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The qualities of music teachers: towards a holistic view of the professional profile

Doctoral dissertation

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Bellaterra, May 2012

Universitat Autònoma de Barcelona
Facultat de Ciències de l'Educació
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Les qualitats del professorat de música:
cap a una visió holística del
perfil professional



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Tesi doctoral

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To Martina, Emma
and Jordi

This dissertation has been conducted with the support of the *Departament de Didàctica de l'Expressió Musical, Plàstica i Corporal* at the *Universitat Autònoma de Barcelona*, the *Universitat Autònoma de Barcelona* (funding provided for two short-term research stays in Australia and Portugal) and of the *Generalitat de Catalunya* (funding provided for the research and innovation project 2008ARIE0046).

ABSTRACT

This dissertation identifies and examines the qualities of music teachers from a holistic perspective which includes both technical and personal aspects. This comprehensive view of the qualities of teachers has been approached by combining a competence-based approach with a humanistic orientation.

The theoretical framework deals with two themes which have been essential for the development of this research: particular issues associated with primary and secondary music teachers provided by different authors in different contexts, and aspects related to the concept of teacher quality including the approaches used to describe this term. The first part of this framework therefore presents the most relevant tensions and challenges which affect these professionals in relation to their degree of preparation in the fields of Music and Pedagogy/Music Didactics. Secondly, the view of teacher quality adopted in this study is presented and the contributions of the competence-based and humanistic approaches to the purpose of this study are examined.

The main contributions of this dissertation are presented in three different publications. In the first article the competences that a large sample of Catalan primary and secondary school music teachers perceive as necessary to develop their professional practice to a satisfactory degree are identified. The second and third articles are focused on teachers' subjective dimensions and on some of the personal qualities inherent in the professional practices of the author in conjunction with four secondary music teachers –two from Catalonia (Spain) and two from Queensland (Australia).

This investigation uses a mixed methods research model. Various quantitative and qualitative methods and techniques for data collection and analysis are applied in the different articles, depending on their objectives. The first article shows how the use of questionnaires and quantitative data analysis allowed an exploration of music teachers' opinions regarding competences. The second and third articles explain how

semi-structured interviews, co-construction of narrative texts and narrative analysis of critical events made it possible to examine various issues related to the author and the four participating music teachers' professional experiences. The results from the three articles are interrelated, which provides a complex and nuanced understanding of the concept of teacher quality which was the aim of this research.

The most relevant contribution of this dissertation is its identification of the qualities of music teachers from a holistic perspective through the complementarity of competence-based and humanistic approaches. Through this investigation the essential role of teacher professional development in contributing to teacher quality is emphasised and proposals for the improvement of music teacher training and professional activity are suggested.

RESUM

En aquesta tesi s'identifiquen i s'examinen les qualitats del professorat de música des d'una perspectiva holística que inclou tant aspectes tècnics de la professió com altres atributs de caire més personal. Aquesta visió integradora de les qualitats docents s'ha abordat per mitjà de la complementarietat d'un enfocament educatiu basat en competències i una orientació humanística.

La fonamentació teòrica tracta dues temàtiques que han estat essencials al llarg del desenvolupament d'aquesta investigació: per una banda, es revisen qüestions específiques associades amb el professorat de música de primària i secundària aportades per diferents autors i en diversos contextos i, per l'altra, s'hi tracten aspectes relacionats amb el concepte de qualitat docent i amb els enfocaments utilitzats per descriure aquest terme. La primera part d'aquesta fonamentació, per tant, presenta les problemàtiques i els reptes més rellevants que afecten a aquests professionals en relació amb el seu grau de preparació musical i didàctico-pedagògica. En segon lloc, s'exposa la visió de qualitat docent adoptada i s'examinen les contribucions que els enfocaments basat en competències i humanístic han aportat al propòsit d'aquest estudi.

Les aportacions fonamentals d'aquesta tesi estan exposades en tres publicacions diferents. En el primer article s'identifiquen les competències professionals que una mostra àmplia dels docents de música de primària i secundària de Catalunya consideren necessàries per al desenvolupament satisfactori de la seva pràctica professional. Per la seva banda, el segon i el tercer articles estan focalitzats en la dimensió subjectiva dels docents i en les qualitats personals inherents a les pràctiques professionals de l'autora i de quatre docents de música de secundària –dos de Catalunya (Estat Espanyol) i dos de Queensland (Austràlia).

Aquesta investigació utilitza un model mixt de recerca. En els diferents articles s'apliquen diferents mètodes i tècniques de recollida de dades i d'anàlisi, en funció dels objectius a assolir. En el primer article s'exposa com l'ús de qüestionaris i de

l'anàlisi quantitativa de dades van permetre explorar les opinions del professorat de música en relació amb diferents aspectes de les esmentades competències. En el segon i el tercer articles s'explica com les entrevistes semiestructurades, la co-construcció de textos narratius i l'anàlisi narrativa d'esdeveniments crítics van fer possible examinar diversos aspectes relacionats amb les experiències professionals de les autores i dels quatre docents de música participants. Els resultats dels tres articles són interrelacionats, proporcionant així una millor i més aprofundida comprensió del concepte de qualitat docent que ha sustentat el treball de recerca.

Les aportacions més rellevants d'aquesta tesi tenen a veure amb la concreció de les qualitats del professorat de música des d'una perspectiva holística a través de la complementarietat dels enfocaments per competències i humanístic. També s'emfatitza en el paper fonamental que juga el desenvolupament professional dels docents per a l'exercici eficaç de la seva professió i es formulen propostes per a la millora de la seva formació i pràctiques professionals.

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PRESENTATION

This dissertation is structured following the guidelines of the valid regulations for the presentation of doctoral dissertations as a compendium of publications, as presented in the Regulatory Framework for the Doctorate at the Universitat Autònoma de Barcelona (UAB) from July 2008 and 2009. In point II (section 18) from the above-mentioned framework is stated that the format of doctoral dissertation as a compendium of publications has to comply to the following:

The doctoral dissertations presented as a compendium of publications will have to include the following sections:

An introduction in which the publications are presented and the thematic unity of the dissertation is justified.

An overall results summary and the discussion of these results.

The final conclusion.

A copy of the publications accepted by the Subcommittee of Postgraduate to form part of this dissertation.

Leaving from these guidelines, this doctoral dissertation includes the following sections:

- I. *Introduction*, where the articles are presented and their thematic unity is justified. In this section the objectives of the dissertation are set up and the methodology used for their achievement is described.
- II. *Theoretical framework*², section in which the most relevant theoretical contributions of authors and works which have guided the elaboration of this dissertation are examined. This part also aims to converge the specific approaches of each article, thus contributing to the justification of the thematic unity of the dissertation.
- III. *Publications*, where a copy of two of the articles accepted to form part of this dissertation as a compendium of publications are attached.

² Written in Catalan.

- IV. *Results and discussion*, where the overall results of this dissertation are summarized and discussed.
- V. *Final conclusion, reflections and perspectives*, in which the most relevant contributions of this dissertation are presented. This section also describes some of the limitations which have conditioned its development and suggests possible proposals for further research to give continuity to this investigation.
- VI. *Additional materials*, where the third article accepted to form part of this dissertation as a compendium of publications is included³.
- VII. *Bibliography*, where the references of the whole dissertation, including those from the three articles, are presented.
- VIII. *Appendices (CD format)*, section which includes complementary information and other data which illustrates part of the field and analysis work carried out throughout the process of elaboration of this dissertation.

In section II and VI, the articles approved for the Postgraduate Studies Commission from the 18 January 2012 (see letter in Appendix 1) to form part of this dissertation, in the original language of each publication, are presented:

- Carrillo, C., & Vilar, M. (*in press*⁴). Las competencias profesionales del profesorado de música: opiniones de una muestra de docentes. *Cultura & Educación*, 24(3).
- Carrillo, C., & Baguley, M. (2011). From school teacher to university lecturer: Illuminating the journey from the classroom to the university for two arts educators. *Teaching and Teacher Education*, 27(1), 62-72.
- Carrillo, C., Baguley, M., & Vilar, M. (*under review*⁵). The influence of professional identity on teaching practice: Experiences of four music educators. *International Journal of Music Education*.

³ The third article which makes up this compendium has been accepted to form part of this work as an appendix or non-fundamental part of the dissertation (see Appendix 1) as at the moment of applying for the approval of the Commission of Postgraduate Studies of the UAB to present the dissertation as a compendium of publications, the article had not been accepted for its publication yet.

⁴ See letter of acceptance for publication in Appendix 2.

⁵ Article submitted the 31 July 2011 and sent for editorial review on the 6 September 2011. Currently working on reviewers' feedback (received 8 May, 2012), shortly before PhD submission. Reviewers' feedback can be found in Appendix 3.

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I. INTRODUCTION

1. Overview of the articles and justification of their thematic unity

From different viewpoints, the articles which are incorporated within this dissertation identify and examine the qualities of music teachers' from a holistic perspective. This perspective considers both technical and personal aspects by combining a competence-based approach (first article) with a humanistic orientation (second and third articles)⁶. These paradigms allowed, on the one hand, a number of competences deemed necessary for the attainment of effective practices to be identified and, on the other, a series of personal aspects which were considered essential to satisfactorily practise as a music teacher to be described. Identifying these qualities will provide important information and contribute to music teachers' training and professional practice which ultimately can affect the quality of music education received in the school context (Temmerman, 1997).

This dissertation was born from a personal and professional interest in the training of music teachers, which I began to investigate upon being appointed as a research fellow and lecturer in the Department of the Didactics of Music, Visual Arts and Physical Education (Departament de Didàctica de l'Expressió Musical, Plàstica i Corporal) at the Universitat Autònoma de Barcelona (UAB) in 2007. This concern was shared with my PhD co-director, Dr. Mercè Vilar, who has been working and researching in areas related to music teachers and teaching for the past 15 years. Our interests coincided with the restructuring of the European Union (EU) higher education system as a direct result of the Bologna Process (1999). The aim of this process is to create a European Higher Education Area (EHEA) which would

⁶ From this point we will refer to Carrillo and Vilar (*in press*) as the first article or Article 1, Carrillo and Baguley (2011) as the second article or Article 2 and Carrillo, Baguley and Vilar (*under review*) as the third article or Article 3.

facilitate international cooperation and exchange, with the result that Europe would be seen as an attractive place to study and research.

Although the agreement was signed in 1999, in Spain a generalised implementation of this initiative did not occur until 2009-2010. The EHEA is intended to be a tool to facilitate student mobility, to boost graduates' employment rates and to promote access to quality higher education. In order to promote broad convergence between European higher education systems and with the clear objective to favour employability among new graduates, European universities drove the *Tuning Educational Structures in Europe* project forward (González & Wagenaar, 2003). The Tuning report has contributed to the formulation of easy-to-compare degrees by defining professional profiles in terms of competences in subject areas such as Education or Music.

In this context, we considered that identifying the particular competences that music teachers in primary and secondary school deem necessary for their professional practice could help us determine the aspects which prospective teachers in this area need to be made aware of in order to achieve an effective and engaging practice. The **first publication**, *Music teachers' professional competences: opinions from a sample of teachers*, analyses a large sample of Catalonian primary and secondary school music teachers' opinions regarding the competences needed to develop their professional practice satisfactorily. Based on previous research in which the desirable primary and secondary schools music teachers' competences were established⁷ (see proposal of competences in Appendix 5), a questionnaire (see Appendix 6) was created to detect teachers' opinions about certain aspects of the aforementioned competences: their importance in the exercise of their professional practice, their use in practice, and the preparation received in their initial teacher training. These evaluations revealed the teachers' perceptions in relation to different aspects of the competences from which it was possible to propose improvements to their training and teaching practice.

The music teachers professional competences study was the starting point for this dissertation, however as I engaged with the literature on competence-based education

⁷ The first phase of this research, focused on the primary school music teachers, was previously published by Carrillo and Vilar (2009). This article can be found in Appendix 4.

and particularly research which proposed a holistic framework to define teacher quality criteria, I began to incorporate into the study attributes related to teacher's personal qualities that competences cannot always capture, but which, nevertheless, have a significant influence on how teachers carry out their job. This rethinking coincided with my period of research at the University of Southern Queensland (USQ), in Australia, through the invitation of Professor Nita Temmerman who had agreed to host me as a visiting scholar. This period allowed me to experience first-hand the scepticism regarding the discourse around competences for music teachers in Australia, particularly as this approach has been used to a greater degree than in Spain, and enabled me to collect important data on my PhD topic. It is for this reason that two of the articles presented in this compendium gather the teachers' experiences from two different socio-cultural contexts and geographically diverse areas (Catalonia and Queensland). However, as evidenced in the second and third articles, these experiences have many similarities.

In parallel, during my stay in Australia, I also had the opportunity to understand and experience the methodology of narrative inquiry. This was through the assistance of Dr. Margaret Baguley, who was familiar with this methodology and arrived shortly before I arrived as a new appointment at the USQ in the position of Senior Lecturer in Arts Education, Curriculum and Pedagogy. Given my commitment to the Arts field, I was instantly enthralled by this 'artistic' way of undertaking research (Barone & Eisner, 1997). Furthermore, narrative inquiry's suitability to examine issues related to individuals' subjective experiences encouraged me to seriously examine how it could be utilised to explore personal qualities in teachers' lives and how they impacted on their teaching practices.

In order to immerse myself fully in this methodology Dr. Baguley and I undertook a study to explore the identity transformation that we, as teachers in the field of Arts Education, experienced in our transition from the role of school teachers to university academics. According to Clandinin and Connelly (2000), the pioneers of narrative inquiry methodology in the field of education, any narrative research often begins with the researcher's introspection, as this allows readers to better understand the researcher's perspective. As Toma (2000) notes this type of research is "inherently personal" (p. 182), and therefore the researcher's position inevitably influences the

nature of the data generated. It was therefore appropriate, in the context of this dissertation, to reveal our position so that the reader was aware of the perspective that was being taken in my role as the researcher. In addition, it provided an important opportunity to understand the rigorous process associated with narrative inquiry methodology and provided important insights which have enabled me to consider and subsequently rebut criticism about its alleged subjectivity.

This is how the **second article** in this compendium emerged, *From school teacher to university lecturer: Illuminating the journey from the classroom to the university for two arts educators*⁸, in which we explore the journey followed until reaching our current positions as academics at our respective universities. In this publication we explored the formation of our identities in the school context and also in our emerging careers as university academics. Through narrative inquiry methodology we created a co-constructed narrative between us which focused on the most relevant critical events encountered along our professional journey: hybrid identities, 'praxis shock', strategies to improve practice, and teaching and research in higher education.

The process of gathering data, writing and publishing this article allowed me to better understand my professional experiences and also enabled me to establish a greater connection with, and understanding of, the participating teachers' experiences in the third article. While the first article of this compendium had examined teachers' perspectives on the technical aspects of the teachers' qualities, the second and third articles focused on teachers' subjective dimensions and revealed some of the personal qualities inherent in professional practices.

The **third and last article** in this compendium, *The influence of professional identity on teaching practice: Experience of four music educators*, explores the identities of music teachers and investigates the extent to which their identities affect their professional practices. Through narrative research we investigated the most significant experiences in the process of identity formation of four music teachers – two Australian and two Catalan with two different levels of teaching experience – novice and experienced. The narratives were co-constructed with each teacher and during this process we identified six common themes, some of which were common

⁸ Due to technical issues (manuscript review time), this article was published before the first.

to the second article: 'becoming' a music teacher, 'praxis-shock', professional self-concept, teacher training programmes, strategies to improve teaching practice and teaching approach. A thorough analysis of the latter two themes, the most recurrent in the narratives of the four music teachers, was made for the third article. The final research texts summarise the singularities and unique perspectives of each participant in relation to these topics. Although significant differences among the participating teachers were detected, the article identified some common concerns in relation to professional identity and its impact on professional practice.

Although questionnaires in the first article captured the opinions of primary and secondary school music teachers, the experiences collected in the narratives of the second and third articles provided more insight into the experiences of teachers who practice in secondary school. Despite some of these teachers having worked or continuing to do so in primary schools they have all been prepared according to the university mandated training for secondary school music teachers. Given the diversity of teachers participating in the first and the second parts of this study (first article, and second and third, respectively), the discussion of results and conclusions of this dissertation (see chapters 6 and 7) emphasise the differences observed based on the educational stage of the participating teachers.

Thus, the journey through these three articles illustrates the evolution of this dissertation from its initial starting point. The use of questionnaires enabled us to identify the competences necessary to practise and assisted in identifying generalisable quality criteria. The narratives of experience enabled the exploration of each teacher's particular qualities which they identified as being essential for the effective practice of their professional work. The latter perspective, which allowed us to comprehend the way each teacher experiences certain professional situations, also contributed to understanding the underlying complexities within the participants respective professional practices and enabled the contextualisation of some of the data obtained from the previous questionnaires. Therefore, undertaking this research through a competence-based paradigm and a humanistic orientation, and utilising a mixed methods approach, has provided a richer and more nuanced insight into the area of qualities required to be a successful music teacher. The inclusion of these different perspectives has also provided important information to assist music teacher

training in schools and universities and to contribute to improving teacher preparation and practice in this discipline.

2. Objectives

The main objective of this study is:

- **To identify, examine and contextualise the qualities of effective primary and secondary school music teachers.**

Throughout the process of elaboration of this dissertation, however, the focus on teacher quality based on professional competences has shifted towards a more integrated proposal that includes personal qualities considered relevant to the effective development of music teachers' professional activity. Thus, as it will be described in detail in chapter 3, this dissertation has been developed in two phases which respond to the following specific objectives:

- To identify and examine the professional competences that primary and secondary school music teachers consider necessary to satisfactorily⁹ develop their professional work.
- To identify and describe personal qualities of music teachers that impact on their professional work.

The designation of the above-mentioned two specific objectives has contributed to the development of an integrated view of the qualities of teachers, which considers the complementarity of humanistic and competence-based approaches. As the result of this complementarity, a third objective has been defined as follows:

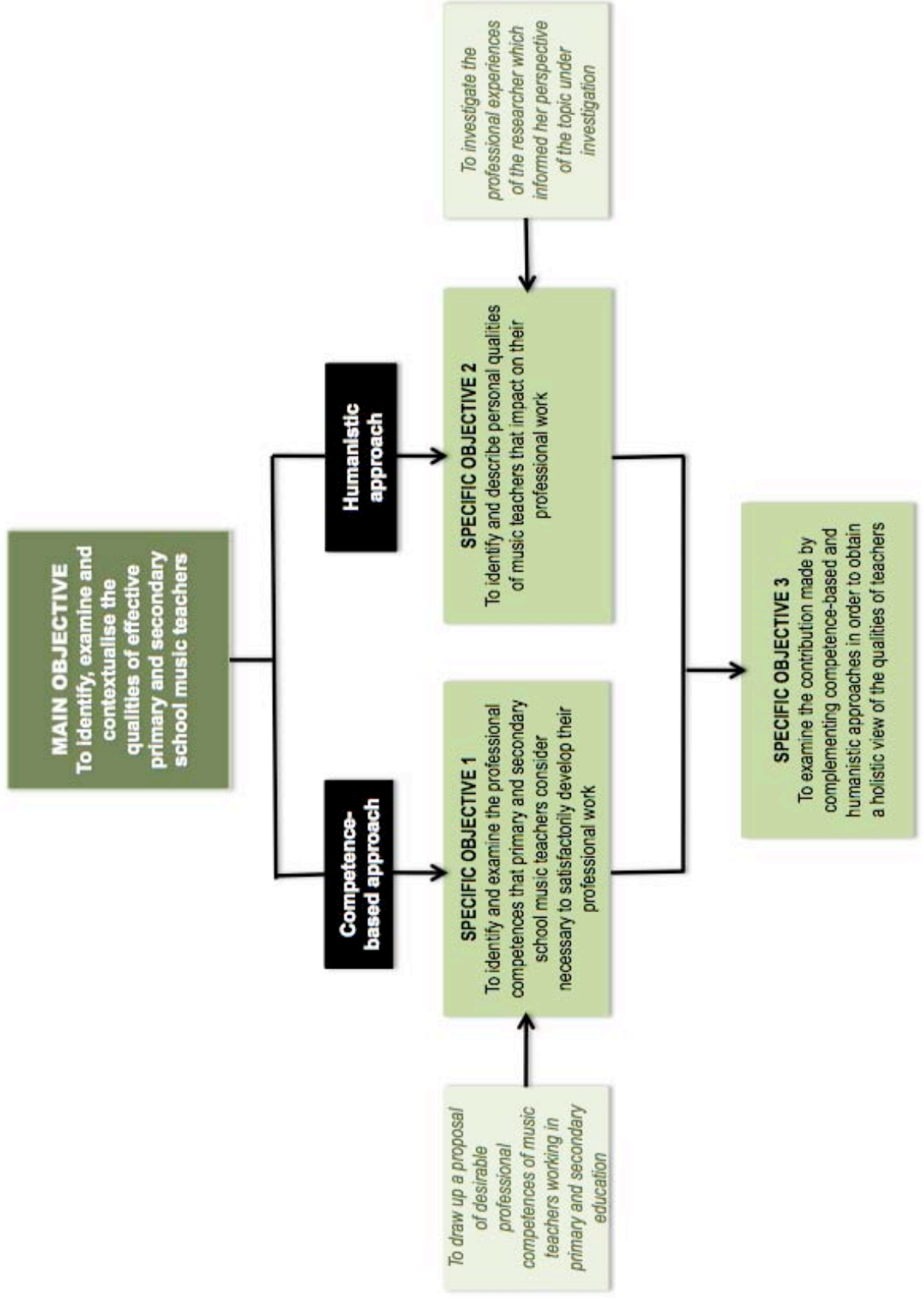
⁹ Although for some authors such as Fenstermacher and Richardson (2000) the terms effective and satisfactory are not always equivalent, they will be used without distinction throughout this dissertation to describe the teachers' perception that they had done their work to the best of their ability.

- To examine the contribution made by complementing competence-based and humanistic approaches in order to obtain a holistic view of the qualities of teachers.

The achievement of these objectives has entailed the elaboration of two previous studies which have been essential for the display of the methodological tools needed to give them a response. As it will be showed in Figure 1, the achievement of the first specific objective has required the drawing up of a proposal of desirable professional competences of music teachers working in primary and secondary education while the achievement of the second specific objective has entailed an investigation of the professional experiences of the researcher which informed her perspective of the topic under investigation.

The following figure (see Figure 1) shows the objectives set up in this dissertation:

Figure 1 Objectives of the dissertation



Due to the structure of this dissertation as a compendium of publications, these objectives have been displayed throughout the publications (Articles 1, 2 and 3) and other parts of the dissertation included in this document (Appendices 5 and 7, Overall Results and Final Conclusions). The following table (see Table I) links the objectives to the different articles and other parts of the dissertation concerned with their achievement:

Table I Objectives and parts of the dissertation concerned with their achievement

Objectives	Parts of the dissertation
Specific objective 1	Article 1 and Appendices 5 & 7
Specific objective 2	Articles 2 & 3
Specific objective 3	Article 3, Overall Results and Final Conclusions

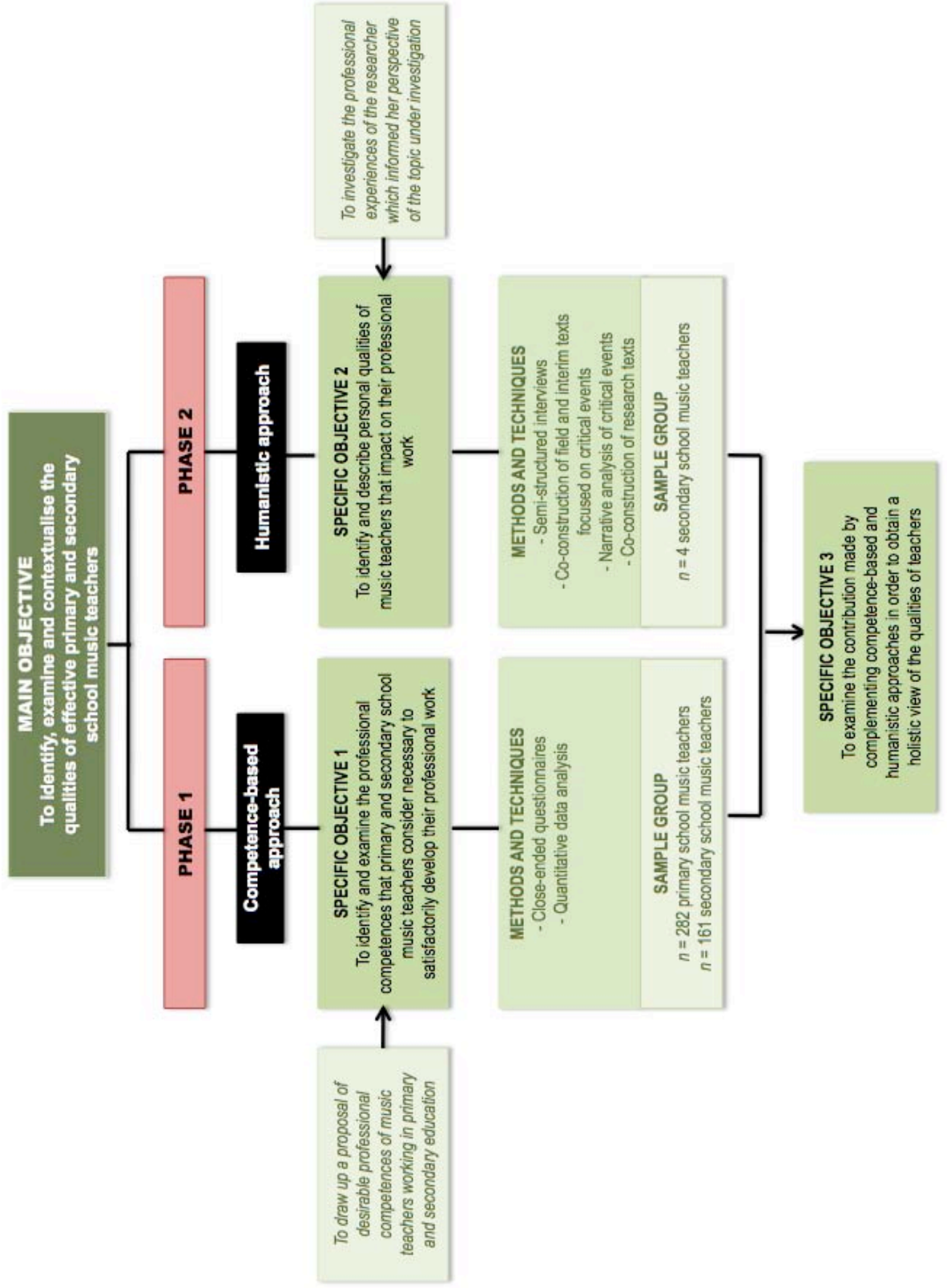
The next chapter (see chapter 3) deals with the methodology used in this dissertation in order to respond to the above-mentioned objectives.

3. Methodology

In this dissertation, a flexible and dynamic research approach has been adopted. This design has allowed this research to develop in two phases, which respond to the main objective from a competence-based and a humanistic approach, respectively.

In terms of methodology, a mixed methods research model has been adopted. Various methods and techniques for data collection and analysis have been used in the two phases, depending on their objectives. Both quantitative and qualitative tools have been used in order to respond to these objectives. The following figure (see Figure 2) synthesizes the methodological design of the two phases of the dissertation:

Figure 2 Methodological design of the dissertation



Due to the structure of this dissertation as a compendium of publications, the detailed presentation of the methodological process followed in each phase of the dissertation can be found in Articles 1, 2 and 3 and Appendix 7.

The *first phase* of this dissertation used a questionnaire as the main technique for data collection and adopted a quantitative approach. This phase began with a preliminary study resulting in the creation of a proposal for desirable music teaching competences in primary and secondary education (see proposal in Appendix 5). **Appendix 7** describes in detail the methodology followed to elaborate this proposal. On continuation, the above-mentioned questionnaire was carried out to examine the opinions of primary and secondary school music teachers with regard to different aspects of the competences presented in this proposal. The **first article** in the dissertation emerged from this study. This paper gives a detailed description of the techniques and the sample group (see pp. 82 – 84)¹⁰ with information summarised in the above figure (see Figure 2). The theoretical basis of this article also showed that many of the studies that explore the professional competences of teachers used questionnaires as a tool to investigate the opinions of teachers and others involved in music education (see p. 79). In line with this trend, the questionnaire was considered an appropriate way of exploring this perspective of the qualities of teachers. Because questionnaires identify patterns or rules in relation to existing conditions (see Cohen & Manion, 1990, p. 131), this tool was also deemed a useful method to identify generalisable quality criteria related to competences.

In parallel with the analysis and interpretation of data obtained through the questionnaire, a new approach to studying the qualities that contribute towards a successful music teacher was initiated. The *second phase* of the dissertation, which addresses the subject from a humanistic standpoint, used semi-structured interviews and narrative analysis of critical events as main tools for data collection and analysis, respectively. Therefore, this phase adopted a qualitative approach. The **third article** in the dissertation, focused on the professional experiences and identity formation of four participating teachers. This article specifies the methods and techniques,

¹⁰ From this point the pages numbers related to any of the three articles which make up this compendium will always make reference to the pages where these articles are located within this document.

describes the sample group and briefly justifies the choice of method (see pp. 176 – 180). Figure 2 summarizes the details relevant to these issues. A preliminary study consisting of the investigation of the professional experiences and identity formation of the researcher (see **second article**), however, also provided data related to personal qualities that informed this phase of the dissertation. This article specifies the methodological process followed in this study and briefly justifies the choice of method (see pp. 112 – 116). Given the prominence narrative inquiry has acquired in this dissertation and the particular objective that prompted the use of this methodology, section 5.2.3 justifies its use and argues in favour of its suitability as a tool to examine the humanistic side of the qualities of music teachers.

II. FONAMENTACIÓ TEÒRICA

INTRODUCCIÓ

Els tres articles que s'inclouen a la tesi aborden, des de perspectives diferents, una recerca sobre les qualitats dels docents de música de primària i secundària. Les tres publicacions incorporen el seu propi marc teòric però, a la vegada, es fonamenten en una temàtica comuna per tal de respondre a l'objectiu principal d'aquesta tesi. Amb la identificació de les qualitats dels docents de música, els tres articles pretenen contribuir a la millora de la preparació i la tasca professional d'aquest col·lectiu en un moment de canvis en la seva formació. Donat que aquesta tesi focalitza en una qüestió que concerneix al *professorat de música de primària i de secundària*, el primer capítol d'aquesta secció (v. cap. 4) aborda les particularitats i les problemàtiques més rellevants que afecten a aquests professionals com a conseqüència del seu grau de preparació musical i didàctico-pedagògica.

A l'Estat Espanyol, la revisió de la situació actual tant pel que fa a les transformacions de la formació del professorat de música de Primària i Secundària, com per les seves condicions de praxi professional –quan ja s'acosten les dues dècades de la generalització de la figura de l'especialista a Primària i quasi tres anys després d'haver incrementat l'exigència de la preparació pedagògica del professorat de Secundària–, ens porta a reconsiderar i reconceptualitzar l'estudi de les qualitats requerides pel seu *perfil professional*. En l'actual context educatiu, el perfil professional és un concepte que apareix sovint associat al ressorgiment de l'enfocament per competències i que emfatitza en la dimensió més funcional del rol desenvolupat pel docent (v. Angulo, 2008; González i Wagenaar, 2003). La bibliografia consultada també ha evidenciat que el perfil professional és un marc de referència que especifica, per una banda, els rols, les funcions i les tasques pròpies d'una professió i, per l'altra, les qualitats –habitualment definides en forma de competències– necessàries en els docents per tal de fer front a les exigències de la professió (v. Koster, Brekelmans, Korthagen i Wubbels, 2005; van Huizen, van Oers i Wubbels, 2005). En aquesta tesi es focalitza en la identificació d'aquestes qualitats, però s'utilitza aquest terme per descriure no tan sols les competències sinó també

altres aspectes considerats essencials per una pràctica eficaç, en línia amb la definició adoptada per la Association for Teacher Education in Europe (2006).

Com a introducció a la temàtica que dóna unitat als diferents enfocaments utilitzats en aquesta tesi, el capítol 5 exposa la visió de *qualitat docent* adoptada. Com es veurà en aquest capítol, es fa necessari plantejar una noció de qualitat que contempli els vessants tècnics i d'altres personals del professorat. Per tal d'examinar aquestes dimensions de les qualitats docents, aquest treball complementa els enfocaments per competències i humanístics a través de l'ús de mètodes mixtos de recerca. Els subcapítols que segueixen, doncs, presenten els citats enfocaments i exploren els aspectes que s'han considerat més importants per conèixer i comprendre les contribucions que cadascun d'ells aporta al propòsit d'aquest estudi.

Més concretament, el subcapítol 5.1 presenta breument *l'enfocament per competències* adoptat en aquesta tesi per estudiar la qualitat docent i argumenta per què aquest paradigma està marcant profundament les transformacions en el sistema educatiu de molts països dins i fora d'Europa. També es descriu i es justifica el concepte de competència adoptat en aquest treball i s'exposen les propostes més rellevants en relació amb les competències professionals –dels docents en general i dels docents de música en particular– que han estat consultades per a l'elaboració d'aquest treball. Aquesta part finalitza amb una valoració dels punts forts i febles d'aquest paradigma.

En el següent subcapítol (v. 5.2) es presenta breument *l'enfocament humanístic* utilitzat en aquesta tesi per abordar l'estudi de la qualitat docent i s'exposen alguns dels trets que el caracteritzen. Donat que el concepte d'identitat ocupa un lloc molt important en l'estudi de la dimensió personal dels docents, al llarg d'aquest subcapítol es conceptualitza aquest terme, s'examina el procés de formació de la identitat professional dels docents de música i es descriu al paper que exerceixen les emocions en aquest procés. Com es posa de manifest en el segon i tercer articles que conformen aquest compendi, aquests aspectes són importants per conèixer i comprendre les qualitats subjectives del professorat. A continuació es justifica la idoneïtat de la investigació narrativa per investigar les qualitats dels docents des d'un enfocament humanístic i es detallen els beneficis que la utilització d'aquesta

metodologia ha reportat per aquest treball. Per acabar, es realitza una valoració de les forteses i febleses d'aquesta perspectiva.

Donat que aquest treball persegueix oferir una *visió holística* de la qualitat docent del professorat de música per mitjà de la complementarietat de diferents paradigmes educatius, el subcapítol 5.3 exposa alguns treballs teòrics que ja han plantejat i/o adoptat perspectives similars per abordar qüestions relacionades amb el professorat i que han servit d'inspiració i punt de partida per a la posada en marxa d'aquest estudi.

En síntesi, doncs, els continguts que es tracten al llarg d'aquesta fonamentació teòrica repassen les principals aportacions d'autors i treballs que han guiat l'elaboració dels tres articles. Si bé –com ja s'ha dit abans– cada publicació exposa els referents teòrics que fonamenten l'estudi que s'hi presenta, aquest text busca fer confluïr els enfocaments específics de cada article, alhora que amplia alguns aspectes que el format d'article ha obligat a reduir.

4. El professorat de música

En els sistemes educatius del món occidental, la música és una matèria que, en major o menor grau, es contempla al currículum escolar tant a l'etapa primària com a la secundària. Mentre que, en general, es reconeix la necessitat que l'educació musical sigui present al currículum escolar, el debat sobre qui ha d'impartir aquesta matèria és un assumpte que genera controvèrsia. És evident que el professorat de música necessita reunir una sèrie de qualificacions que responen a la seva condició d'educador, però coincidim amb Ballantyne (2001) o Temmerman (1997) que la música és una matèria curricular amb un caràcter distintiu que requereix del docent uns coneixements i unes capacitats específiques per a la seva posada en marxa. Com es veurà al llarg del subcapítol 4.1, l'equilibri entre el grau de competències didàctico-pedagògiques i musicals necessàries en el professorat de música constitueix el punt de partida del debat a l'entorn de la conveniència d'un docent generalista o especialista a l'escola, particularment a l'etapa primària. En general, les diferents tipologies de docents de música responen a les diverses consideracions de l'educació musical als currículums escolars i a la filosofia que impregna els sistemes educatius en els quals aquests es troben immersos.

A l'etapa secundària, l'equilibri entre el grau de preparació musical i didàctico-pedagògica del professorat de música també és una qüestió que genera controvèrsia, encara que en un altre sentit. A conseqüència de la natura especialitzada de l'educació musical, la major part dels futurs docents d'aquesta matèria desenvolupen importants trajectòries com a músics o intèrprets abans d'accedir als seus programes de formació pedagògica i didàctica a la universitat (Roberts, 1991). Aquests programes, no obstant, proporcionen una preparació limitada pel que fa a les competències pedagògiques i didàctiques necessàries per exercir i ofereixen escàs suport al futur professorat per construir una identitat coherent amb el rol que hauran

de desenvolupar. En conseqüència, aquest col·lectiu sovint presenta dificultats a l'hora d'afrontar les dificultats característiques de l'inici. El subcapítol 4.2 descriu de forma més detallada aquesta situació.

4.1 El professorat de música per a l'etapa Primària

4.1.1 Entre el generalista i l'especialista d'àrea

La bibliografia consultada posa de relleu argumentacions diverses per defensar que l'educació musical a l'etapa primària sigui impartida per docents generalistes o per especialistes d'àrea. Partint del treball de Vilar (2001), a continuació es descriu com el dilema generalista – especialista afecta als docents de música de primària. El que s'exposa aquí, però, podria ser –en part– aplicable a d'altres especialistes d'àrea.

En el marc del sistema educatiu de l'Estat Espanyol, la discussió sobre la necessitat o no d'una formació especialitzada per al professorat de música de primària sovint ha estat influenciada per l'escassa valoració de la que gaudeix l'educació artística en la societat i en el context escolar, pel pensament estès que els docents de música de primària no requereixen d'una formació tan especialitzada i per la manca d'atenció posada en els resultats d'investigacions que mostren les conseqüències de l'aplicació d'un programa de música a l'escola per part d'un docent generalista o d'un especialista (Carbajo, 2009, p. 107). En aquest debat, però, s'ha tendit a ignorar que el perfil professional del docent de música hauria d'estar condicionat pel tipus d'aprenentatge musical esperat en l'alumnat. En aquesta línia, compartim plenament l'afirmació que es realitza a l'editorial de la revista *Design for Arts in Education* (1986, p. 2) en el sentit que és “essencial iniciar la discussió de ‘qui ensenya’ decidint primer què volem que els alumnes aprenguin”.

En la discussió sobre la conveniència d'un perfil específic de docent per a impartir l'educació musical a Primària trobem una sèrie d'autors partidaris de l'opció de la figura del generalista (Glover i Ward, 2004; Mills, 2005; Scheidegger, 1994), és a dir, a favor que el responsable del programa d'educació musical a l'escola sigui el mateix mestre encarregat de la posada en marxa de la resta d'àrees del currículum.

Des d'Anglaterra, un dels països més representatius d'aquesta tendència, Glover i Ward (2004, pp. 7-8), per exemple, justifiquen la seva posició argumentant les següents qüestions:

- El mestre generalista (*class teacher*) és el responsable de l'educació del nen i qui té una visió més holística del seu desenvolupament.
- Com a coneixedor de l'alumnat, només el mestre generalista pot organitzar el temps, l'espai i els recursos necessaris per tal de fer possible el seu aprenentatge.
- Partint de la suposició que l'actitud dels nens està fortament influenciada per la manera com s'organitza una matèria, només el mestre generalista com a responsable del programa de música pot fer entendre al seu alumnat que la música és accessible i valorada per tothom.
- El coneixement que el mestre generalista disposa de tot el currículum escolar li permet integrar aspectes de les diferents disciplines i contribuir a potenciar elements d'altres matèries.

Més enllà d'Anglaterra, a d'altres països del nostre entorn més proper –com ara Itàlia (Tafari, 2000) o Portugal (Mota, 2001)– la figura del docent generalista és la més estesa per impartir l'educació musical a Primària. Malauradament, però, s'observen grans mancances en l'aplicació del currículum de música per part del docent generalista com a conseqüència de l'escassa formació rebuda per a l'exercici d'aquesta matèria (Bresler, 1994; Mota, 2001; Tafari, 2000). Coincidim amb Barry (1992), Gifford (1993), Glover i Ward (2004) i Mills (2005) que una limitada preparació per a l'exercici de les competències musicals pot repercutir sobre la confiança del professorat en els seus coneixements, capacitats i/o experiències musicals prèvies. El primer article d'aquest compendi, per exemple, posa de manifest que la importància que el professorat atorga a les diferents competències sol ser directament proporcional a la preparació rebuda en la formació inicial per al seu exercici. Possiblement existeix una relació entre la valoració dels docents a l'entorn de la importància d'aquestes competències i el grau de confiança en les seves capacitats per posar-les en marxa. Això vindria a confirmar que la preparació rebuda en relació a unes determinades competències pot incidir en la seva confiança per posar-les en pràctica.

A països com els EEUU, que gaudeixen d'una llarga trajectòria en l'ensenyament de la música a l'escola, són partidaris que sigui un docent especialista el responsable de l'educació musical a Primària. Aquesta visió es fa palesa en la lectura d'autors nord-americans com Ball (1986), Bresler (1994) o Hatfield (1986). Més recentment, els resultats de l'estudi portat a terme per Byo (2000), en què compara l'habilitat autopercebuda per mestres generalistes i especialistes de música a l'hora d'implementar els *National Standards* d'educació musical, recolzen un model curricular amb la figura de l'especialista de música com a principal responsable de l'ensenyament musical a l'escola. En les seves respostes, els docents generalistes admeten la seva incapacitat per a implementar els continguts dels estàndards musicals i mostren la seva dependència del mestre especialista per aconseguir un ensenyament eficaç.

En el context anglès, tot i ser partidaris del docent generalista per a impartir la docència a primària, existeixen veus crítiques que defensen la necessitat d'un mestre especialista com a responsable de la matèria. Plummeridge (1991, pp. 70-71), per exemple, suggereix que la música és una matèria amb un caràcter distintiu que requereix del docent un "judici musical subtil i refinat" (citat a Glover i Ward, 2004, p. 171). Aquest autor no nega que un docent generalista pugui contribuir a l'educació musical de l'alumnat però, en la mateixa línia que Bresler (1994), assenyala que en cap cas pot arribar a transmetre els valors i el significat intrínsecs a la música.

És evident, doncs, que per tal que l'educació musical no sigui tractada de forma simplista i superficial calen uns docents amb un profund coneixement de la matèria. No obstant, en línia amb el que proposa Benezam (1986), els resultats de l'estudi recollit en el primer article assenyalen que el profund coneixement disciplinar ha d'anar acompanyat d'una bona preparació didàctica que permeti afrontar de forma satisfactòria l'ensenyament d'aquesta matèria. Aquesta dada suggereix que un mestre especialista, que ha rebut una formació musical i didàctica més extensa que un docent generalista, disposa de més recursos que aquest últim per poder dur a terme la docència de la música de forma eficaç.

Més enllà de la figura del generalista i de l'especialista com a professorat encarregat d'impartir la docència de la música a l'etapa Primària, existeixen una sèrie de països que compten amb la figura dels assessors o coordinadors de música, persones amb un

alt nivell musical que ajuden i assessoren als mestres generalistes en la seva tasca docent però que no són directament responsables de la docència a l'aula. Els anglesos Glover i Ward (2004) i Mills (2005), per exemple, assenyalen que la col·laboració entre el mestre generalista i un d'especialista pot resultar en una millora de la qualitat de l'educació musical que es rep a l'escola. Més enllà d'Anglaterra, a d'altres països com França la presència dels assessors o coordinadors de música en els centres escolars també gaudeix d'una llarga trajectòria (Vilar, 2001).

4.1.2 El professorat de música de primària a Catalunya i Queensland

Donat que aquesta tesi explora les qualitats d'una mostra de docents de Catalunya i de Queensland, s'ha cregut convenient aprofundir en la presentació de l'opció adoptada en aquests contextos.

A Catalunya, dins el marc de l'Estat Espanyol, el responsable d'impartir l'educació musical a l'escola primària és un docent especialista. El model de formació de mestre especialista per l'àrea d'educació musical que va implantar la LOGSE¹¹ (Ministerio de Educación y Ciencia, 1991) s'ha modificat recentment i, en el seu lloc, s'ha instaurat un pla d'estudis de Grau de Primària que es planteja formar docents amb una 'menció' en Educació Musical. Durant aquests estudis, de quatre cursos de durada, l'alumnat que ho desitja pot optar a una formació musical i didàctica específica, molt més reduïda que la del pla d'estudis anteriors, mitjançant la realització de l'esmentada 'menció' en Educació Musical equivalent a 42¹² crèdits ECTS¹³.

¹¹ Ley Orgánica de Ordenación General del Sistema Educativo.

¹² Aquesta xifra no inclou els crèdits dedicats al treball de fi de carrera ja que –fins al moment– no hi ha hagut la certesa que aquest sigui específic de música.

¹³ Els crèdits ECTS (*European Credit Transfer System*) constitueixen l'eina adoptada per totes les universitats de l'Espai Europeu d'Educació Superior (EEES) per mesurar el treball personal de l'estudiant i facilitar el reconeixement dels seus estudis i la seva mobilitat. Un crèdit ECTS, que equival a 25 hores de treball de l'alumnat, no només comptabilitza les hores lectives de cada assignatura sinó el total d'hores que els estudiants dediquen a una assignatura també fora de l'aula.

A Queensland¹⁴, dins el context australià, l'educació musical a Primària sovint l'imparteix el docent generalista, encara que algunes escoles, particularment centres privats, disposen de mestres especialistes. Per exercir a les escoles de Queensland, els mestres generalistes han d'obtenir un títol universitari de quatre cursos de durada, que inclouen un mínim d'1 o 2 unitats (*units*)¹⁵ dedicades a l'educació artística –dins la qual s'inclou l'educació musical. Per la seva banda, els mestres especialistes han de completar uns estudis de magisteri de quatre cursos de durada, dins els quals l'especialització en educació musical inclou una seqüència d'entre 4 i 8 unitats –equivalent a una dedicació d'entre 1/8 i 1/4 aproximat del total dels estudis. Una altra opció pels mestres especialistes és complementar els seus estudis musicals universitaris amb una qualificació docent de Postgrau d'un curs de durada (8 unitats), en la qual no es proporciona una formació específica en relació amb el contingut de la matèria.

4.2 El professorat de música per a l'etapa Secundària

4.2.1 Entre el docent i el músic

Com ja s'ha comentat prèviament, un docent de música ha de tenir una formació musical especialitzada, però també ha de disposar d'uns coneixements pedagògics i didàctics específics que li permetin afrontar les situacions d'ensenyament-aprenentatge de la música amb èxit. Malgrat l'obvietat d'aquesta afirmació, ja s'ha vist que la realitat és molt més complexa. En el cas del professorat de música de secundària, el model de formació més generalitzat emfatitza en el seu vessant disciplinar i relega a un segon pla la seva dimensió pedagògica i didàctica (v. Hargreaves, Purves, Welch i Marshall, 2007). Gran part d'aquests docents cursen, primerament, uns amplis estudis musicals que, sovint, complementen amb un programa molt més limitat en l'àmbit de la pedagogia i la didàctica. Donades aquestes circumstàncies, gran part dels futurs docents de música presenten una forta

¹⁴ La informació relativa al context australià ha estat proporcionada pel 'Queensland College of Teachers'.

¹⁵ Les unitats mesuren el volum de treball de l'alumnat en nombre d'hores, les quals varien en funció de cada universitat. A la University of Southern Queensland, per exemple, 1 unitat equival a 165 hores de treball de l'alumnat.

identitat com a músics o intèrprets al començar els seus estudis pedagògics i, amb freqüència, s'identifiquen primer com a músics o intèrprets i després com a docents (Cox, 1997; Jeanneret, 1993; Roberts, 1991). De forma més concreta, Bouij (2004) i Roberts (2004) assenyalen que els estudiants que han construït una identitat satisfactòria acostumen a definir-se com a intèrprets mentre que, aquells que no tenen una autopercepció tan positiva de les seves capacitats musicals, solen descriure's com a músics. Rarament, però, els futurs professors de música s'identifiquen com a docents (Roberts, 1991).

Bouij (1998), per exemple, suggereix que entre els docents de música en formació es poden distingir fins a quatre identitats diferents, que organitza a l'entorn de dues dimensions: rol professional (com a músic o com a docent) i grau de comprensió musical (més ampli o més reduït). En funció del rol professional predominant i del grau de comprensió musical, l'autor distingeix fins a quatre identitats diferents: músic polifacètic, intèrpret, docent centrat en l'alumnat i docent centrat en el contingut. D'aquestes identitats, la d'intèrpret és la que disposa de millor consideració dins la comunitat universitària (Bouij, 1998, 2004; Cox, 1997; Roberts, 1991). Ser reconeguts com a intèrprets –o com a músics– sembla ser més desitjable que ser identificats com a docents.

Aquesta identitat tan arrelada amb què els futurs docents de música inicien el seu programa de formació docent, a més, sovint persisteix durant i fins i tot després de completar aquests estudis (Scheib, 2006). Així ho evidencien les narracions recollides en el segon article d'aquest treball. Això es deu, en part, al limitat suport que els cursos de preparació del professorat proporcionen als estudiants per ajudar-los a construir una identitat més adequada al seu nou rol com a docents. Des dels EUA i Canadà, respectivament, Cox (1997) i Roberts (2004) coincideixen a assenyalar que molts dels futurs docents de música, fins i tot quan ja han començat els seus programes de formació docent, reben més suport per esdevenir músics que docents. Encara que es disposi d'unes excel·lents capacitats interpretatives, dir que s'està realitzant un programa que els capacitarà per a exercir com a docents de música és vist com un signe de debilitat (Roberts, 2004).

Com s'ha suggerit a l'inici d'aquest apartat, els actuals models de formació del professorat de música de secundària –que emfatitzen en el vessant disciplinar de la

seva preparació— tampoc contribueix a millorar la situació. Sovint s’ha pensat que saber d’alguna matèria és suficient per ensenyar-la, dada que ha estat contradita pels resultats recollits en el primer article d’aquest compendi. Mark (1998) exemplifica aquest dèficit de formació en l’àmbit pedagògic facilitant dades d’un estudi en què va demanar a una mostra de docents de música austríacs que opinessin sobre el grau d’adquisició de determinades competències al llarg dels seus estudis i sobre la seva importància per a la pràctica. Mentre que un 75% dels docents participants van valorar de forma negativa el grau d’adquisició de les competències pedagògiques a la universitat, aquestes van ser considerades les més importants per a la pràctica, el que Mark (1998) titlla d’incongruència entre formació i pràctica. Més enllà de les competències pedagògiques, percebudes com a importants o molt importants pel 100% dels docents de música, el 92% del professorat participant també va valorar com a importants o molt importants les qualitats artístiques. En canvi, només el 47% dels docents van opinar el mateix dels coneixements musicològics.

De l’estudi de Mark (1998) es desprèn que els programes de formació del professorat de música de secundària haurien d’emfatitzar més en els aspectes pedagògics, dada que també es confirma en l’estudi que recull el primer article d’aquest treball. Això, probablement, facilitaria en els futurs docents una major presa de consciència i familiarització amb el rol que hauran de desenvolupar al llarg de la seva pràctica professional. Diversos autors, però, indiquen que quan els docents de música inicien la seva vida laboral sovint tenen problemes per conciliar les seves identitats com a músics o intèrprets amb el nou rol que han d’assumir (Bouij, 1998; Hargreaves, Purves, Welch, Marshall, 2007; Roberts, 2004; Scheib, 2006; Woodford, 2002). Paradoxalment, al començar el món professional, tots aquells estudiants que s’havien resistit a modificar la seva identitat com a músics o intèrprets no troben suport per a la seva identitat com a tals, però, en canvi, sí per a la seva altra identitat com a docents (Roberts, 2004). Això, provoca una situació problemàtica a la que diversos autors s’hi han referit com a ‘praxis shock’ (Ballantyne, 2007; Bouij, 2004; Flores i Day, 2006; Kelchtermans i Ballet, 2002; Mark, 1998). Kelchtermans i Ballet (2002) descriuen ‘praxis shock’ de la següent manera:

La confrontació del professorat amb les realitats i responsabilitats com a docents que posa a prova les seves creences i idees sobre

l'ensenyament, en qüestiona algunes d'elles i en confirma algunes altres (p. 105)

Aquest terme, doncs, s'utilitza per a denominar la situació experimentada pel docent davant de les dificultats inesperades de la pràctica professional. Malgrat la seva duresa, la confrontació amb la realitat de la pràctica ajuda a replantejar i reajustar certes idees de la professió i facilita l'adaptació de la pròpia identitat al nou context professional. Així, després d'experimentar les dificultats característiques de l'inici, alguns docents que prèviament han desenvolupat una important carrera com a artistes adquireixen una 'identitat híbrida', una identitat en què els rols d'artista i de docent es complementen i s'informen mútuament (v. Article 2).

Del que s'ha exposat fins el moment es desprèn que un sentit d'identitat professional sòlid i realista és essencial per a aconseguir una pràctica docent satisfactòria. Aquest, però, no és important tan sols per al professorat de música de secundària sinó també per al de primària. Les idees presentades a continuació, doncs, podrien ser vàlides en ambdós casos malgrat que la bibliografia consultada sembla indicar que la problemàtica explicada és més freqüent en el professorat de secundària.

Per tal que els docents de música puguin assumir les responsabilitats que comporta el desenvolupament de la seva tasca professional, és necessari començar a socialitzar-los des dels mateixos programes de formació inicial (Ballantyne, 2005; Roberts, 2004; Scheib, 2006). També compartim amb Scheib (2006) la importància que la identitat com a docents de música rebi suport durant els primers anys a la professió. En la nostra opinió, ambdues propostes podrien contribuir a alleugerir les dificultats amb què molts docents es troben a l'haver d'afrontar determinades situacions durant la fase inicial de la seva pràctica.

4.2.2 El professorat de música de secundària a Catalunya i a Queensland

En general, en els dos contextos investigats, el docent de música de secundària és un professor especialista que ha cursat una carrera com a músic en centres superiors d'ensenyament i que ha complementat aquesta formació amb uns estudis més limitats en l'àmbit de la pedagogia i la didàctica. Aquestes circumstàncies també semblen

donar-se a d'altres àrees de coneixement, doncs gran part del professorat de secundària que exerceix en els contextos que ens ocupen (Catalunya i Queensland) completa els seus estudis específics en l'àrea d'especialització amb una preparació docent, en comparació, molt més reduïda. A diferència de la resta del professorat, però, part dels docents que exerceixen en l'àmbit de les arts solen iniciar i desenvolupar una trajectòria artística des de ben petits que els fa adquirir un compromís i una implicació vers la mateixa que, sovint, sobrepassa els límits estrictament professionals.

A Catalunya (Estat Espanyol), gran part dels docents de música que exerceixen a l'etapa secundària tenen una titulació superior de conservatori o un grau (o llicenciatura) universitari en l'àmbit de la música i estan en possessió del recent implantat Màster d'Educació Secundària Obligatòria –d'una dedicació de l'alumnat equivalent a 60 crèdits ECTS– o de l'antic Curs d'Aptitud Pedagògica (CAP), al qual el Màster substitueix. Al contrari del que ha succeït amb els docents de música de primària, la introducció del nou Màster per al professorat de secundària ha comportat un augment de la seva preparació pedagògica i didàctica respecte a la de l'antic pla d'estudis. Malgrat tot, al nostre parer, la formació pedagògica i didàctica rebuda per a la tasca a desenvolupar encara continua sent molt feble.

A Queensland (Austràlia), la major part dels docents de música que exerceixen a la secundària han cursat un títol universitari de música i han completat una qualificació docent de Postgrau d'un curs de durada (equivalent a 8 unitats), que no inclou una formació específica en relació amb el contingut de la matèria. Com s'ha comentat pel professorat de música de primària, per exercir a l'etapa secundària els docents de música també poden realitzar uns estudis de magisteri (secundària) de quatre cursos de durada, durant els quals reben una especialització en educació musical que comprèn una seqüència d'entre 4 i 8 unitats.

Les experiències relatades per alguns dels docents participants en els estudis recollits en el segon i el tercer articles, però, suggereixen que la preparació pedagògica i didàctica rebuda al llarg d'aquests cursos, tant a l'Estat Espanyol com a Austràlia, estan lluny de cobrir les necessitats formatives del professorat de música de secundària en els esmentats àmbits.

5. La qualitat docent

El debat sobre la cerca de la qualitat docent, una de les qüestions fonamentals que han centrat l'interès de la comunitat educativa durant les cinc últimes dècades, s'ha reavivat en aquests últims anys degut a les reformes educatives que s'han succeït arreu del món. Tant des de diferents organismes internacionals com, més concretament, des de l'àmbit educatiu s'ha posat de manifest que la qualitat docent importa (Cochran-Smith, 2003; Darling-Hammond, 1997; Delors, 1996; OECD¹⁶, 2005). Les definicions emprades per a descriure la qualitat docent, no obstant, són molt diverses i poc clares (Association for Teacher Education in Europe, 2006; Snoek *et al.*, 2009; Timmering, 2009). A l'abordar investigacions sobre aquesta qüestió es posa de manifest l'existència de dos enfocaments ben diversos: per una banda, els estudis que estableixen la qualitat docent en funció de certes qualificacions del professorat i, per l'altra, els treballs que descriuen el concepte de qualitat docent en termes de resultats d'aprenentatge de l'alumnat.

Per començar, alguns autors com Ballantyne i Packer (2004), Carbajo (2009), Hendel (1995), Leong (1995, 1996), Rohwer i Henry (2004), Saunders i Baker (1991), Schmidt (1994), Schumacher (2009), Teachout (1997) o també l'ANECA¹⁷ (2005), estableixen indicadors de qualitat basats en les característiques, atributs, coneixements, habilitats o competències dels docents. Les primeres investigacions en adoptar aquesta perspectiva ja es van dur a terme a principis de la dècada dels 60, moment en què alguns investigadors van començar a identificar les característiques personals dels docents eficaços (v. Leglar i Collay, 2002; McDiarmid i Clevenger-Bright, 2008). Pocs d'aquests estudis, però, van associar aquestes característiques amb l'aprenentatge que es produeix en l'alumnat. En conseqüència, es van començar

¹⁶ Organisation for Economic Co-operation and Development

¹⁷ Agencia Nacional de Evaluación de la Calidad y Acreditación

a publicar estudis en els quals els investigadors van plantejar-se la identificació de les competències observables essencials per a una pràctica eficaç i que, a més, podien contribuir a l'aprenentatge dels alumnes. Al subapartat 5.1.3.2 es realitza una anàlisi dels treballs que s'han considerat més rellevants a l'entorn de les competències professionals dels docents de música. Com s'aprecia en aquest punt, però, els resultats d'aquests estudis no van permetre demostrar quines competències específiques exercien una influència real sobre l'aprenentatge de l'alumnat.

Com a resposta, alguns investigadors van adoptar un enfocament basat en els resultats d'aprenentatge dels alumnes (*process-product approach*), en el qual es va intentar establir una relació entre els comportaments observats en el professorat i els esmentats resultats d'aprenentatge. Dins d'aquesta tradició, Leglar i Collay (2002) destaquen les investigacions de Yarbrough (e.g., Yarbrough, Price i Hendel, 1994) i Madsen (e.g., Madsen i Geringer, 1989), que relacionen certs comportaments del docent amb les actituds i resultats d'aprenentatge de l'alumnat, respectivament. Més recentment, i davant del predomini d'investigacions centrades en el docent, Duke (1999/2000) ha posat de manifest la necessitat d'incrementar els estudis sobre l'eficàcia docent focalitzant en els resultats d'aprenentatge de l'alumnat. Aquesta conceptualització de qualitat docent, però, ha pressuposat que els resultats d'aprenentatge dels alumnes són únicament atribuïbles al professorat i, per tant, ha ignorat certs aspectes que també exerceixen una influència en els esmentats resultats, com ara els altres docents, els companys de classe, els recursos escolars, el suport de la comunitat o el clima escolar (Goe, Bell i Little, 2008).

En consonància amb les idees de Fenstermacher i Richardson (2000) o Hanushek (1997), que rebutgen la presumpció de causalitat entre ensenyament i aprenentatge, aquesta tesi no pretén establir una relació sistemàtica entre certes qualitats del docent i l'actuació de l'alumnat, sinó que contempla la qualitat docent des de la perspectiva del professorat. En conseqüència, s'adopta una definició de qualitat docent que inclou el conjunt de característiques necessàries en el professorat per tal de portar a terme de forma eficaç les responsabilitats de la seva pràctica. En la definició aportada prèviament també es contempla l'eficàcia docent des de l'òptica de l'eficàcia percebuda, segons la conceptualització realitzada per Day, Stobart, Sammons, Kington, Gu, Smees i Mujtaba (2006) i, per tant, s'utilitza aquest terme

per descriure la percepció del professorat sobre la seva capacitat de portar a terme la seva tasca professional al màxim de les seves possibilitats.

Si les definicions emprades per a descriure la qualitat docent eren poc clares, les diverses finalitats amb què s'han utilitzat els indicadors de qualitat tampoc han contribuït a dissipar la confusió existent a l'entorn d'aquest terme. Mentre que en alguns documents s'emfatitza en la formulació d'uns indicadors de qualitat que puguin esdevenir un mecanisme de control per a la professió docent, especialment en la mesura en què aquests es relacionen amb els processos de certificació del professorat (e.g., Queensland College of Teachers, 2006; Training and Development Agency for Schools, 2007), a d'altres publicacions els indicadors de qualitat només s'estableixen amb la finalitat de contribuir al desenvolupament professional dels docents (e.g., Danielson, 1996; Koster *et al.*, 2005). Conscients que la professió docent i les seves pràctiques canvien, les qualitats dels docents de música que es defineixen en aquesta tesi no pretenen ser un referencial inamovible per al professorat d'aquest àmbit –doncs això podria limitar la seva autonomia i seria contraproduent per a la professió– sinó que tenen com a objectiu proporcionar als docents una guia per a la reflexió sobre el seu creixement personal i professional. En aquest sentit, ens emmarquem en una visió dinàmica de la qualitat docent.

Donat que una implicació activa dels docents en el procés de formulació dels indicadors de qualitat és clau per tal que aquests exerceixin un impacte real sobre el seu desenvolupament professional (Association for Teacher Education in Europe, 2006; Flores, Hilton, Klonari, Nilsen i Snoek, 2008), aquesta tesi també proporciona una visió de la qualitat docent construïda des de dins de la professió. És evident que els docents poden aportar dades importants a l'entorn dels indicadors de qualitat que han de guiar la seva professió. Malauradament, sovint són els que fan les lleis i altres actors implicats en aquest procés les persones que acaben decidint qüestions fonamentals que concerneixen al professorat. Així ho assenyalen Goodson i Hargreaves (1996):

Si volem potenciar les vides professionals dels docents, hem de dirigir la nostra mirada curiosa sobre els móns experimentats pel propi professorat, i des d'allà, plantejar preguntes exigents a aquells que pretenen canviar i reestructurar la feina docent des de dalt. A la fi, el professionalisme docent és allò que el professorat

experimenta com a tal, no el que els polítics i altres individus afirmen que ha de ser (pp. 22-23)

Tal com deixen entreveure Goodson i Hargreaves (1996), la qualitat docent és un concepte en què el vessant experimental –i potser més subjectiu– del professorat exerceix una funció determinant. La majoria d'estudis que han tractat de definir la qualitat docent del professorat, però, s'han limitat a descriure els aspectes tècnics i fàcilment mesurables de la professió. Com es veurà més endavant (v. 5.1.3.2), els criteris de qualitat establerts per la major part dels estudis sobre competències professionals del professorat s'han fonamentat en aquest tipus de qüestions. No obstant, aquests indicadors ofereixen una visió molt reduïda i simplista del que és en realitat la tasca docent. Encara que no són tan fàcils de detectar i avaluar, existeixen una sèrie d'aspectes personals que juguen un paper essencial en l'eficàcia amb què els docents desenvolupen la seva tasca professional (Day, 2002; Flores *et al.*, 2008; Korthagen, 2004; Pantić i Wubbels, 2010). En aquest sentit, aquesta tesi coincideix amb la Association for Teacher Education in Europe (2006) en que qualsevol indicador que identifiqui la qualitat dels docents ha de reflectir els valors i atributs d'una professió que requereix pensament reflexiu, desenvolupament professional continu, autonomia, responsabilitat i creativitat. En aquesta línia, Timmering (2009), recolzant-se en la bibliografia a l'entorn de la qualitat docent, descriu al professor ideal com aquell que a) reuneix una sèrie de coneixements i capacitats professionals relacionats amb el contingut específic de l'àrea, la didàctica específica de la matèria i la pedagogia en general i b) posseeix una personalitat adequada, ja sigui innata –trets personals que no es poden ensenyar– o adquirida –qualitats personals que conformen el rol professional del docent i que sí poden ser ensenyades. Esdevenir un bon docent, per tant, no només és qüestió de saber o de saber fer; les persones que som, o les persones que pensem que som, també exerceixen una influència sobre allò que fem (Banner i Cannon, 1997; Olson i Einwohner, 2001; Watson, 2006). Tal com apunta Palmer (1998), “la bona pràctica docent no pot ser reduïda a la tècnica; la bona pràctica prové de la identitat i integritat del professorat” (p. 10). En aquestes afirmacions es posa de manifest la necessitat d'adoptar una visió equilibrada de la qualitat dels docents que contempli no tan sols els coneixements i capacitats del professorat, sinó també aspectes personals com els seus valors, les actituds, el pensament i les identitats (Association for Teacher Education in Europe, 2006).

Partint de la definició formulada per la Association for Teacher Education in Europe (2006), en aquesta tesi s'adopta un concepte més ampli de qualitat docent i s'utilitza aquest terme per descriure no només aquells aspectes tècnics que són necessaris per a poder emprendre l'ensenyament d'una matèria –les competències professionals relacionades amb el contingut específic de l'àrea, la didàctica específica de la matèria i la pedagogia en general–, sinó també el conjunt de característiques personals que són essencials per una pràctica eficaç –dins les quals s'inclouen tant els atributs intrínsecs al professorat com el conjunt de qualitats que conformen el rol del docent.

5.1 L'enfocament per competències

Plantejar l'educació des de la perspectiva de l'adquisició de competències està marcant profundament les transformacions en el sistema educatiu de molts països, tant a Europa com a Amèrica del Nord, l'Amèrica Llatina o Austràlia. Arreu del món s'està produint una corrent de renovació curricular que, com es desprèn dels treballs de Hutmacher (2003) o Salganik, Rychen, Moser i Konstant (1999), és un reflex de la ràpida evolució de la societat en què ens trobem immersos i que posa de manifest la necessitat d'adequar la preparació dels ciutadans a les exigències del moment. L'educació basada en competències, però, no és un fenomen nou. En l'àmbit de la formació del professorat, l'origen d'aquest enfocament cal buscar-lo en l'anomenat *competency-based teacher education* (CBTE), un moviment educatiu sorgit al voltant de la dècada dels 70 als Estats Units amb l'objectiu d'identificar qualitats observables en els docents eficaços que poguessin servir de guia per a la seva preparació. D'aquest tipus d'estudis es van derivar llargues llistes de competències que van esdevenir la base de molts programes de formació del professorat.

En l'actualitat el discurs de les competències en l'educació i, més concretament, en l'àmbit de la formació del professorat, s'ha tornat a revifar. Fixant-nos en els arguments de Navío (2001), autor d'un dels estudis més rellevants a l'entorn de les competències professionals en el nostre entorn més proper, aportem a continuació dues raons que creiem que justifiquen el ressorgiment d'aquest enfocament. Per començar, coincidim amb Navío que una de les causes de la recuperació del discurs de les competències rau en l'interès d'apropar l'educació al món laboral amb el clar

objectiu de millorar els índexs d'ocupació. En segon lloc, és evident que les competències emfatitzen en la dimensió més pràctica de la formació i, en conseqüència, poden esdevenir un bon recurs per promoure l'alternança entre formació teòrica i pràctica, i per potenciar l'avaluació en base a unes accions determinades i no tan sols en funció d'uns coneixements.

En relació amb l'afirmació anterior, compartim l'argument de Hutmacher (2003) qui assenyala que, davant la crisi persistent de continguts, l'educació no pot limitar-se a transmetre uns coneixements sobre una matèria, sinó que ha d'orientar els individus per acomplir amb les seves responsabilitats. Per últim, encara que en una línia molt diferent, també coincidim amb Hutmacher (2003) i amb González i Wagenaar (2003) que la formació basada en competències suposa emfatitzar en l'aprenent i que, en aquest sentit, aquest enfocament suposa un avanç respecte a paradigmes educatius anteriors.

Al llarg del primer apartat (v. 5.1.1) es conceptualitza el terme competència professional i es fa referència a l'aproximació teòrica dins la qual ens emmarquem. Posteriorment es descriuen les propostes i els estudis sobre competències professionals que s'han considerat més rellevants per a l'elaboració d'aquesta tesi, tant els que respecten als docents en general com als docents de música en particular (v. 5.1.2 i 5.1.3, respectivament). Per acabar, es presenten els punts forts i febles d'aquest enfocament (v. 5.1.4).

5.1.1 Sobre les competències professionals

5.1.1.1 Delimitació conceptual i característiques

Diversos autors coincideixen a assenyalar la confusió existent a l'entorn del concepte 'competència' (v. Delamare i Winterton, 2005; Hutmacher, 1997; Navío, 2005; Sebastiani, 2007; Tejada, 1999; Zabala i Arnau, 2008), el que dificulta consensuar una definició capaç d'harmonitzar les diferents accepcions amb les que el terme s'utilitza. En consonància amb el que s'assenyala en el primer article d'aquest compendi, en aquesta tesi s'adopta la definició aportada per Perrenoud (2004), un dels autors de referència en aquest camp, que descriu la competència de la següent

manera: “capacitat de mobilitzar diversos recursos cognitius per a fer front a un tipus de situacions” (p. 11). En base a aquesta definició i tenint en compte les idees d’altres treballs consultats per a l’elaboració d’aquesta tesi, s’han establert una sèrie de característiques o d’elements comuns en les competències:

- Per començar, coincidim amb Perrenoud (2004) que les *competències integren i mobilitzen diferents recursos* com ara els coneixements, les habilitats o les actituds, encara que cap d’aquests recursos constitueix, per sí mateix, la competència. Per ser competent, doncs, cal mobilitzar-los de forma apropiada i interrelacionada a la pràctica (Le Boterf, 1994). Sovint, es suggereix que el domini d’aquests recursos i la seva adequada mobilització ha de capacitar a l’individu per actuar amb eficàcia en l’exercici professional (v. Lévy-Leboyer, 2003; Tejada, 1999).
- Del punt anterior s’infereix que les competències només *tenen sentit en l’acció*, aspecte que es posa de manifest en les conceptualitzacions d’autors com Cano (2005), Lasnier (2000), Le Boterf (2001), Perrenoud (2004) o Tejada (1999) entre d’altres. Al manifestar-se en la pràctica, les competències han de poder-se acreditar i ser directament avaluables (Marchesi, 2007).
- El caràcter aplicatiu de les competències també posa de manifest la seva *dependència contextual*, tesi defensada per autors com Cano (2005), Gonczi (2003), Lévy-Leboyer (2003), Navío (2005), Oates (2003), Perrenoud (2004), Rychen i Salganik (2003) i Zabala i Arnau (2008). Les competències no poden entendre’s al marge de les condicions específiques de l’escenari on es desenvolupen. En consonància amb la definició aportada per Tejada (1999), creiem que això no implica que cada context requereixi una competència particular, sinó que cada actuació demana una resposta adaptada a aquest context.
- Malgrat que els recursos adquirits durant la formació inicial són importants per ajudar al professorat a desenvolupar les competències que haurà de posar en marxa en el futur, els docents tenen la *responsabilitat d’actualitzar i consolidar les esmentades competències al llarg de la seva vida professional* (v. també Cano, 2005; Le Boterf, 2001; Perrenoud, 2004; Tejada, 1999). Per tant,

compartim amb Tejada (1999) que l'experiència exerceix un paper fonamental per a l'obtenció de professionals competents.

5.1.1.2 Aproximacions teòriques

En la revisió bibliogràfica s'ha pogut constatar que són diversos els autors que han realitzat propostes a l'entorn de les perspectives teòriques que han fonamentat o que fonamenten avui dia els discursos a l'entorn de les competències. Per a l'elaboració d'aquesta tesi s'han consultat diferents treballs que han abordat aquest tema, éssent el de Gonczi (1994) un dels més difosos. A continuació, doncs, es presenta breument la classificació aportada per aquest autor:

- *Enfocament conductista*: en aquest model la competència es concep en termes de conductes associades amb la finalització de tasques atomitzades. Aquest enfocament ignora les connexions entre tasques i la possibilitat que el conjunt d'elles condueixi a la seva transformació. Les crítiques a l'entorn d'aquest model són nombroses: és positivista, reduccionista, ignora els atributs subjacents a les actuacions i la complexitat de l'actuació professional en el món real, entre d'altres. Gonczi assenyala que aquest model és inapropiat per conceptualitzar el treball professional a qualsevol nivell.
- *Enfocament genèric*: focalitza en els atributs genèrics que són essencials per una actuació eficaç i que poden ser transferibles a situacions anàlogues. Aquest enfocament ignora el context en què aquests atributs poden ser aplicats. L'autor expressa també els seus dubtes en relació amb l'existència d'atributs genèrics i la seva transferibilitat a contextos diversos.
- *Enfocament integrat o holístic*: intenta relacionar els atributs genèrics amb el context en què aquests atributs s'utilitzen. Aquest enfocament té en compte les combinacions complexes d'atributs (coneixements, actituds, valors i habilitats) utilitzades per a entendre i funcionar en una situació particular. Segons això, la noció de competència és relacional; és a dir, la utilització d'uns atributs específics depèn de les necessitats de la situació concreta. Segons l'autor, aquest model supera les objeccions que habitualment s'han identificat en els enfocaments per competències, ja que permet incorporar valors com a elements

de l'actuació competent, la necessitat de pràctica reflexiva, la importància del context i la possibilitat de que hi hagi més d'una manera d'actuar de forma competent. Aquest és l'enfocament en què s'emmarquen la major part dels autors que actualment treballen a l'entorn de les competències (e.g., Echeverría, 2002; Le Boterf, 2002; Lévy-Leboyer, 2003; Sebastiani, 2007).

A més de Gonczi (1994), són diversos els treballs que han realitzat propostes teòriques per abordar l'anàlisi de les competències des de perspectives més holístiques. Seria el cas de l'*aproximació holística* de Bowden (2004), l'*enfocament holístic i reflexiu* de Cheetham i Chivers (1996), el *model explicatiu* de Navío (2001), l'*enfocament interpretatiu a través de la 'fenomenografia'* de Sandberg (2000) i l'*enfocament interpretatiu-relacional* de Velde (1999), entre d'altres. D'això es desprèn la tendència d'alguns autors a explorar i a emmarcar-se –des d'una perspectiva teòrica– en concepcions més holístiques de competència, en un intent de superar les limitacions d'enfocaments previs i de representar millor la complexitat de l'actuació professional. En línia amb el que proposa Velde (1999), però, en la nostra cerca bibliogràfica hem pogut constatar que, a la pràctica, gran part de les propostes i els estudis sobre competències professionals continuen adoptant un matís fortament conductista. Malauradament, gran part d'aquests treballs proposen llargues llistes de competències que reflexen idees atomitzades i desconnectades entre sí del que suposa la tasca professional dels docents; ignoren els atributs que no poden ser directament observats o avaluats, entre ells les qualitats personals i els valors subjacents a les pràctiques del professorat; o obvien el context en què es posen en marxa aquestes competències, entre d'altres. A l'apartat 5.1.4 ens referim a aquestes i altres limitacions de l'enfocament per competències.

Malgrat que som conscients que l'aproximació integrada o holística de Gonczi (1994) és la més apropiada per conceptualitzar el treball dut a terme pel professorat i la que permet captar més fidelment la complexitat subjacent a les pràctiques docents, al llarg de l'elaboració d'aquesta tesi s'ha pogut comprovar la dificultat per superar algunes de les limitacions relacionades amb un enfocament conductista de les competències. En aquest sentit, considerem necessari emmarcar-nos en un concepte de competència proper a l'aproximació integrada o holística de Gonczi (1994) però, a

la vegada, assumim la influència exercida, de forma quasi inevitable, per l'enfocament conductista.

5.1.2 Les competències professionals dels docents

5.1.2.1 Propostes sobre competències professionals dels docents

En el nostre entorn més proper, tres de les propostes més recents i difoses de competències necessàries per al desenvolupament eficaç de la pràctica docent han estat formulades per Cano (2005), Marchesi (2007) i Perrenoud (2004) (v. Taula II).

Taula II Propostes de competències professionals per a docents

Cano (2005)	<ol style="list-style-type: none"> 1. Capacitat de planificació i organització del propi treball 2. Competències comunicatives 3. Capacitat de treballar en equip 4. Habilitats interpersonals per a la resolució de conflictes 5. Capacitat de fer servir significativament les noves tecnologies de la informació i la comunicació 6. L'autoconcepte 7. L'autoavaluació
Marchesi (2007)	<ol style="list-style-type: none"> 1. Ser competent per a afavorir el desig de saber de l'alumnat i ampliar els seus coneixements 2. Estar preparat per a vetllar pel desenvolupament afectiu dels alumnes i per la convivència escolar 3. Ser capaç d'afavorir l'autonomia moral dels alumnes 4. Ser capaç de desenvolupar una educació multicultural 5. Estar preparat per a cooperar amb la família 6. Poder treballar en col·laboració i en equip amb els companys
Perrenoud (2004)	<ol style="list-style-type: none"> 1. Organitzar i animar situacions d'aprenentatge 2. Gestionar la progressió dels aprenentatges 3. Elaborar i fer evolucionar dispositius de diferenciació 4. Implicar als alumnes en el seu aprenentatge i en el seu treball 5. Treballar en equip 6. Participar en la gestió de l'escola 7. Informar i implicar als pares 8. Utilitzar les noves tecnologies 9. Afrontar els deures i els dilemes ètics de la professió 10. Organitzar la pròpia formació continuada

Com es pot observar a la Taula II, la proposta formulada per Marchesi (2007) està molt abocada a aconseguir docents capaços de preparar a l'alumnat tant a nivell intel·lectual com afectiu o moral (v. competències 1 – 3). Per tant, la seva proposta té molt present que la millora docent ha de poder reflectir-se sobre l'alumnat. Cano (2005) i Perrenoud (2004), en canvi, focalitzen en les competències que ha de desenvolupar el professorat, però no fan referència explícita a les seves repercussions sobre els aprenents.

Pel que fa a les semblances, totes tres propostes coincideixen a remarcar la importància de treballar en equip amb els companys i d'utilitzar les noves tecnologies. Malgrat que aquesta última no es troba inclosa com una de les competències principals en la proposta de Marchesi (2007), l'autor fa referència a la necessitat d'utilitzar les noves tecnologies per tal d'afavorir l'aprenentatge en l'alumnat, suggerint així que les noves tecnologies han de poder ser un mitjà per aconseguir els aprenentatges desitjats, però no una fi en sí mateixes. Per altra banda, Marchesi (2007) i Perrenoud (2004) coincideixen a destacar la importància d'atendre a la diversitat mentre que, des de perspectives diferents, les propostes de Cano (2005) i Perrenoud (2004) deixen entreveure la importància de reflexionar sobre la pròpia pràctica i d'organitzar la pròpia formació continuada, aspectes que, en la nostra opinió, han de poder anar associats.

Deixant de banda el contingut i centrant-nos en la forma, les propostes de Marchesi (2007) i Perrenoud (2004) coincideixen en associar unes competències o components específics a cada competència principal. En consonància amb aquests treballs, la nostra proposta de competències també contempla aquesta organització. Coincidim amb Perrenoud (2004) que, encara que el docent ha de dirigir la situació de forma global, cada actuació particular implica la mobilització de competències més específiques.

Proposta del *Libro Blanco* del Título de Grado de Magisterio

A l'Estat Espanyol, el *Libro Blanco* del Título de Grado de Magisterio (ANECA, 2005) és, potser, l'únic informe oficial que recull l'opinió de diversos professionals de l'educació sobre els perfils i competències professionals dels docents. És per això que s'ha cregut convenient incloure'l en aquesta memòria. Amb aquest estudi,

l'ANECA pretenia oferir uns resultats que poguessin conduir cap el disseny d'un títol de grau adaptat a l'EEES. Les seves recomanacions i propostes, però, no van tenir un caràcter vinculant, sinó que van esdevenir una eina per a la reflexió.

La següent taula (v. Taula III) recull la proposta de competències específiques comuns a tots els perfils de mestre formulada en aquest document. Encara que el *Libro Blanco* fa referència a les competències dels mestres d'Educació Infantil i Primària, la major part d'elles podrien ser també aplicades al professorat de secundària.

Taula III Proposta de competències professionals per a mestres de l'ANECA (2005)

Competències específiques comuns a tots els mestres
<p>SABER</p> <ol style="list-style-type: none">1. Capacitat per comprendre la complexitat dels processos educatius en general i dels processos d'ensenyament-aprenentatge en particular2. Coneixement dels continguts que cal ensenyar, comprenent la seva singularitat epistemològica i l'especificitat de la seva didàctica3. Sòlida formació científico-cultural i tecnològica

SABER FER

4. Respecte a les diferències culturals i personals dels alumnes i altres membres de la comunitat educativa
5. Capacitat per analitzar i qüestionar les concepcions de l'educació emanades de la investigació així com les postures curriculars de l'Administració Educativa
6. Disseny i desenvolupament de projectes educatius i unitats de programació que permetin adaptar el currículum al context sociocultural
7. Capacitat per a promoure l'aprenentatge autònom dels alumnes a la llum dels objectius i continguts propis del corresponent nivell educatiu, desenvolupant estratègies que evitin l'exclusió i la discriminació
8. Capacitat per a organitzar l'ensenyament, en el marc dels paradigmes epistemològics de les àrees, utilitzant de forma integrada els sabers disciplinaris, transversals i multidisciplinaris adequats al respectiu nivell educatiu
9. Capacitat per preparar, seleccionar o construir materials didàctics i utilitzar-los en els marcs específics de les diferents disciplines
10. Capacitat per utilitzar i incorporar adequadament en les activitats d'ensenyament-aprenentatge les tecnologies de la informació i la comunicació
11. Capacitat per promoure la qualitat dels contextos (aula i centre) en els que es desenvolupa el procés educatiu, de manera que es garantitzi el benestar dels alumnes
12. Capacitat per utilitzar l'avaluació, en la seva funció pròpiament pedagògica i no merament acreditativa, com a element regulador i promotor de la millora de l'ensenyament, de l'aprenentatge i de la seva pròpia formació
13. Capacitat per a realitzar activitats educatives de recolzament en el marc d'una educació inclusiva
14. Capacitat per exercir la funció tutorial, orientant a alumnes i pares i coordinants l'acció educativa en relació amb el seu grup d'alumnes
15. Participar en projectes d'investigació relacionats amb l'ensenyament i l'aprenentatge, introduint propostes d'innovació encaminades a la millora de la qualitat educativa

SABER ESTAR

16. Capacitat de relació i de comunicació, així com d'equilibri emocional en les diferents circumstàncies de l'activitat professional
17. Capacitat per treballar en equip amb els companys com a condició necessària per a la millora de la seva activitat professional, compartint sabers i experiències
18. Capacitat per dinamitzar amb l'alumnat la construcció participada de regles de convivència democràtica, i afrontar i resoldre de forma col·laborativa situacions problemàtiques i conflictes interpersonals de naturalesa diversa
19. Capacitat per col·laborar amb els diferents sectors de la comunitat educativa i de l'entorn

SABER SER

20. Tenir una imatge realista de sí mateix, actuar conforme a les pròpies conviccions, assumir responsabilitats, prendre decisions i relativitzar les possibles frustracions
21. Assumir la dimensió ètica del mestre potenciant en l'alumnat una actitud de ciutadania crítica i responsable
22. Compromís de potenciar el rendiment acadèmic dels alumnes i el seu progrés escolar, en el marc d'una educació integral
23. Capacitat per assumir la necessitat de desenvolupament professional continuat, mitjançant l'autoavaluació de la pròpia pràctica

Per mitjà de qüestionaris, es van recollir les valoracions d'acadèmics espanyols en relació amb la importància de les competències recollides a la taula anterior (v. Taula III). Les més valorades van resultar ser les relacionades amb la comprensió dels processos d'ensenyament-aprenentatge i amb els continguts de la matèria impartida (competències 1 i 2), amb l'atenció a la diversitat i al disseny d'activitats d'acord amb aquesta diversitat (competències 4 i 6, respectivament), amb la capacitat per promoure l'aprenentatge autònom dels alumnes (competència 7), amb el desenvolupament de la funció tutorial (competència 14), amb la utilització de l'avaluació com a eina d'aprenentatge (competència 12), amb el compromís amb la dimensió ètica de la professió (competència 21) i amb la capacitat de potenciar el rendiment acadèmic de l'alumnat (competència 22). En consonància amb aquest estudi, el primer article d'aquest compendi també va assenyalar les competències referents a l'actuació ètica del docent, a l'adaptació de les seqüències d'ensenyament-aprenentatge i al desenvolupament de capacitats vinculades amb el contingut de la matèria entre les més ben valorades pel professorat. Aquests resultats confirmen la rellevància que aquestes competències adquireixen en el desenvolupament satisfactori de la seva tasca professional.

Proposta del *Professional Standards for Queensland Teachers*

A l'Estat de Queensland (Austràlia), el document *Professional Standards¹⁸ for Queensland Teachers* (Queensland College of Teachers, 2006) és un marc de treball oficial utilitzat per avaluar l'actuació dels docents de l'Estat. Aquest document descriu les habilitats, els coneixements i els valors professionals que el professorat ha de poder acreditar per tal de poder exercir a les escoles de Queensland. Els *Professional Standards* també serveixen de model per al disseny de programes de formació inicial i continuada del professorat de l'Estat. A diferència del *Libro Blanco*, doncs, aquest document sí té caràcter vinculant però, en canvi, el seu àmbit d'aplicació és més reduït.

Com es pot veure a la següent taula (v. Taula IV), els *Professional Standards* s'erigeixen a l'entorn de tres dimensions de la pràctica professional dels docents: la

¹⁸ A diferència de la competència, que s'ha definit com la capacitat de mobilitzar una sèrie de recursos per fer front a determinades situacions, el terme estàndard habitualment s'utilitza per a designar una norma establerta o un requisit oficial (Timmering, 2009). Aquest matís es posa de manifest en el document *Professional Standards for Queensland Teachers* (Queensland College of Teachers, 2006), que descriu aquest terme com la delimitació del que els docents "necessiten saber, comprendre i ser capaços de fer" (p. ii). Sovint, però, els termes competència i estàndard s'utilitzen de forma indistinta.

primera d'elles focalitza en el procés d'ensenyament-aprenentatge i en el rol del professorat en el disseny i desenvolupament d'experiències individuals i col·lectives d'aprenentatge (v. estàndards 1 – 5); la segona emfatitza en les relacions que els docents eficaços construeixen tant a dins com a fora de l'escola (v. estàndards 6– 9); i la tercera subratlla el compromís dels docents cap a la pràctica reflexiva i el seu desenvolupament professional (v. estàndard 10). Aquesta proposta posa de manifest que la feina dels docents ha de poder repercutir positivament sobre l'aprenentatge de l'alumnat, que les relacions que el professorat estableix amb la societat, l'alumnat i els membres de la comunitat educativa són essencials per al desenvolupament eficaç de la tasca docent i que la pràctica reflexiva és fonamental per a millorar en la professió.

Taula IV Proposta d'estàndards professionals del 'Queensland College of Teachers' (2006)

<i>Professional Standards for Queensland Teachers</i>
<ol style="list-style-type: none"> 1. Dissenyar i implementar experiències d'aprenentatge atractives i flexibles per als individus i els grups. 2. Dissenyar i implementar experiències d'aprenentatge que desenvolupin el llenguatge, la lectoescriptura i els coneixements numèrics 3. Dissenyar i implementar experiències d'aprenentatge intel·lectualment exigents 4. Dissenyar i implementar experiències d'aprenentatge que valorin la diversitat 5. Avaluar i informar de forma constructiva sobre l'aprenentatge de l'alumnat 6. Recolzar el desenvolupament personal i la participació en la societat 7. Crear i mantenir uns entorns d'aprenentatge segurs i solidaris 8. Promoure relacions positives i productives amb les famílies i la comunitat 9. Contribuir de forma eficaç als equips professionals 10. Comprometre's a la pràctica reflexiva i al creixement professional

5.1.3 Les competències professionals dels docents de música

5.1.3.1 Classificacions i tipologies

Al consultar diferents fonts sobre competències, es va poder observar com les classificacions i tipologies de competències professionals dels docents de música proposades en els documents examinats eren força diverses. La Taula V recull les classificacions que s'han considerat més rellevants per aquesta tesi.

Taula V Classificacions sobre tipologies de competències

Autors	Tipologies de competències
Adnessi (2005)	De base (musicals), tècnico-professionals (sociològiques, psicològiques, didàctiques i pedagògiques) i transversals
Carbajo (2009)	Personals, musicals i docents
Carrillo i Vilar (2009)	Transversals, musicals i didàctico-pedagògiques
CFMI ¹⁹ (2005)	Musicals i artístiques, didàctiques i pedagògiques, organitzatives i referents a les relacions humanes
Klotman (1972)	Personals, musicals i docents
Leong (1995)	Mètodes i estratègies didàctiques, coneixements i habilitats musicals, ensenyament i avaluació, gestió i comunicació
Mountford (1976)	Personals, musicals i professionals
Prieto (2001)	Personals, musicals i pedagògiques
Rohwer i Henry (2003)	Personals, musicals i docents
Teachout (1997)	Personals, musicals i docents

En les classificacions incloses en aquesta taula (v. Taula V), però, s'observa una tendència pel que respecta a les tipologies de competències proposades:

- *Competències transversals o personals*: competències comunes a tots els docents i que acostumen a fer referència a aspectes personals. Encara que no totes les propostes presentades contemplin aquesta tipologia, la majoria d'elles sí que proposen competències que podrien incloure's en aquest bloc (e.g., competències organitzatives i relacionals, de gestió i comunicació).
- *Competències musicals*: competències en relació amb el contingut de la matèria que s'ensenyava.

¹⁹ Centre de Formation des Musiciens Intervenants

- *Competències docents, professionals, o didàctiques i pedagògiques:* competències que contempnen l'especificitat de la matèria des d'un vessant didàctico-pedagògic.

Com es pot veure a l'Annex 5, la proposta de competències a partir de la qual es va construir l'estudi recollit en el primer article s'estructura en base a les tipologies de competències exposades anteriorment.

5.1.3.2 Propostes i estudis sobre competències professionals dels docents de música

Les primeres investigacions sobre competències en el camp de l'educació musical van ser realitzades per Baird (1958), Clinton (1962) i Coakley i Tolbert (1968) als Estats Units. En aquests primers estudis es va establir un llistat de les competències desitjables en el professorat de música mitjançant qüestionaris on es demanava als docents participants valorar la importància d'un nombre extens de competències per a la seva pràctica professional. Posteriorment, el MENC²⁰ va publicar l'informe 'Teacher Education in Music: Final Report' (Klotman, 1972) en el que s'exposa una proposta de les competències per a docents de música i es presenta algunes suggerències per a la millora de la seva formació inicial. L'informe posa de manifest que el docent de música ha de disposar de les següents qualitats i competències:

- *Qualitats personals:* inspirar als altres, continuar aprenent en el seu i en altres àmbits, relacionar-se amb altres individus, buscar connexions amb altres arts i disciplines, identificar i avaluar noves idees, utilitzar la seva imaginació i comprendre el rol del professor.
- *Competències musicals:* interpretar (e.g., tenir una bona tècnica, ser capaç d'acompanyar, de cantar, de dirigir i d'avaluar les interpretacions dels altres), compondre (e.g., improvisar en una varietat d'estils i poder arranjar les peces escolars) i analitzar (e.g., comprendre i analitzar diverses obres musicals).
- *Qualitats professionals:* expressar la seva filosofia de la música i de l'educació, demostrar familiaritat amb el pensament educatiu contemporani, implementar un

²⁰ Music Educators National Conference.

repertori musical ampli per fer front als problemes d'aprenentatge i demostrar el concepte de músic complet dedicat a l'ensenyament.

A partir de la publicació d'aquest informe van començar a proliferar els estudis en relació amb les competències professionals del professorat de música. L'australià Leong (1996) revisa algunes de les tesis doctorals sobre competències professionals del docent de música realitzades als Estats Units i les agrupa en diferents àrees segons si exploren les competències importants en la formació inicial del docent (Baker, 1981; Raiman, 1974; Schafer, 1978; Stegall, 1976), en el professorat de secundària (Jennings, 1988; Medley, 1974; Parr, 1976) o en el docent de música en general (Coleman, 1979; Lofgren, 1974; Taylor, 1980). Mountford (1976) també realitza una síntesi dels estudis sobre competències dels docents portats a terme entre el 1964 i el 1974 als Estats Units i destaca les qualitats personals (e.g., inspirar als altres, tenir una autoimatge positiva o estar compromès amb la millora professional), les competències musicals (e.g., portar a terme les interpretacions musicals amb una bona tècnica i amb musicalitat, cantar, dirigir, avaluar les interpretacions musicals dels altres, compondre o improvisar) i les qualitats professionals (e.g., expressar la pròpia filosofia sobre la música i l'educació, demostrar familiaritat amb el pensament educatiu contemporani i demostrar ser un músic complet dedicat a la docència) considerades importants per una pràctica eficaç.

Més endavant, el mateix Leong (1996) i el nord-americà Teachout (1997) van investigar les competències professionals i les habilitats dels educadors de música i van proposar altres llistats de qualitats considerades necessàries per desenvolupar la tasca docent de forma eficaç. A partir dels resultats del seu estudi, Leong (1996) va elaborar un perfil de 30 competències desitjables en el professorat novell de música de secundària (v. Taula VI). Per la seva banda, Teachout (1997) va assenyalar determinades habilitats personals (e.g., autocontrol, habilitats de lideratge, ser organitzat) i docents (e.g., motivar l'alumnat, utilitzar un enfocament positiu, implicar l'alumnat en el procés d'aprenentatge, demostrar confiança) entre les més valorades pel professorat en formació i experimentat de música.

Taula VI Perfil de competències pel professorat novell de música de secundària. Font: Leong (1996)

	Competència	Tipologia*
1	Expressar les idees de forma clara	Mètode
2	Crear i mantenir un entorn d'aprenentatge cooperatiu a l'aula	Mètode
3	Seqüenciar l'ensenyament per optimitzar l'aprenentatge de l'alumnat	Mètode
4	Seleccionar repertori musical que optimitzi l'aprenentatge de l'alumnat	Mètode
5	Equilibrar les activitats d'interpretació, escolta i creació	Mètode
6	Ensenyar la interpretació, l'escolta i la creació musical com a components integrats del currículum	Mètode
7	Utilitzar estratègies que promoguin la motivació de l'alumnat	Mètode
8	Utilitzar estratègies que promoguin la disciplina de l'alumnat	Mètode
9	Utilitzar estratègies que desenvolupin la creativitat de l'alumnat	Mètode
10	Animar l'alumnat a expressar-se a través de la interpretació musical	Mètode
11	Utilitzar estratègies que desenvolupin en l'alumnat la tolerància cap a cultures diferents	Mètode
12	Utilitzar els resultats específics de l'alumnat com a base per a seleccionar el contingut i les experiències d'aprenentatge	Mètode
13	Utilitzar els ordinadors i altres tecnologies per a complementar l'ensenyament	Mètode
14	Detectar els errors musicals en la interpretació	Habilitats
15	Identificar els problemes d'entonació	Habilitats
16	Identificar els elements de l'estil musical	Habilitats
17	Demostrar competència en l'ensenyament de la composició musical i en l'arranjament de peces musicals	Habilitats
18	Definir termes musicals, signes i marques d'expressió utilitzats a les partitures	Coneixement
19	Demostrar familiaritat amb els requisits actuals de la música a secundària	Coneixement
20	Establir guies clares en les tasques encomanades a l'alumnat	Avaluació
21	Avaluar els resultats musicals de l'alumnat	Avaluació
22	Planificar les tasques de l'alumnat de forma progressiva	Avaluació
23	Comprendre els problemes de desenvolupament de l'alumnat	Avaluació

24	Ser constructivament crític en relació amb el propi programa de música	Avaluació
25	Establir relacions positives amb l'alumnat	Gest/Com
26	Mantenir un registre acurat de les notes de l'alumnat	Gest/Com
27	Tractar de forma apropiada a l'alumnat que molesta contínuament	Gest/Com
28	Comunicar les necessitats del programa de música a l'administració de l'escola	Gest/Com
29	Ser capaç d'organitzar esdeveniments musicals	Gest/Com
30	Mostrar habilitat per seguir els procediments apropiats en l'adquisició de material	Gest/Com

*Tipologia	
Mètode	Mètodes i estratègies didàctiques
Habilitats	Habilitats musicals
Coneixement	Coneixements musicals
Avaluació	Ensenyament i avaluació
Gest/Com	Gestió i comunicació

També a Austràlia, Temmerman (1997) va posar de manifest la importància que el mestre de música de Primària disposi, a més d'unes habilitats professionals, d'unes competències sòlides relacionades amb el contingut de la matèria que li permetin oferir una educació musical de qualitat. Segons els resultats d'un estudi informal realitzat per l'autora amb mestres de música novells, aquest docent hauria de conèixer repertori vocal, de ser capaç d'implementar jocs rítmics, de tocar instruments escolars, d'escoltar i de fer música, d'utilitzar els materials musicals apropiats, de planificar i d'avaluar activitats musicals, i de crear música.

Algunes de les investigacions més recents a l'entorn de les qualitats dels docents de música han estat desenvolupades pels australians Ballantyne i Packer (2004) i pels nord-americans Rohwer i Henry (2004). El primer estudi examina l'opinió dels educadors en pràctiques a l'entorn dels coneixements i habilitats necessaris per a una pràctica eficaç a l'aula i assenyala diversos aspectes didàctics i pedagògics (e.g.,

capacitat de planificar per a un aprenentatge eficaç, coneixement de les tècniques relacionades amb la didàctica de la música o capacitat d'involucrar l'alumnat en la música de forma significativa) com a atributs desitjables en el docent de música. El segon treball, en canvi, explora les percepcions dels professors universitaris sobre les habilitats i característiques específiques dels docents de música eficaços (*effective music teachers*), i destaca diversos aspectes musicals, docents i personals (e.g., expressivitat musical, gestió de classe o motivació) com a qualitats que contribueixen a una pràctica eficaç.

Encara que s'han escrit nombrosos estudis i propostes sobre competències dels docents de música en els països anglosaxons, particularment als Estats Units, les publicacions existents en aquesta àrea en el nostre entorn més proper encara continuen sent escasses i la majoria d'autors que han abordat el tema ho han fet des d'una perspectiva teòrica (e.g., Addessi, 2005; Alsina, 2007; Carbajo, 2008; Centre de Formation des Musiciens Intervenants, 2005; Prieto, 2001; Vilar, 2003). No obstant, sembla que aquesta tendència està canviant.

A França, un document elaborat el 2005 pels *Centre de Formation des Musiciens Intervenants* de diverses universitats recull les competències que hauria de tenir el docent de música per a poder desenvolupar la seva tasca professional. Per la seva part, la italiana Addessi (2005) també proposa un llistat de competències musicals, tècnico-professionals i transversals del mestre de música. En el context espanyol, alguns dels autors que han relacionats competències i música són Alsina (2007), que proporciona un marc teòric per a la reflexió de les competències que hauria de tenir l'educador de música, Carbajo (2008), que realitza una revisió teòrica d'investigacions sobre competències professionals d'aquest docent, Prieto (2001), que exposa les característiques que hauria de reunir el professorat de música i Vilar (2003) que, a més d'assenyalar els atributs necessaris per a aquest professional sintetitza les aportacions de diferents autors a l'entorn dels àmbits de la formació específica del docent de l'àrea. A diferència d'Alsina (2007) i Carbajo (2008), que revisen propostes de competències d'altres autors, Prieto (2001) i Vilar (2003) realitzen contribucions originals en aquest camp.

Un dels pocs estudis sobre competències professionals del docent de música realitzats en el context espanyol és el portat a terme per la mateixa Carbajo (2009)

amb l'objectiu d'elaborar el perfil del professorat de música d'educació primària de la Comunitat Autònoma de Múrcia. Els resultats d'aquest estudi suggereixen que els docents participants confien en les seves qualitats personals per a exercir la docència i que la seva percepció en relació amb el grau de preparació en competències docents i musicals és força elevat, especialment pel que respecta a les relacionades amb l'avaluació dels processos i la seva implicació en la pròpia formació, i el domini del solfeig i dels conceptes teòrico-musicals, respectivament.

De l'exposat en aquest subapartat es desprèn que el professorat de música ha de ser un col·lectiu amb unes *qualitats personals* encaminades a afrontar amb èxit les complexitats de la tasca docent (e.g., autoimatge positiva, compromís de millora professional, capacitat de relacionar-se amb els altres), amb unes sòlides *competències musicals* en els àmbits de la interpretació, l'escolta, la creació i l'anàlisi musicals que facin possible un ensenyament musical de qualitat, i amb unes *qualitats professionals* que li permetin, per una banda, crear un clima idoni a l'aula i implicar l'alumnat en la matèria i, per l'altra, gestionar de forma eficaç el seu aprenentatge musical (e.g., planificar les seqüències d'ensenyament-aprenentatge de forma progressiva i avaluar l'aprenentatge de l'alumnat).

Proposta del *Libro Blanco* del Título de Grado de Magisterio

La proposta de competències professionals per al perfil de mestre de música de Primària recollida al *Libro Blanco* del Título de Grado de Magisterio (ANECA, 2005), fruit d'un estudi elaborat per diverses universitats espanyoles, és, potser, l'única proposta oficial portada a terme a l'Estat Espanyol en relació amb aquest docent. La Taula VII exposa les competències docents específiques per aquest perfil de mestre segons queden recollides en aquest document. Encara que el *Libro Blanco* només fa referència a les competències dels docents de música de primària, la major part d'elles podrien ser extrapolables al professorat de música de secundària.

Taula VII Proposta de competències per a mestres d'Educació Musical (ANECA, 2005)

Competències específiques per al perfil de mestre d'Educació Musical
<p>CONEIXEMENTS DISCIPLINARIS (SABER)</p> <ol style="list-style-type: none"> 1. Conèixer la dimensió musical de les àrees del coneixement: derivacions de l'acústica en l'Educació Musical 2. Conèixer els principis de neurofisiologia sobre estimulació i percepció sonora, semiòtica i simbolització en els llenguatges musicals 3. Conèixer els fonaments i desenvolupament de la didàctica i la pedagogia musicals i ser capaç de realitzar adaptacions que permetin accedir a tots els nens al gaudi de la música i al seu ús com a mitjà d'expressió 4. Ser capaç de recórrer a l'ús de les noves tecnologies, tant a l'emmagatzematge, enregistrament i edició a nivell educatiu 5. Ser capaç d'analitzar els corrents d'educació musical actuals, extraient conceptes i línies metodològiques amb una coherència sistemàtica 6. Buscar i utilitzar bibliografia i materials de recolzament en almenys dues llengües
<p>COMPETÈNCIES PROFESSIONALS (SABER FER)</p> <ol style="list-style-type: none"> 7. Saber utilitzar el joc musical com a element didàctic i com a contingut 8. Capacitat d'utilitzar referències variades per a improvisar sol o en grup 9. Prendre consciència dels elements temàtics des d'un anàlisi perceptiu de l'escolta, elaborant documents, esquemes i partitures 10. Promoure la comprensió de les formes estètiques contemporànies, tonals i atonals 11. Dominar la didàctica específica de l'Educació Musical, així com les tècniques de programació, disseny de sessions, elecció i creació de recursos, així com estratègies d'intervenció 12. Conèixer els fonaments de la cultura popular, amb especial referència al folklore propis de la localitat i la Comunitat Autònoma 13. Conèixer i dominar els principis de l'expressió i la comunicació corporal més directament relacionats amb el fet musical i amb la dansa 14. Conèixer els fonaments del llenguatge musical, tècnica instrumental i vocal, harmonia, rítmica i dansa 15. Ser capaç d'organitzar i dirigir una agrupació instrumental o coral infantil
<p>COMPETÈNCIES ACADÈMIQUES</p> <ol style="list-style-type: none"> 16. Conèixer les manifestacions musicals de les diferents cultures 17. Conèixer, valorar i seleccionar obres musicals de referència de tots els estils, temps i cultures 18. Conèixer les tècniques de representació del llenguatge musical

Per mitjà de qüestionaris, es van recollir les valoracions de professors universitaris espanyols en relació amb la importància de les competències recollides a la taula anterior (v. Taula VII). Les més valorades van resultar ser aquelles relacionades amb la didàctica específica de la música (competències 3, 7 i 11), el que posa de manifest la importància d'aquest tipus de competències per a la implementació eficaç del currículum de música.

Ni a Austràlia, ni més específicament a l'Estat de Queensland, existeix cap document oficial similar al *Libro Blanco* del Título de Grado de Magisterio que concreti les competències específiques per al perfil de docent d'Educació Musical. El document *Professional Standards for Queensland Teachers* (Queensland College of Teachers, 2006), per exemple, només fa referència als estàndards que han de poder demostrar qualsevol dels docents que exerceixen a les escoles de l'Estat, independentment de la seva àrea de coneixement.

5.1.4 Valoració de l'enfocament per competències

Com s'ha anat suggerint al llarg d'aquest subcapítol, un dels principals punts forts de l'enfocament per competències és la seva utilitat per establir elements de referència comuns que puguin servir de guia tant per a institucions educatives com per a formadors de professorat o pels mateixos docents. D'altra banda, les competències constitueixen un paradigma educatiu centrat en l'aprenent, la qual cosa suposa un avanç respecte a formes anteriors d'abordar l'ensenyament més centrades en el professorat. Per a Belisle i Linard (1996), una altra de les fortaleces de l'enfocament conductista de les competències és la seva simplicitat, en el sentit que les competències han de poder-se observar i, per tant, ser fàcilment avaluable. Com es veurà a continuació, però, un èmfasi excessiu en aquest sentit també pot esdevenir un inconvenient.

Les crítiques més habituals en relació amb aquest enfocament es recullen tot seguit:

- *Fragmenten el rol del professorat*: gran part dels estudis i propostes sobre competències, especialment aquells que s'han formulat des d'una aproximació conductista, proposen llargues llistes de competències que reflexen idees desconnectades entre sí del que suposa la tasca professional dels docents. En

aquest sentit es manifesten Ashworth i Saxton (1990), Boutin i Julien (2000) i Jones i Moore (1995), qui censuren l'excessiva atomització de les competències.

- *Obvien el context:* malgrat que la implementació de les competències no pot entendre's al marge del context on aquestes es posen en marxa (v. 5.1.1.1), coincidim amb Coll (2007) i Martínez (2008) que els llistats de competències no poden contemplar tots els contextos socioculturals on es produeix l'aprenentatge. Això, en opinió de Coll, pot donar lloc a un procés d'homogeneïtzació curricular que redueixi la diversitat cultural existent a la societat.
- *Emfatitzen en l'avaluació de les actuacions professionals:* malgrat que un nombre creixent d'estudis i propostes sobre competències pretenen contribuir al desenvolupament professional dels docents, la major part dels treballs portats a terme fins al moment han posat èmfasi en la demostració i avaluació d'unes determinades habilitats i capacitats (Mulder, Weigel i Collins, 2007). En una línia similar s'han manifestat Aróstegui (2006) i Eraut (2003), qui critiquen que les competències es defineixin més en termes de resultats d'aprenentatge que de procés d'aprenentatge.
- *Exclouen alguns atributs dels docents:* a l'haver-se d'acreditar, les competències focalitzen en els aspectes tècnics de la professió però, en canvi, ignoren els coneixements i altres qualitats personals importants per a la pràctica professional (Thomson, 1990).
- *Minven l'autonomia del professorat:* les propostes de competències imposades des de fora de la professió tendeixen a minvar l'autonomia del professorat per reflexionar sobre els valors que han de guiar l'activitat docent i, per tant, el desprofessionalitzen (Harris, 1997). En aquest sentit, compartim amb Sachs (2003) la importància que els propis docents participin en el procés de definició de les pròpies competències per tal que aquestes contribueixin realment al seu desenvolupament professional.

Conscients d'aquestes limitacions, en aquest treball s'han adoptat una sèrie de mesures per superar, en part, els inconvenients d'aquest enfocament i per poder oferir una visió més holística en relació amb les qualitats del professorat de música (v. pp. 33 – 37). Per aquest propòsit, l'enfocament per competències que contempla

la primera part d'aquest treball també s'ha complementat amb una visió de les qualitats del professorat més humanística de la mà de la investigació narrativa.

5.2 L'enfocament humanístic

Durant la dècada dels 60 i 70, i en ple debat sobre la millor manera d'educar els futurs docents, una visió de l'educació focalitzada en el desenvolupament personal del docent (HBTE²¹) es va erigir com a alternativa al paradigma educatiu basat en l'adquisició de competències (CBTE²²). Promogut, entre d'altres, per Combs, Blume, Newman i Wass (1974), aquest paradigma focalitza en la singularitat del *docent com a persona* i en el paper clau que aquest exerceix en el desenvolupament de la formació del professorat. Basant-nos en alguns dels principis que van fonamentar aquest moviment, en aquest treball l'enfocament humanístic ha estat utilitzat per explorar una part de les qualitats del professorat de música necessàries per a exercir de forma eficaç. A continuació, doncs, es descriu breument els aspectes que s'han considerat més rellevants en relació amb la perspectiva adoptada.

Encara que disposar d'unes competències professionals és indubtablement important per a la posada en marxa i millora de l'activitat docent, les vides personals del professorat també aporten informació rellevant per a entendre la manera com aquests desenvolupen la seva tasca professional. En consonància amb les idees de Goodson (1981) o Nias (1989a), creiem que conèixer la persona que amaga el docent és necessari per a comprendre millor les seves pràctiques professionals. La manera com es perceben els docents i les seves disposicions personals són úniques a cada individu i, en molts casos, esdevenen un factor decisiu en l'eficàcia amb què exerceixen. És evident, doncs, que no es poden ignorar les aportacions que la dimensió personal del docent pot realitzar per a la millora de la professió.

Les idees exposades pels autors anteriors i per altres com Hamachek (1999), Ritchie i Wilson (2000) o van den Berg (2002) han evidenciat el caràcter personal de la professió docent i han posat de manifest que la dimensió més subjectiva del

²¹ Humanistic Based Teacher Education

²² Competence Based Teacher Education

professorat es troba íntimament connectada amb el seu desenvolupament com a professionals. En consonància amb el treball de Nias (1989a), les narracions recollides en el tercer article d'aquest compendi han suggerit que els docents inverteixen grans dosis de sí mateixos en la feina que duen a terme i, a canvi, reben satisfaccions provinents des de dins de la seva activitat com a docents. D'aquí que les relacions que els docents estableixen amb els seus alumnes exerceixin un paper clau en la manera com aquests desenvolupen la seva feina (v. 5.2.2.1).

La creixent tendència a explorar la dimensió personal dels docents i a examinar la influència que aquesta exerceix sobre les seves vides professionals ha fet suscitar l'interès dels investigadors cap a les biografies dels docents. Diversos autors com Goodson (1992), Kelchtermans (1993) o Knowles (1992) entre d'altres, són coneguts per la seva important contribució en aquest camp. Com es pot observar en el segon i el tercer articles d'aquest compendi, les biografies dels docents exerceixen un important impacte en el procés de formació de la seva identitat professional. El concepte d'identitat i d'altres relacionats a aquest terme, com ara les emocions, ocupen un lloc molt important en l'estudi de la dimensió personal dels docents. Per aquest motiu al llarg dels apartats 5.2.1 i 5.2.2 s'aprofundeix en el concepte d'identitat i es descriu el procés de formació de la identitat professional dels docents de música, en el qual les emocions exerceixen un paper fonamental.

D'altra banda, també s'ha pogut comprovar com la investigació narrativa, per la seva utilitat per indagar en les experiències viscudes dels individus, està esdevenint una metodologia emergent per explorar aspectes relacionats amb les vides i pràctiques del professorat. L'apartat 5.2.3 examina la idoneïtat de la investigació narrativa per abordar la perspectiva humanística de les qualitats dels docents i es mencionen els beneficis que la utilització d'aquesta metodologia ha reportat per aquest treball. Aquest subcapítol finalitza amb una valoració de les fortaleses i limitacions d'aquest enfocament per explorar les qualitats necessàries en el professorat (v. 5.2.4).

5.2.1 Sobre les identitats dels docents

5.2.1.1 Delimitació conceptual i característiques

En la nostra cerca bibliogràfica a l'entorn de les identitats dels docents hem pogut constatar que no existeix unanimitat pel que respecta a la conceptualització del terme en la bibliografia existent. Per a explicar aquest concepte, diversos autors en els àmbits de l'ensenyament i la formació del professorat han recorregut a la definició d'identitat utilitzada en altres àrees amb major trajectòria en la discussió d'aquest terme com ara la sociologia, la psicologia o la filosofia. A partir del que s'ha presentat al segon i al tercer articles d'aquest compendi i fixant-nos, entre d'altres, en les idees del psicòleg Erikson (1980) i del filòsof i sociòleg Mead (1934), dos dels autors de referència en aquest àmbit, en aquest treball el terme identitat s'ha definit com segueix:

La manera com cada individu es defineix a sí mateix –a partir de les pròpies percepcions a l'entorn de la seva persona i a partir dels significats atribuïts per tercers–, concepte que varia amb el temps i en funció de la posició social ocupada.

D'aquesta definició es desprenen una sèrie de característiques que queden recollides en els punts següents:

- La identitat no és una entitat estable sinó un *constructe en constant evolució* (Beijaard, Meijer i Verloop, 2004; Erikson, 1980). En conseqüència, coincidim amb Erikson (1980) que la formació de la identitat és un procés que es desenvolupa al llarg de les diferents etapes que conformen la vida de les persones.
- Al llarg d'aquest procés, l'individu es *jutja a sí mateix i renegocia aquest significat* en relació amb el context en què es troba immers (Erikson, 1980).
- La identitat, doncs, no és una entitat innata sinó un constructe que *es desenvolupa en interacció amb l'entorn* (Mead, 1934). En aquest sentit també es manifesten Kelchtermans (1993), Korthagen (2004), MacLure (1993) i Watson (2006) quan assenyalen el caràcter relacional de les identitats.
- De l'anterior característica es desprèn que la identitat *integra una dimensió personal i una altra de contextual* (v. Beijaard *et al.*, 2004). La primera

emfatitza en les pròpies concepcions sobre un mateix i en les percepcions sobre aquells aspectes que el docent considera importants per a la seva feina, que varien en funció de les experiències prèvies de cada individu. La dimensió contextual, en canvi, té en compte les expectatives d'altres persones que, alhora, es troben influenciades per la imatge de docent proporcionada per la societat. Aquest paràgraf suggereix que la formació de la identitat és un procés en què intervenen tant les experiències personals com les influències dels entorns socials, culturals i institucionals en els quals els individus viuen i treballen.

- Influenciats per aquests entorns, els individus poden assumir i transformar les seves identitats per *ajustar-se a les expectatives socials i a les condicions dels contextos* en què es troben immersos (McCall i Simmons, 1978; Stryker, 1980).

5.2.2 La formació de la identitat en els docents de música

En el tercer article que conforma aquest compendi es contextualitza i es fonamenta teòricament la manera com els docents de música formen la seva identitat al llarg del procés fins a esdevenir professionals de l'educació. La presentació que es realitza a continuació i les referències que es proporcionen, doncs, pretenen complementar la revisió bibliogràfica que es realitza en aquesta publicació i contribuir a una millor comprensió del procés de formació de la identitat en els docents de música.

Les investigacions a l'entorn de la formació de la identitat del professorat de música demostren que les influències d'algun membre de la família o dels primers docents de música exerceixen una influència positiva en l'interès dels individus cap a la professió docent (Bouij, 2004; Cox, 1997; Isbell, 2008; Madsen i Kelly, 2002; Woodford, 2002). Els treballs de Cox (1997), Mark (1998) i Woodford (2002), que assenyalen que gran part d'aquests docents, en formació o ja en exercici, provenen de famílies actives musicalment, posen de manifest que l'entorn familiar juga un paper molt important a l'hora d'encoratjar els més petits a emprendre una carrera en el camp de l'educació musical.

Malgrat l'impacte que exerceix el nucli familiar, alguns autors com Isbell (2008) i Madsen i Kelly (2002) subratllen que la principal influència en relació amb l'elecció de la carrera professional és exercida pels docents de música de l'escola. Els

individus passen moltes hores observant els seus propis professors en acció i, a l'accedir als programes de formació universitaris, sovint porten amb sí mateixos imatges i preconcepcions a l'entorn de la tasca professional dels docents que, com posen de manifest Dolloff (1999), Isbell (2008), Richardson (1996) o Woodford (2002), no sempre es corresponen amb la realitat professional de la pràctica. En aquest sentit, els programes de formació del professorat tenen la responsabilitat de facilitar en els futurs graduats la presa de consciència i la construcció d'una imatge de la professió que reflexi, més fidelment, l'activitat que hauran de desenvolupar. El tercer article que conforma aquest compendi evidencia que la reflexió pot esdevenir una eina molt útil per aquest propòsit.

Sembla evident, doncs, que malgrat que no són els únics factors, els programes de formació del professorat juguen un paper fonamental en la formació identitària dels docents. A més d'aquests programes, les experiències que tenen lloc en el context professional exerceixen un important impacte en la formació de les esmentades identitats. El treball de Kelchtermans (1993), per exemple, assenyala com la preocupació dels docents per aconseguir una feina estable o la vulnerabilitat que aquests experimenten al sentir-se qüestionats per altres membres de la comunitat educativa (e.g., el director de l'escola, els pares o els companys de feina) poden erosionar la seva identitat professional. Donat que la tasca docent és una activitat que requereix una gran implicació emocional, altres estudis han posat de manifest la vulnerabilitat del professorat davant les pressions externes com a conseqüència dels canvis en les polítiques educatives (Day, 2002; Hargreaves, 1998; Nias, 1996). Al segon i tercer articles d'aquest compendi i en els treballs d'autors com Bullough i Baughman (1995) o Woods i Jeffrey (2002) també s'ha pogut observar que existeixen altres factors com la relació amb els companys de feina, l'existència (o absència) de treball col·laboratiu entre docents, el tipus d'alumnat de l'escola, la consideració de la matèria en el currículum escolar o en la societat en general, o el suport rebut per part de la direcció i d'altres professors, que influencien la manera com els docents formen la seva identitat professional.

5.2.2.1 Emocions i professorat de música

Com es posa de manifest en el segon i el tercer articles d'aquest treball, les emocions exerceixen una influència fonamental en el procés de formació de la identitat del professorat. El que s'exposa al llarg d'aquest subapartat, doncs, podria ser també vàlid per altres docents més enllà dels de música. No obstant, no es pot obviar que exercir en l'àmbit de les arts requereix altes dosis d'implicació emocional per part d'aquest col·lectiu (v. Article 2).

Les emocions ocupen una part essencial de la vida dels docents i, per tant, són fonamentals per entendre la manera com aquests desenvolupen la seva feina:

Els bons docents no són tan sols màquines ben engraixades. Són ser emocionals i apassionats que connecten amb els seus estudiants i emplen la seva feina i les seves classes amb plaer, creativitat, repte i joia (Hargreaves, 1998, p. 835)

D'aquesta cita es desprèn que la dimensió emocional pot actuar com una font de motivació intrínseca pel professorat i que, per tant, pot contribuir a l'eficàcia amb què aquest desenvolupa la seva tasca docent. Sembla evident, doncs, que uns professionals emocionalment intel·ligents seran capaços d'aconseguir pràctiques més eficaces (Goleman, 1998). No obstant, coincidim amb Hargreaves (2000) que les emocions del docent no són només una qüestió de capacitat o de competència personal: les interaccions amb altres individus i el context en el qual aquestes s'insereixen també juguen un paper clau.

De l'exposat fins el moment s'infereix que la tasca docent és una pràctica emocional que implica interactuar amb diferents persones i utilitzar les emocions de forma continuada. En consonància amb el treball de Nias (1996), el segon i el tercer articles que formen aquest compendi suggereixen que la pràctica docent i els contextos on aquesta es desenvolupa són fonts importants per a la seva autoestima i satisfacció, però a la vegada esdevenen espais per a la seva vulnerabilitat. En aquest sentit, són molts els autors que han investigat les emocions positives i negatives que experimenten els docents en el desenvolupament de la seva tasca professional.

Entre les emocions positives més examinades entre els investigadors, Sutton i Wheatley (2003) destaquen: l'afecte i l'atenció cap al seu alumnat i cap a les

famílies, la joia, la satisfacció, el plaer i l'orgull associat amb el desenvolupament de la seva pràctica docent, el suport rebut per part dels companys de feina i de les famílies o l'emoció relacionada amb la imprevisibilitat de la professió. En consonància amb el treball d'autors com Day (2002), Hargreaves (2000) o Sutton i Wheatley (2003), les narracions recollides al segon i al tercer articles també evidencien que les recompenses psíquiques de la tasca docent constitueixen una font important d'emocions positives per al professorat. D'altra banda, Hargreaves (2000) posa de manifest que les emocions positives experimentades pels docents varien en funció de l'etapa educativa en què aquests exerceixen. Així, mentre que la proximitat i la relació continuada amb l'alumnat és el principal motiu de satisfacció per al professorat de primària, els progressos de determinats estudiants constitueixen la principal font de plaer pels docents de secundària. En ambdós casos, però, les emocions positives semblen comportar beneficis per al professorat (e.g., augment d'estratègies docents, increment de la motivació intrínseca del professorat, millora de les percepcions sobre la pròpia eficàcia docent o imposició d'objectius més exigents) que reverteixen sobre l'eficàcia amb què aquests porten a terme la seva tasca docent (Sutton i Wheatley, 2003).

Per altra banda, Sutton i Wheatley (2003) destaquen la ira, la frustració, l'ansietat, la impotència, la culpa o la tristesa entre les emocions negatives més comunes entre els docents. Així mateix, el segon article d'aquest compendi assenyala que les dificultats que alguns professors novells experimenten a l'inici de la seva pràctica docent com a conseqüència dels problemes associats a la gestió de la disciplina a l'aula també són un motiu freqüent d'insatisfacció. En aquest sentit, s'ha pogut constatar que alguns docents novells adopten una orientació molt disciplinària i poc humanista que alguns investigadors atribueixen a les influències conservadores d'experiències passades (v. Article 3; Cochran-Smith, 1991) i, d'altres, a les dificultats associades amb la regulació de les emocions negatives (v. Sutton i Wheatley, 2003). Sembla, doncs, que instaurar l'hàbit de reflexionar i adquirir consciència sobre les experiències passades (v. Article 3) o aprendre a regular de forma satisfactòria les pròpies emocions (v. Sutton i Wheatley, 2003) pot ser útil a l'hora d'afrontar-se a les dificultats associades amb el control de la disciplina de l'aula i pot facilitar la posada en marxa d'una gestió d'aula més eficaç.

5.2.3 Investigació narrativa i enfocament humanístic

Al llarg de les últimes dues dècades, la investigació narrativa (IN) ha esdevingut una eina cada vegada més apreciada per explorar aspectes diversos relacionats amb la vida i les pràctiques del professorat. A través de les històries dels docents, la recerca narrativa és una metodologia que permet comprendre les seves experiències subjectives:

Els humans són organismes que expliquen històries (*storytelling*) que, de forma individual i social, condueixen a vides relacionades. L'estudi de la narrativa, per tant, és l'estudi de les maneres com els humans experimenten el món (Connelly i Clandinin, 1990, p. 2)

Al revelar la manera com els humans experimenten el món, les narracions d'experiència reflecteixen tant la història de vida de les persones com els contextos en què aquestes viuen i treballen (Clandinin i Connelly, 1998, p. 150). Com a metodologia que emfatitza en l'estudi de les dimensions personals i socials del docent, la IN també constitueix una eina útil per explorar la manera com el professorat construeix la seva identitat professional (Chase, 2005; Zembylas, 2003), un dels conceptes clau en l'estudi de l'enfocament humanístic.

Per tal de justificar la idoneïtat de la IN per a explorar la perspectiva humanística adoptada en aquest treball i per conèixer la manera com aquesta metodologia ha contribuït a millorar la nostra comprensió sobre la dimensió subjectiva dels docents, s'ha cregut convenient recórrer als principis proposats per Pinnegar i Daynes (2007) per a definir la IN:

5.2.3.1 Relació investigador-investigat

Un dels principals aspectes que caracteritzen el “gir cap a la investigació narrativa” (Pinnegar i Daynes, 2007, p. 9) és la relació entre investigador i investigat. Segons els autors, aquesta relació suposa fugir d'una posició d'objectivitat entre l'investigador i allò investigat i adoptar una orientació interpretativa en què ambdós individus participen de la construcció de significats. En aquesta metodologia els investigadors no són mers espectadors, sinó individus que intervenen en les històries

dels seus participants. Els investigadors es posicionen de forma relacional amb les persones investigades i esdevenen part de les narracions generades (Chase, 2005; Clandinin i Connelly, 2000). Per aquest motiu, aquests autors suggereixen que un dels punts de partida en la IN ha de ser la composició de la pròpia narració d'experiència, de vital importància tant per l'investigador com pels lectors.

La inclusió d'un estudi autobiogràfic en aquest treball respon, per una banda, a la necessitat d'esdevenir conscients i comprendre les nostres experiències i, per l'altra, de donar a conèixer als lectors la manera com aquestes experiències poden haver condicionat el plantejament i el desenvolupament de la investigació, i les dades generades. Recolzant-nos en la idea que l'exploració i la presentació de les experiències de l'investigador és un recurs útil per incrementar la credibilitat de la recerca qualitativa (Stake, 1995), la inclusió del nostre relat autobiogràfic pretén apaivagar, en part, les crítiques a l'entorn del rol subjectiu exercit per l'investigador en un estudi d'aquest tipus. D'altra banda, la qualitat de la relació entre investigador i investigat repercuteix directament sobre la quantitat i la qualitat de les dades generades (Kelchtermans, 1999). En aquest sentit, doncs, la investigació narrativa ens ha permès conèixer experiències dels participants que, d'una altra manera, no haguessin pogut ser descobertes.

5.2.3.2 Ús de les paraules com a dades

El gir de l'ús dels números al de les paraules com a dades posa de relleu la dificultat que suposa representar els matisos de les experiències humanes per mitjà de codis numèrics. Com ja es suggeria a l'inici d'aquest subapartat, és a través de les històries que les persones exploren en les experiències humanes o relaten aquestes experiències a altres individus (Clandinin i Connelly, 2000; Connelly i Clandinin, 1990; Pinnegar i Daynes, 2007).

Conscients de les limitacions dels números per explorar en la dimensió subjectiva dels docents, de seguida vam divisar l'ús de la IN com una eina essencial per accedir a la perspectiva humanística de les seves vides i pràctiques professionals. Va ser a través de les històries que les investigadores vam poder captar els matisos de les experiències dels docents i, així, accedir a les seves qualitats personals.

5.2.3.3 Atenció a allò que és particular

El gir del que és més general cap el particular posa de manifest “el valor d’una experiència particular, en un entorn particular i que inclou gent particular” (Pinnegar i Daynes, 2007, p. 21). La IN, doncs, destaca les especificitats de cada acció humana i rebutja la idea que les narracions generades puguin ser generalitzables a una certa part de la població (Chase, 2005). Al posar èmfasi en el valor de les particularitats dels humans i dels elements que conformen el seu entorn aquesta metodologia és ideal per investigar el vessant humanístic dels individus (Brockmeier i Carbaugh, 2001).

Donat que la segona part d’aquest treball tenia com a objectiu explorar en la dimensió subjectiva dels docents i captar les qualitats personals que exerceixen una major influència sobre la seva pràctica, vam haver de recórrer a una metodologia que ens permetés accedir a les particularitats de cada individu. Per aquest propòsit, la IN ens va brindar l’oportunitat d’accedir a les experiències úniques de cada docent i de conèixer els elements del seu entorn que tenen un impacte en les seves vides i pràctiques professionals.

5.2.3.4 Acceptació d’una forma de coneixement narrativa

L’últim gir cap a la IN suposa reconèixer i comprendre l’existència d’una forma de coneixement narrativa vàlida en l’àmbit de les ciències humanes, que no es guia per criteris de qualitat basats en la validesa o fiabilitat dels resultats, sinó per altres de més subjectius que busquen fer la recerca més creïble (v. Articles 2 i 3).

D’altra banda, l’acceptació d’una forma de coneixement narrativa suposa fugir de la noció d’objectivitat i focalitzar en una perspectiva que prioritza en la interpretació i comprensió de significats (Pinnegar i Daynes, 2007). Encara que l’assignació de significats és un procés cognitiu propi a cada individu i no susceptible de ser directament observat (Polkinghorne, 1988), els significats que cada individu elabora a partir de les seves experiències sí poden plasmar-se en forma de narracions i, per tant, ser accessibles a tercers. Les narracions permeten conèixer l’origen d’aquests significats i les seves implicacions per a l’individu.

En la nostra recerca, explicitar aquests significats i assenyalar les seves implicacions sobre les vides dels individus han estat fonamentals per dos motius: per una banda, han permès adquirir consciència als propis docents i investigadors sobre l'impacte que certes experiències exerceixen en determinats aspectes de les seves vides i, per l'altra, han revelat elements essencials en les pràctiques del professorat que han possibilitat tant la reflexió a l'entorn de les qualitats personals dels docents com l'elaboració de propostes per a la millora de la seva formació i activitats professionals.

Donat que les narracions ens han apropat a les particularitats de cada docent i dels elements que conformen el seu entorn, ens han permès captar els matisos implícits a les seves experiències i ens han facilitat la comprensió dels significats que aquests els han assignat, considerem que la IN és una metodologia completament apropiada per abordar l'estudi de les qualitats del professorat des d'una perspectiva humanística.

5.2.4 Valoració de l'enfocament humanístic

Com s'ha suggerit al llarg d'aquesta secció, dues de les fortaleces de l'enfocament humanístic són la seva capacitat per capturar les qualitats particulars de cada docent i per comprendre part de la complexitat subjacent a les seves pràctiques educatives. Al contrari del que es comentava en l'avaluació de l'enfocament per competències (v. 5.1.4), aquesta orientació també proporciona als docents l'autonomia necessària per reflexionar sobre els valors que han de guiar la seva professió i, per tant, permet fer-los protagonistes del seu propi desenvolupament professional.

Malgrat la utilitat d'aquest paradigma per investigar qüestions com les que s'han comentat al paràgraf anterior, la perspectiva humanística presenta una sèrie de limitacions a l'hora de determinar les qualitats necessàries en el professorat. A l'emfatitzar en el vessant més personal dels docents, aquest enfocament exclou elements essencials en els docents per a la consecució de pràctiques eficaces. Coincidim amb Watts (1978) que un ensenyament eficaç no és possible només amb unes qualitats personals determinades, sinó que aquestes han de poder recolzar-se sobre uns determinats coneixements o competències. En aquesta mateixa línia es

manifesten Carter i Doyle (1996), que assenyalen que aquesta orientació desprecia els aspectes tècnics de la professió, com ara els coneixements de l'àrea. Si bé és cert que alguns dels treballs que exploren els aspectes personals dels docents tenen en compte el coneixement pràctic i experiencial del professorat (v. Connelly i Clandinin, 1985; Elbaz, 1983), pocs d'ells posen èmfasi en la dimensió més tècnica d'aquest coneixement. Això es fa palès en les narracions recollides en el segon i el tercer articles, que emfatitzen en els elements personals que exerceixen un impacte sobre la manera com els docents desenvolupen la seva feina però que, en canvi, n'exclouen altres de tècnics que l'enfocament per competències sí que té en compte.

Tot i que coincidim amb Klieme *et al.* (2004) que el procés educatiu hauria de ser, en gran part, individual, l'orientació humanística proporciona una visió particular sobre les qualitats del professorat que –al contrari de l'enfocament per competències– pot comportar un risc d'heterogeneïtzació excessiva. Si la qualitat és diferent i depenent de cada individu, la dificultat sorgeix a l'hora de mesurar-la, de conèixer l'eficàcia dels docents o d'establir uns estàndards que puguin guiar la professió. Des d'un angle diferent però complementari es manifesta Sebastián (1986), que subratlla la incompatibilitat de recolzar una perspectiva humanista en un sistema normatiu que obliga a avaluar l'alumnat de forma objectiva. És evident, doncs, que la idea d'aquest treball de complementar els enfocaments humanístic i per competències respon a la necessitat de trobar una perspectiva que proporcioni una visió més equilibrada entre les qualitats particulars de cada docent i altres qualitats generalitzables que puguin esdevenir una guia per a la professió.

En consonància amb van Huizen, van Oers i Wubbels (2005), també creiem que l'enfocament humanístic obvia aquells aspectes que fan referència al vessant més públic i institucional de la professió. Si bé considerem que aquesta perspectiva situa a cada individu dins el context en què exerceix i, per tant, que les qualitats del professorat detectades sí reflecteixen part dels valors implícits a aquests contextos (v. Articles 2 i 3), les seves característiques no són sempre explicitades. Tot i amb això, coincidim amb Ball i Goodson (1985), Day (2002) i Hargreaves (1998) que els contextos en què es troben immersos els docents exerceixen un important impacte sobre la manera com aquests duen a terme la seva tasca professional i que, per tant, és important donar-los a conèixer.

5.3 Cap a un enfocament més holístic

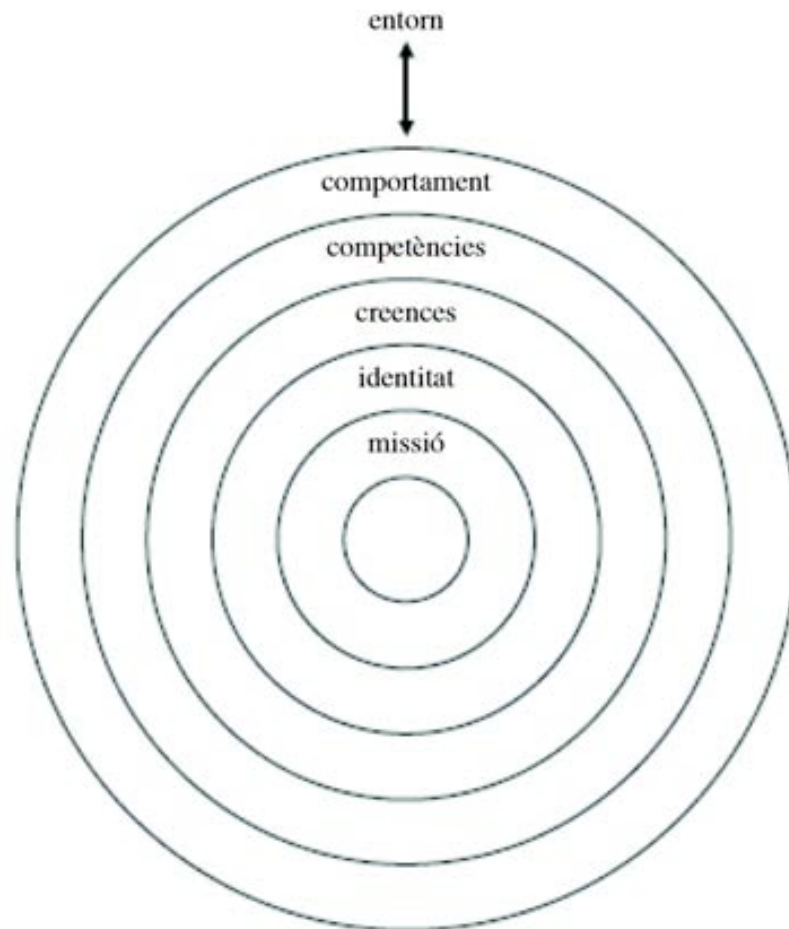
Tot i la presència d'algunes veus que comencen a posar de manifest la necessitat d'aconseguir un enfocament més holístic en relació amb la qualitat docent del professorat que inclogui i harmonitzi diferents paradigmes educatius (v. Korthagen, 2004; van Huizen, van Oers i Wubbels, 2005), són molt pocs els estudis que, d'una manera pràctica, han abordat aquesta qüestió. Al llarg d'aquest subcapítol s'exposen dos models teòrics que assenyalen que una combinació d'enfocaments pot oferir una visió més holística en relació amb les qualitats, i la formació i el desenvolupament professionals dels docents, respectivament.

5.3.1 Referents teòrics

5.3.1.1 Model proposat per Korthagen i Vasalos

Partint del convenciment que les qualitats d'un bon docent no es poden definir en forma de competències aïllades, Korthagen (2004) va elaborar un marc teòric per a la discussió de les qualitats essencials del professorat (v. Figura 3). El 'model de la ceba' (*The Onion Model*) de Korthagen (2004) mostra els diferents nivells que influeixen la manera com funcionen els docents i els diversos aspectes sobre els quals es pot dur a terme la reflexió docent. Aquest model, a la vegada, explicita els diversos nivells susceptibles de ser examinats en el professorat per tal de poder identificar les seves qualitats. Una de les idees que el fonamenten és que els nivells més interns de la 'ceba' poden exercir una influència sobre els més externs, alhora que un efecte a l'inversa, de l'exterior cap a l'interior, també és possible.

Figura 3 El 'model de la ceba' (The Onion Model). Font: Korthagen (2004).



Segons Korthagen i Vasalos (2005), la reflexió per part dels docents habitualment focalitza en els elements més externs del model: l'entorn, el comportament, les competències i el pensament. El pensament del professorat, però, acostuma a ser molt arrelat i resistent al canvi. Donat que sovint els problemes es troben connectats amb els nivells més interns assenyalats en el model –aquells relacionats amb la identitat professional i la missió–, una reflexió a l'entorn del pensament del docent no és suficient per arribar a l'epicentre del problema. Els autors anomenen reflexió fonamental (*core reflection*) al procés de reflexió que abasta els dos nivells més interns del 'model de la ceba', identitat i missió. Per tal de fer front a les dificultats de la pràctica, aquesta reflexió encoratja al professorat a restablir el contacte amb els nivells més interns de la seva persona per tal de crear noves possibilitats per a resoldre-les. Com es pot veure a l'apartat 7.3.3 i al tercer article d'aquest compendi, una de les accepcions de reflexió utilitzades en aquesta tesi presenta punts de contacte amb aquest concepte.

Una altra característica d'aquest model és la importància que atorga a les qualitats essencials (*core qualities*) del docent, aquelles que, com l'empatia, la compassió, l'amor o la flexibilitat (v. Tickle, 1999) són decisives per a la feina del professorat, però que, en canvi, no apareixen en els referencials oficials de competències. Korthagen i Vasalos (2005) emmarquen aquestes qualitats en el recent moviment en psicologia anomenat 'psicologia positiva'. Aquest moviment no emfatitza en els aspectes negatius de la persona ni en el seu tractament, sinó al contrari, posa l'accent sobre la importància dels trets positius dels individus, als quals anomena fortaleces del caràcter (*character strengts*) (Seligman i Csikszentmihalyi, 2000). Com es posa de manifest més endavant (v. 6.1 i 7.1.1) i al tercer article d'aquest compendi, el nostre treball també subratlla el paper que exerceixen determinades qualitats personals i la importància dels estímuls positius per a la consecució de pràctiques eficaces.

5.3.1.2 *La formació i el desenvolupament del professorat: una perspectiva 'vygotskiana'*

Integrant elements dels enfocaments per competències, humanista i reflexiu, van Huizen, van Oers i Wubbels (2005) ofereixen una perspectiva vygotskiana com a base per a l'elaboració d'un paradigma més holístic de formació i desenvolupament del professorat que contribueixi a potenciar les seves qualitats. Aquesta perspectiva es planteja proporcionar un context apropiat per al desenvolupament d'una identitat professional en els futurs docents al llarg dels seus programes de formació. En aquest context, el futur professorat explora la pràctica docent en funció dels seus significats públics subjacents i en la mesura que aquests significats s'associen a les pròpies estructures de significats personals. Aquesta exploració comporta la formació i l'avaluació d'accions personalment significatives en la pràctica professional. El compromís cap a significats vàlids i practicables constitueix l'epicentre de la identitat professional.

Dels principis bàsics que fonamenten aquest paradigma, a continuació es descriuen aquells que presenten semblances amb alguns dels aspectes explorats en aquest treball:

- *Interacció entre actuació i assignació de significat*: l'associació entre acció i significat en les teories de Vygotsky suggereix que els aprenents han de poder orientar-se a sí mateixos cap a la consecució de significats que informin la seva pràctica. Aquesta assignació de significats es realitza per mitjà d'una pràctica reflexiva. Com es posa en evidència al segon i tercer articles d'aquest compendi i als apartats 7.2.1 i 7.3.3, aquest treball també emfatitza en la importància de la pràctica reflexiva per a la consecució de pràctiques més eficaces.
- *Desenvolupament d'una identitat professional*: el desenvolupament d'una identitat professional a través d'una participació guiada comporta un compromís per part del professorat cap a una imatge de la pràctica docent que és significativa públicament i personal. Al segon article i a l'apartat 7.3.5 es posa de manifest que és important que els programes de formació del professorat valorin i reconeixin les seves identitats i expertesa prèvia per tal que aquestes puguin integrar-se en el desenvolupament d'una nova identitat més ajustada a la realitat de la seva pràctica professional.
- *Aprendre de les experiències emocionals*: la visió que el desenvolupament de la personalitat i la identitat inclou la integració d'elements intel·lectuals i emocionals implica que la formació del professorat hauria de reconèixer i utilitzar les experiències emocionals dels aprenents. Com es subratlla al tercer article d'aquest compendi, els programes de formació del professorat haurien de contemplar la dimensió emocional del docent si realment volen incidir sobre l'eficàcia amb què els docents desenvolupen la seva tasca professional.

5.3.2 Reflexió final

Com s'ha posat de manifest en els treballs presentats en el punt anterior, la complementaritat de paradigmes educatius diferents no tan sols és important per captar millor la complexitat de la tasca professional dels docents, sinó que es fa necessari per poder oferir una visió més holística en relació amb les qualitats del professorat. D'altra banda, coincidim amb Miller (2007) que, a més d'integrar diferents orientacions educatives, una aproximació holística ha de tendir a connectar aspectes diversos de l'ésser humà i a establir una relació més equilibrada entre les parts i el tot. En aquest sentit, la utilització d'ambdós paradigmes ha permès

examinar i associar els vessants cognitius i emocionals dels docents i ha possibilitat la contextualització de les qualitats del professorat en les seves vides i pràctiques professionals.

III. PUBLICATIONS

ARTICLE 1²³

Las competencias profesionales del profesorado de música: opiniones de una muestra de docentes

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Resumen: en este estudio se presentan las opiniones de una amplia muestra de docentes de música de primaria y secundaria de Cataluña acerca de las competencias consideradas necesarias para el desarrollo satisfactorio de su tarea profesional. Partiendo de un trabajo previo que establece las competencias deseables en el profesorado de música (Carrillo y Vilar, 2009), se confeccionó un cuestionario mediante el cual se recogen las percepciones de una muestra de los docentes de música catalanes en relación con determinados aspectos de dichas competencias: su importancia para el ejercicio de su actividad profesional, su utilización en la práctica y la preparación recibida en su formación inicial. Las valoraciones realizadas por el profesorado de música permiten detectar sus percepciones acerca de las dificultades y las limitaciones que surgen en el ejercicio de su práctica docente. A partir de estas opiniones se elaboran propuestas para la mejora de su formación y su actividad profesional.

Palabras clave: competencias profesionales, educación musical, profesorado de música, formación inicial, perfil profesional, desarrollo profesional.

Abstract: this study presents the opinions of a large sample of Catalan music teachers in primary and secondary education in relation to the competences considered necessary to successfully develop their professional activity. Based on previous research which determined the desirable competences of music teachers (Carrillo & Vilar, 2009), a questionnaire was designed in order to collect the opinion of a cross section of music educators from Catalonia (Spain) in relation to different aspects of the above-mentioned competences including: their importance for the development of their professional activity, their use in practice and the preparation received in their initial training. The opinions of the music teachers' made it possible to gain further insights into their perceptions about the perceived difficulties and limitations in their teaching practice. This paper makes recommendations for improving both their training and professional activity.

Keywords: professional competences, music education, music teachers, initial training, professional profile, professional development.

INTRODUCCIÓN

Durante las últimas décadas el concepto de competencia ha sido ampliamente explorado en el ámbito de la educación superior como respuesta a la necesidad de

²³ The English version of the conclusions of this article can be found in Appendix 11.

adecuar la preparación recibida en las universidades a la realidad cada vez más compleja y cambiante de los entornos laborales. A raíz del llamado Proceso de Bolonia, cuyo objetivo principal es la creación de un Espacio Europeo de Educación Superior (EEES), la educación basada en competencias vuelve a ocupar un lugar privilegiado en la agenda educativa superior internacional. El EEES pretende ser una herramienta para facilitar la movilidad de estudiantes, graduados y profesores, potenciar los índices de ocupación laboral y fomentar el acceso a una educación superior de calidad. Con el propósito de promover una amplia convergencia entre los sistemas educativos superiores europeos, las universidades europeas impulsaron el proyecto *Tuning Educational Structures in Europe* (González y Wagenaar, 2003). El informe Tuning ha contribuido a la formulación de titulaciones fácilmente comparables mediante la definición de los perfiles profesionales en términos de competencias.

En este contexto, consideramos que identificar las competencias que los docentes de música estiman prioritarias para su práctica profesional es un proceso ineludible para determinar cuáles deben ser aquellos aspectos que los futuros graduados deben manejar para el satisfactorio desempeño de su actividad profesional. Llevar a cabo este diagnóstico nos permitirá abrir una vía de reflexión en torno a las posibilidades de mejora de la formación y la práctica del docente.

MARCO TEÓRICO

En aras de clarificar conceptos que fundamentan este estudio, consideramos importante realizar, por un lado, una breve reseña acerca de lo que en este trabajo se entiende por competencia profesional y, por el otro, revisar algunas de las publicaciones sobre las competencias profesionales de los docentes de música que han sido examinadas para el propósito de esta investigación.

Las competencias profesionales

Muchos autores coinciden en señalar la disparidad de definiciones existentes en torno al concepto ‘competencia’ (Hutmacher, 1997; Navío, 2005; Norris, 1991; Sebastiani, 2007; Tejada, 1999; Zabala y Arnau, 2008), lo que dificulta consensuar una definición capaz de armonizar las diferentes acepciones con las que el término se

utiliza. En este estudio el concepto de competencia profesional se entiende como la “capacidad de movilizar diversos recursos cognitivos para hacer frente a un tipo de situaciones” (Perrenoud, 2004, p. 11). Compartimos con este autor el enfoque de que las competencias integran y movilizan conocimientos, habilidades o actitudes, aunque ninguno de estos recursos constituye por sí mismo la competencia. Poseer dichos recursos, por tanto, no implica ser competente a menos que éstos se movilicen de forma apropiada en la práctica. Su carácter aplicativo sugiere, además, que las competencias deben ser directamente evaluables y que no pueden entenderse al margen de las condiciones específicas del contexto donde se desarrollan. Esta última idea también se pone de manifiesto en las definiciones aportadas por otros autores como Cano (2005), Gonczi (2003), Lévy-Leboyer (2003) y Rychen y Salganik (2003). Desde esta perspectiva se puede considerar que aunque los recursos adquiridos durante la formación inicial son importantes para ayudar al profesorado a desarrollar las competencias que deberá manejar en el futuro, los docentes deben reformular y consolidar dichas competencias a lo largo de su vida profesional.

Las competencias profesionales del docente de música

Las primeras investigaciones sobre competencias en el campo de la educación musical fueron realizadas en los Estados Unidos en la década de los 60. Posteriormente, el MENC (Music Educators National Conference) publicó el informe *Teacher Education in Music: Final Report* (Klotman, 1972) en el que se expone una propuesta de las competencias para docentes de música y se presentan algunas sugerencias para la mejora de su formación inicial. A partir de la publicación de este informe empezaron a proliferar los estudios en relación con las competencias profesionales del profesorado de música. Hendel (1995), Leong (1995), Saunders y Baker (1991) y Teachout (1997), entre otros autores, investigaron las cualidades de los educadores de música y propusieron listados de competencias, habilidades o comportamientos considerados importantes para desarrollar la tarea docente de forma eficaz. La mayoría de estos estudios utilizaron cuestionarios para indagar en las opiniones de los docentes y otras personas involucradas en la educación musical. Entre las características más valoradas en los citados trabajos se identificaron: conocer la materia, tener musicalidad, amar la profesión docente, utilizar estrategias para mantener la disciplina haciendo co-responsable al propio alumnado, mantener un clima de aprendizaje cooperativo en el aula, utilizar la música desde otras áreas

curriculares, aportar experiencias en torno a la creación, ser entusiasta e involucrar al alumnado en la materia, entre otras.

Las investigaciones más recientes en torno a las cualidades de los docentes de música han sido desarrolladas por los americanos Rohwer y Henry (2004) y los australianos Ballantyne y Packer (2004). El primer estudio explora las percepciones de los profesores universitarios sobre las habilidades y características específicas de los docentes de música eficaces (*effective music teachers*), y destaca aspectos relacionados con la especialización en la materia (e.g., expresividad musical o capacidad de lectura a vista) como factores que contribuyen a una práctica eficaz. El segundo trabajo, en cambio, examina la opinión de los educadores en prácticas acerca de los conocimientos y habilidades necesarios para una práctica eficaz en el aula y señala diversos aspectos relacionados con el currículum y la didáctica (e.g., implementar el currículum de forma eficaz, planificar las situaciones de enseñanza-aprendizaje (EA) o conocer al alumnado y sus características) como atributos deseables en el docente de música.

En el ámbito europeo, las publicaciones sobre competencias docentes han proliferado extraordinariamente durante estos últimos años. Marchesi (2007) y Perrenoud (2004) presentan dos de las propuestas más notables y recientes de competencias imprescindibles para el desarrollo cualificado de la práctica docente. En el área de educación musical, en cambio, se ha escrito relativamente poco sobre las competencias profesionales y la mayoría de autores que han abordado el tema lo han hecho desde una perspectiva teórica (Addessi, 2005; Alsina, 2007; Carbajo, 2008; Centre de Formation des Musiciens Intervenants, 2005; Prieto, 2001; Vilar, 2003). En el estado español, el *Libro Blanco* del Título de Grado de Magisterio (ANECA, 2005) es tal vez el único informe que recoge la opinión de varios profesionales de la educación sobre los perfiles y competencias profesionales de los maestros de música de primaria. Dicho informe señala como aspectos más valorados para el perfil de maestro especialista en Educación Musical aquéllos relacionados con la didáctica específica de la música y con la planificación del aprendizaje de los alumnos.

Ante la situación educativa actual, consideramos que emprender un trabajo que recoja las percepciones de los docentes de música sobre las competencias necesarias para su práctica permitirá conocer sus inquietudes sobre la actividad que desarrollan,

lo que contribuirá a mejorarla. Asimismo, las valoraciones del profesorado también permitirán conocer las prioridades y deficiencias de su formación inicial, lo que ayudará a adecuar la preparación recibida desde la universidad a la realidad de su práctica.

METODOLOGÍA

Propuesta de competencias

Esta investigación parte de una propuesta de competencias profesionales para el docente de música elaborada en un estudio previo (Carrillo y Vilar, 2009). Dicha propuesta reúne 10 competencias y se articula en torno a tres ámbitos: competencias transversales, musicales y pedagógicas y/o didácticas. Siguiendo el modelo de Perrenoud (2004), se establecieron entre seis y ocho dimensiones o componentes específicos para cada competencia principal con el objetivo de poder definir y evaluar de forma más concreta la actuación propuesta en cada una de ellas²⁴. No obstante, en este artículo se focaliza la atención sobre las 10 competencias principales y los tres ámbitos dentro de los cuales se emmarcan (v. Tabla I).

Tabla I Propuesta de competencias profesionales para el profesorado de música

Competencias profesionales en relación con:	
Competencias transversales	C1. El desarrollo profesional del docente: Impulsar el propio desarrollo profesional, tanto por lo que concierne a la mejora de habilidades y capacidades personales como a la participación en actividades de formación permanente
	C2. La actuación del docente en el aula: Gestionar un grupo-clase y estimular y orientar al alumnado para el aprendizaje y para su desarrollo personal y social
	C3. La actuación del docente en el marco del centro escolar: Trabajar conjuntamente con los miembros de la comunidad educativa, las familias y los alumnos y participar en la gestión de la escuela a fin de conseguir de forma colaborativa los objetivos educativos del centro
	C4. La actuación ética del docente: Actuar de forma ética y responsable como docente, participar en la aplicación de unas normas de funcionamiento democrático del centro y ser capaz de enfrentar y de buscar soluciones a los problemas que se derivan de la práctica profesional

²⁴ La propuesta completa de competencias se puede consultar en el Anexo 5.

Competencias musicales	C5. El desarrollo de capacidades vinculadas con la escucha musical: Ser capaz de escuchar y apreciar todo tipo de música, saber analizar – a nivel auditivo – los elementos que la constituyen y utilizar, si es necesario, otros lenguajes para representarla o para expresar las emociones que despierta
	C6. El desarrollo de capacidades vinculadas con la interpretación musical: Interpretar con corrección y musicalidad un repertorio variado de obras musicales y de danzas y ser capaz de utilizar el gesto de dirección en las interpretaciones escolares
	C7. El desarrollo de capacidades vinculadas con la creación musical: Realizar creaciones musicales integrando, si es necesario, otros lenguajes artísticos como medio para comunicarse y expresarse a través de la música y saber transcribir y arreglar piezas musicales escolares para adaptarlas a los diferentes contextos y niveles de aprendizaje
Competencias pedagógicas y/o didácticas	C8. La planificación de las situaciones de EA: Planificar las situaciones de EA en relación con la educación musical, promoviendo así la adquisición de las competencias propuestas en el currículum vigente del área
	C9. La conducción y evaluación de las situaciones de EA: Conducir y evaluar las situaciones de EA en relación con la educación musical promoviendo así la adquisición de las competencias propuestas en el currículum vigente del área
	C10. La adaptación de las secuencias de EA: Adaptar las intervenciones a las necesidades y características del alumnado y de su contexto escolar y social

Técnicas utilizadas

Las percepciones de los docentes de música sobre las competencias necesarias para el desarrollo de su ejercicio profesional se recogieron por medio de un cuestionario electrónico validado mediante la técnica de jueces. Un total de siete personas expertas en diferentes ámbitos de la investigación educativa, las competencias, la docencia de la Educación Musical y la inspección educativa del área actuaron como jueces en el ejercicio de validación²⁵. El cuestionario definitivo²⁶ constó de una parte en la que se solicitaba al profesorado diferentes datos personales y profesionales, y de una segunda en la que se pedía su opinión respecto a las competencias y sus dimensiones (v. Tabla I), que los encuestados tuvieron que valorar en una escala Likert de 6 puntos (comprendidos entre 0 y 5, correspondientes a *nada* o *nunca*, *muy poco/a* o *casi nunca*, *poco/a* o *poco a menudo*, *bastante* o *bastante a menudo*, *mucho/a* o *casi siempre* y *muchísimo/a* o *siempre*). Concretamente, en esta segunda parte se adoptó un modelo similar al utilizado por Pesquero *et al.* (2008) y se solicitó

²⁵ V. documentos relativos a la validación del cuestionario en los Anexos 12 y 13.

²⁶ V. cuestionario (versión papel) en Anexo 6.

al profesorado su percepción acerca de la *importancia* de dichas competencias para el desempeño de su actividad profesional, su *utilización* en la práctica y la *preparación* recibida en la formación inicial para su ejercicio. La recogida de datos en torno a las percepciones acerca de la *importancia* concedida y la *preparación* recibida se planteó en base a las 10 competencias principales. En cambio, a fin de facilitar una apreciación más ajustada a la realidad de su práctica en las opiniones acerca de la *utilización*, las 10 competencias se desglosaron en 87 ítems que contemplan las diferentes dimensiones definidas en la propuesta de competencias para el docente de música. No obstante, durante el proceso de análisis de datos estos ítems se reagruparon de nuevo bajo las 10 competencias principales a fin de lograr una mayor simplicidad y significación en la presentación de los resultados. Dicho análisis se llevó a cabo con la ayuda del software informático SPSS (Statistical Product and Service Solutions), versión 15.0.²⁷

Muestra participante²⁸

El cuestionario se hizo llegar al total del profesorado de música que ejerce en Cataluña a través de un correo electrónico dirigido a los centros públicos y concertados de Educación Primaria y Secundaria Obligatoria²⁹. Mediante la aplicación de la fórmula propuesta por Latorre, del Rincón y Arnal (2005, p. 85) para muestras finitas, se pudo comprobar que de los 3.203³⁰ docentes que imparten la asignatura de música en los centros educativos catalanes, el número necesario de maestros y profesores que debían responder al cuestionario para un margen de error del 5% correspondía a 356. En total contestaron 443 docentes –un 13,8% de la población de estudio–, lo cual se considera una muestra suficientemente amplia.

La mayor parte del profesorado que contestó el cuestionario ejerce en centros públicos de Cataluña (86,7%) situados en poblaciones de 10.000 a 100.000 habitantes (38,4%) y con un alumnado de nivel socio-económico y cultural mediano

²⁷ V. explotación estadística del cuestionario en Anexo 14.

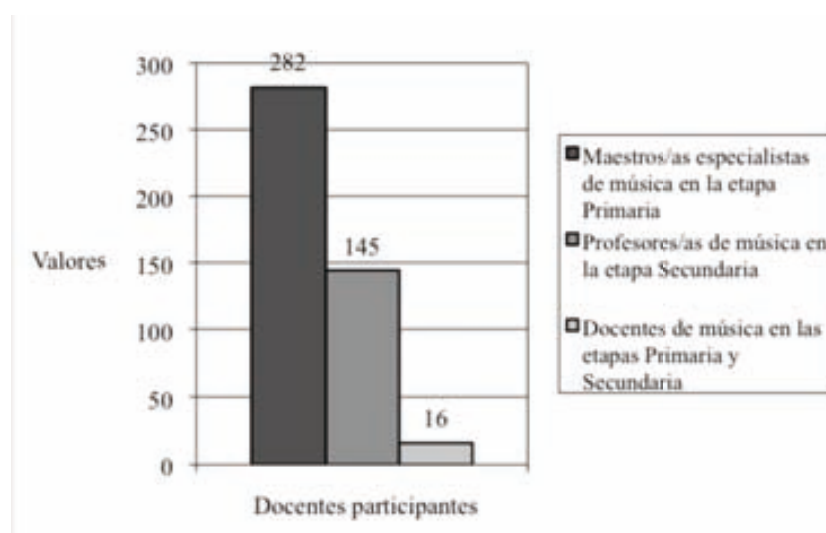
²⁸ Los datos presentados en este punto corresponden al curso 2008-2009 y fueron proporcionados por el servicio de estadística del Departament d'Educació de la Generalitat de Catalunya.

²⁹ V. carta dirigida a los docentes en Anexo 15.

³⁰ Esta cifra recoge el total de maestros especialistas de música que ejercen en los centros públicos y concertados de Educación Primaria (2.505) y el total de profesores que imparten la asignatura de música en los centros públicos de Educación Secundaria de Cataluña (698). La cifra, en cambio, no refleja el número de profesores de música de secundaria que ejercen en el sector privado puesto que el servicio de estadística del Departament d'Educació de la Generalitat de Catalunya no dispone de estos datos.

(72,9%). De los 443 participantes, 282 (63%) son maestros especialistas de música de primaria, 145 (33%) ejercen como profesores/as de música de secundaria y 16 (4%) trabajan en ambos niveles educativos (v. Figura 1). De ellos, la mayoría (74%) son mujeres de entre 30 y 39 años (43,8%) con 11 o más años de experiencia en el puesto (52,6%) y que compaginan su principal tarea como docentes del área en Primaria y/o Secundaria en su centro de trabajo con otras responsabilidades como maestros o profesores de educación musical en otras etapas educativas (55,1%), docentes de materias diferentes a la educación musical (48,1%), tutores de grupo (41,3%) u otras labores relacionadas con la gestión del centro (34,8%).

Figura 1 Muestra participante



RESULTADOS Y DISCUSIÓN

La presentación y discusión de los resultados³¹ se estructura en dos partes:

- En una primera parte –resultados descriptivos– se hace referencia a las competencias más y menos valoradas por los docentes de música. Para ello se ha calculado la media de las respuestas de los docentes en torno a la *importancia* concedida, la *formación* recibida y la *utilización* realizada en la práctica de las 10 competencias principales que contempla la propuesta (v. Tabla II).

³¹ Los resultados que se presentan de forma estadística en este apartado corresponden a las diferencias muestrales. No obstante, dichas diferencias no son suficientemente significativas para extrapolarlas a toda la población.

Posteriormente, para conocer la valoración global de las competencias, se ha creado un índice que contempla la suma de las medias correspondientes a las respuestas acerca de la *importancia* concedida y la *utilización* realizada en la práctica de las diferentes competencias. A partir de estos datos es posible apreciar si la *preparación* recibida para el ejercicio de dichas competencias se corresponde con la valoración que el profesorado les ha otorgado.

- En la segunda parte –resultados explicativos– se presentan los principales resultados relativos a los tres grandes bloques de competencias que contempla la propuesta –competencias transversales (CT), musicales (CM) y pedagógicas y/o didácticas (CP)– en función de cuatro de las variables estructurales recogidas en el cuestionario: sexo, experiencia docente, etapa en la que trabajan y titulación que les permite ejercer³². Para vincular dichas variables estructurales a las variables a explicar, esto es, a las competencias, se han agrupado por bloques con la intención de presentar con mayor simplicidad los resultados y, a la vez, tratar de conseguir una mayor significación de los mismos.

Tabla II Percepción del profesorado de música en torno a la importancia, la formación recibida y la utilización en la práctica de las 10 competencias que contempla la propuesta

	Competencias profesionales en relación con:	A. Importancia concedida		B. Utilización en la práctica		C. Formación recibida	
		Media	Desv. típ.	Media	Desv. típ.	Media	Desv. típ. ³³
Competencias transversales	C1. El desarrollo profesional del docente	3,98	,768	3,79	,625	2,86	,966
	C2. La actuación del docente en el aula	4,34	,702	3,93	,628	2,37	1,149
	C3. La actuación del docente en el marco del centro escolar	3,91	,832	3,57	,898	2,33	1,191
	C4. La actuación ética del docente	4,23	,751	4,20	,654	2,60	1,163

³² De las diferentes variables estructurales recogidas en el cuestionario, las citadas variables proporcionaron los resultados con diferencias más significativas.

³³ Como se puede observar, la desviación típica es más acentuada en las respuestas relacionadas con la formación. Este dato sugiere que las percepciones acerca de la preparación recibida para el ejercicio de las distintas competencias son muy dispares.

Competencias musicales	C5. El desarrollo de capacidades vinculadas con la escucha musical	4,23	,723	3,91	,588	3,11	1,077
	C6. El desarrollo de capacidades vinculadas con la interpretación musical	4,05	,821	3,92	,701	3,30	1,057
	C7. El desarrollo de capacidades vinculadas con la creación musical	3,72	,879	3,76	,776	2,62	1,232
Competencias pedagógicas y/o didácticas	C8. La planificación de las situaciones de EA	3,92	,798	3,99	,681	2,60	1,204
	C9. La conducción y evaluación de las situaciones de EA	3,80	,819	4,04	,672	2,49	1,228
	C10. La adaptación de las secuencias de EA	4,26	,772	4,01	,709	2,39	1,231

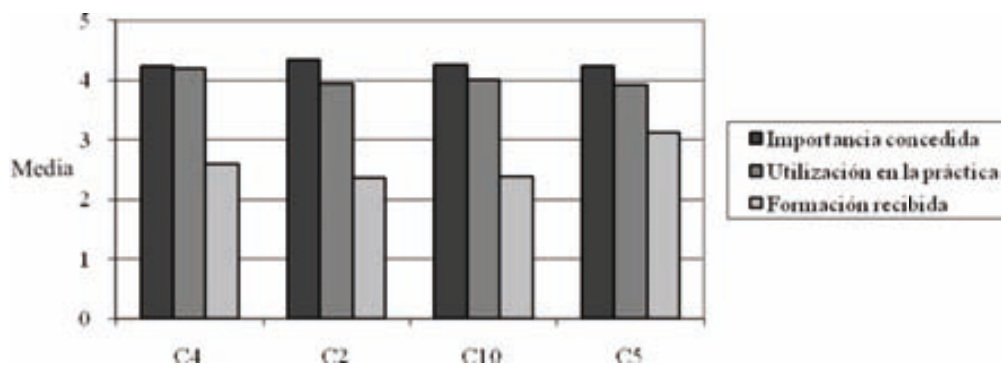
Resultados descriptivos

Competencias más valoradas

Las competencias más valoradas por el profesorado (v. Figura 2) son las referentes a:

- La actuación ética del docente (C4)
- La actuación del docente en el aula (C2)
- La adaptación de las secuencias de EA (C10)
- El desarrollo de capacidades vinculadas con la escucha musical (C5)

Figura 2 Competencias más valoradas



- C4.- *La actuación ética del docente*
C2.- *La actuación del docente en el aula*
C10.- *La adaptación de las secuencias de EA*
C5.- *El desarrollo de capacidades vinculadas con la escucha musical*

La competencia más valorada es la referente a la actuación ética del profesorado. Los docentes consideran que dicha competencia es de las más importantes para su actuación profesional (media = 4,23) y manifiestan que es la más utilizada en su actividad profesional (media = 4,20). No obstante, los resultados insinúan que la preparación recibida para su práctica es insuficiente (media = 2,60). Las percepciones acerca de la importancia y la utilización que los docentes realizan de esta competencia sugieren que la profesión docente es una actividad con unos valores morales implícitos que, como sugiere Marchesi (2007), requiere del profesorado una responsabilidad y un compromiso con los otros que va más allá de los aspectos más técnicos del acto de enseñar.

Aunque la competencia en relación con la actuación del docente en el aula es la segunda más valorada y la que el profesorado percibe como más importante para el desarrollo de su actividad profesional (media = 4,34), los docentes consideran haber recibido sólo entre *poca* y *bastante* preparación para su práctica (media = 2,37). Estos datos indican que los docentes son conscientes de la relevancia de gestionar un grupo-clase de forma eficaz a fin de lograr un entorno idóneo con el que poder estimular el aprendizaje del alumnado y su educación en valores.

En tercer lugar, aunque con una valoración similar a la anterior, los docentes de música destacan la competencia referente a la adaptación de las secuencias de EA. Esta competencia es otra de las que el profesorado considera más importantes para su ejercicio profesional (media = 4,26) y de las que percibe realizar un mayor uso (media = 4,01). Sin embargo, los encuestados también opinan haber recibido entre *poca* y *bastante* preparación para el ejercicio de dicha competencia (media = 2,39). De nuevo, y a pesar de la limitada formación recibida para su ejercicio, los docentes reconocen la necesidad de adecuar sus intervenciones a las características del alumnado y de su entorno con el propósito de atender mejor la diversidad del aula.

Por último, maestros y profesores de música también valoran positivamente la competencia en referencia al desarrollo de capacidades vinculadas con la escucha

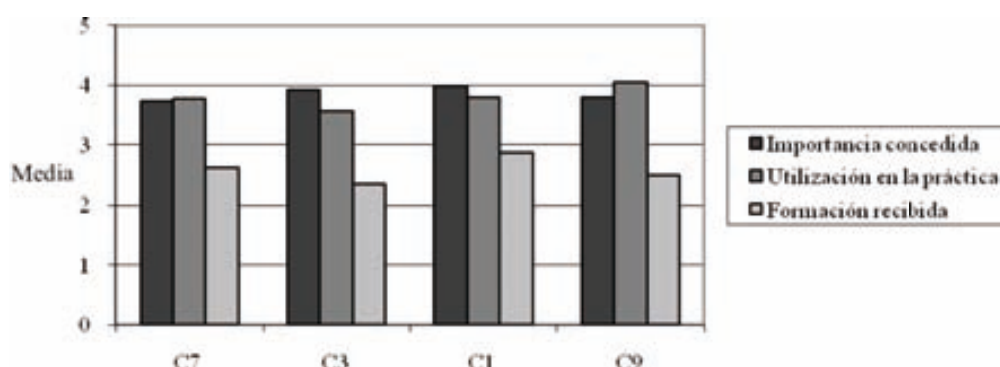
musical. Además de ser considerada importante (media = 4,23), dicha competencia es una para la que el profesorado percibe haber recibido una mayor formación (media = 3,11). Como ya han sugerido otros autores (Ballantyne, 2006; Prieto, 2001; Taebel, 1980), estos datos ponen de manifiesto el papel clave que ejercen las capacidades perceptivas en el desarrollo de la práctica profesional de los docentes de música.

Competencias menos valoradas

Las competencias menos valoradas por el profesorado (v. Figura 3) son las relativas a:

- El desarrollo de capacidades vinculadas con la creación musical (C7)
- La actuación del docente en el marco del centro escolar (C3)
- El desarrollo profesional del docente (C1)
- La conducción y evaluación de las situaciones de EA (C9)

Figura 3 Competencias menos valoradas



C7.- El desarrollo de capacidades vinculadas con la creación musical

C3.- La actuación del docente en el marco del centro escolar

C1.- El desarrollo profesional del docente

C9.- La conducción y evaluación de las secuencias de EA

La competencia menos valorada por los docentes de música es la referente al desarrollo de capacidades vinculadas con la creación musical. Por un lado, es la competencia que el profesorado percibe como menos importante para su actividad profesional (media = 3,72) y, por el otro, es también una de las menos utilizadas por el profesorado (media = 3,76). Además, los encuestados opinan haber recibido entre *poca* y *bastante* preparación para su práctica (media = 2,62). Como ya han señalado estudios anteriores (Vilar, 2001), la limitada preparación recibida en la formación

inicial para el ejercicio de la creación musical podría ser, en parte, responsable de su escasa utilización en la práctica.

En segundo lugar, aunque con una valoración similar a la anterior, el profesorado se refiere a su actuación docente en el marco del centro escolar. Esta competencia es una de las que los docentes perciben como menos importante (media = 3,91), de la que opinan realizar un menor uso (media = 3,57) y de la que señalan haber recibido una preparación más reducida para su práctica (media = 2,33). Las valoraciones del profesorado en torno a esta competencia indican que, a pesar de que algunas propuestas de competencias docentes destacan la necesidad de trabajar de forma colaborativa con los miembros de la comunidad educativa, familias y/o alumnos (Marchesi, 2007; Perrenoud, 2004), los docentes de música todavía no comparten suficientemente con todos ellos la tarea educativa que tienen encomendada. El aislamiento que parte del profesorado de música padece en la escuela por el hecho de ser los únicos docentes de su materia en el centro escolar en el que trabajan (Carrillo y Baguley, 2011), podría explicar estos resultados.

La tercera competencia menos valorada es la referente al desarrollo profesional del docente. No obstante, el profesorado la considera importante para su ejercicio profesional (media = 3,98) y dice utilizarla entre *bastante* y *mucho* (media = 3,79). Estos resultados indican que los docentes son conscientes de la relevancia de impulsar el propio desarrollo profesional tanto mediante acciones concretas que conduzcan a la mejora de sus capacidades y habilidades personales como mediante su participación en actividades de formación permanente.

Por último, otra de las competencias menos valoradas es la relativa a la conducción y evaluación de las situaciones de EA. Dicha competencia es una de las que el profesorado considera menos importantes para el desarrollo de su actividad profesional (media = 3,80) y de las que opina haber recibido una menor preparación para su ejercicio (media = 2,49). A pesar de ello, esta competencia es una de las que los docentes perciben utilizar más (media = 4,04). El profesorado reconoce, pues, la necesidad de guiar al alumnado en su proceso de EA y de evaluar la progresión de sus aprendizajes a fin de favorecer en él la adquisición de las competencias propuestas en el currículum.

A pesar de que las competencias discutidas en este punto son las peor valoradas por el profesorado, debemos tener en cuenta que los docentes mantienen una percepción positiva acerca de su importancia y su uso en la práctica. Como se puede observar en los valores que figuran en la Tabla II, el profesorado considera que tienen entre *bastante* y *mucha* importancia para el desarrollo de su práctica profesional y opinan que las utilizan entre *bastante* y *muchísimo* en la práctica. Por esta razón, y a pesar de que figuran en una posición intermedia entre las más y las menos valoradas entre los docentes, también se considera pertinente discutir brevemente los resultados obtenidos en torno a las competencias relativas al desarrollo de capacidades vinculadas con la interpretación musical (C6) y la planificación de las situaciones de EA (C8). Como se puede observar en la Tabla II, el profesorado las considera importantes para su ejercicio profesional (medias = 4,05 y 3,92, respectivamente) y dice utilizarlas entre *bastante* y *mucho* en la práctica (medias = 3,92 y 3,99, respectivamente). No obstante, el dato más significativo es que la competencia relativa a la interpretación musical es de la que los docentes perciben haber recibido una mayor formación (media = 3,30), junto con la referente al desarrollo de capacidades vinculadas con la escucha musical. Estos resultados sugieren que los encuestados tienen una opinión moderadamente positiva respecto a la formación recibida para el satisfactorio ejercicio de las competencias musicales –a excepción de la creación musical, como se ha puesto de manifiesto a lo largo de este punto.

Resultados explicativos

En función de la variable 'sexo'

Según el sexo de los encuestados, se aprecia como las mujeres otorgan una mayor importancia que los hombres a las competencias por las que se pregunta en el cuestionario (v. Tabla III). Asimismo, también son las mujeres quienes opinan haber recibido más formación y haber realizado una mayor utilización de las mismas. De estos datos se desprende que el sexo de los docentes parece influir en la valoración que otorgan a las diferentes competencias por las que se pregunta, siendo siempre las valoraciones de las mujeres más positivas que las de los hombres. Aunque la investigación llevada a cabo por Pesquero *et al.* (2008) también apunta hacia la influencia que ejerce el sexo sobre la valoración que hombres y mujeres realizan de

algunas de las competencias, ni el citado trabajo ni el presente estudio aportan datos suficientes con los que poder justificar esta tendencia.

Tabla III Valoración de las competencias transversales, musicales y pedagógicas y/o didácticas en función del sexo del profesorado

		A. Importancia concedida			B. Formación recibida			C. Utilización en la práctica		
		CT	CM	CP	CT	CM	CP	CT	CM	CP
Hombre	Media	4,30	3,28	4,03	2,70	3,28	2,49	4,08	4,02	4,14
	Desv. típ.	,621	1,039	,707	,984	1,039	1,111	,549	,571	,549
Mujer	Media	4,49	3,29	4,34	2,94	3,29	2,78	4,27	4,09	4,28
	Desv. típ.	,654	1,007	,708	,990	1,007	1,173	,631	,740	,660
TOTAL	Media	4,44	3,29	4,26	2,88	3,29	2,71	4,22	4,07	4,24
	Desv. típ.	,651	1,014	,720	,993	1,014	1,163	,615	,672	,641

En función de la variable 'experiencia docente'

Como se puede observar en la Tabla IV, la experiencia docente también afecta la percepción del profesorado acerca de la importancia concedida y la utilización realizada de las diferentes competencias. Con la experiencia, aumenta la valoración sobre la importancia que los docentes conceden a las CM. Este dato sugiere, al igual que en el trabajo de Pesquero *et al.* (2008), que el profesorado más experimentado concede mayor importancia a las competencias relacionadas con el contenido del área de conocimiento que imparte. No obstante, son los docentes más noveles quienes utilizan más las CM, probablemente por la proximidad con la formación inicial –en la que recibieron una formación aceptable para el ejercicio de dichas competencias– y por la seguridad que les proporciona involucrar al alumnado en el aprendizaje musical a través de lo más conocido para ellos: la propia música.

Tabla IV Valoración de las competencias transversales, musicales y pedagógicas y/o didácticas en función de la experiencia docente del profesorado (en años)

		A. Importancia concedida			B. Formación recibida			C. Utilización en la práctica		
		CT	CM	CP	CT	CM	CP	CT	CM	CP
Hasta 4	Media	4,49	3,18	4,23	2,83	3,18	2,76	4,08	4,16	4,24
	Desv. típ.	,582	,946	,680	,971	,946	1,127	,599	,638	,591
De 5 a 10	Media	4,45	3,29	4,24	2,98	3,29	2,83	4,26	4,12	4,27
	Desv. típ.	,639	1,044	,669	,936	1,044	1,129	,523	,555	,594
11 o más	Media	4,42	3,32	4,28	2,83	3,32	2,62	4,23	4,01	4,22
	Desv. típ.	,678	1,018	,762	1,032	1,018	1,191	,665	,747	,681
TOTAL	Media	4,44	3,29	4,26	2,88	3,29	2,71	4,22	4,07	4,24
	Desv. típ.	,651	1,014	,720	,993	1,014	1,163	,615	,672	,641

Por otro lado, en la Tabla IV se aprecia también como los docentes más noveles valoran la importancia de las CT de forma más positiva que el profesorado con más experiencia. Las dificultades relacionadas con la gestión del grupo-clase con las que buena parte del profesorado se encuentra durante los primeros años en la profesión podrían explicar estos resultados.

En función de la variable 'etapa educativa'

Tanto los docentes de música de primaria como los de secundaria opinan que las CT son las más importantes para la práctica profesional mientras que las CM son aquellas para el ejercicio de las cuales perciben haber recibido una preparación mayor (v. Tabla V). No obstante, de los resultados recogidos en la Tabla V se puede observar como la etapa educativa influye en las valoraciones acerca de los diferentes aspectos por los que se pregunta en el cuestionario. Así, si se compara la opinión de los docentes de primaria con los de secundaria en torno a la importancia de las tres tipologías de competencias, se aprecia como el profesorado de primaria –que dice

haber recibido una formación mayor que el de secundaria en relación con las CT y CP– valora de forma más positiva la importancia de las CT y CP que sus compañeros de secundaria y, al revés, los docentes de música de secundaria –que señalan haber recibido una formación mayor que los de primaria en relación con las CM– otorgan mayor importancia a las CM. Estos datos sugieren que el modelo de formación del profesorado de primaria enfatiza en los aspectos más pedagógicos y didácticos de la materia mientras el modelo de formación del profesorado de secundaria pone mayor hincapié en su vertiente musical.

Tabla V Valoración de las competencias transversales, musicales y pedagógicas y/o didácticas en función de la etapa educativa en la que ejerce el profesorado

		A. Importancia concedida			B. Formación recibida			C. Utilización en la práctica		
		CT	CM	CP	CT	CM	CP	CT	CM	CP
Primaria	Media	4,49	3,20	4,30	2,98	3,20	2,86	4,25	4,11	4,23
	Desv. típ.	,644	1,011	,704	,886	1,011	1,064	,611	,674	,655
Secundaria	Media	4,34	3,45	4,18	2,71	3,45	2,47	4,14	3,82	4,23
	Desv. típ.	,669	,986	,770	1,111	,986	1,297	,619	,626	,625
TOTAL	Media	4,44	3,29	4,26	2,88	3,29	2,71	4,22	4,07	4,24
	Desv. típ.	,651	1,014	,720	,993	1,014	1,163	,615	,672	,641

Sin embargo, de las valoraciones sobre la utilización que ambos colectivos realizan de las CM se desprende que ésta es superior en los docentes de primaria. Quizás este fenómeno pueda explicarse por la adopción, por buena parte del profesorado de primaria, de un modelo docente más centrado en el alumno y en su propia construcción del aprendizaje – en el que se supone que se implica al alumnado en la materia mediante la práctica musical–, frente a un modelo focalizado en el profesor y en la transmisión de conocimiento teórico más habitual entre los docentes de secundaria – en el que la práctica musical queda relegada a un segundo término.

En función de la variable 'titulación profesional'

Los datos que se muestran en la Tabla VI vienen a confirmar y a complementar parte de los resultados que se han expuesto en el punto anterior. En esta tabla, las opciones 1-3 representan las titulaciones más comunes que permiten al profesorado de música ejercer en la etapa primaria mientras que las opciones 4 y 5 recogen las titulaciones más habituales de acceso a la etapa secundaria.

Tabla VI Valoración de las competencias transversales, musicales y pedagógicas y/o didácticas en función de la/s titulación/es que permiten al profesorado ejercer como docentes

		A. Importancia concedida			B. Formación recibida			C. Utilización en la práctica		
		CT	CM	CP	CT	CM	CP	CT	CM	CP
1	Media	4,48	3,16	4,25	2,93	3,16	2,82	4,29	4,12	4,24
	Desv. típ.	,607	1,041	,674	,914	1,041	1,111	,582	,590	,565
2	Media	4,55	3,35	4,37	2,97	3,35	2,94	4,32	4,20	4,33
	Desv. típ.	,519	1,015	,622	,931	1,015	1,050	,533	,562	,546
3	Media	4,58	3,23	4,50	3,35	3,23	2,92	4,24	4,08	4,24
	Desv. típ.	,578	1,107	,510	,846	1,107	1,129	,523	,494	,625
4	Media	4,35	3,47	4,19	2,50	3,47	2,23	4,10	3,85	4,25
	Desv. típ.	,665	1,048	,728	1,093	1,048	1,280	,612	,613	,659
5	Media	4,14	3,33	3,83	2,86	3,33	2,50	3,81	3,22	4,03
	Desv. típ.	1,018	1,171	1,056	1,175	1,171	1,207	,946	1,394	1,017
TOTAL	Media	4,44	3,30	4,25	2,86	3,30	2,70	4,21	4,05	4,25
	Desv. típ.	,655	1,054	,723	1,005	1,054	1,174	,629	,678	,654

1. Diplomatura de maestro especialista en Educación Musical o (Diplomatura de maestro – cualquier especialidad– + Postgrado de especialización en Educación Musical)

2. *Diplomatura de maestro especialista en Educación Musical o (Diplomatura de maestro – cualquier especialidad– + Postgrado de especialización en Educación Musical) + estudios profesionales de música (Grado Medio o Profesional de Música/ Grado Superior de Música/ Licenciatura en Ciencias de la Música)*
3. *Diplomatura de maestro –cualquier especialidad– + estudios profesionales de música (Grado Medio o Profesional de Música/ Grado Superior de Música/ Licenciatura en Ciencias de la Música)*
4. *Curso de Aptitud Pedagógica (CAP) o Licenciatura en Pedagogía + estudios profesionales de música (Grado Medio o Profesional de Música/ Grado Superior de Música/ Licenciatura en Ciencias de la Música)*
5. *Estudios profesionales de música (Grado Medio o Profesional de Música/ Grado Superior de Música/ Licenciatura en Ciencias de la Música)*

En comparación con aquellos que no han cursado ninguna diplomatura de maestro de primaria, los docentes con esta titulación (opciones 1-3) valoran de forma más positiva la importancia, la formación recibida y la utilización realizada de las CT y las CP. Por otro lado, el profesorado que ha cursado estudios de música profesionales³⁴ (opciones 2-5) considera que las CM son más importantes para su práctica de lo que perciben los docentes sin esta formación (opción 1). Al contrario, el profesorado que sólo ha cursado estudios musicales profesionales (opción 5) valora la importancia de las CT y las CP de forma más negativa que el resto de docentes. Como cabe esperar, el profesorado con una formación musical profesional (opciones 2-5) señala haber recibido una mayor preparación para el ejercicio de las CM que los docentes sin esta formación. En consonancia con estos resultados se puede afirmar que la percepción acerca de la importancia que los docentes otorgan a las diferentes competencias suele ser directamente proporcional a la preparación recibida para el ejercicio de dichas competencias en la formación inicial.

Sin embargo, son los docentes que sólo han cursado estudios de música profesionales (opción 5) quienes perciben realizar una utilización menor de todas las competencias por las que se pregunta en el cuestionario, inclusive las CM. Estos resultados sugieren que disponer de una formación específica en una materia no garantiza que este conocimiento se vaya a aplicar a menos que exista, además, una preparación didáctica que proporcione herramientas para afrontar de forma satisfactoria su enseñanza.

³⁴ En este estudio se utiliza la expresión *estudios de música profesionales* para denominar cualquiera de las siguientes titulaciones: Grado Medio o Profesional de Música, Grado Superior de Música y Licenciatura en Ciencias de la Música.

CONCLUSIONES

La propuesta de competencias a la que alude este artículo así como la valoración que los docentes han realizado de la misma no pretende ser un referente inamovible puesto que la profesión docente y sus prácticas cambian y, por tanto, el perfil del profesorado también se transforma (Perrenoud, 2004). No obstante, sus valoraciones acerca de la importancia, la utilización y la formación recibida para el ejercicio de las citadas competencias han permitido detectar algunas de las percepciones de los docentes acerca de las inquietudes que surgen del desarrollo de su actividad profesional.

Para empezar, se ha podido comprobar como el profesorado de música que respondió al cuestionario considera que las competencias profesionales que constituyen la propuesta presentada en este estudio (v. Tabla I) son importantes para el desarrollo de su práctica docente. A pesar de la existencia de esta opinión generalizada, los resultados parecen indicar que su percepción acerca de la preparación recibida a lo largo de su formación inicial para el ejercicio de tales competencias no siempre se corresponde con la relevancia que los encuestados le otorgan. En otras palabras, existe una percepción generalizada de que la formación inicial no les prepara suficientemente para desarrollar unas competencias que, en su mayoría, consideran importantes para su práctica profesional. Por este motivo, las conclusiones esbozan propuestas de cambio de su formación inicial y presentan, asimismo, reflexiones y recomendaciones para la mejora de su actividad profesional.

En la misma línea que Pesquero *et al.* (2008), los resultados sugieren que la dimensión moral de la educación está muy presente en el pensamiento de los docentes. Aunque es principalmente tarea de los docentes velar por las dimensiones moral y afectiva de su profesión, desde los centros escolares se debería facilitar la creación de un clima apropiado que favoreciera el desarrollo de los valores morales en las relaciones interpersonales. Desde la formación inicial del profesorado también se debería guiar a los futuros docentes en el descubrimiento de tales valores a través de la reflexión sobre el sentido del acto docente.

En segundo lugar, los resultados parecen indicar que la formación inicial del profesorado de música debería proporcionar más herramientas para que éste pudiera

gestionar un grupo-clase de forma eficaz y pudiera, asimismo, estimular al alumnado en su aprendizaje y desarrollo personal y social. Reforzar esta preparación mediante simulaciones de situaciones escolares reales en la misma aula universitaria, o bien, en el terreno, a través de un seguimiento más minucioso del prácticum por parte del docente responsable y de los formadores de profesorado, podría ayudar a afrontar de forma más satisfactoria las dificultades con las que parte del profesorado novel afronta su actividad docente.

La formación inicial también debería ofrecer a los futuros docentes los recursos más apropiados con los que poder adecuar su actuación a la diversidad del aula. En un entorno escolar cada día más complejo y multicultural, el profesorado debería ser capaz de adaptar sus intervenciones a las necesidades y características del alumnado y de su contexto escolar y social a fin de lograr un aprendizaje más significativo. Los resultados del estudio llevado a cabo por Ballantyne y Packer (2004), en el que se destaca la importancia de conocer las características del alumnado y de satisfacer sus necesidades, refuerzan esta visión.

En la misma línea que la ANECA (2005), Hendel (1995), Pesquero *et al.* (2008), Porter y Brophy (1988) y Sebastiani (2007), los resultados de este estudio subrayan la necesidad de dominar bien las competencias relacionadas con el contenido del área de conocimiento que se imparte. En consecuencia, los centros de formación del profesorado deberían continuar ofreciendo al alumnado una preparación musical sólida para la práctica de las competencias musicales y, especialmente, de la referente a la escucha musical. Como se ha comentado anteriormente (*v.Resultados descriptivos*), convendría también reforzar la preparación que los programas de formación del profesorado dedican a la creación musical con el objetivo de lograr una mayor utilización de esta competencia en la práctica.

Aunque los resultados de este estudio sugieren que la competencia referente a la actuación del docente en el marco del centro escolar es una de las peor valoradas por el profesorado de música, no debemos perder de vista que muchos trabajos subrayan la necesidad de compartir la tarea educativa con los compañeros del centro, las familias y el propio alumnado. Para cambiar la tendencia a la que apuntan dichos resultados, tanto desde los programas de formación inicial como desde los centros escolares se debería insistir en la importancia de trabajar conjuntamente con los

miembros de la comunidad educativa, familias y alumnos a fin de conseguir de forma más eficaz los objetivos educativos del área y del centro. También coincidiendo con otros trabajos (ANECA, 2005; Pesquero *et al.*, 2008), en este estudio cobra especial relevancia la necesidad de implicar a los padres en el aprendizaje del alumnado, pues poco menos de la mitad de los docentes de música que contestaron el cuestionario afirmó desempeñar en la actualidad una tarea paralela como tutor/a de grupo. Más allá de implicar a las familias, no obstante, colaborar y trabajar en equipo con otros compañeros de profesión evitaría el aislamiento que sufren muchos docentes de música, especialmente aquellos que trabajan en la etapa secundaria, y favorecería su integración y satisfacción profesionales.

Los resultados insinúan también que los encuestados tienen presente la necesidad de organizar e impulsar su preparación personal y profesional para el buen funcionamiento de su acción educadora. Puesto que las competencias deben actualizarse y consolidarse a lo largo de la práctica (Cano, 2005; Le Boterf, 2001; Perrenoud, 2004; Tejada, 1999), impulsar el propio desarrollo profesional juega un papel determinante en la mejora de la actividad desempeñada por el profesorado. Aunque desde los programas de formación inicial se debería inculcar a los futuros docentes la necesidad de estimular su desarrollo profesional para adaptarse a los nuevos retos de la profesión, es el propio profesorado quien, en última instancia, deberá buscar las vías más adecuadas y poner los medios necesarios para afrontar las exigencias de su compleja y comprometida tarea.

Como la competencia referente a la conducción y evaluación de las situaciones de EA es una de las que el profesorado percibe utilizar más en la práctica a pesar de la limitada preparación que consideran haber recibido para su ejercicio, los programas de formación inicial deberían insistir también en la necesidad de proporcionar a los futuros docentes las herramientas necesarias para que éstos puedan conducir y evaluar de forma satisfactoria las situaciones de EA. Para lograr alumnos competentes, el profesorado debería aprender a utilizar la evaluación como parte reguladora del proceso de EA y no sólo como un fin en sí misma (Perrenoud, 1998; Sanmartí, 2010). Más allá de una función social, de acreditación de unos conocimientos determinados, la evaluación ha de poder cumplir una función pedagógica en el sentido que debe permitir a los docentes reconocer los cambios que

se deben introducir en las actividades de EA a fin de poderlas adaptar a las necesidades del alumnado y conseguir así un aprendizaje significativo (Coll, Barberà y Onrubia, 2000; Jorba y Sanmartí, 2008).

A partir de los resultados también se ha podido observar como –más allá de la etapa educativa en la que ejercen los docentes– son los modelos de formación que guían los programas dirigidos al profesorado de música de primaria y secundaria lo que influye más significativamente sobre las valoraciones realizadas por los docentes en torno a las diferentes competencias. De forma general, se ha podido comprobar como las percepciones acerca de la importancia que los docentes otorgan a dichas competencias suelen ser directamente proporcionales a la preparación recibida en la formación inicial para su ejercicio. No obstante, los resultados han sugerido que tener una formación específica en una materia no asegura que este conocimiento se vaya a aplicar a menos que se disponga, además, de una preparación didáctica. Por último, también se ha dejado entrever que la formación inicial dirigida a los docentes de música de primaria enfatiza en los aspectos pedagógicos y didácticos de la materia mientras que los programas de formación del profesorado de música de secundaria prestan mayor atención a la dimensión musical. Todos estos resultados ponen de manifiesto la necesidad de reequilibrar los contenidos de los programas de formación inicial dirigidos a los docentes de música de primaria y secundaria a fin de lograr una mayor preparación musical para el profesorado de primaria y una mejor formación pedagógica y didáctica para el de secundaria.

Las valoraciones realizadas por el profesorado en torno a las competencias profesionales para el docente de música (v. Tabla I) nos han ayudado a reflexionar sobre las necesidades y deficiencias de los programas de formación del profesorado de música y sobre las acciones concretas que –desde diferentes ámbitos– podrían adoptarse para mejorar la práctica profesional de los docentes. No obstante, aunque el trabajo del profesorado exige unas habilidades técnicas sin las cuales es difícil desarrollar con éxito su tarea profesional, existen también unas disposiciones personales necesarias en el profesor para poder ser valorado como buen docente. En este sentido, consideramos que la definición del perfil profesional en términos de competencias ofrece una visión limitada de lo que es en realidad la actividad docente.

Para atender mejor la complejidad de la práctica profesional, algunos autores han empezado a debatir sobre la necesidad de contemplar aspectos de la identidad del docente como parte de las cualidades del profesorado que son claves para el satisfactorio desarrollo de su actividad profesional (Day, 2002; Korthagen, 2004; Pantić y Wubbels, 2010). Muy pocos estudios han integrado estos aspectos como parte de las cualidades que debe reunir un buen docente a pesar de que los valores y cualidades más personales del docente juegan un papel esencial en la motivación, el compromiso, la satisfacción y la eficacia con la que ejercen su profesión (Day, 2002). En una segunda fase de este trabajo, por tanto, nos proponemos indagar en las disposiciones personales del profesorado sobre las cuales se sustenta todo acto docente. Este estudio nos permitirá abordar de forma más holística el análisis de la actividad educadora a fin de formular un perfil profesional más coherente con el significado de la tarea desarrollada por el profesorado.

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ARTICLE 2³⁵

From school teacher to university lecturer: Illuminating the journey from the classroom to the university for two arts educators

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Abstract: This article aims to provide insights into the journey of two artist teachers who currently work as arts educators at the university level. Narrative inquiry has been used to discuss how the arts have informed their identities and subsequent transition into their current roles. The identities of artist, artist teacher and arts educator are considered in relation to how these have informed and continue to inform their teaching. The unique characteristics of those who work in the arts are also explored and provide important understandings in relation to the mentoring and support required for educators who work in this context.

Keywords: teacher identity, narrative inquiry, arts education, higher education, secondary education, praxis shock.

INTRODUCTION

Although there has been considerable research undertaken on the experiences of novice university academics in the field of education (Barlow & Antoniou, 2007; Hodkinson & Taylor, 2002; McLean & Bullard, 2000; Mueller, 2003; Robinson & McMillan, 2006; Swennen, Shagrir & Cooper, 2009; Walker, Gleaves & Grey, 2006) very little attention has been given to the challenges facing school teachers who take up a lecturing position in the education faculty of a university. Commencing a career as a novice university academic in education is often preceded by some teaching experience at the school level and is featured in the essential selection criteria for interview at many universities.

³⁵ The original version of this article can be found in Appendix 16.

This article investigates the experiences of two novice university academics from different cultural contexts (Spain and Australia) working in the area of arts education and the events, personal and social conditions, and places, and the subsequent joys and challenges they encountered in their progression from secondary school teachers (Years 8 – 12) to arts educators. The paper explores the formation of professional identity for both academics in the school context and also in their introductory phase as novice university academics in the field of arts education in the university sector. Through the use of the qualitative methodology of narrative inquiry, with its focus on the three commonplaces of temporality, sociality and place, the stories of the two academics were composed through peer review and reflection. The narratives of the two participants were exchanged, reviewed and interwoven creating a co-constructed narrative which focuses on the following critical events in relation to the most relevant issues encountered in their journey from the school to the university setting: hybrid identities, praxis shock, strategies to improve practice and teaching and research in the higher education context.

CONTEXT

Both participants in this study are currently working as arts educators in the university context after teaching in schools for a period of two (2) years (Carmen), to fourteen (14) years, (Margaret) respectively. After graduating with undergraduate qualifications in the arts both Carmen and Margaret immediately enrolled in a teaching qualification. In 2002 Carmen had achieved both a Bachelor's Degree in Music (Piano Performance) and a Diploma in Music Education (CAP)³⁶, a compulsory postgraduate qualification required for any graduate wishing to teach in a secondary school in Spain. Margaret received her Diploma in Visual Art in 1987 and her Graduate Diploma in Teaching (Secondary) the following year. In 2005 after working as a music teacher in a school of music in Barcelona, Carmen accepted a part-time position as a secondary music teacher in the same area. Margaret obtained employment as a secondary art teacher in 1989 in a regional primary to secondary school (Grades 1 – 10).

³⁶ The literal translation for CAP is Certificate of Pedagogical Aptitude and it is similar to the 1-year course Diploma in Teaching. The 'CAP' has been recently substituted by a 1-year Master.

After achieving a Masters Degree by Research at the Universitat Autònoma de Barcelona (Spain) in 2007, Carmen was awarded a scholarship to complete her PhD at the same university. This position included both teaching and research responsibilities. Margaret continued teaching until 1994 and then returned to university to upgrade her initial Diploma to a Degree in Visual Art. She undertook contract school teaching to support her studies through university when she subsequently commenced her Masters Degree by research at the Queensland University of Technology (Australia). It was the culmination of a fourteen year career which had seen her employed as a secondary art and primary specialist art teacher in a range of rural and metropolitan schools. In 2004 she moved interstate to take up a full-time position as a Lecturer in Arts Education at the University of Tasmania where she completed her PhD in 2007. After five years in Tasmania she returned to Queensland to accept a position as Senior Lecturer in Arts Education, Curriculum and Pedagogy at the University of Southern Queensland (Australia). Carmen arrived at USQ to undertake a three month visiting scholar secondment in order to continue working on her PhD and gather data to provide comparative insights into the music education context between Spain and Australia.

Due to the multiple transitions the authors make in this paper the following terms will be used to identify different locations. *Artist* describes our identity as a concert pianist (Carmen) and exhibiting artist (Margaret). *Artist teacher* refers to any teaching undertaken by the researchers in the school context with music and art students from Years 1 – 12 (age range from 5 to 17 years). *Arts educator* describes the role the researchers are currently engaged in at the university level in relation to informing, educating and preparing students to teach the arts at the school level. This role also combines the areas of teaching, research and service to the community.

THEORETICAL BACKGROUND

Multiple Identities: Artist/Artist Teacher/Arts Educator

During the conception phase of this article in which we agreed on an integrating theme with which to underpin the discussion of our respective journeys, we discussed a range of variables which exerted an influence on our current identity

positions as *Artists*, *Artist Teachers* and *Arts Educators*. We both agreed that the concept of identity was a pervasive and consistent theme throughout our various transitions. It was also one which was irrevocably linked to our passion for our respective arts disciplines of music and art. It was evident that our identity encompassed a personal dimension related to what we perceived as being important for developing skills and expertise in our discipline areas, in addition to a contextual component which is continually affected by the perception of ‘teacher’ in society. We agreed that our identity formation was directly related to a combination of our personal experiences and the social, cultural and institutional environments in which we work (Beijaard, Meijer & Verloop, 2004; Nias, 1989b; van den Berg, 2002).

Mishler (2000) and Feldman (1982) propose that artists face significant challenges in forming a professional and artistic identity due to their ill-defined status in society. Our identity as artists was well established before we became school teachers, or as we preferred to be called, artist-teachers. Success in the arts demands extraordinary levels of commitment and resilience, and it is this drive to succeed which is an integral part of both of our identities. As is the case for many artists, we have made an enormous personal and financial investment in the furthering of our artistic endeavours (Graham & Zwirn, 2010). However, a financially secure life in the arts is difficult to achieve and, as in our case, many artists support their practice through teaching at schools (Daichendt, 2009; Hatfield, Montana & Deffenbaugh, 2006). The limited focus on the arts in our teacher training did not instil in either of us a confidence in our capacity to function in the school setting. Even at a general level teacher education has been described by trainee teachers as being of limited relevance, overtly theoretical and not related to the classroom context (Brady, Segal, Bamford, et. al., 1998). However, even given these concerns about the worth of the pedagogical insights provided in our teacher education, the content of our specific arts subjects did not pose insurmountable difficulties because of our competence in our respective arts forms. The extent of our knowledge base as artists helped to compensate for any shortcomings as teachers, which in turn contributed to our self-efficacy as artist-teachers (Bandura, 1997).

When we began teaching in schools and later at the university level, we initially suffered from the ‘imposter syndrome.’ This syndrome refers to “individuals’

feelings of not being as capable or adequate as others perceive or evaluate them to be” (Brems, Baldwin, Davis & Namyniuk, 1994, pp. 183-184). This was exacerbated by the stereotype we often encountered of artists as being unreliable, emotionally unstable and unable to express themselves coherently. Hausman (1970) and Lansing (1976) proposed that artists are not necessarily effective as teachers, and even though one may be skilled as an artist it did not make them a “gift to education” (Lansing, 1976, p. 15). Csikszentmihalyi (1996) found that artists have paradoxical qualities such as the commitment to work on a problem for an extended and intense period of time, followed by what appears to be long periods of idleness which are in reality important periods of reflection.

In hindsight it is evident that the constructivist teaching approach we adopted in the classroom was in fact very similar to the processes that we used in our artistic practice (Daniels, 2001; Dewey, 1959; Schwebel, 1974). This student centred approach, which positioned us as learners in the process, provided us with important insights into the different ways that students learn which incorporated multiple ways of knowing and multiple intelligences (Eisner, 2002; Gardner, 1993; Wright, 2003). In the school context our arts classrooms became extended performance and studio spaces which nurtured the creative processes of our students. As Taylor (1999, pp. 18 - 19) contends, “For many, teaching is an alternative creative outlet reinforcing what it means for them to be artists.” Our learning space then and now continues to provide us with a mutually beneficial space to understand students’ artistic growth and identify teachable moments (Daichendt, 2009; Unrath & Kerridge, 2009).

Maintaining our artistic practice in parallel with our teaching practice was at times difficult (Hatfield, Montana & Deffenbaugh, 2006; Baguley, 2005; 2007), but we felt it was essential in terms of our credibility in the eyes of our students. Sinkinson (1996) and Swennen, Shagrir & Cooper (2009) suggest that teaching in the school context contributes to professional credibility amongst students and colleagues which can alleviate the initial insecurity felt by a beginning university teacher. Although our identity as a musician and artist was important in the university context it was, not surprisingly, our school teaching experience which was seen as the greater contributor to our role as arts educators.

Even though we had substantially different lengths of time as teachers in the school system we approached the position as arts educator at the university level with a degree of trepidation. This however was countered by a sense of joy at securing what, many school teachers perceive to be a prestigious and exalted position with students who are perceived as *wanting* to learn. In our search of the literature we found limited studies which investigate the challenges faced by school teachers undertaking this transition. It appears that moving to the higher education setting for some novice academics is often a stressful and difficult process (Acker & Feuerverger, 1997; Hatt, 1997; Murray, 2003; Murray & Male, 2005; Sinkinson, 1996, 1997). However, this often appears to be related to a lack of teaching experience and preparation (Hativa, Barak & Simhi, 2001; Kane, Sandretto & Heath, 2000; Zeichner, 2005). Even so, Zeichner (2005) suggests that there is an assumption that if a new academic has been perceived to be a competent school teacher then their transition into the role of a university academic will be seamless. However, Zeichner (2005, p. 118) states that there are many differences between these two contexts and that “one’s expertise as a teacher does not necessarily translate into expertise as a mentor of teachers”.

Due to our strong identity as artists, we found that the attributes of creativity which include being able to adapt to new situations, looking for possibilities not problems, originality, taking risks, commitment and high levels of resilience (Csikszentmihalyi, 1996; Montuori, 1992) all contributed to our successful transition from artist teacher in schools to arts educator in the university system. There are many similarities which novice university academics in the field of education face, however there are some important variations for novice university academics in the specialised area of arts education. An educator of the arts, either at the school or university level has to constantly challenge the perception that the arts have little value to the real world and consequently compete with, for example, other curriculum areas such as literacy and numeracy (Bamford, 2006; Davis, 2008). When trainee teachers enrol at university to learn how to be a teacher they naturally bring preconceptions of teaching from their own schooling (Lortie, 1975). The privileging of other subjects over the arts results in limited, if any, existing skills and expertise in novice trainee generalist primary teachers. This is a difficult issue to address at the university level when curriculum allocation is also limited (Bamford, 2006; Davis, 2008). As arts educators at the

university level we also have specialist secondary teachers who already identify as artists in their respective fields of music and/or art and now wish to teach in secondary schools. As we learned the skills and knowledge to be able to teach future teachers we moved from being “first-order practitioners to second-order practitioners” (Murray & Male, 2005, p. 126). In addition, we both experienced a sense of isolation due to being alone in our specialised curriculum areas both in the school and university setting (Barlow & Antoniou, 2007; Zeichner, 2005).

We were surprised to find that in addition to their being a hierarchy between the curriculum areas in the school context, there also appeared to be a privileging of research over teaching at the university level. In the tertiary sector generally, and research-focused universities particular, it is evident that there is significant pressure to publish and develop an outstanding career as a researcher (Australian Government, 2008; Barlow & Antoniou, 2007; Worrall-Carter & Snell, 2003). Labaree (2003, p.13) suggests that this perception could be partly based on the belief that “the prestige of faculty members comes less from their standing as members of the profession – as teachers – than from their standing as university professors with specialised academic skills”.

Labaree (2003, p. 13) contends that one of the main challenges faced by school teachers moving into the university sector is the difficulty of “turning educational practitioners into educational researchers.” Finding a balance between the many roles that an academic undertakes can often result in research becoming a lesser priority due to competing demands (Robinson & McMillan, 2006).

The multiple identities of Artist, Artist Teacher and Arts Educator inform one another as we utilise our experiences and share stories of our learning and teaching with our trainee teachers. The importance of reflecting on teaching practice has been explored by a number of researchers (Boyer, 1990; Freire, 1972; Schön, 1987; Weimer, 2006) and is also an important element of artistic practice.

METHODS AND TECHNIQUES

A consistent theme in our multiple identity transformations as artist, artist teacher, and arts educator is our belief that at times, depending on the current social and political context we are on the periphery of the dominant discourse. As we searched for a methodology that would be appropriate for this paper we were drawn to narrative inquiry which has challenged traditional beliefs about how knowledge is formed and written. Weimer (2006, p. 84) notes that even though the academic community is more accepting of qualitative methodologies such as narrative inquiry, objective rationality is still for many “the preferred and more legitimate way of knowing.” As Connelly and Clandinin (1990, p. 2) reveal however, narrative inquiry has in fact “a long and intellectual history both in and out of education.” We consider the crafting of well written narratives to contain many elements of our artistic practice including containing layers of complexity, intellectual richness, purpose/meaning and attention to performance/presentation. The methodology of narrative inquiry also provides scope for using different forms of narrative analysis.

Narrative Inquiry uses a storytelling method in order to describe, through reflection and discussion, why the subject of the inquiry has acted in a particular way. The data is often co-constructed through the experiences of both the researcher and the participant (Chase, 2005; Clandinin, 2007; Clandinin & Connelly, 2000) resulting in an opportunity for the reader to develop an understanding of the different ways individuals have been affected by various events in their lives (Dunn, 2003; Kelchtermans, 1993; Trzebiński, 2005). In order to examine the experiences and transformation of identity from that of school teacher to university lecturer, the researchers utilised critical event narrative analysis (Webster & Mertova, 2007; Woods, 1993b). Woods (1993b, p. 102) describes a critical event as having the “right mix of ingredients at the right time and in the right context.” Bohl (1995) notes that the most important qualification for an event to be considered critical is that it has an impact on the person telling the story, and is usually a change experience that is not recognised as such until a certain period of time passes. Critical events can be likened to Denzin’s (1989, p. 71) description of epiphanies and specifically the re-lived epiphany which he defines as “those episodes whose meanings are given in the *reliving* of the experience.”

The critical event method was utilised in this study in order to investigate the complex challenges involved in moving from the context of school teacher to becoming a novice university academic in the field of arts education.

Critical Event

For this study we initially discussed, reflected upon and wrote about our experiences of being a school teacher and a novice university arts educator³⁷. We felt it was important to provide a detailed overview of these stages in our teaching and academic career. These narratives were written utilising the three commonplaces of narrative inquiry: temporality, sociality and place (Clandinin & Connelly, 2000; Clandinin, Pushor & Murray Orr, 2007). In relation to these commonplaces our narratives sought to provide the other with enough information to understand how the people and events referred to in our narratives have been, and will be affected, by the past, present and future (temporality). We expressed the way we felt about particular events and also described the social context in which they occurred (sociality). The actual place where the events occurred was also incorporated to create the three dimensional view essential to narrative inquiry which enabled us to comprehend how the impact of place affected our experiences (place). This was particularly important due to our different social, cultural and language backgrounds.

These field texts were then exchanged with one another. We questioned and commented on each others' narratives prior to a face to face meeting during which we sought to clarify, challenge and elaborate on what we had both written. During this process we then created interim texts which we re-focused and re-wrote to determine which particular critical events had occurred during our school teaching career which precipitated our decision to move into the university context and which contributed to shaping our arts educator identity. The critical event, which could be either positive or negative, was defined as one which had challenged a person's "idealised worldview with the reality of their experience" (Webster & Mertova, 2007, p. 75). After completing this process we met again to consider the interim texts with one another and, due to our arts backgrounds were able to ask specific questions in order to seek clarification and in the process develop a greater understanding of

³⁷ See texts in Appendix 17.

our narratives. After incorporating insights from this discussion and exchange into another rewriting of these accounts we then sought resonant threads which we used as points of interest from our critical events³⁸. These resonant threads formed the transition to our final research text, resulting in re-lived epiphanies which appear in the analysis section of this paper.

As Kelchtermans (1999) notes, the quality of the relationship between the researcher and the participant has a significant impact on the quality and quantity of the data generated. In this study the relationship with one another had been well established before the study began. This relationship and the process of narrative inquiry undertaken promoted our understanding of each other's story in uncommonly accelerated ways (Woods, 1993b).

The Credibility of Narrative Research

A number of criticisms related to narrative research have been raised in the literature, including accusations that it is self-indulgent (Josselson, Lieblich & McAdams 2003), that stories can be reduced to objects without an appropriate theoretical structure to comprehend, analyse and evaluate them (Bal, 1997; Brinthaupt & Lipka, 1992; Clandinin & Connelly, 2000), and that narrative is an art rather than objective research (Bowman, 2006; Ceglowski, 1997). In addition, qualitative research focuses on naturalistic settings and is often experience-based, therefore most narrative researchers, and more broadly some qualitative researchers, utilise other characteristics to determine the validity and reliability of their research (Connelly & Clandinin, 1990; Huberman, 1995).

In order to achieve the trustworthiness of the data we have carefully described the procedures undertaken to obtain the data in order to make our research purpose transparent (Kvale, 1996; Leavy, 2009). As Webster and Mertova (2007, p. 90) reveal, in narrative research "validity is more concerned with the research being well grounded and supportable by the data that has been collected." In this respect it does not provide results that produce generalisable 'truths' (Polkinghorne, 1988; Webster & Mertova, 2007). The dependability of the data is referred to as reliability in narrative research and is achieved in this paper by the trustworthiness of the

³⁸ See list of themes in Appendix 18.

transcripts used (Polkinghorne, 1988; Webster & Mertova, 2007). Huberman's (1995) proposal that the elements of access, honesty, verisimilitude, authenticity, familiarity, transferability and economy were the characteristics most able to permit an assessment of the validity and reliability of narrative research has been adapted to this study.

Readers have thus been granted access through the narratives to critical events in our lives. The transcripts of the narrative data have been included in the paper to provide the reader with first-hand accounts of the experience on which we have based our findings. Honesty has been achieved by our responsiveness to one another's narrative by seeking to understand the complexity of our identity transitions through constant clarification and exploration of responses. The journey of moving from the school to the university context was chosen as the common theme of the critical events in order to achieve verisimilitude. This approach may allow the reader to recognise in the narrative a plausible experience with possible relevance to their own personal and professional journey.

Webster and Mertova (2007) reveal that authenticity is often intertwined with verisimilitude. We have achieved authenticity in this study by ensuring the narratives are coherent and have been written with integrity through reflection on how the critical events have affected our respective re-positioning of identity. Our familiarity with the narratives enabled greater insights to be obtained. The use of critical events as the focus of this study also contributed to ensuring that these were not 'taken for granted' incidents of limited or questionable significance. In this study transferability was provided through the focus on similar critical events which provide enough detail and accessibility to the reader in order to facilitate a similar study in another setting. An efficient and economical approach has been applied to this study through reflection on, and incorporation of, both critical incidents into one narrative without compromising the integrity of the data or the findings.

Analysis

The quality of the critical events has been enhanced by a term called 'burrowing' which refers to the reflection that has occurred on the events described in terms of present and future considerations for the researchers (Connelly & Clandinin, 1990).

In addition, we adopted a collaborative approach which allowed our stories to merge with one another's by reflecting on how the other's story informed our own, which in this case has opened new possibilities for further research. We listened to one another's accounts and reflected on each other's comments, queries and challenges through further questioning and conversation. After re-writing and focussing the narrative account from the interim text we sought resonant threads which we jointly describe as: Hybrid Identities; Praxis Shock; Strategies to Improve Practice; and Teaching and Research in the Higher Education context.

Even though we are each from a different cultural context, the value of this study is in its attempt to provide insights into the transition from school teacher to arts educator and the benefits which occur for secondary school teachers wishing to transition into the university setting. Although we have brought different perspectives to this research study (Burns, 2000; Denzin & Lincoln, 2000; Lincoln & Guba, 2000), it is important to note that these unique perspectives are an important part of narrative inquiry research and are thus incorporated as elements in the events.

The following section presents extracts from the final research text under the four resonant threads which have affected our transition from school teacher to arts educator in the university context.

The Critical Event Narratives – Moving from Artist Teacher to Arts Educator in the University Context

Carmen and Margaret met at the end of January shortly after Margaret had assumed the role of Senior Lecturer at USQ. Margaret's initial reaction was not an academic, nor even a professional one. She remembers reading the email to announce Carmen's arrival, and noting only that her surname 'Carrillo' sounded very musical. When Margaret met Carmen she remembered thinking she appeared youthful, and possessed of a warm and friendly nature. Carmen recalled meeting Margaret for the first time when she was preparing the tutorial room by hanging different artworks before her students arrived. Although Carmen is a music specialist and Margaret's interest is in visual art, we found that we had quite a lot in common, particularly a passion to pursue our research interests. The following three months were punctuated with animated and vibrant conversations, which ranged across our arts experiences.

They were held in both of our offices, and though we did not recognise it, the differences in the way we spent our days came to symbolise the conflicting pressures on a new academic. Carmen was immersed in the solitude of her PhD research in a foreign country, while Margaret's days consisted of hectic rounds of lecture theatres, academic meetings and research. Carmen was particularly keen to learn more about different research methodologies and Margaret shared her interest in narrative inquiry. We subsequently decided that given the commonalities of our experience it would be valuable to share the challenges and successes we encountered in our respective journeys of learning to teach.

Hybrid Identities

In her forthright and passionate way, Carmen opened her narrative with the statement that *I have always wanted to be a teacher*. Margaret was impressed by her dedication and sense of vocation, but it was a surprisingly confronting statement. To Carmen's amazement, Margaret had commenced her teaching career - one she came to love - with the rather pragmatic desire to fund her arts practice. A purpose many of her graduate students specialising in secondary art also shared: *One of the reasons I have gone into a teaching degree is to begin a career that builds upon and supports my artistic needs* (Baguley, 2005, p. 4). Margaret was a very dedicated lecturer and Carmen noticed how she loved what she did. As Margaret reflect on her narrative she went back to some of her publications to recall her beginning years at the university level: *The chance to work within the university context as an arts educator to budding educators was like a dream come true to me. I teach my secondary art pre-service teachers that it is possible to still be an artist and a goodteacher. I encourage them to value their skills and expertise and to provide a rolemodel for their students by allowing them to see their work.* (Baguley, 2007, p. 7).

The origin of Carmen's sense of vocation was not to be found in a decision arrived at in adulthood, for she revealed that as a child she *always enjoyed teaching to my relatives and friends*. It was not a revelation that existed separate from her arts practice, for in childhood she had been identified as a musically talented child. Carmen was enrolled in a school which would permit her to specialise in this field, although this came at the personal cost of permitting only sporadic contact with her family. It also demanded other, more immediate sacrifices. During lunchtimes she

had to practise while her classmates were allowed outside to play. When Margaret sought to explore the extent to which this regime created a sense of opposition in a child denied 'free time' Carmen replied that it did not create any specific angst, but rather imbued her with a sense of her own 'specialness.' It remained possible that this sense of enforced maturation, and the increased exposure to adult company, may have awakened a latent desire to teach. Though Carmen did not make this connection herself, Margaret's interpretation seemed to fit the evidence, yet it did contradict the later tension we have both experienced as artists and teachers.

During our discussions we agreed that we have experienced paradoxes between the creative freedom of artistic pursuits and the perception that there was an inherent lack of discipline in those who followed such a path. This perceived shortcoming was in turn seen as the antithesis of the expectations constraints and responsibilities which characterise the teaching profession (Bennet, 1985; Hausman, 1970; Weber & Mitchell, 1995). Margaret recounted how she had worked at a school where the Principal explained to her, without any sense of irony whatsoever, that the music teacher's erratic attendance and emotional outbursts were to be expected as they were part of her *artistic temperament*.

In addition to youthful artistic pursuits, we both followed reasonably similar progress through our initial University courses. We had both enrolled in a teaching qualification immediately after our obtaining our arts degrees, although in spite of Carmen's sense of vocation she revealed later in her narrative that *after completing my degree I was a little bit lost and I did it just to get it ... however, I felt the necessity to explore other fields before settling into my professional life*. Margaret had been imbued with a desire for a more pragmatic progression to a career by her regional upbringing in a lower middle class family in outback Queensland, to her Carmen's experience seemed vastly more cosmopolitan. After leaving school Carmen had travelled nationally as a concert pianist, though any sense of envy Margaret felt was tempered by Carmen's observation that it was not a life she was prepared to follow unreservedly. She wrote that *I could not see myself studying so much and being isolated from the world for the rest of my life. Being a musician is one of the loneliest careers that I know*. Carmen revealed that she believed isolation was a common feature among artists. Elliot (2006, p. 10) states that there is "for

many artists, a struggle between needing isolation on one hand and wanting to be part of a family on the other.” This creates an interesting situation for artist teachers because as Springgay, Irwin and Kind (2008, p. 84) reveal “learning environments such as classrooms and schools, are reviewed as relational, interconnected, interdependent living systems that adapt themselves to changing circumstances.” Margaret too had experienced a sense of isolation during her art making when she was required to commit to substantial and concentrated periods of time in the studio, although at the time she dismissed it as a personal experience unrelated to artistic practice generally. As we talked we both agreed that time alone with our art form was essential and it is clearly an area worthy of further research as to whether some of the difficulties encountered in the artist/teacher paradigm were because of the performative nature of teaching which does not allow for rehearsal.

One of the most important insights which emerged in our conversations was that we had intuitively guarded the integrity of our artistic identities, separate as they were, or so we thought, to our teaching identities. Scheib (2006, p. 6) describes this as experiencing ‘role conflict’. We both agreed that our accelerated teaching training course was inadequate and on reflection it now seems logical that we both relied almost exclusively on our arts training when confronted with the demands of the classroom. After we shared the traditional beginning teacher horror stories - oversized classes, students’ disinterest in the arts and inappropriate teaching spaces and resources, Carmen revealed that *it was not just my incapacity to deal with the attitude problems that scared me the most, but also my incapacity to engage students in music*. Margaret had felt the same way when it slowly dawned on her during the first year of teaching that the thirty-two Year 8 students in her class were not as passionate about the Bauhaus School and design elements and principles as she was. Lacey (1977) describes the process we both struggled with as ‘internalised adjustment’, a period during which beginning teachers use various coping strategies to deal with how their idealised view of teaching may not be what is occurring in reality.

Carmen and Margaret also found that a teacher of the arts, particularly at the school level, differs considerably from being a teacher in another discipline area. Arts educators, due to the specialised nature of their area, have a substantial interest and

involvement in their arts practice before commencing undergraduate teacher training. Consequently, they develop a strong identity as an artist which continues during their teacher training program. Artist teachers are often hampered by a professional and physical isolation. They are frequently the only teachers in their subject areas with their classrooms often physically separated from the rest of the institution. This sense of isolation is even more keenly felt by the propensity for school administrations to use the arts as a promotional tool without a commensurate improvement in arts teachers' funding or timetabling status. The demand for a considerable commitment of scanty resources and classroom time for events such as open days, exhibitions and performances, exacerbates the divide between the arts and those subjects, such as Mathematics and Science, whose place in the curriculum is unquestioned.

It became increasingly apparent upon further reflection that as we gained confidence in the school classroom that far from remaining distinct, our artistic and teaching identities began to complement one another. Carmen told Margaret that she utilised performance to enhance the students' interest and *the attitudes of the students improved rapidly after using this tool in the classroom ... even the students who were more problematic, were enthusiastically involved in playing the instruments together with their friends*. This improvement in student engagement when exposed to a less theory driven curriculum was also a much welcome by-product of a similar decision on Margaret's part to use art exhibitions as a pedagogical tool. Though we were both too intimately involved to be fully aware of the processes we had initiated, it is now clear that there was no compartmentalising of our identity as artists and teachers, but rather we had assumed a hybrid identity as an artist teacher; first as a matter of professional survival and later as a philosophical choice. At the time, though, the most observable result was the rare experience of receiving external validation as teachers in the school context, hitherto an experience reserved for our achievements in our respective artistic endeavours.

Praxis-shock

In our discussions it became increasingly clear that the transformation of our identity from artists to teachers was a journey fraught with pain and self doubt. The sense of trust engendered by a growing awareness of our similar experiences facilitated a preparedness to share some of the more distressing moments we had endured.

Margaret was especially moved by Carmen's honesty in acknowledging that she had found her first year of teaching almost overwhelming. *Many times, I cried once I arrived home. I felt incapable to deal with the attitudes of some students. I was only 21 years old and some of my students were only three years younger than me.* We were particularly empathetic towards one another given the similarities in our experiences. As a young teacher in a rural setting, replete with large classes, gender stereotypes and a general anti-intellectualism, Margaret was faced with what she now recognises was a potent cocktail of classroom challenges which would have tested even the most resilient of school educators. Our success as artists contrasted so sharply with our sense of inadequacy in the beginning stage of our school teaching careers that, if anything, it exacerbated our growing unease. Later we could contextualise our experiences in a more objective fashion when we recognised that as neophyte school teachers we were attempting to assume roles for which we had not been prepared and at the time had subsequently experienced 'praxis shock' (Ballantyne, 2007; Kelchtermans & Ballet, 2002; Mark, 1998).

In retrospect we both recognise that we were unaware of just how vital planning, performing and consistently evaluating were to our chances of achieving expected objectives and standards. Carmen was touched by Margaret's complex situation as a beginning teacher as her narrative revealed *I taught from day to day as I was in survival mode and not thinking of an overall program.* Her reflection reminded Carmen of the expression 'sink or swim' experienced by music school teachers in their early (and difficult) years of teaching (Ballantyne, 2007, p.182). Margaret shared with Carmen that it was only the informal guidance of a more experienced teacher, part way through her first year, which enabled her to learn how to formulate a year plan by incorporating the assessment tasks and then planning units accordingly. Margaret's pre-service teaching course, which has seemed so all embracing at the time, proved to be woefully inadequate. It appears we both compensated for this tenuous teacher identity, partly formed during an intensive 12 month course without substantial time for reflection and evaluation, by relying far more heavily on our stronger identities as artists. In retrospect we were fortunate that we had this luxury for we were both functioning in departments of one, leaving us isolated professionally; and given that the nature of the profession had us teaching unaided as the single adult in a room with adolescents, this often became a personal

isolation as well. When confronted with teaching as arts educators at the university, it was our credibility and experience as teachers ‘from the coalface’ which ensured a relatively seamless transition.

As Carmen had spent far less time in schools than Margaret had, Margaret was not surprised to discover that Carmen found it very difficult as a novice university academic to utilise *reflection as a means to gain knowledge*. Though Margaret had also found this to be problematic, her 14 years as a school classroom teacher had inculcated in her a respect, perhaps more of a reverence, for the benefits of reflection, both for herself and her students. As Freedman (2007, p. 214) states: “Art educators have long known that art helps students understand the human condition through their investigation of themselves”. For the tragedy, and that is not too strong a word to describe the stresses that regularly drive otherwise talented teachers from the classroom, can be mitigated through being reflected on, discussed and solutions sought. Carmen acknowledged that this reflection on her teaching practice, which Schön described (2002) as ‘knowledge in action’ facilitated an increased sense of efficacy which would eventually result in her feeling a *great sense of motivation and accomplishment*.

Strategies to Improve Practice

Given our age and cultural differences, we are still surprised by the similarity in the strategies we adopted in order to improve our teaching practice. It was evident that we had initially both engaged students in performances or exhibitions in order to increase their confidence by having their work valued in the public domain without consciously recognising that we were also beneficiaries of this process. As Carmen noted *performing is a wonderful tool to acquire practical knowledge and it was the base I used to explore other fields in music*. Similarly Margaret utilised the themes chosen by exhibition organisers for competitions as the integrating theme for units of work. The artwork was then assessed according to the curriculum documents and as an entry in an external competition. As both students and educators flourished in a system with such personal and public rewards, it became possible to develop programs and assessment tasks which purposively considered the learner and the quality of their learning journey. It was during this return to University that Carmen discovered *constructivist theories and the importance of the student as the focus of*

the learning process (Bruner, 1973; Piaget, 1953; Vygotsky, 1978), although she had previously (and unconsciously) explored this phenomenon in her classroom.

When Margaret assumed a position at the university level, she enrolled in a preliminary unit designed for new academics and found that she was subsequently able to ask numerous questions in a supportive environment. It is an indictment of the profession that so many teacher educators belittled the course, secure in the self-serving belief that their experience as teachers had provided them with all the skills and knowledge they required. In contrast to this view, Margaret was well aware that there were significant gaps in her theoretical knowledge. As she noted in her narrative, when she began teaching she had *little idea of anything such as Gardner's Multiple Intelligences in helping students learn*. This perception was reinforced at her interview for the position as Lecturer in Visual Arts Education at the university. During the interview it became apparent that the Faculty was seeking to enhance students' practical knowledge as the previous incumbent utilised a predominately theoretical approach. It became evident that it was Margaret's practical skills and expertise which were predominately of interest to the Faculty. Though this assuaged Margaret's concerns about her perceived lack of this theoretical knowledge which had damned her predecessor, she still saw the need to increase her theoretical knowledge about teaching concurrently with learning to teach at the university. She admitted in her narrative that *I really feel that I have learned more about teaching by having to teach pre-service and graduate teachers*. Carmen described her initial introduction to the university as being quite awkward due to a resignation in the middle of the semester which meant she *had to adapt my lessons to what had already been set*. However, we both found that by familiarising ourselves with the set readings for different courses we were effectively provided with a crash course in educational theory. Margaret found it particularly reassuring, as Carmen in time would as well, to discover that other arts educators had experienced similar issues. We both sought out the professional connections which had been so conspicuously absent in our early years in school environments. We observed other academics, some of whom belonged to other discipline areas, which helped us to define the type of pedagogical practice which would be effective at the university level. Our school experience, however, remained a vital influence in this new environment. We both believe that sharing stories of our successes and challenges in the classroom with our

pre-service school teachers enhances our credibility, but even more importantly provides them with relevant insights into their looming baptism as school teachers. Margaret noted *as my expertise has grown, I have been involved in increasingly more successful classroom and research experiences.*

Teaching and Research in the University Context

Although our school experience has proven invaluable in assisting in the shift to academia we were both initially unaware of the privileged place that research occupies at the university level. Carmen was shocked that during Margaret's three year probation she was expected to have completed her PhD as part of her ongoing employment at the University. This placed Margaret in the invidious position of not merely balancing the demands of being a novice university academic, but to find ways and means of integrating the expected and seemingly more problematic identity – that of researcher. This was also apparent in Carmen's experience as a novice university academic and PhD scholarship student during which she has found that *building a track record and balancing the pressure to both teach and publish to be a constant challenge.* Faced with the uncertain, we placed our faith in the known, in this case our artist teacher identity – shaped in the school context – which we used to inform our arts educator identity at the university level. It was a choice which came at a cost, for by focussing on our teaching, the ever present pressure to publish was kept at arm's length, but it remained an ever present issue, one which seemed to render any teaching success to a valued extra at best, and at worse, an irrelevancy. It was natural that Margaret sought the security of teaching, spending *extensive periods of time preparing my classes and mentoring my students*, because in hindsight she was now comfortable with her artist teacher identity. Her early difficulties, and subsequent joys as she became more confident, were repackaged as 'learning experiences' which her students valued as guideposts in their own search for a teacher identity.

We found that our school teaching experience was extremely valuable as arts educator at the university level. Although Carmen missed the vitality of her secondary school students and their capacity to quickly become involved in any activity which could motivate and engage them in the practice of music, she enjoyed teaching at the university level from the very first moment. In this new setting she

felt relieved not to have to deal with behaviour problems which, besides allowing her to deliver better quality lessons, helped her to connect more effectively with her students. This, in turn, made her realise the impact which the personal values of educators can exert on their teaching practice, particularly in the field of the arts which requires substantial emotional involvement. In some ways Margaret felt that without the behaviour problems, limited timetabling for art and extra-curricular activities she was able to really concentrate on quality teaching in her university classes. Fortunately her years of teaching in schools and some sessional university teaching had enable her to continually improve her delivery of information which as Hausman (1970, p. 334) proposed unlike artists, teachers cannot afford the luxury of “not being understood or appreciated by the audience of his [sic] time.” In addition, Margaret found that although some trainee teachers had been affected by negative school experiences in relation to art, she could use her own stories and encourage them to share their own in order to build a secure and comfortable environment in which people could learn to once again take risks.

Margaret was also shocked to discover that universities actually rewarded good teaching and was thrilled to receive a number of awards during this early phase of her teaching. This provided her with the external validation of her expertise, an experience rare in the school environment: *Your ability to complete your PhD while working fulltime with a heavy teaching load, and still managing to publish, is remarkable and confirms your true dedication to teaching and learning development. Your teaching excellence is recognised by students and colleagues alike, and on behalf of the University community, I offer our gratitude and congratulations for this well deserved award* (Vice-Chancellor, UTAS, 2007). In addition, comments from trainee teachers through feedback surveys, which was not a mechanism utilised in schools Margaret taught in, have also provided her with important information to enable her to reflect on her practice and have also contributed to her enthusiasm, passion and commitment to helping prepare future teachers for the classroom. These views were echoed in a more personalised manner by a student who noted that: *Being in this course was a joy! I loved every lesson and didn't miss one week! Her teaching style was really enjoyable. I learned so much and she really supported all of us through every part of our learning journey* (Student Evaluation, EDU1452, 2009). Margaret feels that all of the challenges and joys she has experienced in her career as

an artist teacher in schools has greatly contributed to her ongoing identity as an arts educator at the university. This dedication was recognised in a national Citation for Outstanding Contribution to Student Learning from the Australian Learning and Teaching Council (ALTC) in 2008. Although most Spanish universities do not reward good teaching, Carmen's university biannually collects – through surveys – student teachers' opinions in relation to different aspects of the teaching practice of each educator. For Carmen, receiving external validation of her expertise as arts educator through surveys is helpful in providing her with a greater sense of confidence on the activity she develops. However, it is the students' direct contact and their continuous feedback to the work she carries out daily at the university which provides her with real opportunities to learn and reinforce her ongoing identity as an arts educator. This is an important difference between our universities as student feedback at Margaret's university is primarily used to improve teaching practice but is also used as evidence to contribute to teaching awards. However, student feedback is used at both universities to contribute to promotion.

We agreed that we had experienced isolation during our initial years as novice arts educators in the university context as we endeavoured to establish within this identity our role as researchers. Margaret explained to Carmen that she was fortunate in her second year at the university to be included in an arts-based research group supervised by a senior academic who *provided wonderful mentoring and allowed me to co-supervise a range of Honours and PhD students with her and to be involved in research initiatives*. Without this guidance she firmly believes she would not have been able to achieve what she has in terms of a research track record in a relatively short period of time. Carmen's desire to foster further research opportunities, skills and expertise led her to apply for the visiting three month scholar program at USQ. Her desire and passion was evident as she had to travel half way around the world to make this happen. Margaret asked Carmen if her years of isolation as she developed her musical expertise had created a strong sense of independence and resilience which made such a decision easier. Indeed, loneliness had forged in her a strong feeling of autonomy which would ease future decisions. She wondered whether this was a distinctive characteristic of artists due to the time spent in isolation. Margaret had just returned from five years interstate away from her partner as she also sought a university career so could understand to some extent why Carmen had made such a

decision. She pondered whether it was part of the ‘performance/exhibition’ strategy similar to what we had both implemented when we were endeavouring to establish our artist teacher identity.

We both agree that it is essential to work collaboratively with other colleagues (Swennen, Shagrir & Cooper, 2009) in order to enhance our research profiles. Our desire to excel is also evident in the commitment we feel to developing outstanding careers as researchers (Barlow & Antoniou, 2007; Worrall-Carter & Snell, 2003). Interestingly however, we do not feel the need to surrender the teaching aspect of our identity as an arts educator in the university context to become a full-time researcher. This discovery contradicts the findings of Swennen, Shagrir and Cooper (2009) who propose that this can be a challenging and ultimately unsuccessful endeavour. The challenges related to establishing a hybrid identity also reminded Margaret of a comment by James, a participant in a study by Unrath and Kerridge (2009, p. 279) who was reflecting on choosing a career as an artist or a school teacher: “If I had to pick between being a studio artist or a teacher, I would be a teacher – I would give up studio art – because you can’t be both successfully. You can’t be [both] the teacher you want to be and the artist, so I’d rather be the best teacher I could possibly be, because [in teaching] I am giving back, I’m helping.” Margaret often reveals, particularly to her secondary art pre-service teachers, that the passion they feel for their arts practice draws on the same qualities of passion, drive and creativity that are the hallmarks of effective teaching. We agreed that these qualities also underpin good quality research and that it is possible to balance a range of identities in our current role as arts educators in the university context.

RECOMMENDATIONS

There are a number of recommendations concerning the transition from school teaching to becoming a novice university academic in the field of education. It is evident that being a school teacher of the arts differs considerably from being a teacher in another discipline area. Some of these particularities, such as the reality of hybrid identities or the professional (or even physical) isolation experienced by artist teachers within their schools, have already been portrayed in our stories. However,

any school teacher who considers the transition to the university setting and novice university teachers of any discipline area share some common features. First, they usually have a background as experts in the discipline area in which they teach, but often not a similar degree of expertise in education. Second, they usually accept the position as a novice university academic without any previous preparation for assuming this role. Third, many novice university academics experience feelings of inadequacy or isolation when they assume the responsibilities of their new job. Finally, most school teachers who decide to move to the university context inevitably face the need to be involved and to develop a career as a researcher in the new setting. Therefore, the concerns identified in this study are relevant across a range of discipline areas, transcending the narrow world of the arts, ensuring their relevance for school teachers considering a career in the field of education in the university sector.

Recommendation 1: Acknowledging previous skills and expertise in teacher training programs

It is essential to acknowledge the previous expertise and experience of students, particularly graduates, and provide opportunities in teacher training programs which both values this experience and incorporates their prior knowledge into any course of instruction. This is particularly important during the process of identity negotiation as the trainee student teacher moves from the known to the unknown; a period made more problematic by the potential for individual opposition to any process of change in the way they perceive themselves (Beijaard, Verloop & Vermunt, 2000). This recognition of previous identities and experience will ensure that teacher training programs will exert a more profound influence on their students by valuing who they are and what they have done.

Recommendation 2: Engaging in research during teacher training programs

Imbuing a passion for research through the provision of research opportunities during teacher training; mentoring from academics; and promoting the value of engaging in research, both during practicum and later in the role of school teacher are very important. Being immersed in research whilst in the school context will enable experienced school teachers wishing to seek a position at the university to easily

overcome one of the major challenges faced by many novice university academics (Labaree, 2003; Smith, 2003). This would also allow school teachers wishing to move into the university sector to begin working on their identity as a researcher before, or at the very least, simultaneously to the commencement of their career in higher education (Swennen, Shagrir & Cooper, 2009).

Recommendation 3: Providing networking and mentoring opportunities in teacher training programs

Promoting the value of networking by providing professional development and mentoring opportunities is vital for student teachers. Engaging in professional development and mentoring opportunities throughout teacher training ensures that they are perceived as essential components of a teacher's identity which provide assistance and support for coping with the challenges of a new position and enhancing professional expertise in either the school or as a novice academic in the university context. This complements the findings of Swennen, Shagrir and Cooper (2009), who document the importance of working collaboratively with other colleagues to overcome the difficulties of a novice university academic.

Recommendation 4: Establishing Communities of Practice between the school and university sectors

The importance of establishing communities of practice during initial teacher training, particularly between the school and the university sectors cannot be underestimated. This would serve to alleviate the sense of isolation that both novice school teachers and novice university academics can experience. Communities of practice would also bridge the gap between the two contexts and facilitate the journey of teachers from the school to the university context, particularly in terms of pedagogical expertise and requirements for research (Murray & Male, 2005). Offering induction programs for school teachers which contribute credit towards further qualifications in teaching and learning is a further means by which a school teacher is aided in obtaining qualifications recognised as beneficial to accessing employment opportunities at the university level.

The incorporation of these recommendations into the planning of pre-service and graduate teacher programs would facilitate and strengthen existing connections

between the school and university sector. Though there are a variety of means by which this might be achieved, the most logical would be the enabling of partnerships between school teachers to research their own pedagogy through action research with a university academic mentor to guide them through this process (Catelli, 1995; Catelli, Padovano & Costello, 2000; Mitchell, Reilly & Logue, 2009; Torrance & Pryor, 2001). This strategy would benefit school teachers as it would encourage reflection on practice, provide opportunities to develop strategies to improve the effectiveness of teaching and enhance understanding of the importance of research through school-university partnerships. The resulting collaborative articles would provide an important introduction to research for school teachers and may inspire them to pursue a position as a novice university academic in the field of education with an already established understanding of research methodology.

CONCLUSION

Ensuring novice university academics have sufficient teaching experience before moving to a role in educating future teachers would contribute to increasing professional credibility and overcoming some of the initial difficulties (Fink, 1982; Murray & Male, 2005; Robinson & McMillan, 2006; Sinkinson, 1996; Smith, 2003; Swennen, Shagrir & Cooper, 2009) experienced by novice university academics. Challenges encountered by beginning school teachers such as developing an identity which is informed by previous experience and expertise; comprehending the requirements for the role of teacher; being aware of and implementing strategies to assist teaching practice and partaking in research opportunities which can enhance practice are important in facilitating the transition for school teachers who wish to share their experience and expertise and establish a career in education in the university sector.

In addition to outlining the advantages of having previous teaching experience for an easier shift to the university context, this study has also drawn attention to the importance of training and mentoring in this process. In particular, the narratives have highlighted that specific training for novice academics at the university level can be an effective platform in developing themselves professionally in this new

context. These types of courses, such as the Graduate Certificate in University Teaching and Learning, enable novice academics to share their experiences, to ask any questions before a sympathetic audience and to importantly discover that other colleagues are going through similar situations – which can be very reassuring. This finding is in line with the training initiatives which are being undertaken internationally (Bamber, Walsh, Juwah & Ross, 2006; Gibbs & Coffey, 2000; McLean & Bullard, 2000; Rowland, Byron, Furedi, et al., 1998). The study has also highlighted the need to support novice university academics working in education through an effective induction to the new context (Barlow & Antoniou, 2007; Sinkinson, 1996, 1997). This could include receiving mentoring sessions from senior academics, observing lessons from other more experienced academics in their field, discussing their own ideas about education or working collaboratively with colleagues in the fields of education and research. Finally, novice university academics need to be also aware of the value to implement other individual measures such as reflection on their teaching practice in order to develop professionally in the university sector.

This paper has documented the experiences of two arts educators, both of who are described as early career researchers at the university level. In spite of the disparity in the length of their classroom careers, both Carmen and Margaret faced remarkably similar challenges during their sojourns in schools so much so that the longevity or otherwise of this experience was reduced almost to an irrelevancy. Nevertheless, it is vital for universities to be conscious that school teachers with an arts specialisation are subject to very unique contexts - a lack of specialised instruction, minimal support within the school environment and a pervasive de-valuing of the arts as a curriculum subject in favour of a legitimate focus on areas such as literacy and numeracy which has the potential to reach almost messianic proportions. It is in recognition of these unique pressures, having experienced them first hand, that has ensured that Margaret and Carmen are dedicated proponents of the value of the arts, both in themselves and in their roles as arts educators in the university context.

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IV. RESULTS AND DISCUSSION

6. Overall results summary and discussion

In this chapter we discuss and interrelate the overall results of the three articles, based on the individual and specific results in each (see Article 1, pp. 83 – 95; Article 2, pp. 116 – 127; Article 3, pp. 180 – 187). The summary and discussion of the overall results are structured in the following three parts:

- The first part presents common **cross-disciplinary qualities** derived from the participating music teachers. In this segment, the qualities related to the teachers' moral and emotional dimensions are described. Second, those aspects which have been considered the most relevant and which exert a decisive influence on class-group management are presented. Third, a number of useful strategies in order to promote the professional development of teachers are listed. Finally, collaborative work undertaken by the music teachers is referred to.
- In the second part **pedagogical and didactic qualities** are highlighted, in addition to the difficulties which novice teachers are faced with.
- In the third part, the essential role of **musical qualities** is highlighted as a means to achieve effectiveness of practice. For this purpose, reference to two very different, but nonetheless complementary views on this matter, is made: on the one hand, the importance of specific musical competences is highlighted, and on the other, the value of previous musical experience is emphasised.

6.1 In relation to cross-disciplinary qualities

The results of the first article as well as the narratives included in the second and the third articles, underline the impact of the teachers' **emotional and moral dimensions** in the development of their professional work. As noted in the first article, the most valued competence by the teachers is that relating to their ethical performance. This suggests that the teaching profession possesses implicit moral values that go beyond the technical aspects of teaching. This result was confirmed by the narratives in the other two articles which contextualised teachers' moral values in their daily practice. Thus, interpersonal relationships that teachers establish with students and the way these can determine the implementation of this educational intervention, indicate that teaching requires a solid commitment to students which goes beyond a teacher's professional role.

On the other hand, the narratives included in the third article reveal that teaching demands a high level of emotional involvement with the students. The need either for receiving psychic reward for the work developed or for being able to control one's emotions in relationships with students reveals the impact of the emotional dimension in a teachers' professional practice:

The satisfaction which comes from devoting oneself to teaching was for Marta *a fantastic motivation to keep working well*. John believed that seeing students progress had been an important factor in persisting in the profession. [...] As John revealed, *it would be good if there was a course on how to manage your own emotions in the classroom. However, the teacher's emotions on how to deal with things like that [problems of classroom] are just forgotten*. John confessed that people tend to wrongly think that teachers *will be fine* in front of the class and fail to recognize that they are not trained to emotionally handle some classroom situations. (Article 3, p. 184)

The second and third articles demonstrate that acknowledgement for a well-done job produces positive emotions which instil in teachers a greater sense of confidence in their own expertise and contributes to their commitment to the profession. This is illustrated in the following excerpt:

Tim still recalls how the words from one of his headmasters inspired him to both remain dedicated to the profession and to

improve his teaching practice. Because we had also received external validation in relation to our expertise as music teachers, either through awards or feedback surveys, we recognized how being acknowledged for good work had contributed to our enthusiasm to the profession and had instilled in us a sense of confidence in our capacity as educators. [...] As teachers we had experienced the benefits of receiving positive stimulus, and as such were also aware of the importance of acknowledging students for good work. (Article 3, p. 184)

These narratives, therefore, confirm the existence of several intrapersonal qualities (e.g., the ability to control one's emotions in various classroom situations) or teachers' interpersonal qualities (e.g., the ability to connect and establish an emotional bond with the students, to show interest and empathy, or to acknowledge their achievements) which can significantly influence the effectiveness with which they pursue their work. The results also emphasise the value of positive stimuli on teachers as an incentive to further their motivation.

Second, the three articles highlight the complexity of teaching in regard to effective **class-group management**. As revealed in the first article, the second most valued competence by the teachers is that relating to performance in the classroom. This data revealed teachers' understanding of the need to manage a class-group effectively and to create a suitable environment in which students' learning and teaching values complement one another.

On the other hand, the results of this article also indicated that most novice teachers valued cross-disciplinary competences more positively than more experienced teachers, including the competence relating to the management of the class-group. In the reading of the results, this point is associated with the difficulties in class-group management that most teachers face in their early years of practice. Consequently, this hypothesis was confirmed by the narratives included in the second and third articles. The following excerpt shows how some novice secondary school teachers experience these challenges at work:

Margaret was especially moved by Carmen's honesty in acknowledging that she had found her first year of teaching almost overwhelming. *Many times, I cried once I arrived home. I felt incapable to deal with the attitudes of some students. I was only 21 years old and some of my students were only three years younger than me.* We were particularly empathetic towards one

another given the similarities in our experiences. As a young teacher in a rural setting, replete with large classes, gender stereotypes and a general anti-intellectualism, Margaret was faced with what she now recognises was a potent cocktail of classroom challenges which would have tested even the most resilient of school educators. [...] Later we could contextualise our experiences in a more objective fashion when we recognised that as neophyte school teachers we were attempting to assume roles for which we had not been prepared and at the time had subsequently experienced ‘praxis shock.’ (Article 2, p. 121)

This excerpt also reveals the lack of resources the protagonists of the narratives had to face when encountering issues in the beginning stage of their teaching practice. The limited preparation provided during their initial training for the competence relating to teachers’ performance in the classroom (see Article 1) could be partly responsible for this. In addition to the lack of personal resources, society’s apparent meagre appreciation of the arts and its limited inclusion in the school curriculum (see Article 2), are emerging factors which provide additional layers of complexity to this situation.

The teaching approach adopted by the teachers in the teaching and learning of music also seems to positively or negatively affect the difficulties encountered in their respective teaching practices. The following excerpt suggests that a content-focused teaching approach can lead to a lack of interest from students towards the subject and even to attitude problems:

After we shared the traditional beginning teacher horror stories - over-sized classes, students’ disinterest in the arts and inappropriate teaching spaces and resources - Carmen revealed that *it was not just my incapacity to deal with the attitude problems that scared me the most, but also my incapacity to engage students in music.* Margaret had felt the same way when it slowly dawned on her during the first year of teaching that the thirty-two Year 8 students in her class were not as passionate about the Bauhaus School and design elements and principles as she was. (Article 2, p. 119)

On the contrary, the third article suggests that teachers’ qualities linked to a more humanistic perspective and a more student-centred teaching approach (see interpersonal qualities highlighted previously) seem to contribute positively to the way the teacher manages the class-group and particularly their capacity to guide students in the learning process.

The study reported in the first article provides complementary data to the previous results. In the first article, it is suggested that an academic teaching approach which focuses on the teacher and conveys theoretical knowledge, is more common amongst secondary school music teachers. However, a humanistic approach which is more focused on the student and the construction of their own learning is more common amongst primary school teachers. The results of this article reveal that, beyond the stage of education in which teachers perform, it is the teacher training model utilised at the university level, which most significantly influences their practice. Therefore, this data suggests a relationship between the teacher training model and the teaching approach adopted.

Third, the results of the questionnaires and the narratives included in the articles agree on the need to ensure teachers regularly engage in **self-professional development**. Specifically, the results of the first article emphasised that although this competence is not the most valued by the participants, the teachers do acknowledge the importance of enhancing their professional development either through specific actions leading to improvement of their personal qualities or through their participation in activities of continuing education.

In the narratives included in the second and third articles, the participating teachers also specified their need to implement different strategies in order to deal with the challenges of the profession. Being aware of their limitations the teachers pursued initiatives regularly as a means to contribute to their professional growth:

Despite her preparedness to ‘learn on the job’ Marta remained painfully conscious of her lack of formal educational training. She read specialized journals and familiarized herself with textbooks as a means of augmenting her pedagogical knowledge. Marta also recognized that supervising practicum students had been crucial for her becoming interested in the acquisition of theoretical knowledge. Likewise Carmen had sought to increase her theoretical knowledge when she began her university career by engaging in a ‘crash course’ in educational theory. (Article 3, p. 181)

Useful tasks the teachers engaged in to improve their professional tasks included: reading relevant literature from the field, engaging in activities of continuing education, recalling their past schools experiences as students, utilising reflection as

a tool to gain knowledge and interacting with other teachers. The following excerpts refer to some of these strategies:

Since Tim assumed his current teaching appointment, he has undertaken training courses [...] every year. As he works in a *very proactive* school, he is aware of his responsibility to *be in touch with what the latest thinking is*. Marta also found training courses facilitated an exposure to new initiatives and an opportunity to gather pedagogical resources. In contrast to this burgeoning of professional contacts, after an entire academic year working in *survival mode*, Júlia enrolled in a teacher training course in order to address significant concerns she had regarding her teaching practice. (Article 3, p. 182)

The value of teachers educating themselves was likewise evident in John's initial educational experiences, for he conceded that it was not until he familiarized himself with a set of readings about music education and thought back *to how I was taught* that he established a connection between the content of both his music and his teaching preparation and learnt *the logical way* to teach music. (Article 3, p. 181)

The latter excerpt further suggests that the teacher training model, particularly for secondary school teachers, rarely balances out nor integrates knowledge, competences and musical experiences –usually acquired during the first stages of life and educational phases– with the known pedagogical and didactic knowledge and competences often acquired in one or two-year teacher training programs.

In relation to the strategies used by teachers to promote their professional development, the narratives placed particular focus on the learning which is gained during practice and on the role of reflection as a tool which enables the awareness and appropriation of this learning:

Though her Diploma of Education had not provided a suitable grounding, Júlia was able to build on this abstract knowledge through observation, and in doing so *really learnt to teach*. Marta, who did not receive any formal preparation for teaching, was also able to create *learning strategies or certain methods* based on her teaching needs. Without being consciously aware of it, both Júlia and Marta used reflection as a means to gain knowledge. [...] Her [Martha's] *pedagogical principles of common sense*, which she described as *changing an activity if necessary, rectifying what is going wrong, adapting the content to the year level or using positive responses from the students*, emulated Schön's thinking. (Article 3, p. 181)

Interactions between teachers, in a variety of ways, also arose as an important tool to stimulate teachers' development. From observing or being guided by more experienced teachers, to receiving lesson feedback or keeping in touch with teachers in the same field, all emerged as useful initiatives to improve teaching practice. The following excerpt illustrates some of these:

In order to enhance the quality of their teaching activity, both Marta and John found feedback from their colleagues to be extremely beneficial. Marta found a similar benefit from interacting with other educators through her participation in summer music courses. Tim is a member of the Australian Society for Music Education, and shared with Carmen his awareness of the importance of networking with other professionals in his field. (Article 3, p. 182)

The narratives included in the second and third articles also noted that sharing teaching experiences can be a particularly useful tool to overcome common insecurities in the early stages of the teaching practice:

During their period as pre-service teachers, John and Tim revealed that discussing such events [teaching experiences] with their colleagues made them *feel at one* with others who had experienced similar issues. When Júlia participated in summer music courses, she also found it reassuring to share her experiences with other music teachers and to discover that they were also encountering difficult situations. As Carmen co-constructed the narratives she became increasingly aware that conversations with other teaching staff had alleviated some initial insecurity and improved her teaching practice. (Article 3, p. 182)

In this dissertation, the importance of promoting self-professional growth has gained special relevance due to the widespread perception amongst teachers that their initial training does not prepare them adequately to face the responsibility of their practice. The first article revealed that the competences stated in the questionnaire are considered to be important. Nevertheless, the results indicate that the teachers' opinions about preparation during their initial training in relation to practising such competences does not always correspond to the relevance that teachers award them. As noted in the second and the third articles, the participants agreed that the limited training received in their teacher training programmes did not adequately address certain aspects of teaching practice.

Finally, the articles also make reference to **collaborative work** undertaken by teachers. Teachers working collaboratively appears to be a useful strategy to enhance professional development (see Darling-Hammond & McLaughlin, 1995; Hargreaves & Dawe, 1990; Lieberman, 1986). However, the first and the third articles provide another perspective to this issue. The results of the first article suggest that music teachers do not regularly work collaboratively with other members of the educational community, families and/or students. The lack of generalized practice in this kind of work or the isolation that some music teachers suffer as the only teachers trained to teach this subject at the school (see Article 2) could explain these results.

Nevertheless, at the time the interviews were carried out, the four protagonist teachers of the compiled narratives in the third article were working in schools which employed more than one music teacher. Moreover, two of these teachers usually worked collaboratively with their peers. Therefore, these findings may contradict the results reported in the first article, although it is important to state that the findings, particularly in these smaller studies, are not meant to be generalisable. Considering this, it is noted that in some situations, despite the lack of common practice, collaborative work is indeed practiced amongst teachers as a way to enhance their professional qualities.

6.2 In relation to pedagogical and didactic qualities

Teachers' opinions regarding the competences relating to the **planning, implementation and assessment of teaching-learning situations** suggest that the teachers acknowledge the need to plan teaching-learning situations, to guide students throughout this process and to assess their learning progress in order to support students' acquisition of the competences proposed in the curriculum (see Article 1). On the other hand, if we compare the perceptions of primary school teachers and secondary school teachers in this study, the former are the ones who more positively value the importance of such competences and who perceive to have received better preparation during their initial training (see Article 1).

These results complement the data collected in the second article, which highlights the difficulties that some novice teachers, especially those who work in secondary schools, face in planning, implementing and assessing effectively in order to achieve certain objectives and competences:

In retrospect we both recognise that we were unaware of just how vital planning, performing and consistently evaluating were to our chances of achieving expected objectives and standards. Carmen was touched by Margaret's complex situation as a beginning teacher as her narrative revealed *I taught from day to day as I was in survival mode and not thinking of an overall program*. Her reflection reminded Carmen of the expression 'sink or swim' experienced by music school teachers in their early (and difficult) years of teaching (Ballantyne, 2007, p.182). (Article 2, p. 121)

The experiences presented portrays the way in which difficulties associated with the beginning stage of teaching can sometimes eclipse the use of competences, such as planning, implementation and assessment of the teaching-learning situation, by teachers.

6.3 In relation to musical qualities

From different perspectives, the three articles concur that teachers' musical qualities are important for the effective development of their teaching practice. Whilst the results of the first article emphasise the role played by certain **musical competences**, the narratives included in the second and third highlight the relevance of **previous musical experiences** in the achievement of more effective practices. Following this, it can be appreciated how contact points can be found in both views.

The results of the first article underline the importance of mastering competences relating to field content, especially those related to music listening. Also, these results suggest that it would be necessary to strengthen the training received in order to exercise the competence related to musical creation so that students are able to engage with the subject more effectively. On the other hand, the results emphasise that the importance that teachers award to musical competences increases with experience. Interestingly however, novice teachers are the ones who appear to use

them more often in their practice. As already noted in this article, the confidence the teachers gain by involving students in musical learning through what is best known to them –music itself– could partly explain these results. Moreover, this hypothesis seems to be confirmed by the experiences collected in the narratives included in the second and third articles.

Before commencing their teacher training programmes, the teachers who work in the area of the Arts –particularly those who teach in secondary schools– have been actively involved in their artistic training and practice. Therefore, these teachers develop a solid identity as artists, often lasting beyond their initial training (see Article 2).

On the other hand, the narratives included in the second and third articles highlight the limited teacher training that the participating secondary school teachers received and the lack of support in adjusting their identity as artists to one which complemented their new teacher role. The results of the first article, which portray that primary school teachers perceive having received more training than secondary school teachers in relation to pedagogical and didactic competences, complement these results. The secondary school teachers music teachers felt it necessary to initially trust and draw upon their identities as musicians in order to compensate for what they perceived as limitations in their initial teacher training. This is evidenced in the following excerpt:

Similarly [to Carmen], Tim often relied on his well-established ability as a musician to engage his students in his subject. Tim, who began teaching in a school with a high proportion of students from multicultural backgrounds revealed that he often utilized performance strategies as a means to cope with the *difficult clientele* from the school, but also as a tool to enhance his students' confidence in their capacities as musicians. *I often took whole groups of kids out to play at Aboriginal festivals and we got lots of rewarding experiences out of that. The kids all loved to be doing things with music and then getting this appraisal.* (Article 3, p. 180)

With experience, however, some teachers develop a 'hybrid identity' as teachers and artists, and as such, are able to use strategies within musical practice as pedagogical tools:

It became increasingly apparent upon further reflection that as we gained confidence in the school classroom that far from remaining distinct, our artistic and teaching identities began to complement one another. Carmen told Margaret that she utilised performance to enhance the students' interest and *the attitudes of the students improved rapidly after using this tool in the classroom... even the students who were more problematic, were enthusiastically involved in playing the instruments together with their friends*. This improvement in student engagement when exposed to a less theory driven curriculum was also a much welcome by-product of a similar decision on Margaret's part to use art exhibitions as a pedagogical tool. Though we were both too intimately involved to be fully aware of the processes we had initiated, it is now clear that there was no compartmentalising of our identity as artists and teachers, but rather we had assumed a hybrid identity as an artist teacher; first as a matter of professional survival and later as a philosophical choice. (Article 2, p. 120)

In the use of strategies of musical practice as pedagogical tools, the subject music is also significant in addressing classroom diversity. The results of the first article emphasised the need to have resources available to adapt teacher interventions to the characteristics of students, including, but not limited to social, emotional, cultural and academic contexts. On the other hand, the experiences recounted by one of the teachers who participated in the third study, confirms the usefulness of music as a means to deal with diversity in the classroom and create positive synergy with and among students.

We can thus conclude that limited preparation and lack of support in the secondary school teachers' training programmes, encourages teachers to rely on their previous musical experience and identity as a musician and, consequently, avail themselves of musical strategies as tools to face challenges in their teaching activities. This data would explain the importance given by the teachers to the musical competences and the perception of their utmost utilisation by the novice teachers.

In conclusion, some of the results emphasising the importance of musical qualities to effectively exercise teaching activities have been presented. However, it is worth mentioning that the results of the first article suggested that having specific training in the content of the music discipline does not guarantee this knowledge will be applied in context unless didactic preparation is also available. Hence, it can be

concluded that musical qualities, on their own, cannot affect the effectiveness with which music teachers carry out their professional activities.

V. FINAL CONCLUSION, REFLECTIONS AND PERSPECTIVES

7. Final conclusion and reflections³⁹

In accordance with its main objective, this dissertation explores in greater depth the qualities of primary and secondary school music teachers and also presents new data related to their training and practice. This chapter draws on the ‘Overall results summary and discussion’ (see chapter 6) and the partial conclusions of each article (see Article 1, pp. 96 – 100; Article 2, pp. 127 – 131; Article 3, pp. 185 – 187) to bring together and summarize the most significant contributions, which are briefly presented below:

- *Conclusions in response to the objectives*: these conclusions pick up part of the data presented in chapter 6 and the most relevant conclusions of each article to give response to the main and specific objectives set up in this dissertation.
- *Other conclusions*: while these conclusions were not anticipated, the dynamic research approach undertaken in conjunction with the deep reflection that has guided the process of elaboration of this dissertation has resulted in the emergence of several relevant issues in relation to this research.
- *Proposals for improving teacher training and practice*: although this point was not anticipated, the evolution of the dissertation in a context of change, related to both training and professional practice, suggested the timeliness of introducing proposals aimed at improving music teacher quality.

³⁹ Although these conclusions and reflections refer to both the Australian and the Spanish contexts, special attention is paid to the Spanish context, from which this dissertation is presented.

7.1 Conclusions in response to the objectives

The articles which form this compendium have already responded to the two first specific objectives set up in this dissertation. In general terms, the first article – concerned with the achievement of specific objective 1– has concluded that music teachers consider the cross-disciplinary, musical and pedagogical and didactic competences identified in this dissertation (see Appendix 5) to be important for their teaching practice. However, this article has also pointed out that there is a generalised perception that initial training does not prepare teachers enough to develop these competences.

On the other hand, the third article –which gives response to specific objective 2– has shown that there are important identity traits such as enthusiasm, personal commitment or care for children, in addition to other personal capacities related to reflection or teacher collaboration, that influence the efficacy with which music teachers carry out their teaching practice.

The synthesis of these articles has made it possible to respond to the main objective of this dissertation and has specified an approach to music teacher quality involving a series of professional competences and personal attributes. The first conclusion in this section (see 7.1.1) summarizes the contributions which have been considered most relevant from these articles in order to respond to this objective.

From a methodological standpoint, the second conclusion (see 7.1.2) presents the contribution made by dealing with the problem under investigation from competence-based and humanistic approaches. This conclusion also shows how the complementarity of the two paradigms –which has involved the use of both quantitative and qualitative methodologies– has contributed to a holistic view of the qualities of teachers. The second conclusion responds to the third specific objective.

7.1.1 Conclusion 1: specification of the approach to music teacher quality

The vision of teacher quality presented in this dissertation contains a *personal dimension*, which focuses on the impact made by certain personal characteristics

of teachers, and a *technical dimension* involving a series of musical and pedagogical and didactic competences. From a personal perspective, this research has shown that moral and emotional values affect teaching practice. From a technical standpoint it has been noted that musical competences are important for effective music teachers, but that these must be complemented by good pedagogical and didactic competences to guarantee satisfactory teaching of the subject in question.

The results of this research have confirmed that *the personal dimension of teachers* has a direct influence on how they carry out their professional work, in consonance with the work of Hamachek (1999), Nias (1989), Ritchie and Wilson (2000) and van den Berg (2002). The relationships that teachers build with their pupils reveal that a teacher's moral and emotional commitment often provides them with a source of intrinsic motivation and, as such, influences their professional practice.

This dissertation has also revealed that the teaching profession is an activity with implicit moral values that require responsibility and commitment beyond the technical aspects of teaching practice. Moreover, given that teaching is a social activity it becomes clear that there is also a high degree of emotional involvement. In this respect, it has been noted that teachers' emotions are a source of both satisfaction and vulnerability. This research supports that relationships with pupils are one of the main sources of enjoyment in teaching. In agreement with Korthagen and Vasalos (2005) and Seligman and Csikszentmihalyi (2000), this dissertation has also indicated that nurturing teachers' personal qualities helps them to do their work more effectively. On the other hand, the difficulties teachers have in controlling their emotions has emerged as one of their main sources of dissatisfaction.

While certain personal qualities are essential to effective teaching practice, the results also show the importance of complementing them with *solid musical, pedagogical and didactic competences*. First of all, this dissertation has insisted on the importance of teachers having a good mastery of the competences related to the content of subject they teach, in line with Benejam (1986), Pesquero *et al.* (2008) and Sebastiani (2007), among others. However, it has been noted that the knowledge of the subject does not necessarily mean this knowledge will be applied unless good pedagogical and didactic grounding is also available.

Regarding musical competences, special attention has been paid to the key role played by listening capacities and –to a lesser extent– performing capacities when teaching music. In relation to pedagogical and didactic competences, particular emphasis has been placed on the need for teachers to be able to effectively guide and assess teaching-learning situations and on the importance of using assessment as a way of regulating these processes and not just as an end in itself, in line with authors such as Perrenoud (1998) and Sanmartí (2010). On the other hand, in the increasingly complex and multicultural school environment, the importance of teachers being able to adapt their work to the needs and characteristics of pupils and their school and social context has been highlighted.

7.1.2 Conclusion 2: contribution made by complementing competence-based and humanistic approaches

From a methodological standpoint, the main contribution made by this dissertation is concerned with *the complementarity of a competence-based and a humanistic paradigm –which involves both quantitative and qualitative methodologies– in the search for a holistic approach to describing teacher quality.*

While the results of the first part of the dissertation provided general data and objectives related to specific aspects of professional competences, and allowed reflection on the needs and weaknesses of professional training and practice, the narratives in the second part have provided a subjective and personal vision of the professional life of teachers and have described how each teacher experiences certain professional situations. Accordingly, the first approach –with the focus on competences– has allowed the identification of a series of competences needed for music teaching and an examination of their characteristics and implications for teaching practice, while the latter approach –in which a humanistic approach was adopted– has provided knowledge that has complemented and/or helped to put into perspective the complexity underlying some of the data related to the aforementioned competences and understand it in greater depth.

Harmonizing these two approaches to investigating teachers' qualities has resulted in a *more dynamic* approach (because it aims to stimulate teacher's

professional growth), *more realistic* (defined from within the profession), *more integrative* (because it includes the objective/professional and subjective/personal factors), *more individualized* (because it considers the particularities of each individual) and *more contextualised* (because it contemplates the contexts in which teachers carry out their work). Therefore, we fully agree with Korthagen (2004) and van Huizen, van Oers and Wubbels (2005) that a competence-based and a personal approach not only complement each other but also contribute to a holistic view of the qualities of teachers.

In addition, the *combination of a mixed methods approach which includes quantitative and qualitative methodologies* has played an important role in this research. In view of its nature and its suitability for examining the competence and humanistic paradigms, the use of a mixed methods research model has contributed to describing how the findings were derived and has allowed connections to be made to provide a deeper and more nuanced understanding of this investigation.

7.2 Other conclusions

Having expounded the conclusions in relation to the objectives set up in this dissertation, this section will provide an overview of other more specific issues which offer complementary data.

These conclusions address the following themes:

- Theme 1: The approach to teachers' professional development.
- Theme 2: Particularities of primary and secondary school music teachers.
- Theme 3: Particularities of novice and experienced teachers.

7.2.1 Theme 1: The approach to teachers' professional development

It is evident that teacher quality is dynamic and the conclusion therefore considers this in relation to *the approach to teachers' professional development*. Quality

criteria should provide music teachers with guidelines that allow them to take an active role in the search for initiatives that further personal and professional growth and therefore improve their teaching. In this sense, teachers' professional development is an ongoing personal quest which is not complete with the acquisition of certain competences determined by a predefined model.

The most important contributions made by this dissertation regarding this question concern the following points:

- **Emphasis on *self-observation* and increased *self-awareness* as sources of initiatives for professional self-development.**
- **Specification of *strategies to foster personal and professional growth* as teachers.**

In line with Bailey, Curtis and Nunan (2001), the data presented in this dissertation highlights the fundamental role played by self-observation and increased self-awareness as starting points for these initiatives. It is important to be aware of one's own shortcomings in order to determine the most suitable strategies and tools for adjusting or reinforcing certain aspects of professional practice.

Two of the strategies that have proved to be very important for teachers' professional growth are interaction with other teachers and the process of reflection. In keeping with authors such as Darling-Hammond and McLaughlin (1995), Hargreaves and Dawes (1990) and Lieberman (1986), and in accordance with the findings of this dissertation, it has become evident that *interaction with other teachers* is a useful strategy for enhancing professional growth.

This dissertation has also highlighted the usefulness of *reflection* in two senses: as a strategy to help teachers deconstruct and become aware of influences on the construction of their teacher identity and as a tool to acquire knowledge through practice. In the first case, reflection may be linked to the idea of "core reflection" expounded by Korthagen and Vasalos (2005, p. 53), since it encourages teachers to reconnect at deeper levels with their self and create strategies to deal with both their own issues and those they encounter in the school context. The second case refers to the value of the knowledge implicit to teaching practice, what Schön (2002, p. 35)

describes as ‘knowledge in action’, and the role of reflection as a means of accessing this knowledge. This is an invaluable tool for teachers at any stage of their career.

7.2.2 Theme 2: Particularities of primary and secondary school music teachers⁴⁰

Irrespective of the stage of education in which teachers work *it is the training models* guiding the programmes for primary and secondary school music teachers *that most significantly influence teaching practice.*

For this reason, the presentation of the particularities of the two groups –primary and secondary teachers, respectively– focuses on the characteristics of the training models and how these influence their teaching.

- *As regards primary school music teachers:* this dissertation shows that, compared with secondary school teacher music training programmes, primary school programmes place greater emphasis on the pedagogical and didactic aspects of the subject. We consider that **primary school teachers with *limited musical training* may have a lack of confidence in their ability to teach the music syllabus and this may have a negative effect on its implementation.**
- *As regards secondary school music teachers:* it has been repeatedly observed that secondary school teacher training programs often display significant shortcomings in the areas of pedagogy and specialised didactics and this has a negative impact on teaching practice⁴¹. This data also shows that **some secondary school music teachers find it difficult to relate their musical training to their pedagogical and didactic studies.**

Therefore, primary school music teachers training models should place greater emphasis on musical training, especially at a time when, in Spain, changes in the training of this group have resulted in a significant decrease in the number of credits allocated to the specific content of the area. Furthermore, although the new study plan

⁴⁰ Although most of this conclusion has been drawn from the data in relation to the Spanish context (see Article 1), the second and third articles have shown that it could be partly extrapolated to the Australian context –particularly the segment concerned with secondary music teachers.

⁴¹ It is important to note that in both the Australian and the Spanish contexts, most secondary teachers have a shorter duration of time in their teacher training compared to primary teachers.

for secondary school music teachers in Spain has led to an improvement in their pedagogical and didactic training, it is still rather limited and not particularly useful when it comes to dealing with the challenges of the classroom. Consequently, a secondary school music teacher training model that strengthens pedagogical and didactic training is needed, but which also integrates the musical dimension and values of an already established music identity so that this training has a real impact on teaching practice.

7.2.3 Theme 3: Particularities of novice and experienced music teachers

The initial stage of teaching usually stands out for the emergence of a number of difficulties associated with practice and the existence of doubts regarding how to deal with challenging classroom situations.

In this respect, this dissertation has focused on the difficulties and doubts associated with managing class groups, which have been linked to the limited tools provided by initial training, the limited value society and the school curriculum attach to the arts, and the teaching approach used by teachers. To meet the challenges faced by novice teachers, special emphasis has been laid on the importance of sharing concerns with other teachers, the usefulness of trusting one's previous musical expertise and the value of reflection as a tool that contributes to a greater sense of teaching effectiveness, among others.

On the other hand, on pointing out the importance of the knowledge implicit in teaching practice and the learning acquired during action, this dissertation has highlighted the basic role experience plays in making teaching effective. In this regard, this research has shown experience to be an essential tool for teachers' professional growth.

7.3 Proposals for improving teacher training and practice

The view of quality presented above has led to the formulation of **proposals for improving music teacher training and professional practice**. These proposals specifically focus on changes in initial training and the elaboration of reflections and recommendations for improving professional practice. Consequently, they are related to teacher training programs and other stakeholders involved in their training and/or professional work, such as: education policy-makers, school principals, teacher trainers and the teachers themselves. These proposals complement the recommendations already presented in the articles that make up this dissertation and highlight those aspects considered most relevant. The first six of the following proposals refer to specific aspects of teachers' work and training and the latter two raise more general issues.

7.3.1 Proposal 1: To acknowledge the teacher's personal dimension

Both teacher training programs and educational policies should give more importance to the personal side of teaching and contribute to its development.

Teacher training programmes should help prospective teachers to explore the emotional and moral values basic to their professional work. In their daily praxis, however, it is the teachers themselves who have to uphold these values while the schools guarantee an environment that favours their development.

On the other hand, initial training programmes should also provide teachers with the resources needed to manage their own emotions in the school context, one of the personal qualities this dissertation has shown to be most important for effective teaching.

7.3.2 Proposal 2: To stimulate teachers' professional growth

To ensure that teachers are able to assume their responsibilities in a constantly evolving profession and circumstances, it is crucial that they become aware of professional development opportunities and, at the same time, prove capable of choosing the strategies most suited to their needs.

It is vital to foster self-awareness as a starting point for working on teachers' strengths and overcoming their limitations. Although it is the teachers themselves who seek and implement the strategies best suited to the demands of the profession, university teachers can also contribute to their professional growth by fostering self-observation and self-awareness during the teaching program with a particular emphasis on the practicum.

7.3.3 Proposal 3: To promote reflection

Initial teacher training should underscore the importance of reflection from two different perspectives. To help teachers construct a more consistent vision of the person they are, initial training programmes should promote reflection around their preconceptions and images of music teaching and learning. In addition, these programmes should provide opportunities for reflection during the practicum in order to establish it as a habit of effective practice.

7.3.4 Proposal 4: To foster teacher interaction and teamwork

Interaction and collaborative work among teachers should be recognized and encouraged by both initial training programmes and schools. This dissertation has provided data indicating the need for initial training programmes that both stress the importance of working together with other members of the educational community and provide networking and mentoring opportunities to meet the challenges of the profession and promote teachers' professional expertise. In schools themselves, connections between teachers should also be encouraged to create a more propitious teaching space and atmosphere.

On the other hand, collaborating and networking with other teachers would circumvent the isolation that some teachers experience when working in their speciality discipline, such as music, and increase their professional satisfaction and motivation.

7.3.5 Proposal 5: To take into account previous experiences and identities

Teacher-training programmes must take into account student teachers' previous experience and identities to both value and positively influence their future as music teachers. Acknowledging students' previous identities and using these as a starting point for training would also favour the development of a new identity suited to their future position as teachers in the school. In this regard, we agree with Woodford (2002) that a strong and realistic sense of professional identity is essential to effective teaching.

7.3.6 Proposal 6: To promote a teaching approach focused on the students

This dissertation has shown that the approach adopted for music teaching and learning can have a positive or negative impact on the difficulties teachers face in their work. In order to positively engage students in music and make teaching more effective, initial training programmes should provide prospective teachers with the tools needed to adopt a teaching approach more focused on the students and their learning processes.

7.3.7 Proposal 7: To redress the balance of the content of initial music teacher training programmes

This dissertation has highlighted the need to redress the balance of the content of initial training programmes aimed at primary and secondary school music teachers, in order to ensure better musical training for primary school teachers and better pedagogical and didactic training for those in secondary schools. Leaving aside the specifics of each education level (see 7.2.2) it is clear that both groups need broad musical knowledge and competence to ensure a solid foundation on which they can

support and improve their teaching practice. Therefore, a well-balanced, integrated training model that offers solid preparation in the subject and broad training in the areas of pedagogy and didactics is to be encouraged.

7.3.8 Proposal 8: To ensure quality musical education

All the areas and personnel involved in the planning and implementation of the music syllabus, from the teachers to the schools where they work as well as teacher educators, should ensure quality music education as a basis for vindicating the value of music in education and society. If music were held in higher regard in the school curriculum and society, it would impact positively on teachers' management of class groups and strengthen their feeling of being effective in their role.

8. Research limitations

Before concluding the dissertation, it is necessary to acknowledge the limitations that have conditioned the development of the research by examining the final conclusions from a broader perspective:

- While the first article has provided information about primary and secondary school music teachers, *the experiences of primary school music teachers have not been dealt with in the narratives* included in the second and third articles. As already mentioned in chapter 1, these two articles have provided more insight into the experiences of teachers who practice in secondary school, despite some of them having worked or continuing to do so in primary schools.
- *Not all the data in the first article has been echoed in the narratives included in the second and third.* Due to both the diverse research methods and various approaches used to deal with the qualities of teachers, each article has considered a different perspective of the issue. While a quantitative methodology and a competence-based approach have facilitated the examination of the objective and technical dimensions of the qualities of teachers, a qualitative methodology and a humanistic approach have focused on the subjective and personal aspects of the issue. The three articles, however, have all contributed to the achievement of the main objective of this dissertation.
- The ‘Overall results summary and discussion’ (see chapter 6) have brought to light *certain aspects of training and teaching practice that appear to influence the effectiveness of teachers’ daily work but that have not been examined in depth in this dissertation* (for example, the influence of teaching approach on class-group management and the impact of the initial difficulties of teaching practice).

- *The three articles provide a focused view on a particular aspect of the topic under investigation and the combined findings provide important insights although individually these do not explain certain trends suggested by the results.* Some of these data refer to the notable influence gender exerts on the way teachers assessed the competences they were asked about in the questionnaire (see Article 1) and the impact of teaching experience on teachers' opinions about the importance given to musical competences (see Article 1).
- From a methodological point of view, complementing different learning paradigms has resulted in a holistic view of the qualities of teachers, which has made it possible to overcome, in part, the limitations of each of these approaches when used on their own. *Such complementarity, however, has not prevented some professional qualities implicit in professional activities from being excluded* –specifically knowledge– which both the competences-based and the humanistic approach tend to ignore (see 5.1.4 and 5.2.4).

9. Proposals for further research

The conclusions and limitations of this dissertation suggest various possible lines of future research to extend on the work undertaken. These proposals are considered the most important:

- First and foremost, we think it would be interesting *to study teachers' personal qualities in greater depth* by means of a larger and more heterogeneous sample, with the clear objective of learning about other aspects of the personal side of teaching that have an impact on professional practice.
- Secondly, we think it would be worth *contextualising some of the data gathered by the questionnaires* –regarding teachers' musical and pedagogical and didactic qualities, some of which did not arise in the experiences described in the narratives. For this purpose, observation emerges as an interesting data gathering tool for evaluating the way teachers apply certain competences examined in this dissertation.
- Thirdly, it would be necessary *to study the experiences of primary school music teachers in greater depth*. A similar study to the one in the third article of this dissertation, with primary school music teachers, would provide data on how they experience certain aspects of their professional life. This would help to clarify the significance of some of the non-contextualized data on primary school music teachers presented in the first article, for example, whether limited musical competences training can have negative consequences on the implementation of this subject syllabus or whether the sort of collaborative work carried out by this group is at variance with that of secondary school teachers.
- Lastly, *extending the study to music teachers in training* in order to learn their opinion of the qualities needed for teaching and whether or not this opinion is at variance with professional practice. By laying greater emphasis on their initial

training, their perceptions and experiences can provide data that can facilitate the development of proposals for improving their preparation.

VI. ADDITIONAL MATERIALS

ARTICLE 3

The influence of professional identity on teaching practice: Experiences of four music educators

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Abstract: this study will identify the extent to which personal identity impacts on teachers' professional practices by exploring the journeys of four music educators from two different cultural contexts. Narrative Inquiry methodology was utilized in order to provide important insights into the formation of each participant's professional identity. In the course of the co-construction of the narratives, two relevant themes emerged: strategies to improve practice and teaching approaches. Despite the obvious differences in culture, which ranged across a broad spectrum, these themes were common to the formation of each of the participants' professional identities. These findings can provide important insights for specialist music educators, teacher education programs, and for those considering a career in music education.

Keywords: narrative inquiry, professional development, teacher collaboration, teacher identity, teacher reflection, teaching approaches, teaching practice.

INTRODUCTION

It is evident that teachers' professional lives and practices are strongly related to their identities (Carter & Doyle, 1996; Korthagen, 2004). Consequently, the concept of professional identity can be linked to professional action in the sense that who a person is, or who they think they are, exerts a profound influence on what they do (Olson & Einwohner, 2001; Watson, 2006). In addition to the impact of personal factors, a number of other factors also, to varying degrees, influence the professional identity of teachers. As Brofenbrenner (1979) contends, human beings develop as they accommodate to the changing conditions of their immediate settings with the larger contexts in which these settings are embedded. The professional identity of teachers is therefore impacted by complex and nuanced personal factors which are often

interconnected. Because identity is formed and given meaning in interaction with others, the process of identity formation is always relational (Dolloff, 2007; Korthagen, 2004).

In this paper we explore the journey of four music teachers, two from Spain and two from Australia⁴², and how their relationships with people, events and contexts affected the formation of their professional identity. We use the methodology of narrative inquiry to co-construct with our participants the stories of their journey as music teachers from their earliest encounters with music to their current position as school music teachers. These texts were then re-written to create a narrative which discusses the following critical events that had an important impact on their professional career: strategies to improve practice and teaching approaches.

CONTEXT

Carmen has previously investigated the professional competences of music teachers within the Spanish context (Carrillo & Vilar, *in press*) in order to contribute to a qualitative improvement in music teacher education. As their study progressed, however, they became increasingly aware that the competence frameworks they examined offered a narrow and technicist view of the skills that music educators required and appeared to neglect personal attributes and qualities. While they were still immersed in their study, Carmen undertook a three-month visiting scholar secondment at an Australian university in order to gather data to allow her to analyse and compare the music education contexts of Spain and Australia. During this period she collaborated with an Australian academic on an article investigating their identity transformation as practicing arts teachers moving from the school to the university context (Carrillo & Baguley, 2011).

⁴² Ethical approval for the part of the research project which was carried out in Australia was granted by the USQ Human Research Ethics Committee prior to the commencement of the study (see letter of approval in Appendix 19).

BEING A MUSIC TEACHER: THE PROCESS OF IDENTITY FORMATION

Personal identity is born of a combination of our personal experiences and the social, cultural and institutional environments in which we work (Day, 2002). It is not a fixed attribute but an ongoing process (Dolloff, 2007; Flores & Day, 2006) which evolves over time. Carter and Doyle's (1996) contention that teachers are highly active agents in interpreting their experiences prior to, during and after entering initial teacher programs places the individual at the very centre of this process. More specifically, as a music teacher, Carmen's experiences bear testament to Randles (2009) "Model of Music Identity Progression" which identified the following three important stages related to the formation of identity for music educators: music-making before college; pre-service teacher training; and veteran teacher (p. 65). The impact of self, peers and teachers within each stage were important factors which contribute to the shaping and continual re-shaping of this identity.

A music teacher's socialization is often founded on the earliest of influences, with family members regularly motivating an interest in music teaching (Bouij, 2004; Isbell, 2008; Woodford, 2002). To show how difficult it is to identify consistent patterns in early childhood influences, Carmen was drawn to music almost by chance. Interestingly given her view of teaching as a vocation, Carmen does not attribute her career choice to the influence of her own teachers. This may well be idiosyncratic given the research of Isbell (2008) and Madsen and Kelly (2002) who provide credible evidence that the major influence in relation to choosing music education as a career appears to be exerted by school music teachers. Despite this inconsistency, students spend many hours observing their own teachers in action and bring strong preconceptions and images of the professional roles of teachers when they undertake teacher training (Dolloff, 1999; Richardson, 1996; Woodford, 2002). This 'apprenticeship of observation' (Lortie, 1975), based on their experiences as learners in the school context, appears to have a more extensive impact on student teachers' views about the nature of their work than formal teacher education courses.

After gaining an undergraduate degree in the arts, Carmen immediately enrolled in a teaching qualification. She had already developed a strong identity as a musician and artist respectively through her initial degree, which she maintained during and after completing her secondary teaching qualifications (see Carrillo & Baguley, 2011). Her

education course acknowledged her skills in music but excluded her artist identity in the process of constructing her new identity as a teacher. Many students like Carmen who undertake music education majors often have difficulties in managing their previous and well-established identity as musicians with their new and unformed identity as teachers (Bouij, 1998; Roberts, 2004; Woodford, 2002). Carmen relied on her ability as a musician to compensate for her perceived limitations as a teacher.

As Carmen gained more confidence as an educator, she recognized that her vocation as a musician was not a hindrance to her evolving identity as an educator, but could in fact inform it at a profound level. The musician and educator were not functioning in isolation, but rather had evolved into a hybrid identity as artist teacher (Carrillo & Baguley, 2011). As such, Carmen utilized performance strategies as pedagogical tools. In spite of the importance of this evolution in professional identity, there is a dearth of literature which explores its implications. Nevertheless, what literature there is, supports the contention that teaching experience appears to be a determining factor for the development of teachers' conceptions about teaching (Jordell, 1987) and a key component for understanding how educators develop their professional activity (Richardson, 1996).

RESEARCH METHODS

The purpose of this paper is to examine teacher identity and therefore the qualitative methodology of narrative inquiry is entirely appropriate as it provides insights into the events which are relevant for the construction of the participating teachers' professional identity (Connelly & Clandinin, 1990; 2006). As Connelly and Clandinin (2006, p. 375) state: "People shape their daily lives by stories of who they and others are and they interpret their past in terms of these stories". In this process, narrative inquirers situate themselves in relational ways with their participants in order to co-construct the data from the experiences of both the researchers and the participants (Chase, 2005; Clandinin & Connelly, 2000).

Narrative inquiry is also a methodology which uses different forms of analysis. In order to explore particular issues which affected the formation of the professional identity of the four music teachers who participated in this study we utilized critical event narrative

analysis. Webster & Mertova (2007) reveal that a critical event implies a “change of understanding or worldview by the storyteller” (p. 73). In addition, critical events challenge normal behaviour and encourage the participant to reassess certain ideas or change aspects of their lives (Kelchtermans, 1993).

Data Collection

Carmen conducted a series of three interviews with each of the participating teachers⁴³. The rapport and trust which developed over the course of the interviews allowed the participants to describe the context of their experiences, to reconstruct the details of these experiences and to reflect on their meaning (Seidman, 2006). Through the telling and retelling of their stories, the interviewees could select details of their journey as music teachers “from their stream of consciousness” (Seidman, 2006, p. 7), give them order and make sense of their experiences (Polkinghorne, 1995; Seidman, 2006). As Carmen inquired into the lives of the four music teachers she also became part of their experiences. What was told, as well as the meaning of what was told, was shaped by her relationship with them (Clandinin & Connelly, 2000, p. 94).

The interviews were designed as semi-structured, allowing Carmen to utilize some guiding questions⁴⁴ but also to remain open to explore any aspect which arose during the interviewing process (Hatch, 2002). The interviews were conducted from March to December 2009 in Australia and Spain. During this process the researchers transcribed⁴⁵ and analyzed each interview in search of implicit meanings in the language (Polkinghorne, 1988). By alternating data collection and analysis we were able to reflect and commented on the data emerging from the interviews. This analysis allowed us to elaborate new questions which we sent to the participants through email prior to each interview so that they could reflect on them beforehand. These questions sought to clarify some aspects of the previous interview and ensure an in-depth understanding of those experiences which had been more significant in the process of the formation of their professional identity. In this way Carmen was also able to co-construct the narratives with the participants⁴⁶.

⁴³ See interviews consent form in Appendix 20.

⁴⁴ See guiding questions for the first interview in Appendix 21.

⁴⁵ See interview transcripts in Appendix 22.

⁴⁶ See the four participants’ narratives in Appendix 23.

Analysis

After the first interviews were undertaken, initial field texts were written to capture the events and people which had been decisive in their respective journeys. The subsequent interviews enabled reflection and refocusing as interim texts were co-constructed which investigated critical events in the lives of the four music teachers. These texts were written utilizing the three commonplaces of narrative inquiry: temporality, sociality and place (Clandinin, Pushor, & Murray Orr, 2007). Because events are always in transition, temporality was described by showing how the people and events in the narratives have been, are and will probably be shaped by the past, present and future. In order to portray sociality the researchers attended to the interaction between the personal and the social conditions of Carmen as well as the participants, but also remaining cognisant to her relationship with them. Because of the varying cultural backgrounds the researchers also paid particular attention to the third dimension of place during the narrative inquiry process. The places where the events had occurred were vital in understanding the influence exerted by the different contexts. Carmen sought to co-construct with the participants the meanings of their storied experiences through continual and reflective dialogue.

Resonant threads were sought in the interim texts as the researchers sought similarities and differences in the experiences of the participants (Riessman, 1993). This phase of the study involved a paradigmatic analysis of narratives consisting in the identification of the “themes that hold across the stories” (Polkinghorne, 1995, p. 12)⁴⁷. During this analysis we ascertained emergent themes which were grouped into six categories: ‘becoming’ a music teacher, ‘praxis-shock’, strategies to improve practice, professional self-concept, teaching approaches and ‘experiencing’ teacher training programs. When this process was finished the researchers discussed these categories and decided to focus on two, which were the most recurrent: strategies to improve practice, in which we describe the different strategies carried out by the four music teachers in order to improve their classroom practice and to foster professional self-growth, and teaching approaches, which examines the way that the participants approached their teaching practice. Using these threads the researchers composed the final research texts in which were synthesized the particularities and unique perspectives of each participant.

⁴⁷ See list of themes in Appendix 24.

Trustworthiness

As qualitative research is often experience-based, most qualitative researchers rely on other criteria beyond validity and reliability to determine the quality of their research (Huberman, 1995). Trustworthiness is vital in any assessment of narrative inquiry research. In order to achieve trustworthiness, our research was conducted in a way which was credible, transferable, dependable and confirmable (Lincoln & Guba, 1985). In order to ensure credibility, Carmen engaged the participants over a ten-month period, during which time she established a relationship based on trust and a professional respect between music educators. Without attempting to create general concepts, transferability was achieved through providing enough detail to facilitate the application of the results to other settings. Dependability was achieved by ensuring that the data was accessible to the readers by thoroughly describing the research process undertaken in this study. The inclusion of extracts from our final research text provided the reader with an “audit trail” (Lincoln & Guba, 1985, p. 323) on which we based our findings and which further contributed to confirmability.

PARTICIPANTS

Carmen was fortunate in being able to recruit both a beginning (John) and an experienced (Tim) music teacher from Australia and a beginning (Júlia) and an experienced (Marta) music teacher from Spain. The two Australians had been recommended by other educators for their commitment to teaching and learning, while their Spanish counterparts had a pre-existing professional relationship with Carmen.

John was in his first year as a classroom music teacher while Tim had twenty years experience in this field; both have a Bachelor’s Degree in Music (drums and piano, respectively) and had enrolled in a teaching qualification some years after performing and working as instrumental music teachers. During the year of the study John was teaching in a Catholic school for boys, renowned for its outstanding sports program, and Tim was working in a prestigious co-educational Lutheran school with a well-established reputation for music.

Júlia and Marta have taught music in schools for three and 36 years respectively, having both graduated with undergraduate qualifications in music (piano). Júlia performed and taught piano for four years and then began to teach classroom music. Two months after her introduction to the school context, she enrolled in a Diploma in Education. Marta achieved other undergraduate qualifications in the arts and without any formal preparation for teaching obtained a position as a school music teacher five years after receiving her Bachelor's Degree in Music. During the time the interviews took place Júlia was working in a Catholic school for girls with a significant extracurricular program in music and Marta was teaching part-time in a public high school with a large number of secondary students who concurrently undertake specialized music training.

NARRATIVE ACCOUNTS

Strategies to Improve Practice

During her introduction to classroom teaching Carmen utilized different strategies to deal with a variety of challenges, including performance activities which aimed to improve certain aspects of our classroom practice and professional development which included collaboration with colleagues, training and reflection on practice. Similarly, Tim often relied on his well-established ability as a musician to engage his students in his subject. Tim, who began teaching in a school with a high proportion of students from multicultural backgrounds revealed that he often utilized performance strategies as a means to cope with the *difficult clientele* from the school, but also as a tool to enhance his students' confidence in their capacities as musicians. *I often took whole groups of kids out to play at Aboriginal festivals and we got lots of rewarding experiences out of that. The kids all loved to be doing things with music and then getting this appraisal.* Tim encourages his students to send pieces of music created in class to a popular state composition competition. He is aware that having his students' work valued in the public domain is an activity with multiple benefits for teachers, students and the school and wider community. During the interviews, Marta revealed: *When a student goes on stage they want to do their best. This is an incentive which other areas do not have.* During the co-construction of Tim and Marta's narratives, Carmen became increasingly aware that that she, too, had utilized performance as a tool to increase student motivation and in doing so had facilitated the acquisition of practical knowledge.

Though her Diploma of Education had not provided a suitable grounding, Júlia was able to build on this abstract knowledge through observation, and in doing so *really learnt to teach*. Marta, who did not receive any formal preparation for teaching, was also able to create *learning strategies or certain methods* based on her teaching needs. Without being consciously aware of it, both Júlia and Marta used reflection as a means to gain knowledge. This is consistent with Carmen's experience, for she also compensated for perceived deficiencies as a beginning teacher using what Schön (2002, p. 35) described as "knowledge in action". Her sense of self-efficacy was increasingly enhanced by this reflection on her teaching practice. Though articulating it quite differently, Marta is equally aware of the value of reflection. Her *pedagogical principles of common sense*, which she described as *changing an activity if necessary, rectifying what is going wrong, adapting the content to the year level or using positive responses from the students*, emulated Schön's thinking. Despite her preparedness to 'learn on the job' Marta remained painfully conscious of her lack of formal educational training. She read specialized journals and familiarized herself with textbooks as a means of augmenting her pedagogical knowledge. Marta also recognized that supervising practicum students had been crucial for her becoming interested in the acquisition of theoretical knowledge. Likewise Carmen had sought to increase her theoretical knowledge when she began her university career by engaging in a 'crash course' in educational theory.

The value of teachers educating themselves was likewise evident in John's initial educational experiences, for he conceded that it was not until he familiarized himself with a set of readings about music education and thought back to *how I was taught* that he established a connection between the content of both his music and his teaching preparation and learnt *the logical way* to teach music. Although music competences are important to achieve a successful practice, having a specific preparation in a subject does not guarantee that the requisite knowledge and skills are going to be put into practice unless teachers also have specific didactics preparation (Carrillo & Vilar, *in press*). John explained that interacting with colleagues had played an equally important role in the evolution of his identity as an educator, which was significant as music teachers are not normally used to working collaboratively with other teachers (Carrillo & Vilar, *in press*). This professional isolation is exacerbated by the reality that many music departments consist of only one music teacher (Ballantyne, 2007). Interestingly,

Marta, Tim and Júlia were functioning in departments of more than one music teacher and both Marta and Tim were also working collaboratively with their respective teacher colleagues. This contrasted with Júlia's experience, which had been marred by philosophical and pedagogical differences with the only other music teacher.

During their period as pre-service teachers, John and Tim revealed that discussing such events with their colleagues made them *feel at one* with others who had experienced similar issues. When Júlia participated in summer music courses, she also found it reassuring to share her experiences with other music teachers and to discover that they were also encountering difficult situations. As Carmen co-constructed the narratives she became increasingly aware that conversations with other teaching staff had alleviated some initial insecurity and improved her teaching practice.

In order to enhance the quality of their teaching activity, both Marta and John found feedback from their colleagues to be extremely beneficial. Marta found a similar benefit from interacting with other educators through her participation in summer music courses. Tim is a member of the Australian Society for Music Education, and shared with Carmen his awareness of the importance of networking with other professionals in his field. Although the participants agreed that teacher interaction and collaboration has important benefits for teachers, interestingly not one of them referred to its potential for fostering student achievement.

Since Tim assumed his current teaching appointment, he has undertaken training courses and attended at least one music education conference every year. As he works in a *very proactive* school, he is aware of his responsibility to *be in touch with what the latest thinking is*. Marta also found training courses facilitated an exposure to new initiatives and an opportunity to gather pedagogical resources. In contrast to this burgeoning of professional contacts, after an entire academic year working in *survival mode*, Júlia enrolled in a teacher training course in order to address significant concerns she had regarding her teaching practice. For although professional development is essential for any teacher struggling with the challenges of the teaching profession – particularly during a period of educational reform–, self-awareness and self-observation are the “cornerstones” of all professional development (Bailey, Curtis & Nunan, 2001, p. 22).

Teaching Approaches

Although the four music teachers adopted different approaches to their teaching, they all agreed that five variables had an important impact on their teaching approaches: personality, caring for students, emotions, positive stimulus and previous experiences.

Even though Marta, John and Tim had received different degrees of teacher training, part of their effectiveness was the result of involving their whole self in the act of teaching (Hamachek, 1999). Marta revealed that although she is aware that being a teacher has an important *technical component* it is when she goes beyond the technical expectations that students really appreciate her work. In this sense, she was in agreement with Korthagen (2004) who argued that a good teacher cannot be described in terms of isolated competencies as this approach ignores aspects of the person of the teacher which are required for effective teaching. Unfortunately, this is not reflected in policy documents such as the *Libro Blanco* for the Degree in Education⁴⁸ (Agencia Nacional de Evaluación de la Calidad y Acreditación, 2005) in Spain or the *Professional Standards for Queensland Teachers*⁴⁹ (Queensland College of Teachers, 2006) in Queensland (Australia). Both acknowledge the technical aspects of teaching but partly neglect the personal skills and dispositions needed for a successful practice. Some policy documents which articulate a list of desirable competences for teachers recognize the importance of the ethical responsibilities of teachers (Agencia Nacional de Evaluación de la Calidad y Acreditación, 2005; Board of Teacher Registration Queensland, n.d.; Queensland College of Teachers, 2008). These documents recognize that the teaching profession is an activity with implicit moral values that, as Marchesi (2007) contends, requires a commitment to others which goes beyond mere technical considerations.

Like Marta, John was aware that *your personality comes across when you're teaching*. He admits that *I was a naughty kid at school so I can sort of interact with those kids*. John also revealed that *build[ing] a relationship with kids* and avoiding the image of the teacher as *the dominator* had facilitated a greater interaction with his students. We found that Tim's perception about his ability to work with young people effectively had

⁴⁸ The 'Libro Blanco' for the Degree in Education is a report which sought to contribute to the design of training programs for teachers in Spain in line with the guidelines of the European Higher Education Area (EHEA).

⁴⁹ This framework is used to assess the performance of Queensland teachers.

also been vital in his decision to become a school teacher. In his view, *being genuinely interested* in his students had made a difference to his teaching practice. Likewise, Carmen acknowledged that emotional intelligence (Goleman, 1998) is essential for achieving a successful practice.

The satisfaction which comes from devoting oneself to teaching was for Marta a *fantastic motivation to keep working well*. John believed that seeing students progress had been an important factor in persisting in the profession. Because emotion is essential to identity, it is disappointing that teaching training programs do not recognize O'Connor's (2008) assertion that this dimension of teaching frequently acts as a source of intrinsic motivation and therefore is central to teaching effectiveness. As John revealed, *it would be good if there was a course on how to manage your own emotions in the classroom. However, the teacher's emotions on how to deal with things like that [problems of classroom] are just forgotten*. John confessed that people tend to wrongly think that teachers *will be fine* in front of the class and fail to recognize that they are not trained to emotionally handle some classroom situations.

Tim still recalls how the words from one of his headmasters inspired him to both remain dedicated to the profession and to improve his teaching practice. Because we had also received external validation in relation to our expertise as music teachers, either through awards or feedback surveys, we recognized how being acknowledged for good work had contributed to our enthusiasm to the profession and had instilled in us a sense of confidence in our capacity as educators. As Seligman and Csikszentmihalyi (2000) revealed, we were aware that much of the best work is achieved through “amplify[ing] strengths rather than repair[ing] the weaknesses” (p. 8). As teachers we had experienced the benefits of receiving positive stimulus, and as such were also aware of the importance of acknowledging students for good work, which Marta referred to as the *technique of initial success*. Marta confessed that this technique, learnt during the informal pedagogical training received in her first school, had reinforced the need to retain a positive attitude in her role as a teacher.

Marta's teacher training had imbued her with a humanist vision of education. While a personal orientation to teaching (Combs, 1982) appeared to have shaped Marta's journey as a teacher, an instrumental approach informed Júlia's view of education.

Having been trained as a pianist, Júlia declared that being passionate about what she teaches motivates her to teach it well. She nevertheless confessed to Carmen her concern for being unable to *transmit* all her musical knowledge to her secondary music students due to both their limited level of music training and their predisposition to learn. Interestingly, Júlia revealed a preference for delivering theory based lessons while simultaneously acknowledging that practice activities are a great tool to engage students in music. During the co-construction of Júlia's narrative we discussed her inclination for having her students seated. It was clear that this disposition allowed her to exercise greater control which, in turn, contributed to her confidence as teacher. This practice had its origins in a childhood preference, one which naturally predated any conscious reflection on pedagogical practice. During this time she used to *imitate her teachers* and explain to other children what she was doing at school. Clearly the images of a traditional transmissive approach to teaching derived from her earlier experiences as a school student (Calderhead & Robson, 1991). She was compensating for her limited experience and preparation for teaching and relied on what was familiar to her.

RECOMMENDATIONS

In this study we have described critical events experienced by four music teachers and the impact which these have exerted on the way each participant has engaged with their teaching practice. It is important to note that despite their different cultural backgrounds and years of teaching experience, there are a number of similarities which have arisen from their journeys of learning to teach that could be seen as important indicators of concern in relation to their professional identities. In this study we seek to facilitate awareness of these concerns and present possible ways in which these concerns could be alleviated.

Recommendation 1: Acknowledging previous identities and expertise

To assist in coping with the beginning stage of teaching, both Tim and Carmen utilized strategies consistent with their predominant identity as musicians. Acknowledging and valuing previous identities and expertise of students during teacher training programs is essential to ensure successful practice and retention in the future (Carrillo & Baguley,

2011). Experienced teacher educators could assist novice teachers to more effectively face the challenges of the profession through providing opportunities to learn how to teach by utilising prior experience and knowledge as a base.

Recommendation 2: Stimulating Reflection

Although reflection should be always present in the lives of teachers, there are two moments in which reflection is particularly important in the journey of learning to teach. The pedagogical employed by teachers such as John and Júlia are informed by their own student experiences, a situation that teacher training programs have not yet sufficiently addressed. The experience of other teachers such as Júlia and Marta lend equal weight to the importance of providing opportunities for reflection during practicum thereby instilling this as a habit of effective teaching.

Recommendation 3: Encouraging self-awareness

Throughout the narratives the four music teachers made explicit their need to undertake professional development in order to manage the challenges of the teaching profession. Although the participants had carried out different initiatives for enhancing professional self-growth, they all appeared to have their origins in a process of self-observation and self-awareness. Becoming more aware of who they are and what they do had helped them to foster their strength and correct their mistakes and weaknesses.

Recommendation 4: Providing networking and mentoring opportunities

Although the four music teachers brought their unique perspectives to the study, John, Marta and Tim's experiences suggest that teacher collaboration should be present throughout different career stages. Providing networking and mentoring opportunities for pre-service teachers throughout teacher training programs would ensure that they become an essential part of teachers' identities. This would assist future teachers to cope with the challenges of the new position and would enhance their expertise as school teachers (Carrillo & Baguley, 2011). It is also important to note here that a higher level of teacher collaboration can result in an increased sense of teacher efficacy (Shachar & Shmuelewitz, 1997).

Recommendation 5: Acknowledging the personal dimension of teaching

Although they are rarely acknowledged in teacher education programs or policy documents, John, Marta and Tim agreed that there are important identity traits shared by effective teachers. While many attempts have been made to approach the issue of teacher quality through establishing lists of competences of music teachers desirable for a successful practice (Carrillo & Vilar, *in press*; Leong, 1995), the personal qualities and values of teachers should not be ignored (Day, 2002; Korthagen, 2004). In this study, personal characteristics such as enthusiasm, personal commitment, care for children, empathy or the need for emotional self-control have been portrayed. Incorporating a training course on how to manage emotions within teacher education programs would assist teachers with these types of challenges and would contribute to teachers' efficacy, satisfaction and continuity.

CONCLUSION

As we interviewed the four participants and subsequently co-constructed their narratives we were increasingly aware of the points of contact between this study, based on the lived experiences of four music teachers, and our previous research on the professional competences of music educators (Carrillo & Vilar, *in press*). Although a competence approach and a more personal orientation to teaching can complement each other, few attempts have been made to harmonize these two models. It is clear, however, that these two perspectives can provide a more holistic view of teacher education (Korthagen, 2004). Notwithstanding, further research examining the points of contact between these two paradigms and the ways how they can complement each other is still needed in order to achieve a more comprehensive approach to teacher quality.

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