers and students as a one-way process of learning between subject and object. The teacher (subject) acts as the narrator “filling” students (objects) with the knowledge they “constitute true” (p. 57). Described by Freire as “banking”, this perpetuates a model of control designed to transmit the required knowledge as determined by the dominant majority. For Freire (1972/1996), educators who seek to address the oppression faced by those that are marginalized in society, must replace “banking” education with a problem-solving approach that considers the “problems of human beings in their relations with the world” (p. 60). To achieve social justice and disrupt the status quo, the hierarchal nature of the student-teacher relationship is changed to one of mutual learning in which both teacher and student become facilitator and learner.

The intersection between education, popular culture, and politics is central to the work of Henry Giroux. Building on the work of Freire and theorists including Bourdieu (cultural capital) and Aronowitz (radical democracy), Giroux established critical pedagogy as an area of study and praxis (Kincheloe, 2008). Like Freire, Giroux believes education should prepare students “to engage in a common struggle for deepening the possibilities of autonomy, critical thought, and a substantive democracy” (Giroux & Giroux, 2006, p. 21). Giroux and Simon (1989) argue that schools are places that create the social practices “which promote social empowerment and demonstrate democratic possibilities” and he is highly critical of educational systems that promote the neoliberal approach to education (p. 237). Neoliberalism, as described by Horsley (2015), is a political theory that promotes the individual over the collective society. It assumes that everyone has equal access to opportunities within society and the success of individuals will collectively raise the standard of living for all. Giroux (2006) states that the purpose of neoliberal approach to education is to train students to become workers and

consumers within a capitalist system. It also a “survival of the fittest” mentality which privileges those who possess traits and advantages that are pre-determined to ensure success (Giroux, 1988; Trend, 2012). Instead, he states the role of education is to “link learning to social change, education to democracy, and knowledge to acts of interventions in public life” (Giroux & Giroux, 2006, p. 28). Students who develop a critical practice should be able to question not only the historic context of knowledge, but also the forces of popular culture (Giroux & Giroux, 2006; Kincheloe, 2008). For example, Trend (2012) describes Giroux's approach to considering the relationship between art and teaching as problem solving. Giroux asserts that what is considered high culture, art that is of value and meaning, is dependent upon the dominant hegemony. The role of the teacher is then to guide students through a critical reflection of art that holds cultural value and respond to it based on their experiences.

Canadian educator Peter McLaren encourages educators to approach critical pedagogy from a place of action and continuously engage students in examining the ideological, ethical, and historical positions of theories and knowledge. McLaren (2011) describes this work as a praxis in which teachers and students are “encouraged to question dominant epistemological, axiological and political assumptions that are often taken for granted” (p. 133). He asserts that knowledge is politically driven thus education is not neutral, an idea that needs to be made explicit for students. Teaching students to think critically enables them to better understand how their experience as an individual is impacted, and suppressed, by the dominant society (McLaren, 2014). McLaren (1998) asserts the “central task of critical pedagogy” is to interrogate the ideologies that reproduce the hegemony, ideologies that are fostered through stories (p. 37). Furthermore, he asks whose stories are being privileged, how they are being told, and whether the telling is just and fair. Kincheloe (2006) notes that McLaren shifted his focus from the classroom to the issues associated with modes of resistance and antiracist multicultural education including identity, politics of whiteness, and popular culture.

2.1.1. Social Justice in Music Education

The intent of this portion of the literature review is to describe how scholars in music education conceptualize social justice in relation to the goals of education in a democratic society. One aspect of the discussion that I believe is important to address early is the complicated relationship that exists between music education and the

hegemony, a relationship that is enacted through the continued domination of Western art music and its related practices. It's important to note that I am not positioning WAM in opposition to other musics. Reimer (2007b) believes that the goals of social justice can be considered alongside the traditional goals of Western art music, that they are not in opposition, but the reliance on the status quo ignores the breadth of possibilities of the larger musical world. Therefore, I begin by positioning music education within the larger socio-political world including both neo-liberalism and social justice theory. Then, I describe the 'call to action' that has been issued by many scholars in the field including Allsup and Sheih (2012), Jorgenson (2015), and Elliott (2007). Finally, I'll address the systemic issue of race as it relates to tradition, the hegemony, and Western art music.

2.1.2. Neo-liberalism, social justice, and music education

Horsley (2015) positions neo-liberalism and social justice as theories that are in opposition, or tension, with one another. She describes neo-liberalism and its focus on the individual and success through market forces through the lens of negative justice. According to Horsley, negative justice refers to the "freedom of interference" position of the state in relation to individuals (p. 63). This positionality informs an approach to education that assumes all students can achieve success through individual hard work. Conversely, social justice is considered through the lens of positive justice where the role of the state is to ensure all members of society enjoy a reasonable standard of living and freedom from discrimination. Horsley describes the focus of education within social justice theory as "foster[ing] a base level of social and economic equality" and success is possible when "individual disparities among students and social groups are addressed" (p. 64).

Horsley proposes that music education can also be viewed through these two lenses with the results illustrating two approaches that are also in tension: the traditional approach to music education, and alternate approaches that are based in non-Western art music. I will go into more depth about both approaches later in this chapter. According to Rusinek and Aróstegui (2015), the traditional approach is based in teaching methods typically aligned with band, choir and orchestra and include a strong focus on performance, notation, and a standard canon of music. The traditional approach also includes focusing on the development of the individual musician as well as participation in competitive festivals. Horsley points out the connection between learning goals based

on individual success and/or competitive success with the neo-liberal view of teaching through "best practice" in a system that is "apolitical" (p. 68) Conversely, alternate approaches to teaching music can be viewed through the lens of social justice when they are positioned as a social practice that views music as "human interaction through sound" (Rusinek & Aróstegui, 2015, p. 84).

2.1.3. A Call to Action

Music education...exist in and of the social and natural worlds, making it inevitably implicated in – and susceptible to – the forces of inequality, inequity and injustice. (Gould, 2009, p. xi)

That music education exists within, and in relation to, societal forces is integral to the discussion about the role of social justice and critical pedagogy in the literature. Elliot (2007) states that music education is a place of social justice where teachers recognize that "our musical-social communities are, in turn, embedded in larger, continuously changing societies, cultures, personal interactions and political patterns (p. 87). Similarly, Jorgenson (2015) puts forth four reasons for considering music education as a site for social justice: 1) justice is at the base of a civil society, 2) music education is a part of cultural policy through curriculum documents 3) justice values the worth of all people and as such, develops self-respect and self-worth and 4) justice includes the tolerance and negation of multiple world views (p. 200). She states that music education is a "facet of cultural and public policy" in which the values of a society are realized through the education systems and institutions. For Jorgensen, justice includes honouring all students regardless of their backgrounds which requires music educators to consider the musical values of many different cultures while being aware of which knowledge is being privileged.

Other music education scholars speak to the obligation of music educators to teach through social justice in their roles as citizens who are engaged in the education of young people. Allsup and Sheih (2012) suggest enacting social justice requires a personal responsibility to be connected to the community and to be open. Referring to the educational philosopher Maxine Green, they encourage music educators to live in a state of "wide awakesness" with open eyes and open-eared engagement with the diverse and particular ways that students reveal who they are through the work they do in the public space of school. Allsup and Sheih also remind us that social justice is a social act:

“It is work that inclusive and generous, and it requires the inclusion of those we wish to act with: our students and our communities” (p. 50). Roberts and Campbell (2015) summarize the approach as:

Music educators teaching from the perspective of social justice recognize the importance of students' voices, value multiple perspectives, and emphasize the importance of reflective practice on the part of teachers and students alike. (p. 275)

Equally important is taking an active stance through participation in the development of policy and curriculum. Jorgenson (2015) suggests music teachers become involved in conversations about policy and curriculum using a critical lens. Policy is also identified by Schmidt (2015) as an area that would benefit from the participation of teachers "in order to be a more adaptive, co-constructed, debated, and democratic space" (p. 53). Finally, Elliot (2007) suggests music teachers connect and learn from colleagues in drama and visual art where social justice has long been an integral part of artmaking.

2.1.4. The 'issue' of Western art music

Many scholars in music education have described the dominant role Western art music plays in school music (Benedict & Allsup, 2008; Koza, 2008; Lamb & Dhokai, 2015). As a result, the values, beliefs, and behaviours associated with the practice of Western art music are deeply embedded in all aspects of music education epistemology and pedagogy. With this in mind, the discussion about social justice in music education must include a critical examination of how the reliance on WAM contributes to the issues of equity, diversity, and inclusion. The following section of the literature review explores these ideas in depth. First, I explore why Western art music continues to form the foundation of school music through the lens of tradition. Then, using demographic data in combination with a case study, I examine how tradition might sustain the condition of 'whiteness' in music education. Finally, I address how the traditions of WAM, as they are performed within schools, contribute to issues of accessibility.

The Traditions of Western Art Music

Music in North American schools entered public education in the mid-19th century. According to McCarthy (2015), music education at this time was considered an

essential part of educating students to participate in civilized society. The purpose was twofold; a) to ensure all children, regardless of background, had access to an education that would enable social mobility, and b) promote the values of cultural imperialism by focusing on Western art music to the exclusion of all other musics. McCarthy notes that the result is the establishment of a 'norm' that reduces other musics invisible. While the history of music education includes movements that embraced the idea of a national 'melting pot' (or in Canada, a national 'mosaic') as well as multiculturalism, Western art music practices continued to provide the framework for music education in schools (Roberts & Campbell, 2016) .

Defining and identifying the practices and traditions of Western art music is possible by examining the professional realm of what is commonly addressed as classical music. Merriam-Webster defines tradition as "an inherited, established, or customary pattern of thought, action, or behavior" (Merriam-Webster, n.d.). Small (1998) suggests that the traditions of Western art music that we are familiar with emerged during the late 19th and early 20th century and can be directly attributed to a change in how society interacted with music making. As performances moved from churches and parlours into larger purpose-built auditoriums, classical music started to be treated as museum pieces that stood apart from cultural conversations taking place in society. According to Small, these new spaces came with a strong set of values and beliefs around who can enter and what behaviour is acceptable. Furthermore, the focus of the musical experience shifted away from something that took place between audiences and performers to a one-way communication from the stage to the ears of the listeners. He suggests these conditions are designed to ensure that musical work is autonomous, that it sits in a vacuum with no relation to social, political, or religious beliefs. This resulted in a perception that music is an object, and the intent of the performance is to musical score as 'perfectly' as possible. The interpretation of the score was the job of the conductor, a hierarchical position that was never questioned.

Within this paradigm, the job of a musician who performs in an ensemble dedicated to WAM is to perform the music written on their score as directed by the conductor. Love (2015) describes the specific constraints that exist in professional orchestras in relation to their core business – multiple performances of music from 18th to 20th century orchestral music over the course of the 'season'. She further suggests that professional orchestras are driven by market forces including audience

expectations, competition for sales, and organizational expenses. Thus, orchestral musicians are expected to be technically proficient and able to replicate the accepted ways of playing the core repertoire with very short rehearsal times. In her role as a student-composer at a post-secondary music institution, Love observed a similar set of expectations for student musicians that essentially operated as barriers to creative input from those performing the music. Small (1998) posits this is due to the rigid divisions in labour seen in professional orchestras where "the rank and file are rarely consulted about the nature of the product to be made" (p.69).

Allsup and Benedict (2008) explore the impact of this history on the traditions that are embedded post-secondary wind ensembles. They argue that resistance to change or imagined new approaches to pedagogy "stem from an inheritance that is overwhelmed by tradition" (p. 157). Furthermore, they suggest the traditional approach is based in a view of success that values competition, accuracy, and efficiency where performance is the end-goal of learning. Allsup describes his initial approach to teaching music as replicating the way he was taught because he experienced success as a young music student. He links success in the traditional approach to a teaching practice based in control and predictability, essentially training students to behave in a manner that limited rehearsal interruptions as much as possible. Allsup suggests that such a hierarchical approach to teaching regards learning as "a knowable and predictable science" (p. 160). Allsup doesn't negate the potential of developing student artistry within this paradigm, but he questions where "objectivity and control ends and aesthetic inquiry begin?" (p. 160). Benedict expands on Allsup's discussion through a Freirian lens. She argues that the traditional approach sustains teacher-student relationships that are built on power and control and requires students to behave accordingly. Furthermore, Benedict argues that these conditions mirror the oppressed/oppressor relationship described by Freire, a relationship that is based on the oppressor internalizing behaviours that maintain their oppression (Freire, 1970). Returning to wind band, she states:

One-way hegemony is often made manifest through the careful maintenance of the orchestral classical repertoire celebrated and revered by a cultured audience, the careful maintenance of the venerated wind band conductor, and the accompanying normative practices for transmitting this repertoire. (p. xx)

Whiteness and the status quo

I have a white a white frame of reference and a white worldview, and I move through the world with a white experience. My experience is not a universal human experience. (DiAngelo, 2018, p. 1)

Exploring the issue of whiteness within music education is an integral aspect of this study because of its impact on the beliefs and values enacted by the systems of education enacted in North American society. For example, according to Hawley and Nieto (2010) the direct discussion of race in teacher education is appropriate because of the impact of racial stereotypes on teachers' attitudes towards their students. Another reason to include a discussion about whiteness relates to the participants role as teachers. Bradley (2015) warns that distancing oneself from race in the classroom fails to acknowledge the determinations that teachers make about their students based on racial stereotypes. In other words, failing to prepare music educators to engage in discussion about whiteness in relation to the history of music education and Western art music may limit their ability to teach the whole child. According to Delpit (2006) as quoted by Kindall-Smith, "if one does not see color, then one does not really see children" (p. 39).

According to McIntosh (2015), white privilege refers to the inherent privilege that whiteness carries in society. Sensoy and DiAngelo (2017) go further by describing white privilege, or whiteness, as the belief that the "basic rights, resources, and experiences that are assumed be shared by all, are actually only available to white people" (p.142). DiAngelo (2018) reminds us that race is a social construct that is perpetuated through the forces of socialization. She argues that to engage in conversations about race, white people need to critically examine their relationship with whiteness by questioning how their lived experiences were shaped by their whiteness. She refers to Wellman when she states, "white privilege as the advantages that are taken for granted by whites and cannot be similarly enjoyed by people of colour in the same context" (Wellman, 1977, as cited in DiAngelo, 2018, p. 24)

In considering the future of music education in North America through the lens of social justice, I believe the field must also engage in discussions about race. Based on demographic research, Elpus (2015) found music teachers across the United States are most likely to be white. Evidence to support this claim can also be found in the dominance of white participants in the studies I have included in the third section of this literature review (Grant & Low-Choy, 2021; Kindall-Smith, 2012; Salvador & Kelly-

McHale, 2017). Similar data describing the racial demographics of music teachers is not available in Canada; however, the data that is available suggests the conditions are the same. Using available census data from 2006, researchers determined that only seven per cent of teachers within Canada identify as visible minorities. Within urban centres, the percentage is higher but is still not at par with the diversity of the population (Ryan et al., 2009). To illustrate, in 2006, 50 per cent of the population of Vancouver identified as visible minorities compared to twenty per cent of teachers (p. 597).

In Chapter One, I described the self-perpetuating cycle that exists within music education as a field. The purpose of music education within this construct is to perpetuate the skills and knowledge necessary to succeed within the Western definition of music and its associated systems and organizations (Horsley, 2015). Essentially, the system is designed to produce new music educators in the mold of those that had come before. To gain access to most post-secondary music programs, music students must demonstrate a comprehensive understanding of Western art music and display a skilled ability to perform music from this repertoire (Horsley, 2015; Koza, 2008). Once admitted to a post-secondary music program, students learning is focused on developing the skills and performance practices typically associated with professional classical musicians. Research into the demographics of the field and the audition expectations for post-secondary music admissions illustrate the conditions at play that may be supporting the cycle of replication.

The research undertaken by Elpus and Abril (2011) and Elpus (2015) illustrate how music education in secondary schools contributes to the large percentage of white music educators. In a demographic survey of high school band, choir, and orchestra students in the United States, Elpus and Abril (2011) found music students "tended to be significantly more privileged than their non-music counterparts" and were more likely to be white, female, and from families with high socio-economic status (p. 138). The study indicated that 20% of high school seniors in 2004 participated in band, choir, and/or orchestra. Elpus and Abril found that within this population, white students were overrepresented. When considering race/ethnicity, the results indicated that music students were 1.7 times more likely to be white than Hispanic. This is even though Hispanic students made up 15% of the general student population. In 2015, Elpus published a second study that examined the demographic profile of music teacher licensure candidates in the United States. At the time of the study, pre-service teachers

in most states were required to complete a licensing exam as part of becoming certified to teach music in public schools. The demographic data collected by the examining body from 2008 to 2012, including gender and race, were made available to the researcher. The results of the survey indicate that the majority of those who passed the exam, 86%, self-identified as white. Furthermore, almost all the candidates reported English as their first, and only, language. The data also included the results of a question that asked the pre-service teachers where they believed they were most likely to teach. Half of the participants chose suburban areas, and the other half were evenly split between urban and rural. However, after considering the data through quantitative analysis, Elpus found white students were "significantly overrepresented among those who indicated suburban areas and rural areas" (p. 322). Conversely, both black and Hispanic candidates, who represented only 7% and 1.94% of the study population respectively, were overrepresented among those who selected urban areas.

In a paper published in 2008, Koza artfully describes how whiteness is enacted in post-secondary auditions and ultimately, contributes to the perpetuation of whiteness is maintained through the process. Based on her experiences observing and participating in post-secondary vocal auditions, Koza describes how the system rewards music students from white, middle-class, suburban backgrounds. For example, audition requirements oblige students to perform music strictly from the WAM canon at an extremely high level. Koza notes how the level of performance has improved over time and has now reached a level that exceeds what is possible within most secondary music programs. This means potential music students must also have the cultural capital to access private lessons with WAM focused musicians. Koza also points out that the high level of performance ability and familiarity with WAM are expected of all students who audition, including those planning to go into music education. The result are music teachers who are highly trained in WAM; a condition that Koza suggests limits the musics available to their students essentially perpetuating "musical monolingualism" (p.149). According to Koza, the audition process systemically promotes whiteness in music education because of its reliance on WAM as "legitimate" and valued. The system essentially blocks access to music students with expertise and interest in musics other than WAM, while also discounting their suitability for use in music education.

Culture and accessibility

Another critical question for consideration is how the status quo may be enacting barriers to participation in music education for students from marginalized groups. Jorgensen (2007) states that opportunity of access is dependent upon many factors including socio-economic, race and gender. Students might be unable to afford to rent an instrument, feel pressured into choosing an instrument that aligns with gender stereotypes, or not be able to participate due to physical limitations. Family conditions also can limit the ability to attend rehearsals that take place before and after school as some students are working in support of the families' economic health, be responsible for childcare for siblings, and/or maintenance of the household.

The role of music in culture is another consideration when examining barriers to participation. Jorgensen (2007) and Elliott and Silverman (2014) highlight the importance of music in the rituals, traditions, and expression of the human experience that is shared across all cultures. However, Bradley (2015) reminds us that this does not mean music is somehow a shared "universal language" because of the cultural context required to understand the music and its meaning; essentially, "what music" cannot be separated from "whose music" (p. 196).

Bradley (2015), Countryman (2009), and Bowman (2012) acknowledge how hesitant, and unprepared, many music teachers are to teach or engage with music outside of the WAM tradition. Bradley attributes this a lack of exposure to musics outside of WAM throughout their education. Despite this, music education is often framed as one way to learn about the culture of non-Western peoples. McCarthy (2015) described the movement in the 1960's to embrace multiculturalism in music education as resulting in changes to pedagogy and "preparing teacher to teach from a place of cultural and musical diversity". However, as noted by Roberts and Campbell (2015), by the turn of this century the movement became more about "multicultural music materials" (p. 275).

Kelly-McHale and Abril (2015) considered how the reliance on WAM pedagogy contributes to the marginalization of students of colour through the experience of Latino students. They identified three key issues that create inequitable experiences for students of colour: 1) systems and practices based in WAM that position cultural musics as something that is added to the curriculum, often as part of holiday celebrations, 2) teacher beliefs and attitudes about non-white students that are deficit-based resulting in lower expectations, and 3) approaching cultural musics through the lens of Western

European culture thus locating WAM as the 'norm'. As a result, Allsup and Shieh (2012) suggest students from marginalized communities might experience school music programs as places of further marginalization as they are “effectively dehumanized because they are not represented or given voice in a particular space, or they are excluded altogether” (p. 48).

In this section I have argued that the historic and ongoing reliance on Western art music as the foundational epistemology for music education perpetuates systemic barriers that impact student access. These conditions have also contributed to a lack of diversity in the field resulting in demographics across the field that are mostly white and suburban. Because of this, an examination of the impact of whiteness on teacher attitudes towards students of colour is warranted. According to McCarthy (2015), the purpose of music education changes in response to historical shifts in societal concerns and is practiced within the tension created by differing viewpoints. However, she encourages music educators to “follow its social consciousness and seek to keep open the doors that lead to spaces of democracy and social justice” (p.43). The following section describes three conceptual frameworks that may inform the creation of new spaces for the future of music education.

2.2. Conceptual Frameworks

McLaren (2011) advises those seeking reform in education to investigate, and advocate, for better ideological alternatives to the status quo. Two approaches to music education that are grounded in the tenants of social justice are gaining traction within the field – culturally relevant education (CRE) and the inclusion of popular music and its associated pedagogies. Both approaches emerged from the work of educators in the field who were seeking alternate ways to address equity, diversity and inclusion in the classroom while also contributing to anti-racism and anti-oppression education. For Canadian music educators, the requirement for better access to the knowledge and training required to integrate Indigenous epistemologies, as well as reconciliation and decolonization within music is also becoming urgent. In this section of the literature review, I describe the epistemology and pedagogy associated with culturally relevant education and informal music learning. Then, I provide an overview of Indigenous epistemologies related to music education and suggest how elements of both CRE and

popular music may provide teachers with an entry point into music education through an Indigenous worldview.

1.2.1 Culturally Relevant Education

Arongson and Laughter (2016) describe culturally relevant education as a conceptual framework that "focuses on teaching and pedagogy for social justice" (p. 163). The framework is based on the work of Gloria Ladson-Billings, a pedagogical theorist and teacher educator, and Geneva Gay, whose experience lies in multicultural education and general curriculum theory. They were inspired to critically examine the role of curriculum and pedagogy on students of colour after their respective experiences teaching secondary school in schools with largely black populations. Beginning in the 1990's Ladson-Billings, established a definition of culturally responsive pedagogy that focused on building student ability to honour their own cultural beliefs while engaging with the dominant culture, while also embracing a vision of long-term academic achievement that includes developing student sociopolitical consciousness. Kelly-McHale and Abril (2015) state that culturally responsive pedagogy It is "predicated on the belief that culture influences the manner in which students construct knowledge and learn through the tools acquired from their position in a society" (p. 167). According to Ladson-Billings (1995), CRE "helps students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools perpetuate" (p. 469).

Whereas Ladson-Billings focused on pedagogy, Gay focused on the practice of teaching through culturally responsive teaching. In 2010, Gay defined culturally responsive teaching as:

...using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them. (p. 31)

Belief in student ability, the encouragement of a community of learners and an understanding that knowledge is fluid and must be viewed critically are characteristics of teachers who are successful in the usage of culturally relevant education (Gay, 2002; Ladson-Billings, 1995). Two decades after Ladson-Billings initially proposed culturally relevant pedagogy, she addressed the need to 'remix' the approach in favour of 'culturally sustaining pedagogy' in response to the increasingly fluid nature of culture as

experienced by youth and the multiple cultural contexts young people exist within including youth culture, popular culture and internet culture (Ladson-Billings, 2014; Paris, 2012).

Within music education, CRE is a “process where music teachers intentionally connect what they do in the classroom to the lives of their students” (Lind & McKoy, 2016, p.32). This process does not eradicate Western art music from the classroom if repertoire is considered through a critical stance and is situated within its socio-historical contexts. In the latter half the twentieth century, non-Western musics were enthusiastically embraced by music educators through the introduction of multicultural music materials into the classroom (Hess, 2014; Roberts & Campbell, 2016). That the training of music educators remains grounded in Western art music creates learning environments in which cultural musics are presented through the lens of Western art music to students who experience the diversity of cultural musics outside of the classroom (Karlsen & Westerlund, 2010). Approaching cultural music through CRE “takes into account musical practices that are setting based” and moves beyond the physical score (Kelly-McHale & Abril, 2015, p. 164).

CRE places students, not repertoire, at the centre of the curriculum. (Shaw, 2016). Kelly-McHale and Abril (2015) remind us to see “students as individuals”, to build connections with them through “respect and understanding” and to create a “culture of caring in the classroom” (p. 171). Students also self-identify as part of communities that are not related to race, but sexuality, gender, and ability. Aronson and Laughter (2016) expand the discussion of CRE beyond race to include gender and sexuality he presentation of self can be fluid and dependent upon time and place for expression.

Music classrooms include many students with diverse cultural backgrounds who might not feel they are valued. O'Neill (2009) suggests that music educators are being asked to implement meaningful learning experiences that are culturally connected while also ensuring all students feel cared for and respected. She states this can result "in practices that focus on the mere transmission of dominant cultural knowledge and values against which all other musical practices are considered different or deviant" (p. 71). Instead, O'Neill recommends a more critical approach that prepare students so engage with music as global cultural practice. She encourages music educators reimagine their teaching through a critical lens she refers to as a "cultural diversity of

difference" (p. 71). O'Neill draws on Edgerton's (2014) interdisciplinary examination of multicultural education and the related concepts of marginality, essentialism, translation, and love as a theoretical framework for a cultural diversity theory of difference. According to O'Neill, approaching music education through this lens does more than simply acknowledge difference, it opens opportunity to embrace the "radical difference" found in cultural diversity while fostering mutual respect and understanding (p. 84).

1.2.2 Popular Music and Informal Music Learning

Popular music and its related informal learning practices provide pre-service music educators with approaches that closely align with the aims of culturally relevant pedagogy. Informal learning practices, as defined by Green (2006), engage students in music learning that is informed by their lived experiences. Learning music by ear, working within small groups and students self-selecting what music they want to learn are active examples of teaching strategies and curriculum design that "relies on the experiences and knowledge that teachers and their students bring to the classroom" (Ladson-Billings, 2010, p. 32). Informal learning promotes teachers as agents and positions students to take 'an active role in controlling their own musical practices and learning processes' (Narita & Green, 2015, p. 307). Integrating popular music and informal music learning into Western art music-based programs can reduce the gap between school music and youth music while creating a more democratic learning environment (Vasil, 2019).

The introduction of music from hip hop culture into the music room is another example of the powerful potential for popular music to embed social justice values within music education. The foundations of hip-hop culture emerged from black urban youth in response to their experiences with racism and oppression (Bridges, 2011). It is an extremely popular genre of music that resonates with young people, thus holding the potential to engage students not interested in traditional music program (Kruse, 2016b). Hip hop music includes beatboxing, rapping and DJing – music practices that are part of hip-hop culture that also include graffiti art, fashion and vocabulary (Bridges, 2011, p. 326). Hip hop music is a 'unique site of cultural production' that reflects a specific worldview held within hip hop culture (Kruse, 2016b, p. 5). Exposure to this worldview teaches a different way of 'thinking, learning, perceiving and performing' (Ladson-Billings, 2010, p. 78). The inclusion of hip-hop music in music education requires

teachers and students to engage with the music in ways that are different from Western art music practices. Working independently, crafting original music and relating hip hop music to its social and political contexts are listed as starting points for classroom experiences by Kruse (2016a).

1.2.3 Indigenous Knowledge and Perspectives within Music Education

For Canadian music educators, there is an urgent need to consider music education within the context of reconciliation education. The Canadian government's commitment to redress the legacy of residential schools and its multi-generational impact on Indigenous peoples includes specific calls to action for educators to improve the academic success of Indigenous children, the developing of culturally appropriate curriculum and to enable parents to fully participate in their child's education (Truth and Reconciliation Commission, 2015). In 2015, the Truth and Reconciliation Commission of Canada (TRC) published a document with 94 calls to action designed to "redress the legacy of residential schools and advance the process of Canadian reconciliation. Within the section entitled "Education for Reconciliation", sections 62, 63 and 64 clearly outline the requirement for new curriculum on "residential schools, Treaties and Aboriginal peoples' historical and contemporary contributions to Canada" along with the development of extensive professional development and resources for educators to support their teaching and personal understanding of the impact of residential schools (p. 7) The province of British Columbia has enacted many of the calls to action within a new curriculum that is inclusive of Indigenous knowledge and perspectives, including the history of residential schools, along with clearly articulated learning objectives around traditional and contemporary Indigenous arts (Province of British Columbia, 2015).

Reconciliation and Decolonization

The TRC describes reconciliation as "coming to terms with events of the past in a manner that overcomes conflict and establishes a respectful and healthy relationship among people going forward" (2015, p. 113). The 10 principles of reconciliation outlined by the TRC include recognition of treaty rights and the Indigenous connection to the land. The discussion takes place with continuous reminders of the devastation caused by the forces of colonization. Throughout Canada's modern history, Indigenous peoples have suffered from a systematic program of oppression. At the same time, school curriculums told a romanticized story situated within the colonist narrative when needed

and then returned to Indigenous peoples to the margins (Battiste, 2013). Battiste suggests the process of decolonizing education must include the rejection of "the racism inherent to colonial systems of education" (p. 27). She also refers to Coleman when she reminds us that education remains "discreetly or openly colonial and paternalistic, sustained in this orientation by public policy" (Coleman, 2012, as cited in Battiste, 2013, p. 8).

However, for educators invested in social justice, decolonization is not a metaphor for addressing the need for systemic change. Tuck and Yang (2012) argue that decolonization begins with addressing the relationship between Indigenous peoples and the land including repatriation. The positioning of decolonization as an act of social justice does not "necessarily align with the purpose of reconciliation and as such, hold the potential to further marginalize Indigenous peoples. (p.3) Tuck and Young warn that describing all social justice work against imperialism as reconciliation and/or decolonization "creates a convenient ambiguity between CD and social justice work, especially among people of colour, queer people, and other groups minoritized by the settler nation-state" (p. 17). A social justice perspective can also fail to address the complicated issues of Indigenous sovereignty or land rights.

Indigenous Knowledge

Indigenous scholars describe Indigenous knowledge in relation to the pre-contact epistemologies that share some commonalities among Indigenous populations worldwide (Cajete, 1994). Battiste (2002) states that the framework of Indigenous epistemology incorporates "the unity of spiritual and physical worlds" (p. 76). It includes the "recognition of the spiritual realm and that this is understood as being interconnected to the physical realm". Along with Henderson, she also reminds us that there is no universal definition of Indigenous knowledge because it is place based and very personal (Battiste & Henderson, 2000). With that in mind, the following are definitions of Indigenous knowledge put forth by Indigenous scholars.

- Indigenous knowledge is holistic, interactional, cyclical, and spiritual. It is pragmatic, ceremonial, and relational Indigenous knowledges can "never be standardized, for they are in relation to place and person" (Kovach, 2012, p. 56).
- Castellano et al., (2000) describe Indigenous knowledge as "personal, oral, holistic, and conveyed in narrative or metaphorical language (p.24).

- Hart quotes France who states that an Indigenous worldview "affects our belief systems, decision making, assumptions and modes of problem solving (France, 1997, as cited by Hart, 2010)
- Knowledge is gained through experiential learning that is undertaken in relationship with the physical and spiritual world (Cajete, 2000). It's a fluid way of knowing derived from teachings that are transmitted by storytelling and is interconnected between the human world, the spirit, and inanimate entities.
- Protocol and ceremony are integral to learning within these interconnected relationships. Davidson and Davidson (2018) describe traditional potlatch ceremonies as a pedagogy that situates learning within positive familial relationships and as part of a personal contribution to the overall community.

Traditional and Contemporary Indigenous Music

Colonization had a devastating impact on the musical traditions of Indigenous peoples. In British Columbia, the banning of potlatches in 1884 removed the most important site of cultural learning in Indigenous communities (Davidson & Davidson, 2018). Early musicologists from Western Europe also recorded and transcribed the ceremonial music of the Coast Salish peoples without permission. Garneau (2016) describes this approach to music as invasive and focused on ownership. "The colonial attitude is characterized not only by scopophilia, a drive to look, but also by an urge to penetrate, to traverse, to know, to translate, to own, to exploit" (p. 23). Western art music was also used in residential schools as a tool of colonization to erase cultural identities and to enforce new identities through civilizing project like religious imposition and schooling (Vaugeois, 2007).

Despite the attempt to eradicate Indigenous culture, the traditional method of teaching music has survived. Elder Mary Jane Joe (Ntle'kepmx Nation) explains music is learned within community and is an important part of identity. Those that show are interested in learning and performing the songs within their communities are tasked with maintaining this aspect of their culture and are called upon to participate in ceremony through music. Joe also states that specific songs are owned by individuals, families or clans and permission must be sought before the song can be shared with others. Drumming is also an integral aspect of Indigenous music because it represents the heartbeat and as such, is a sacred instrument (Joe, 2017). The making of drums is an opportunity for learning. Kennedy (2009) describes this activity as one that includes giving thanks to the animals and trees that provided the material for the drum and learning the appropriate protocols for its usage (Kennedy, 2009).

The connection between music and spiritual activities is deeply embedded within Indigenous culture. The TRC embraced the inclusion of music as ceremony before and after the gatherings that took place during the inquiry (Garneau, 2016). The songs that were addressed not only those there to witness, but to the ancestors, those that had been harmed, - connected attendees and their spiritual relations, facilitated participation, and prioritized intimacy.

Indigenous music is simply a work that is created by an Indigenous artist, regardless of theme or topic. A story is Indigenous whether it comes from ancestral knowledge, lived experience or imagination. (NVision, 2019, p. 29)

While the traditional role of music in Indigenous culture remains an important aspect of Indigenous knowledge development, contemporary Indigenous music is a thriving part of the Canadian popular music industry. The presence of Indigenous musicians in popular music has long been neglected in the media discourse, a situation that is rapidly changing (NVision, 2019). Concurrently, Indigenous musicians trained within the conservatory model have contributed to the development of what Robinson (2012) calls 'intercultural art music' - music written within the Western art music paradigm that includes elements of the composer's Indigenous culture. Robinson is critical of the societal positioning of this music as an act of reconciliation because it might have the "unintentional effect of shifting public attention away from the political struggle of redress" (p.124). Robinson, with Karantonis (2011), states that Indigenous artists use intercultural art music as a way to extend cultural practices that are personally meaningful and relevant to audiences. Avery (2012) found the work of Indigenous composers intentionally included sound palettes closely tied to the land, specific musical references from the composer's ancestry, and the "expression of worldview and culture in terms of values", sound palettes closely tied to the land" (p. 136).

Battiste (2013) emphasizes the need for educators to "deconstruct and critique the Eurocentric humanities" as part of accepting and understanding different realities. For music educators, this entails addressing the injustice of colonization and the role music plays in establishing identity (Vaugeois, 2007). Honouring local, place-based knowledge, including the role of ceremony and protocol, may not align with the conventions ordinarily associated with music classes (Palmer, 2007). The connection to land, the place in which learning is happening, is of vital importance within Indigenous

education (Davidson & Davidson, 2018). Culturally relevant education is closely aligned with the First People's principles of learning that underlie Indigenous education in Coast Salish territories (First Nations Education Steering Committee, 2015). Both center learning within cultural contexts. Indigenous pedagogy shares attributes of informal music learning including immersive learning, authentic experiences, and personal contributions (Davidson & Davidson, 2018) For music educators, this means embracing an epistemology in which music and music education is not separate from other disciplines. Cajete (1994) reminds us that music for music's sake has "little meaning in Indigenous society". Art, including music, is an "integral expression of life, not something separate" (p. 121).

2.3. Research in the field

As I have described above, scholars in music education have established the role of critical pedagogy as a theoretical framework for considering social justice in music education as well as the related literature exploring the social, racial and equity issues that arise from the dominance of the Western art music paradigm. The third section of the literature review examines the research that has been done in the field. It is structured in a top-down manner that I believe further illustrates many of the issues identified in the first section of the literature review. I begin with the research that examines the beliefs, attitudes, and practices of music educators and music education instructors. Then, I explore the research focused on teacher training in social justice for both pre-service and working music educators. Finally, I investigate the studies focused on the experience of music educators and students at the elementary, secondary, and post-secondary level.

Search Strategy and Selection Criteria

As an organizing strategy for this literature review, I draw on the work of Boote and Beil (2005), with the aim of advancing "our collective understanding" through an explanation of current research (p. 3). Boote and Beil provide a literature review rubric that is useful for bringing rigor to the literature search and selection process. Relevant research was found using ERIC, Google Scholar and Music Index and key words that included "music education", "social justice", "pre-service" and/or "teacher education". Extensive use was also made of the reference sections of articles and books about

social justice in music education. This initial search produced a small number of studies that were directly related to the topic for review. Thus, the criteria used to determine what literature would be included in the literature review remained open to any peer-reviewed study that focused on the concepts found in social justice and the practice of music education. The first draft of the literature review included only seven studies. However, over the past two years the number of published studies has grown considerably suggesting more music educators and researchers are becoming increasingly interested in this area of study. It is also worth noting that despite the study taking place within Canada, most of the studies included in this literature review were conducted in the United States

2.3.2. Beliefs and Practices

Five studies explore the beliefs and practices about social justice in music education held by music students and music educators working in both the secondary and post-secondary level. The first considers the level of awareness and engagement of social justice issues held by undergraduate performing arts students, the second examines the perspectives of music education teachers at the post-secondary level and, the third study is focused on pre-service music educators. The final study examines the attitudes and practices of music education teachers in the field.

The first two studies provide some insight into how post-secondary music students perceive the importance of engaging in social justice as part of their future work. First, in an institution wide study examining the understanding, perceptions, and experiences with civic engagement, Grant and Low-Chow (2020) surveyed 61 undergraduate and graduate students at a performing arts university in a large urban center in Australia. The university aims to graduate students who are "socially responsible and engaged with their communities" (p. 10) and offers electives to undergraduates that include a community engagement component. The four-part survey questioned students about: a) their levels of awareness and interest in social issues and certain social groups, b) gauged levels of prior, current and envisaged future engagement with social issues and the people as well as, c) their level of interest in engaging through music, and d) demographic data which indicated that the students were mostly white with an average of 20. Overall, most of the students indicated they see themselves working in civic engagement through their music. The data indicated

students were more likely to be aware of, and interested, in social issues like mental health and gender inequality and these were the issues they were most likely to engage with in the future. Issues that are more likely to impact racialized communities, such as criminal justice, Australian Indigenous affairs, and refugees, ranked at the bottom of the results in both interest/awareness and future engagement. Grant and Low-Chow (2020) suggest that student responses might be influenced by the low representation of these marginalized communities within the urban area and the prior lived experience of the participants. The researchers suggested the findings indicate prior interaction with marginalized communities might influence what issues undergraduate music students might engage with in the future.

In the second study, Riley (2010) investigated the perspectives of students through an open survey on the attitudes of 40 pre-service music educators towards the feasibility of including social justice themes within their future programs. Most of the participants indicated a desire to improve the lives of their students and their communities by connecting "music classes to the larger world" (p. 90). A minority of respondents indicated preferred to focus on music education only. They commented that they did want to take time away rehearsals to focus on social justice issues, their job was to teach music and that role did not include teaching morals or values. While this study resulted in similar findings to the others discussed here, the structure of the research questions raises concerns about validity. The language in the questions on the survey could be seen as leading participants. For example, one of the questions ask the participants to describe a project that combines music education and social justice. The follow up question is "Do you feel your goals as a music educator would be compromised by such a project?" (p. 89). The use of the word 'compromised' casts the afore proposed project in a negative light, subtly suggesting such projects might lead to not meeting one's goals. That the question is close ended also suggests that is an 'either/or' proposition.

Salvadore and Kelly-McHale's 2017 study examines the attitudes held by music education teachers at the post-secondary level. Entitled *Music Education Teachers Perspectives on Social Justice*, their findings provide a window into the attitudes of music education teachers regarding the teaching of social justice within their courses. Using a strict set of criteria, the researchers identified 858 music education teachers at universities across the United States as possible respondents with 356 completing the

survey. The survey focused on two areas – characteristics of the respondents and their perspectives on social justice in music teacher education. Demographic information indicates the respondents were mostly White, highly educated, and identified themselves as middle class. They identified as almost 50/50 male or female with one respondent identifying as transgendered.

Salvador and Kelly-McHale used the metaphor of frames to describe how the participants perceived social justice. About half framed social justice through equality of opportunity, access, and treatment. Statements from participants suggest this definition was underpinned by the belief that all children "should be treated the same regardless of any difference, that effort and ambition are enough to rectify unfair treatment" (p.19). Salvador and Kelly-McHale highlight a possible link between an approach that is purposefully blind to and the prevalence of White students in pre-service music education programs. They suggest that it contributes "to an underlying narrative or hiding curriculum that music programs are for White middle- and upper-class students who have no academic deficiencies" (p. 19).

The other half of participants defined social justice through the following frames: a) a critical approach with a focus on systems and institutions (22%), b) to embrace diversity and multiculturalism (13%), c) curious but not informed (3.3%), and d) dismissive of the need to teach social justice in music (5.6%). Statements from those who dismissed the idea questioned the relevance of social justice to music education, echoing the similar findings from Riley (2010). Responses from this group included "this would take away time for teaching music", "politics should not enter the classroom", and "teaching social justice is as easy as saying we are all equal" (p.14/15). The overarching sentiment of this sub-group was that their role was to teach music content and pedagogy and social justice education belonged in other disciplines or areas of the curriculum such as sociology. When considering the role of social justice in their own classes, the majority of participants in the study indicated a willingness to engage with social justice in spite of a timid understanding of the concepts. Collectively, 79% of the respondents included comments describing the impediments they faced including lack of time, personal knowledge about social justice issues, and funding. They also recognized the lack of diversity in the field and pointed to the audition requirements for undergraduate music programs, including instrument selection and access to private lessons, as a contributing factor.

The experiences of music educators teaching in elementary and secondary schools was explored by Tuinstra (2017) through a mixed methods study. The purpose of the study was to examine the attitudes, experiences, and practices of 80 music education teachers in British Columbia in relation to the inclusion of non-Western musics (nWM). While a definition of nWM is not provided, Tuinstra seemingly defines it as music that is not a part of the traditional WAM canon, often referred to as classical music. Evidence for this is found in the inclusion of European folk music in a list of non-Western musics.

Study participants were mostly supportive of the inclusion of nWM; 84% of the respondents stating they agreed it was important. However, only 63% participants indicated that they did include nWM and it was elementary music teachers who were more likely to do so. In practice, 43% described actions such as considering the background of their students when making choices about repertoire and/or working with a culture bearer as part of learning the music. The 33% who indicated that they did not include nWM in the classroom cited lack of funding, access, time, and interest as reasons for not doing so.

One of the most surprising aspects of the results was the inclusion of European folk music as non-Western music. Using a Likert-scale, participants were asked to indicate the "geographical areas that represent the nWM they include in their teaching practices" from a list of 10 possible options. (Tuinstra, 2020, p. 291). The most frequent response was folk music from countries such as Scotland, Hungary, Greece, and Russia – cultural musics that are arguably represented in Western art music. The study also raises questions related to the consideration of the cultural backgrounds of students. In British Columbia, the second and third largest ethnic populations are made up of people who identify as from China and India (Statistics Canada, 2016). Yet, the other top geographic regions identified by study participants included Africa, Latin, and South America. A critical examination of this aspect of the study raises questions related to the epistemological foundations of the study itself. Presenting participants with a limited number of geographical regions to select from effectively collapses a vast number of unique cultures into political boundaries that might not be representative of the people themselves.

Finally, Kelly-McHale (2013) considered the impact of beliefs, attitudes, and practices of one teacher and her students through a collective case-study. The study took place in a large city in the southern United States and the participants included four students, 10 and 11 years old, as well as their music teacher. The students came from families who had immigrated to the United States from Mexico before they were born. The school population was mainly students from immigrant or second-generation families. The music teacher, who had been teaching for 15 years, had been at the school for five years and had taught the four students music beginning in kindergarten. The purpose of the study was to examine the role of the general music class experience play in the expression of musical identity for students from immigrant families. The duration of the case study was 14 weeks and included three weeks observation in music classes. Interviews with the participants were conducted at the beginning, middle, and end of the study. The music teacher had been extensively trained in Western art music pedagogies, including Orff and Kodaly, and focused on musical literacy as her prime learning objective. In fact, she often told students they "are musicians because they can and write music." (p. 207). The music selected for the classroom was chosen because it assisted with the development of music literacy using notation. She did include music with Spanish lyrics but was limited by her personal skills in speaking Spanish.

The results indicated that the students felt their in-school music experiences were isolated from their out of school music experiences. Kelly-McHale (2013) suggests that this was due to the music teacher's reliance on an approach that best served her learning objectives. In this case, the teacher's inclusion of Spanish songs and translations were not interpreted by the students as connected to their culture because of her difficulty with the language and the use of songs simply translated from English to Spanish. The music teacher "did not make a distinction between a song sung in Spanish and a song that comes from a Spanish-speaking culture (2013, p. 210). Kelly-McHale suggests that the colour-blind approach used by the music teacher contributes to the perception that school music does not impact a student's musical identity because it is not culturally responsive.

Summary

Taken together, the results of these five studies suggest most potential and current music educators believe in the importance of including social justice within music

education. However, when examined critically, these studies also raise series concerns about the prevalence of colour blindness or 'other-blindness' within the overall respondent population. For example, both Salvador and Kelly-McHale's (2017) and Kelly-McHale's (2013) findings included direct statements from study respondents who defined the concept of equality as treating all children the same. I argue that Tuinstra's (2019) findings also illustrate a level of 'other-blindness' that is embedded within the study itself. For example, despite referencing the possibility of cultural musics beings "white washed" when taught through the framework of WAM, the study refers to cultural musics as non-Western music (p. 289).

Adopting a critical stance towards music education open the possibility of engaging in learning about the experience of marginalized students within a system designed to reproduce inequality (Sensoy & DiAngelo, 2017, p. 1). It is possible that most of the respondents who participated in these studies have not had the opportunity to engage with social justice and critical theory within their schooling. This could result in music educators who have never considered that treating all students as equal denies cultural differences and invalidates their students' unique experiences. This perspective might also explain the small group found in each of the studies who indicated they don't believe social justice education has a place in music education. However, it is important to note that collective findings also indicate most music educators want to engage with social justice more deeply and have identified the lack of opportunity to do so as an important barrier. Finally, these studies also illustrate a trend that continues throughout this literature review – most of the respondents are white from suburban or upper socio-economic communities.

2.3.3. Post-Secondary Course Work

The following studies are focused on a variety of approaches used by music education teachers to address social justice issues in both undergraduate and graduate level courses. I have divided the studies into two categories. First, I examine the research that is focused on courses that take place in the classroom. Then, I describe the studies that include practicums or short-term placements in the field.

In Class

To keep our students' awake, we must constantly strive to model what a socially just music education can look like. (Sears, 2016, p. 23)

The following studies illustrate various theoretical frameworks employed by post-secondary music education teachers when embedding social justice issues in their courses. One approach that is explored by Sears (2016), Kindall-Smith (2012), and Bradley et. al. (2007) involves paying attention to the moments of disruption experienced by students when encountering ideas that challenge them. Of interest are those experiences described by Sears (2016) that lead students to a sense of aporia, moments that are "disorienting, unsettled feeling triggered when long held beliefs are challenged" (p. 7). At the same time, these studies illustrate how the researchers modeled a practice of teaching that is itself embedded in social justice and is made explicit.

Through a personal case study, Sears (2016) examined her experience with teaching social justice in an undergraduate class focused on contemporary issues in music education. The purpose of the case study is to interrogate her approach to encouraging music education students to question the beliefs, values, and assumptions that underlie Western art music as well as their impact on the practice of teaching music. Sears positions the study within Greene's (1977) concept of "wide awakeness", an approach to education that encourages reflexiveness and "full attention to life" (p. 121). The course was intentionally structured to engage students in thinking critically about social justice issues in music education. Readings, videos, and focused listening activities that seemed to be in opposition to one another epistemologically were used to spark discussion. Class discussions, student reflections, and e-mail correspondence suggested students felt a sense of disconnection between their previous experience in music and the course content challenged the rigid definitions of what is the "correct" music to be teaching. Sears described the sensation as living in a state of aporia that "encourages critical thinking, questioning and innovation rather than replication in their teaching" (p. 8). To support students in this process, an ongoing dialogue between teacher and students illustrated a willingness for student questions in response to challenging material to inspire topics of discussion with no expectation of coming to a correct answer. Student responses indicated an understanding that such an approach creates a limited scope of legitimate musical knowledge thus marginalizing other musics.

Sears indicated that the dialogue between student and teacher, as well as between students, became inspiration for inquiries that were as simple as researching the background of selected repertoire to an exploration of contemporary music of marginalized cultures. For example, Sears shared the details of one discussion around the appropriation of cultural musics led to the discovery of the active hip-hop and rap music created by Indigenous musicians thus raising questions regarding the tendency to see cultural musics as part of a static museum. Students were also encouraged to share personal stories of their experiences of music thus bringing forward the idea that everyone's story in music is different. An important aspect of this study is raising the point that for many of these students, their music education classes were the first time they were considering repertoire through a critical lens which brought forward issues of cultural appropriation and cultural capacity to teach the music of an/other.

Kindall-Smith's (2012) study also examined her experience teaching undergraduate music education courses infused with social justice content through a narrative study. The purpose of the study was to explore the experience of addressing issues such as diversity, multiculturalism, and urban education within music education classes. The study took place over three years and included 114 undergraduate students enrolled in music education at a large, urban university in the United States. Kindall-Smith identified herself as a Black woman who has a long history of researching and teaching on race. She described the students in her music education classes as almost all white, middle-class, from mainly suburban areas.

In structuring the course work, Kindall-Smith used carefully selected readings that addressed urban education, the concept of white privilege, and anti-racism in multicultural education as well as articles describing social justice practices in music education. Kindall-Smith described how the course content changed overtime as she encountered resistance and/or of her students. For example, her students initially struggled to engage with the course content and discussions of White privilege. It was a "lightening rod" topic that "generated anticipated student defensiveness" (p. 40). The materials and readings for this aspect of this course were reconsidered and an Academy award-winning documentary was included to provide students with a more visceral experience than previous readings had done. Learning logs completed after viewing the film provided the content for class discussions. Kindall-Smith found that by focusing the discussion on the learning logs, the personalization of their experience with White

privilege became less of a point of controversy within the class. The results of the study suggest the successful integration of social justice content into music education classes is possible when certain conditions exist including a) course content is seen as an asset to students and their future practice, b) students trust they can share openly and honestly without impacting their grade, and c) learner-centered instruction and cooperative learning strategies are used when teaching sensitive topics.

In contrast to the working with large classes, Bradley, Golnar, and Hanson (2007) explored their individual and collective experiences of a 15-week graduate seminar entitled *Race Issues in Music*. Led by Bradley, the course considered the practice of critical theory in relation to whiteness and how whiteness is enacted within music education. The authors, all of whom identify as white, describe their process as "writing the class": data collected from reflective journals written by the students, as well as Bradley's written feedback, are presented as a dialogue that illustrates the conversations that took place during the seminar. Their goal was to depict the learning journey of the course from "disparate individual understanding" to recognizing how whiteness is embedded in music education and how "unlearning various enactments of cultural Whiteness is crucial to education for social justice" (p. 293). Course readings addressed race as a social construct, the perpetuation of whiteness as "normal" within North America, and colour-blindness as the racist status quo. The authors acknowledged the feelings of resistance and discomfort of talking about race they observed within themselves enabled them to interrogate our assumptions in ways that may not have been possible in a racially mixed group". The two graduate students identified feelings of anger at not being prepared to think critically about the racialization embedded with music education or to recognize race as a social construct as part of their initial teacher training. Bradley and her students recognized that one course is only beginning. However, they stressed the importance of introducing race into music education. They state, "when we fear uncomfortable conversations about race, we unintentionally marginalize both the issues and the students who experience racism and other oppression in material ways" (p. 155).

The previous two studies are focused on course work that is intentionally designed to address issues of social justice. Another approach addressed in the literature is the integration of stand-alone workshops led by experts in social justice education. Escalante (2020) focused on the impact of a series of three workshops that

were designed to introduce and explore the concepts of access, intersectionality, and privilege. The workshops were part of a required undergraduate music education course at a large southwestern university in the United States. Using content developed by Robinson (2017), Escalante delivered the workshops to 63 students during three consecutive classes with each class focused on a different concept. Students participated in role-playing games, watched documentaries, and created models to illustrate their understanding. Post-workshop reflections were analyzed using standard qualitative methods. The findings suggest the students were open to engaging with the content and felt the activities challenged some of the pre-conceived ideas they held about circumstances, merit, equity, and equality. Students felt that the workshops were important and would be relevant to their future careers. However, some of the student responses indicate a similar resistance to engaging with social justice topics that have been found previously including the assertion it is not appropriate to include such topics in music education (Riley, 2010; Salvador & Kelly-McHale, 2017; Tuinstra, 2019). Students also responded that they felt vulnerable and uncomfortable with the content of the workshops. Some stated that their discomfort could be attributed to the social, racial, and economic differences within the class itself.

Abril and Robinson (2019) also explored the impact of standalone workshops through a comparative study of two different approaches based in experiential learning. The first approach was a situated learning experience that took place during a graduate course for 33 experienced music teachers focused on culture, diversity, and equity in music education. As part of their final project, students were required to spend 5 to 6 hours at a community event in order to complete a mini-ethnography focused on their observations of the cultural experiences that took place at the event. The second approach involved a simulated learning experience designed to examine the intersection between socioeconomic resources, cultural identity, and power. Twenty-two preservice teachers participated in the two-day workshop that involved role-playing from the perspective of different social groups. A grounded theory approach was used to analyze the data collection included the final reports written by the experienced teachers and a post-workshop reflection completed by the preservice teachers. The results of the study indicated that both the situated and simulated learning experiences led to the development of greater empathy for others while also challenging the socially constructed narratives attributed to marginalized cultural groups. At the same time, the

impact was limited by the preconceived ideas and lived experiences of the participants. For example, the final reports submitted by the group of experienced teachers relied on superficial descriptions heavily influenced by cultural stereotypes. Despite the assertion by the researchers that this study indicates the potential of situated and simulated learning experiences, the results suggest the experiences provided only a surface level of engagement with the lived experience of people from marginalized groups.

A third approach addressing social justice at the post-secondary level is the inclusion of a civic engagement project as part of the course. Fisher and Fisher (2020) examined the outcome of a pilot music education program designed to enhance social justice engagement among university music students. The intention of the pilot program was to provide students with an opportunity to participate in a civic engagement initiative. Two choral ensembles from different universities were selected to participate in the program. The first choir included 21 women who were mostly undergraduates studying music. The second choir had 32 undergraduate members, mostly women, and included both music and non-music students. Participants completed a pre- and post-survey that included both quantitative and qualitative questions. Based on personal interests of the researchers and the location of the universities involved, the issue of human-trafficking was chosen as the focus of the program. The program took place during a two-semester academic year and included education sessions provided by local non-profit organizations. Students were also required to complete selected activities and participate in a final public event. The results of the study indicate the pilot program made a notable impact on the attitudes, knowledge, and behaviours of students in relation to human-trafficking. Students demonstrated more knowledge about the issues involved as well as a heightened interest in the role of civic engagement in music. They also described feeling more connected to their local community. One aspect of the work that was not addressed by the study was the decisions made around repertoire choices for the public events. What repertoire was selected, who was involved in making the selection, and its musical connection to human-trafficking was not discussed nor did it seem to be integral to the work.

In Situ

In an extensive literature review on the state of music education research, Ballantyne and Mills (2015) determined site-specific practicums have a positive impact

on the perceptions and practices of pre-service music educators. An example is Nichols and Sullivan (2016) study focused on a group of pre-service music teachers working with youth at a juvenile detention center. The six participants were enrolled in a course with the goal of introducing students to ways of teaching that differed from what they had previously experienced. The participants, all who identified as white, middle class, visited the detention center once a week for the duration of the semester. Youth at the center could be there for a few days or up to six months. Therefore, the classes were structured as 'one-of' experiences that focused on participatory music making. Using an approach based on equal participation, everyone involved was either "performing or a performer in waiting" (p. 166). Data for the case study was collected from observations, journals, and interviews. At the beginning of the experience, participants reported feeling uncomfortable with the idea of entering the detention center. The fear of the unknown was amplified by the preconceptions they had internalized through stories told in the media about youth in detention. Nichols and Sullivan (2016) found for some students, the word "urban" is synonymous of with students-of-colour and teaching conditions that are perceived as dangerous.

As their time at the center continued, they described seeing beyond the alleged crimes and negative behaviours and engaging with the youth as individuals. Participants were also interviewed after the course was completed. After the experience concluded, participants described changes in their practice including thinking differently about collaborative planning and shifting their mindset from teacher/student to being a member of the group. The experience also extended their understanding of music education outside of ensembles. Nichols and Sullivan noted that despite the positive changes experienced by the participants, incidents of coded language and othering of children continued to be expressed. They suggest that there is need for pre-visit conversations that intentionally address the race theories that inform the phrases 'white privilege' and 'colour-blindness'.

Emmanuel (2005) also examined the impact of an immersive experiences on the beliefs and attitudes held by five music education students in Detroit, Michigan. The students participated in a three-week program based in Detroit, Michigan that was designed to develop intercultural competence in music education. Emmanuel describes teachers who possess intercultural competence as able to "recognize and understand their own worldview in order to understand the worldviews of the students" (p. 50).

During the first week of the program, students completed a one-week orientation focused on examining their own beliefs and attitudes in relation to teaching in culturally diverse settings followed by a two-week internship at a primary school. During the internship, the five students moved into the neighbourhood of the school and lived together for the duration of the program. Data was collected from demographic inventories, interviews, responses to readings as well as audiotaped classroom discussions and video recordings of all in class teaching. The participants were also interviewed nine months and eleven months after the program ended.

The results of the case study illustrate a change over time in the beliefs and attitudes of the students. For example, Emmanuel found that many of the pre-service teachers in her study identified themselves as “just American” (p. 54). She raises the concern that this positionality is perceived as “normal” – to be White and middle-class is the status quo. As the internship progressed, pre-conceived ideas about student capability shifted as they focused on “teaching the child – not the subject”. Emmanuel categorized impact of the experience into three themes: 1) increased awareness of negative, racialized language, 2) expanded views of diversity beyond race and ethnicity, and 3) new ways of looking at teaching and learning. Two of the participants also stated that they had become more aware of their own biases and the experiences of marginalized peoples. The follow up interviews suggest the change in attitudes and beliefs continued as participants had time to reflect. Emmanuel found the pre-service music teachers engaged in teaching in urban locations that might be unfamiliar to them demonstrated changes in their perceptions of diverse students. The pre-service teachers also indicated an awareness of how their preconceptions about teaching in urban contexts were informed by stereotypes and biases that were culturally driven.

Summary

The above studies examined multiple different approaches to embedding social justice content in post-secondary music and teacher education courses. Taken together, the findings of these studies suggest that the inclusion of coursework that specifically addresses social justice topics such as white privilege, equity, and oppression raises student awareness of the issues. However, other findings raise concerning questions about how the different approaches may influence student resistance, long-term impact, and perhaps result in unintended negative outcomes.

First, those studies situated in semester or year-long courses provided rich descriptions of both the resources selected by instructors as well as class discussions and reflective writing from students. The courses designed by Sears (2016), Kindall-Smith (2012), and Bradley et al. (2007) directly addressed critical race theory, white privilege, and colour-blindness within music education. Their findings suggest carefully selected readings, intra- and inter-personal dialogue, and exposure to research on the experience of marginalized communities within music education may encourage pre-service teachers to question their personal biases and preconceived ideas. A possible explanation for these results maybe the extended period instructors spent with their students which allowed for reflective thinking over time as well as relationship building within the group.

In contrast, the findings from the studies focused on the effect of short-term workshops indicate that the workshops did raise student awareness about social justice issues, the impact was superficial. For example, both Abril and Robinson (2019) and Escalante (2020) described student responses completed after the workshop that included negative stereotypes despite the content of the workshop. The findings also indicated a level of student resistance and/or defensiveness. For example, Escalante included excerpts from the data in which many students blamed their lack understanding about marginalized communities on having grown up in racially homogenous communities that were predominantly white. There are several possible explanations for these results. First, the workshops were 'dropped in' to other courses which may lead students to take the content less seriously. Also, the limited amount of time makes it difficult for students to develop a relationship with the workshop facilitators. Finally, the workshop structure limits the facilitators' ability to engage students in questioning, or challenging, their own biases.

2.3.4. School based research

In the following section, I discuss research that has taken place in elementary, secondary, and post-secondary music education classrooms. In general, these studies are focused on the experience of teaching music through an approach that differs from traditional methods.

Marissa Silverman (2012) explored the impact of using a democratic approach to listening activities in a high school music appreciation class. The study included 55 participants enrolled in a music appreciation class, required for graduation, at an urban school with a highly diverse, low socio-economic student population. Using critical ethnography as a framework, Silverman wondered "what would happen if" she used an approach to teaching and learning embedded in an environment of mutual care, reflection, and respect. Data was collected from audio recordings, music listening journals written by the students, and the researchers personal journals. The course was structured around the theme of "questioning and troubling" (p.16). Course content included provocative performances and musics from outside the realm of school music. For example, students were introduced to hip hop music from Native Indian artists in contrast to the traditional Thanksgiving songs. Students completed mini-auto ethnographies, examined various media through the lens of the class theme, and were provided with space to talk about their personal experiences and share their findings. Silverman described the learning environment as a place where "positive and transformative emotional tensions emerged continuously" (p.21). Both Silverman and her students agreed to investigate and respond to such moments as a way to better understand the social, political, and cultural forces they all experience when interacting with their music and the music of others. The act of listening to music became "a social act of becoming" that encouraged students to listen to the music as well as the thoughts and feelings of their peers, conditions Silverman described as empowering and transformative for both herself and her students (p. 19).

Shaw's (2016) research into the use of culturally relevant pedagogy in an afterschool music programme illustrates the complicated outcomes of the approach. Shaw examined the use of culturally relevant pedagogy within an adolescent choir in a predominantly Puerto Rican community. The teacher in the study exhibited many of the attributes found within culturally relevant pedagogy. He was mindful of the cultural backgrounds of his students, he selected repertoire in their language and worked with culture bearers to build connections between the music and its related cultural traditions. In her interviews with the students, Shaw found that the students demonstrated pride in their culture and described a feeling of connection between the choir, their communities and families. The students' perceptions of their experiences were identified as "developing sociocultural competence, expanding their cultural horizons and enhancing

their cultural validity' aligning with Ladson-Billings' conception of socio-cultural competence (p .61). This study also illustrated the multiple forces at play when enacting culturally relevant pedagogy in a classroom of diverse students. One of the students in the study was multi-racial and was one generation removed from the immigrant experience of many of her peers. She did not initially see how the teacher's approach connected to her because she did not identify as Puerto Rican and struggled to find a connection to the music like her peers. However, after some reflection, she connected with the music through her Puerto Rican stepfather and recognized that this music was part of the community she lived in.

Using a multiple case study, Vasil (2019) examined the practices and perspectives of four music teachers who integrated popular music and IMLP into their secondary music programs. The study focused on four music teachers in the United States who taught secondary music classes that did not require pre-requisites and were open to all students in the school. Over four months, Vasil collected data from multiple semi-structured interviews, school site visits and observations, and her personal research journal. The study was based on the theoretical framework of process change including scope, locus, and content. The findings describe a pathway through change that begins with a personal vision and is made possible by opportunity. According to Vasil, change was enacted through effective teacher-initiated change. First, participants shared a belief that low student engagement was due to a disconnection between students and the content/pedagogy of WAM based music programs. Then, all four of the participants found opportunity after moving to new jobs that included responsibility for courses they had not taught previously. This led to a time of personal reflection, inquiry, and developing new skills. Teacher autonomy and administrative support made change within the school possible. In the classroom, their approach to teaching became more student centered as they became comfortable with the balance between structure and chaos that took place as they shifted from formal to informal music learning practices.

Heuser (2011) presented a case study of one middle school band teacher who intentionally challenged his students to engage in music making outside of the traditional structure of rehearsals, performances, and competitions. The study explored the impact of the teacher's decision to "seek alternative ways of being" for his students. After a successful career as a clarinetist, Mr. Wakefield decided to become a music teacher and originally structured his music program exactly as he had experienced as a middle-

school student. The result was an award-winning program that was regarded very highly within the community. Inspired by a desire to "help his students develop personally as well as musically", Mr. Wakefield expanded his program into the general community by having his students teach private lessons twice a week to children living in a shelter. Despite attending the same school, children from the shelter were not allowed to participate in their school programs because of their status as homeless. The two groups also came together at the school for evening rehearsals that included a community dinner. The data from the case study was collected from observations, interviews with Mr. Wakefield, and reflections from 31 participating students aged 12 to 14. The school is located in Los Angeles and has a mostly Hispanic student population.

Heuser (2011) identified three themes that describe the impact of the program on the students. First, the students described becoming more aware of the challenges faced by the students who lived in the shelter and more empathetic towards people experiencing homelessness as well as children whose lived experiences are different from their own. Students also indicated they were able to see positive changes in the attitudes and behaviours of the children they were working with. They felt the children became more respectful, dependent, and disciplined; a change the students attributed to the relationships they had developed with them. Finally, the students reported an improvement in their own musicianship because they had to communicate the fundamentals of the elements of music and how to play their instrument to someone else.

The impact of one music teacher on translating the values of social justice into action is also the focus of a case study from Luminais and Williams (2016) The researchers focused on a high school marching band in East Cleveland that has a reputation for both musical excellence and building a sense of pride in the community. Students who participate in the marching band face high expectations including a rigorous practice schedule and the requirement to maintain acceptable grades. Parent and community support are required to fund and organize tours to competitions across the United States and internationally. Through interviews with students, parents, and teachers – both past and present – the case study describes three ways the marching band has an impact on both students and the larger community. First, the participants shared stories describing the marching band as a source of pride. The school is in a community described by the researchers as "in a predominantly Black city [that is]

navigating decades of disinvestment and negative perceptions" (p. 232). The arrival of music teacher Alvin Fulton in 1974 led to the integration of Black cultural traditions including "percussive playing and [a] high-stepping look" into the more traditional Western art music practices associated with marching bands (p. 234). The opportunity to perform at locations including the White House and Disney World let to a sense of pride and accomplishment for everyone involved. Additionally, their success challenged the negative images and narratives of urban Black youth.

Participation in the marching band was also identified as contributing to a culture of empowering youth. Luminais and Williams suggest the culture and practices of the marching band led to the development of a skill set that went beyond what was needed musically. The link between habits that lead to excellence was made explicit through participation in competitions. There was also a positive legacy developed through intergenerational relationships and experiences with the band. One former band member became a school board trustee, another returned as the music teacher after graduating from university.

Furthermore, participants raised community building as integral to the ongoing positive impact on students. The extensive fundraising required for the band to attend the Beijing Olympics brought together community foundations, alumni, and city residents. Parents of the students also identified as part of the community effort to support the band through not only fundraising but through participating in performance activities. Alumni also continued to show support through donations and attendance at annual performances. However, a large part of the identity of the marching band and its ability to build community was a result of individual bandleaders. Fulton certainly set the stage but the continued success of the organization was reliant on the effectiveness and charisma of the different bandleaders. The continuation of Black influences was an important aspect that was ignored at the peril of community support. The relationships forged between bandleader and students also made a substantial impact on the students' decisions about post-secondary education. One of the few deliberate mandates related to social justice is to prepare students for higher education. Along with the requirement to maintain good grades and highlighting how the skills learned in the marching band transferred to broader success, strong networks were built with the historically black colleges and universities (HBCU) students were most likely to attend. Luminais and Wilson suggest that the development of student agency and

empowerment is at the center of the marching bands success when viewed through the lens of social justice.

Summary

The previous case studies illustrate some of the possible approaches to teaching music that incorporate elements of social justice education. Silverman's (2012) use of a democratic approach to a music listening class includes elements of both critical pedagogy and culturally relevant education. For example, coursework was inclusive of student's cultural backgrounds and lived experiences. Silverman also included coursework that encouraged critical thinking and personal reflection about students experience with the status quo. Shaw's (2016) study explored the use of CRE in the classroom and as a result, highlighted the complex nature of working with diverse students with not only different cultural backgrounds, but with varying generational experiences as immigrants. The final two case studies demonstrate the powerful impact one music educator can have on a school community when they intentionally change the foundational approach of their music program. Taken together, the findings of the four studies suggest it is possible to implement conceptual frameworks such as critical pedagogy and CRE within a traditional WAM approach to teaching music. However, the findings also indicate that teacher motivation is the primary catalyst for such change.

2.3.5. Conclusions

In this chapter, I have introduced the foundational theories and concepts that are integral to understanding the relationship between social justice and music education. The chapter began with an overview of the relationship between social justice, critical pedagogy, and music education. This was followed by a summary of the arguments made by scholars in the field that support systemic change within music education. Within this section, I also described the historic relationship between Western art music and music education in North America, the role tradition has played in maintaining the dominance of WAM pedagogies and suggested possible explanations for how these conditions may limit the participation of students from marginalized communities. In the second section of the chapter, I described the conceptual and pedagogical frameworks that music educators can draw on to teach music through the lens of social justice. I also described in-depth the urgent need to consider music education within the context of

reconciliation and Indigenous epistemology. In the final section, I described the research examining the beliefs, practices, and pedagogical approaches used by music educators at the elementary, secondary, and post-secondary level. The literature review is critical to this study because it is focused on the lived experience of the participants as music educators within the broader social, historical, and political contexts presented here. A further discussion of the literature follows in Chapter Six as part of the discussion of the results.

Chapter 3. Methodology

3.1. Introduction

This study was designed to explore the lived experiences of music educators who have self-identified as actively engaging in social justice values and practices in their music programs. The purpose of this chapter is to describe how I approached the gathering of data including collection methods, sources, and analysis procedures. I also discuss the reflexive approach I used to monitor the personal assumptions and biases that emerged during the research process.

The phenomenon under study was examined using a narrative inquiry methodology. By selecting narrative inquiry as the methodology for this story, I am seeking to create space for the wholeness of the participants lives as well as the inclusion of lived experiences within the study. The methodology was employed because it creates space for the wholeness of the participants lives as well as the inclusion of my lived experiences within the study. My overall approach was heavily influenced by D. Jean Clandinin and F. Michael Connelly, two Canadian education scholars who have made a significant contribution to the discussion of narrative inquiry within education research. Clandinin (2016) states that they were inspired to engage with narrative inquiry in educational research because they felt other methods did not represent the "wholeness of their lives" (p. 9). Clandinin and Connelly's (2000) argument for narrative inquiry as a methodology is based on their view that the human experience is shared through story, in other words, we lead storied lives. I was drawn to narrative inquiry because the research questions that initially informed the study were designed to explore participants current understandings and feelings at this moment in their professional lives, as well as in relation to their personal history. Thus, the phenomenon under study includes elements of time, context, and place. Clandinin and Connelly state that narrative inquiry is " a collaboration between researcher and participant, over time, in a place or series of places, and in social interaction with milieus". (p. 20).

3.2. Narrative Inquiry

Telling stories is the way in which we share our experiences with others. Each time we tell a story to a friend, a colleague, a family member, we are sharing not only the details of the experience but also our understanding of the experience itself. We are giving clues to the listener about how we understood events to have occurred and what elements of the events were important to us. In each telling of the story, details will change based on who we are telling the story to, the amount of time that has lapsed since both the last time the story was told and the event itself. In each story, we share our experience of the world with others while at the same time representing the experience to ourselves. The narrative portrays a “reality that is socially constructed, complex and ever changing, in addition to the investigation of a social reality as it exists for the participants of the study” (Moen, 2006, p. 173).

Narrative inquiry examines the “individual’s experience of the world” that is lived and told as story. The experience can be “studied by listening, observing living alongside another, writing and interpreting texts” (Clandinin, 2006, p. 46) As a method of inquiry, narrative moves beyond the simple retelling of an experience to a story that simultaneously presents, represents, and makes meaning of an experience. Narrative inquiry explores the phenomenon under study as it is understood by the participant. It is a method of study that exists within an interpretive paradigm in which meaning is socially constructed, is fluid and multifaceted.

My decision to employ narrative inquiry as my research methodology is also informed by its critical lens. According to Clandinin and Reisk (2007), narrative inquiry focuses “not only on individuals’ experiences but also on the social, cultural, and institutional narratives within which individuals; experiences are constituted, shaped, expressed, and enacted” (p.43) A critical lens is central to the narrative and reflective process, an aspect of narrative inquiry that creates space for both the participants and I to consider our experiences in relation to our ever-changing socio-political context.

Narrative inquiry has the capacity to render life experiences, both personal and social, in relevant and meaningful ways and holds the possibility of informing future theory and practice for post-secondary music education. The decision to use narrative inquiry as a methodology is directly related to how I approach my own reflective practice.

For me, it is through the telling and retelling of stories that new ideas and connections present themselves. The personal and professional experiences that have led to change are those that became fully fleshed out stories and include an explanation of what the experience taught me. Those teachings often don't emerge until I see the experience through a new lens that I was previously unaware of. For example, class discussions, conversations with colleagues, and readings have all brought forward 'stop-moments' in which the stories I carry with me create new knowledge and understandings about how I move through the world and is an act of curiosity (Fels, 2010). Barrett and Stauffer (2009b) draw upon the work of Bruner in describing "narrative as a mode of knowing" and a way in which we construct and make meaning of our world (p. 9). Connelly & Clandinin (2006) consider narrative inquiry as both "a phenomenon under study and a method of study" (p. 37). The phenomenon under study is the experience held within the story and the story itself. Researchers pay attention to not only the content of the story but consider how it was assembled (Barrett & Stauffer, 2009b).

What stories do music educators who value social justice principles carry with them? What are the experiences and relationships that have led to a change in their practice and how do they understand the change for themselves? What are the stories behind the performance's audiences experience at concerts? In this study, I use the stories the participants shared with me to investigate the experience of teaching music through social justice.

3.2.1. Narrative inquiry in music education

In considering the role of narrative inquiry in music education, Bowman (2006) begins by highlighting the dichotomy between the aims of narrative inquiry research and the focus on technique and repertoire that is at the center of Western art music pedagogy. He reminds us that the profession often puts forward a salvation narrative in which music education will improve the lives of those students who participate in school-based programs. He states that "narratives are sequential, up close, and personal – as opposed to schematic, abstract and general (p. 7). They render audible the voices unheard and "open up what grand theory tends to shut down" (p. 13). The use of narrative inquiry in music education shifts the focus from grand theory and salvation narratives to a more diverse consideration of what it means to participate in school-

based music programs told through the voices of teachers and students (Barrett & Stauffer, 2009a)

Narrative inquiry also brings forward an artful practice in research. To engage readers, texts must be interesting and rewarding to read (Barrett & Stauffer, 2009b). Researchers have made connections to Arts Based Educational Research (ABER) in finding ways to share the stories of participants in a way that is impactful to audiences. Bolden (2017) considered narrative inquiry through the lens of ABER when researching the beginning experiences of new teachers. Recordings of narratives were used as source material for a composition that interpreted and re-presented the knowledge that the subject shared through narrative. As a researcher and composer, Bolden found that working with the data in this way “enhanced [his] analytical and communicative capacity” that contributed to his “affective way of knowing” (p.13).

3.3. Research Design

3.3.1. Setting and Participants

The target population of this study were secondary music teachers within Greater Vancouver, British Columbia, and the surrounding areas. My decision was to focus on this specific geographic area was informed by two reasons. First, the structure of the study required that I be able to meet in person with the participants multiple times over the course of six months meaning the participants needed to live and/or work within a reasonable distance for me to travel. Second, despite the large number of school districts and related secondary schools within the area, the music education community within the geographic area is very small. Furthermore, most public-school music educators in Greater Vancouver graduated from one of the four post-secondary music programs available in the province. By seeking participants from multiple different school districts, I was able to ensure that I would be able to find enough participants who met the inclusion criteria for the study. This approach also helped to ensure the confidentiality of the participants. If I had chosen to work in only one or two school districts, I would have increased the ease of identifying specific participants due to the relatively small number of music educators within each school district.

The inclusion criteria were designed to identify music educators who had been trained within the conservatory model in Canada and had been teaching band, choir, and/or orchestra at the secondary level for at least three years. However, the most important aspect of the inclusion criteria was that the participants self-identified as someone who values and enacts social justice principles within their music program. To embrace social justice within music education remains a relatively rare approach and as such, it is the personal experiences of those that have chosen to do so, and to do so publicly, that form the basis for the study. No teacher interested in the research and who met the inclusion criteria was excluded from participating in the pre-screening process. The final list of research participants was based on the results of the pre-screening questionnaire and on a first come, first served basis.

Inclusion Criteria

Research participants were chosen based on the following criteria:

- An expressed interest in the research topic;
- Self-identifying as a teacher that values social justice practices in the classroom;
- Experience teaching band, choir, and/or orchestra at the secondary level to students aged 13 to 18 years of age in a public secondary school;
- Currently teaching at least two music classes as outlined in the BC curriculum;
- Have at least 3 years of experience teaching in a BC school; and,
- Completed a Bachelor of Music from a recognized post-secondary institution in Canada.

The sample size for the study was set at 6. The number is based on the research methodology and the in-depth nature of the case study approach (Creswell, 2013). The detailed strategies for selecting the sample are described in the section describing participant selection (Guetterman, 2015).

3.3.2. Data Collection

The study included an initial pre-questionnaire followed by three semi-structured interviews. The pre-questionnaire was used to ensure potential participants met the inclusion criteria. The pre-questionnaire asked participants to provide basic demographic

information, describe their current teaching situation, and their post-secondary training. They were also asked to write a brief statement that described how they approached teaching through the lens of social justice.

The study commenced during the fall semester of the 2018/2019 school year and was completed in October 2019. Each of the three interviews took place approximately two months apart. The interviews were semi-structured in format and varied in length from 60 to 90 minutes. The participants selected the time and location of the interview resulting in locations that varied from meetings spaces within their schools, inside their homes, and cafes. The format of the interviews followed were based on the phases for a narrative interview outlined by Jovchelitch and Bauer (2000).

1. The first phase to prepare by reviewing relevant literature and formulating areas for inquiry.
2. The next phase, initialization, includes presenting the initial topic to the participant.
3. The main narration or the body of the interview is the third phase. Jovchelitch and Bauer stress the importance of not interrupting the participants during this phase of the interview and only use non-verbal cues to indicate listening until the story comes to a natural end.
4. The questioning phase then seeks only what happened next. Questions related to 'why' are discouraged.
5. The concluding talk takes place after any recording devices are turned off. It is at this point the researcher can ask 'why' questions. Research memos, journaling, and/or reflective activities should also take place right after the memo. (Jovchelitch and Bauer, 2000, p.6)

Data collection included audio recordings of interviews and photographs taken by both participants and I of repertoire examples, classroom set up, and decorative elements within spaces used by students. I also maintained a reflexive journal throughout the research process that included personal responses, connections, and analytic memos written during data analysis (Gibbs, 2018; Saldana, 2016).

3.4. Procedures

3.4.1. Participant Selection

Research participants were initially recruited via the British Columbia Music Educator Associations (BCMEA) list serve. The BCMEA is the provincial specialist's association for public school music educators. I received their approval to send out a request for participants via the list serve and to post a notice about the study in the monthly newsletter. I also used a third-party recruitment strategy by sharing details of the study within the music education community including post-secondary music schools, teacher education programs, and school district performing and fine arts coordinators. After the first attempt was made to find participants, four teachers indicated their interest and completed the pre-screening questionnaire. I personally approached the final two participants after hearing them speak at a public event. The first was a speaker at music education workshop; the second led a performance at a district music night. I reached out to them via email with the details of the study and asked them to consider participating. Both teachers were interested in participating and successfully met the inclusion criteria.

Once I had secured a letter of consent from each the six participants, I decided to move forward with the study as the resulting cohort was very diverse. Collectively, their teaching experience ranged from 10 to 25 years. The cohort also included participants who identified as men, women, transgendered, gay, straight, White, and people of colour. Of the six participants, only two were unknown to me before the study began. The other four included prior colleagues and familiar acquaintances.

3.4.2. Interviews

My initial research questions were my touchstone throughout the interview process. They were on the wall of my office, glued into the front of the notebook I took with me to every interview, and were the screen saver on my computer. Metaphorically, the questions became a touchstone that I connected with in the moments before engaging with each participant. This was an important step in maintaining the validity of the study. I was very mindful that I shared a similar musical life story with the participants until we all moved into teacher education. At that point, I made the decision to focus

teaching music at the elementary school level whereas all the participants had spent most of their careers teaching secondary students. In my role as researcher, I was able to position myself as a member of a shared culture while also acknowledging my outside status. At the same time, I also became increasingly aware that I held many preconceived ideas about the phenomenon of teaching music at the secondary level. By focusing on the research questions, I reminded myself to take note when I became aware of the assumptions, I had carried with me into the research process (Holloway & Biley, 2011).

I planned for each interview to last approximately 60 minutes. In practice, each 'formal' interview varied in length as did the pre- and post-conversations. The specific prompts for all three interviews are detailed in Figure 3.1. Due to the very personal nature of the prompts, I actively worked on building rapport with each participant. Each interview started and ended with a personal conversation about events taking place within the music education community. I also wanted to participants to trust me and feel safe speaking openly. Again, the element of trust was important because the participants and I are part of small community of music educators in which our professional and personal lives intersect. Outside of the interview structure, I connected with a few of the participants at different social and professional events.

The first two interviews were structured to address the following three topics:

- (a) participants' autobiographical narratives in relation to music;
- (b) stories about their music classes; and,
- (c) stories of their lived experience in relation to social justice and personal identity.

During the first interview, I focused on the personal autobiography of the participants. Using narrative prompts designed to elicit stories about their earliest experiences with music, I enquired about their journey from music student to music educator as well as how they conceptualized teaching music through the lens of social justice. My intention entering into the interviews was to provide as much space for the participants to speak to each prompt as needed (Esin et al., 2013b; Jovchelovitch & Bauer, 2000). I highlighted my position as an insider throughout the interviews by using the shared language of music education in our opening and closing conversations. This was an intentional decision. I did not want the participants to feel that they needed to go

into detail about the act of teaching music so that I would understand what they do. I made it clear from the beginning that despite my focus on elementary music education, I was familiar with the experience of teaching music. I also wanted them to feel comfortable using the standard vocabulary of Western art music because it was important that they not feel the need to qualify the more technical aspects of their stories.

I opened each prompt with the phrase “tell me about...”. Participants were free to talk until they decided they had come to the end of what they wanted to say. If I was curious about a detail within the story or an idea that was only referenced briefly, I would follow up with a further prompt that encouraged another related story. I entered the interviews with what Clandinin and Connelly (2000) describe as a "sense of search", not with a problem in search of a solution (p. 124).

The participants had touched on all three interview topics during the first interview so I used the second interview to focus more specifically on their teaching practice. Before the second interview, participants were asked to gather examples of repertoire and pictures of their teaching space that illustrated their approach to teaching social justice in their classes. However, before addressing the images and artifacts they brought with them, I asked them a few direct questions about their teaching context including the number of classes they were teaching, the size of the music department, and the structure of the school schedule. After reflecting on the first interviews, I decided that I needed more information about their current professional context so I could better understand the stories about their classes and students.

At first, the music scores, song sheets, and images acted prompts as they were asked to tell the story behind each one. The level of engagement with my request to bring the artifacts to the interview varied from participant to participant. Some arrived at the interview fully prepared with carefully selected examples of repertoire and pictures that illustrated specific aspects of their practice. Others gathered scores but did not take pictures of their classrooms in advance. In those cases, I asked teachers to tell me about their classroom set up including ensemble seating plans and any decorative choices they had made. If possible, I photographed anything the participants pointed out. The repertoire that was shared with me was also photographed and details including background information about the composer, published notes about the music, and the

context the piece was performed or played were recorded. Regardless of their level of participation in the 'assignment', all the participants were prepared to speak to the repertoire and their classroom set up through the lens of social justice. As the interviews went on, the artifacts and images also started to bring forward unanticipated stories about how school schedules and regular performances impact what they can accomplish in the classroom.

The second interview also addressed the subject of how they felt they were perceived by their peers and colleagues as teachers who embrace social justice. After reflecting on the content of the first interview, I decided to use a quote from an article written by Hess (2017) as a prompt. Hess identified two "unintended outcomes" that may result when introducing critical pedagogy into music education. The first was the potential negative impact decentralizing the WAM canon would have on those students seeking to continue their music education at the post-secondary level. While this point is worthy of discussion, for the purposes of this study it was her second conclusion that resonated with me, an outcome described by Hess as a "double bind" (p. xx).

When White individuals do anti-racist work and receive praise for it while activists of color receive criticism, resistance, or even violence for similar work, a paradox emerges. With this dynamic in mind, when teachers practice critical pedagogy in music, it seems important to consider that the very power relations critical pedagogues aim to disrupt are those same relations that allow white teachers to do this work while teachers of color often face opposition. (Hess, 2017, p. 181)

I was curious about their response to the quote because all the participants self-identified as belonging to intersecting marginalized communities and I was curious if Hess' argument resonated with their current or previous experiences. I shared this quote with the participants during our second interview and asked them to respond.

The final interview took place after I had completed the data analysis. During these interviews, participants were invited to provide feedback on the restorying of their professional journey and the findings of the study. At the beginning of the interview, I shared examples demonstrating how I analyzed the data and formalized the initial categories. I then shared the three themes I had constructed based on my interpretation of the data. At this point the participants were invited into the process as co-researchers and respond at length to the findings. They were also asked to describe how their participation in the study had impacted them personally.

Table 3.1 Interview Prompts

| Interview #1 | Interview #2 | Interview #3 |
|---|--|--|
| Tell me about your music life. | Tell me about the repertoire you have selected. | (After presentation of research process and initial findings). |
| Tell me about your time at music school. | Tell me about the pictures you have selected. | What do you think? What resonates with you? What would like to add, remove, or return to? |
| Tell me about your concept of social justice? | Tell me about your classroom. | (For theme three). |
| Tell me about the conversations about social justice that took place while you were in teaching training. | Excerpt from Hess 2017, p. 181 What is your response to this statement? | Considering the field at large, does this theme reflect your perception of the differences in your approach? |
| Tell me about your transition in teaching professionally. | | |

3.4.3. Field Notes and Research Journal

After each interview, I wrote observational field notes describing the location, duration, and setting of the conversation. I recorded details about the structure and design of each teacher's music program. This included information such as school timetable (semester or year-long), schedule of music classes (in or off timetable), course load, and size of the music department. I also kept notes about any classes or clubs the teachers were responsible for outside of their role as music educators. Finally, I gathered information about ensembles, workshops, or professional organizations teachers participated in outside of school.

Throughout the entire research process, I kept an unstructured journal that I used to reflect on the entire research experience and to respond personally to the same prompts I used during participant interviews. At times, I used an audio journal to record ideas and questions as they came to me. In the end, the journal included audio recordings, sticky notes, handwritten reflections, and writings from the beginning to the end of study.

3.4.4. Data analysis

My approach to analysing the data was fluid and flexible; however, I relied upon both narrative analysis and thematic analysis, two well-established qualitative analytic methods, to provide structure to the process. According to Polkinghorne (1988), the intention of narrative analysis is to find meaning and make “explicit the operations that produce its particular kind of meaning and to draw out the implications this meaning has for understanding human existence” (p. 157). By using narrative analysis, my intention was to develop an understanding of the meaning the participants "gave to themselves, to their surroundings, to their lives, and to their lived experiences" (Kim, 2016, p. 189). Thematic analysis (TA) is an inductive framework that is flexible and responsive to the data. According to Braun and Clarke (2006), TA "is a method for identifying, analysing and reporting patterns (themes) within data (p. 79). They describe TA as a place to start data interpretation as opposed to a map to be followed. Thematic analysis also brings a constructionist perspective to analysis that locates the data within the wider cultural context. I intentionally braided the two methods together, interweaving the narrative analysis focus on story with/in the reflexive process of finding patterns.

My approach to analysing the data was also informed by the sheer amount I had collected. After being transcribed and printed, I had over 400 pages of interview transcripts and images. Braiding together narrative analysis and thematic analysis provided me with the flexibility to find a starting point to begin engaging with the data. I decided to approach the data through three stages – flirting with the data, coding, and an embodied experimentation with categories. The following describes the details of each stage in a linear fashion. In reality, each stage stumbled in to the next one as I became more familiar with the data. My approach was creative and curious, informed by readings and my own reflections.

Flirting with the data

After transcribing all the audio recordings using a voice to text program, I entered the first stage of analysis by cleaning up the text. I listened to each recording and edited the text to ensure the accuracy of the transcriptions. I also noted the emotional tone and meaningful moments of each conversation. Thoughtful pauses, tones suggesting emotions, and moments of reflection were all indicated on the transcribed text. I then followed Kim's (2016) suggestion to begin by "flirting with the data" (p. 41). Kim refers to

Philips (1994) when she states that the "idea of flirtation asks us to undo our commitment to what we already know and question its legitimacy" (p. 87). Kim recommends approaching the data with a sense of play, staying open to surprises, and creates space for ideas to work themselves out. Once I had finished cleaning them up, I printed and bound the transcribed interviews and pictures. I read through them again, using highlighters and sticky notes to identify any text that caught my attention. I also recorded my response to the text as memos.

Coding

For the second stage of analysis, the transcriptions were uploaded to Nvivo, a qualitative data analysis program. I then approached the process of coding through a series of five cycles. Table 3.2 outlines the focus of each cycle of coding. The first three cycles of coding were informed by Braun and Clarke's (2006) approach to thematic analysis and the coding process outlined by Saldana (2016) and Adu (2016). The first cycle of coding used pre-determined anchor codes from the research questions. This allowed for a summative overview of the data that directly addressed the questions. For example, the anchor code "early experiences" was used to code any text related to the participants earliest memories of music and music education. The second cycle of coding focused on the ontological and epistemological statements made by the participants. Declarations of personal beliefs, values, and worldviews were labeled and then further coded based on frequency and emotional expression. Perceived barriers to their teaching were coded through a critical lens that brought forward moments in which the participants described systemic barriers and/or personal oppression. During this cycle I also coded any examples of pedagogy that were described by participants as examples of the ontology/epistemology they had articulated. The third cycle made use of in vivo coding and versus statements. Saldana (2016) states that in vivo codes come directly from the text and are "based on actual language used by the participants" (p. 99). He describes versus codes as a way to highlight moments of tension or conflict expressed by the participants.

After completing the first three cycles, I took a step back and focused on the stories within the text. I approached the narratives through the lens of story structure and coded elements such as conflict, reflexive asides, foreshadowing, and resolution (Saldana, 2016). At each step in the analysis, I followed Clandinin and Connelly's (2010)

advice to read, reread, code, sort, journal, and repeat. At the end of the fourth cycle, I felt that I had lost the emotional voices of my participants, so I used the query search tool in NVivo to find all statements expressing the wishes and desires of the participants for both themselves and their students. This was an important step in ensuring I had not missed the emotional aspect of their experiences.

Table 3.2 Coding Cycles

| Cycle | One | Two | Three | Four | Five |
|----------------------|---|---|--|--|--|
| Approach | Summative coding to describe a large amount of text., | Ontological and Epistemological | Participant language Moments of conflict | Narrative analysis | "Burrowing" |
| Focus | Anchor codes based on research questions. | Descriptive codes Frequency codes Attributes Event sequence Emotion Process Indigenous worldview Power | In vivo coding Versus statements | Social, temporal, place Story type Tone Theme Character | Feelings Understandings Dilemmas Impact |
| Code Examples | Personal statements describing social justice. Belief /value statements. Early experiences. Teacher education. Examples of pedagogy, repertoire, and performance practices. | Loss of power Entry points Personal goals Concern Love for students Unease Safe spaces Interpersonal | Band vs Choir Performance vs Process classical vs other 'be myself' 'dead name' 'It's really restrictive' 'on eggshells' 'tick a box' | Moment of change Frustration Subverting power Self as main character Student as main character Foreshadowing Link back Exchange with peer Hero | A-ha moment Personal change I want I hope Purpose Outcome |
| Citations | (Etherington, 2015; Saldana, 2016) | (Braun & Clarke, 2018a; Saldana, 2016) | (Adu, 2016; Saldana, 2016) | (Clandinin, 2006, 2006; Gibbs, 2012, 2018) | (Clandinin & Connelly, 2000) |

By the end of the fifth cycle of analysis, I had reached a point of saturation; I had created 288 unique codes and felt further codes would be redundant (Josselson & Lieblich, 1995). I then organized the codes into 36 categories. My approach to this step was informed by Etherington's, (2015) suggestion that narrative analysis includes viewing stories as a way into a participant's reality and those stories can be analyzed using theoretical concepts. Thus, I used the initial research questions and analytic memos in combination with critical theory to structure each category. For example, the initial anchor code 'Repertoire' became a container that held all codes related to repertoire including 'connecting to story', 'finding music', 'implicit meaning', and 'thoughts about repertoire'. Some of these initial categories had been created within NVivo through the coding process as I reorganized and reconfigured the codes during the coding process. In this way I created what Saldana (2016) refers to as 'pattern codes' or 'meta-codes', labels that identify similarly coded data. I used analytic memos to attribute meaning to how the codes had been organized. These memos were vital as I established pattern codes and sub-codes.

Embodied Experimentation with Categories

For the third stage of analysis, I returned to living alongside a physical manifestation of the data by creating large posters to be displayed in my office. To create the posters, I put all the pattern codes and their respective sub-codes into a spreadsheet. Then, using the spreadsheet as a reference point, I drew multiple mind maps and charts as I experimented with the codes as a grand narrative of the participants experience.

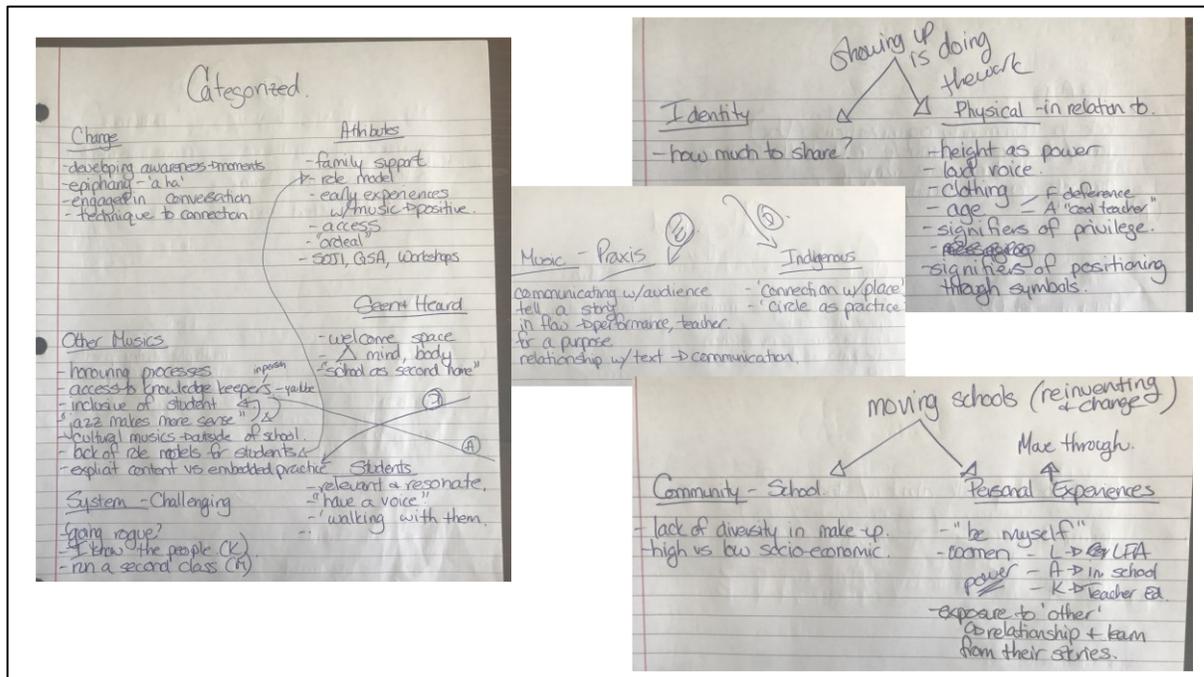


Figure 3.1 Examples of mind maps post coding

Then, I printed out all the codes with their preliminary category titles onto individual labels which were put on sticky notes. Through this process some codes were eliminated when I felt that they were either too broad, too repetitive, or did not describe an experience clearly enough. Using the mind maps as a starting point, I started to place the codes on to large pieces of chart paper in groupings that reflected my interpretation of the larger narrative shared with me by the participants (see Figure 3.2). Through this process, I started to construct larger themes to represent the patterns in the data.

Braun and Clarke (2018b) state themes do not emerge from the data, they are actively generated by the researcher. This interpretation of thematic analysis resonated with me as I felt the process was a creative one that explored meaning and reason. Willig (2017) suggests that standing back and considering the data with distance creates space for a more artistic interpretation of the data and less of a focus on the empirical definition of analysis. Furthermore, she proposed that narrative approaches to interpretation lie between what Ricoeur (1996) describes as empathic interpretation and suspicious interpretation. Willig describes empathic interpretation as a way to get "as close to the meaning of the text as possible from within" in order to find how something was experienced. Conversely, suspicious interpretation seeks to find the hidden meaning by interpreting "the clues within the text" (p.277). Willig differentiates between

empathic and suspicious interpretation through the consideration of theory; suspicious interpretation 'imports theoretical concepts from outside in' while empathetic interpretation seeks to "elucidate meaning that is implicit in the data" (p.278). She considers Ricoeur's two approaches as a continuum and places narrative inquiry closer to suspicious interpretation because it is driven by the theory of narrative as essential to making meaning of the human experience (p.281).

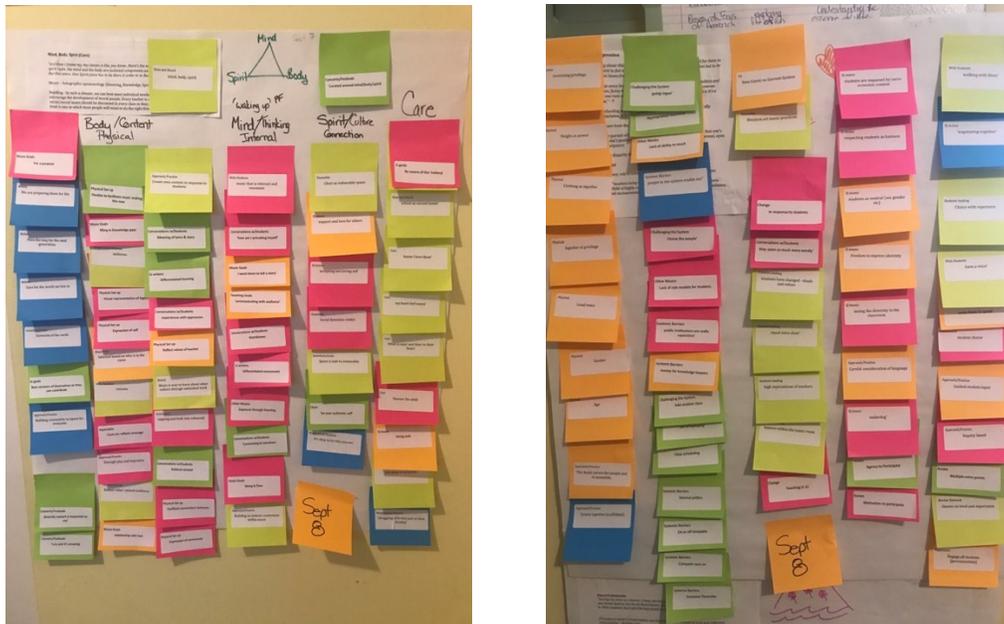


Figure 3.2 Examples of theme development

From the moment I began to analyze the data, I kept detailed memos outlining the reasons behind the decisions I made throughout the process. I also recorded potential themes, personal assumptions, and questions about my process (Saldana, 2013). The memos proved invaluable in the process of establishing the initial themes as they were tested and refined through interpretation. Time away from the data became increasingly important as I became more critical about the assumptions I was bringing to the data. As I organized and reorganized the sticky notes, I proposed six preliminary themes based on the memos and then organized and reorganized the sticky notes under the themes. I then spent time with the data, refining my choices while reflecting on my decisions and returning to the literature. Finally, I crafted three themes that revealed the overall story within the research and identified the assumptions, related theories, and conditions that supported my findings (Braun and Clarke, 2006).

3.4.5. Collaboration with participants

At this point in the study, I met with the participants for our final conversation. During the third interview, the preliminary interpretation of the data was shared with the participants. I prefaced the interview with a description of the coding process, the themes, and my initial interpretations. I also shared the code book containing all the codes, an example of the coding process, and images of the mind-maps and chart paper. The research participants were then invited into the research through open-ended questions about their response to the findings. I recorded our conversations and took detailed notes for my own reference. The contents of the third interview became my guide as I wrote Chapter Five which describes the findings in detail. Collectively, the participants were instrumental in building links between their experiences and the intention of the study to inform on how to better prepare future music teachers.

3.5. Reflexivity and Validity

The nature of qualitative research as a humanistic approach means the traditional benchmarks of validity, reliability, and generalizable found in quantitative research are less applicable when considering the quality of the research. As a beginning qualitative researcher, I instead focused on building a practice of reflexivity because my subjectivity, along with that of the participants, is a part of the research (Flick, 2009). In spending almost nine months with the participants, their stories, and the sound of their voice (literally!), I experienced many stop moments as I came up against the assumptions, I brought with me into the study. Braun and Clarke (2018) describe researcher reflexivity as an active choice to question the assumptions that underpin what, why, and how one undertakes research. From the beginning, I kept journals and voice memos of these stop moments that became a reference check for myself during the analysis and interpretation of the data. My intent was not to remove any reflections of myself and my experience within the findings, but to be wholly aware when they were present and contributing to the interpretation of the data. In those moments, I strove to critically assess my approach and identify whether it was grounded in the experience of the participants or my own (Gibbs, 2018).

The validity of the findings was addressed during the final interview with the participants. As I shared my interpretation of the data, they were invited to provide

feedback and ask questions. Two requested copies of the referenced literature to ensure they not only understood why it was included, but its relevance to the research questions. The findings in Chapter Five are framed to represent the conversations that took place during the third interview.

3.6. Ethical Considerations

3.6.1. Consent

Ethics approval for this study was granted by Simon Fraser University's Office of Research Ethics (ORE). Once participants had agreed to participate verbally or via email, they were asked to sign and return a consent form. It was anticipated that finding 6 teachers who meet the inclusion criteria would require seeking participants from across multiple school districts in Greater Vancouver. Therefore, it was not possible to seek approval from specific school districts in advance of beginning the study. Approval from the relevant school districts and schools was secured after the six research participants had consented to participate. As each school district had different requirements for ethics approval, the amendments were submitted to the ORE as they were approved. Consent was an ongoing process throughout the study and was verbally sought at the beginning of all interviews.

3.6.2. Maintenance of Confidentiality

All data and digital audio material were transcribed, coded, and analyzed using a special identifier number assigned to each participant. Data coding was an ongoing process and a master code breaking file was created to allow the principal investigator to review data between documents. The master code breaking file was stored separately in a locked file drawer in a locked office and was not linked to any digital data files or documents used for analysis. Identifying factors such as district location, school, or names are not included in the data collection and pseudonyms have been used in any written reports.

Chapter 4. Participants

The intention of this chapter is to introduce the participants and their journey from young music students to professional music educators using specific details from life stories they shared during the interviews. In the same way that I situated myself through the stories I shared in Chapter One, each of the participants has a unique story that is situated within a larger cultural and institutional context. I begin this chapter with a description of each participant and their professional history. I then provide an overview of their musical life stories as well as any personal experiences of oppression and/or marginalization that they shared as part of their stories. Finally, I conclude the chapter by describing how the participants defined the concept of social justice in relation to their professional and personal experiences.

I believe it is important to have a sense of the lived experience of each of the participants before engaging with the findings of the study because of the relationship between the participants and their personal history. As discussed in Chapter Three, narrative inquiry takes place in a three-dimensional space that includes temporality, place, and sociality (Clandinin & Caine, 2008; Clandinin & Connelly, 2000). According to Clandinin and Caine (2008), "temporality comes into play in two ways: the first is that the field texts are composed over multiple interactions with the participants; the second, through participants' reflections on and of earlier life experiences" (p.4). Their earlier experiences also took place within the larger cultural and institutional narratives that were in play twenty to thirty years ago. Thus, this chapter begins the process of questioning not only how these outside forces shape their understanding of their current experiences, but also how their earliest experiences shape their stories today. Due to the nature of this study, I considered these early stories as critical events because these are the experiences the participants chose to share knowing my focus of inquiry was social justice. Webster and Mertova (2007) suggest critical events are those that "lead us to adapt strategies and processes to apply to new situations" (p. 71). Furthermore, they propose that these early experiences have an impact on their current professional practice.

4.1. Study Participants

Using an approach suggested by Clandinin and Caine (2008), the descriptive paragraphs below were crafted in collaboration with each participant and include the information they felt was important for readers of this text to know. Like artist bios, the descriptions illustrate how each of the participants wanted to be seen by readers.

Anderson is a straight male with Asian heritage. He started studying piano at a young age and was heavily involved in his secondary music program in both choir and band. His post-secondary music training took place in a Western art music-based program. He holds a master's degree in choral conducting from a similar institution.

Elle is a gay, white woman. Both of her parents were schoolteachers with a strong commitment to social justice issues. She studied piano as a young child, was involved in school-based music programs in both elementary and secondary school. She completed her music degree at a Western art music focused university.

Jane is a straight, white, woman. She grew up in a very musical home; her father was a music teacher. She has strong memories of her music program in elementary school but did not participate in formal music lessons until university. She completed her music degree with a focus on jazz. She has completed a master's degree in arts education. Jane lives and works on the traditional and unceded territory of the hə́ŋqəmiŋəm (Halkomelem) and Skwxwú7mesh (Squamish) speaking peoples.

Slater is a gay male with Asian heritage. He started playing in school bands in elementary school like most of his older siblings. He is a multi-instrumentalist, and his music education training took place within a program focused on Western art music. He completed a master's degree in wind band conducting and pedagogy. Slater is a visitor on Coast Salish Territory and is always grateful for the stewardship of the Indigenous People across Turtle Island, that was colonially named Canada.

Ana is a white, transgender woman. They started music lessons on guitar as a teenager but did not participate in school-based music programs. They put together a band while in secondary school that performed in the community. Their musical training focused on jazz and popular music. They made the decision to become a music teacher after working in construction and as a professional musician. They hold a master's degree in leadership and social justice. They are a settler trans woman of Ukrainian and Celtic decent working on Tsawwassen and unceded Musqueam territory

Lillian is also a straight, white, woman. Her mother taught elementary school and piano. Her father is a self-trained musician who plays folk music. She studied piano from a young age and studied both voice and instrumental music in a Western art music post-secondary program.

When developing the inclusion criteria for the study I focused on two key elements. First, I was seeking participants who self-identified as teaching through social justice because I wanted to work with music teachers who were doing so intentionally. Second, I did not want to limit the study to specific identities. I was curious to see who would apply and I was cautious of beginning the study with any hint of bias towards a particular segment of the music education community. This was also the reason I wanted to work with the first six music teachers who were interested in participating. It is worth noting that this process resulted in a very diverse cohort that is made of individuals who represent multiple communities within Metro Vancouver. However, there is one notable exception - the study cohort does not include anyone who identifies as a White cis-gendered male.

4.1.1. Teaching History

The table below illustrates the professional history of each participant. The length of their careers span from 10 to 22 years and they have all located themselves as either band teachers or choir teachers. Except for Lillian, all the participants who included elementary schools in their career history noted that they considered these positions as temporary before securing a job in a secondary school. After achieving stable employment, most of the participants only moved to a new school after making a

personal or professional decision that the move was in their best interest. However, it is worth noting that Jane has spent her entire career in one school.

Table 4.1 Teaching Demographics

| Participant | Number of years teaching | Number of Schools | Years in current school | Teaching Focus | Community Music |
|-------------|--------------------------|--|-------------------------|------------------------|--------------------------|
| Anderson | 22 | 2 Secondary | 5 | Choir | Youth choir ages 17 - 28 |
| Elle | 19 | 3 Elementary 4 Secondary | 9 | Choir | Not currently |
| Jane | 16 | 1 Secondary | 16 | Choir | Youth choir |
| Slater | 15 | 1 Secondary 5 Middle 1 Elementary | 11 | Band/ Open Studio* | Not currently |
| Ana | 16 | 5 Secondary | 3 | Band/ Open Studio | Not currently |
| Lillian | 10 | 1 Elementary 1 Secondary 2 Middle 1 Alternative | 3 | General Music/ Band | Not currently |

* Open studio is defined as secondary level music classes that are not structured around ensembles such as band, choir, or orchestra ensembles. These classes differ from school to school but are designed for students interested in production and/or composition (Province of British Columbia, 2015)

4.2. Music Education Journey

The journey from beginning musician to experienced music educator is specific to each participant. However, because the pathway to becoming a music teacher has remained relatively consistent, their individual experiences follow a similar narrative arc that includes an introduction to music in childhood, participation in school music programs, and successfully completing their post-secondary training.

4.2.1. Early experiences with music

Most of the participants described very positive experiences with music early in childhood. For Anderson, Elle, Slater, and Lillian, these early experiences included piano lessons, strong family support of involvement in music, and participation in elementary music programs at school. Jane and Ana both shared stories of an early love of music but neither participated in formal music training until after secondary school. Jane and Lillian's parents were also musicians and music teachers; they both shared stories about growing up in homes where music making was a priority. All the participants but Ana told stories about specific music teachers who were inspiring role models who they wanted to be like when they grew up. These teachers were also strong supporters of their interest in music and encouraged their interest in becoming music teachers by providing them with opportunities to gain the skills they would need to be successful. For example, Slater's first band teacher encouraged him to learn how to play multiple instruments when it became clear that he had the drive and ability to do so.

Ana's early experiences with music were quite different from the others. She grew up in a home where music was appreciated but it was not central to the family. She picked up the guitar in secondary school, put together a band, and started playing at school events and in the community. This led to her decision to enter music school, but her intention was to become a professional performing musician. Teaching had always been a part of her career. However, the decision to become a secondary music teacher came after 10 years as a working musician and was informed by a desire to support her young family.

4.2.2. Teacher Education vs Reality

All the participants were asked directly to describe the conversations about social justice and its related principles that they could remember taking place during their music education training. The resulting stories described a focus on conducting technique, WAM traditions/repertoire, and personal performance skills. References to social justice principles were limited to challenging gender stereotypes in relation to instruments selection and discussions of the role of sacred music in secular schools.

Two of the participants completed their teacher certification at a post-secondary institution where the Bachelor of Education and Bachelor of Music programs were in two different faculties. Both participants also completed a Bachelor of Education program sometime after completing their music degrees. They were the only two participants who described moments in which they pushed back against the idea that the dominant instructional models were the preferred method to learn how to teach music. They also described situations in which they found themselves being asked to do something they found objectionable by those that were in power at the university. Again, these stories were shared as examples of why they have chosen to situate their teaching within the ideals of social justice.

4.2.3. Lived and visceral expressions with oppression

Every participant described an experience related being part of a marginalized community at an early point during the first interview. Once the stories were in the open, the participants referred to them multiple times and used them as springboards to other similar stories. These early stories were also the ones that were most likely to be retold at the second interview. The stories emerged when they were talking about how their personal history with racism, homophobia, transphobia, and/or misogyny contributed to their ability to connect with students with similar backgrounds and identities.

Anderson and Slater both shared stories about experiencing racism as young children. They connected these stories to their ability to better understand what it feels like to be immigrants with cultural norms that differ from the majority.

Being a teacher of color, it helps, especially for, because we have a large international program in the district particularly students coming in from Southeast Asia, so it's easier for me to understand where they're coming from. I understand culturally, you know, they're acting a certain way because of the way that they're brought up. So at least I can be that cultural liaison, I guess. – Slater

Anderson spoke emotionally when describing his experience with racism as a child. For him, knowing what it feels like to be hurt and confused by how he was treated by his peers and not having a space at school where he felt safe, is a major contributing factor behind his decision to approach music education through social justice.

The amount of racism that I had witnessed and felt firsthand, and to watch my dad go through all that, was really difficult. Being called so many names and not understanding why because I had not done anything and English was my first language, it wasn't like I spoke Korean, so I didn't. I understand. I always felt put aside. And that's part of the reason why I want this space to be safe because I know that I didn't have that. I didn't feel like I had that. -Anderson

All four women in the study shared stories that described misogynistic or homophobic experiences led by those in power during both their post-secondary programs and early in their careers. Their stories included requests to maintain their silence in the face of inappropriate behaviour, accusations of using their sexuality to access an opportunity, and being treated as lesser than due to their gender by professors. Three of the women have experienced institutional oppression and toxic work environments related to sexism, racism, and homophobia that were so severe they changed schools. One of the participants was forced out of her position by the administration at the school due to the makeup of her family after her first child was born. She is very happy at her current school, but she carries that experience with her.

The reason why this is so important to me is because I had a very bad experience when I was working at my first school when my first child was born. Which is over and all of that. Which is over and never forgotten.

Another narrative thread that presented during our conversations was the shift in thinking that took place through observing the experience of others. For Jane, it was the lived experiences of her friends in the LGBTQ+ community that led to her becoming more active in the fight against homophobia. Lillian found her worldview challenged as she built relationships with children and families from outside her previous experience growing up in a mainly White suburb. Ana spent time teaching outside of Canada and came face to face with poverty and societal inequality that she had not experienced previously. All the participants referred to these experiences as part of their personal motivation to embed social justice in values in their teaching.

4.3. The concept of social justice

The participants were asked early in the first interview to describe their concept of social justice. Their responses, and the language they used to describe the concept, seemed to be dependent upon how they had previously engaged with the topic and

under what circumstances. At one end of the spectrum were Ana and Elle who had both recently completed graduate degrees with a strong focus on social justice and Indigenous education. At the other end of the spectrum was Lillian who clearly articulated a personal position informed by her experience and personal professional development but who did not use the language commonly associated with social justice themes in the same way as Ana and Elle. It became clear that there was no clear consensus within the cohort of participants about what the concept of social justice means. However, considered collectively, their responses illustrate three beliefs about what a social justice approach looks like in music education.

Based in the concept of distributive justice, equity of access ensures music education is available to all students, irrespective of cultural and social differences (Jorgensen, 2015). The word 'equity' was used to describe several different actions including access to instruments and support in attending rehearsals. It was also used to describe access to good musicianship. Slater outlined how he structured ensembles and performance expectations so that all students had the support they needed to succeed musically. Equity also seemed to be interpreted as 'treating everyone equally'. Three of the participants spoke about not treating individual students differently and instead taking a neutral stance. There was an express concern about treating students as 'more special than others'.

I try not to look at it like. this person is going to be more special than others. I just try and treat each person in that classroom the same. Ultimately, I feel like any student is the same across the board except for the environmental issues surrounding them; their background, their social and economic status. Those things have a huge impact. Although we find ways to try and eliminate those things. - Anderson

Inclusivity was also identified as important by some of the participants. Returning to the lens of distributive justice, inclusivity seeks to address potential disadvantages to participation experienced by marginalized students through representation and creating safe spaces for difference (Jorgensen, 2015). Ensuring students experienced representation through diversity was addressed by inviting guests to lead workshops or attend retreats.

We have a bunch of girls who are playing bass right now. So, we had Jan Hodge come in and do a show so that those girls see another woman who is a professional playing at a really high level. I want them to think, " Oh, I could do that too." So, trying to show the possibilities. - Jane

Again, some of the participants took a seemingly neutral position based on the idea of being a 'good human' and treating everyone respectfully. However, at the same time there was an awareness of the ongoing work of learning for themselves and being open to change.

I think you can't go wrong when you try to create inclusivity. We all try and treat each other with the respect that we all deserve as just humans in that that room that come together. I've been really working hard in the last five years to know pronouns, to figure all that out navigate through all of that and it's hard after years, decades, of being wired a certain way. – Anderson

The social justice part of my classroom isn't always about identifying the minority, you know, the lgbtq student. It's about recognizing every single person and space. – Jane

I have done a lot of work this year around race and trying to understand, as a white person, I want to understand my own privilege and how I can be an ally for people of colour. – Ana

Finally, there was a clearly articulated belief in the idea that social justice includes developing student ability to participate in democratic society as agents of change and for the common good (Dewey, 1916; Jorgensen, 2015; Kincheloe, 2008). The participants spoke about their desire for students to see music as integral to their role in community. That through participation in music education, they will gain the skills and capacities to make a positive contribution.

I am trying to create a really good feel-good experience. the basis of it is love and acceptance for who you are and standing up to be a good friend in whatever way, it doesn't mean you have to agree and that was the whole concept of diversity is. You don't have to agree with that, but you still have to be a good human and you have to support that person on a human level. – Elle

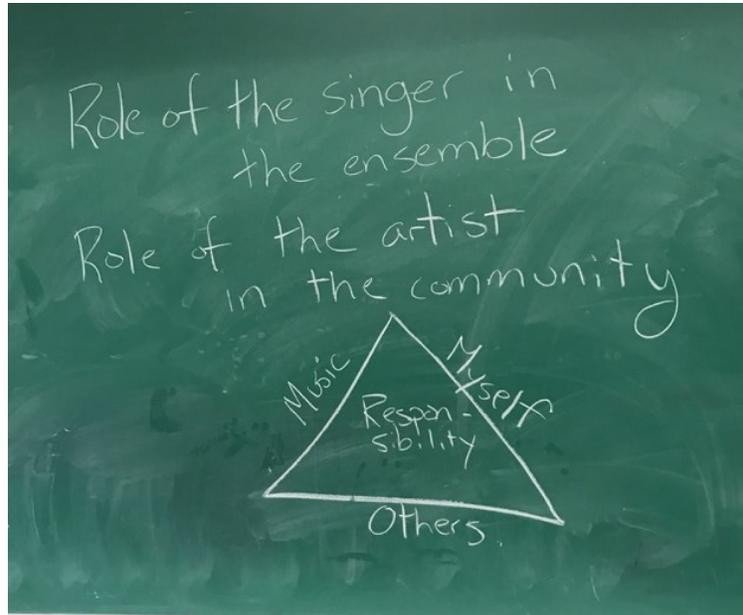


Figure 4.1 Image from Lillian's classroom

I guess I guess for me social justice is that I'm working to help make sure that my students are the best versions of themselves that they can be. so they can be the best social contributors like socially like to society? which is going to involve things like advocating for minority groups and like, you know equity groups as well as expanding horizons for those who have privileges. - Lillian

All the participants spoke about the importance of creating a culture of democracy within their music programs by prioritizing the voice of students and stepping back from the traditional position of conductor/music director. This included open discussions with students about potentially problematic aspects found in the music and/or text. In these situations, students were directly involved in determining any resulting decisions or changes.

We did have a conversation around the text in the course here because of the use of the word 'common man' and we talked as a group about whether we wanted to change that language because inclusivity has been a really big part of our conversations. - Jane

And I think that is part of the, both the inclusion and the SJ context, is not trying to impose always exactly what we feel as directors but really truly listening to what the students want. - Ana

As they articulated their beliefs about social justice and how it manifests in their work, some of the participants seemed uneasy and slightly defensive. When describing one specific performance with a strong social justice message, one of the participants

remarked that she wasn't 'looking for backlash' from parents and other teachers. Another stated that they did not want to make repertoire decisions that 'tick a box' for fear of treating female and/or composers of colours as tokens. Collectively, they expressed frustration at the reality that they are doing this work as members of already marginalized communities in a system that remains predominantly white with male leadership. Systemic issues resulting from internal bureaucracy and a lack of engagement from colleagues were also identified as not only barriers to their own work, but a major contributing factor to the emotional toll experience by the participants.

That's the other thing is I feel like, and I have come to terms with this over the last few years, as a trans woman, showing up every day is doing social justice. To me, social justice is what everybody should be doing so it's not something that you do a little bit here and there. It should be a part of everybody's practice as far as I am concerned. – Ana

Fighting to keep music classes running during times of low enrollment, taking it upon themselves to design flexible spaces for rehearsal, and ongoing engagement with social justice initiatives are examples from participant narratives that describe the additional work they have undertaken to act on their beliefs about social justice. It is work that Lillian described as draining due to the emotional labour required to continuously advocate for social justice principles while also engaging with topics that, at times, are disturbing and painful. Furthermore, she found the work of supporting students when they are in emotional crisis due to incidences of oppression or marginalization a taxing experience despite her desire to care.

4.4. Conclusion

This introduction to the six participants in this study illustrates their collective journey from their early experiences with music to becoming music educators. All the participants shared narratives that described moments of oppression and marginalization they have experienced because of who they are and how they live their lives. Chapter Four also shone a light on their individual experiences in relation to their personal identities and the hegemony. It is a reminder that music educators do not live in a world where the school music room exists outside of society.

Chapter 5. Findings

This chapter describes the three themes I constructed in collaboration with the participants and in response to the initial research questions. The chapter begins with an overview of the three themes and the related subthemes. This is followed by a detailed discussion of the evidence for each theme that includes excerpts from the interview transcripts. I crafted the first two themes, *Music Education as Storytelling* and *Liminal Spaces*, in detail before sharing the results with the participants for feedback. Their responses were integrated into the final description of the themes. The final theme, *Three-Dimensional Knowledge*, was presented to the participants along with two interrelated theoretical frameworks as suggestions for interpretation. The resulting description is inclusive of their response to the findings and reflects how they see their work represented by the theoretical frameworks. In Chapter Six, I discuss the implications of these findings in relation to the initial research questions in detail.

Table 5.1 Themes

| THEME | SUBTHEME ONE | SUBTHEME TWO | SUBTHEME THREE |
|--|--------------------|-----------------------------|----------------------|
| Music Education as Storytelling | Intention | Safety | Honour and respect |
| Liminal Spaces | In relation to WAM | In relation to expectations | In relation to peers |
| Three-Dimensional Knowledge | Mind | Body | Spirit/Care |

5.1. Music Education as Storytelling

I desperately want my kids to tell a story. I don't necessarily just want beautiful singing. I want the audience to be engaged. That is something that's really important to me. I work on finding text that resonates with students, that they can empathize with so that they can tell that story to the audience. - Anderson

Storytelling through music was identified by all of the participants as integral to building a music program grounded in social justice. All six of the participants identified storytelling through music as foundational to their personal approach to teaching music. They expressed a shared belief that one of the best ways to address social justice values, and to engage their students in critical thinking about music, was to learn about the experience of others through the stories they tell. I have structured this theme as a framework with three sub-themes. The sub-themes act like pillars that support of the

participants use of storytelling as an approach and all three pillars need to be in place for the approach to be successful. The first pillar, intention, describes why participants made the choice to embed storytelling within their programs while also ensuring that the reasons behind their choices are made explicit to students as part of their learning. The second pillar is safety; the participants articulated a strong belief that their students need to feel safe physically, socially, and emotionally to express themselves through music while also learning how to create such safe spaces for others. The third pillar addresses the need felt by the participants to approach music from outside the lived experience of students, including music of/from marginalized communities, with both honour and respect. Engaging with music from outside the lived experience of the students or music of/from marginalized communities can only be undertaken when the first two pillars, intention and safety, are solidly supporting the framework.

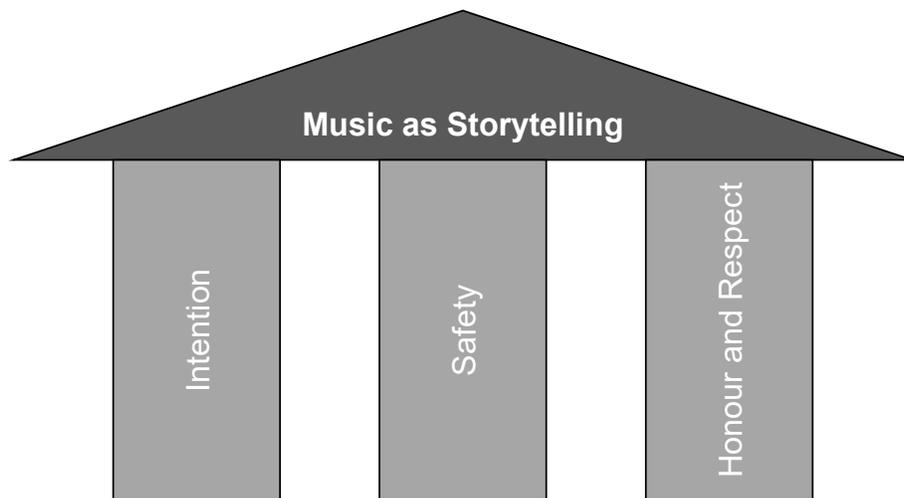


Figure 5.1 Music Education as Storytelling

5.1.1. Intention

I want them to tell their own story through singing. -Elle

Collectively, the participants shared the belief that engaging with stories through music is the most important aspect of teaching through the lens of social justice. This belief was articulated repeatedly throughout all the interviews and informed most of the choices that were shared with me. It was also something they shared with their students as part of their teaching.

When I talk about the meaning of a piece, or a story, I always share why I chose a piece or how it's affected me and my life. I also open the conversation up to those in class. That's the type of group discussions that we're having in class. – Anderson

The intention manifested itself through two interrelated approaches. First, participants structured learning opportunities to develop the skills the needed to express themselves through music by focusing on how to build a connection with their audiences.

Before when we went to a festival, I just I wanted to demonstrate that the kids can sing something lyrical, something in their language, some Latin. Now I don't care anymore. [Laugh] That I'm at that place. I just want them to connect with our audience and tell a story. - Anderson

So it's really through... it's through story. How do you activate your own stories in the art you're doing? – Jane

Participants put a great deal of thought into how the value of storytelling manifested in the classroom. Repertoire selection, concerts, and workshop facilitators became opportunities to make choices that intentionally addressed representation, diversity, reconciliation, and made space for the music students listened to outside of the music room. Students were also brought into the process of interpreting the music and text through the lens of their own unique experiences.

I use the text in the music as a doorway into finding the story of the music inside your own story. and then sharing those stories. That to me is the social justice part of my classroom. I want to recognize every person and every space – Jane

I desperately want my kids to tell a story. I don't necessarily just want to sing beauty. I want the audience to be engaged. That is something that's really important to me. and then finding text that resonates with students, that they can empathize with so they can start that journey of trying to tell that story to the audience. Some have more experience with certain ideas than others but it's part of awareness that needs to happen. – Anderson

As choir teachers, Anderson, Elle, Cathy, and Jane put a great deal of emphasis on the role of text and the potential learning opportunities that exist when the text is considered by everyone in the choir. Decisions about interpretation were then informed by the diverse perspectives of everyone in the classroom instead of the teacher alone. For those participants who mainly teach band, the focus was not on text but on the story behind the music. Both Slater and Ana commented on the programmatic nature of most

contemporary band music and the resulting learning opportunities that exist when students are brought into the musical story and its influences. Ana shared a striking example through a story about preparing her students for a trip to New Orleans. In advance, the jazz band had learned a piece that included the melody from *Saint James Infirmary Blues*.

The song is a common tune for funeral processions which is something we witnessed in New Orleans. We looked into the cultural context of the songs including what songs are for what part of the journey of the soul. There are somber tunes like Saint James Infirmary, a minor blues kinda thing, and then we learned an up tempo second song that had the "second line feel" which is the tune that's played after the soul has got to heaven. It's the upbeat happy tune that's played. At first, we're sad that the soul has died then it's going to you know, to the other world, whatever that means. And then it's got there so it's happy. So it's like let's throw a party kinda thing. - Ana

After the experience of the funeral procession, the students were brought into a conversation about how the piece they knew connected into the cultural context they had experienced in New Orleans. This example describes one way in which Ana was able to connect the music to its cultural context in a meaningful way.

The idea of situating music within culture and place is connected to the second approach used by the participants to intentionally engage with stories. In this approach, learning is based in both the physical and social community. Gahman and Legault (2019) state that "a place-based approach encourages students to become conscientiously active co-creators of their communities as they learn about the multiple and interdependent factors that affect the social, environmental, political, and cultural assemblages comprising the places where they live" (p. 59). An important consideration for participants in selecting this approach is the increased focus on Indigenous epistemology within the provincial curriculum. Indigenous epistemology is deeply connected to the land and is conceived in relationship to the land, animals, and others. The connection to land is so strong that it the primary consideration for learning. For example, Cajete (1994). states that the "land is the first teacher" (p.83). The importance of being in relationship is stressed by Battiste (2002) when she advises educators to teach students how to build "holistic and humanistic connections to local and collective relationships" (p.30).

The actions and decisions made by the participants described below were made with the intention of building connections within the wider community. The stories they shared when talking about their experiences undertaking this work demonstrated a critical approach to the idea of community which then impacted their choices for the classroom. The connection to the community and the land was described in depth by all of the participants in response to the prompts about repertoire and overall program design. The physical location of the school and the history of the community were identified as inspiration for the selection of specific repertoire and programming themes for concerts. One of the schools is in a community that maintains a strong connection to its military history. For Elle, these conditions inform the repertoire selection for the annual Remembrance Day concert that is well attended by the military community.

" The theme of that [concert] was about the families here and the people living in different context of military history. The Canadian military has resources that you can look up for Remembrance Day and they list all of the events that Remembrance Day commemorates. For us, it's a big deal because we have in the audience members of our regiment, and they really know their history. We have to be really mindful that we have the right content. " -Jane.

There was also a desire for students to find a personal connection to the music through the story or inspiration for the piece. This was an element of repertoire selection that was particularly important to those participants who taught choir. Three of the participants mentioned one piece in particular, *Don't Be Afraid* by Allyson Reigh (2014). Commissioned by the Edmonton's Kokopelli Choir, the song was written about Scott Jones, a choir director based in Nova Scotia. Jones was attacked outside a bar in Glasgow, Nova Scotia resulting in severe injuries that left him in a wheelchair. Jones is a young gay man who is deeply involved in community music and has become an instrumental figure in the conversation around social justice issues and choral music. In 2015 he established VOX: A Choir for Social Change, an organization dedicated to the principles of social justice and activism through music. Anderson, Jane, and Elle all shared this piece with me as an example of repertoire chosen for its anti-homophobic messaging and the relevance of the story for their students.

Another example is a piece selected by Anderson for his equal voice choir. Written by Vancouver composer Stephen Smith (2016), *what I want* was commissioned by the Elektra Women's Choir. The text was written by North Vancouver poet Pat

Lowther. Lowther, an established Canadian poet, was murdered at the age of 40 by her husband. *what I want* was the poem she was working on at the time of her death.

"I was introduced to this piece called what I want and when I heard what it was about the story just stopped me in my tracks. I really wanted to perform this with the equal voice ensemble. I introduced the whole backstory to it and then played the recording done by Electra. The story is relevant. I mean the poet is from the North Shore here and she was found dead in the North Shore Ravine. It's all so close to the students that I felt like they would be able to empathize more." – Anderson

For those who primarily taught band, the conversation about repertoire and relevancy focused more on the programmatic nature of contemporary concert band music and seeking out composers who were writing music based in Canadian stories. Slater spoke about this in depth when speaking about the repertoire he chooses and the emotional message within. When speaking about his decision to program *Portrait of Terry Fox* by Quan Le (2018), he referred to the fact that several of the students had personal experience with loss due to cancer.

"I explain the background of Quan Le, that he had written this prior to his passing. He had passed away from cancer. There was no need to say anything and through the rehearsal process the musicians told their own personal stories with it." -Slater

Participants also expressed a desire to contribute to the story of the school through performances. They recognized that the ritual of annual performances and the inclusion of a wide sub-section of the larger school community played an important role in the sense of belonging felt by music students as they anticipate going to the school, while in the school, and after having left.

"Our department concerts are always the first Thursday in December, and the first Thursday in June. Former students who graduated well before I even came to the school will email to ask, 'Is the concert this Thursday? Perfect. I would like to come and see.' " -Slater

5.1.2. Safety

To ensure their students were prepared to emotionally engage with storytelling through music, the participants worked to create an environment that was safe. The participants created this environment through activities that encouraged self-acceptance. For example, Jane described her choir warm up as one way that she tells her students that they are welcome.

It's one of the things we go through in my warmup. "It's okay to be who you are" It's based on a motion shared with me by one of my mentors. You open up your hands and you open your shoulders up and you look up and you say, "I give you my best" meaning "I give the world my best me right now". I've changed it to say after that, "and I give me my best whatever it is in the moment."

Cathy works with younger students, and she is very explicit in telling them regularly that she loves them. She framed this comment with an awareness that her students want to build a connection with her because they want to be seen.

I honestly, I tell them a lot how much I love them. Like I know that, and I guess that's the same for any subject, that it is not music pedagogy.
- Cathy

Elle provided examples of how she used music to build a sense of family within the students that also allowed them to be vulnerable with one another. She was inspired by the realization that the school, for many students, is a second home.

This piece has a duet in it that we do, and we do it with various people. When you introduce idea of being so vulnerable as to sing it as just one and one, it leads to them coming together. That creates such a safe place. - Elle

The need to create a safe space that is built on connecting with others was brought up by every one of the participants. They all expressed a concern that many students go through their school day without being asked to connect to another human as part of their class activities resulting in feelings of anonymity. Jane described how she and her teaching partner worked together to ensure vulnerable students were not missed.

My colleague is very perceptive as well with those vulnerable kids. Between the two of us, we share who we need to watch out for and who really needs to feel like they can come in this space and be here and be safe and be seen. Especially the kids you see might struggle to find a place where they know somebody is there.

Furthermore, Jane considers the relationships and connections her students create in the classroom as integral to developing their musicianship.

I work to understand the dynamics of the classroom, how people are relating to each other, how quickly they're finding these connections that can lead them into a sense of safety and community. They need this so that they can take risks to be more investigative with the music and themselves. - Jane

Another way the participants created safe spaces for their students was to share aspects of their personal lives. Based on personal preferences and comfort level, all of the participants mindfully brought in tokens and/or images that represented their sense of self. This was undertaken with the knowledge of how important representation of difference was for their students. This was a part of the carefully considered systems and structures they put in place in order to positive relationships with students that included sharing personal stories and finding mutual interests. For example, one of the queer participants displayed pictures of their children and spoke openly about their family. Another posted images from *RuPaul's Drag Race* in their office, indicating that they not only knew of the television show, but they were also a fan. This led to ongoing conversations about queer and drag culture with those students who also enjoyed the show. Emboldened by the positive experiences that came out of these conversations, the participant also started to display other artifacts they had gathered from local Pride events. Both participants felt that by displaying artifacts that illustrated their queerness, they were taking a position of representation while at the same time, creating space for students to tell their own stories because they know it is safe to do so.

Finally, some of the participants also set up a physical space in their music room that provided a place for students to gather informally. Jane, Anderson, and Elle all made space for a seating area, using donated couches and chairs to provide a comfortable place to hang out during lunch or other breaktimes. Student leadership groups within the music program also used these spaces for meetings or to get work completed.



Figure 5.2 Family pictures and mementos displayed in Elle's music room



Figure 5.2 RuPaul's Drag Race and Pride merchandise displayed by Slater



Figure 5.3 Couch with pillows in Anderson's music room

The importance of the creation of a safe space to share stories will be addressed further in the theme of care.

5.1.3. Honour and respect

Music has long been idealized for its potential to connect people from different cultures due to the universality of music as part of the human experience. Bradley (2015) states that this view is in fact a myth because it fails to acknowledge the cultural context,

and related meaning, that is required to understand the music of unfamiliar culture. In their definition of music itself, Elliot and Silverman (2014) identify four dimensions that give a 'music' its identity – the people, its purpose in society, the resulting product, and its socio/cultural context. For participants, these two viewpoints – music as a universal language and music as embedded in culture – manifested at times as a binary that impacted their choice of repertoire and their pedagogical choices. The third sub-theme, honour and respect, describes how the participants personally navigated between these two viewpoints as they engaged their students in learning about the experience of others. It is here that their experiences with teaching cultural musics becomes interwoven with their personal feelings about working with stories and music from worldviews that are unfamiliar to them.

Cultural Musics

In Chapter One, I defined cultural musics as music that exists in specific cultural and historical contexts not associated with Western art music. When talking about their approach to working with cultural musics, the participants made a clear delineation between WAM music and cultural musics based on personal criteria including language, musical style, and cultural context. However, all the examples that were shared with me were interpretations of cultural musics that had been notated using traditional WAM notation, a condition that was mentioned by Ana, Jane, and Slater.

It was in discussing their approach to cultural musics as an entry point into social justice through the stories of others where the application of critical theory was clearly articulated by the participants. For example, the potential for working with cultural musics was tempered by the question of should they be teaching cultural musics. Slater, Jane, and Elle all raised concerns about teaching cultural musics without having the training or cultural knowledge to do so. The participants who teach choir were the most likely to articulate a belief in the importance of educating oneself about the experience of the other as part of their social justice practice.

"I feel so responsible to embrace the wants and needs of other cultures. It's so easy to do that through choral music and that really drives me. In studying choral music you have such an opportunity to talk about the stories that you are singing about and there's music from all over the world that we can do." - Elle

Both Elle and Jane believed that the process of singing new languages, of doing the physical work to sing unfamiliar sounds, could help students develop a connection with the cultural meaning of the text. This also translated to the addition of culturally associated movement or dance. They both suggested there is an element of embodied learning that takes place when singing new languages or ways of moving. Furthermore, Elle felt her students became more comfortable with being vulnerable when they are physically outside of their comfort zone and or moving together in a way that is culturally unfamiliar.

Another aspect of cultural musics that was brought up by the participants was the relationship between the school and the cultural make-up of the community. All the participants teach in large urban schools with culturally diverse student populations. Many students from non-Western cultures experience music education in different ways that don't necessarily align with school music. For example, those participants teaching in communities with a large population of students from South Asia found a lack of interest in school music, perhaps due the cultural connection between music, faith, and family.

We find in a lot of cases the music that's happening in the South Asian Community is happening in different ways. It's not necessarily supported by parents supporting participation in band at school. It's more likely that they are learning Bhangra music with their family. - Ana

Jane told a story about an elementary school in her district that decided to forgo a traditional band program as there was little interest from the majority South Asian community. However, the idea of establishing a music program that was more culturally aligned was deemed not appropriate due to a lack of music teachers capable of teaching South Asian music.

Embedding Indigenous epistemology and pedagogy

All six of the participants spoke in depth about their experiences with Indigenous epistemology and pedagogy. Each participant described a learning journey based in personal experiences including teaching positions, personal relationships, and engagement in life-long learning. In their professional lives, access to professional development opportunities and resources varied from district to district. Their work in this area was extremely personal and individual. Their stories described negative personal encounters, fear of getting it wrong, and real frustration with systemic barriers that

limited their opportunity to enact change. There was also excitement about the potential for positive change, including improved musicianship, when they described the impact of Indigenous pedagogy in their classrooms.

The participants relationship with Indigenous epistemology and pedagogy was very individual. Cathy had experience teaching in an Indigenous school. Ana is married to an Indigenous person. Jane completed a post-graduate degree with a focus on Indigenous Education. Slater was participating in a research study about Indigenizing choral music. Elle participates in a self-directed professional development group of music educators in her districts. Anderson is the only participant who did not specifically mention participation in Indigenous learning.

The overarching motivation expressed by the participants was to respond to the calls to action from the Truth and Reconciliation Committee's (2015) final report as well as the fundamental principles of the new curriculum. The work of embedding Indigenous music was undertaken through the integration of explicit content, including the introduction of non-sacred songs and teachings as well as contemporary Indigenous art music. Students were also introduced and encouraged to follow Indigenous protocols including knowing the 'story behind the story' of the music. Some of the participants embedded Indigenous pedagogies that are appropriate for use in non-Indigenous contexts. For example, Cathy, Slater, and Jane had students sit in circle during lessons and rehearsals, a set up not normally seen in traditional WAM ensembles. Slater found the change "transformed the ensemble" and led to more focused listening between the students. He also stated that the students preferred rehearsing in this way because they were able to see each other more easily and take on more personal responsibility for the music because he was no longer standing in front of them as conductor.

Addressing the 'truth' in truth and reconciliation brought forward many questions about how to do the work in an authentic and respectful way. The inclusion of Elders, knowledge keepers, and Indigenous educators was considered an extremely important aspect of the work. The value of experiential learning for both teachers and students were identified by Elle, Jane, Slater, and Cathy as integral to the learning process. Attending ceremonies and Indigenous gatherings when invitations are offered, taking advantage of district initiatives with local Elders, and making space for school based Indigenous educators were all described as personal learning opportunities that were

impactful and led to change in their own knowledge. For example, before threading Indigenous knowledge and perspectives into her choral program, Jane invited a school based Indigenous educator into her class to lead a conversation about identifying oneself as a settler, visitor, newcomer, or Indigenous.

We did an activity around naming and identity in the context of how we ended up here. We did a talking circle and people shared their names and where their names come from. They discussed their ancestry in the context of whether they are newcomers, visitors, settlers, or Indigenous. With telling stories, a simple question like that can result in a big story or a family myth or an ancestral story. It was really great. – Jane

Alongside the personal and professional benefits of embracing Indigenous epistemology, the participants described the barriers they faced in trying to enact change based on what they had learned. The lack of funding to pay Indigenous artists and Elders at the school level was mentioned repeatedly. There was a strong sense of frustration when discussing this topic because of the perceived disconnect between the objectives articulated at the provincial, district, and school level to Indigenize the curriculum and the minimal funding made available to the participants to undertake the work in a culturally appropriate way. Another issue identified by the participants is the lack of repertoire that is not culturally insensitive, culturally appropriated, or composed by Indigenous artists. Slater addressed this issue through the lens of neo-liberalism when he described how difficult it is for non-WAM composers to have their work published by the large publishing companies because they are more likely support composers who they know will sell well. Going one step further, Slater addressed the pressure to perform the music they rehearse in class. When working with Indigenous musics, a public performance is not necessarily culturally appropriate.

Can we somehow start incorporating this notion of learning for the sake of learning? Not learning for the sake of performance in our music and students. Because I think in order to really embrace the First Nations principles of learning it's not all these songs are not performed for the applause. - Slater

Accompanying the lack of repertoire is the absence of information required by music educators to make culturally informed decisions. For example, Jane ended up shelving a piece the choir had spent a great deal of time on when she found out the melody was appropriated from a traditional Indigenous song. After sharing her discovery with her students, they decided together to not perform the piece despite the work they

had already put into it. Slater expressed frustration with a piece written for concert band by an Indigenous Elder and a WAM composer as he was unable to discern if it was appropriate to play the piece on the lands of the nation his school is located on. In this case, Slater was struggling with his understanding of the protocols of the local nation and his desire to incorporate Indigenous-led repertoire.

5.2. Liminal Space

The second theme, liminal space, seeks to describe how the participants position themselves 'in relation to' the more traditional WAM approach to teaching music. The concept of liminality emerged from the field of anthropology and is defined by Turner (2013) as a space that is "ambiguous, neither here nor there, betwixt and between all fixed points of classification" (p. 94). Researchers have examined liminality in the context of student teaching and beginning teaching where individuals are caught between the acquisition of theories concerning teaching and learning and putting those theories into practice. Emmanuel (2011) states that within music education, the use of liminality "when examining spaces of ambiguity and transition can provide new insights in the context of music teaching and learning education" (p. 53). I started to consider liminal space as a potential theme during data analysis due to the frequency and volume of text that described conflicts between social justice practices and the reality of working within Western art music practices. At times, some of the participants contradicted themselves when speaking about their personal priorities and their teaching priorities. Others expressed internal conflicts related to repertoire choices and performance expectations.

During the third interview, I presented the idea of liminal space as a metaphor for their experiences through two frameworks that explain what it means to be 'in relation to'. The participants responded positively to the suggestion that these frameworks helped to conceptualize their work in relation to their peers, Western art music, and themselves.

The first framework is based on the concept of marginality from Edgerton (2014). Edgerton describes marginality as a binary opposition to the dominant culture, a phenomenon that can be experienced as both socially and individually. She encourages educators committed to challenging the status quo can choose to "dwell in the margins" and position oneself outside the dominant culture in order to better understand the

experience of the other and to bring forth stories previously excluded and unheard. This framework resonated with Cathy, Jane, Ana and Slater who clearly identified themselves as working outside of the norms they perceived as generally accepted within the field.

The second framework I presented to the participants is based in the principles found in the Two Row Wampum, the oldest treaty relationship in North America. Established in 1613 between the Dutch and Haudenosaunee, the treaty is represented by a belt with two rows of purple wampum beads on a white background. The purple rows represent two canoes moving in the same direction on the river, one Indigenous, the other European. The three white rows represent peace, friendship, and values. The belt is an agreement that both groups will maintain parallel independence (Latulippe, 2015). Hill and Coleman (2019) suggest that an understanding of the Two Row Wampum, or the Covenant Chain agreement, can help to "rebuild relationships of trust and cooperation that can decolonize Western presumptions" (p. 74). Sometimes described through the metaphor of 'one foot in two canoes', the Two Row Wampum recognizes the difficult journey undertaken by anyone whose identity lies in both canoes.



Figure 5.4 Kaswentha - Two Row Wampum Treaty belt

Source: "The Two Row Wampum Belt: An Akwesasne Tradition of the Vessel and Canoe," by D. Bonaparte, n.d., Retrieved May 5, 2021 from <http://www.wampumchronicles.com/tworowwampumbelt.html>. Re-use in accordance with Creative Commons BY-NC-ND 4.0.

All six participants reported feeling a connection with this metaphor, responding positively to the imagined physical experience of having a foot in each canoe.

I think I like the kinesthetic representation of the canoes. But I also like the idea of being proximity to traditional music education. It's hard to because when we are at Festival, I will be here (pointing at marginality). But when we are in our classroom, we're here (pointing at Two Row Wampum). I like the idea of the canoes because that's often how it feels.
-Elle

I think both are true. I am more drawn to the Belt. I was speaking to another colleague about this very thing. We're stuck in this thing [traditional music education], but then we both think outside of it. But then how do we do both of the same time? I agree with - you're flowing back and forth, back and forth. It's very fluid in a sense. You have a foot in both worlds and wondering where am I leaning one day, where am I leaning towards on one another, and can we do both? Can we meet in the middle? Can we find a compromise? – Jane

Within the larger theme of liminal space, there are three sub-themes that describe how the participants positioned themselves 'in relation to'. In this section, I am going to discuss how the participants described their experience of teaching through social justice in relation to 1) Western art music pedagogy, 2) the expectations of the field, and 3) their peers. Essentially, they exist in a liminal space between the status quo in music education and an approach grounded in the values of social justice in a way that is fluid and contextual.

5.2.1. In relation to Western Art music

No one listens to band music at home. I don't see it as being connected to the music we hear because even if you look at films and TV and music that's in media, it's not concert band music. It's orchestra music, or pop, or jazz, or based in hip-hop. To me jazz makes more sense for school music programs because it is closer to what they know. - Ana

This sub-theme addresses the music that is shared with students by the participants in their role as music teacher. This is an important aspect of existing in a liminal space because of a perception held by students that there is 'school music' and 'my music' (Griffin, 2009; Kruse, 2016c). The participants used the phrases 'classical music', 'Western music', and 'folk music' to describe musical styles aligned with Western art music.

I'm not just going to do Mozart and folk music, white people music. like I try to go beyond and maybe that's partly why I do seek that international repertoire. I'm particularly interested in places that are becoming more accessible, places whose voices haven't been heard yet. What it comes down to it I am a choral music person. - Elle

Jane, Ana, and Cathy were very intentional in their decision to establish programs that are not situated in WAM. They shared a feeling that it wasn't the 'right thing to do'. Ana clearly stated that very few, if any, students listen to concert band music in their own time. Ana's program is focused on jazz; she believes that 'jazz makes more

sense' because it is more closely aligned to what students listen to themselves. Jane went further and suggested that the reliance on Western art music is a barrier to participation.

I think about this a lot. I think there are. because our programs are modeled around Western European music and I think that is definitely less inviting for some people who come here and don't come from those traditions. I think there are cultural barriers because of the way that music education has been taught and the way most of us have been trained as musicians through the conservatory model. – Jane

Cathy is the only participant who taught general music on a regular basis. She is based in a middle school and teaches the general music rotation – a 10-week program that repeats three times a year, each time with a new group of students. This limited time frame has led to a focus on student led content. Cathy doesn't use method books or prepared music. Instead, all the repertoire is selected by students through a process that requires critical thinking about the music, the text, and the potential for achievement.

We're not playing Tchaikovsky. Like I'm sorry. We're not. Tchaikovsky's great but I don't know how we're doing any of that on ukulele in six weeks great. I remind them I'm not trying to push for like Western Art music. We do a lot of really good pop music and they introduce me to a lot of really good music. I have about 20 lessons to teach them ukulele well. At the end we put together a performance at the skill level that we are at. - Cathy

Her goal is to have students invested in what they are learning through making the most of the time they have together. The repertoire is informed by the preferences of her students and includes a lot of popular music. Their suggestions are analyzed in depth as students learn to interpret metaphors in the text. The opportunity to discuss issues related to social justice emerge through this process. For example, a student suggested "Centuries" by Fall Out Boy (2014). The song worked well musically but it was an analysis of the lyrics that led to the realization that the song was about trans activist Marsha P. Johnson.

We initially thought it was about idea of David and Goliath, that you're going to be able to take on anything in the world. Instead it became a really good opportunity to naturally include trans activist content. For students who totally thought this was a song that they liked rocking out to while playing video games! When that came out. I was just thrilled because I love when it's organic. Instead of bringing it in saying 'and now we're going to learn about two-spirited people. – Cathy

Cathy believes her approach aligns with the principals of social justice because her students are developing their ability to analyse and listen to music they enjoy through a democratic, non-hierarchical learning experience.

5.2.2. In relation to expectations

The participants all spoke about their programs in 'relation to' Western art music and the general expectations of the field. The practices of music education (performances, ensemble seating, rehearsal protocols) are in tension with their perceptions of teaching through social justice. Each participant described some element of their programs that they found difficult to achieve without either challenging the system or adjusting their personal expectations. The tension emerged when participants were describing what they were doing in the classroom in support of social justice values and Western art music ideals. Echoing the findings in the literature, one of the challenges is the perception that focusing on social justice takes time away from preparing for concerts.

I still firmly believe that.... my end goal is that they're learning to play music and that the messaging is weaved throughout, right? I mean, of course I could just say, "Great. Well, let's not do a final performance. I spent three days studying the messaging behind the song." Of course, we could do that. I don't think that's my best mode right or best plan of attack. - Cathy

Elle, who purposefully plans a school concert each year that is focused on inclusivity, student voice, and advocacy, also frames the concert with a different set of musical expectation for the students due to other demands on her time.

January and February are very geared towards the concert, we talk about it a lot, and how to stand up for social justice in the little ways that we can in our school community. I don't have huge expectations of the performance because I am also really busy preparing for music festivals, touring, and chocolate fundraising and all the other stuff. - Elle

Working with students to identifying the areas of tension within the field led to critical conversations in which students were invited into the dialogue. For example, Slater described the experience of rehearsing band in circle and the positive impact it had on the students both social and musically. When preparing for a festival performance, the students questioned why they returned to their normal set up.

They started to question why we sit in this particular way. My response to them was "Well, unfortunately band is, of all the ensembles, is very conservative, very strict. You must sit like this because that's the way it is." They wanted to defy it but I don't know. Maybe not in festival but it sparked a lot of conversation about some of the traditions that we that we follow and can we start changing the mindset of others? - Slater

Other examples of areas that were in tension include:

The purpose of rehearsing a piece of music;

I don't know. Do we need to perform it just because we practiced it? I asked my students that question and they didn't know. If they don't know and I don't know then we'll keep talking about and see what happens. We now have music that we play with plans to perform it. - Slater

The continued prominence of concert bands as core ensembles; and,

If we look at high school music right traditionally the concert band is the core and then maybe there's a jazz band or maybe there's a wind ensemble or maybe there's a percussion ensemble or whatever else, but it always goes back to the concert band, right? This is somewhat problematic in my mind" - Ana

Time management within rehearsals.

The biggest problem is finding the time because there's always timelines to get repertoire ready for this performance or that performance. So making a time for this [social justice work], which is equally as important because they all need to be invested and united when presenting the music, is difficult. - Anderson.

5.2.3. In relation to peers

The final sub-theme describes how the participants see themselves in relation to other music educators. Again, the participants recognized that their approach was different from some of their peers, but the level of difference varied. Their experiences with other music educators came through multiple interactions including district festivals, conferences, and professional organizations. The differences were identified in the analysis as 'my approach versus the status quo'. Evidence of the status quo was identified through approaches to teaching music that were performed in public or expressed during professional interactions. The perceived differences were related to teaching practices that were hierarchical in nature and valued the musical contribution of

students over their personal contribution. Examples included rigid participation expectations, a strong focus on external rewards, and the situating of the music program around the teacher instead of students.

5.3. Three-Dimensional Knowledge

Jane planted the seed for this theme when she described the importance of building community within her classes before focusing on the technique of singing.

For me, all of this community work is completely essential in order to even start working at technique. I frame my classes (pause) there's the mind, and the body, and the spirit right. The mind and the body are technical components, and the spirit is the third piece. But that piece, that spirit piece has to be there in order to really connect to the technique. – Jane

Inspired by Jane's comment, I have considered this theme through Meyer's (2008, 2013a, 2013b) holographic epistemology or native common sense as well as Nodding's ethics of care (1995, 2012, 2013). According to Meyers (2013a), holographic epistemology is grounded an Indigenous worldview that conceives knowledge as based in direct experience and the interdependence, or inter-connectedness, that takes place within us, between us as individuals, and with us and the environment in relation to others and the environment. Holographic epistemology is a suggestion that knowledge comes from three interconnected experiences: 1) through the objective or physical world, 2) subjective experience, and 3) the quantum world that includes "a spiritual dimension" (p.94). Meyers uses the metaphor of the hologram because holograms are three dimensional and "every part of the hologram contains all of the information possesses by the whole" (Meyers 2013b p.255, as cited in Talbot, 1991). Furthermore, she argues that the traditional approach to knowledge as gained through subjective and objective experience fails to address the human experience of joy, beauty, and connection. Meyer (2013a) stresses that knowledge is created through a "dynamic interdependence' of mind, body, and spirit", an aspect of Native intelligence she asserts has been lost through empiricism (p. 98).

Meyer's (2008) description of the spiritual element of holographic epistemology stresses the interconnected nature of knowledge, that it is challenged and enriched when it is relational and takes place within relationship. She also (2013a) suggests

relationships are active, that the word relationship is better understood as a verb rather than a noun. Furthermore, to be in relationship includes an "intentional quality of connection that is experienced and remembered" (p. 98).

The intentional quality of connection is an integral aspect of the third sub-theme, Spirit – Care. I decided to explore the sub-theme through the lens of Noddings' (2012) description of caring relations between teachers and students. Her approach is relevant to this study because its focus on social justice. According to Freire (1985), the intention of creating connections with students, of demonstrating love and care, is also integral to those pedagogies seeking to address oppression. Noddings (2012) suggests that caring in relationship is a basic part of being human. Furthermore, caring for one's own self ultimately is based on an ethic of care that "can only emerge from a caring for others" (Noddings, 2013, p. 14). In other words, when we perceive the experience of others as possible for ourselves, we are moved to act ethically, to care for others. For teachers, the caring relationship is integral to teaching the whole child. She (1995) states that "when we care, we want to do the best for the object of our care" (p. 678). She argues that teaching about and through care includes care for self, care for others, care for the natural world, and caring for ideas. Such an approach can improve cultural through introduction of other worldviews, connect students to the larger questions of life, and improve person to person connections. Scholars in music education link the work of Noddings to social justice for this reason (Allsup & Shieh, 2012; Silverman, 2013).

5.3.1. Body

The objective, observable experience of teaching music includes many of the practical logistics of running a rehearsal with a group of young musicians. Meyers (2013a, 2013b) describes the objective experience as rooted in the senses – in this case, the sights, sounds, and physical feeling of being in a music class. I have already addressed some of these elements through the lens of the theme of storytelling. In this section, I discuss how the participants thought about the physical experience of their students when they are in the music room. More specifically, I will address how the participants critically examined the set-up of their classrooms, the impact of their own physicality, and the value of student voice.

One key area the participants talked about was their approach to setting up their ensembles and the conductor-musician relationship. They seemed aware of how this phenomenon is shaped by music education traditions. For example, their stories included descriptions of consciously setting up their ensembles in ways that differed from the traditional set ups normally associated with WAM ensembles. At times, their desire to enact different ways of being in the space was hampered by how their classrooms were designed. Even in the schools that I visited that were relatively new, the music room was laid out in the standard way with risers facing the space where the teachers would stand to lead the ensemble. However, they found ways to intentionally challenge the hierarchical nature of traditional WAM lay outs. Cathy preferred her classroom to be a blank slate that could be set up in multiple different formations depending upon the students and the music. A flexible space also allowed her to start each class set up in a circle, an approach that Slater also used for all his band classes. Both were inspired to use the circle set up for two reasons. First, both Slater and Cathy are motivated to embed Indigenous pedagogy in their music classes whenever appropriate, and second, the students themselves had become familiar with working in circle because of the increase in exposure to Indigenous worldviews that is a priority in their respective schools.

A lot of my students are quite familiar with circle as a practice. They understand how circles are used for healing [in Indigenous cultures]. So the fact my classroom is a circle is like they don't even think twice about it, which is really cool. – Cathy



Figure 5.5 Cathy's classroom set up

Anderson spoke about the need for flexibility for not only his students, but for his teaching partners. He is the senior teacher of three music teachers and wanted to ensure a sense of fairness and equity with his colleagues in how the space is used.

I am very aware of space, it's just where people will stand and create opportunity to be flexible for different formations and different ways for them to interact with each other. I try and keep that space as open as possible knowing that there's three music teachers and only two rooms.
- Anderson

Ana also described the importance of having a flexible set up as integral for experimentation and developing student musicianship.

I rearranged it [his classroom] at the end of the year. I was thinking about being comfortable in the space and moving around the space. I realised that for sound and the students' ability to focus, it was totally the wrong approach

I wanted to create different spaces for people because that class is really inclusive. It's an instrumental class - I had four people playing piano, I had two or three playing ukuleles. I had one playing drums that was sort of his big thing. Although he played guitar and I allowed them to do that too, like play a song on piano, play a song on guitar, whatever. I really needed spaces where they could find their sound and have the room to do their own thing. - Ana

Another aspect of the objective experience addressed by the participants is their own physical presence in the room. Again, their stories and anecdotes illustrated an awareness of the inherently unbalanced power relationship that exists between teachers and students and how that can exacerbate by their physical presence. Anderson, who is very tall, spoke about shifting his physicality so his height was less noticeable because he knew his height, and his gender, could contribute to the power imbalance perceived by students. Elle, who is also tall and describes herself as having a loud speaking voice, acknowledged how this impacts how her students perceive her as an authority figure.

I'm 6 foot 4 I'm a very large man and that's already a barrier. my stature. I've often been told that my energy when I come into a room without saying a word has a lot of presence. - Anderson

First of all, I'm in a position of authority. Our kids are particularly well behaved. They're not submissive but they are not going to give you attitude. However, I don't use my authority to intimidate them. However, they have said that I am intimidating based on my height and my loud voice. - Elle

Cathy, who is the youngest participant, described in detail about how carefully she considers the inherent privilege she displays as a young cis White woman. Her feelings on this subject were greatly influenced by her time teaching at an Indigenous school.

All of the facets of my identity, my lived experience as a person who carries so many privileges, are sometimes a barrier for me in working with my students. When I was working at the Indigenous school, my life was so drastically different from those students and I certainly believe they could tell by looking at me. The way I talked, the way I dressed. Even the things I expected of them and of myself, it was very obvious. We were of different worlds. I know they saw me as someone very different from them and it was not just because of skin color, right? It was because of everything that I look like and how I present. - Cathy

This experience made Cathy more aware of the challenges faced by educators working in schools where they are the cultural minority. While still at the Indigenous school, she realized one barrier she could address was how she dressed. Using the students as cues, she embraced a more casual approach to her clothing that aligned with her authentic self. She also leaned into the fact that as a younger teacher, students often felt closer to her because they shared a similar experience with popular culture. She has continued to embrace this approach because she found that it made a positive impact on her ability to build relationships with her students.

The students have always been very explicit. They'll say it right to your face, "We can tell you're like the young cool teacher". I know that they will realize I'm not that cool and one day I won't be that young anymore. So whatever it is about my appearance and my demeanor and the way I dress and the way I come across - I'm just being my authentic self. I have found this works for a lot of students in public schools. It opens a door, right? They feel comfortable. They want to connect because they go, "Oh I get it. She knows about the same clothing brands that we know about. She dresses like she's kind of aware of what's happening in the fashion world sometimes and we care about that. Maybe she cares about that. So like cool. Maybe we'll connect in that way." - Cathy

Finally, it was important to all the participants that their students were involved in making decisions that represented everyone in the classroom. A part of this included promoting advocacy from within by responding to the concerns of students. For example, Anderson changed the name of an all-girls choir from Women's Choir to the Equal Voice Choir, after students approached him with concerns about the name.

I didn't know until they had people come talk to me privately. They didn't like being designated as a women's choir. We just search for situation where we can make it very neutral. I guess, that's how equal voice came. – Anderson

Working together, Anderson and the students also redesigned the choir uniform to something that was less gender specific and more relevant to the group as a whole. For Anderson, it was important to continue to work together with students and through the process, he found himself becoming increasingly aware of the gendered nature of WAM traditions. Anderson's comments were echoed by Jane who also enacted change in the language she used with her choral ensembles because of the students themselves.

With choir, you're dealing with voice types and those are often based on your born gender. So it's something we work on negotiating together. I try to use inclusive language. Instead of saying, "ladies and men or boys and girls" I use "tenors and basses, sopranos and altos". I want to be really mindful and my students are really... they're so passionate and generous with their understanding in helping negotiate all of this. I've never felt admonished in anyway by them because I think it's clear that we're working to have a better understanding of inclusivity, of the of the spectrum of gender and sexuality as a community. So we're in it together.

All the participants spoke about the importance of choosing music with a purpose, that had meaning for their students, and then designing learning activities that linked the music to its meaning. To meet this objective, participants included their students in the process of selecting repertoire for performances or festivals. In describing this process, both Ana and Slater referenced examples when this approach led to the inclusion of music from the WAM tradition because the students wanted to perform it. This was despite the fact that both Ana and Slater had different priorities. In this case, the music was included because it aligned with their intention to honour the voices of their students.

I teach at an inner-city school and the vast majority of our students are Indo Canadian. They have a little bit of connection to classical [music], but none to jazz so jazz is completely foreign to them. I came in wanting to do jazz, I am going to convince these kids to do jazz. And I realized halfway through the first year that this was not going to fly. Like it's not going to work. So I have brought in a broader scope of repertoire. We still improvise, because improvising it part of the core of my beliefs in music. But I stepped back a little bit. For one of our concerts, the Grade 12's really wanted to play something super classical, so we performed a Bach piece they really wanted to do. I think that is part of both the

inclusion and the social justice context - not trying to impose always exactly what we feel as directors but really truly listening to what the students want. - Ana

I like to find music that will spark conversations with other people about a mix of music they find interesting. However, sometimes I find myself in a trap. For example, right now my students are loving [well known band music]. For festival the kids chose two pieces by that composer. I want to expose them to all the different music that's out there. But then because I give them a choice, that's what they chose. Okay, fine. It's not what I wanted but it is their choice. - Slater

5.3.2. Mind

This sub-theme describes what Meyer's (2013) states is "unseen yet available through thought and reflection" (p. 96). According to Meyers, the subjective experience includes individual awareness, meaning making, and the development of new patterns of thinking. Meyers also includes Freire's (1985) idea of conscientization, developing social and interconnected awareness through critical reflection, as part of the subjective experience. While the internal and subjective experience of the students is beyond the scope of this study, the participants shared multiple examples of how they encouraged students to think deeply about the relationship between themselves, the music, and the larger world.

Along with developing student ability to think musically, the participants expressed a desire to have their students reflect on the experience of playing or singing music to build their capacity to express themselves. Cathy went into great depth about how she approaches teaching ukulele to her middle school students through negotiation and consultation. She invites her students to suggest all of the songs they would like to learn, and she brings them together in one long list. Usually, the song list is made up of popular music enjoyed by the students, music they listen to outside of the music room. Together they critically examine each song based on both musical criteria (ability to play chords, melodic range, overall feeling of the music) and the content and messaging of the song. Using the criteria, they begin to eliminate those songs that are too difficult to play or sing. Cathy found that many of her students didn't fully grasp the lyrical meaning in some of the songs they suggest so using an inquiry-based method, the students are encouraged to unpack the meaning of the lyrics using their own emotions and personal connections. When the content of the lyrics is not age appropriate, she addresses it by asking her students to think about performing the song in public.

So what became really interestingly evident was that my students really didn't know what the lyrics were. When they requested to perform a song, if there's a swear word, we can change it - no problem. You don't need to not request something because there's a swear word. But we won't be able to perform something if the content doesn't work. So when they requested a song by Ariana Grande, 'God is a Woman', I told them that the song is about relations, the sexual kind. If we're performing this for your teachers, will you feel comfortable? They're pretty quick to say no, we're not going to do that. - Cathy

All the participants shared methods for encouraging reflective thinking about the music. For Jane, this means asking students to think about how they activated the meaning of the music through their performance. Anderson identified moments when he felt the group was in flow as part of teaching them about the concept before encouraging students to note those moments when they were in flow. Slater built time into his lessons to facilitate conversations about differing worldviews that are held within the music. He also shifted the structure of his program to focus on student progression over time instead of a class structure with a fixed end point. In this way, he felt he was supporting students in their ability to build deeper connections to their own musicianship and with the musical community in the school. Cathy revealed her approach through these comments:

I want them to think about their own activation in the classroom and particularly in the context of singing. How much were they activating themselves into the into the process. and into the community, right? So we talked about what's the role of the singer in the ensemble. And what's the role of artists in the community in a broader sense? What's my responsibility to the music, to myself, and to others and how am I doing that?

To me, this is technical, a skill. How am I actually building their skills to do this? How am I activating myself? I try to find the things in myself and my life and in my way of thinking, in my world view. I ask myself how am I supporting the community? It's an idea of music as being in service. - Cathy

The participants also cared deeply about the interpersonal learning that took place in their classrooms. When speaking about their desires for the students, they described learning objectives that they hoped to achieve by making explicit connections to social justice values. Along with using inclusive vocabulary, the participants actively stressed connections between music and social justice, including historical events and changes over time. They also sought out artists, workshop facilitators, and performance opportunities that are intentionally grounded in social justice.

5.3.3. Spirit and Care: The importance of connection

To know we are more than simply body and thought is to acknowledge how those ideas expand into wider realms of knowing being. This is a spirit-centered truth that is older than time. (Meyers 2008, p. 229)

When speaking about the third element of holographic epistemology, Meyer's (2008, 2013a) is adamant that the idea of spirituality is separate from religion and dogma. Furthermore, she rejects the binary of objective and subjective knowledge as the foundation for research. Instead, she states that the spirit is the "animating third beam" that reminds us that "we are more than our bodies" (Meyer, 2013a, p.97). According to Meyer, the inclusion of spirit in holographic epistemology reflects Indigenous common sense, an awareness that the whole of life is found in all parts. "We are all three realms: Body, Mind and Spirit – but we must be conscious of it to actualize them" (p. 97).

In discussing the Indigenous worldview that underlies holographic epistemology, Meyer's begins with an emphasis on the importance of relationships.

An Indigenous world view thus begins with the idea that relationships are not nouns, they are verbs. This basic notion of relationality, dynamic coherence, interdependence, and mutual causality help us see the context of an idea and people, tangible or not and respond appropriately (Meyer, 2013a, p.98).

For Meyer, it is in relationships that the spirituality of knowledge is found. She argues that knowledge does not exist in a vacuum, that is "challenged and enriched, when viewed with others" (2013b, p. 251). Furthermore, she asserts that inclusion of spirit is integral to engaging with unfamiliar worldviews and expanding the idea of what is knowledge.

The work of Nel Nodding provides us with a theoretical framework to consider the quality of relationships, more specifically the impact of care on learning. Like Meyers (2013a, 2013b, 2008), Nodding's (2012, 2013) emphasizes the role interpersonal connection plays in learning. She reminds us that the "student is infinitely more important than the subject" (2013, p. 19). In practice, caring includes being attentive to the expressed needs of students and listening from a position of being in dialogue with them. Nodding also emphasizes the importance of continuity, that learning is connected "to past and future educational experiences and to other on-going life experiences."

I have combined spirit and care into one theme due to the circular way in which the participants described this aspect of their teaching. Many of their stories addressed the spiritual elements of holographic epistemology including beauty, joy, and contemplation. At the same time, it was in describing moments of connection that the emotional impact of teaching music through the values found in social justice became evident. The evidence supporting this theme were embedded in stories that described how deeply they cared for their students and personal experiences that have led them to prioritizing the spirit and identity of each student through care and love. To varying degrees, the participants shared a belief that if their students build interpersonal connections that are supportive and inclusive, they will become the best versions of themselves and will be able to make a positive contribution to their community. The connections are built and sustained through the act of telling meaningful stories through music.

Jane shared a story that describes the outcome of an approach that begins with care. Fully accepting the student's vulnerability, creating a safe space that is welcoming, and moving at her pace are approaches that are mirrored in the stories from the other participants. Jane's story clearly articulates her intention of teaching through care.

She's graduating this year, she comes from a stable family situation, but really struggled with emotional health. She has counselors, therapists and her family's involved. She has a whole team behind her. She got put in my class because somebody thought this would be a good place for her. She would come and sit in the back of the room on the floor with her knees up and her head in her knees. She wouldn't make eye contact and certainly never smiled. The counselor told me that another teacher kept commenting, "Why doesn't she smile, why doesn't she smile?". I said, "Well she doesn't smile because she doesn't feel like smiling and it's okay." They come in however they are. She came in and was at this place in her life, that's where she was at. I wanted her to know that it's okay to be where you are.

It took a long time but bit by bit, she started unfolding her legs and then looking up. When she sings you can visually see her telling you her story and telling the story of what they might be expressing as a group. Her ability to emote, to give and receive is completely there. The counselors told me that there was no other place in the school where people were just letting her come and be. Instead of saying, "I'm going to walk with you", she heard "Why aren't you over here?". You recognize when a child is really struggling with their identity and saying it's okay to be where you are. It's one of the things we go through in my warmup. "It's okay to be who you are". We open up our hands, open our shoulders

up, and look up and say, "I give you my best. I give the world my best me right now and I give me my best whatever it is in the moment."

Cathy was also very clear on the importance of caring for her students. For her, caring for her students including celebrating their presence and directly telling them she loved them.

It (her approach) just comes down to trying to remind the kids that I love them and care about them. Even though a bunch of them don't believe me. I try to take as much time as I can in my really hectic schedule to connect that little bit whenever I see them. I honestly tell them a lot how much I love them. That's not music pedagogy.

Providing safe, accepting places for students in the LGBTQ+ community is an important aspect of this approach. Four of the six participants shared stories about trans students who found the music room to be one of the few safe places in the school where they were accepted for who they were. The teachers identified these relationships as motivation for enacting changes towards a more inclusive environment while also being more openly direct in statements and actions demonstrating care. As a trans teacher, Ana made an important point about the need for teachers to situate their teaching in social justice values well before encountering a trans student. She is actively involved in training for teachers about trans students and she argues that this work is vital for all students from marginalized communities.

So often the reason I'm doing the training is because the school has a trans student. Particularly in elementary schools. Elementary schools are actually where this work should happen, not at secondary. In high school it's my job to reinforce the principles that started in Kindergarten. That's really what should happen. I talk with about making the student feel comfortable, but shouldn't we just be making everybody comfortable before they show up. I feel it's like doing a novel with a black main character if we have a black person in our class. How is that for the black person in the class if you were to do that?

I feel like the current position is because this person is in my class, I am going to change. Otherwise I wasn't going to. The flip side of that is it's great because it's interrupting people and it's the catalyst for change. But I don't think diverse students should be the catalyst for change. To me, that's totally ass backwards. We should be always reflective and always changing what we do.

Finally, all the participants spoke about the importance of representation. Ana captured this sentiment when she said, "As a trans woman, showing up every day is doing social justice." It's important to note again that all the participants are from

marginalized communities. When asked to share artifacts related to social justice from their classroom, the participants identified visual artifacts such as posters, rainbow flags, and the pin associated with the Moose Hide campaign, a grassroots organization in support of violence against Indigenous women. The intention of the artifacts is to send a message of acceptance to all students and ally ship for those from marginalized communities.



Figure 5.6 Poster in Elle's classroom



Figure 5.7 Artwork from Jane's classroom



Figure 5.8 A symbol of the Moosehide Campaign worn by Slater

Don't all music teachers care about their students?

When I shared these findings with the participants, I asked them to respond to the idea that an integral aspect of teaching through social justice is valuing caring relationships with students equal to, or perhaps more than, the objective and subjective experience of music education. I also wondered how they would respond to the suggestion that this a common approach shared by all music teachers – after all, don't all music teachers care about their students? When posed with the question, there was tangible moment of reflection before they shared their thoughts. Many of them revisited the ideas of being 'in relation to' their peers that are discussed in the second theme. They were quick to identify how their approach differed from other music teachers, responses that further illustrate the concepts within both holographic epistemology and the ethics of care.

The importance of connection for success

I see it myself. When everybody is connected, everyone is freed up to do their best work. But as soon as we have a conductor who's not focused on care, where the performance is what it matters, it takes a long time to come together. You disengage and you lose respect. – Elle

Connection defined as success

I have a couple of colleagues that focus on getting the certificates and recognition over the connection. I have a former student who asked me to emcee their wedding followed by a request to officiate. This student originally hated me because I replaced someone she was connected to. This to me is being a good teacher. – Slater

Connection through social justice

I feel like the ability to incorporate social justice into our classroom opens so many doors. Ways to communicate with each other. I ask my students all the time if we are together, together musically, spiritually. If we are, we're going move musically together. If you bring fear into the space, you're going to close a lot of doors. I see it when I do clinics. – Anderson

Personal ego as a barrier

I think what gets in the way is ego. It goes back to how we're trained in the academies. You have to play it better than everybody else and you have to have music that is harder than anyone else because otherwise

you are going to fail. I am always checking in with myself and trying to be in service with humbleness and gratitude. – Jane

It becomes not about the kids. It's about ego. It's about having the best band program and a high national ranking. I think there's actual emotional harm done to students when this is the priority. I would rather lose my program than push kids to be stressed out or anxious. – Ana

5.3.4. Holographic epistemology: an example of teaching through 3-D

As I stated previously, it was Jane who planted the seed for this theme. I have selected the following excerpts from her interviews that I believe illustrate how holographic epistemology could be translated into an approach to teaching. Meyer's (2013a) use of the hologram as a metaphor for Indigenous knowledge or 'common sense' describes not only the interconnectedness of objective, subjective, and spiritual experiences, but also that these experiences are happening simultaneously. She states each 'beam of light' is "necessary to bring forth the fullness of its essence, form and purpose" (p.96). Thus, I present these excerpts from Jane's interviews without identifying the individual operating principles at play. Instead, I encourage readers to consider the excerpts as examples of an approach to teaching that simultaneously addresses music content, musical thinking, and the spiritual experience of musicing in relation to others.

I don't take attendance saying, here, you're here. We always start attendance with some sort of question about their lives or their days. I am building the idea that your life doesn't just happen in this classroom.

Being a singing teacher and doing choral music, your instrument is your body and you have to understand how to be expressive through your instrument. Through your physicality, in the same way a dancer has to be. I do a lot of exercises where they have to face each other and interact. Maybe they have to touch each other. For some students, even just the act of turning to another human and seeing them or being seen is a big deal. I doubt that they're doing that in very many other classes in high school. I would say rarely. Is it a goal [in other] classrooms to make eye contact with somebody else? Does this happen outside of the arts?

I started warm up with them, I actually tried to get them moving. I put music on and they... we started singing and there's no way you can do this without starting to open up. I focus on..... okay, what does it feel like to open up? What does it feel like to be open? My body open to another human and then open to receiving and giving the art. My body has, I have to, I am the vessel, right? To me all that spirit stuff, it's the foundation. I don't talk about technique because... or haven't talked about technique, because all of that has to be there in order for the technique to develop.

It's more in the rehearsal process that this idea of little moments where you feel that they're really connecting and having a discussion or a quick chat or opening a rehearsal talking about what happened and why. If it doesn't feel like it's connecting, then trying to figure out what the disconnect is when you can feel it in the room and you can feel it in the music. If they don't understand the feeling of the piece for themselves, then the artistry is really flat. I can tell in the moment of a rehearsal when it's connecting and when it's not. I don't formalize that really in a way but I will do give them guided writing activities that we share or they go into partner talks.

In my junior groups I like to pair them up. I like to walk and talk. We'll go for walks and I'll pair them up in partners that I think maybe their personalities would be good for discussion. I will give them a topic then we walk and talk and come back and have a group check in about the experience.

5.4. Ana

At each stage of this study, I found that Ana was the exception that seemingly proved the rule. From the beginning of her musical life, Ana's experiences consistently differed from those of the other participants. She came to music as a teenager when she started a band with some of her friends. Prior to that, she was more interested in sports. In fact, her secondary school didn't have a music program. The band had some early success so she decided to see where it would go. From there she studied guitar at a community college and shortly thereafter started teaching private lessons. She successfully completed a music degree in jazz. By this time, she had a young family and was working in construction to make ends meet. Her decision to enter education was a pragmatic one, she wanted the stability a career in education would provide. A few years after settling into teaching, she came out as transgendered and transitioned.

In every interview, Ana positioned herself as an outsider. She is well educated in social justice and provides training for other educators about working with transgendered students. She was quick to point out the barriers put up by other music educators that limit student participation. Ana also questioned many of the traditions that were seemingly an inherent part of music education.

Part of social justice is thinking why do we have to do that? When I first go to [removed], I started a jazz band. There were lots of questions. I was told I can't just have a jazz band without having a concert band. My response was always why not? Why do we have to do a concert band? I felt there was a hierarchy – concert band was legit music, and

this is not. To me, jazz is more connected to stuff that people actually listen to.

If the three themes discussed above were expressed as parameters, Ana's experiences would be the farthest away from an imaginary norm. At the same time, her commitment to enacting social justice in every aspect of her life could also be represented by a point that is farthest away from that imaginary norm.

5.5. Summary

In my findings, I identified three themes that describe the phenomenon of teaching music through the lens of social justice as experienced by the participants. The three themes, *Music Education as Storytelling*, *Liminal Spaces*, and *Three-Dimensional Knowledge*, illustrate the complex nature of the elements that contribute to the phenomenon. I presented the first theme, *Music Education as Storytelling*, as reliant upon the sub-themes of Intention, Safety, and Honour & Respect. The second theme, *Liminal Spaces*, explored how participants understood and challenged their relationship with the status quo through the theoretical framework of marginality (Edgerton, 2014) as well as the metaphor of the Two Row Wampum. Finally, the third theme, *Three-Dimensional Knowledge*, used holographic epistemology (Meyer, 2008, 2013a, 2013b) and the ethics of care (Noddings, 1995, 2012, 2013) to portray how participants valued the spiritual aspect of learning as equal to the objective and subjective experience. In the following chapter, I will consider these themes in relation to the research questions as well as discuss the implications of this study for the field at large.

Chapter 6. Discussion and Implications

Chapter Six begins with an overview of the study including the original research questions. The findings are then discussed in relation to the research questions and previous studies. Finally, I describe the implications of this study for post-secondary music education followed by suggestions for future research.

6.1. Summary

The purpose of this narrative inquiry was to explore the phenomenon of teaching secondary music through the lens of social justice. I entered this research with a belief that the traditional approach to teaching music in our schools was contributing to the perception that music education was elitist and, therefore, not for everyone. Based on my experiences as a music educator, music parent, and a professional in the performing arts sector, I became increasingly aware of the barriers to participation faced by students from marginalized communities. The evidence was before my eyes – they were underrepresented in my music room and in our audiences. I started to wonder about all those students who loved music but did not participate in their school music programs. Why were students from marginalized communities underrepresented? And what are these conditions teaching students from the dominant culture about music education?

With these questions in mind, I explored the literature that addressed the intersection between music education and social justice. The evidence was strong. Scholars in music education have argued that music education can be a site for the development of social justice practices for students ((Elliott & Silverman, 2014; Gould, 2009; Jorgensen, 2007, 2015; O’Neill, 2009). My focus shifted from the student experience to pre-service music educators. If music education was to embrace social justice education as a theoretical framework, then the way future music educators were trained would need to change. In Chapter Two, I outlined the multiple forces at play in the discussion of social justice in music education including critical pedagogy, neo-liberalism, and Western art music traditions. In addition, I described two conceptual frameworks that have been discussed within the literature as possible considerations for music education: culturally responsive education and informal learning pedagogy. Furthermore, I provided an overview of the relationship between music education and

Indigenous epistemology. Chapter Two also includes an overview of the theories and findings of other authors who have explored the relationship between music education and social justice through the experience of music educators, music education instructors, and pre-service music teachers.

The study focused on four primary questions:

1. How do secondary music teachers perceive the concept of social justice in relation to their own history as a musician and their role as a music educator?
2. How do secondary music teachers perceive the relationship between their personal beliefs and values about social justice to their work in the classroom?
3. How do the beliefs and values of secondary music teachers that they articulated in response to questions 1 and 2 impact the enactment of their pedagogy, repertoire choices, and performance practices in the music classroom?
4. How do secondary music teachers perceive the impact of their experiences in both post-secondary music classrooms and during their teacher education program on their values and beliefs in relation to social justice and music education?

The research questions were used as a frame within a narrative inquiry. I chose to use narrative inquiry as the methodology for this study because my inquiry was based on the fundamental belief that it is through the telling of stories that we learn about the experience of each/the other. Using interview prompts inspired by the research questions, study participants were invited to share stories that described their personal connections to music, their journey from music student to music education, and the reasons why they enacted changes to their practice.

Six full-time music educators who self-identified as teaching music through the lens of social justice agreed to participate in the study. Participants were selected based on a pre-interview questionnaire used to determine if they met the criteria for the study and on a first-come, first-served basis. In Chapter Four, I introduced them through a restorying of their lived experiences. Clandinin and Connelly (2000) describe the process of restorying as reading and rereading interview transcripts then analyzing the stories to understand the lived experience and then retelling the story. The participants were invited into the study as co-researchers and working together, we crafted three central

themes from the data that represented their experience with the phenomenon under study.

My personal experience with the data was intense and emotional. I lived with the voices of the participants as I read and reread the transcripts of the interviews. Inspired by how their stories flowed in and around different timelines and places, I developed codes that reflected their personal life histories, the social context in which they lived, and their professional knowledge. In this way I was seeking to engage with the lived experience of the participants through a three-dimensional narrative inquiry space (Clandinin & Huber, 2010; Connelly & Clandinin, 2006). According to Clandinin and Huber (2010), it is through the dimensions of temporality, social context, and place, that narrative inquirers can represent the wholeness of the participants lives. Furthermore, they suggest a three-dimensional narrative inquiry space "as a way to attend more closely to the artistic and aesthetic dimensions of experience" (p. 162). This was an important element of my approach to coding the data because I did not want to separate the account of their experiences from their personal identity and humanity.

The resulting three themes tell a story about the phenomenon under study. They were crafted by identifying patterns within the data through the lens of critical social justice. I also relied on my research journal and memos created during analysis to provide guidance in developing the codes into patterns. These resources were also used as part of a reflexive approach to ensuring the validity of the study. Throughout the research process I made a note when I felt myself relying on preconceptions to organize data as well as when I caught myself making assumptions based on bias.

6.2. Strengths and Limitations of the Study

6.2.1. Participant representation

The main objective of this study was to learn from those music educators who have made a conscious choice to embed social justice within their teaching practice. When I designed the study, I purposefully decided to utilize a first-come, first-served approach to participant selection because I was curious about who would see themselves in the selection criteria. I was not overwhelmed with participants; it took some work to find six music educators who met the inclusion criteria, but it took less than

a month to find them. One striking outcome of the process was the lack of any participants who were cis-gendered, white, and male. My approach to sampling was not designed to represent the diversity of music educators within the geographic area I was selecting from. However, I did not anticipate the sample would be entirely made up of participants who identified as belonging to marginalized communities.

This finding was unexpected and as such, has an impact on both the strengths and limitations of the study. First, unlike the studies discussed in Chapter Two, the findings of this study provide a window into the experience of music educators who are marginalized within the dominant culture and as such, are describing the phenomenon from a previously unheard point of view. I believe highlighting their voices alone is one of this study's strengths. Conversely, hearing from a white, cis-gendered, male music educator who has consciously embraced social justice might have led to insights and perspectives not included here.

6.2.2. Strengths

Because of my position as both an insider and outsider, it was possible to bring a level of understanding based on shared experiences while also exploring the phenomenon of teaching secondary music as an unknown experience. The inclusion of my responses to the same prompts shared with the participants allowed me to enter their stories with a sense of familiarity. The findings of this study also benefit from the assistance of the participants as co-researchers. Despite only meeting in person three times, the time between each interview created space for the participants to reflect on our conversations. They also spent time reflecting on their experiences when selecting the artifacts and repertoire they shared with me. By the third interview, they were actively involved in the interpretation of their stories as they were placed within the larger narrative of music education. Finally, the findings I have presented here correspond with previous research in the field and align with the conceptual frameworks presented in the literature review.

6.2.3. Limitations

For beginning researchers, narrative inquiry is fraught with potential pitfalls that can be attributed to the lack of a widely accepted methodology (Kim, p. 20). Because

this was a new experience, I didn't bring previous knowledge as a researcher to guide me in deciding what story to tell (Braun et al., 2019). As I described in Chapter Three, I utilized more than one method in my approach to data analysis and interpretation to guide the process of meaning making. Another consideration is the subjective nature of narrative inquiry. As stated by Mishler (1995), narrative researchers "don't find stories, we make them" (p.91). Therefore, it is reasonable to be cautious about making any generalizations based on this study alone. Finally, the phenomenon under study is multi-layered and complex. While the stories shared with me addressed topics from the research questions, they also described experiences with systemic issues not addressed here including misogyny, homophobia, racism, and transphobia.

6.3. Discussion of the Results

6.3.1. The concept of social justice

The first research question sought to understand how the participants perceive the concept of social justice in relation to their lived experiences. Social justice is a concept that is generally accepted to mean equality of access to wealth, opportunities, and privileges within a society. However, Sensoy and DiAngelo (2017) suggest that when the concept is examined through the lens of critical theory, this generally accepted meaning neglects to acknowledge the inequality of access experienced by social groups that are less valued by society at large. Gould (2009) reminds us that music education is not exempt from these conditions when she writes that it takes place "in and of the social and natural worlds, making it inevitably implicated in- and susceptible to- the socio-political forces of inequality, inequity and injustice" (p.xi). Benedict (2021) focuses on the practice of teaching when she highlighted the difficulty of working towards social justice as something that can be realized within a music room. She states, "Each time we meet the other with predisposed ideas, biases, and assumptions, we shut down possibilities for ourselves and possibilities for the world" (p. 9). Instead, it is within this space that music educators can create empowering opportunities for students to better understand their world through genuine dialogue and inquiry. O'Neill (2015) suggests that such empowering opportunities encourage students to respond to the external forces that shape their world including those that shape their experience of music education.

I found the participants spoke about the concept of social justice and the language they used to describe what it meant to them was highly impacted by their familiarity with the topic. Those participants who had taken post-graduate course work that explicitly addressed social justice in education were more likely to use the vocabulary associated with social justice principles and made explicit links to music education pedagogy. Ana, Slater, and Jane had all undertaken graduate programs grounded in social justice, critical theory, and Indigenous epistemology and thus, used the associated language freely and with confidence. Conversely, Anderson, Elle, and Lillian were more hesitant when speaking about the meaning of social justice – in fact, both Elle and Lillian asked me on more than one occasion if their understandings were 'correct'. However, when speaking about their personal experiences, the participants used very clear language. Many of their stories included moving accounts describing personal encounters with racism, misogyny, and homophobia. In those stories, the participants were more likely to use very specific language related to oppression in combination with more personal language when describing the hurt and anger the experience caused them.

An engagement with social justice education also impacted how the participants spoke about their students. As discussed in Chapter Four, some of the participants expressed a belief in the importance of seeing students as individual humans and therefore everyone was to be treated equally. These findings mirror the previous studies examining the beliefs and attitudes of music educators (Salvador and Kelly-McHale, 2017). However, Salvador and Kelly-McHale suggested that the respondents defined equality as treating everyone the same could be explained by being the predominance of white students and music educators. However, the two participants in this study who expressed this sentiment the most often were people of colour. This is an intriguing finding as it suggests an internalization of a belief that may have been shaped through the lens of white privilege.

Another interesting finding was the role critical reflection played for participants. Many of their stories described stop moments that were a result of a specific encounter with student or groups of students that led to a change in their practice. These experiences were like the stories I shared in Chapter One. They carried many of these stories with them, they came forward easily and were the stories that were most likely to include a clear narrative structure. In what was a surprising experience, I also witnessed

such stop moments occurring during our interviews. As we spent more time together and the participants became more comfortable with me, they were more likely to pause in their storytelling, take a second, and then share a new realization with me. It felt as though by telling me a particular story, at that moment in time, they were made a new connection between their lived experience and their practice, connections that they had not made until then.

Finally, it was clear that many of their beliefs and attitudes about social justice were informed by their early experiences with music education and their journey to becoming a music teacher. However, the stories they shared with me did not focus on the details, instead they told me stories about their love of music, the people and experiences who inspired them to become music educators, and the reality of how they were treated as members of marginalized communities as pre-service teachers and early professionals. Slater, Anderson, Lillian, and Elle were all inspired to become music teachers because they loved being a part of school music when they were children. They also clearly identified mentors who they looked up to and wanted to emulate. However, they balanced this sense of joy with stories of oppression that took place within music education spaces. The result was a commitment to providing spaces for students 'like them' that were safe and welcoming. Ana and Jane positioned themselves as entering into a career in music education with clear intentions to "teach differently" by providing their students with more agency and care than they had experienced. They both attributed this to the fact that their music education was based in jazz and took place outside of the conservatory model.

6.3.2. Relationship between participant beliefs and values about social justice and their work in the classroom

The second research question was designed to inquire further into the participants understanding of how their beliefs and values about social justice informed their approach to teaching music. This question was informed by Freire's (1977) position that teaching is first and foremost a political act and as such, the personal beliefs and values of educators will impact on their teaching. Hess (2017) suggests that the beliefs and values held by music educators, in combination with lived experience, will impact the choices they make in the classroom. Furthermore, these choices will both implicitly and explicitly transmit personal beliefs and values to students. For these reasons, Hess

encourages music educators to think deeply about their own beliefs and values as well as question "what do we wish to communicate in our pedagogy? What values do we hold dear that align with social justice?" (p. 71).

The results indicate that the personal beliefs held by the participants about the role music education plays in the lives of their students were foundational to their approach in the classroom. I touched upon the participants' motivation for creating safe spaces in the previous section. At the same time, the participants put a great deal of importance on developing positive, caring relationships with their students. All six participants enacted an ethic of care in ways that very personal and intentional. How they chose to do so, and the degree of openness they were comfortable with, varied yet their objectives were the same. More specifically, they were incredibly aware of how important belonging to the choir or playing in the band was to many of their students, particularly those that they identified as vulnerable.

They also recognized the importance of representation. Again, the level of sharing about their personal lives and involvement in events or groups designed to support marginalized students varied based on personal preference and maintaining their work/life balance. In many of their stories, they described thinking very deeply about how their physicality might be interpreted by their students. Lillian was very thoughtful about the socio-economic indicators her clothing suggested. Slater waited until he was personally comfortable before sharing his love of drag. Anderson entered spaces conscious of the potential impact of his gender and height on his mostly female students. However, it was Ana whose comments about representation were the most surprising to me because her perspective was new to me. To Ana, going to work every day as a transgendered woman was doing the work. In simply being herself, she was teaching the students at her school about transgendered people.

At the same time, they collectively expressed a sense of push and pull between their beliefs and the general expectations of music education within the sector at large. A feeling of frustration came through when the participants spoke about the energy and time they put into developing caring spaces in relation to the pressure of preparing students to perform at school concerts, public events, or music festivals. Again, their level of participation in these events was a personal choice. However, they were also very aware that these events were a performative symbol of the beliefs and values they

enacted in their classrooms. They also described feeling frustrated with what they perceived as a rigid commitment to tradition because it had always been done that way. This finding is consistent with the research included in the literature review that suggest the conditions attributed to the dominance of Western art music pedagogies are deeply embedded in the wider music education community and its related systems.

6.3.3. Pedagogy, repertoire, and performance practices

The third research question sought to understand the impact of the participants' beliefs and values on pedagogy, repertoire choices, and performance practices in the music classroom. The specific beliefs and values held by each of the participants differed, but the common thread across all six teachers were the values of care and connection. The value of care, and its counterpart, love, are integral to the theoretical frameworks that underpin this study including culturally responsive education, holographic epistemology, and critical pedagogy. Kelly-McHale and Abril (2015) state "the content within the classroom, the skill development, and the pedagogical choices... become irrelevant when the classroom environment is not built upon caring" (p. 166).

All six participants in this study used elements of the pedagogical practices found in Western art music. However, none of them followed one specific pedagogical approach instead incorporating multiple different methods. The two participants who taught band, Ana and Slater, used graduated method books in combination with other pieces of music written for their specific ensembles. Anderson, Elle, and Jane, all choir teachers, focused on selecting music arranged for the voices in each of their ensembles. Lillian was the only participant who didn't use methods books or published music instead preferring to teach songs selected by her students. Anderson, Jane, and Elle focused on developing their singers through vocal pedagogy, Jane, along with Ana, also used jazz pedagogies with all their ensembles. Slater adjusted his pedagogical approach based on the musical ability of each ensemble. Lillian's pedagogical approach more closely aligned with informal music; an approach also used by Ana.

The findings suggest that the values of care and connection underpin the pedagogical decisions made by the participants. Most decisions about repertoire carefully considered the meaning of the music, its teachings, and its overall relevance to their students. This is where the evidence of critical thinking and social justice were most

evident. In their stories, they demonstrated how they approached finding music they felt aligned with the social justice goals and the critical processes they used to uncover possible conflicts. This approach was also evidenced when incorporating music selected by students. Surprisingly, a few of the participants pointed out that some music is chosen because it was fun to play or because it would help their students achieve a musical objective. To me, this felt somewhat apologetic as if every piece of music should address social justice. It is possible they felt this way because in that moment, they were feeling a sense of unease looking in from the margins. It also could be attributed to the topic at hand. However, I would argue that the choice of music that is fun or develops skill are still informed by the values of care and connection.

In addition to the above consideration, the participants also recognized the importance of doing the work necessary to implement the Indigenous aspects of the BC curriculum. The stories they shared about this topic highlighted the multitude of barriers they face in doing so. One of the biggest is access to education. Those participants who had the skills and knowledge to integrate Indigenous pedagogies were those who were able to attend post-graduate programs focused on Indigenous epistemology. Another barrier was access to Indigenous educators, Elders, and knowledge keepers. Each participant worked in a school, and school district, with varying levels of commitment to Indigenous education. Whereas some of the participants worked in schools with full Indigenous education departments, other were only able to access district level support for specific projects. Finally, all the participants described the lack of funding to bring Indigenous artists and musicians into their classroom.

Personally, these were the results that I found the most illuminating. I entered this study with a belief that the pathway to change in the field started with replacing the standard repertoire and related pedagogies with something new. I was highly critical of music educators who performed music written by well-established white male composers at concerts featuring ensembles seated in traditional formations. I was also frustrated by what I perceived to be a failure to address the Indigenous curriculum. Through the stories the participants shared with me I came to understand the complex the social and educational contexts secondary music educators work within. Creating educational experiences informed by Indigenous worldviews requires professional development, the space and time to work alongside Indigenous educators, as well as required financial support. I also learned how difficult it is to find choral and band music

written by composers with diverse background because whose music is published is determined by mostly large, American publishing companies. Most importantly, the participants reminded me that the most important variable impacting a student's success is being cared for and connected to their community.

6.3.4. Impact of post-secondary and teacher education experiences

As reviewed in the literature, the learning conditions created by a reliance on WAM repertoire and teaching methods may result in social, political, and cultural barriers to student participation. Critical theorists, such as McLaren (2011), suggest that one way forward is to engage in a critical stance towards Western art music to bring forward questions about the hegemonic view embedded in pedagogy and repertoire. Elliot (2007) encourages music education teachers to “move out into the social world” by “developing new ways of educating a critical mass of future music teachers who have the understandings (both theoretical and practical) and the dispositions to infuse their aims and pedagogies with goals of social justice and social activism” (p. 85).

The participants were enrolled in their respective post-secondary music programs between 10 and 25 years ago. None of the participants could remember addressing social justice issues while in their undergraduate music programs. Slater had a vague recollection of discussing gender in relation to selecting band instruments. What did have an impact were the experienced and observed incidents of oppression that took place while they were attending music school. As described in Chapter Four, the six participants mostly followed the traditional path to becoming a music educator, a path that is aligned with the principles, traditions, and epistemology found in Western art music. Within the theme of Liminality, I addressed how the participants understood themselves and their teaching in relation to the traditional approach to teaching music. The participants understood their training was designed to maintain the traditions and practices of music education in North America. They also expressed a real desire to disrupt the conditions that contribute to the perception that music education is only for those that are talented, perceptions that perpetuate a sense of elitism. For Slater, Ana, and Jane, this was their primary motivation in deciding to return to post-secondary education for a graduate degree related to social justice.

In addition to describing their own motivation to change, the participants also articulated a desire to see the post-secondary institutions they attended also change. The path forward, as suggested by the literature, is to engage pre-service music educators in coursework that addresses white privilege, colour-blindness, and the lived experience of oppression while simultaneously challenging preconceived stereotypes. Furthermore, introducing pre-service teachers to this work through an embodied practice based in pedagogies other than WAM teaching methods, that is also rich in dialogue and moments of discomfort, may shift the field into the social world.

6.4. Implications for Teacher Education

The findings of this study have important implications for the future of music teacher education at the post-secondary level. However, they all rely on a willingness within the field to engage in a paradigm shift towards situating music and music education in relation to culture. This would not be first time the field has worked together in support of change; the purposes of music education has always shifted in response to changes in cultural norms. For example, Westerlund (2019) points out that the shift from aesthetics to active music making in the 1990's led to a focus on developing a student's individual skill to play music "within the principles of already existing musics" (p. 506). Wright (2015) states that "music is an integral element of humanity's culture" and therefore, is embedded within issues of power and control (p. 342) As contemporary day society grapples with the #MeToo and #BlackLivesMatter movements as well as the long-term impact of the trauma resulting from residential schools, a paradigm shift within music education seems inevitable. The implications of this study are directly related to how music educators are prepared to engage with the full humanity of their students and different modes of learning, or methods, that provide them with the framework to do so.

Critical Social Justice

First, there is a need to directly address the issue of race and racism with students throughout their post-secondary education. DiAngelo (2018) points out that it is possible for white educators to complete their education and training without every discussing race or examining personal biases. To not address issues such as racism and white privilege fails to prepare future music educators for their role in the public education system. On a more pragmatic level, failure to teach pre-service music

educators to critically examine their own preconceived biases may perpetuate the idea that 'normal' is white, male, and cis-gendered. Sensoy and DiAngelo (2017) suggest that understanding social justice means being able to: a) "recognize how relations of unequal social power are constantly being negotiated at both the micro (individual) and macro (structural) levels; b) understand our own positions within these relations of unequal powers; c) think critically about knowledge; and d) act on the above in service of a more just society" (p. 199). The findings of this study, taken together with those included in Chapter Two, indicate that coursework focused on social justice and critical pedagogy can be successfully included within music education programs when it is intentional and takes place over time. Collectively, these findings illustrate the potential learning opportunities for pre-service music educators when social justice education is combined with a reflexive practice that is informed by critical pedagogy.

Implications for pedagogy and instructional methods

Another major implication from this study is related to the pedagogical and instructional methods that are used in the education of pre-service music teachers. Based on my findings, I believe that the introduction of pedagogical approaches to teaching music that are outside of the traditional approach based in Western art music support the development of music educators who are capable of applying a critical approach to their teaching. More specifically, those who develop the skills and attributes outlined by Sensoy and DiAngelo (2017) will be well prepared to conceptualize teaching music through approaches other than Western art music.

These skills and attributes are vitally important for Canadian music educators as they work towards embedding Indigenous worldviews within their practice. The results of this study are encouraging. All the participants were motivated to begin the work of decolonizing the curriculum in ways that were respectful of the local nations. At the post-secondary level, music students would benefit from being involved in the same process with faculty modeling best practice and working directly with Indigenous musicians, Elders, and knowledge keepers in the classroom. Such an approach is welcomed by Indigenous educators including St. Denis (2007) who states, "We need to join with our white and non-Aboriginal allies and work together to uncover and understand how racism and the normalizing and naturalizing of white superiority continue unabated in our

schools and communities. Educators must be examples of collaboration and cooperation, across our diversity, in spite of the many challenges we face" (p. 1087).

Indigenous students are the fastest growing population within Canada (Statistics Canada, 2015). The systemic barriers they face when engaging with education at all levels are complicated by the continued domination of Western epistemology across the curriculum. Battiste (2013) argues that the process of colonization and its negative impact on Indigenous youth are perpetuated when these conditions remain unchallenged. Therefore, it is important that pre-service music educators are well trained in pedagogies that address culture, place, and connection.

Each participant in this study developed their unique practice over time. They were motivated to teach differently because they wanted to support and nurture their students through music education. To prepare pre-service music educators to do the same, post-secondary music education must include instruction and practical experience in culturally relevant education, critical pedagogy, and place-based education - all approaches to education that are centered in care, respect, and love. Such a change does not negate the inclusion of repertoire based in WAM. Instead, it expands the theoretical frameworks that underlie pedagogical decisions. According to O'Neill (2009), exploring other theoretical frameworks encourages "us to recognize, scrutinize and revision existing (and possible) musical and education practices" (p. 85).

Teaching differently requires access to a variety of resources based in pedagogies other than those associated with Western art music. The participants in this study drew upon a variety of different pedagogies, methods, and resources. However, they also described the process of finding resources that aligned with their beliefs and values as challenging and time consuming. Their individual experiences are consistent with findings from previous research (Kelly-McHale and Abril, 2015) . The implication of these findings for post-secondary music education is reducing the reliance on particular method book and instead encouraging pre-service music educators to tailor their approach to their students and their communities. During the timespan of this study alone, learning resources that demonstrate like approaches are becoming more available. For example, Cathy Benedict's (2021) *Music and Social Justice: A Guide for Elementary Educators* provides music educators with practical classroom lessons and

activities that address important themes in social justice. Benedict also provides guidance for teachers in the use of dialogue and critical thinking with students.

6.5. Future Directions for Research

The results of this study highlight the need for research, based in Canada, that contributes to a better understanding of music education within Canadian education systems. As evidenced by the literature review, Canadian music education scholars are reliant upon research from the United States, and to a lesser degree Australia and the United Kingdom, to inform what is already known and to identify what is not known. Furthermore, Canadian researchers across all sectors have historically not engaged in race-based data collection. As a result, we don't have a clear picture of who is participating in music education in Canadian schools. The need for race-based data was identified by the health care sector at the early stages of the COVID-19 pandemic because of the disproportionate effect the pandemic had on racialized communities. Consequently, the Canadian Institute for Health Information proposed a set of standards for race-based and Indigenous identify data. According to text posted on their website, "the lack of race-based data in the health sector in Canada makes it difficult to measure health inequalities and to identify inequities that may stem from racism and discrimination." I argue that this is true across all sectors, including music education, and is vital if our sector continues to move towards bridging the gap between theory and practice regarding social justice and music education.

Another focus area for future research concerns reconciliation and the decolonization of music education. The Canadian government's commitment to redress the legacy of residential schools and its multi-generational impact on Indigenous peoples includes specific calls to action for educators to improve the academic success of Indigenous children, the development of culturally appropriate curriculum and enabling parents to fully participate in their child's education. Many music educators across Canada are engaged in finding ways to address these calls to actions that are respectful of Indigenous knowledge. Research in this area will need to be regional, otherwise there is a danger of promoting a pan-Indigenous approach that doesn't work for anyone and may contribute to further harm. This work is place-based and must be undertaken in partnership with local nations. However, case studies exploring the process of music

educators who are recognized by Indigenous scholars, Elders, and educators could provide valuable insight for the field at large.

6.6. Conclusions

Multiple other researchers in the field have issued a call to action encouraging music educators at all levels, to connect their work in the classroom to the social and political conversations taking place in the larger community. Allsup and Sheih (2012) state "There is no teaching for social justice without an awareness of the inequities that surround us, and a sense of indignation, or even outrage at the "normal" state of affairs" (p.480). They also remind us that many of our students experience social injustice as part of their school experience. They stress the "moral imperative to care" is at the heart of teaching and as such, it is vitally important to notice and name inequity (p. 48). O'Neill (2009) also stresses the importance of engaging in social justice education as part of music education when she states, "music educators must practice social justice education if we hope to offer more than a panacea for problems of inequality and racial/ethnic discrimination" (p. 71).

Music education scholars have presented a clear argument that outlines why the field of music education needs to consider change. In this study, I examined the existing barriers to change, and through a narrative inquiry, suggested a pathway forward for the field at large. As I reflected on the results of my dissertation, I found myself thinking about music teachers not as a collective, but as individuals. For many music educators, teaching music is a calling. They want to become a music teacher, not a teacher of music. I believe it is a part of their identity. At 19, my daughter is very clear that she wants to become a music teacher. To do so has required her to commit to her music education from an early age. She spent years taking private lessons, performing in bands, choirs, and orchestras, as well as ensuring she had the academic grades required for entry into a university with a music school. She loves jazz and musical theatre but knew she had to focus her attention on Western art music if she wanted to succeed. After graduating from secondary school, she took a yearlong preparatory program to prepare for the entry auditions in the spring. Next September, she will start her undergraduate degree. Of course, I am proud of her accomplishments but at the same time, I feel a moral imperative to care about those young people who would love to be a music teacher but lack the socio-economic support to do so. Or have put in an

equal amount of time and effort into learning bhangra, or taiko, or hip-hop – music disciplines that do not lead to post-secondary music institutions. I also feel a moral imperative to care for the student I taught in the early days of my career who wanted to be in the choir but couldn't because the bus didn't leave on time to get her there. What if she wanted to be a music teacher?

Throughout the study, I heard a shared sense of commitment and enthusiasm for this work. The participants were willing to engage with me in research because they believed in the importance of its purpose. I also witnessed the huge amount of emotional labour the work required of them. Their willingness to be vulnerable in front of their students and share of themselves so their students would feel welcome and safe came at a cost. There were moments during interviews where their sense of exhaustion was palpable. I can't help but wonder if they are round pegs trying to work in square holes.

I entered this research seeking answers to questions I had been carrying with me for over 20 years. When I started the doctoral program at Simon Fraser University, I found that I was not alone in my questions, there was a rich history of music education scholars and teachers who had questioned the status quo, investigated its theoretical foundations, and called for change. This study is my response to those that have come before me and represents my contribution to the larger discourse.

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