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Reframing through Reflective and Reflexive Inquiry: Experiences of Singapore Music Teachers' Professional Learning Journey

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Abstract

The purpose of this study is to examine the reflective and reflexive inquiry process of one among four Singapore music teachers' six-month professional learning journey which encompasses an overseas study trip and the trialing of ideas gathered after the trip. Findings reveal that conceptual changes in music teaching will likely happen if the experience of the contextualized reflective and reflexive inquiry was personalized for the music teacher and set within a space and time which allow for constant dialoguing, processing, enacting and re-processing.

Keywords

Reflection, Reflexion, Inquiry, Teacher Learning, Learner-Centered

Reflection and Reflexion: A Theoretical Viewpoint

Because creation in the arts and arts-making is often a reflective endeavor, “teaching the arts should engender reflection as a habitual trait” (Hennessy, 2006, p.184). There should constantly be a felt need (Dewey, 1934) for teachers to reflect on their practice so that there can be self-development, as reflection “goes behind immediate qualities, for it is interested in relations” (Dewey, 1934, p. 243). Educators have recognised that reflection needs to lead back into action (Schön, 1987; Ghaye & Ghaye, 1998) and this notion has underpinned various inquiry processes including practitioner inquiry, practitioner research, and professional learning (Campbell & McNamama, 2010; Groundwater-Smith & Dadds, 2004; Jorgensen, 2001).

Hentschke & Del Ben (2009) suggested that arts teachers need to “mobilise different levels of reflection in order to inform their own practice” (p.46) and pointed out the need to “analyze the coherence and consistency of their constructs and their interpretive frames, identifying possible constraints of their reflective processes” (p.52). Taggart & Wilson (2005) suggested that reflective processes can be seen at the technical, contextual and dialectical levels:

Technical (reference past experiences; teacher competency towards meeting outcomes; focus on behavior/content/skill; simply, theoretical description), **contextual** (looks at alternative practices; choices based on knowledge and value commitments; content related to context/student needs’ analysis, clarification; validation of principles) or **dialectical** (addresses moral, ethical, or socio-political issues; disciplined inquiry; individual autonomy; self-understanding) levels (p.3).

Beyond reflection, Ryan (2005) suggests a further need for teachers to be reflexive in reflection, a process that involves “introspection”. “Reflexivity”, as Sandelowski and Barroso (2002 as cited in Ryan, 2005) pointed out, “implies the ability to reflect inward toward oneself as an inquirer; outward to the cultural, historical, linguistic, political, and other forces that shape everything about inquiry” (p.2).

In reflexivity, one constantly analyses one's own theoretical and methodological presuppositions and one's lived experiences. Teacher beliefs and their contextual understandings shape their 'interpretive frames' which will translate into their teaching and reflections (Hentschke & Del Ben, 2009). These 'interpretive frames' are shaped from practice to practice, their lived experiences and personal meanings they attached. Reframing through reflective and reflexive inquiries will involve the teacher to challenge his/her own assumptions, broaden his/her perspectives so as to put in place a new system or pedagogical approach.

To frame it simply, this study puts forth a theoretical viewpoint which suggests that reflection at the contextual level (Taggart & Wilson, 2005) in tandem with reflexion can lead teachers to reframe and transform their practices. This process will involve digging into teachers' personal belief systems through their pedagogies and practices.

This study hopes to examine and illustrate this theoretical notion within music education pedagogy and practice through thick descriptions (Geertz, 1973) of one among four Singapore music teachers' professional development journey in discovering and uncovering learner-centered approaches¹ in music teaching.

The Study

Purpose

¹ Creating a learner-centred environment is one of MOE's (Ministry of Education, Singapore) strategic thrusts to achieve MOE's vision of "Thinking Schools, Learning Nation". Through the use of appropriate learning programmes and pedagogical tools, teachers can engage and motivate students as active participants in their own learning processes. By forging close relationships with their students and by role-modelling, teachers create a whole-school learning experience for them that fosters thinking and life-long learning. This is best done through developing effective partnerships with other stakeholders in education, including parents, community and employers. In Singapore, the term 'learner-centered' is used synonymously with 'student-centered', and used to contrast with 'teacher-centered' teaching.

Jorgensen (2010) believes that there are many pressures upon music teachers and they can affect how teachers function professionally and socially. She remarked that:

having insufficient time to reflect on our work or opportunities to cultivate the art of musical and pedagogical conversation, to read about music education and discuss our situations, and to work cooperatively and collaboratively with other music teachers only aggravate the isolation and inadequacy that too many music teachers feel in the face of many different demands on us (p. 22).

Taking on Jorgensen's cue to give time (in this instance, taking time out from teaching) for reflection and dialogue, this study investigated the professional development journey of four Singapore music teachers (two primary schools and two secondary schools) who engaged in reflective inquiry as explored and experimented with learner-centered approaches in music teaching. Only one among the four teachers' professional journey is detailed in the findings to get at the richness of the reflective inquiry. Reflective inquiry is framed at the *contextual level* (Taggart & Wilson, 2005, p.4), focussing on clarifying and elaborating on underlying assumptions of classroom practice, practitioner's belief system, consequences of strategies used, and questioning of practices based on increased pedagogical knowledge and skills.

In 2011, STAR² opened invitations to schools to embark on an overseas study trip to Nova Scotia which would be followed up by a pedagogical inquiry through trialling of ideas gathered. Of the applications, four teachers were selected to embark on this inquiry process based on their experience in instructional leadership and possessing an open mindset. The purpose of the trip was to observe good practices in music teaching and was set out to be the start of a research project designed to examine learner-centered music pedagogies and contextualise them for the Singapore music classroom. The trip was facilitated by a program manager and program

² STAR – Singapore Teachers' Academy for the aRTs, is "set up in 2011 to enhance the professional excellence of Art and Music teachers, and to improve the quality of art and music education in our schools" (STAR, 2011).

director at STAR, as well as a research consultant from the National Institute of Education (NIE), Singapore. The process of reflective inquiry for these four teachers was driven by the research consultant and takes on the problem of what Dewey (1933) terms a “felt difficulty” seen in this instance as a questioning and examination of a teacher’s belief system matched against current views of education towards 21st Century competencies³ (Ministry of Education, 2010) for students (in this study, the notion of learner-centeredness in music teaching). The inquiry process, which was sustained over a six-month period, lends itself well to dialogical learning.

Process

At the start of the journey (three weeks before the study trip), the four teachers attended two pre-trip discussions facilitated by the NIE consultant where they were asked specific questions about their personal beliefs and views about music education. The teachers were required to articulate their views in writing which painted a picture of their professional identities through their personal narratives. They discussed their personal beliefs and teaching practices in school, talked through the Singapore national syllabus requirements (GMP, 2008) and made comparisons with the Nova Scotia music curriculum documents before they embarked on a week-long study trip to Nova Scotia, Canada. The study trip included a number of classroom observations and interactions with music teachers, and attendance at a one-day music education conference. It provided a changed context for the four teachers to discuss intensely pedagogical practices while constantly reflecting on their own practice and assumptions. The guiding questions for the teachers included: i) What are the visible

³ 21st Century competencies are defined as wanting to “nurture each child to become a confident person, self-directed learner, active contributor and concerned citizen” (Ministry of Education, 2010, p. 3).

pedagogies and practices of music teachers observed on the study trip?; ii) How do these pedagogies and practices draw similarities and differences with the Singapore music teachers' classroom practices?; and iii) What are possible implications for action towards local practices?

During the study trip, group discussions (of at least two hours) were held every evening to talk through what was learned for the day, dissecting classroom observations and examining teachers' understanding and perspectives about learner-centered approaches and other pedagogies and practices observed. The opportunities for reflection on teaching and dialogue with students and colleagues were intended to lead these teachers to commitment in action and develop "habits of thought" (Jorgensen, 2001, p. 352) that can lead to practice and theory enhancing each other. According to Jorgensen, dialogue sessions also need to be "a combination of thinking about and reflecting on practice" (p.77), discussions have to be meaningful and regular and the facilitator must be able to probe teachers for further inquiry to generate a healthy 2-way communicative process (Stegman, 2007). The program director of STAR summed up the significance of having group discussions by saying:

Taking fully the context... and then comparing our own reflections, I thought that process is important, that's why we have this focus group... sometimes, we see certain things but is limited and we see as much as our own experiences tell us to but when we kind of cross-check (respective understandings) and question each other, that's why everyone of you must ask questions in this process to help each other, you know, (our questions) help everyone clarify. So, that will help ourselves (sic) become better reflective practitioners.

The teachers were also required to write individual reflections each day from the group discussion and the field-notes they have taken during observations and informal chats with the Nova Scotia teachers. All group discussions were audio-taped and transcribed and the reflections from each teacher collated.

A month after the study trip, the four teachers selected idea(s) they wished to pursue in their music classroom and taught them in a module of lessons over several weeks based on the new knowledge and inspiration acquired. The basic questions constantly at the back of the teachers' minds as they work through the lessons include: What are we teaching? How are we teaching it? What are our underlying ideologies? (Harris, 2006). The STAR program manager also served as a sounding board for the teachers as they develop their lesson plans during the four weeks after the study trip.

After each lesson, a post-lesson dialogue was conducted between the facilitators (STAR program manager and the NIE (National Institute of Education) consultant) and the teacher "to observe and examine his or her own behavior within the classroom or school as it occurs" (Ryan, 2005, p.3). All lessons were video-taped and post-lesson dialogues audio-taped and transcribed so that the teachers were able to review and further reflect upon their practices.

At mid-point as the four teachers taught their lessons, a pedagogue from Nova Scotia who planned and hosted the group during the trip, was invited to interact with the teachers and provided feedback on their teaching after each class observation. This opened up another window of opportunity for an emic-etic dialogue as the teachers pursued notions of learner-centered music instruction. Towards the end of the lesson trials, the entire group gathered again to debrief about what was learned, sharing about successes and challenges, constraints and limitations, but more importantly, reexamining their own belief systems in the teaching of music by articulating what they felt has changed for them fundamentally.

A total of ten hours (200 pages) of audio transcripts from all the group discussion, 50 pages of written reflections, and partial video transcripts of lessons taught by the four teachers served as data for analysis. The analysis procedure

consisted of process-coding and chunking where each teacher's articulation of their teaching beliefs and talk/action/insights/reflections on teaching pedagogies and practices were highlighted and analytical memos written to link ideas, reflections and data together (Saldaña, 2010). Credibility and trustworthiness were further strengthened by returning each written narrative that came out of the analysis to the four teachers to check on accuracy of representation.

This paper presents just one of the four teachers' professional journeying and reflective inquiry process. It serves to highlight the shifts in thinking and action of the teacher over time and hope to point out contextual implications for future projects and further theoretical thoughts within reflective and reflexive inquiry.

Contextual information

Janet, the primary school music teacher featured in this study, is a generalist teacher who has been teaching music for more than a decade and is currently the music co-ordinator in her school. Like all generalist teachers, Janet also teaches other academic subjects beyond music. General music lessons are compulsory (typically once a week between half to one hour) in all Singapore government schools for the six years of primary education and the first two levels of secondary education.

Reflective and Reflexive Process of a Primary School Music Teacher

Initial epistemological beliefs and goals

Janet initially sees herself as a music teacher who is "like the conductor of an orchestra, leading the learner and learning, to create music from the notes each individual child reads and plays" (see Figure 1).

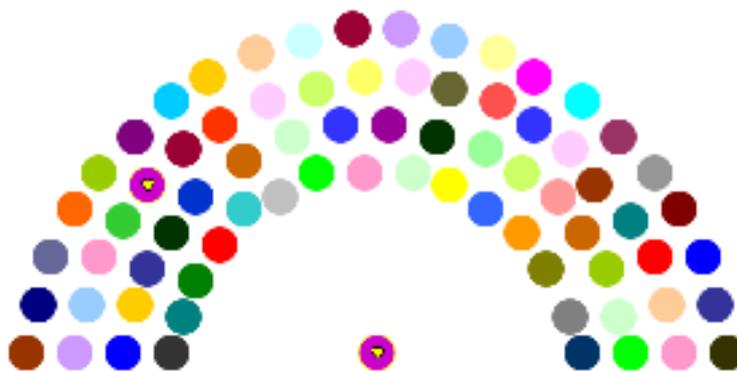


Figure 1. Janet's initial drawing about how she sees herself as a music teacher

In examining Janet's personal belief system more carefully, she sees herself as the **locus of control** (indicated by her being the conductor of a Western orchestra within the drawing), "**leading**" **students and their learning**. Even in the creation of music (which is essentially performance-driven), as indicated, the **teacher orchestrates** the process "from the notes each individual child reads and plays." Students seated in neat rows as portrayed in the drawing was also a point Janet wanted to make about a certain level of **discipline within the music classroom** that she wants to maintain amidst the engagement and fun that she wants her students to have. This is reiterated during one of the group discussions before the study trip when Janet picked out the idea of management in a music class and states:

This discipline thing is very much in music-making because we want our music lessons to be enjoyable. I think I want to teach students that there must be certain amount of discipline, how to sing together, you must follow the time, or to play some instruments together with the accompaniment. This management and discipline, I think is important.

Janet did emphasise however, that for her, music education is also to be "**all-inclusive**, an everyday affair...in short, an entitlement of every pupil... **a balance of knowledge and skills, underpinned by values, resulting in character-building.**" Janet

returned and expounded on the idea of values during a group discussion after the study trip, mentioning that:

(Teaching) values in music (lesson) is very important as well... based on what the new direction is in our education now is gonna be value-driven and value is to come from our National Education, culture, time, community, social aspect, environment, history, characters, all these are the value-driven education...Social maybe things like social values, social awareness? And social skills to communicate with others?... how music play a part to enable us to know our history and roots better.

Glimpses of these beliefs can be traced to Janet's implementation of her in- and out-of-curriculum music activities for students. Janet shared that in the design of her school's music curriculum, she has closely aligned with the national music syllabus (GMP, 2008). Due emphasis is given to singing (thru handsigns and note reading), the playing of instruments (including the recorder) and creating in terms of "playing instruments to a story to provide sound and create mood for the story." Listening experiences of local and Euro-American Western classical music composers are also emphasized alongside music and movement, and the introduction of local festivals to "help pupils understand the culture and music of other cultures." Outside the regular music curriculum, Janet has created opportunities for students to showcase their musical talents through a monthly mini-recital during break (recess) time where themes (such as K-Pop) are chosen to "incorporate things that are 'in' to keep it relevant (for pupils) and the pupils excited." Through these opportunities where students can showcase their talent, Janet would then be able to channel some of these students to appropriate music CCAs⁴ (Co-curricular activities) to further develop their musical skills. As she remarked, "Many pupils sang their hearts out at the Recess Recital, their favourite songs as soloists, duets and a small chorale. It is the

⁴ Student participation in music CCAs is by choice and CCAs are held outside curriculum time. Within curriculum time, music is a compulsory subject in all primary and lower secondary schools with up to one hour per week. Music classes are guided by a national syllabus, the General Music Programme (GMP, 2008).

accessibility and inclusivity of music-making that we look forward to and are determined to have!”

In reflecting and furthering her thoughts about music education, Janet commented, prior to leaving for the study trip, that:

I want to take a step backwards and (take) a closer look at our music programme and how it can be harnessed to bring about the 21st century competencies (Ministry of Education, 2010). I believe that to be future-ready, pupils must engage in the arts. Music (arts education) is an excellent vehicle to drive 21st century teaching and learning because it calls for a unique blending of specific skills, innovation, content knowledge and expertise to enable pupils to be always prepared for the multi-dimensional abilities required of them in the 21st century. Music allows pupils to learn how to think creatively and to solve problems by imagining various solutions, rejecting outdated rules and assumptions.

Janet also hopes to:

cultivate in our pupils a lifelong appreciation and enjoyment of music, so that they will actively participate in music even as adults, thus fulfilling Singapore’s City Renaissance Plan III (MICA, 2008). I foresee that Singapore will only get more cosmopolitan and sophisticated in the coming years and our pupils can be steered to grow up to be active contributors (and as concerned citizens) to the increasingly vibrant arts scene. If our pupils, from school-going age, have been attuned to attending concerts on a regular basis, there will be little wonder when they become future, ardent supporters of the arts in our nation, a leap towards the realization of a more cultural, albeit still ability-driven, country.

Being cognizant of governmental views (Renaissance City Plan III and 21st Century Competencies) towards arts education, Janet has indicated her agreement with (without any further questioning) and alignment of (at least a thinking towards) these goals with her school music curriculum. There are concurrences of these aforementioned views with her personal beliefs about values and character building while **dissonances** are also evident, particularly with regards to **Janet’s personal belief of the teacher being the locus of control matched against the development of 21st Century competencies looking at drawing out musically creative and critical abilities of students.**

Emic-etic perspectives

During the study trip, in reflecting on daily observations of classes, conversations and group discussions with teachers and members of the study team, Janet took away several learning points. It was clear that the **key learning took place for Janet while observing teachers in action**. The immediacy of seeing how particular pedagogies and practices are enacted and affect student responses convinced Janet to try out some of these ideas back in her own music classroom.

With reference to the structuring of a music lesson, Janet was particularly impressed by lessons she saw that were “fast-paced and action-packed with energy and enthusiasm.” This led her to reflect on her own music lessons, “I usually planned at least two activities and/or musical concepts to carry out and teach per lesson. Now, I’m determined to plan for at least three activities and/or musical concepts to carry out and teach per lesson. It can be recorder-playing, with movement and solfege practice. It can be dance with notation and singing.” In subsequent class observations during the study trip, the constant reiteration by Janet about “skilful scaffolding” of the teachers (in terms of sequencing towards particular musical goals) convinced her that it is a skill she would like to work on and further pursue in her music lessons.

It also dawned on Janet that the resource provisions (technological and instrumental) for her music classroom is healthy compared with the schools observed, which led her to humbly admit that:

I felt my conscience pricked - by the 80 tambourines we had, not to mention a host of many other instruments, in addition to another 80 ukulele which are coming via the equipment fund soon. What can I do as a music teacher to improve the quality of teaching and learning with my abundant resources? The most pressing thing I must do is to share with the teachers and pupils how privileged we are... Then I will work on how to have them use the instruments regularly in a meaningful fashion so that the music lessons may be original, relevant, fun and forward-thinking.

The character traits of teachers observed also left an indelible mark in Janet's mind, leading her to want to "emulate by application and adaptation in my classroom. These characteristics include keenness, organisation, dynamism, acumen, learner-mode (learner-centeredness) and "yes-for-the kids". Janet recognized during the study trip that beyond the keen passion of the music teachers and their meticulous planning for an engaging lesson, the agency given to students through learner-centered activities was a significant consideration as well.

Janet observed that students in the classroom were constantly engaged because of the teacher's ability to transmit "life's skills, exhibition of masterful questioning techniques, propagation of self-directed learning, generous communication of positive encouragement and student-centric strategies in the classroom." Beyond that, Janet saw "the lighter moments (in the music classroom)" and "want my music lessons to have jollity and fun." In reflecting on what she has observed, linking it with her thoughts about Singapore's system of education, stirred Janet into a possible mental shift in thinking about changes to her music teaching:

Everything I have seen and heard here has provided me with much learning and un-learning... I saw there was a supply of evidence of teaching against the grain, something a "rebel" within me wishes to do too... Singapore's education system has been noted for its efficiency and efficacy. But this success, I figure, came with a price – conformity. Other reasons include long hours at school, a rigorous curriculum (does not even the word "rigorous" carry with it the sound of "stiffness?"), and drill (and kill) practices. In short, creativity has given way in our pursuit for success... Creativity is astutely observed in (the teachers) lessons, and is needful in my lessons. Bring it back – and bring it on!

Belief systems however, when deeply rooted through an affirmation of past experiences become a person's source of comparison and interpretation of any observable event. One is reminded of Hentschke & Del Ben's (2009) caution on the 'interpretive frame' of the teacher as shaped by their beliefs and contextual

understandings. As an illustration, Janet's strong belief in the advantages of note reading led her to note in a classroom observation that:

No notation was used at his (a teacher observed) band practice, only solfege and short-hand. Seeing it from a former band member and as one who sees the practicality of note-reading, this was an unusual practice. Learning the names of notes (via Every Good Boy Does Fine and FACE) was one of the first things I learnt as a beginner in piano-playing. Notwithstanding, I'm sure any self-respecting music teacher will eventually have to teach note-reading. While jazz players' improvisation has no need for notation, for any piece of music to enjoy longevity with ease, notation is surely the easiest way to do it.

It is clear from Janet's quote that she values note-reading as fundamental to musical learning. Although note literacy is a syllabus requirement, the use of note reading as a *starting point* for music learning could perhaps run counter or be obstructive to the many possibilities of creative music making for students. It is at this juncture that we continue to question the extent to which Janet re-evaluates her assumptions for music teaching that allows her to reframe her teaching practice.

Putting idea(s) back into local practice

In thinking and reflecting upon the idea(s) picked up on the study trip and putting it into action in her own music classroom, Janet has:

incorporated more of the creativity part in my music lessons. And **allow more students to make decisions in their learning** instead of telling and giving them instructions to do this and that. That's the greatest change for me...I feel that their **learning is more meaningful and lessons get more exciting** for them.

Janet's perception is confirmed through the facilitators' observations of her classes prior to the study trip as well as the progression of lessons that she conducted after the trip. Previously, Janet taught "according to the syllabus and what is in the textbook", while "students... enjoyed the lesson... it's more of them receiving from me rather than taking up the ownership of their learning." Now, "they (the students) are more

motivated, they learn on their own, find out things on their own...they are more vocal and more focused on the lesson. The students have grown in a way that they are able to do their own learning outside the classroom.”

As an example, during one of the trial lessons, Janet started an activity where students were encouraged to talk about an instrument and create their own lyrics to fit within a four-beat rhythmic pattern. Students’ responses were many and varied. They included rhythmic ideas like, “Piano, you’re too small! You’re a wooden instrument. Ukulele, you’re too big. The termites like to eat you!” Janet was encouraging in allowing students’ ideas to be heard and accepted the lyrics as part of the created song where all students happily sang towards the end of the class. Janet, remarked, “This is the song composed by your class. We can call it the “Magic Box of XX (name of the class). So this is your song.”

Janet defined her own teaching before the study trip to be teacher-dominated, “I will be talking all the time and telling them exactly what they have to learn...they will do everything that I will do, mimick what I want them to do and ...that’s what I used to do all the time.” A shift in her teaching approach has occurred since, “Now I would prefer to **let them discover**, to lead them in the discovery of what I want them to learn rather than just telling them what they should be learning...discover their learning through **discovery and meaningful activities, and scaffolding** of course, **and authentic learning**.”

There is a need to qualify that Janet’s idea of letting children “discover” however, is set within specific parameters guided by her stated learning objectives in her music plan. As she’s articulated within the quote, “to lead them in the discovery of what I want them to learn.” Clearly, Janet’s thinking about student-centeredness is set within the pedagogical approach rather than the flexibility in shifting the

curriculum (given that there is still a national curriculum) towards something more generative. The point is, Janet has at least begun to think and transform her teaching practice towards ideas of being more student-centered. Janet is also moving away from just using the local music textbook, she feels that “one of the things I’ve learnt from the trip was to **have multiple resources**, to prepare and design your lessons and **to let students experience first before teaching the concepts.**”

It should be emphasized that while the ideas (like carrying out creative and compositional activities) were already something Janet was aware of, as indicated: “In the past, I do let pupils change the lyrics and create rhythms but it felt to me like a piecemeal thing...it’s a bit of here and there. After the trip, I felt that the level of confidence has grown and I felt more comfortable about doing some of the movements in class and also allowing creativity and composing in class”, Janet is convinced about the benefits of these ideas and having the confidence to conduct such lessons:

When I **saw that it can be done in the classroom**, that means it is possible and seeing it in action, **experiencing and hearing from the teachers who have done it**, the benefits that they and their students have enjoyed, gave me the kind of boost in confidence.

Janet felt that in enacting a more learner-centered approach (having more creative and compositional activities in the music classroom) within her teaching:

questioning technique is very important. For example, I will ask like, what do you think of this, what you think you can learn from this... I try to ask more open-ended questions...I am more conscious about it (questioning) now and I will try to improve and try to ask meaningful questions. I think I need to improve in terms of my pedagogy and training and to be more aware of principles and ideas.

In the post-dialogue and classroom observations by the facilitators, it was noted that while there were more open-ended questions posed, Janet was still grappling with

how to spontaneously address students' creative responses while meeting the goals and objectives of each lesson. As she remarked, "I thought that it was very challenging, I can see a lot of this little things which I wanted to talk more about or to highlight about but..."

It seems though that thinking through the interactions and observations that Janet has had before, and during and after the trip over a six-month period, was a useful process towards reframing her pedagogies and practice. As Janet remarked:

Everything became much clearer after I talked to [the facilitators] and when I came back and did the lessons, then I start to think about what I've seen there and everything seems to make sense and become more meaningful...doing the qualitative research, it also makes sense, we go there and record and take field notes, then everything just unpacked and became so much more meaningful to me after that.



Figure 2. New drawing about how Janet sees herself as a music teacher six months later

A final drawing (Figure 2) done by Janet when compared with the initial drawing (Figure 1), shows the shift in her beliefs in her role as a music teacher, and hence her

pedagogical thinking after an intense period of reflection and reflexion. As Janet looked intently at the drawing and explained:

I still like to interact with my students, I like them to be around me...I like to build relationships with my students...but in the past (prior to the study trip), it's more like they looking at me and learning everything from me. I'm the source of all knowledge and I'm so powerful you know, standing there but now I feel like, these are all my students (referring to the coloured dots on the drawing) and this is me (one red dot) at **off-centre**, yet not too far off from the centre because I want my students to still regard me as their teacher and an important part of their lives and yet **giving them opportunities to take the stage** ...because the **students are suppose to be in the centre**.

The multi-colored dots in the drawing represents “the variety and diversity of students, their needs and their quiriness and everything.. Now there is **more randomness because that is life, variety, randomness, expecting the unexpected, the ambiguity**, yah (previously, Janet perceived students to be in a state of orderliness (thus the drawing of them in semicircular rows like the exact placement in the orchestra). ..Well in randomness there is order and in order there is randomness (referring to the random dots of the drawing but all kind of evenly spaced out)... Importantly. “I think the students also had **fun!**”

Implications for Professional Development in Music Teaching

As Schön (1987) pointed out, reflection needs to lead back into action so that teachers can “plunge into the doing, and try to educate themselves before they know what it is they're trying to learn” (p.1). Various levels of reflections and reflexions point to the complexities involved in understanding a practitioner's own “interpretative frames” (Hentschke & Del Ben, 2009). One of the key lessons learned in this study is that reflective and reflexive inquiry can be a rewarding experience for music teachers if they are given adequate time and space to process, enact and re-process what they have gleaned from their inquiry. The role of facilitators seemed crucial as well in

terms of acting like interlocutors, dialoguing with teachers constantly in meaningful ways to probe and question their assumptions and beliefs about their pedagogies and practices. The process would not be possible without teachers being open-minded and having a critical attitude in wanting to engage with the inquiry and being responsive and responsible enough to want to delve deeply into their pedagogies and practice to enact change towards reframing themselves for the betterment of their music teaching and the music education of their students.

Also within reflection at a contextual level, it seems from this study that the teacher can identify and subsequently adapt ideas to her own teaching practices by observing another teacher model the ideas/strategies in either an actual class setting or a micro-teaching situation. Being convinced that it can be done, moving her thinking from a theory to practice nexus is vital in reshaping and giving confidence to the teacher that she can also enact and adapt the experience in her own classroom. From an epistemological point of view, the beliefs of the teacher in this study have gone through some degrees of change because her “initial epistemological ideas can be specifically challenged to create a conceptual discrepancy in (her) mind” (Tanase & Wang, 2010, p.1247). The reason why the teacher’s ideas can be specifically challenged is due to the protagonist in the guise of “learner-centered approaches to teaching” which prompted numerous group discussions on observations of other teachers’ classroom practices, as well as the subsequent teaching of a series of lessons, all of which were surrounded by a constant reflection in context and epistemological reflexion about the teachers’ own teaching pedagogies and practices. Yet, the process of reframing and transforming practices is a continuous and a personal journey. As we have seen in Janet’s experiences, teachers may continue to hold dear to deep seated values and beliefs such as Janet’s valuing of notation and note-reading in

music instruction. But with constant reflection and reflexion over a six-month period, Janet's reframing allowed her to emerge from narrow interpretations of the purpose of music education within the context of teacher-enforced discipline to embracing greater student autonomy and creativity. This study thus concludes that one of the ways that conceptual changes in music teaching can happen, is when the teacher experience reflective and reflexive inquiry that is "personalized and contextualized" (Tanase & Wang, 2010, p.1247) set within a space and time which allow for constant dialoguing, processing, enacting and re-processing.

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