

Creative music making in secondary schools: bringing out teacher identity facets

Abstract: Future Swiss secondary school music teachers start out in the teacher training program with many and varied professional and prior training experiences. One of the main challenges is reconciling and bringing out different identity facets as artist-musicians, musical experts, reflective practitioners, and educators. Despite the presence of creative music making in the curriculum since 2010, it is not traditionally anchored in common classroom teaching practice in Swiss secondary school music education. Improvising or composing remain challenging activities for most student teachers, especially in terms of teaching strategies.

Based on previous research around music teacher identity (Chatelain & Moor, 2022; Chua, 2018; Joliat, Terrien & Güsewell, 2017; Pellegrino, 2019; Regnard, 2010) and creative music making (Langley, 2018; Winters, 2012), we make the hypothesis that student teachers' reluctance to approach creative music making tasks is linked to self-perceptions of professional identity, thus skills and preparedness. This research aims to find out identity facets preservice teachers evoke when reflecting on creative music making tasks and to analyze how these self-perceptions evolve during the one-year teacher training course.

MUSIC TEACHER IDENTITY, IDENTITY FACETS, CREATIVE MUSIC MAKING, TEACHER TRAINING, SECONDARY MUSIC EDUCATION

RESEARCH QUESTION

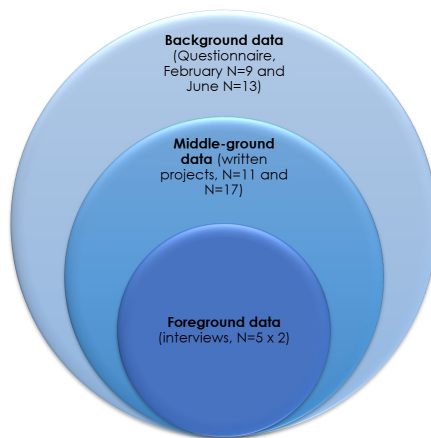
How do identity facets of future secondary music teachers evolve over a one-year training course in the context of creative music tasks?

METHODOLOGY

Declarative data collected during a one-year secondary music teacher training course:

- 2 written certifying projects (wp)
- 2 questionnaires (q)
- 2 interviews (i) with 5 students (prof. musicians, up to 30 years experience → 2nd profession)

- qualitative content analysis of student teachers' mobilized identity facets linked to creative music making in the secondary classroom
- theory-led coding & emerging categories



DATA LAYERS

RESULTS

ID facets = no significant change (q1/2); emphasis on reflective practitioner & educator ID (q,wp,i); need for pedagogical skills (guide the process + group work)

Concept of ID facets useful to...

- become aware + make ID explicit
- change teaching strategies + attitude
- bring out 'forgotten' facets/inhibit others
- integrate artist/musician ID into teaching

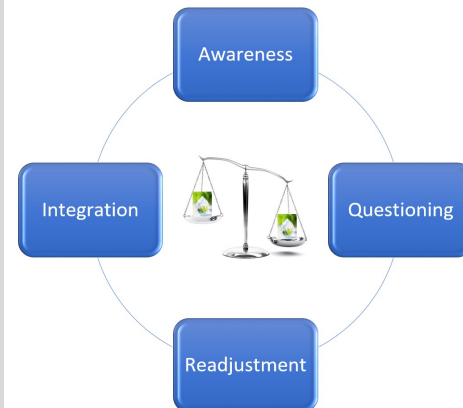
Evolution: find a balance, but...

time is needed to reflect on and look closely on one's practice & ID

ID profiles vs facets : I feel more like a teacher/educator than a musician.

vs

All facets can be mobilized in a same situation quasi simultaneously.



IDENTITY FACET EVOLUTION

CONCLUSIONS

Reluctance towards creative tasks seem to be linked more to a lack of pedagogical tools than to the self-perception as a musician. Even if the capacity to create is important for the teachers – experienced or not –, a **need for pedagogical tools and concrete examples** of tasks is shared.

Time and material conditions more than teacher or students' specific musical skills are considered as **obstacles** for creative music tasks. The conception of the tasks is perceived as challenging even by experienced artist/musicians due to the specific context at school (group work). Classroom management and an open and empathic attitude towards the students are valued.

Targeted support during training should help the teachers to identify and anticipate obstacles to student creative music making, to understand the elements of the creative process and to be able to accompany and evaluate student's activity.

The concept of **ID facets** could be explained **during teacher training** in order to shift from a more dichotomic view of "feeling" as a teacher/musician – the **ID profile** – to a **dynamic understanding** of **ID facets** to be mobilized quasi simultaneously in a given situation. During training, this concept might help to give future teachers targeted feedback on their practice and encourage them to mobilize a new or forgotten facet, mostly the artistic one. The ID facet model could be used as a complementary tool to analyze the teacher's role in creative tasks.

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